

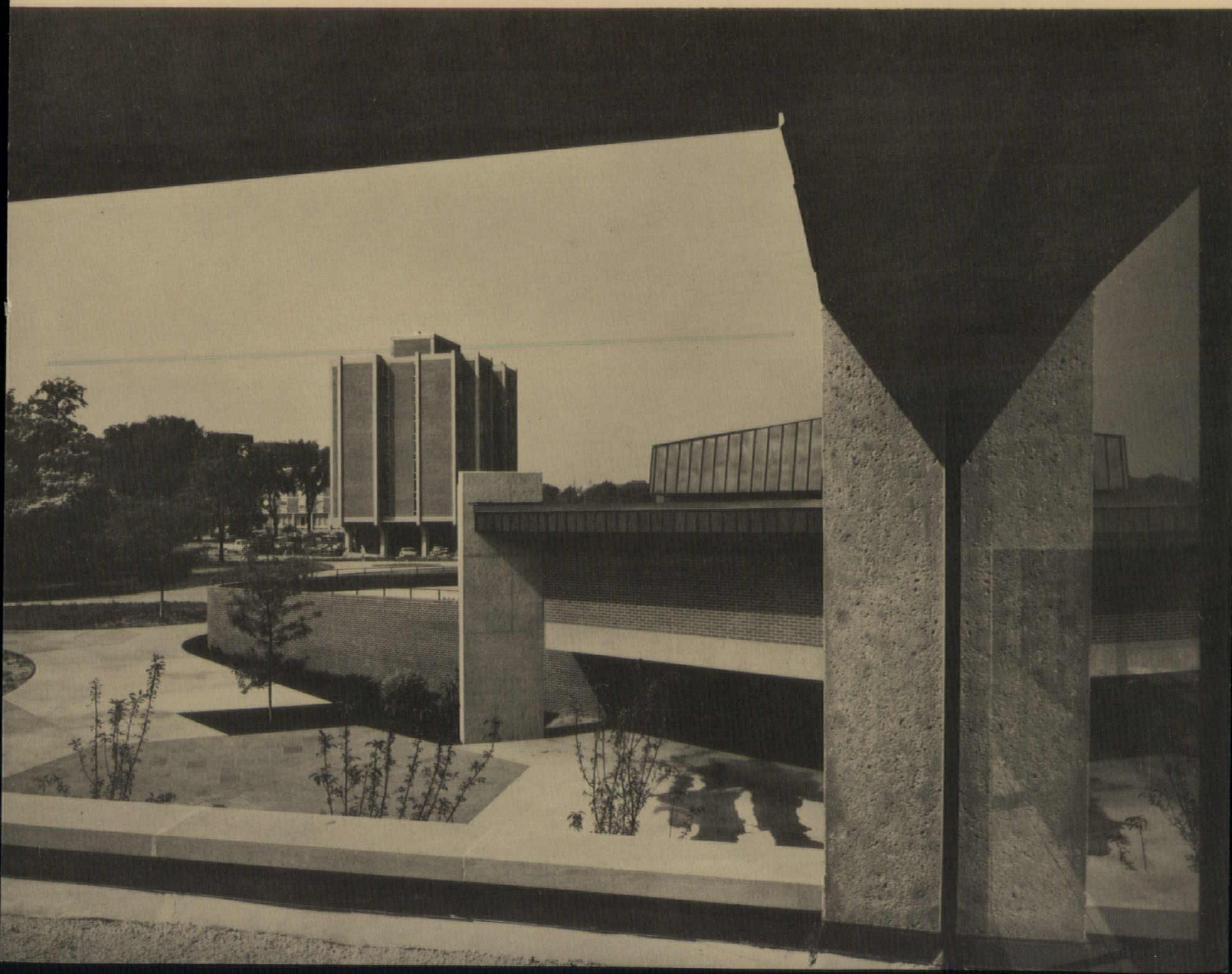
IOWA ARCHITECT

THE FACE OF ARCHITECTURE IN IOWA

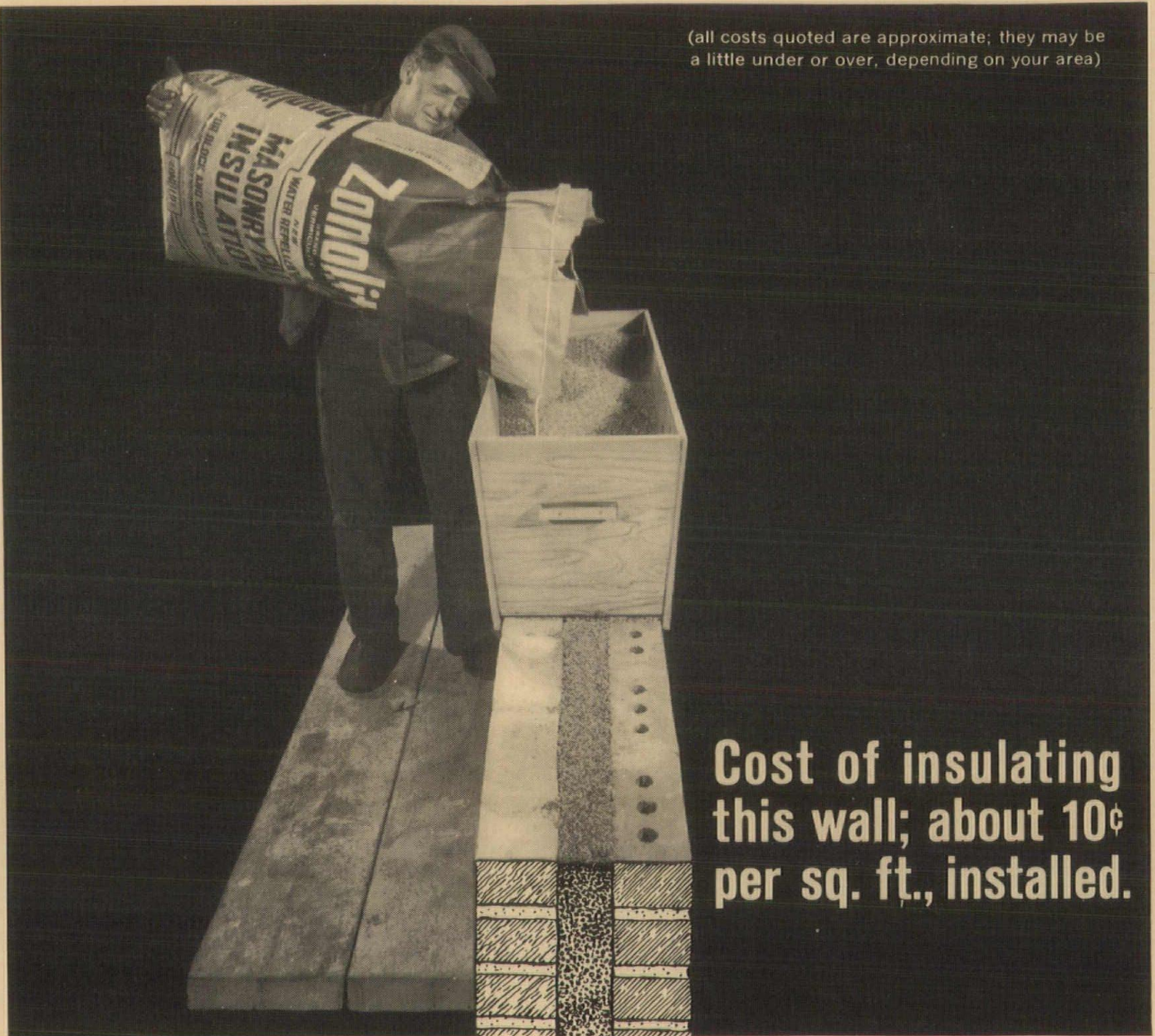
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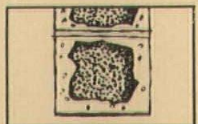
The material is water repellent. In tests at the Structural Clay Products Research Foundation,

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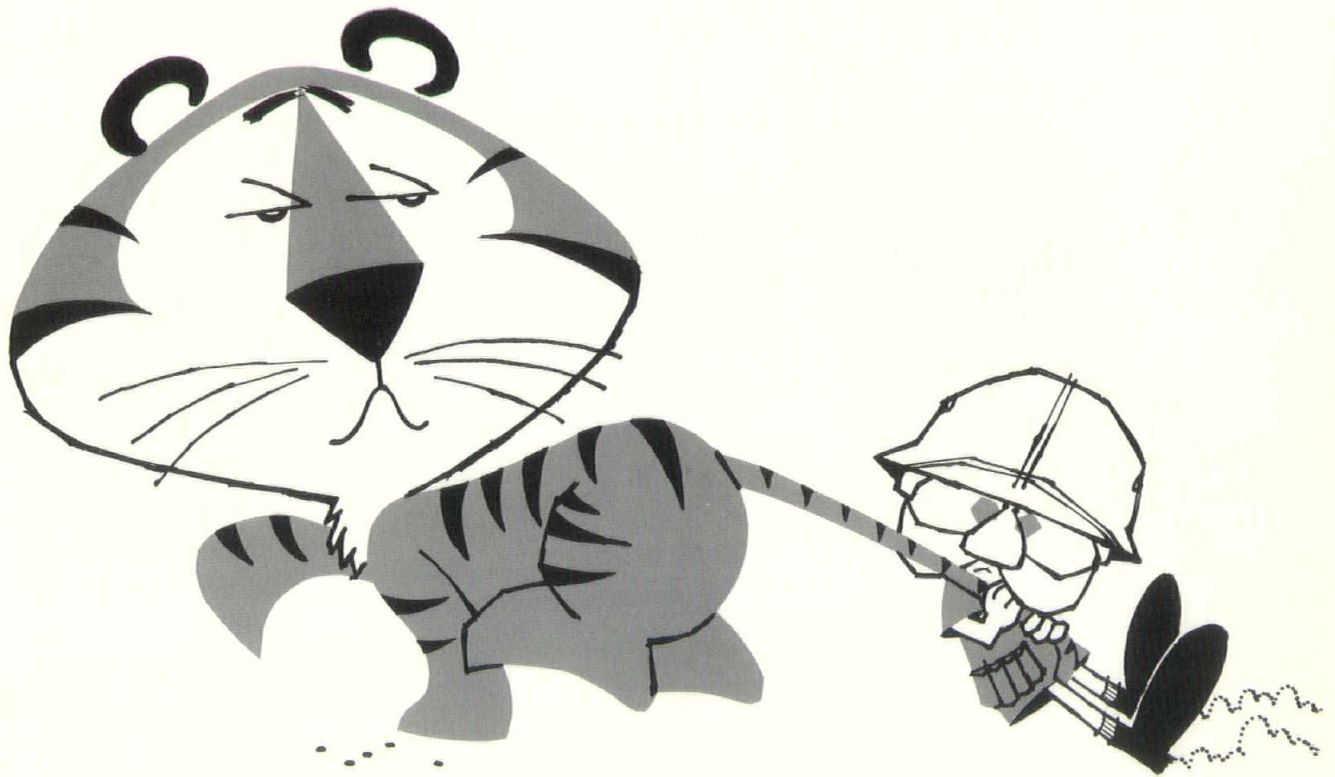


13¢
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10¢
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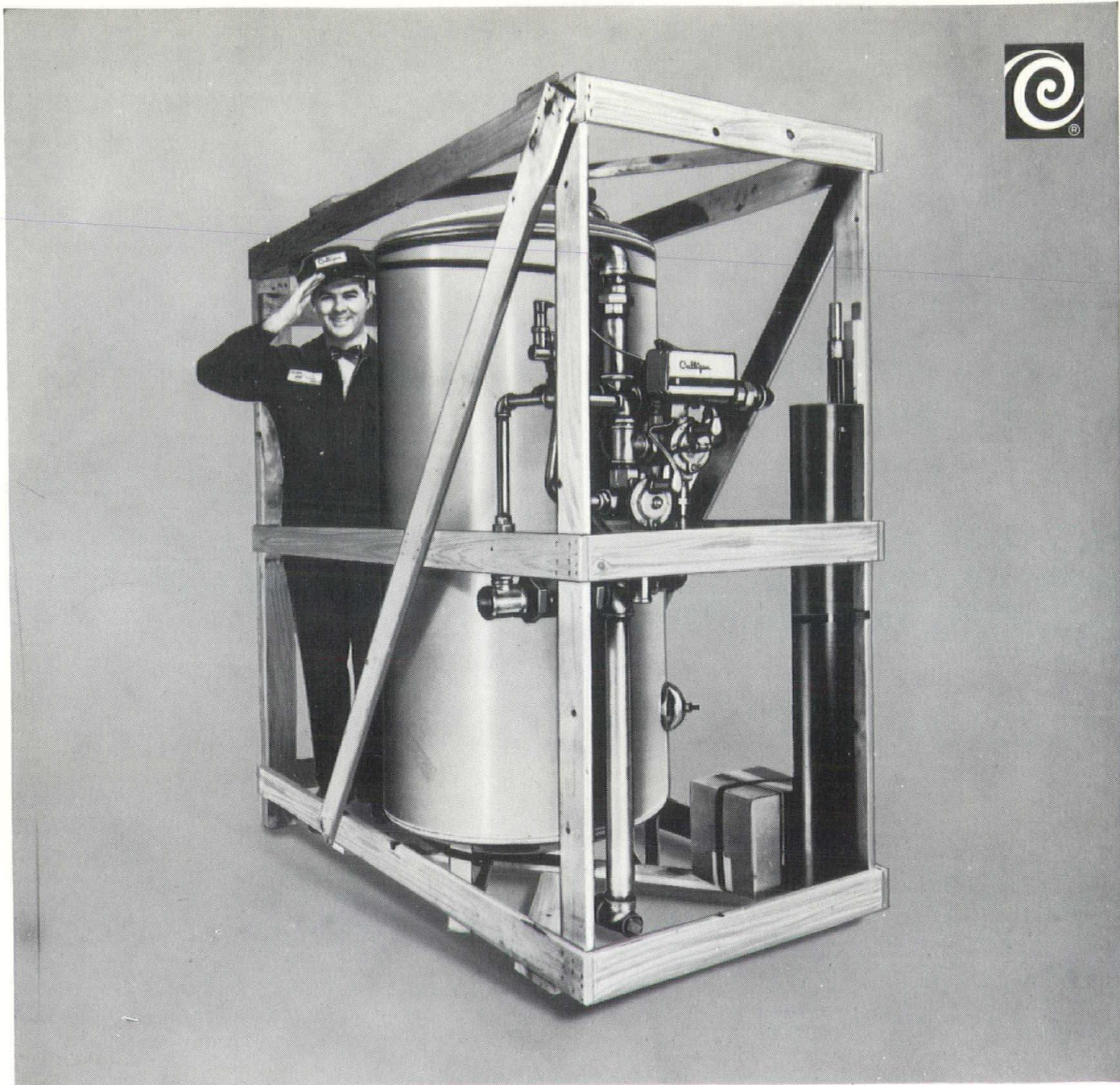


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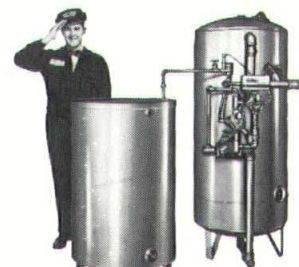
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Kep Sharp/Studio K

VOLUME XIV

NUMBER 2

1967

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The "Iowa Architect" is the official publication of the Iowa Chapter, The American Institute of Architects, and is published quarterly. The annual subscription rate is \$3.50 per year. Appearance of names and pictures of products or services in editorial or advertising copy does not constitute endorsement by either the A.I.A. or this chapter. Information regarding advertising rates and subscriptions may be obtained from the office of the chapter, 401 Savings and Loan Building, Des Moines, Iowa 50309. Telephone 244-7502, Area Code 515.

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Part of the architect's responsibility to his client and to the public is an awareness of design and an aesthetic concern for the effect of design on the total environment. To this end, the student of architecture in the university is given course after course with the nebulous title "design" which runs the gamut from planning small utilitarian structures to the planning of entire communities, from worrying about circulation of water in a small building to worrying about the circulation of vehicular and pedestrian traffic in a shopping center and from worrying about whether a material "looks right and graceful in the eye of the beholder and will still bear up under the traffic and weather to which the material is subjected.

After leaving the university, the architect broadens his education constantly. The public is generally well aware of the architect's constant search for better new materials, for better uses of old materials and for his constant fight to produce architecture of merit within his client's ability to pay.

Since aesthetics is so much a matter of individual opinion, its study is materially hampered because no one can authoritatively write a book saying "This is good" or "That is bad". Quite the contrary, most things

design concept

fall within the broad range between good and bad which might be called an artistic gray area. The American Institute of Architects for many years has recognized the problems involved in the study of aesthetics. Its national committee on Aesthetics and Design formulated the idea that small intimate group meetings of architects gathered for the express purpose of discussing design both generally and specifically, could be beneficial.

To this end, design concept seminars are becoming a regular thing in many states. Last year the Iowa Chapter AIA inaugurated a series of such seminars open to all members of the Chapter and their interested employees. Seven such seminars were held, distributed geographically throughout the state so that each of the participants had a minimum of travel. Mr. Ray Reed, Professor and head of the Department of Architecture at ISU, arranged for many of the speakers who in turn acted as catalysts during the seminars.

The meetings all followed a similar format. A visiting architect, recognized to have outstanding design talent, presented one or more projects from his practice either recently completed or in the advanced design stage. Problems of personality and competition were eliminated by selecting architects from outside of Iowa. The architect's program requirements were discussed, followed by the design philosophy of the architect and his rational analysis of the program. The evolution of his solution along with any changes of program requirements were detailed so that, in the end, through the use of slides, drawings, oral illustrations, each of the attending group of architects felt thoroughly familiar with the building requirements and its solution.

Seminar

With such a background, each architect present felt free to ask questions, challenge decisions, and criticize the solution. These criticisms were sometimes negative and at other times complimentary. Obviously the architect speaking to such a group has to be sure of his solution, proud of his design, and thick-skinned enough so that the questions and criticisms leveled at the building can be accepted in the spirit they are offered: clarification and improvement in design competence of all participating.

Iowa was quite fortunate last year in having seven IAA members subject themselves to the rigors of such seminars. All who attended had their imaginations stretched and strengthened, just as muscles become stronger with physical exercise. Ultimately, it is hoped that the profession in the entire state of Iowa will benefit from such discussions, with overall design capacities continually whetted to a new keen edge.

Mr. Eugene Mackey of St. Louis appeared before a group of architects in the Sioux City area. Following the meeting Glenn Lundblad of Sioux City said, "It is my hope that we may have similar seminars in the future for we will provide better services to the community only if we continue to strive for higher ideals within ourselves. I personally feel the seminar conducted this past winter was extremely successful." The

meeting in Waterloo featured Mr. Ralph Rapson from Minneapolis, chairman of the School of Architecture at the University of Minnesota and nationally known for his design competence. The meeting in Iowa City featured Mr. Charles Colbert of New Orleans. Mr. Richard Hansen of Iowa City said after the meeting, "Of particular interest was his development of a River Community for houseboats and recreation in the tributaries of the Mississippi River. The very playful and very exciting forms of the recreational facilities and proposed cabin facilities were a welcome relief to the rigid forms that seem to be the major representation of more conventional design efforts. The sad part of this project was that it became a rather financially insecure program, and reflected the problem that we practicing architects often experience—implementing some rather courageous design into an economical solution." The Davenport area were hosts to the Swiss-trained Chicago architect Niklaus Morgenthaler.

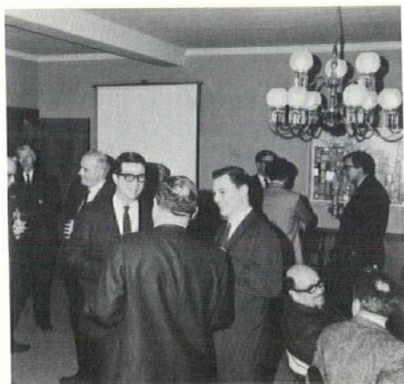
The meeting held for the Cedar Rapids area, typical of most, had as its speaker Mr. John Johansen from New Canaan, Connecticut. The problems he discussed had to do with the Mummers Theatre in Oklahoma City. Mr. Johansen began by telling his listeners something of his personal design philosophy, stating that he was "looking for new methods of expression." He found himself strongly influenced by our changing technology and made an effort while designing the theatre "to get away from static forms of contemporary architecture". The theatre is to be situated in the center of a small downtown park in Oklahoma City. It consists of two theatres, a drama school, necessary related offices, restaurant, and other functional requirements. Taking inspiration from the circuitry of computers in the electronics industry, Mr. Johansen set separate elements apart from each other and connected them with "circuits" of air-conditioning, internal circulations, and public circulation. The entire complex is to be built of reinforced concrete exposed to view.

Two meetings were held in Des Moines. The first featured a discussion by George Anselevicius from St. Louis on the competition to design a new portion of the campus at Washington University in St. Louis. The second meeting featured William Caudill who described the Jesse H. Jones Theatre in Houston, Texas. The presentation started with the quest for a site, then the evolution of a program and finally the growth of his design solution from earliest sketches to the final culmination of an exciting building—all illustrated in a series of slides.

Continued on overleaf



*George Anselevicius discusses design
with chapter members*



design seminar

The 1968 season will see a broadened series of design concept seminars which can keep all who participate freshly aware of their ever growing design potential. Lessons learned in the initial series will be implemented to make even more effective this process of stretching imagination. Attendance will very likely be limited, at each seminar, to twenty or twenty-five, since a larger group seems to stifle the free exchange of questions and criticisms which is most important to the purpose. Newly graduated architectural employees and newly registered architects gain as much from this exercise as older established practitioners. Some of the seminars it is hoped will present an Iowa architect with one of his projects before his fellow practitioners in a different area of the state.

On the pages following, the IOWA ARCHITECT features a number of buildings designed by members of the Iowa Chapter AIA. Iowa practitioners are most anxious to avail themselves of continuing education through exposure to highly competent designers whether they come from outside of Iowa or within. The IOWA ARCHITECT believes the following photographs indicate conclusively an ability of design comparing favorably with that of any in the United States.

iowa power-work center

des moines, iowa

griffith-kendall architects

The Iowa Power Work Center, University Avenue at Eighty-sixth Street, is the first of several new Work Centers for the Company's Central Division Area.

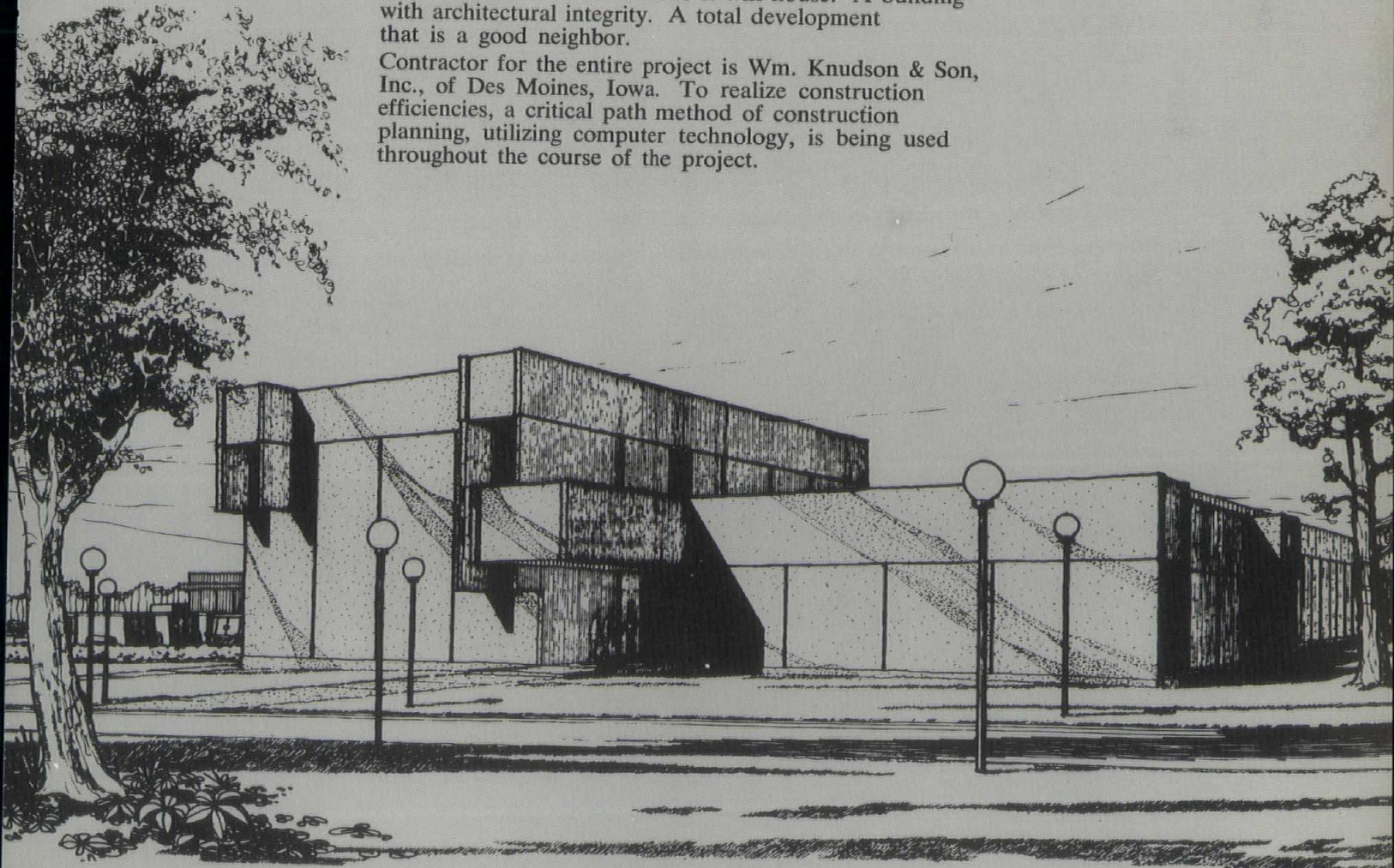
Iowa Power's Work Center concept has been designed to get the right Iowa Power service people in the right place at the right time and with the right equipment to do the right job—for both emergency and normal conditions.

The Work Center site was selected with consideration to major thoroughfares, including intercity and Interstate freeways, which cut travel time to work assignments to a few minutes.

This first new Des Moines Work Center is an on-site precast concrete wall panel and steel frame building. It utilizes large building components and mechanized means of construction. The selection of materials for this building was based on a threefold construction goal: Economy, speed and durability.

Architecturally the goal was to develop a building that is in character with the functions it will house. A building with architectural integrity. A total development that is a good neighbor.

Contractor for the entire project is Wm. Knudson & Son, Inc., of Des Moines, Iowa. To realize construction efficiencies, a critical path method of construction planning, utilizing computer technology, is being used throughout the course of the project.



dormitory-coe college

cedar rapids, iowa

brown, healey and bock architects

This building is the first of three such units to be built on the campus. The first two floors house lounges and apartments for the resident Directors. The basement houses recreation rooms, laundries, typing rooms and storage facilities. Each of the eight upper stories contains rooms for twenty students, some in private rooms and others in double rooms. Each floor has its own lounge and a separate study room in addition to central toilet and bathing facilities. The entire building will be air-conditioned.



Joel Strasse

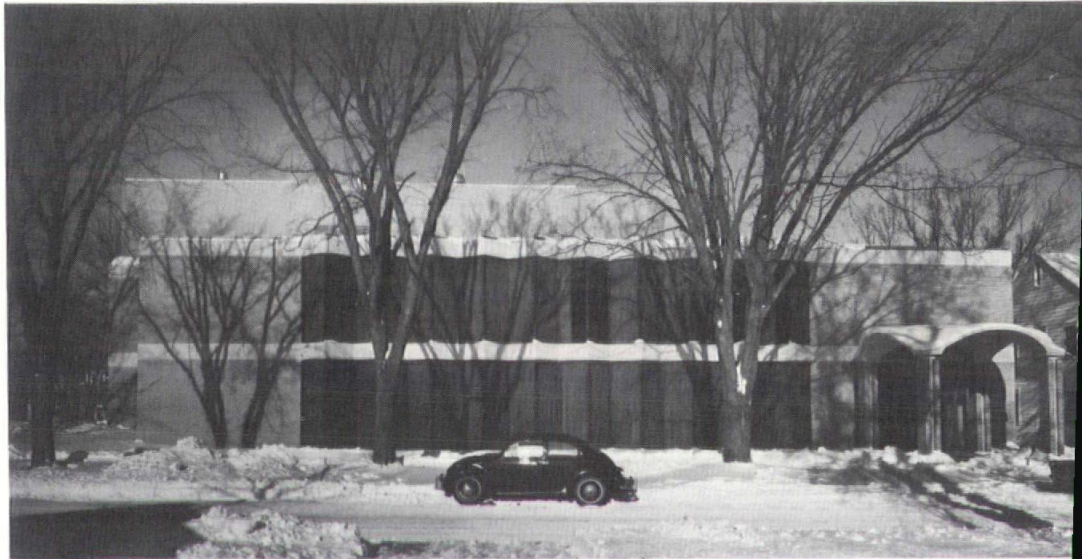


waldorf college campus center

forest city, iowa

gjelten and schellberg architects

Waldorf College is a junior college with a current enrollment of 625 students. The future campus plan is developed for 1,000 students with possible expansion beyond this point. The campus center is a building that must serve multi-functions on a small college campus. It contains the food service for all residents, snack bar facilities and recreation facilities, bookstore, lounges for both students and faculty, student offices, and a place for student art exhibits and traveling shows. Because of the site limitations a three-story solution was developed with a fourth level mechanical penthouse.





Allen Baker Studio



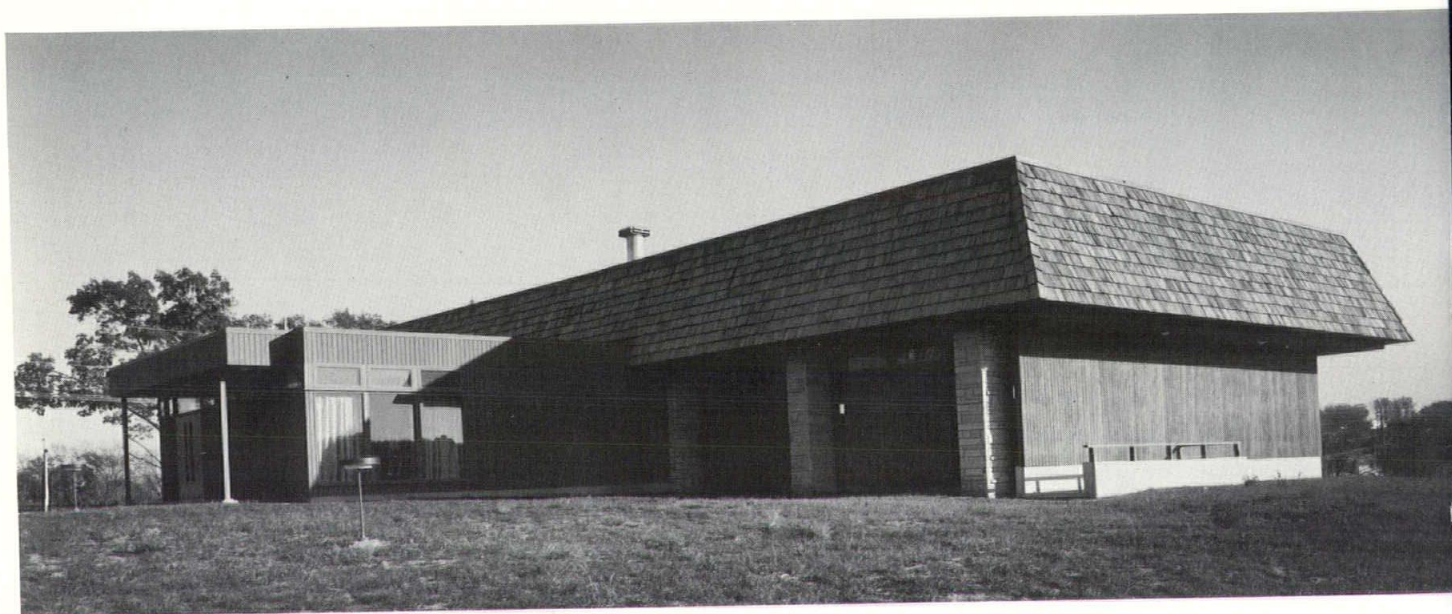
fellowship hall- lovely lane methodist church

cedar rapids, iowa

brown, healey and bock architects

This building comprises mainly the fellowship hall for a new congregation recently organized on the northeast part of Cedar Rapids. It is the initial step in an overall master plan.

It consists of a temporary sanctuary, temporary classrooms, nursery, kitchen and an office. In the near future a new sanctuary will be added on the west end of the fellowship hall.



Joel Strasser

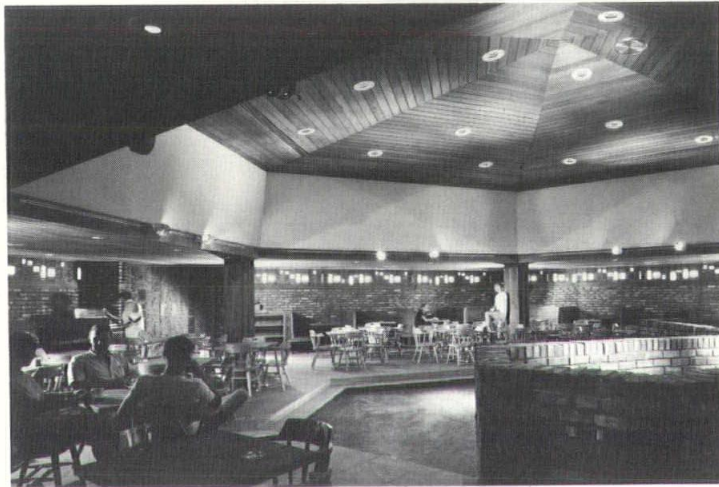


gage memorial union-coe college

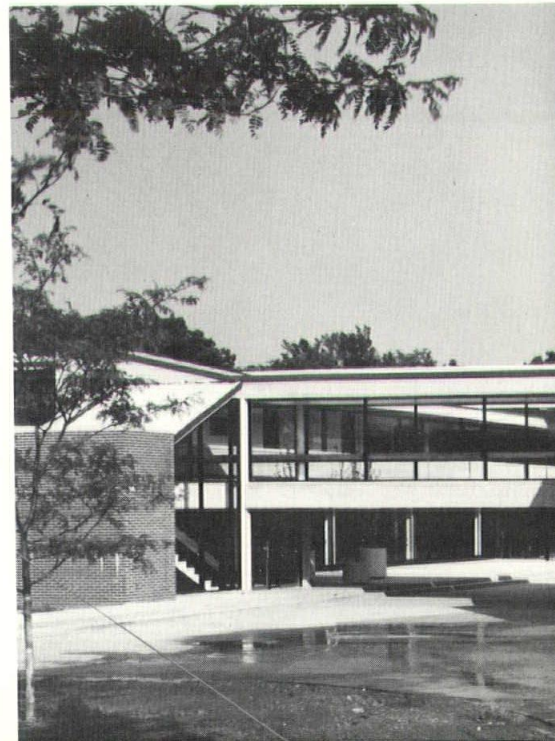
cedar rapids, iowa

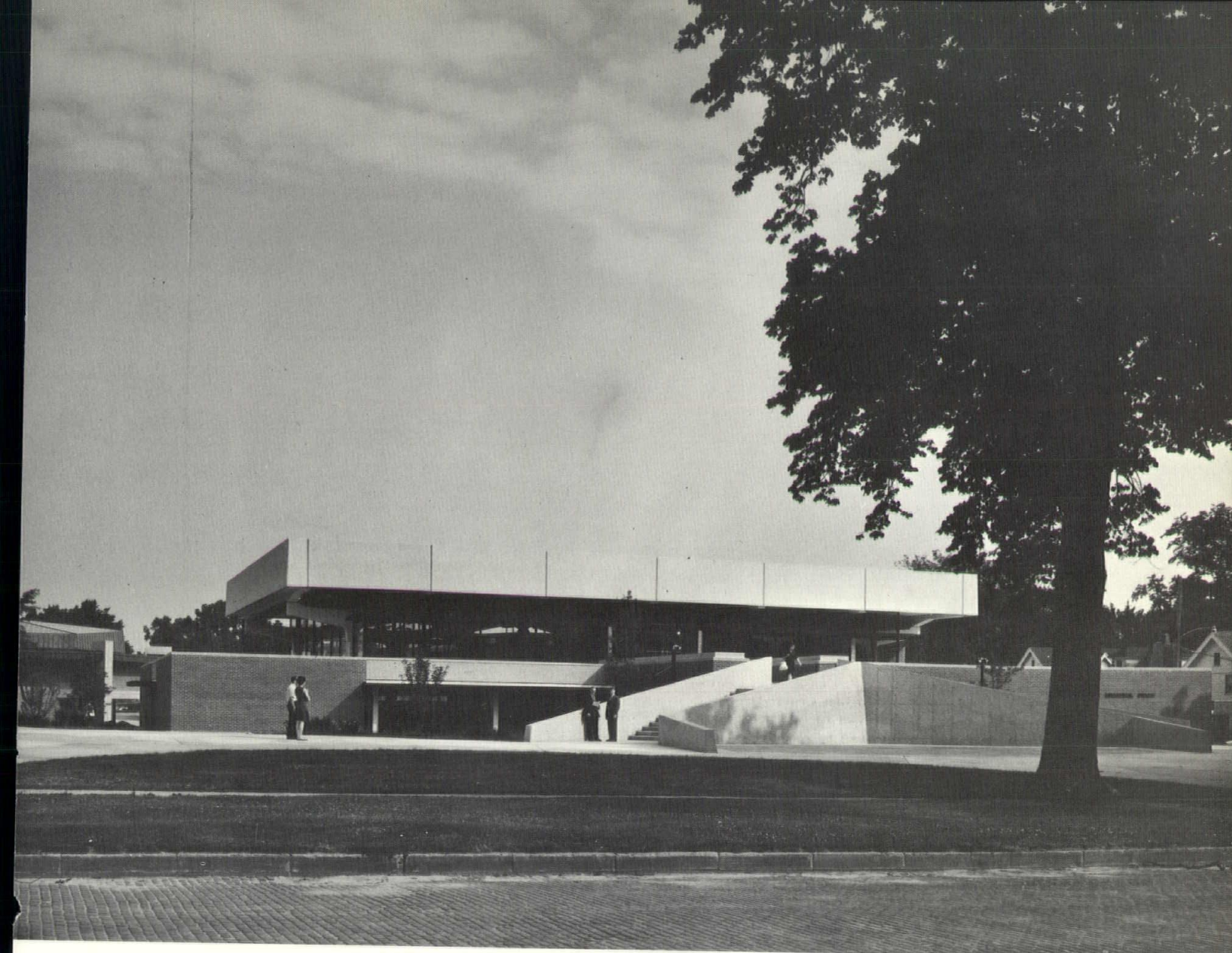
brown, healey and bock architects

The building contains the central dining facilities for the entire Coe College campus, a full service Book Store, Game Room, meeting rooms, private dining rooms, committee rooms, student offices and administrative offices. The pavilion type building which is attached to the main building by an overhead passageway is the snack bar, which serves the students as the central congregating place on the campus.



Julius Shulman





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Institutions / Locker Plants / Banks
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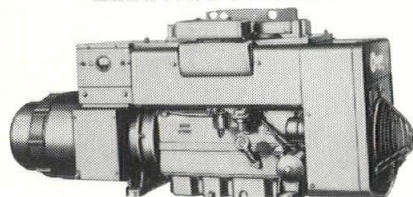
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Concrete curtain wall joints

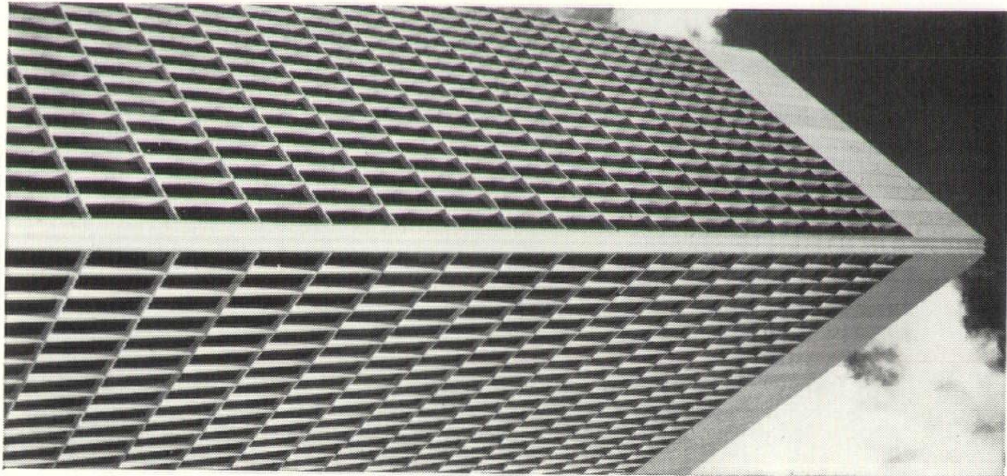
Prepared as an industry service by Portland Cement Association

clip along dotted line

The joints of all exterior walls are generally subject to the same forces and considerations and have certain specific prerequisites. Two important considerations for joints in concrete curtain walls are (1) understanding the volume changes which occur before and after the erection of concrete units and (2) establishing functions for the joint.

Like most materials, concrete expands as temperature rises and contracts as temperature falls. Concrete also expands and contracts with gain or loss in moisture. However, the contraction of concrete due to moisture loss while drying is usually greater than any subsequent expansion. Since concrete exposed to the atmosphere loses some of its original water, it normally exists in a somewhat contracted state compared to its original dimensions.

This is an important consideration when designing joints for concrete components. If the joint design relies entirely on a positive bond between panels to waterproof the wall, then the joint sealer must be capable of expansion and contraction as well. For this reason, the elastic sealants such as polysulfide and silicone rubber have been satisfactory for panels of all sizes. Such flexible sealants (even if applied over mortar joints which act as setting beds) can absorb movement in a joint due to volume changes of panels.

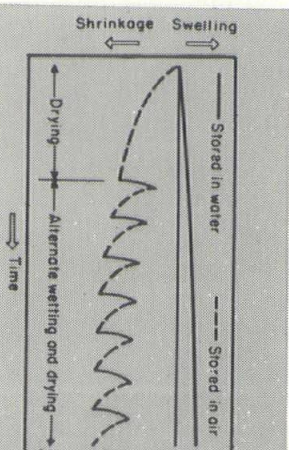


500 Jefferson Building, Houston, Texas.
Architect: Welton Becket & Assoc., Los Angeles, Calif.

To minimize volume changes in concrete wall panels, the following construction methods are effective:

1. Limit the water content of concrete to the minimum required for proper placement.
2. Avoid conditions that increase the water demand of concrete such as high slumps and high concrete temperatures.
3. Use the largest total amount of aggregate in the mix that is practical.
4. Use the largest maximum size coarse aggregate to fit the job conditions.
5. Use fine and coarse aggregates that exhibit low shrinkage characteristics when used in concrete.
6. Avoid use of aggregates that contain an excessive amount of clay.
7. Provide a period of air drying before placing units in a wall.

The production of concrete panels should always be scheduled well ahead of erection and should include ample time for thorough curing, air drying and inspection. For additional technical data, write for free literature.



Schematic illustration of moisture movements in concrete. If concrete is kept continuously wet, a slight expansion occurs. However, drying usually takes place, causing shrinkage. Further wetting and drying causes alternate swelling and shrinkage.



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**If we were fed a little line
We would return in sixty-nine**

The last two lines of a resolution duly passed without a dissenting vote by the Chapter assembled August 4 and 5 in Davenport gives some indication of the appreciation of those who participated in the enjoyment of the weekend.

From the standup fellowship around the bar in the corridor on Friday night preceding the dinner to the open house by President and Mrs. Richardson in their new home on Saturday night there was nothing went on which was not profitable, informative, entertaining, or fattening. Some 90 Chapter members and wives were in attendance.

The Quad Cities Music Guild presentation of the "King and I" in Moline was thoroughly delightful. The performers were without exception completely professional in their projection, except that they so obviously enjoyed themselves, which added to the enjoyment of the audience.

Highlights of the Chapter meeting on Saturday morning included a review of the Honor Awards Program—October 1 is deadline for a receipt of entry notices and fees—an interim report by Chairman Frevert on his Committee's work in updating the Minimum Fee Schedule, announcement that Ted Healey has been appointed by Governor Hughes for a three-year term on the Iowa State Board of Architectural Examiners, and passage of a motion to initiate a change in Chapter By-laws so that the first vice president will be specifically designated also as President-elect.

Mr. Donald E. Kawal was introduced at the Saturday noon luncheon with the announcement that he would be available for pool-side conferences in connection with his work in the use of computers in the practice of architecture. Professor Reed also announced that his Department was at work on a short course for architects in the use of computers, probably this year.

Saturday afternoon a feature originally planned for the ladies gained so much interest from members too that it became coeducational—a trip to Wilton Junction to visit the pottery studios of Karl Christensen. Mr. Christensen not only teaches in the School of Art in the University of Iowa but is most articulate in answering questions and demonstra-



Chapter summer business meeting



Oz Thorson has a suggestion for the editor

ting his technique as he produces. Oz Thorson and Valeria Griffith feel certain that they made the prize purchases although neither could identify what they bought.

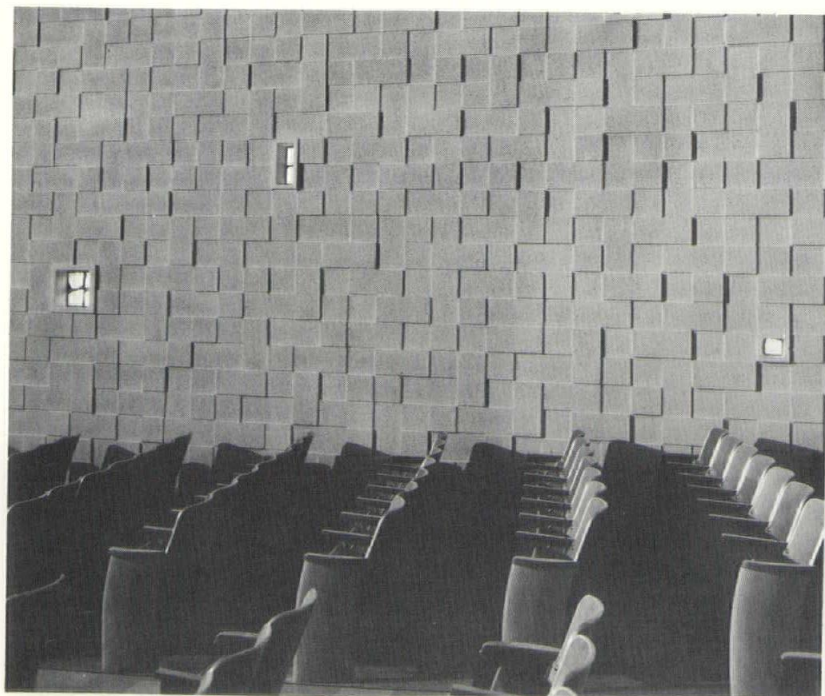
The Montgomery Elevator Company's invitation to a Saturday evening cocktail party atop their new elevator research tower in Rock Island had to be modified due to a

problem which all architects are familiar—delay in completion—but their hospitality was transferred to the Davenport Club without any loss of congeniality, tasty refreshments, and all around enjoyment.

Waterloo-Cedar Falls architects take note. It will be tough to outdo Chairman Lou Couch and his Committee.



Fun and fellowship—summer outing



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THE CSI—WHAT IS IT?

A not unlikely question comes from someone unfamiliar with these initials in a day when such abbreviations may represent anything from scientific explorations to hate mongers. Some nineteen years ago individuals concerned with construction specifications banded together to form the Construction Specifications Institute. Their aim was then, and still is today, to improve specifications among all the branches of the construction industry—architectural and engineering professions, contractors, sub-contractors, materials manufacturers, materials representatives, educators and public and private agencies, to the end that construction is improved and made easier. Of all the organizations in the industry, the CSI has become one of the few to include every segment.

With the increasing number of new materials available to the architect, engineer, designer, builder, etc., the task of selecting and specifying properly has become a burdensome, if not bewildering, task. As time goes on the array of new materials will become overwhelming. Tight budgets, high initial costs of materials, competitive bidding at all levels, and the owners' greater concern with maintenance have all contributed to a more critical look at specifications. Material failures and poorly conceived specifications have brought court litigations. Very often the "specs" are ignored until some disagreement between the architect or engineer and the contractor or materials supplier develops. Then everyone scurries to see what the "specs" say. It becomes a sad day when the "specs" say nothing, or only fuel the fire by their ambiguity. As projects become more complex, the opportunity for trouble multiplies.

With so many reasons for improving specifications, what is or can be done about it? Something is being done and has been done for these last nineteen years. Today the CSI numbers thousands of members, with chapters throughout the country representing almost every state. Some states have more than one chapter. Note that I said "almost every state". On the national level it initiated the Uniform System with the American Institute of Architects to provide a uniform method for organizing specifications, a data filing and a cost accounting system.

Through local chapters and their

technical study committees, the CSI has developed guide specifications for terrazzo, ceramic tile, plastering, concrete, high velocity ducts and many other building components for the use of all members. The chapter provides an opportunity to discuss specification problems, bidding procedures, specific types of products and other subjects pertinent to building construction. At the national level CSI has studied means for improving specification education in architectural and engineering schools. Here again, the owner/client benefits.

At the present time, Iowa is represented by over thirty CSI members but has no chapter. Things are happening in Iowa at long last. A few years ago a small group representing most of the architectural firms in Des Moines was formed. Gradually this group, with encouragement from CSI, began to meet regularly and became a formal organization. Last year it named itself the Construction Specifications Council and began inviting individuals from other segments of the Construction industry. Now it is preparing to become a CSI chapter to be known as the Central Iowa Chapter.

What does this mean? It means that we will now have an organization at the local level, composed of individuals representing most, if not all, segments of construction. It means that every organization concerned with the preparation, use and interpretation of specifications will have the opportunity to help improve specifications. The contributions of each individual will be shared by all for the benefit of the building owner and the entire industry. Here, then, lies an opportunity and a challenge for us to serve the public, the industry and each other.

W. E. Zarnikow, AIA, CSI
ARCHITECTS ASSOCIATED

HONOR AWARDS JURY NAMED

John Andrews of Toronto has agreed to serve as chairman of the 1967-68 Honor Awards Jury. Mr. Andrews is the designer of the award winning Scarborough College in Toronto which is still winning critical acclaim from educators and architects alike.

Serving with Mr. Andrews on the Jury will be Mr. Macy Dubois whose work is currently in the public eye in the Ontario Pavilion at Expo 67,

and Mr. Jerome Markson who has won many Canadian design awards for his residences. All three of the Jury members are located in Toronto.

The makeup of this Jury will give an international flavor to this year's Iowa Chapter Honor Awards Program. The Canadian influence on the Iowa program will be balanced by the exposure of the Jury to Iowa design.

AIA PRESIDENT URGES TEAMWORK IN HIGHWAY DESIGN

"We must create for our National Highway System a positive physical image expressing its true nature as a great national monument," the President of The American Institute of Architects, Robert L. Durham, FAIA, said in an address before the Sesquicentennial Forum on Transportation Engineering in New York City.

Urging that a team of specialists—engineers, economists, sociologists, planners, and architects—plan and design the urban freeway, Mr. Durham said that the system must be made to fit compatibly into the urban or natural fabric which it traverses. "In this century," he said, "highway engineers have learned to build roads which are far superior to anything built in the past . . . But, when we attempt to install these marvelously engineered products in the midst of our cities, we often as not fail miserably."

Citing examples from major cities across the country where concrete and steel expressways have isolated entire city areas or spoiled impressive views, Mr. Durham pointed out that where the Design Concept Team is in practice well designed systems of underpasses and bridges and careful landscaping have fit the highway into the environment.

"Highways, like buildings, must be placed into the environment with great care," he said. "Each site, each neighborhood, each stretch of countryside has unique qualities that responsible highway architecture can acknowledge and develop."

Mr. Durham urged that the design team be called in at the beginning of the project. He said that the tested principles of sound design, properly understood and acknowledged, can immeasurably benefit even the most thoughtfully engineered transportation system.

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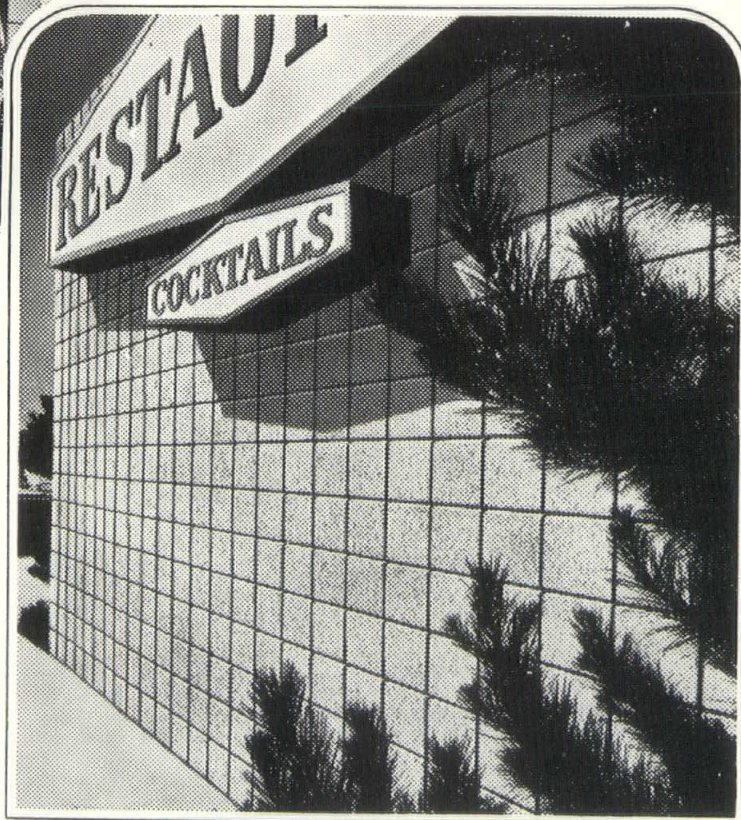


Walls are often used to create an image or to establish a purpose for the building. That's why astute architects try to relate wall and building much in the same manner a package designer wraps a product.

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IOWA STATE ARTS COUNCIL REPORT

On July 1, 1967, the Iowa legislature approved an appropriation of \$25,000 per year for the operation of the recently created permanent state arts council. The council's initial request of \$80,000 (\$30,000 for administration and \$50,000 for programs involving direct support to arts organizations) was rejected. Under the approved budget the permanent council will not be eligible to receive matching funds from the National Foundation on the Arts and Humanities. The matching funds remain available until December 1, 1967. Should the council attempt to raise funds privately for arts support programs, federal funds up to \$39,383 will be available for use in Iowa.

The temporary Iowa State Arts Council acknowledges with pride the interest and efforts on behalf of Senate File 625 and Senate File 828, which create and fund the council's future operation. Those who corresponded with their local legislators to urge their support of these bills may wish to thank them personally for their contribution to this important legislation.

Professor Ray Reed AIA has been named first chairman of this body. In addition to his work as head of the Department of Architecture at Iowa State, Professor Reed serves as a director of the Iowa Chapter AIA.

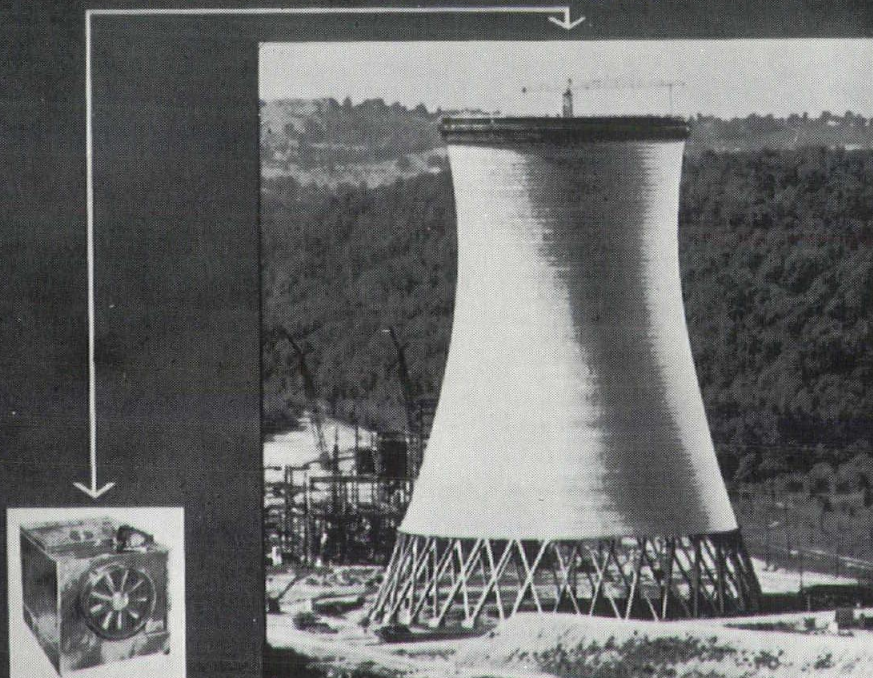
The Council will announce specific programs and services as they are approved to organizations which have responded to the statewide survey and to other coordinative arts and service organizations throughout the state.

Correspondence to the council should be addressed to David R. Leonetti, Executive Director, Iowa State Arts Council, State Capitol Building, Des Moines, Iowa 50319.

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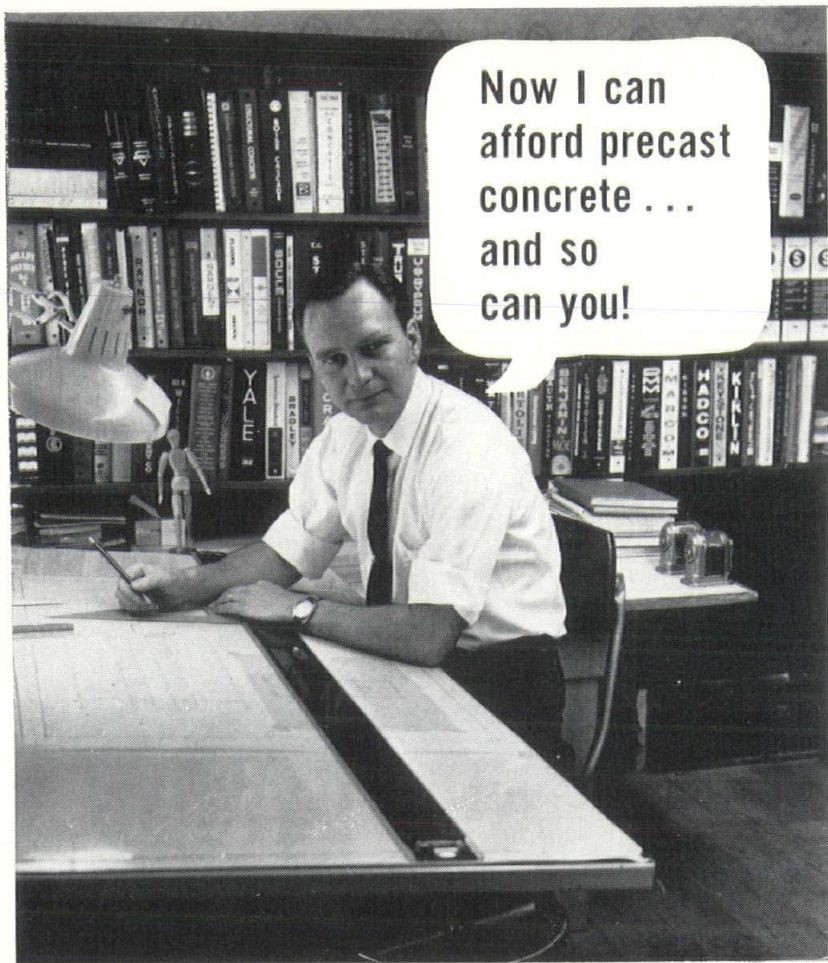
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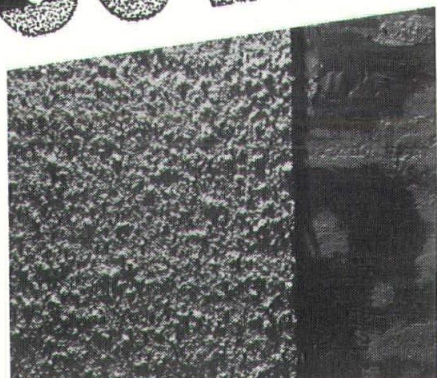
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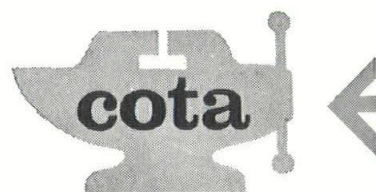
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Proceed not far into Chapultepec Park, turn right off Pase de la Reforma, and you find yourself face to face with a 165 ton stone monolith of the God Tlaloc. This is the entrance to a true experience in art, architecture, history and archeology; Mexico City's National Museum of Anthropology. Architects, critics, and professors of Anthropology have all proclaimed this museum "the best museum in the world".

Architect Ramirez Vazquez and his associates have created an atmosphere not only of architectural beauty, but an atmosphere in which a wealth of cultures so typical of Mexico can be viewed so as to present a magnificent experience.

The building is rectangular in plan around a monumental interior courtyard. Entrance is through one of the short sides of the rectangle which houses a vast lobby and assembly area, orientation theatre and the administrative and sales area. Immediately through the lobby in the courtyard stands a vast umbrella sheltering about half of the patio. This ribbed aluminum umbrella, 270 x 177 feet, is cable hung from a single support. The center support is covered with a bronze facing depicting the development of Mexico, and around this column falls a cascade of water.

The museum proper forms the other three sides of the rectangle and is divided into ten halls, each of which open onto the courtyard. These halls display the archeological treasures of the prehispanic civilizations, and, by forcing a return to light and the present through reentry into the courtyard between each hall, the feeling of fatigue and boredom so often present in museums is avoided.

The second floor of the museum should be almost another day's experience. Here is housed a vast display of contemporary Mexican culture—a wonderful place completely contrasting with the archeological antiques of the museum below.

When asked for my impressions of Mexico, I found I had so many things to remember—the bells of San Miguel, silver jewelry, the barking dogs of Taxco, Candela's churches, the disgraceful state of repair and maintenance of some of Mexico's highly publicized architecture, and peso taxis. There were shoe shine



boys, art in the park, shops, the Mexican ballet, some fascinating places to dine, the public markets, Colonial Mexico and the metropolitan city. There was Chapultepec Park, the University of Mexico, the Pedregal residential subdivision, the flower markets, the National Palace with its Diego Rivera murals, and

many other things. I couldn't write about all of these, but I hope I have shared a brief glimpse and created a desire for you to see the National Museum of Anthropology—this was for me the architectural highlight of a recent trip to Mexico and a "must" for any visitor to Mexico City.

John McKlveen, A.I.A.



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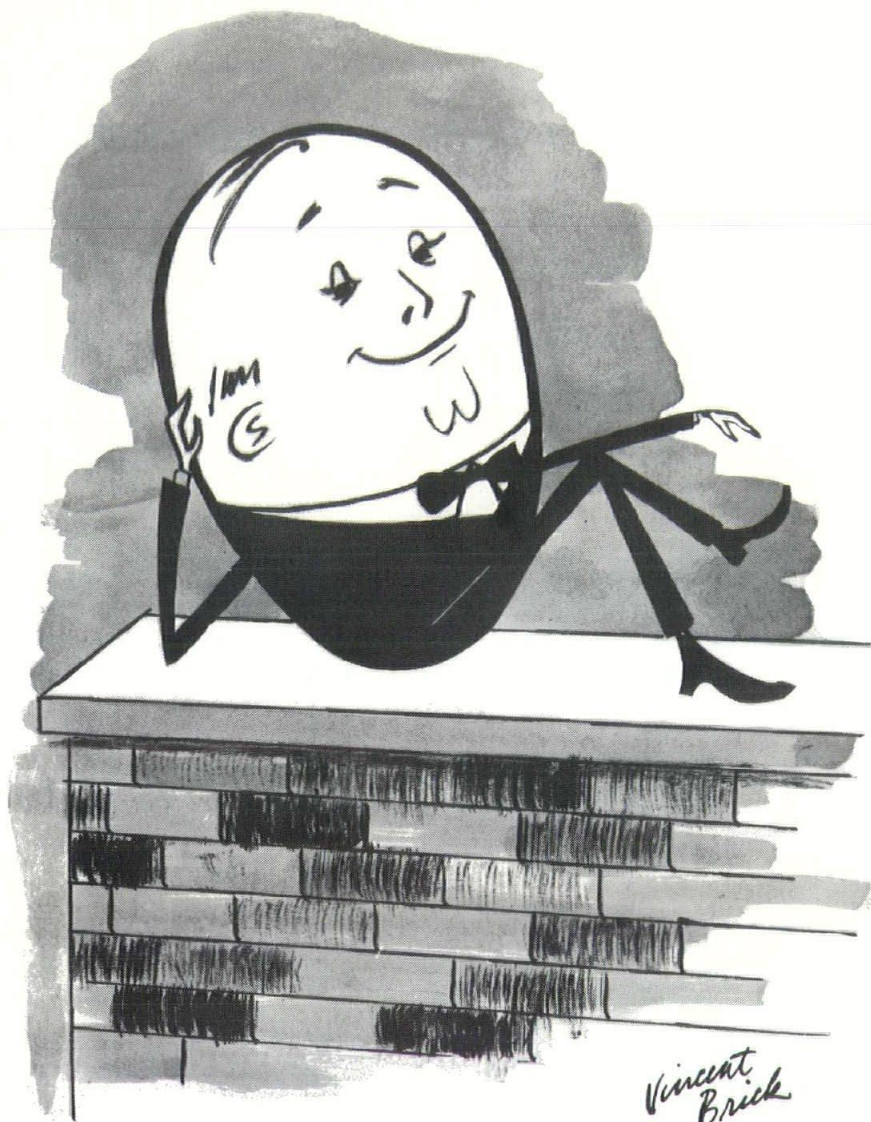
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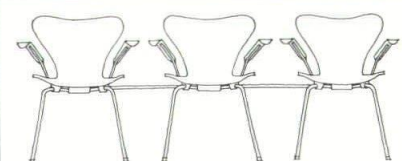
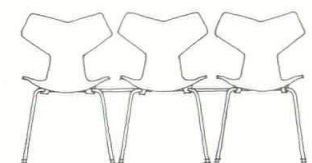
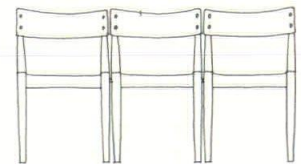
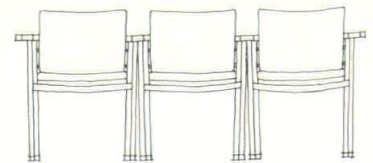
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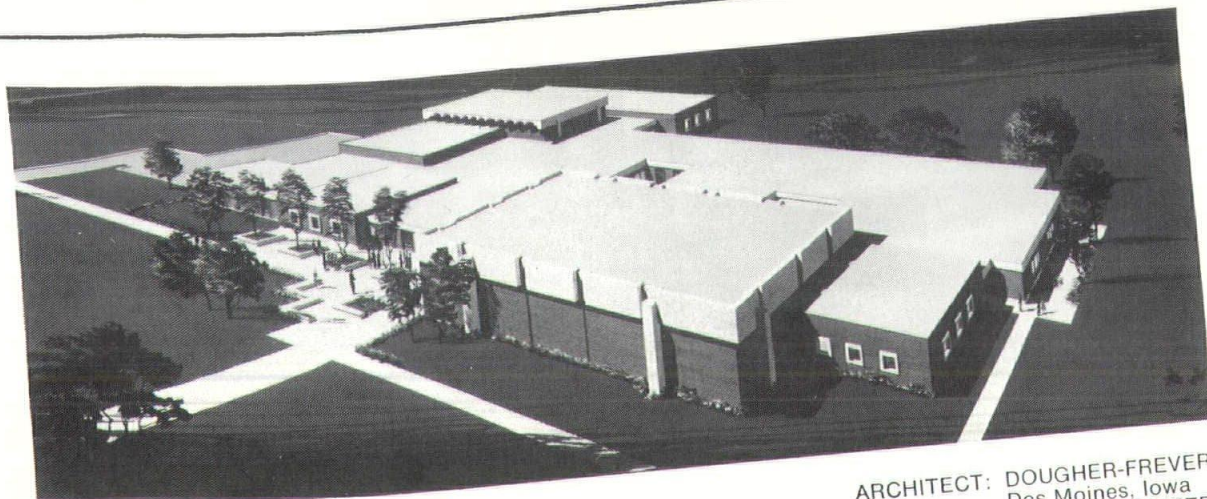
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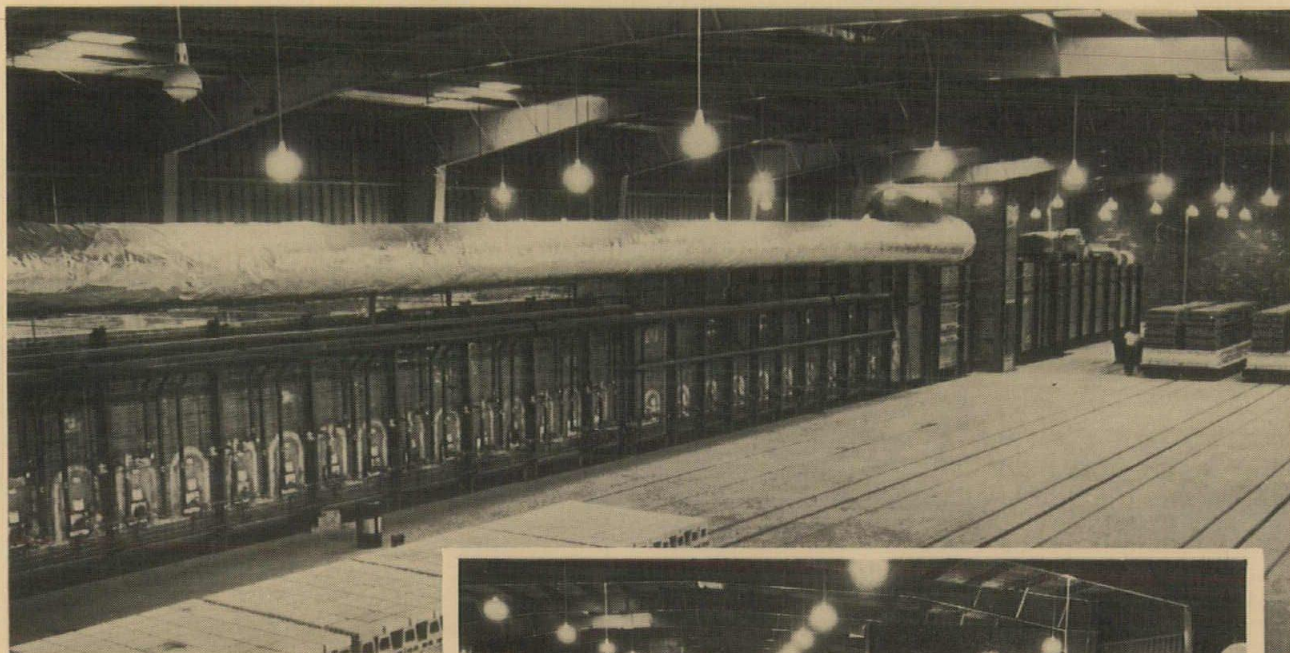
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