

## Empress and Queen Ann

### Two patterns joined at the hip

**Eric Tankesley-Clarke for Great Plains Heisey Club, September, 2014**

Distinctive, popular, and imitated, Empress was made from 1930-1938. Queen Ann was made primarily from 1938 to the early 1940's, with a few stragglers continuing to the company's closing in 1957. As with most large patterns, not all pieces were made for the entire period of production, some being made for only a year or even less. A great many Empress pieces were re-tooled to become pieces of Queen Ann, and a few pieces were used exactly as they were and simply re-christened Queen Ann.

### Telling the difference

If the piece is in color, it is Empress.

If the piece is crystal, check for a wide swirl optic. The wide swirl optic always indicates Queen Ann. This will be on the inside of the piece, very broad. Some people simply feel the inside. The optic can also be seen by the movement of light through the piece. Look through the glass at another object, such as something with straight edges. If the other object looks greatly distorted, especially when you move the glass from side to side, you have an optic piece and it is Queen Ann. If the other object looks more or less undistorted, even when you move the glass, then there probably is no optic.



#1401 Empress (L), #1509 Queen Ann custards  
Note the broad optic on the right

If the crystal piece has no optic, it is probably Empress. But read on.

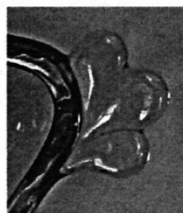
A few Queen Ann pieces have no optic: the two sizes of **triplex relish**, the two sizes of celeries, the pickle & olive dish, and the tray used for the individual cream and sugar set. Whether these pieces in crystal are Empress or Queen Ann can sometimes be determined by the decoration. Some decorations were used only on Empress, others only on Queen Ann. Even that test sometimes fails, because there were decorations that were used on both Empress and on Queen Ann. In those situations, you may call the piece either Queen Ann or Empress, whichever suits you best.

### The Fleur-de-Lis

The basic design element used in both Empress and Queen Ann and in no other patterns is the **fleur-de-lis**. An early Heisey name for #1401 was "Lilies of France." For over a thousand years the fleur-de-lis was the symbol of France. In almost all cases, it is a three-part design element, a wide lobe with a narrow lobe to each side. These are meant to recall the iris flower, even though nearly everyone calls them lilies! Some collectors call the fleur-de-lis device a fan.

The fleur-de-lis most frequently occurs on the edge of a piece, usually repeated four or six times, occasionally only three times or even just twice.

Other times, the fleur-de-lis was used as a handle design.



In some pieces, Heisey took great liberty with the fleur-de-lis, such as in the **3-part** and **4-part relishes**, where only the wide central lobe is obvious and the rim of the piece itself helps form the two narrow lobes.

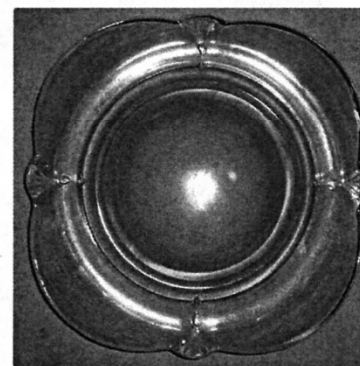


The only piece of Empress or Queen Ann with no fleur-de-lis in any form at all is the insert for the Empress **frappé dish** (below).



Paden City Glass Co. made a pattern called Crow's Foot, sometimes mistaken for Empress. There is a fan motif, sometimes with three lobes very similar to the Empress fleur-de-lis. But most have fans of five lobes, more or less the same width. Paden City colors are different, but they did make a dark blue less intense than Heisey's.

**Paden City pieces->**



Liberty Glassworks made a candle nappy vaguely similar to the ones in Empress. A three-lined rib imitates the Heisey fleur-de-lis, the Liberty foot is a scrolled foot, not peg, and the glass quality is much less.

### Feet

A secondary design element used on some footed pieces in Empress & Queen Ann is the distinctive **dolphin foot**



such as seen on the **cream & 3-handled sugar set**. Heisey's price lists usually abbreviated this to **d.f.** and that is the way you often see dolphin-footed items listed, especially in Heisey specialty auc-

tions. A dolphin foot frequently has a line of round "bubbles" rising up the side of the piece, as seen on the **mayonnaise** or the punch bowl. These are not actual bubbles in the glass, but progressively smaller rounded bumps imitating bubbles. Sometimes, such as on Empress stemware and all Queen Ann and some Empress mustards, we even see the bubbles without the dolphin feet.

There are four pieces that are footed with plain peg-like feet, and it just happens that all four of them are 2-handled: 5-in. preserve, 6-in. jelly (the preserve made shallower and wider), 8½-in. floral bowl, and the 2-handled candlestick.



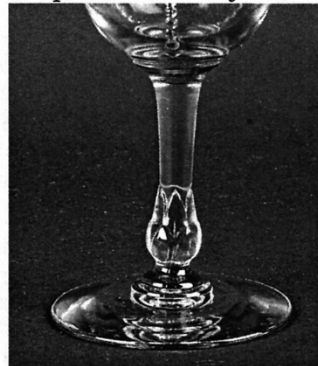
There are two other pieces that are footed with yet another kind of foot. These are the two **lion-head floral bowls** (regular and widely flared). They each have four lion's feet.

Paden City's Crow's Foot sometimes has feet similar to the dolphin foot. On closer inspection, however, the feet are not dolphins. In-

stead of round bubbles rising from them, they have rising rows of teardrops.

### Stems

Empress had only three stemmed pieces—



**goblet**, saucer champagne, and sherbet. These were all pressed. There was no corresponding blownware line. The stems have a floral bud base. Similar stems are on the Empress and Queen Ann

**comports**. The design for the stems was shared with another pressed stem line, **#8005 Galaxy**.

#1509 Queen Ann had no pressed stemware. There was, instead, a corresponding blownware line, #5009. Because this pattern was introduced relatively late, there are not as many different stems as in earlier lines. There are two goblets (a rarely-seen tall stem numbered #5009½ and the usual **regular goblet**), claret, wine, saucer champagne, cocktail, three sizes of sodas, and the oyster cocktail. The sodas and the oyster cocktail barely have stems at all and might go unrecognized. The pattern also has a finger bowl,



but this was just slightly re-shaped from #3309 Plymouth and there is nothing about it that would even positively identify it as Heisey, much less Queen Ann, unless it has a factory decoration. The fleur-de-lis motif on the stems has been

interpreted very liberally, to the point it is barely recognizable, with the bubbles pre-

dominating and the middle lobe of the fan disappearing altogether. Heisey used Queen Ann stemware for many cuttings and etchings.

### Marking

Heisey put less emphasis on the Diamond H mark while these two patterns were being made. Many pieces of Empress are marked, but the mark may be hard to find. Footed pieces are often marked behind one of the feet, if marked at all. Other pieces are marked far to the edge of the bottom or on a handle. Many others, especially in Queen Ann, have no marks at all. Imperial made the 3-toed Empress candlestick in Sunshine Yellow that could be confused with Sahara Empress, but these are marked with "CG", for Collectors' Guild.

### The overlap between Empress and Queen Ann

It is often said that Queen Ann is just Empress re-worked, but that is not entirely true. There are at least 144 unique shapes between the two patterns. Of those, 58 shapes are unique to Empress; so far as I've found, they were never re-worked or offered as Queen Ann. Another 37 shapes were made only for Queen Ann. Some of those could have been adapted from Empress moulds, but the adaptations themselves were never offered under Empress. Finally, there are 48 shapes that are identical between the two patterns; in almost all cases, the only difference is the addition of the wide-swirl optic to the Queen Ann versions.

### Colors

Most Empress is more easily found in colors than in crystal. Of the 106 shapes of Empress that I have found, 102 of them were made in Moongleam, Flamingo, and Sahara. The round-footed jug is known only in Moongleam, and the round-footed cream and sugar set is known only in Moongleam and



Flamingo. The #8055 Ribbed Empress plate is known only in crystal. In addition to these three colors, 31 pieces of Empress were made in Alexandrite, 13 in Tangerine, and 7 in Stiegel Blue (cobalt). The salt shaker was made in Marigold. Marigold was also used for a small amount of the #135 candlestick. The 7-in. triplex relish has been found in Zircon. The **#6 ladle in Alexandrite** was made to go with Empress pieces in this color, but is not technically part of the Empress pattern.

*Items in Alexandrite (#1401 unless noted otherwise)*

- Plates, round, 6", 7", 8", 10½", 12"
- Plates, square, 8", 10½"
- Plates, square (#1401½), 8"
- Sandwich plates, round and square, 12", 2-handled
- Mayonnaise, d.f., 5½"
- Mint, d.f., 6"
- Nut, individual, d.f.
- Cream soup & underplate
- Bouillon & underplate
- **Cup with** either round or square **saucer**
- Cup & saucer (#1401½)
- Sugar & cream, d.f.
- Salt or pepper
- Floral bowl, 11", d.f.
- Vase, 9", d.f.
- Candlestick (#135)
- **Ash tray**
- Celery, 13"
- Relish, triplex, 7"

*Items in Tangerine*

- **Plates, square, 6", 7", 8", 10½"**
- Plates, square (#1401½), 8"
- Salad bowl, 2-handled, square, 10"
- Cup with either round or square saucer
- **Sugar and cream, d.f.**
- Salt or pepper
- Floral bowl, 11", d.f.

*Items in Stiegel Blue (cobalt)*

- **Plates, square, 7", 8"**
- Plates, square (#1401½), 8"
- Candy box and cover, d.f., 6"
- Floral bowl, 11", d.f.
- Candlestick, #135
- **Ash tray**

### **Pattern Numbers**

Most of Empress is **#1401**. There are a few pieces known to have been called **#1401½**, and I suspect three more belong in this number. The cup and saucer set was made in both #1401 and #1401½. The #1401½ cup has a plain rim, with the fleur-de-lis motif placed high up the side of the piece. The matching #1401½ saucer is round, and has four fleur-de-lis, whereas the round #1401 saucer (the more common one) has six fleur-de-lis. (There is also a square #1401 saucer.) The **#1401½** cup was also made with a cupped-in rim, when it became a **custard**. The 8-in. plates were made in both #1401 and #1401½. The usual #1401 plates have a fleur-de-lis in the middle of each side, and an extra lobe at each corner of the plate. The much less common #1401½ plates have a fleur-de-lis in each corner, with no extra lobes, so these plates have an even more square look than the #1401 plates. That leaves us with three other pieces which I suspect are in #1401½; these are the round-footed jug and the **round-footed cream and sugar set**. The known #1401½ pieces are clearly aimed at somewhat simplified, cleaner variations of the usual Empress designs and share the same type of round foot. That leads me to believe that since there were already jugs and regular-size creams and sugars in #1401, these were probably made in #1401½.

There is one piece which is **#1402**, and that is the center-handled, round, 12-in. sandwich plate. Apparently this number was just to easily distinguish between it and the center-handled, square, 12-in. sandwich plate,

since its style is the same as other Empress pieces.

Another plate is clearly either Empress or closely related. This is the **#8055 Ribbed Empress**. The fleur-de-lis have been extended with ribs to the center of the plate, and additional ribs inserted between adjacent fleur-de-lis.

In Queen Ann, all the pressed pieces that we know about are **#1509**. However, HCA owns a mould for a **#1509½** square plate in 10-in. size. Since it is a different size than the #1401½ square plates, I do not know if it has the same design or not.

Queen Ann blown stemware is nearly all **#5009**. However, there is a tall goblet that is numbered **#5009½**. The regular goblet was used for all kinds of cuttings and etchings; in fact, I don't believe I've ever seen a plain #5009 goblet. The tall goblet was used for only one cutting, #933 Fan, and may have been sold with no decoration most of the time. I have never seen the tall goblet, but if it is like other similar regular and tall goblets, it is probably around 8" tall; the regular goblet is 7 3/8" tall.

### **Decorations**

There are too many decorations used by Heisey on Empress and Queen Ann to list in a handout such as this. Many decorations were only on one or two pieces. The 11-in. dolphin footed floral bowl was a favorite, as were ice buckets, mints, or bonbons. Some decorations, however, were used on dozens of different pieces. #448 Old Colony and #450 Chintz are good examples of that.

In summary, there were at least 47 etchings used on the two patterns combined. Twenty-five etchings occurred only on Empress, 11 were to be seen only on Queen Ann, and 11 etchings could be on either pattern.

Cuttings were even more prolifically used, and these are the ones that most often show

up only on select pieces of each pattern, sometimes only one or two pieces. Out of 89 cuttings used between the two patterns, Empress used 36, Queen Ann used 34, and the two patterns shared 19 other cuttings.

### Unusual pieces

Few patterns, if any, had so many **relishes** and hors d'oeuvre pieces as did these two. If you include the celery dishes, you could find at least 12 different relishes, some with novel arrangements of compartments never repeated in other patterns. There were five different 3-compartment relishes and one that went the whole distance with 7 compartments. Empress had four different **comports**: round, square, oval, and a dolphin-footed one that was called a compotier. At least 16 different pieces served as **floral bowls**, although neither pattern had all 16 of them.

Queen Ann was in production during the war. During that time, Heisey did not issue fully illustrated catalogs. As a result, there are some pieces that were introduced during the war and never illustrated.

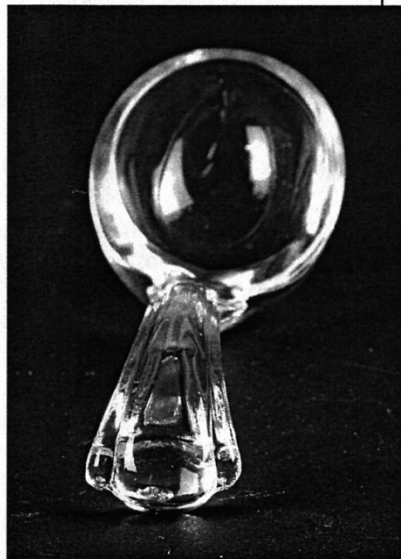
For instance, besides the usual ice bucket Queen Ann also had a distinct piece called an **ice bowl**. We know it was footed, but those could be dolphin feet or plain peg feet, and there were two handles. Beyond that, we don't know the size or exact shape. My guess is that it's a deeper or cupped version of the peg-footed 2-handled 8½-in. floral bowl, since that's the only other 2-handled, footed bowl of any size made in the pattern. But that's only a guess.

Among the floral bowls were a couple called a 9" **sunburst bowl** and a 10" sunburst floral bowl. Again, I have not seen anything that looks like it would fit that name.

Even though select pieces of Queen Ann were produced until 1957, most pieces were discontinued by the end of the war. But in 1948, Heisey introduced two new pieces, a **#1509 punch bowl** and a **punch cup**. These

were re-workings of the old Empress pieces and look just like them except for the added optic. They were dropped by 1949. The punch cups (what were called custard cups in Empress) are very hard to find, and I have never seen the punch bowl.

Some 1940's listings for Queen Ann include a ladle which is not illustrated in any of the catalogs and is not listed in any of the usual collectors' books. This is the **#9 ladle**. The ladle is unmarked, but an example shows that it is another take on the fleur-de-lis, with the shaft of the handle standing in for the main, central lobe, and two thin wings added to the handle to represent the two outer lobes of the fleur-de-lis. The end of the handle is scrolled to enhance the effect.



Most spoons and ladles were general purpose and sold with many different patterns. In this case, however, Heisey seems to have considered the #9 ladle as appropriate mainly for Queen Ann. This ladle was never listed in any price list that did not include Queen Ann. That and its design indicate this could properly be called a Queen Ann ladle. In the 1950's, Heisey returned to the idea of a pattern-specific ladle when they introduced the #12 ladle that accompanied Plantation mayonnaise pieces.

Three views of the #9 Queen Ann ladle



### Lists

For anyone in the Great Plains club who is interested, I can provide detailed lists of the pieces made in each pattern, the colors in which they were made, and lists of cuttings and etchings used in each pattern, but not always with specifics of which pieces were made with which decorations. Such lists were too long to include in this handout.