

Heisey NEWS

VOL. 1 NO. 1 OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA Jan. 1972 Sixty Cents

From the desk of...

President, Louise Ream.

HEISEY COLLECTORS OF AMERICA, Welcome!!!

It is with the greatest pleasure that we address you for the first time as fellow members of this new national organization to give you a little background of the club and acquaint you with its purposes and goals.

Immediately after last year's Heisey glass display, the Newark Heisey Club met and decided, in response to your many requests, to investigate the possibility of starting a new national club, based in Newark, Ohio.

It was not until October 15, 1971, after reviewing your response to our letters and ads, that we finally decided to go ahead with the club. We then reorganized to form the nucleus of the Heisey Collectors of America and began to seek members on a national level. The Newark Heisey Club has gone back to being a study group, its original purpose.

The ultimate goal of this new club, as stated in the constitution, is, as it was with the Newark Heisey Club, to eventually establish a Heisey Glass museum in Newark where all may come to study the glass and its history. Other purposes of the club are to furnish information on Heisey glass, via this newsletter, and to encourage its collection and preservation as one of the truly fine glasswares ever made in this country. There will be no paid employees of the club and all profits will be placed in the museum fund.

Club meetings will be held in Newark in March, June, September and December, exact dates to be announced later. All active voting members and associate members who live close enough to attend will be urged to do so. Educational programs will be planned for these meetings.

The glass display and antique show will be held again this year in June in conjunction with the Annual Land of Legend Festival and in cooperation with the Licking County Historical Society. The festival will be June 13-18 and dates for the show and display are tentatively set for June 15-18. The club convention will also be held during this time so any of you who plan to attend will be safe in setting aside the latter part of this week to come to Newark. We will keep you informed through the newsletter.

Dick Marsh, club vice president, will be the show manager, assisted by Evelyn Allen. Loren Yeakley, former president of the Newark Heisey Club, will be chairman of the display.

We have been asked many times the advantages of becoming a voting member for which there is an additional \$25.00 initiation fee. If you desire to have a voice in the management and control of the club and in the plans for the museum you must be a voting member. Only voting members will be eligible to run for office. If you have already sent in your \$6.00 dues you may become a voting member by sending an additional \$25.00. This is a one time only fee.

Associate members will receive the newsletter and may attend all meetings of the club and attend the annual convention but will have no voice in the proceedings.

We will encourage the formation of study clubs and will furnish names of other collectors in your area if possible. To enable such clubs to participate in the national we offer the following. If all members of the study group are members of the Heisey Collectors of America, the club may, if it so desires, pay the \$25.00 initiation fee (a one time only fee) and send one delegate with voting privileges to the national club meetings.

After months of planning we are finally on our way. It is with eagerness, yet with some reluctance that we take on the monumental task of publishing a newsletter each month, along with planning a show, display and convention. However this is what the majority of you want according to your letters. We hesitated to accept advertising but most of you want it, either because the glass is scarce in your area or because you feel you could trust those who advertise with us. Advertisements containing reproductions will not knowingly be accepted unless it is clearly stated, (i.e. Heisey by Imperial, etc). You wanted price guides but since prices vary so in various parts of the country we would rather give you price trends from time to time which are reported to us from auctions and shows around the country. You can help us with this.

Many of you expressed a desire for swap and wanted columns so we have included this in our format. A dealer directory was on your want list and will be included. News of your finds, local club news and stories See (desk) Pg. 9

FANDANGO

HEISEY'S

FIRST

PATTERN?

Minnie Watson Kamm in her fifth book on pattern glass illustrates a pattern, not identified to a particular glass company, called Diamond Swag. To quote her description, "Four long swags extend from the rim to the base; with inverted arches across at the base, each broad arch overlapping the adjacent one on the center-side very near the base a diamond is inserted at this crossing. The glass sparkles and is crystal clear". In her sixth book on pattern glass she includes a page from a trade magazine which identifies this pattern as Heisey's No. 1201. It was at this time she stated this was Heisey's first pattern. In her seventh book on pattern glass she includes several plates from Heisey trade catalogs, one of which is No. 1201.

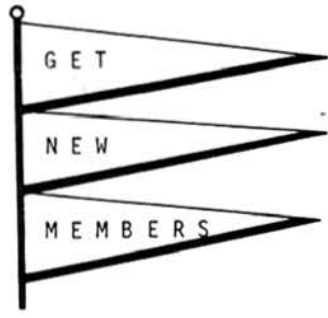
Ruth Webb Lee, another student of American Glass, included this pattern in her book on Victorian Pressed Glass and called it Fandango. Most of today's collectors call this pattern by this name. The early trade catalogs contained only the numbers of the different patterns. Most of the names were applied by the collectors and authors.

Whether Fandango was actually the first pattern manufactured by the A. H. Heisey Co. in Newark, Ohio, we will probably never know. If one uses the numerical sequencing then No. 1200, Cut Block, could be one of the first major patterns. Minnie Kamm shows this pattern in her sixth book and calls it Heisey's No. 1200.

We have seen a complete early Heisey catalog, undated of course, containing only the complete line they made in No. 1200. We own a complete early Heisey catalog showing the complete lines of four major patterns, 1201 (Fandango), 1205 (Fancy Loop), 1220 (Punty Band) and 1225 (Plain Band). This catalog contains more than 90 different molds in Fandango. The early patterns were made to resemble cut glass so popular at this time. The design pressed into the glass is usually very sharp and detailed. Many times the glass is very brilliant and clear. This pattern has become very collectible and in this part of the country it brings a very good price. The complete line in this pattern is included in Vokal Book IV and has been found only in crystal, sometimes decorated with gold. This pattern has not been found bearing The Heisey Trademark.

Even though factual proof is lacking, Fandango is generally considered to be Heisey's first major pattern among today's collectors -- Loren Yeakley (see Fig's. 1, 2, 3, and 4) Pg. 5)

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 X P.O. Box 27 X
 X Newark, Ohio 43055 X
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- 3 -

PROFILES OF FORMER HEISEY EMPLOYEES #1

"MY VISIT WITH PAUL FAIRALL" by Evelyn Allen

Before I start telling about the things Paul and I talked about I would like to say, "You have to know Paul to love him." At first meeting I sure didn't think much of him, but, determined to know more about him, I went back to his little Antique Shop and found him quite a human being. On first meeting he told me I couldn't afford a #1401 cobalt ash-tray he had for \$15.00 (this was in 1967). I had news for him, I could afford it but he couldn't have given it to me after that remark. Now, at the price they are selling for, I wish I had bought it just to show him. Since then I have been in his shop and purchased some very nice pieces of Heisey because Paul really does know his Heisey. Now to pass on to you the information Paul gave me about a little of his "life" at the Heisey Plant.

Paul Fairall was born January 28, 1902. He graduated from the 8th grade at the age of 14. After that he had some private tutoring, went to night business college, and took a correspondence course. Soon after his graduation from the 8th grade his brother William (who friends knew as Pidge) came home from the Heisey plant one night and asked Paul if he wanted to go to work. Paul, who was just enjoying summer and the horses on the farm, reluctantly said "yes". The next day William asked Louise Adkins, the manager of the grinding and finishing department, if she could use a boy. She said to send him into the factory. He did so and she put him to work the next day. This was August, 1916. Later on Louise Adkins was plant manager.

His first title was "wash-out boy". His duty was to wash glassware in big wooden tubs of hot and cold water. He worked nine hours a day from 7 A.M. to 5 P.M., six days a week, for \$8.00 per week. He wore knee pants and long socks. At this time Heisey was making thousands of door-knobs and Paul was washing them. Also it was the era for glass baskets and he handled many of them. Many of the older patterns had been discontinued, Paul said; probably the first ten.

His next job was on the stock-wagon. A good buddy, Harold Wolfe (now deceased) worked with him, Paul said he and Harold remained good friends right to Harold's death. He didn't stay on this job long until another promotion came along. He was to work in the office of George Smeltz figuring percentage for hot metal workers, as they were paid prize money each year. These percentages were figured on perfect ware sent through the lehrs. Consequently the Shops and workers involved in the shop that had the least imperfect ware were awarded a higher bonus. This system was evolved by Mr. A. H. Heisey, the founder. Mr. Heisey was a stickler for high quality and had a passion for cleanliness and good housekeeping. He had "No Smoking" signs posted all over the plant. Every year he had all the walls in the different departments white washed, the bricks around the hot metal furnaces were given a coat of white wash and "Lord pity the fellow who spit tobacco juice on the wall." In spite of all these restrictions the workers had deep regard for "Captain" as he was known to some of the workers. His kindness was overwhelming. He always kept a car-load of coal on the railroad spur in the plant and whenever a worker needed coal or couldn't afford it, he would have his drayman deliver a free load of coal to his home. No one in need went without, if he knew about it.

Mr. Heisey passed away in 1922 and shortly thereafter the prize money bonus was discontinued. This also was the year Mr. Frank Sprague passed away. Mr. Sprague was head of the shipping and stock department. They promptly elevated Paul to shipping and production in his place. Paul was twenty years old at this time and kept this position until the closing of the plant. This was the year two new plate etchings were brought out, #439 Pied Piper (or Dancing Girl), the other #440 Frontenac. When Paul took over shipping and production, none of these two lines had been filled. Paul had stacks of back orders to fill. His job was to schedule production of blanks which were blown and to route them through the etching department for etching. Both designs were made by Josef Balda, an Austrian. Mr. Balda not only made the designs but made the steel etching plates and was also manager of the etching department. #439 and #440 could be classed as two of Heisey's most popular etchings and were known as "double plate etching".

In the twenties Heisey brought out two colors, flamingo and moongleam. These were very popular and they had a huge stock of it. Machine houses* came out with it and hurt the sale of the two colors. The Heisey Company closed it out to the R. H. Macy Co., New York. Seven carloads were shipped to them with a reduction 20% on the dollar. Macy's sent their man, Mr. R. H. Shapiro, to the Heisey plant and Paul was assigned to helping him make his catalog list of items they were buying. Macy Co. sold the ware almost immediately. Mr. Shapiro stayed at the Granville Inn. He was amazed at the worker cooperation and the close knit relationship between owners and workers. Paul felt Heisey glass was superb in quality and was very happy with his job at the plant.

The oldest living glass worker for the Heisey Co. is Mr. William Coen, who Paul thought must be close to 94 years old. He was a hot metal worker.

Now, Paul, thanks to you for all this kindness on your part to give our Heisey News, an interesting article in the first issue and let us, "the Newark Heisey Collector's Study Group" wish you a very Happy Birthday.

*Editor's note: "Machine houses" refers to mass production of glass made by machines. Heisey glass was hand-made and this was probably the start of the Depression Glass Era.

HEISEY FIGURINES = ANIMALS

by
Dick L. Marsh

In the months to come we will discuss a different figurine or matched set of figurines in each issue. This will take over four years!!! The decorative ones will be first, followed by others used as flower frogs, decanters, stems of cocktail glasses and cocktail shaker stoppers.

Items which have been reproduced by IMPERIAL GLASS CORPORATION will be noted. Imperial has made 22 different figurines in crystal glass starting in 1964 and continuing until January 1, 1968, and is still making a lesser amount in caramel slag. The latter are presently being signed with the IG trademark but they may be found with the Diamond H or unsigned. Miss Lucille Kennedy, assistant to the president of Imperial, tells us that the molds are in too poor condition to make more animals in crystal as the defects show up too much. Also the workers do not like to make them as it is too hard to make the rate because of the difficulty in removing them from the molds.

Most of the Heisey figurines were designed by Royal Hickman, a glass designer who first designed for Kosta Glasbruk of Sweden. When he began designing for the Heisey firm there was already one animal in production, which was the horsehead bookend. This being our first issue, it is fitting that this bookend be covered first. (See Fig. 5, Pg. 10)

This animal is usually found in clear crystal although it can be found frosted. Regarded as a rare find, it has also been found in amber. If anyone has seen it in any color, we would like to know of it. The horsehead bookend is a solid figurine approximately 6 7/8 inches tall, 6 inches from nose to back of mane and 2 5/8 inches across the solid base. Seldom is the Diamond H. found on this item but when it does occur it is found midway on the neck, just above the base.

The glass in this piece does not always show the quality we generally expect to find. If one will look closely he will notice that there are many fine waves on the exterior of the glass but the center is quite clear and free of lines. This condition was caused in removing the animal from the mold.

Our friend, here, is not as pretty as the rest of the Heisey stable of horses as he is rather ferocious looking. He has a rough jagged mane, large eyes, large flared nostrils and his mouth is opened wide. Even though, for the most part, he is plain in detail, there is a well defined tongue on the lower jaw.

This piece is seldom seen damaged but, when damage does occur, it is usually to the mane. To check whether any grinding has been done to repair such damage, the mold seam which runs up the center of the mane will probably have been removed.

Clarence Vogel, in his fourth book, indicates that the bookends were designed by T. Clarence Heisey around 1935. In a catalog of the late forties they are listed at \$90.00 per dozen. This item has not been reproduced by Imperial.

COLOR OF THE MONTH

VASELINE OR CANARY?

by Frances Law

This color by any name is lovely to look at. The scarcity of the greenish-yellow glass (chartreuse) also makes it very collectible. It is questionable whether Heisey referred to this shade as vaseline, for nowhere in price lists or catalogs is it mentioned as such. But make it they did! Quite a few marked pieces have turned up, and some unmarked but definitely Heisey patterns.

However, in a pre-1900 catalog, printed in color a piece of \$150 (Pointed Oval in Diamond Point) is shown in a definite vaseline color, but called CANARY by Heisey. Some of the Newark people spoke about canary glass but until the purchase of a #465 candy jar (Recessed Panel) called canary by the dealer, this color had been elusive. Believe me, it looks exactly like the color we call vaseline. It is entirely possible that the Heisey company made vaseline but to be a bit different, labeled it canary. This explains the question mark after the title.

It is truly hard to conceive that such a good glass company as Heisey would turn out this color by accident or as bad batches as some authorities indicate. The pieces in collector's china cabinets are almost always a beautiful color of glass. It may be possible but it seems illogical. Until further evidence disproves this theory, this shade might be called canary by Heisey and vaseline by the layman. It glows under the black light like custard.

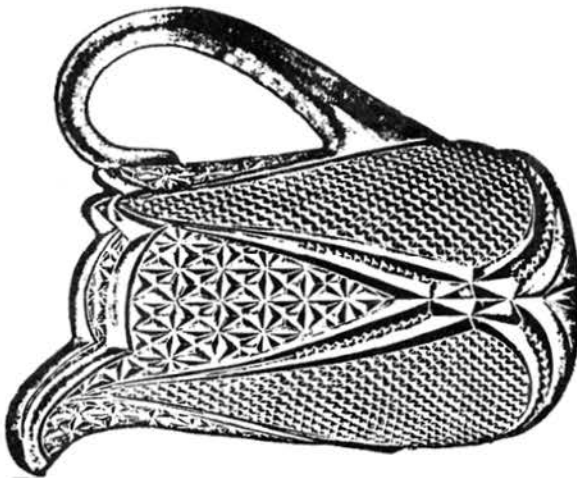
The following patterns have been seen in the vaseline color. All references are to Vogel's four books.

- #1280 Winged Scroll- Book 4 p. 125-127
- # 465 Recessed Panel Book 2 p. 99
- # 150 Pointed Oval in Diamond Point Book 1 p. 102 Book 4 p. 133 (This pattern in canary has been seen only in the catalog mentioned. Wouldn't it be a great find if some collector turned up with it in canary)?
- # 160 Locket on Chain. Book 1 p. 101 Book 4 pgs. 131-132
- #1201 Floral bowl (second use of this number by Heisey) Book 3 color plate 3. Also Book 2 p. 153
- #1020 Cream and Sugar Book 2 p. 121
- # 351 Priscilla Book 2 p. 17 The tall compote in this pattern is magnificent in canary.
- # 473 Narrow Flute with Rim Book 2 Item seen is small oval plate.
- # 105 7 inch candlesticks Book 3 p. 31
- #1193 Inside Scallop. Large Bowl Book 2 p. 153
- #4182 Low bowl Book 2 p. 141
- # 12 Bowl (Never seen)
- # 451 Cross Lined Flute Book 2 Color plate 1
- #1184 Yeoman Book 2 p. 112 2 handled bouillon.

There are also two sizes of very plain plates, usually marked, and a simple bowl for soup or grape fruit. These plates and bowls are much lighter in shade than the other patterns named but fall into the vaseline category.

Good luck for your search for this color and let see COLOR Pg. 10

No. 1201 WARE.



Tankard Cream.
Fig. 1

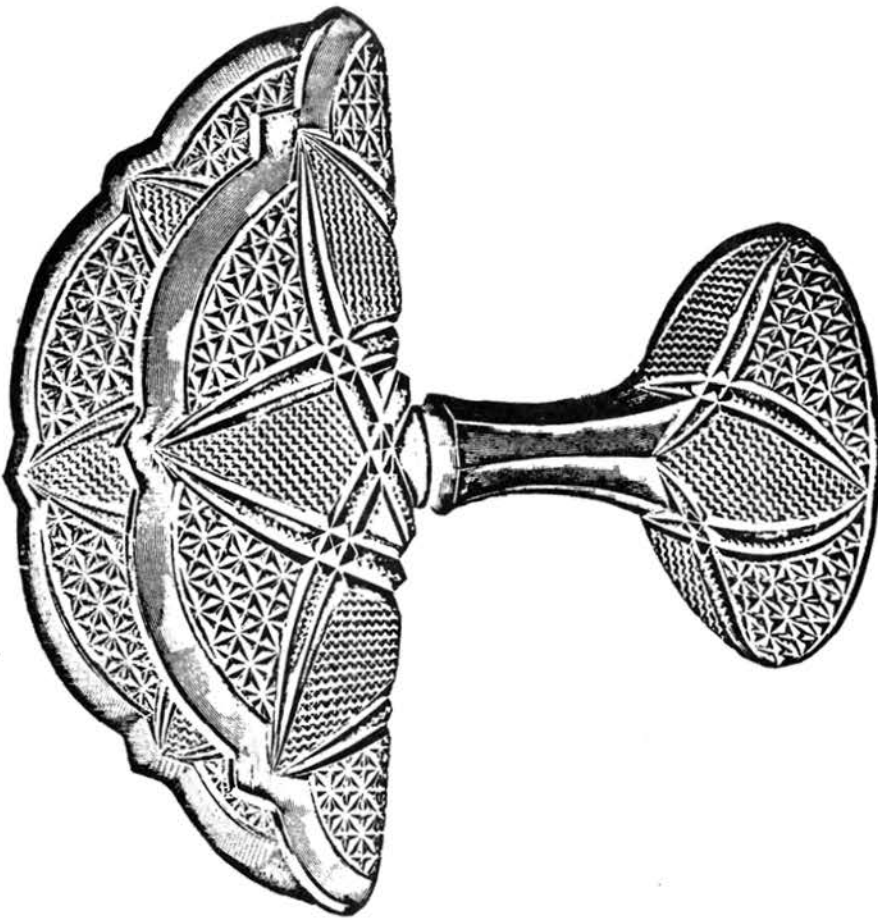
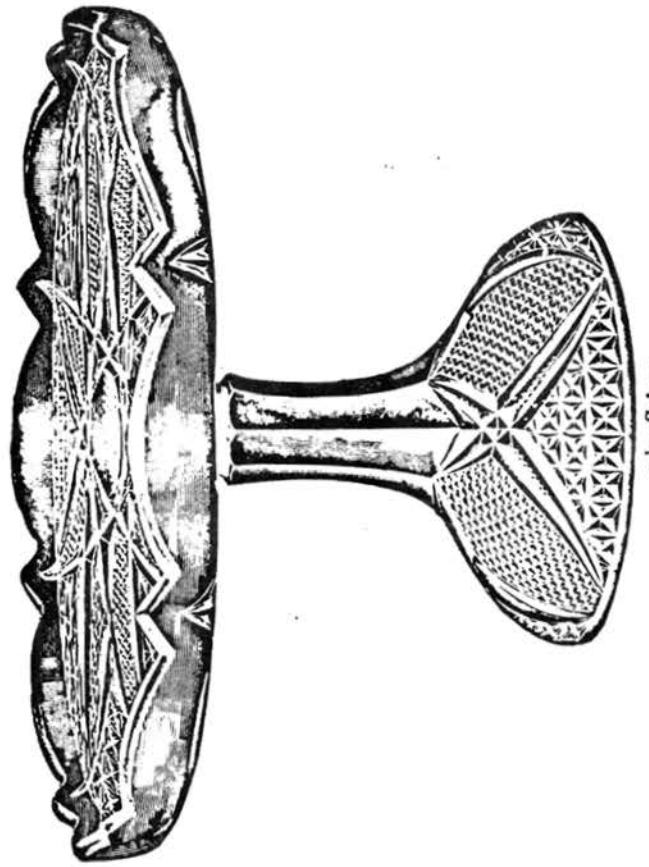
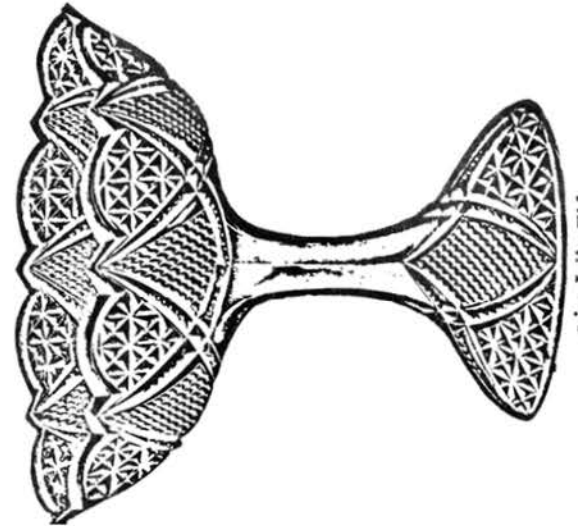


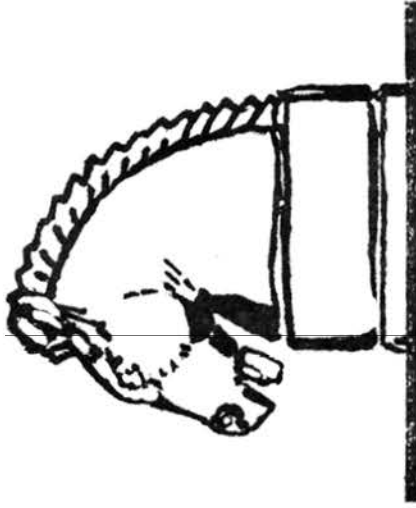
Fig. 3 9 in. Cake Basket.



9 in. Salver.
Fig. 4



5 in. Jelly Fig.
Fig. 2



HORSE HEAD BOOK END
Fig. 5



Horn of Plenty
Fig. 6



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COLUMBUS

NOTES

HOW "WE", THE NEWARK HEISEY COLLECTOR'S CLUB BEGAN.

by Evelyn M. Allen, Ch.

Newark Heisey Collector's Club.

In the early part of November 1969, Ann Holman approached me at an auction (where a lot of Heisey glass was being sold) and said "Let's start a Heisey Club". Of course I, being a collector of sorts, immediately was interested. We stood at the auction and began to talk about how nice it would be to share our interest with other collectors. Following the auction we called Virginia and Loren Yeakley and asked them if we could talk to them about a club. They invited us to their home and on Nov. 12, 1969, the four of us sat down and with great enthusiasm, started plans to invite a few collectors to the Yeakleys and try a meeting. On Nov. 19, 1969 nine collectors met and formed our own local club. Little did any of us know that we would ever develop into a national organization. We had several study meetings and everyone seemed to enjoy it immensely.

In the early part of 1970 the Historical Society approached Loren Yeakley, seeking our club out for a display of Heisey Glass. With great enthusiasm and fear we started making plans. June 27th through July 5, 1970, we had our first display. The display was a very successful and rewarding experience with 2239 people from 24 states coming to see "OUR" display. When it was over a very tired but elated club went back to the books only to be approached again, this time by the Land Of Legend Committee, for another display in June 1971. Another display! Mixed emotions! Then enthusiasm again! The long hours of planning began. We began to wonder, "where are we going from here?" Now we know!

June 17 thru 20, 1971, we had our second display and added an antique show with 2800 paid guests from several states. At this time so many requested we start a National Club from the heart of Heisey country, that very reluctantly we started exploring the idea. We sent out letters to interested Heisey collectors that we knew and our response was overwhelming. At a meeting Oct. 15, 1971, with a lot of discussion, we decided to give it an honest try.

This brings us up to our first issue of Heisey News, published by the Heisey Collectors of America's newstaff, which will be sent out monthly. We, with the help of fellow collectors, hope to make as much success with the national club. Now we can go back to having our own study group meeting once a month and encourage fellow collector's to start their study groups. You can see they can be quite rewarding.

* * * * *

THE REYNOLDSBURG HEISEY CLUB

by Dorothy Marshall

The Reynoldsburg Heisey Club will be two years old in March. Membership is limited to fourteen and the original seven couples are still active. In fact no one ever misses a meeting except for illness or

vacation which indicates the continuing interest in Heisey glass. The club meets on the fourth Tuesday of the month in members homes.

At our meetings we have "Show and Tell" where members bring their new finds or items for identification. Also we study patterns, learning the colors in which a pattern is made and the rarity, etc. Since nearly all patterns are available to us, we pass the items around for examination so that each person may study the detail. This is especially helpful on the unmarked patterns making it much easier to spot at flea markets, shows, garage sales or in shops. So far we have completed the study of the early period and are concentrating on the colonial period and the color era.

In December our club hosted a Christmas Buffet at the Berwick Party House in Columbus for fifty three area collectors from The Newark Heisey Club, Far East Heisey Club and the Mid-Ohio Glass Collectors. Mrs. Dean Fisher and Mrs. C. Tarquinio made all arrangements and planned the lovely decorations. They were assisted by Mrs. Howard Turner from the Far East Club. A survey was taken on favorite patterns and colors and the results will be printed in a future newsletter.

Since Reynoldsburg is only about twenty five miles from Newark, Ohio, we are close to the home of Heisey and were able to help with last year's display.

Officers of the club are: President, Louise Ream; Secretary, Dorothy Marshall.

* * * * *

FAR EAST HEISEY CLUB

by Charlyne Meier, Secretary

Nine Heisey collectors met on October 7, 1971, to organize a new study club. Since all of us were from either the east side of Columbus, Ohio or from Reynoldsburg which is on the far east side of Franklin County, we decided to call the club "Far East Heisey Club". Since that time, however, we have taken in six new members, three of whom are from Westerville and two from the far northwest side of Columbus, for a total of fifteen members.

This is a study group and meets monthly on the first Thursday in the homes of the members. Glass is brought in for identification or to share new finds. Patterns from early, middle and late periods are studied and examined at each meeting and the evening ends with a social hour. In December we attended the Reynoldsburg Club's Christmas Buffet where we met many other area collectors.

Officers of the club are: Kathleen Wood, President; Katherine Coveland, Vice President and Charlyne, Secretary. Louise Ream has graciously consented to be our club advisor.

* * * * *

DEADLINE FOR ARTICLES: February 10th

This pattern, sometimes known as Horn of Plenty, was first made about 1933. (See Fig. 6, Pg. 5) It is a short pattern group consisting of candleholders, vases and a floral bowl all in the shape of footed cornucopias. The glass is unusually clear and bright, closely resembling crystalite. Rounded ribs extend upward from the curled tip of the upright cornucopia, gradually widening to form a flared top with a scalloped effect. The base is slightly leaf shaped and is also ribbed. Most items examined have been signed on the underneath side of the domed base, though sometimes the mark is rather faint.

Sizes range from a 2 inch candlestick, 5, 7, and 9 inch vases to an eleven inch round floral bowl. There is also a low 2 light candlestick, sometimes seen with prisms.

These items are most often seen in clear crystal but were also made in sahara and cobalt and have been seen in moonbeam, hawthorne and flamingo. The latter three would be extremely rare and any of the colors are desirable additions to your collection.

Imperial has reproduced this pattern in at least one item in verde green, which is sort of an olive green and in no way resembles a Heisey color. The item seen was a vase in one of the larger sizes, and it was signed with the Diamond #. It was a beautiful piece and worthy of being added to your signed collection of Heisey by Imperial.

This pattern has also been seen in a very poor quality of yellowish crystal, unsigned and of unknown origin. For your protection you should avoid buying this very inferior glass.

* * * * *

cont'd. from Pg. 1. (desk)
of your collections will be welcomed.

We hope to keep you abreast of any reproductions which might appear and to inform you of what Imperial Glass Corporation is making at all times. We have a very good relationship with Imperial and Miss Lucille Kennedy, assistant to the president, has assured us of their cooperation with us.

A color, an animal, an early pattern and a later pattern will be among monthly features of the newsletter...space permits. Profiles of former Heisey employees will be included when possible and the first of these appears in this issue. At all times we will attempt to answer your questions. A self-addressed stamped envelope (SASE) will be appreciated to help keep our expenses at a minimum. Your suggestions are welcome.

We are very new at this so we hope that you will bear with us when we make mistakes.

HAPPY COLLECTING!!!

* * * * *

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6 ISSUES (6 MONTH)	----- \$6.00
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If additional information is desired, please include SASE (self addressed stamped envelope).

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cont'd from Pg. 4 (Color)

us know if you have it in other patterns than those mentioned here.

Many items in this color are also shown on plate 3 of "HEISEY GLASS IN COLOR" by Virginia and Loren Yeakley.

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QUESTIONS AND ANSWERS

Q- "Lucille Kennedy (of Imperial Glass) wrote me some years ago that the Greek Key molds were broken. Is this true?"

A- Yes, this is true. Imperial does not have these molds. Also, many of the old molds were given to the scrap iron drive during World War 2. In what are considered to be OLD patterns, only a #411 Rib and Panel pitcher and a #407 Coarse Rib chip and dip have been made by Imperial. #341, which was earlier known as Putitan and later as Old Williamsburg, was under constant production at Heisey and later at Imperial. It is still being made but is

Q- Has Imperial Glass Corp. made alexandrite? I have heard that they have.

A- Definitely not! Imperial has made some diamond optic stemware with drawn stems, not marked of course, in their Azalea color, which may have been offered by unscrupulous or unknowing dealers as Heisey alexandrite. It is not a Heisey pattern and the color is sort of a cranberry pink (Virginia McLean's description) and certainly does not resemble Heisey's alexandrite.

Q- Did other companies make colors similar to Heisey's?

A- Yes. Many glass companies made similar colors during the same period, including those who made depression glass which is why you may find pieces of Heisey, especially unmarked ones, among depression glass. This probably also explains why some depression glass books have included pieces of Heisey. There is an IMPORTANT difference! Every piece of Heisey was handmade, while depression glass was made by machine, piece after piece turning out exactly alike. There is a great difference in the skill required to make it.

Several other handmade glass companies such as Fostoria and Cambridge, to name only two, made some colors almost indistinguishable from Heisey which is why it is so important to learn your patterns.

by Louise Ream...

cont'd.

not marked with the Diamond H. Much more will be said about Imperial in later issues.

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SUPPORT YOUR NATIONAL CLUB BY URGING YOUR COLLECTOR
 FRIENDS TO JOIN!!!

return to...
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