



**STRETCH GLASS REVIEW**  
**Late Period Candy Jars & Comports**  
Stretch Out Discussion Call on November 11, 2021



The speakers for our discussions are Kitty and Russell Umbraco and Dave Shetlar. They are all noted experts on stretch glass having done extensive research and cataloging of stretch glass in addition to publishing books on stretch glass. They are life members of The Stretch Glass Society and Dave is a past Co-President. Sarah Plummer, expert on Late Period Stretch, also contributes to our discussions, along with current SGS President, Cal Hackeman. SGS Director, Bob Henkel, moderates the calls which are organized by SGS Director Mary Elda Arrington. SGS Secretary, Stephanie Bennett, selects and presents the photos of the stretch glass to be discussed. Members and guests of The Stretch Glass Society participate in the discussion.

We will be pleased to identify stretch glass for you if you send photos and dimensions of your stretch glass to us at [info@stretchglassociety.org](mailto:info@stretchglassociety.org). There is no charge for ID. You may also be interested in reading The SGS Quarterly featuring the most up-to-date information on recent discoveries of previously unreported stretch glass, informative in-depth articles about stretch glass and news of upcoming auctions and sales featuring stretch glass. This publication is provided to all members 4 times each year. Please consider supporting The Stretch Glass Society by becoming a member. Join us at [stretchglassociety.org](http://stretchglassociety.org) and tap into our extensive network of experts, photos and research. These Stretch Glass Reviews of the discussions are available several weeks after the call and are also posted on our website.

The Stretch Glass Society is pleased to share the insights and knowledge of our experts and hope you find the following summary educational and encouraging as you enjoy, collect, buy and sell stretch glass.



Iridescent Stretch Glass was originally produced by nine American glass companies beginning as early as 1912 and continuing until the mid-1930s. Stretch glass enthusiasts refer to this as the “Early Period.” The Fenton Art Glass Company (Fenton) produced stretch glass again in 1974-75 and from 1980 until 2012. The 1974-75 production was limited to items made at the urging of The Stretch Glass Society (SGS) founders and most of these items were donated or sold to members of the SGS at the 1975 SGS Convention. The 1980 to 2012 stretch glass made by Fenton is referred to as “Late Period” stretch glass. Fenton used a few of the Early Period colors and introduced many new colors of stretch glass during the Late Period. Similarly, they used some of the same molds which had been used in the Early Period and also used many molds from their vast inventory in which stretch glass had not previously been made. The process for making stretch glass was the same during all periods of production, however, Early Period stretch glass by Fenton has no Fenton logo or other marking in the glass (they used paper labels) whereas the Late Period stretch glass usually has the Fenton logo in use at the time of production impressed into the glass as it was in the mold design (the logo on all Fenton glass changed from time to time during this period of time).

This Stretch Glass Review discusses Late Period candy containers and comports, some in Early Period colors and shapes and others which were only produced in the Late Period. There were many candy jars, sometimes Fenton called them candy boxes, and comports during the final 30+ years of stretch glass at Fenton. As with most collectibles, some are more available than others. While many of these items exist with hand painted decorations added by Fenton artists, undecorated examples of many of the items also exist.

These Velva Rose (#1) and the Velva Blue (#2) candy jars were produced using a mold in which stretch glass had not previously been made. Velva Rose was the first color of stretch glass introduced in 1980 at the beginning of the Late Period. It was similar to Velva Rose from the Early Period. Velva Blue, an entirely new color, was introduced a few years later as stretch glass became a regular offering by Fenton. Both of these candy jars were popular with Fenton dealers and buyers. They are available in the resale market today, often at reasonable prices. These candy jars are not typically found with artist painting and so are more like Early Period stretch glass, when decorating was the exception.



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While these look like the normal Early Period candy jars, stippling and panels have been added to them. They are also a different size than those made during the Early Period. Fenton allowed the finishers to reshape the bottom of this candy jar, and it is also found as a basket. The Velva Rose and Velva Blue baskets are typically oval in shape and may be easier to find in the resale market than the candy jars.

This candy box (#3) (Fenton used this term rather than candy jar) is a Velva Rose 'plain' dolphin candy jar – there are no panels, no stippling, just dolphins. Notice that the base of this one is very thick. The first pieces in this shape made during the Late Period had a thick base. Later on, the base was retooled into a thinner base. The thick base more closely resembles the Early Period base. Typically, we find the Early Period pieces to have thinner bases and the Late Period ones to have thicker bases, but this particular twin dolphin candy jar is an exception.





This 'Persian Medallion' comport (#4) has a pie crust edge, also referred to as crimped. Note that the comport has a bulbous shape under the pie crust edge.



This comport (#5) is 'Water Lily.' When looking down in the inside of this comport, an external floral impression is visible on the outside. The design is a water lily flower with some tendrils. These typically have very nice stretch effect. We are not aware of this comport being made in Velva Blue.



Shown is the Fenton catalogue photo of the Velva Blue Persian Medallion comport (#6) with three sides up and a second photo of the same comport (#7). While the comports may appear to be different colors, the difference is only in the photography – both are Velva Blue. These are fairly obtainable in Velva Blue and Velva Rose, however, the Velva Rose ones are more often found than are the Velva Blue ones.

The true dark Blue Cobalt Persian Medallion comport (#8) was made for a very short period of time. It was featured in the 1996 Fenton catalogue and is in the typical three sides up shape.





This candy jar (#9) is made from the same mold as the Velva Rose and Velva Blue ones shown earlier. There are only a few of the Celeste Blue candy jars being found in the resale market. They are typically priced at the same price at which they were originally sold.

The pattern on the number 4381 candy with cover in Stiegel Green (#10) is often referred to as Lamb's Tongue. The 1994 June Historical Collection Fenton catalogue indicates that it was only available to dealers from June to November 1994. The same mold was used with Celeste Blue and Ruby glass.



It is important to keep in mind that the process of making stretch glass candy jars (or boxes) and bon bons typically does not result in exceptional stretch effect because none of these were reshaped. Re-shaping was not usually done in order to make sure the lid fit on the base. This is true for both Early and Late Period candy jars and certain other items. At most these items may have been reheated, which gives them, in most cases, a satiny or very subtle stretch effect. The best that can be expected on these covered pieces is that they will have a satiny iridescence. They were put in the line by Fenton with other stretch glass items, rather than in the Carnival glass line, and so are considered to be stretch glass.



The large Stiegel Green candy jar (#11) was slightly re-shaped in the upper part of the base around the opening where the cover fits. It is believed that the top of the base may have been a little bit smaller in the mold and so when it was reheated, the finisher may have opened it up just enough for the cover to fit. The jar part typically has a very nice stretch effect. The 1994 Limited Editions Catalogue calls it a 10 inch 'Urn with cover'. These have been selling for \$150 to \$250 on eBay (in 2021).

Fenton simplified this Celeste Blue covered bonbon (#12) compared to the typical bon bon from the Early Period. It now has virtually no pattern on the lid or the base, while the original bonbons had small panels. We believe Fenton wanted the cover and sides plain like this one, because most of these were decorated. It is rare that you find one of these in the Celeste Blue or Ruby without decoration. The decoration is called 'Dancing Daisies' in the 2004 catalogue.





These Twin Dolphin comports were made by Fenton for The Stretch Glass Society as Convention souvenirs. The Cobalt Blue twin dolphin comport (#13) is in the square shape, the black one (#14) has a flared, round top and the aquamarine souvenir (#15) is the oval (or two sides up) shape. The Cobalt Blue comport was only produced for SGS and so the quantity of these available in the resale market is quite limited; in fact, they are not generally found for sale on eBay. Collectors interested in obtaining this souvenir will likely have to wait until the collection of a member of the SGS is sold. When they are found, some have very nice stretch effect while others are quite shiny with little stretch effect. They are a light cobalt blue, somewhat different from 'Royal Blue' (Fenton's name for their cobalt blue-like color during the Early Period). Fenton's Early Period 'Royal Blue' was made for a very short period time and is very difficult to obtain. Several other companies from the Early Period also made stretch glass in cobalt blue so it is important to know which shapes were made by which companies in order to determine the current market value.

The ebony (or black) stretch glass SGS souvenir typically exhibits wonderful colors in the iridescence, as can be seen in this example. Frank Fenton said, at the time these were being produced for the SGS, that Fenton was testing some different versions of iridescence. Some of these had some titanium in the spray, which gave them more of the rainbow effect. The SGS souvenirs probably were iridized with a supplementary dose which included the titanium salt.

The Aqua Opalescent oval twin dolphin comport is typical of most opalescent pieces, some of these struck well and some of them did not strike as well. (Striking is the process of **reheating** glass after it has cooled, in order to develop color or an opacifying agent that appears only within a limited range of temperatures, in this case, the appearance of opalescence around the edge.) This appears to be one that does not show the opalescence, which is sometimes present on other examples. One of the members of the SGS has one of these comports which has pink opalescence around the top edge. When this comport was doped (iridized) heavily, the dope actually appeared to have a pinkish cast to it. This comport was also offered in the 1997 Fenton catalogue.

Velva Rose and Sunset stretch glass are difficult to distinguish as the colors are nearly identical. Sunset Stretch is a name that the Fenton Factory applied to a whole line of stretch glass. This Sunset Stretch twin dolphin comport (#16) with a 'Baroque Floral' decoration appears in the January 2002 catalogue.



All of these Ruby Amberina bonbons were featured in the 2003, 2004, and 2005 Fenton catalogues. Ruby Amberina Stretch glass was produced at Fenton in great quantities during the years 2003-2006. They made a number of different shapes, as was the case in the Early Period. Apparently, bonbons, candy jars, etc. were popular items with Fenton dealers and buyers. The Fenton family liked ruby glass and took pride in making sure that when they made ruby glass, it was a dark red - ox blood red!

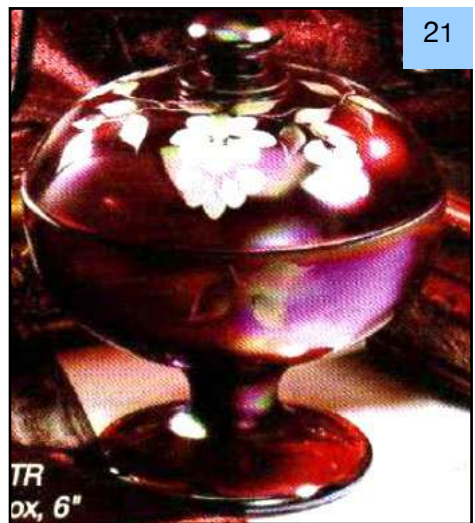


The Ruby Amberina candy jar (#17) resembles a lotus flower. It also came on a black base.

This Ruby Amberina candy jar (Prism Box) (#18) is in the 2005 catalogue. It is decorated with 'Trailing Wisteria'. The same jar is known without decoration, but the decorated ones are more plentiful. If searching on eBay, especially for these covered pieces that were not reshaped, it is good to search for 'Iridized Fenton,' as this is how some eBay sellers list them.

The 4201 Ruby Amberina candy jar (#19) has some interesting floral designs on it. It is called 'Tuscan Charm' in the 2004 Christmas catalogue. Most of these are decorated, however, as in other cases, they are known without the decoration.





The vast majority of these candy jars were decorated at the Fenton Decorating Shop with approved Fenton designs. The one without the decoration (#20) is actually the harder to find piece today. Notice that the decorated piece beside it (#21) is from the same mold.



This ruby comport (#22) is quite difficult to find. This shape is more often seen in amber stretch glass with fruit decoration as the amber comport was sold on QVC. The base part of this comport has more stretch on it than the top part. It is a large piece of glass. Note that the color is ruby through and through.

This is another even larger ruby comport (#23). It was produced for a limited period of time. Some of them were sold in the Fenton Gift Shop in Williamstown, WV. This item is not offered for sale on eBay very often.







The original pattern name for the pattern on this small comport (#24) is 'Priscilla'. The dealers on eBay give it various names – 'circles and stars' or 'circles and moons'. The pattern does not distract from the stretch effect, instead they complement each other. The comport is only about 5" tall and 4" wide. It was made from a goblet mold and on occasion the goblet, without any re-shaping, is found. They reshaped the top of this comport into a number of different shapes. The top may also be flared down flat so it becomes even shorter than this one. Apparently, the workers were given some latitude to make whimsies out of these at some point. The 'Priscilla' pattern is also known in a small green stretch glass bell.



The final ruby comport (#25) is a 2000 Stretch Glass Society souvenir. It should be marked SGS 2000 on the bottom. The inside of it has the optic rays. Many of these were very heavily doped. The glass itself was very dark red. These comports do not show up often on the market. After the Fenton factory made enough pieces for the SGS, the workers were told to make as many whimsies as they could during the rest of the 'turn.' They made an incredible number of whimsies out of this comport including at least one basket.



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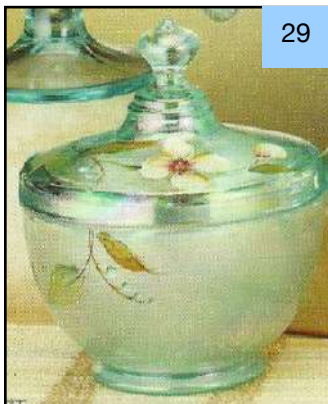
The Autumn Gold candy jar (#26) was featured in the 2004 catalogue. The jar is about 6" tall and has a decoration called 'Berries.' Virtually all of these tall jars with panels on the outside and lids, are very shiny. The search is on to find one with a good satin stretch effect. This candy jar also was made in green stretch glass. There was also some Autumn Gold stretch glass made in 2007.

The Rosemilk Opalescent oval box (#27) has a small handle on the top of the lid. You might put hairpins and other items in it as part of your bathroom or dresser set. Fenton marketed it as a Candy Box in the 2005 catalogue. It is decorated with 'Tulip Delight'. No one in the discussion has actually seen one of these boxes, although as we see here, photos do exist. There are about three boxes, similar to this, which are fairly small candy boxes; some were made in original stretch colors. They do not have much stretch effect.



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4205 BS  
Candy Box, Oval  
6 1/2" l.



29

The Aubergine candy jar (#28) looks like it has panels on the outside. It appears in the 2007 catalogue and is a fairly heavy piece with the decoration 'Vision'.



7087 QY  
Box, Round, 5 1/2"

The Aquamarine Opalescent candy jar (#29) was made in a couple of different colors including the ruby one shown earlier in this [Review](#). This jar appeared in the 2006 catalogue with the decoration 'Sand Petals' and does not have much stretch affect.



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The Topaz Opalescent footed comport (#30) may be a one-of-a-kind or experimental piece, with its pie crust and crimp top. It has outstanding stretch effect.



The Autumn Gold comport (#31) with the fruit decoration also has nice stretch effect. It was made for QVC and seems to be available in the resale market.



This smaller comport (#32) was made by Fenton in Aubergine stretch glass for QVC in 2003. The name of the pattern has been lost to history, at least at this time, but it is known as QVC C8570 Aubergine Comport.



The two Violet comports were made from the most recent Stretch Glass Society souvenir made by Fenton in 2010. One is cupped in like a rose bowl shape (#33) and one is flared (#34). There was a very limited number of these souvenirs produced. The SGS only ordered enough to fill the preorders. The pieces pictured are whimsies, two of a total of five or six different whimsy shapes, including a basket. Fenton only made one or two of each whimsy as such, these are not readily found. The standard shape of the 2010 souvenir was a card tray (donut stand) - you could call it a cake stand if you had a very small cake. It had a flat top surface on the same stem and foot as pictured here. Fenton called it a card tray.



Sarah Plummer, Late Period Stretch Glass Expert, with the assistance of Stephanie Bennett, provides us with this helpful and informative Addendum to the Late Period Candy Jars and Comports [Stretch Glass Review](#). The Addendum provides insights into using Fenton Art Glass Company Catalogs to determine the color, shape, decoration and production quantity and timeframe of Late Period stretch glass. Please keep these points in mind when using Fenton Catalogs as a research tool:

- Catalog items were made in great volumes. They were sold only through dealers, at premium prices, during that catalog year. The Fenton Gift Shop was a dealer, and items from current catalog(s) were sold there, also at premium prices. The Gift Shop also sold other items, sometimes at non-premium prices, but these would not have been from the current catalog(s).
- Hand-painted designs were given a name and used on more than one item, but each design was used for only one color.



- The catalog identification code is a combination of ware (mold) number and color/decoration code. (For example, '5960 UR' is the 6" undecorated candy box in the 2004 General catalog, pictured at the top of page 8 of this Review (#20, #21). That same catalog shows the same candy box with 'Trailing Wisteria' painted decoration, item ID '5960 TR'.) The plain version is in the catalog, so we know many were made.
- Items that appear only with decoration in the catalog(s) may be found undecorated. If first quality, they were first sold only in the gift shop at premium prices. (For example, '4120 QY,' the 6 ½" Candy Box with 'Tuscan Charm' decoration appears in both the 2004 Christmas Catalog and the 2005 Mail Order catalog, but a plain one doesn't appear in any catalog.) Many fewer of these plain pieces were made than the decorated pieces shown in the catalog(s).
- Limited Edition production over-runs were also sold in the gift shop, but are infrequently found in the secondary market today.

Catalogs showing Late Period stretch glass are available on the Members' Resources section of our website, [www.stretchglassociety.org](http://www.stretchglassociety.org). They are useful for identification and proper documentation. And, with this additional information, they can also be used to estimate original volumes made, and how likely a piece is to be found in today's secondary market.

This Stretch Glass Review concludes the series for 2021. This and all previous Reviews are available at [www.stretchglassociety.org](http://www.stretchglassociety.org). Click on SGS Events and then select Stretch Out Discussions. The 2022 series of Stretch Out Discussions will kick off in January, 2022.