In the middle of the *south* side, there are three windows which all commemorate Bessie, a child of George and Rosalind Howard who died at only 4 months old. The windows remind us of several stories in the Bible. The gift of a son, John the Baptist, to Elizabeth; the family life of two disciples, James and John, and their mother Salome; the occasion when the disciples tried to keep children away but Jesus insisted that they should come to him so that he could bless them - a reminder that no child is insignificant to Him; and the formative influence that a mother, Eunice, had on her son Timothy.

In the far *west corner* on the south side is a small window given by the children of the parish. It represents Samuel going to Eli in the middle of the night when he thought he heard Eli calling when in fact it was God speaking to him - the words on the scroll say “Here I am, for you called me”. The Paradise window in the west wall is a memorial to Henry Whitehead. It represents angels welcoming believers in Jesus into paradise. Near the entrance is the window representing four Old Testament prophets - Isaiah, Ezekiel, Jeremiah and Daniel.

What about the tower?

It was thirty years after the church was built that the tower was added in 1906. The initiative came from the widow of Henry Whitehead, who offered £500 towards the cost as a memorial to her husband. Webb’s original design for a tower was not followed, but Webb, now in retirement, produced a revised sketch of simpler design and recommended that the project be finalised by George Jack, who had been his assistant for many years. John Laing built the tower at a cost of £2000 - this was one of his first building projects. Soon his firm would become well known in Britain. John Laing expressed his surprise at the detail given in Webb’s plans - every 6-inch nail was shown. Jack replied that Webb was building not just for the first 1000 years!

Looking forward at St Martin's

This leaflet celebrates the way God has been at work in people’s lives since missionaries first came to the Roman settlement of Brampton to teach about faith in Jesus. Long before this church was built men and women had been seeking to serve God and make disciples.

How can we describe the life and ministry of St Martin's as we know it today? Put simply, we exist as a church to lead people of all ages into a living relationship with Jesus Christ and to help each person to live every day with him and for him.

For more information about the current life and ministry at St Martin's, please visit our website at www.stmartinsbrampton.org.uk

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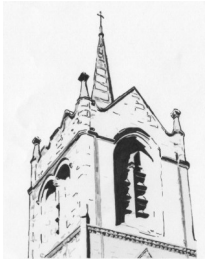
A Brief History of St Martin’s Church

When was the present church built?



St Martin's Church was built in 1878 to replace a Georgian church built in 1789. Before 1789, the parish church was at the site now occupied by Old Church two miles away beside the River Irthing.

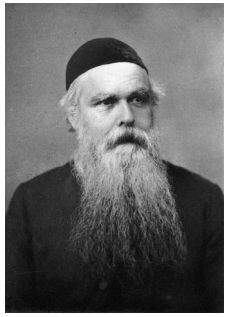
Getting a church built in Brampton!

The present town was established when a charter for a market and fair was awarded in 1252. However, during the Border Wars development was halted and the population became smaller than that of nearby villages. This may be the reason why no attempt was made to build a church in Brampton and the towns-people continued to use the Old Church. Prosperity increased in the 17th Century with support from Lord William Howard (known as “Belted Will”), but he made no attempt to get a church built.

During the 1660s Nathaniel Burnand, the vicar, was ejected (see the panel of vicars in the foyer) because of his puritan leanings. The new vicar, Philip Feilding, who was only 23, showed no enthusiasm when the second Earl of Carlisle offered to build a church in the town. Frustrated with Feilding, the Earl founded instead an Almshouse with a chapel on the site that is now occupied by St Martin's. By 1749 most services were held in the chapel rather than at Old Church outside the town. In 1789 a plain barnlike Georgian structure with a large tower was built on the site of the Almshouse to serve as Brampton’s church.

A new church for Brampton

In 1874, at the invitation of George Howard, who lived in nearby Naworth Castle, Henry Whitehead moved from London to become the vicar of Brampton. Within six months of his arrival, it was agreed at a public meeting chaired by Charles Howard, the brother of the eighth Earl of Carlisle, that the Georgian church, which was in a bad state of repair, and in any case offered limited seating for the poorer people, should be replaced with a new one. There was some opposition from the townspeople who felt the main need was a tramway. The trustees of the estate of the Earl made it clear that their financial support for the new church was depend-ent upon their choice of architect - Philip Webb. George Howard, Philip Webb and their two friends, Edward Burne-Jones and William Morris, (all from the new Pre-Raphaelite school of art) worked together, in collaboration with Henry Whitehead, and their drive and energy saw the building of the new church through to its completion.



Henry Whitehead
Vicar

Philip Webb's design for the new church

Philip Webb
Architect

St Martin's was the only parish church that Webb designed. He was a man who allowed no interference and sent his clients away unless they trusted his taste implicitly!

The church is unusual in that it is a Victorian church not built in a Gothic style. Webb aimed for something new with links to the past - the outside structure was to reflect the history of a border town; hence the church's fortress-like appearance and battlemented parapets. But at the same time the church was to blend in with the surrounding houses.

The predominant and striking impression is one of openness and surprising spaciousness for an Anglican church designed in the 1870s. The open back of the long bench pews helps this sense of space - as does the continuous white-painted horizontal timber ceiling. The eye is carried along to the large east window. The body of the church is almost square. There is no separate chancel and no pulpit and the two clergy stalls are almost in the centre of the church. The design means that different sizes of congregation can be easily catered for.

Who paid for the church?

George Howard
Artist and Patron

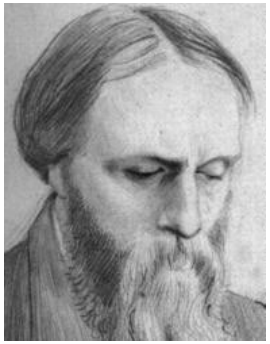
The cost of building the church was over £7000, and more than half of this was met by the Earl of Carlisle's trustees, members of his family, and their friends. Once completed, the building committee left the remaining debt for George Howard to pay on the ground that the people of Brampton had never really wanted a new church and they had only been drawn into building one by the Howard family! Since Webb's fees had not been paid, George Howard agreed to pay for these as well.

How did the church get its windows?

William Morris
Artist

From the beginning, George Howard, Henry Whitehead and Philip Webb intended to fill all the windows of St Martin's with stained glass using designs drawn by their friend Edward Burne -Jones and put together in William Morris's workshops. They wanted the windows to form a complete scheme. The result is one of the most explosive displays of Pre-Raphaelite colour in the country - a testament to the confidence with which the Morris partnership could now handle this medium of stained glass. Art and craft came together: Morris chose the colours, Burne-Jones the designs.

What are the themes in the windows?



Edward Burne-Jones
Artist

The themes are quite different from those usually found in stained-glass windows in churches. Instead of focussing on the nativity, crucifixion, resurrection, ascension, Pentecost, or judgment, Burne-Jones focussed on the men and women of faith in the Bible. The symbols with each character helped people who could not read identify 'who was who', using a story associated with their life.

Along the *north side*, the windows represent the following: Adam holding a spade; Noah holding the Ark; Enoch holding God's hand; Abraham holding a sword for the sacrifice of Isaac; Moses holding the Ten Commandments given him by God for the people; David holding a harp as the one who loved to praise God; Solomon holding the temple which he built for God's glory; Elijah being fed by ravens provided by God. The stories of these men of faith teach how God leads individuals over time towards greater faith and understanding of his love and purposes.

St John is identified by the symbol of an eagle - as an eagle flies high and is able to look straight into the sun, so John calls us to look to Jesus for eternal life. St Luke is identified by the ox - as an ox is a figure of sacrifice, service and strength, so Luke invites us to sacrifice ourselves in following Jesus. St Peter holds a key - as disciples of Jesus teaches the gospel, the door to the Kingdom of God is opened. St Paul holds a sword - as disciples teach the word of God, God promises to work with power.

The *east window,* with its unique design and blaze of intense colour, is the most striking feature of the church. At the top is Jesus the Good Shepherd with the marks of the nails in his hands and feet, surrounded by dancing angels carrying scrolls with verses from Psalm 23. Burne-Jones was fascinated by hands and feet and took great care in drawing them. Morris was responsible for the combination of blue, red and pink as well as the carpet of flowers. At the bottom is the Pelican tearing her breast to feed her young - a picture of Jesus' sacrifice for our sins when he died on the cross. At the sides are four figures - Martin, Mary the virgin, Dorothy, and George. All four gave of themselves in serving others - emphasising the theme of sacrifice.

On the *south side* near the organ is the window representing the three virtues of faith, hope and, charity. Hope is on tip-toe; faith has a tiny flame in the surrounding darkness; and charity has a stronger flame and children around her. This window reminds us of the key characteristics we should possess as disciples of Jesus.