

Errata & Updates for Chance Expressions

Changes over previous version in red
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p.3: Decimal point slippage. The amount of rolled-plate glass produced for the Crystal Palace was approximately 88,000m², and not “8,800m²” as stated.

p.12: The full name of the British Heat Resisting Glass founder was actually Lt. Col. Philip Victor Willingham Gell (c.1890–1970). He is also named in a few Chance patents dating to the 1920s and was a director with the company at about this time.

p.17: Caption for the blue band sugar and cream set should be preceded by the word “Scarce”

[Author: ‘I had no wish to frighten the jug...’]

p.24: It should be made clear that the emblem shown on the Lancer tankard is that for the Australian cricket team during the 1953 Ashes tour, and not the “1953 Ashes” as stated.

pp.36, 42: Apart from the hors d’oeuvres set consisting of a platter with four 6×4-in. deep dishes, sets comprising three of the same dishes with either of the 13×6-in. trays (the sandwich tray and three-section hors d’oeuvres) are known to have been sold as such.

pp.49, 107: The Swirl handkerchief bowl was formed from a flat sheet of glass, purposely to this shape, and is therefore a production item.

pp.61, 86: It has been reported that the Daisy pattern can be found on ceramic items; however, as Chance reportedly purchased the rights to this design, it could be that these are simply close copies. Naturally, it is unwise to speculate further until an actual ceramic example can be compared with.

p.68: Kenneth Townsend, 1931–99.

See www.kenneth-townsend.co.uk for more details.

p.73: Colour Pictorial tray. On closer examination, it is revealed that this rare tray was the result of a multiple silk-screen, with separate passes of green, brown, white and blue, possibly in that order. The result, for the mid-1950s, is spectacular, although it must have proved expensive to manufacture. Courtesy Broadfield House Glass Museum

p.88: In relation to the introduction of the new designs in 1970: Honeysuckle, Psychedelic, Ocean Spray and Golden Spray, along with the self-coloured Glacier and Grey Dawn ranges, Peter Tysoe recalls:

‘I always remember a lady from Wales coming on to the stand at the Blackpool trade fair and being so excited that she said she would only take the new items for her shop – but being told firmly that she shouldn’t “as they might not sell”. But I’m probably somewhat biased, of course! It may be that we were assuming too much of the public taste.’

Again, this does question the commitment of the Chance upper-management to the new designs, which were probably considered too avant-garde for its current range. However, as explained in Chance Expressions, the decision to adopt new patterns was probably foisted on the Fiesta Department by Pilkington, hence the reason for Claire Wyatt’s 1969 survey, which contradicted the stance of the Chance management.

p.89: The mention of prototype ‘fibreglass moulds’ should read ‘refractory fibre moulds’, or just ‘fibre moulds’. With thanks to Peter Tysoe.

p.92: First paragraph reads: “... Chance was not the first company to introduce slumped glass tableware...”. Of course, Chance did produce Aqualux in 1939, which was textured glass, slumped and, in some cases, over-sprayed in enamel. This firmly pre-dates the Durographic process and the slumped glass tableware that emanated from various companies in the 1950s. However, it is still debatable which came first: Durographic- or Deffa-printing.

p.94: Typo. The correct spelling of the company name should be ‘Feinstrich’, which translates from German to ‘fine-painted’ or ‘fine line’.

p.101: The Cut Pearl handkerchief vase shown is 7-in. tall and not 5½-in. as stated. However, this vase was made in both sizes.

p.105: See pp.110, 111 below.

p.107: The correct name for this rolled-plate textured glass is ‘Spotlyte’.

pp.110, 111: **Correction to previous errata:** Now that all four 4-in. models can be photographed together, this shows the subtle difference between the maroon and dark red models and how easy it was to think that this was the same colour. The ‘Cerise’ example previously quoted can also be taken as just another dark red vase.

Chance Additions

A supplemental booklet to *Chance Expressions*, this publication includes many new findings and expands on existing ones.

See www.chanceglass.net
& www.cortex-design.co.uk

