

KETTLES



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GHOST MARKS

Introduction

Ghost marks, or back marks as they are sometimes called, are very interesting to collectors. The ghost mark is the barely visible marking on a cast iron piece either from a previous trademark or design, or even from a different manufacturer. These marks, particularly of different manufacturers, have stirred speculation by collectors. In an effort to come up with some answers, or stimulate more speculation, I decided to do an article for *KnC*. I have had prior conversation on this subject with collector and friend, Joel Schiff. He agreed to contribute a few of his thoughts on this subject. Of course, a few thoughts from Joel, for you that know him, usually turn into pages and pages. Consequently, this article has been edited down by me. Joel and his knowledge are highly regarded by the collector community; his conclusions are very well thought out and some times provocative. This article also contains some opinions of mine which are in a different type style. I hope you enjoy it, and that it provides some ideas and generates feedback. —Dave

On occasion, pieces appear that have more than one company marking on them, either two impressions from the same company, or one from one firm and one from another.

One of the designations is usually quite clear and is generally understood to represent the company whose item was being brought to the marketplace. Let us call this the primary company (or company of clear identification) – the company which was generally accredited or identified with the product



Fig. 1. Several progressions are shown on this No. 10 bail handle griddle: 1) Center logo; 2) 'X' reinforcement with bottom logo with Erie above; 3) The final marking with "ERIE" and slant Griswold. This final marking configuration is unusual.

to the consumer at that time, and whose marking is the dominant of the piece's inscription area (eg. the back of a skillet).

The other less clear, perhaps partially obliterated image –
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From The Editor

This new computer has been giving me a time. Of course, it is not the computer's fault - I am sure it is the operator. It's tough to admit however that a machine is much smarter than I am. I have been improving my web site, and learned to be able to add pictures of items for sale. I believe it will help prospective customers understand what the items are, especially the 18th & 19th century unmarked pieces. If you get a chance, and are on line, take a look.

The new book has been released to the book sellers, so anyone looking to sell them can order from Schiffer, L-W, etc. Sales have been excellent; however, I am amazed that the advertising we did had little impact. We put large display ads in major regional antiques papers, *Old Stuff* in the northwest, *Antique Week* in the east and mid-west, *Cotton & Quail* in the southeast, with negligible results. I mean we spent about \$500 and sold five books - unbelievable! Sales to *KnC* subscribers, fliers we have mailed, and Internet sales via my web page have been very strong. To all of you folks, I thank you! We have over five thousand dollars invested in putting the new book together. It would be nice to recoup some of that.

Things are tumultuous in the G&CICA as usual. The hot issue now is the proposed contribution to the Watson-Curtze Mansion in Erie. The Erie County Historical Society is restoring that building, including complete restoration of the kitchen which is intended to be authentic to its period, c.1895. The G&CICA Archives & Historical Committee was approached a couple of years ago to contribute toward the restoration. However, despite repeated requests, the Historical Society never provided the funding detail to our committee except it was going to cost about \$30,000. Last year, the Historical & Archives Committee, of which I was a member, voted unanimously to decline funding the kitchen. Instead, we recommended an additional contribution to Erie County Historical Society Archives. Anyway, the G&CICA Archives & Historical was restructured by President Fitzwater, dumping all but one of the current members and appointing a new committee of three: Sally Swanson, Joe Noto, and Brad Schwarting. They met with the Erie County Historical Society a few months ago to discuss the kitchen renovation project.

In the most recent issue of the G&CICA newsletter, a proposal was promoted that the Association donate \$5,000 to that project. What they didn't tell you was that the proposal they submitted to President Fitzwater, and are aggressively pursuing, was for \$5,000 a year for three years, for a total of \$15,000!! That is over half of the G&CICA treasury! Now you have to ask, what benefit do the members of the Association receive for this huge donation, which by the way, is half of the \$30,000 proposed for the kitchen project? The committee reports that the Erie County Historical Society asked for that amount. Where did the Historical Society get the idea that the Association would, or could, pay for half of the

renovation with such a huge donation? Hmmm. I don't see any benefit to the members of the Association. Will members be able to stop by and see all the Griswold? How many pieces of Griswold do you think was used in that kitchen? Probably a couple of skillets, a Dutch oven, teakettle, and possibly a Scotch bowl. They also didn't tell you that proponents of the proposal tried to ram the proposal through without a membership vote - only a board vote. Hats off to Dean Fitzwater for not letting that happen!

The Watson-Curtze Mansion is called a museum. It is not a museum in a true sense - it is the restoration of a mansion once owned by a Griswold relative, and as I understand it, from the side of the family that voted to sell the Griswold factory. There is an area upstairs where, at the present time, items can be put on display. In an apparent effort to seduce the G&CICA members to support the kitchen project, a temporary display of Griswold articles is being set up at the mansion, just before the convention. Also to sweeten the pie, the \$15,000 G&CICA donation is proposed by the Archives & Historical Committee to be made as a memorial to George Griswold, who passed away this past year. Mr. Griswold was a fine gentleman and an honorary member of the Association, no one can dispute that, but other than being a fine gentleman, and having the name Griswold, what great contributions did he make to the G&CICA to warrant such a generous memorial? The membership is entitled to specifics.

Not only is the proposal ill conceived, it is financially irresponsible to deplete over half of the G&CICA treasury on a project that offers no real benefit to the membership. The board, and the members, should take a long hard look at this.

Also, there is discussion that the Erie County Historical Society is contemplating building a (true) museum in four or five years, where a significant display of articles from the Griswold Manufacturing Company will be on display. Members traveling through the area would benefit from that. If a contribution is to be made, that project would be more logical for the G&CICA to consider. However, at the present rate of decline of membership from 1005 members in 1996 to 600 in 2001 (600 stated in the most recent Association newsletter) which is a drop of 40%, creating a loss of well over \$4,000 annually in revenue, the Association won't be able to afford even considering a donation to the museum.

The G&CICA could support the kitchen renovation, but not by making such a huge donation. A monetary contribution by the Association should be limited to a one time donation of no more than \$1,000, which I believe is significant, realistic, and affordable by the Association. The Association could also encourage private donations from members who would like to support the project. That could be accomplished through the Association newsletter.

The declaration was also made in the last newsletter

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Ghost Marks

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generally in the background – has come to be called a “ghost.” The ghost reflects either an incomplete attempt to (as it were) clear the slate of the mold pattern to receive a new inscription, or perhaps just the opposite – the deliberate intent to not completely erase the previous identity, so that the old company affiliation will still show up behind the new company’s claim. [I think this is rather doubtful, -ed]

The ghosts on the backs of these pieces are by no means an everyday happenstance. Yet whether occurring in just its own stylistic logo/inscription changes, or in products involving other companies, in the overwhelming majority of cases, Griswold is the common ghost.

A. Where one Griswold insignia variation appears superimposed on an earlier, incompletely erased Griswold mark [fig. 1], the explanation would seem to be fairly straightforward. Mold patterns represented invested time, effort and money. When a decision was made to alter the insignia, many of the mold patterns might still be in otherwise perfectly serviceable condition. Requiring the use of completely new patterns with new logos would occasion a needless financial and functional waste.

Typically, Griswold appears to have adopted three different, simultaneous strategies:

From The Editor

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that any profit made by the Erie Convention will be donated to the Watson- Curtze Mansion project. Now, as I understand it, any monies made by the convention, is G&CICA money and goes into the general fund. Ideally there should be no profit made by a convention. All income to the convention should be built into the program for the enjoyment of the attendees.

Anyone selling at the G&CICA convention in Erie must have a Pennsylvania Sales Tax Certificate. Lou Wright reports that you can apply for a tax number, on line, by going to the PA Tax Dept. web site at <http://www.pa100.state.pa.us.Register.asp>. You can also apply by calling 1-800-871-4491.

On another topic – This is my last request for photos for an article on “How Do You Display Your Iron.” Here is your chance to show off your collection!

I have been receiving numerous e-mails with questions and also photos, which is great! When sending photos, please send them in jpeg format, and as attachments, rather than copy and paste. With attachments, I can manipulate the photos to make them better for publication. Thanks.

I just received the first indication of spring: my bill for booth rent at Brimfield. After this long winter, I can’t wait to get out there and enjoy the hunt.

Think Spring!

– Dave



Fig. 2. The slant/ERIE marking is frequently very light. Even lighter on this piece is the “E R” ghost mark (part of ERIE) at the left of the number 8.

1) Mold patterns that were completely worn out were completely replaced with newly carved patterns bearing the new logo.

2) Pattern forms that were still in use, but perhaps not the workhorses of the product line were apparently allowed to continue, and were replaced as they became worn out. This would seem to account for the large number of flat bottom kettles [and Dutch ovens] which have a different period insignia in the lids and the bottoms.

3) The third option, probably for those thought to be most frequently in the public eye and most representing the company image, was to take down and rework the still serviceable pattern to bear the updated insignia.

However, to allow the pattern to still support heavy treatment and not distort or become fragile when it was put in its box and rammed with sand (to form the flask that the molten metal could be poured into), as little material as possible was likely removed. So, previous inscriptions were sometimes either overlooked, incompletely covered over (eg. with sealing wax) or allowed to remain – after all, it was the same company, and holdover markings could be more economically corrected the next time a new pattern was carved. [It has

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Ghost Marks

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also been said that the old inscriptions were filled with Plaster of Paris. The Plaster of Paris would then shrink while drying, thus creating the "ghost" mark when cast. I feel that this is probably more prevalent than actually trimming down the original pattern which would leave the bottom of the pattern very thin. However, in support of Joel's theory are the slant/ERIE markings which were usually very light. Were they light so not to penetrate or weaken the trimmed down bottom?

Another motivation for a company to change a marking is evident when the Lodge Mfg. Co. apparently adapted a skillet to a broiler skillet, marketed as an Axford Broiler [Fig. 3].



Fig. 3. It appears that the Lodge Mfg. Co. modified a skillet pattern to create the Axford Broiler. Notice the ghost mark of LODGE under the AXFORD mark.

The situation becomes much more problematic when the prominent, new impression is of one firm, and the ghost is patently of another (generally Griswold). To keep matters straight, I believe that items with ghosts (eg. a Wapak with Griswold or ERIE ghost) should at present be listed under the company of clear identification – here Wapak – with the ghost company being listed in parenthesis, eg. Griswold. So, for example, the above piece would be regarded as a Wapak with a Griswold

ghost.

One reason for the above is that the people of that time presumably bought the piece as a product of the primary designated company.

Secondly, even where the ghost is on a Griswold piece itself, if the updated primary inscription is a block logo, we don't identify the piece in terms of its ghost's earlier slant (or Erie) logo.

This turns out to be even more important in the situation where the inscriptions are for a Griswold ghost and some other company, since Griswold seems to have regularly used obsolete pattern forms, especially in the waffle department, when doing consignment jobs for someone else.

My own feeling is that this was a subtle form of competitive sabotage – the contracted product not being functionally on a par with Griswold's own similar, state-of-the-art item.

While it's fine for collectors to go for the ghost – they being neat things and each of us having our own priorities – the danger in considering a piece solely in terms of its Griswold association is that we will see a consignment piece with an early hinge or ghost and take it to be from a time prior to its actual production – when its true time period is much more realistically indicated by the logo/inscription (or catalog information) of the primary company.

So what can we get from these ghosts of another kind? It seems to me that there are basically three situations where this might occur:

1) The simplest is where the form has been pirated, without permission. This generally occurs where an original product (usually a skillet) is used as a pattern for the pirated reproduction but the original markings have been incompletely erased [or filled in] thus becoming the "ghost" in the recast [fig. 4]. The resulting product has often terrible tolerances (in terms of weight, thickness, and size – iron shrinking between 1/8%-14% per foot), in addition to poor casting. Such items should be clearly attributed (although blamed is perhaps more accurate) to the pirating company.

2) The second option is where incompletely erased patterns from the donor company were (presumably) sold to the receiving company, who then added their own identification, casting the product with the previous company's ghost.

3) The last option is where a company likely under duress a) where it was just starting up but hadn't yet developed a complete product line; b) had had a disaster (eg. a fire in the factory or pattern shop) and couldn't meet its obligations; or c) was deciding whether to maintain a product line or leave that business contracted with the donor company to make enough of the given items to present an apparently healthy, complete product line (a practice regularly undertaken by specialty buyers for the liquidation business). These were then cast by the donor company using (presumably) old patterns with

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Ghost Marks

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Fig. 4. This No. 3 skillet is the product of a small foundry, Ahrens and Arnold. The pattern appears to have been a Griswold skillet; the ghost of the Griswold trademark is in the background. The original "CAST IRON SKILLET" was retained; the WAPAKONETTA OHIO is of a different letter style, not traditional of Griswold.

incompletely erased logos.

As we all know, Griswold did a lot of contract work as a regular part of its business. While it is admittedly cheaper to ship a few wooden patterns (the ghosts, usually appearing on early pieces when the patterns were more likely done in wood than steel) than a ton of finished iron product, I believe that the great balance of logic and evidence indicates that the items with ghost marks were, in fact, most likely produced by the company that the ghost mark represents – and as repeatedly noted, almost always Griswold. That is, Griswold made these as finished items for the various other companies. [In figure five, two ghost marks appear on

the Wapak Yankee bowl. It is probable that Griswold (using an ERIE marked pattern), modified that pattern on two occasions to produce pieces for two different companies; in this case Tecumseh, then Wapak, as Wapak is the dominant mark.] [fig. 5].

First: If we consider for the sake of argument that it was the patterns that were going to be shipped (and not the finished product) the initial question is – why would the primary company with the capacity of a fully up and running factory need to buy someone else's molds, and from a place not right at hand?

At the time the ghosts started to appear, America had a large number of immigrants from many ethnic traditions who were quite competent carpenters – since whether one came from city or countryside, carpenters were a necessary part of the domestic economy. Wood was cheap and carpentry was not expensive. And in fact, what likely became the de facto center of carpentry for the entire U.S. grew up just a little to the northwest – the furniture industry of Grand Rapids, Michigan.

Moreover, if pattern making was a specialized craft, it was also one that was readily available close at hand. One of the major centers of art and craft pottery (and the use of wooden mold forms) had grown up in East Liverpool, Ohio and along the Ohio river, and was already a well developed industry more than 50 years before iron furnaces entered the area; and in general, throughout the world, pottery and/or glass kilns and their associated mold making almost always precede iron smelting.



Fig. 5. This Yankee Bowl marked WAPAK has the ghost mark of two other companies: ERIE (Griswold), and TECUMSEH (Ohio). It appears the same Griswold pattern was used for both companies, and tends to support that the Yankee Bowl was produced for both companies by Griswold.

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The Swap Shop

KEY:

p/n	=	pattern number
w/	=	with
SR	=	Smoke Ring
HR	=	Heat Ring
ISHR	=	Inside Heat Ring
TM	=	Trade Mark
btm	=	bottom
EPU	=	Erie, Pa. USA
var	=	variation
emb	=	emblem
mkd	=	marked

GRISWOLD FOR SALE: #5 Low Lettered Skillet Cover \$525; #2 Low Lettered Skillet cover \$200; #7 Low Lettered Skillet cover \$100; Advertising Ashtray, Ranges, Ovens, etc. \$65; A-711 aluminum Spoon \$70; 12" Stove Damper \$40; ERIE Fluter (top half only) \$85; #2 slant/EPU SR Skillet \$500; Aristocraft 1534 & 1535 Art Deco style Tea Kettle \$75; #6 block SR Skillet \$65; #3 Slant, smooth btm Skillet \$100; #6 High Dome, lettered chrome Lid \$80; #6 Aluminum Skillet Cover \$40; #855 Hot Service Plate \$75; #16 Roll Pan \$425; Red & Cream Fish Serving Dish & Rack \$90. **WAGNER & MISC:** #212 1/2 pt Tea Kettle \$80; #9 aluminum Skillet cover \$30; Molders Union Advertising Ashtray \$30; "00" Sugar Scoop \$25; Supermaid Toy Lipped Kettle \$35; unmarked Stove Cap Lifter \$20; "D" fully marked Wide Band Roll Pan \$85; Sad Iron Heater, stylized logo & c/n 1309 \$150; Ace Clover Leaf Donut Mold \$125. Call Dave at 814-899-7926.

KnC Classifieds are FREE
up to 150 words and numbers

GRISWOLD WANTED: #2 Wood Handle Skillet: #0 Side Handle Waffle Iron Base; #'s 10, 7, 12 late Erie Skillet; #11 Griswold's Erie Skillet; #'s 9 & 10 Early Slant/Erie Extra Deep Skillet; #3 Hinged Smooth Skillet Cover; #13 Low Smooth Skillet Cover; #6 Gem Pan w/ TM; #7 Gem w/P# 945; #14 Rectangular Gem Pan w/P# 952; Miniatures Pieces in both Black Iron and Aluminum. **WAGNER WANTED:** Marked "K" Pan; #0 Early Style 1892 Waffle Iron Base; #0 Late Style 1892 Waffle Iron; #10 wood handle Skillet; 3's, 7 & 10 Wood handle Griddles. **FAVORITE WANTED:** Any Toy pieces, #'s 5, 6, 7, 8 & 9 Wood Handle Skillet; Any Wood handle Griddle; **MIAMI** Wood handle Skillet #'s 7, 8 & 9. **SIDNEY WANTED:** #0 Skillet marked "SIDNEY"; #0 Tea Kettle. **WAPAK WANTED:** #'s 5, 6, 7, 8, 10, 11 & 12 Wood handle Skillet; Any wood handle griddle.

SUPER MAID WANTED: #0 Aluminum Tea Kettle. We are always interested in Iron Wood Handle Skillets and Griddles by any manufacturer. Contact Pat & Grant Windsor, P.O. Box 72606, Richmond, VA 23235-8017, (804) 320-0386.

GRISWOLD FOR SALE: Griswold Santa Mold, Very Nice \$535; Griswold No. 4 Vienna Roll Pan, NICE, marked with raised NO. 4 \$685; Griswold No. 15 Roll Pan, Var 3 \$150; Griswold No. 2 Regular Scotch Bowl, slant emblem \$55; Frank Haye/Griswold Bundt Pan \$285; Griswold No. 17 Roll Pan, var. 6 \$135; Griswold No. 6 Vienna Roll Pan, var. 4 w/writing in the cups \$155; Griswold No. 18 Heart and Star Waffle \$165; Griswold No. 9 (10 cup) Golf Ball w/ pn \$185; Griswold No. 28 Wheat Pan var 1 \$185; Griswold No. 5 Skillet, slant emb. EPU w/Heat Ring \$60; Griswold No. 4 Skillet, large block, smooth bottom \$60; Griswold's Erie No. 6 Skillet \$60; Griswold No. 6 Slant Erie Skillet w/SR \$60; Griswold No. 7 Handle Griddle, slant/EPU \$60; Griswold NO. 7 Muffin marked only NO 7 under one handle \$195; Griswold "O" Rectangular Waffle, fully marked, needs cleaning. Will clean, excellent \$595. **WAGNER FOR SALE:** Wagner Waffle Iron, needs light cleaning only \$100; Letter F Golf Ball Pan, marked Wagner Ware and F \$65; Letter C Turk Muffin, marked C \$95; Aluminum Jello Mold, marked Wagner 425 \$245; Wagnerware Little Gem 12 cup open frame Muffin, Aluminum \$135, Iron \$165; WW 6 cup Golf Ball, unmarked \$60; WW Letter O Pan, unmarked (It is a real letter O Pan, not a cut down) \$75; Wagner Ware Stylized logo No. 6 Handle Griddle \$80; Fully Marked WW D Gem Pan with PN also \$45. **OTHER:** Favorite No. 3 Muffin \$240; Favorite 9 Cup Popover Pan, Solid Frame \$210. **LOOKING FOR:** Fireplace or Hearth Tilter Tea Kettles, Vintage Bread Loaf Pans, Marked or Unmarked, 3 cup Waterman Muffin Pans, Waffle Irons with Unusual Patterns. UPS Shipping is Extra. Robert Karle, 344 Rt. 147, Middlefield, CT 06455, Phone 860-349-1212, best time 7-8 PM eastern time. E-mail bkarle@prodigy.net.

DEADLINE FOR NEXT ISSUE
May 15th

GRISWOLD FOR SALE: #4 Skillet, block/EPU, sm btm \$65; #10 "Erie" Skillet w/ Ring/Target pattern maker mark \$85; #9 Tite Top Dutch Oven w/Trivet \$85; #8 Erie Skillet, inset HR, nickel \$30; #5 Skillet, slant/ERIE \$40; #10 Skillet Cover, high dome, plain \$75; Skillet Grill, p/n 299, refer to pg. 178 of *The Book* \$150; #3 Oval Roaster,

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The Melting Pot

D.K. Axley responded with some information regarding the question in last issue about the waffle iron marked Rev-O-Noc: The Rev-O-Noc with the letters HSB& Co is the Hibbard Spencer Bartlett Company, a hardware store, in Chicago, 1855-1950. There were no commas in the name. Items between 1913 and 1927 were marked Hibbard & Co. only. Kay says she will research the Rev-O-Noc more. Thanks Kay for passing this information on to us! -ed.

Dear Dave: I just want to know if you know about a Griswold Hot Plate #202. I have your book but it does not appear in it. If you can give me any information about it I would appreciate it. - DC

DC: Griswold made several series of hot plates (stoves); consequently, not all were included in The Book. In fact, there were two different 202 Series. The Erie 202 came with at least two variations of legs, long and short. The Erie 202 top, on fancy laundry stove legs is illustrated in the new Book of Wagner & Griswold (the red book). The Griswold 202 series were very plain and were available in the 1930s & '40s. Many of the stoves are illustrated in Griswold Catalog No. 45, and the 1942 Catalog reprints available from my web site or from Larry Foxx. - ed.

Mr. Smith: I was just wondering if you could help, and maybe try and answer a few questions I had about a skillet rack. Have you ever seen or heard of a skillet rack wooden base like the older Griswold skillet rack that holds 7 skillets, but this one has the Wear Ever name plate? It looks to be in original condition with varnish finish on

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cover marked, Oval Roaster (only) w/trivet \$650; #69 Casserole w/Cover, red & cream (really nice) \$85; #9 Victor Skillet mkd VICTOR, 9 plus p/n, early reinforced handle \$45; #5 Scotch Bowl w/early kettle ears \$65. **WAGNER FOR SALE:** 11 inch Square Skillet, thumb rest hdl, mkd only Made in USA (good Wagner quality) \$30; #8 Rimmed Pot \$85; #9 Oval Roaster w/raised letter cover \$350; #3 Oval Roaster w/alum Trivet \$350; #9 WagnerWare Skillet smooth btm, plated \$35; #9 Drip Drop Skillet cover #1069, raised ltr \$65. Prices do not include shipping. Pictures of many of these pieces may be seen on my web site at <http://www.panman.com>. David G. Smith, P.O. Box 247, Perrysburg, NY 14129 (716) 532-5154. **NEW e-mail** thepanman@adelphia.net.



wood. Any information you could give me would be greatly appreciated, or if you might know of someone who does know about Wear Ever collectibles. -RN

RN: Wear Ever was a brand name of Alcoa, and came into being in 1903. It started as a house-to-house sales program but then entered into store sales after that. Also Alcoa, then known as the Aluminum Reduction Company, manufactured the first piece of Griswold aluminum, a tea kettle (ref. KnC, Vol. 5 No. 4), I mention that because they probably obtained their skillet racks from the same source, even perhaps that Griswold made them. I don't know of any Wear Ever collectors; perhaps we have some in our readership. Hopefully they will respond. -ed.

Dave: I bought a dog today that looks just like the one in our Griswold & Wagner book, except it is not marked. The cast is really good so I didn't think it was a repro. Can you tell me if they made some unmarked? -CG

CG: The Hubley Toy Company made the original "Pups." Apparently Griswold either was authorized by Hubley to produce their own, or Griswold just went ahead and used a Hubley as a pattern. I know of a collector who has 27 Pups, all marked differently. Unless it is marked "30" on the head, "Griswold" across the back, and "Pup" over the tail, it is not considered Griswold. -ed.

Dave: I picked up a No. 3 skillet lid yesterday, low dome fully marked. The handle is different in that it is larger - appr. 3 1/2" outside diameter. All else is identical to the others. I can get 3 fingers through the handle. Have you any info on this variation? This picture is of my #3 lids showing them to have the same type handle with the exception of my latest purchase (upper left). I also have a #5 high dome plain with the small handle (2 5/8") and one with the larger handle (3 1/4"). -LC



LC: I think you have another variation with this one. I talked with Larry Foxx - he has several #3 skillet lids.

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Ghost Marks

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Second: Supposing that a company's patterns had been destroyed (but not the factory), it is hard to imagine that Griswold (for now taking it as the donor company) would just sell the company its old patterns. However worn they were, they were evidently solid enough for the receiving company to have its own imprint put on them, and make an indefinite number of castings – some number of which, at least in that area, were likely to be competitive with Griswold product and for which Griswold would presumably only get paid for the patterns.

Griswold would also be leaving its name (and product reputation) to be associated with another company's output, without any quality control on the result.

Finally, in carving their own overprint (or having Griswold do it before the patterns were sent) the receiving company would somehow have to neglect or not care about removing the ghosts (in either the wood, or casting sand) of their donor/competitor – not real good business practice for a company trying to make or maintain its name.

In contrast to the above scenario: If the identified company's factory was not quite up to speed, or incapacitated, there would be good reason for the casting itself to have been done at the Griswold plant. Griswold would be furnishing product to the receiving company, presumably on a per item or lot basis, the same as it would later do for specially contracted items; there would be a prime incentive for Griswold to leave the ghosts in the casting (especially if the company was somewhat captive for the product) and once cast, the ghost could not be removed.

Not only would Griswold here receive some extra sub-rosa advertising, but under the identified company's name, the potentially competing product would have been simultaneously slightly degraded by the lingering ghost – not a bad slight of sand.

One possible check on the above might be correlating the ghosts with what have come to be called caster/molder/pattern maker marks – early symbol quality control marks, such as the anchor, sunflower, arrow, flag, etc. These were marks made [prior to or] during the casting process so that product quality could be maintained. If any pattern maker marks on the non-Griswold ghosts should turn out to be similar to those found on early Griswold, it would be hard to believe that along with its wooden mold patterns, Griswold had also shipped its quality control marks.

Admittedly, the case would be stronger if these marks were actually made by the molder/caster, than the pattern maker. If made by the molder himself, the quality control symbols would of necessity occur in different places/orientations [for example as Lodge did] at different times, and there would be no reason why these same marks should be seen at another plant. It now seems more likely, however, that similar marks appear in the same place eg. on a skillet, the result of being carved in the pattern by

the pattern maker. [It is interesting to note the "+" symbol of the Tecumseh skillet [fig. 6] is nearly identical to the symbol on Erie No. 9 skillet illustrated on page 17 of *The Book*, and they are both on a number 9 skillet. Tecumseh



*Fig. 6. TECUMSEH skillets are frequently found with ERIE ghost marks. Although this skillet has none, it does have the "+" mark which is nearly identical to the mark found on a No. 9 ERIE skillet, illustrated on page 17 of *The Book*. Isn't it interesting that they are both No. 9.*

skillets are frequently seen with an ERIE ghost mark.]

In summary, items prominently marked with that company's name, but also with Griswold or ERIE ghosts, although likely made by Griswold, should not be considered as part of the Griswold product line. To iterate, they should rather be listed under the company of clear identification, not the ghost company. And the presence of the ghost (as noted above) should be here identified in parenthesis. In this way everything is kept clear, while no information is lost.

As with ectoplasm in general (prior to Roswell), the lurk of the legitimate Griswold 'ghosts' is early, varied and long – beginning fairly "Erie" (likely in the 1880s) and extending at least up into the 'slant logo, EPU' (c. 1920s). As with other stylistic features, by seeing how many different ghost designations turn up with different insignia/logo variations for a specific contracting company, we may also get a notion of just how long any given Griswold contracting company relationship went on.

– Joel Schiff

The Melting Pot

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but he does not have this one. I am wondering if the new one is an earlier version, being the plain covers have the smaller handle. -Dave

I received a message from a Brian Stahl, a KnC subscriber inquiring why a Wagner National Skillet was not shown in the new book. I answered in the following manner: "I have never seen a smooth bottom National Skillet and the collector who furnished most of the National information apparently did not have one. Brian responded: "I can certify that a 7, 8 & 9 definitely exist, because I have seen them." He then supplied the photo of a No. 8. Thank you, Brian for your information! -ed.



Dave: Recently I sent you a picture of a #8 smooth bottom Wagner National. Well, I've also got a #8 smooth bottom Wagner w/Size No. on the back and wooden handle! I've seen these in aluminum, but this is the only one I've ever seen in black iron. I noticed you don't list them in your new book. Are you familiar with these? If so, what sizes did they make and what would you estimate the values to be. Again, feel free to use the attached picture in any capacity you like. Thanks. -BS

BS: Wagner Catalog No. 30, c.1924 lists cast iron wood handle skillets in sizes 5 through 10. Wagner catalog No. 20, c.1915 shows only a No. 8. Yours without the four digit number would be of the earlier production; the skillets in the 1924 catalog shows them with the four digits. -ed.



Hey Mr. Smith: A woman who owns a small shop dug into her back room and showed me a Rabbit insert frame that she had just bought along with one half of the Rabbit mold. The frame is about two inches deep and follows the outline of the Rabbit mold. It has a small tab on one side for a handle; the number 1005 was stamped into the metal. Have your heard of this piece? - FF

FF: The Rabbit spacer has been debated for years, ref. KnC Vol. 2 No. 4. Many collectors believe that spacer is Griswold. I am not convinced, but don't deny the possibility. However, I have found no evidence in any Griswold material (old catalogs, etc.) that the spacer was produced by them. -ed.

Dave: I just bought a Griswold #2 skillet w/heat ring. On the back it has the slant logo with the 2 above it and says Erie with the #703 under it. There is no PA USA on this piece. The thing I am wondering about is, on the top of the handle there is no #2 where the #'s generally are. Can you tell me anything on this piece? Thank you for your time and hope to meet you at the national sometime. -SP

SP: If you don't have The Book of Griswold & Wagner, you should obtain one. The markings are illustrated on page 12 of the book. In the transition of markings, ERIE was first, then Griswold's Erie, then the slant trademark

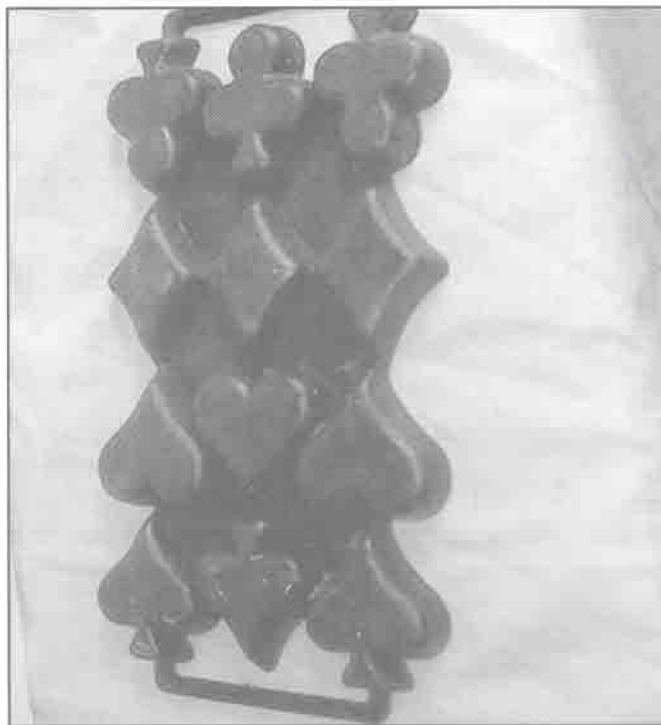
(Continued on Page 22)

The Melting Pot

(Continued from Page 21)

with *ERIE* under it. The number was not put on top of the handle until later styles. -ed.

Hi Dave: I am a subscriber to *Kettles n' Cookware* and have purchased your newest book from you. With all that information available, I have still managed to develop a question for you. I have recently purchased a cast iron muffin pan from someone in Missouri that has the typical Martin handles you show on the 6, 9, and 12 heart muffin pans—except this has 3 each club, diamond, heart and spade. In the new book you only picture about 5 or so pans and say that there are at least 8 different styles out there. Now I am pretty sure that this is Martin but what I am very uncertain is **HOW OLD IT IS!!** It has been partially cleaned and oiled and is not the best casting in the world. So all the obvious telltale signs are not there. After spending some time with it I do think it is older but not sure how old. The other pans you list were put out in the 20's-30's era. Let me tell you why I think it is not a modern reproduction (although I **COULD** be wrong). Although the pan first appeared to be new because of its color and lack of substantial crude/rust wear, it looks to be a medium quality cast pan. There are only grindings on the gate side of the pan and those look consistent with the grindings on some older pieces. On the non-gate side of the pan, the casting on the bottom is quite smooth and tends to get grainy as you approach the gate side. There appear to be remnants of "crude" in the corners and crevices. There appears to be a small amount of superficial pitting on the bottom of the pan which is now cleaned, toned the same color, and oiled. This would indicate some age as people today would just throw out a rusty (modern) piece and get another. The card suits are rather deep and sharply angled. I think it would be very difficult to get a complete "club" or "spade" muffin out of the pan without breaking the tail off. I don't believe this would be done today. Although the piece looked new and grainy, after looking at it for a while I realized that I have a number of **VERY** old Griswold pans that show similar casting characteristics—areas of smooth casting with an overall slight sand-cast look. Finally, if this was a reproduction pan, I would have expected to see far more of them available—I have not. In conclusion, I think this is one of the 1920's-1930's pans not pictured but I do have some reservation. I would appreciate knowing if this is correct and what the value/rarity might be. I guess I did not need to go into such detail as you probably know the answer with just a shape description of the pan. And you also probably know if it was produced again. But part of the fun of collecting is just that—collecting. Taking a chance, using all your knowledge and experience in trying to figure out what you have, how old it is and where it was made. Like I mentioned, I am not 100 percent sure and would love to hear what you think and know about it and whether you know if it was reproduced. Thanks, Dave! -EK



EK: I have one, and have seen others. Mine is not of the greatest quality. Although the handles are similar to Martin, my guess is that it was done by the John Wright foundry in Wrightsville, PA. They did ornamental castings and several fancy muffin pans. I have never seen anything to indicate it as Martin. I will put this in the next issue of Kettles 'n Cookware. That works well as a forum to exchange information between collectors. Perhaps we will get some feedback. -ed.

Dave: I am sending pictures of a No. 8 hammered Wagner Ware skillet with a pattern number. It has H.S. before the pattern number. -JC



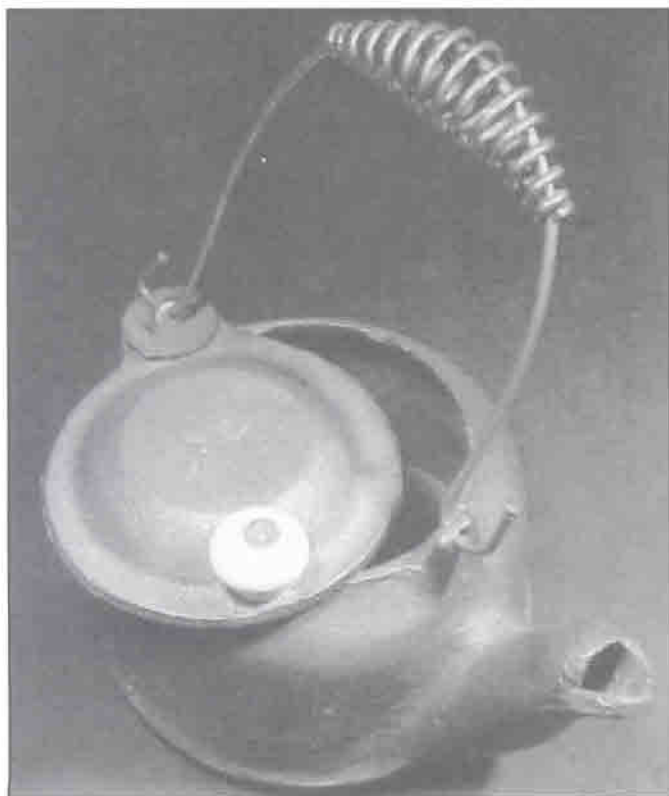
JC: Although I have not seen hammered pieces in a Wagner catalog, I believe this hammered piece is from the 1940s. I base this on the fact that the companies seemed to copy each other, and hammered pieces are illustrated in 1940s Griswold Catalogs. The H.S. before the 1058 pattern number, to me, represents Hammered Skillet. -ed.

MOVING?

Send your change of address to:

Kettles 'n Cookware
P.O. Box 247, Perryburg, NY 14129

Repro Alert



Gayle Evans, an avid collector and *KnC* subscriber, brought this piece being offered on e-bay as an original, to the attention of *KnC*. Note the poor quality, and the handle. The handle is much higher than the original and is not flat on the top where the Alaskan handle is located. Also note the ends of the handle do not loop back into the handle. Compare these to the illustration on page 266 of *The Book*. The lack of the flat portion of the handle, and the loops not folding back, are all production short cuts, undoubtedly to reduce cost. Also note the poor quality and misalignment of the word "SIDNEY" on the bottom. Caveat Emptor!

Thought for the Month

*There is a very fine line between "hobby"
and "mental illness"*

Collection For Sale



• **Griswold** •
• **Wagner** •
• **Favorite** •
**and quality
miscellaneous items**

*Many Clean, Uncommon
to Rare Pieces - No
Small Logo - No Junk!*

**This Quality
Collection
to be sold in one lot**

Contact: Dan Griggs

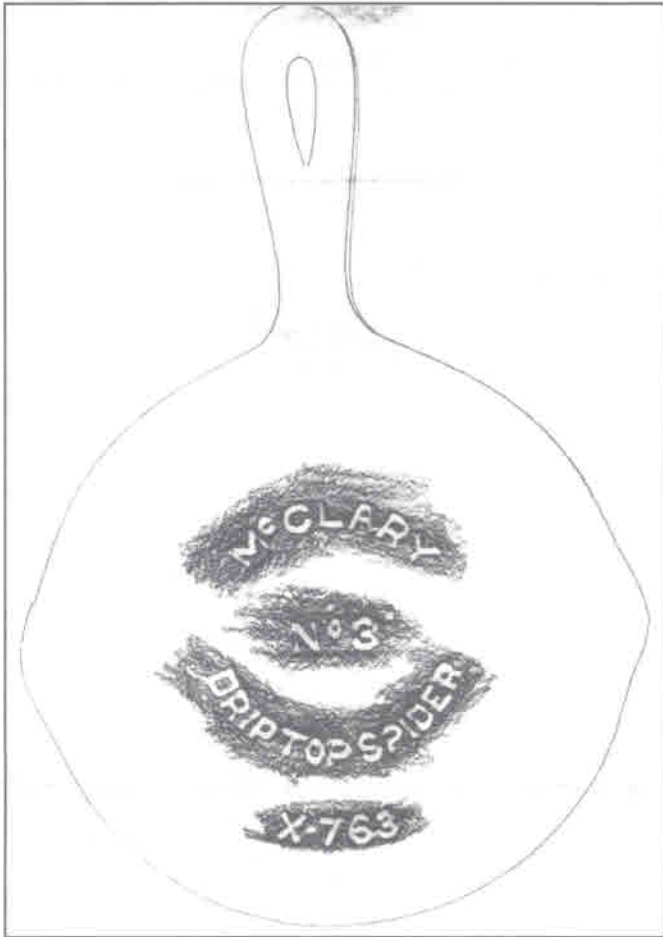
Phone: (765) 597-2024

e-mail: griggs@bloomingtondaletel.com

(e-mail address corrected)



Casting Call



Chuck Wafford submitted this pencil rubbing of this McClary Skillet. He states, "It is a very good quality casting, marked No. 3 but is actually No. 2 size. Now we know they made a No. 2 size cover," he states. "I think it is neat they are calling a small skillet a "spider."

If you have an item you would like featured in Casting Call, send a clear photo and a brief description.

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P.O. Box 247

Perrysburg, N.Y. 14129

Most unusual uses for Cast Iron Cookware...



John Toomb reports using an Aluminum Wagner Ware pitcher as a shotgun target. I can hear the Wagner collectors crying.

- ed.

How can you tell you live in the year 2001?

1. You just tried to enter your password on the microwave.
2. You have a list of 15 phone numbers to reach your family of three.
3. You call your son's beeper to let him know it's time to eat. He e-mails you back from his bedroom, "What's for dinner?"
4. Your daughter sells Girl Scout Cookies via her web site.
5. You chat several times a day with a stranger from South Africa, but you haven't spoken with your next door neighbor yet this year.
6. You check the ingredients on a can of chicken noodle soup to see if it contains Echinacea.
7. Your grandmother asks you to send her a JPEG file of your newborn so she can create a screensaver.
8. You pull up in your own driveway and use your cell phone to see if anyone is home.
9. Every commercial on television has a web site address at the bottom of the screen.
10. You buy a computer and 6 months later it is out of date and now sells for half the price you paid.
11. Leaving the house without your cell phone, which you didn't have the first 20 or 30 years of your life, is cause for panic and turning around to go get it.
12. Using real money, instead of credit or debit, to make a purchase would be a hassle and take planning.
13. Cleaning up the dining room means getting the fast food bags out of the back seat of your car.
14. Your reason for not staying in touch with family is that they do not have e-mail addresses.
15. You consider second-day air delivery painfully slow.
16. Your dining room table is now your flat filing cabinet.
17. Your idea of being organized is multiple-colored Post-it notes.
18. You hear most of your jokes via e-mail instead of in person.