



THE PARISH CHURCH OF ALL SAINTS, WOODHAM

564 Woodham Lane, Woking, GU21 5SH

www.allsaintswoodham.co.uk

4 November 2025

Remembrance window completion report

Commissioned by Judy and Mike Smith in memory of their son Lieutenant Commander Richard W. D. Smith of the Royal Navy.

Designed and made by Amanda Winfield of Abinger Stained Glass, Surrey.

Dedicated by Bishop Peter Hancock on 9 November 2025.

Design

The overall theme represents the three services: the Royal Navy, The Army and the Royal Air Force.

At the base we see the land, light stained glass painting evokes flowing grasses and muddy furrows.

As we move up, we see waves, lightly painted and depicted with the use of acid etching which blends into the sky, with clouds and onto the heavens.

In the centre is a golden sun representing the Father, with Jesus as the light emanating from the sun, and the Holy Spirit the heat that warms and sustains. The light and warmth are woven into the blue of the sea and sky.

The blue is lighter towards the centre and darker towards the edges, furthest from the Father.

Floating down the window are the deep red poppies. Symbols of both Remembrance and Hope. Poppies flourished on the battlefields of the First World War and are seen as symbolic of the lives lost to war.

In the top of the left hand light there is painted IHS, the Greek name for Jesus.

In the top of the right hand light, the triquetra which represents the Trinity.

The main inscription: "To the glory of God and in remembrance of those who serve."

The dedication at the base: "Our beloved son, Lt Cmdr. Richard W. D. Smith R.N"

Making

The tools, materials and techniques Amanda employed to create this two light stained glass window have changed little since medieval times. The main colours of the window, red, blue, green and silver stain were the colours most used by the glass artists of the medieval period.

A stained glass window is so called because of the use of silver stain. Silver stain was first used in the 1300s and creates light yellow through to deep orange colours dependant on types of stain and thickness of application. It is a silver nitrate suspended in a binder which is then painted to the reverse of the window and fired in the kiln to 620 degrees. (Stained glass paint, a mix of metal oxides and ground glass is fired at 665 degrees). The very centre of the window is silver stain on reamy antique glass from Lamberts.



Amanda drawing up the cartoon.

The cartoon

Using her scale water colour design, Amanda drew a full size cartoon, using templates and sizes taken at the church by John Mahoney. The drawing shows the lead lines and the painted and acid etched detail.

From the cartoon a cutline is made. The cut lines represent the heart of the lead and the glass is cut allowing for the heart so that when Amanda

leaded the windows together, they fitted perfectly.



The completed cartoon.

The glass

All the glass in this window is mouth blown, sometimes called cylinder or antique glass. The blue is made by a French company, St Just and was chosen in three shades before the application of masking wax and acid etching. The green is from Lamberts, a German company.

Every window Amanda makes includes some English made glass. The last UK manufacturer of mouth blown cylinder glass stopped making flat sheet glass in 2022 when they relocated to Witney, Oxfordshire from Birmingham. However, Elliot Walker of Blowfish Glass, Stourbridge, recently started making cylinder glass. Amanda sourced a beautiful sheet of clear, blue and green streaky and you can see some pieces, plated and on their own throughout the bottom of the windows. There are also a few stunning pieces of English Antique Glass from her small store of this rare glass. The multi-coloured golden and pink pieces which represent the sun's rays.

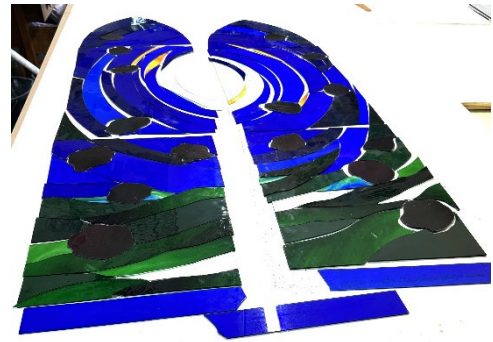
Some pieces of glass within both lights have been plated, this means there are two pieces of glass within the lead. This is to give more depth and life to the window. Some pieces of the flashed blue are plated with a seedy (bubbly) antique glass and some in a creamy glass.

The glass was cut and fixed onto a glass easel to allow daylight to be transmitted.

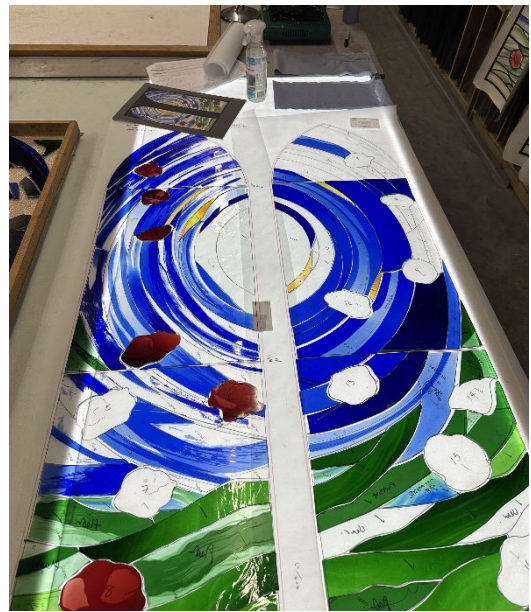
To create the flowing brush strokes within the blue and green Amanda used flashed glass and then acid etched. Flashed glass is a clear (in this case) base glass which in the making process then has a thin layer of colour 'flashed' over the top. Acid etching is a complicated process and the use of hydrofluoric acid was carried out in a special fume cabinet at Holy Well Glass in Wells, Somerset by Amanda.



Amanda with glass in the acid bay.



The glass cut ready for acid etching.

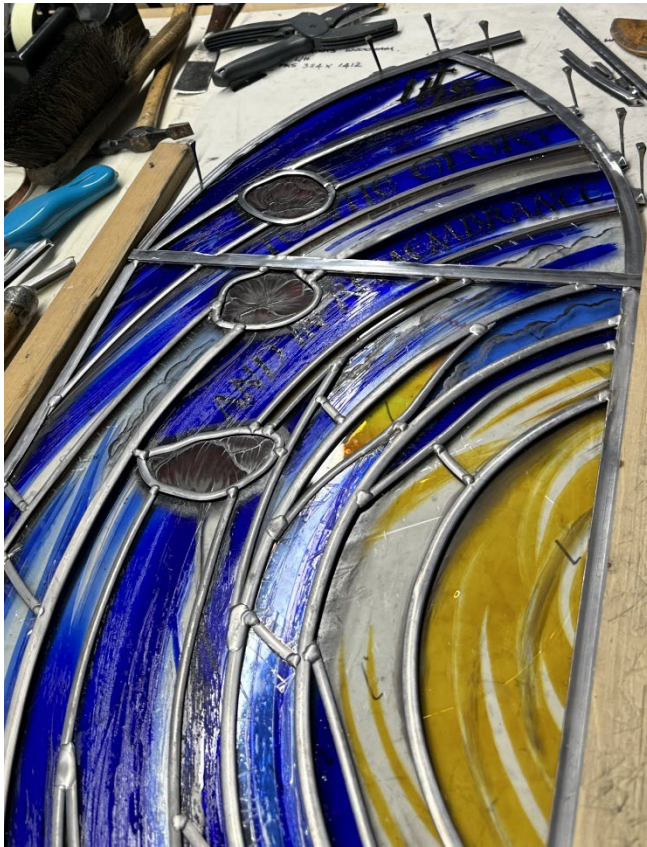


Half way through acid etching.



Painted details.

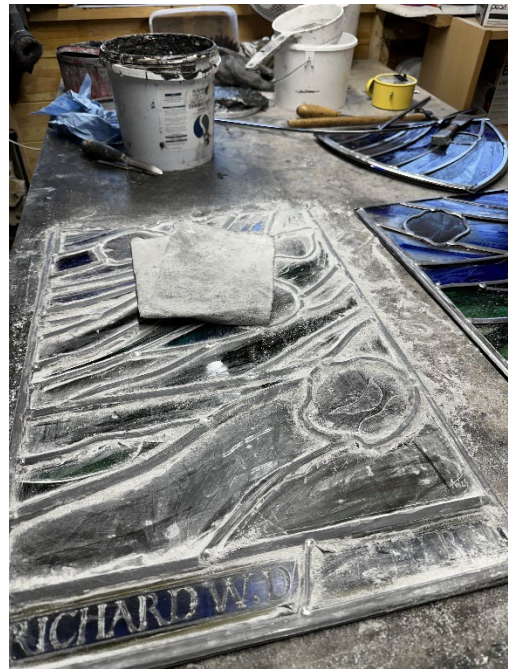
The inscriptions were hand painted and fired in the kiln. The inscriptions were originally set out for Amanda by Tracey Sheppard, a Fellow of the Guild of Glass Engravers. The top inscription and all other painted pieces were painted by Amanda with the bottom dedication painted by Grace Ayson, a fellow stained glass artist who stepped in to help after Amanda fell ill.



Leading up.

Once all the glass was cut, acid etched and painted Amanda leaded the windows together.

The windows were then cemented to weather proof. This is the process of pushing a putty like substance between the glass and the lead followed by polishing and cleaning.



Cementing.



Drying.

The windows were installed by John Mahoney of John Mahoney Stained Glass Ltd, London on 4 November 2025:

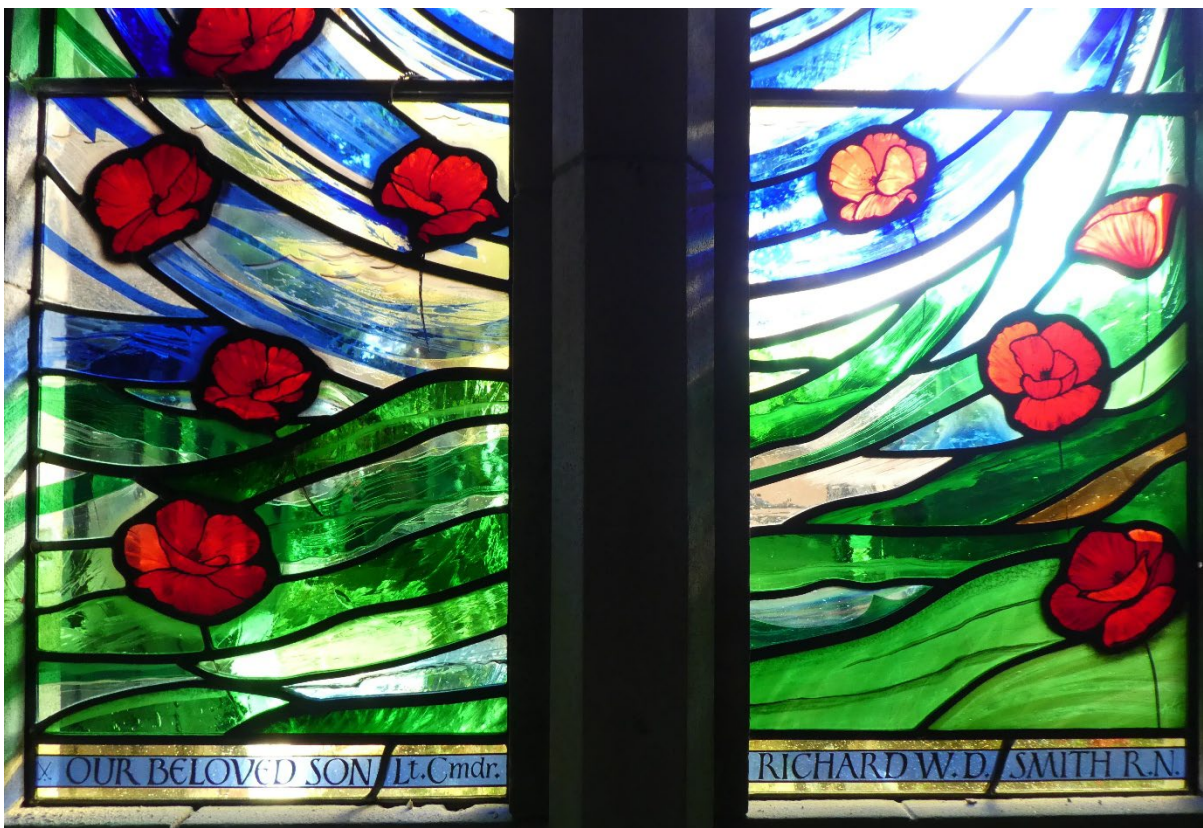


John Mahoney



Polycarbonate protection screen held by special clips that screw into the main body of the stonework.

The installed window



Window detail.

