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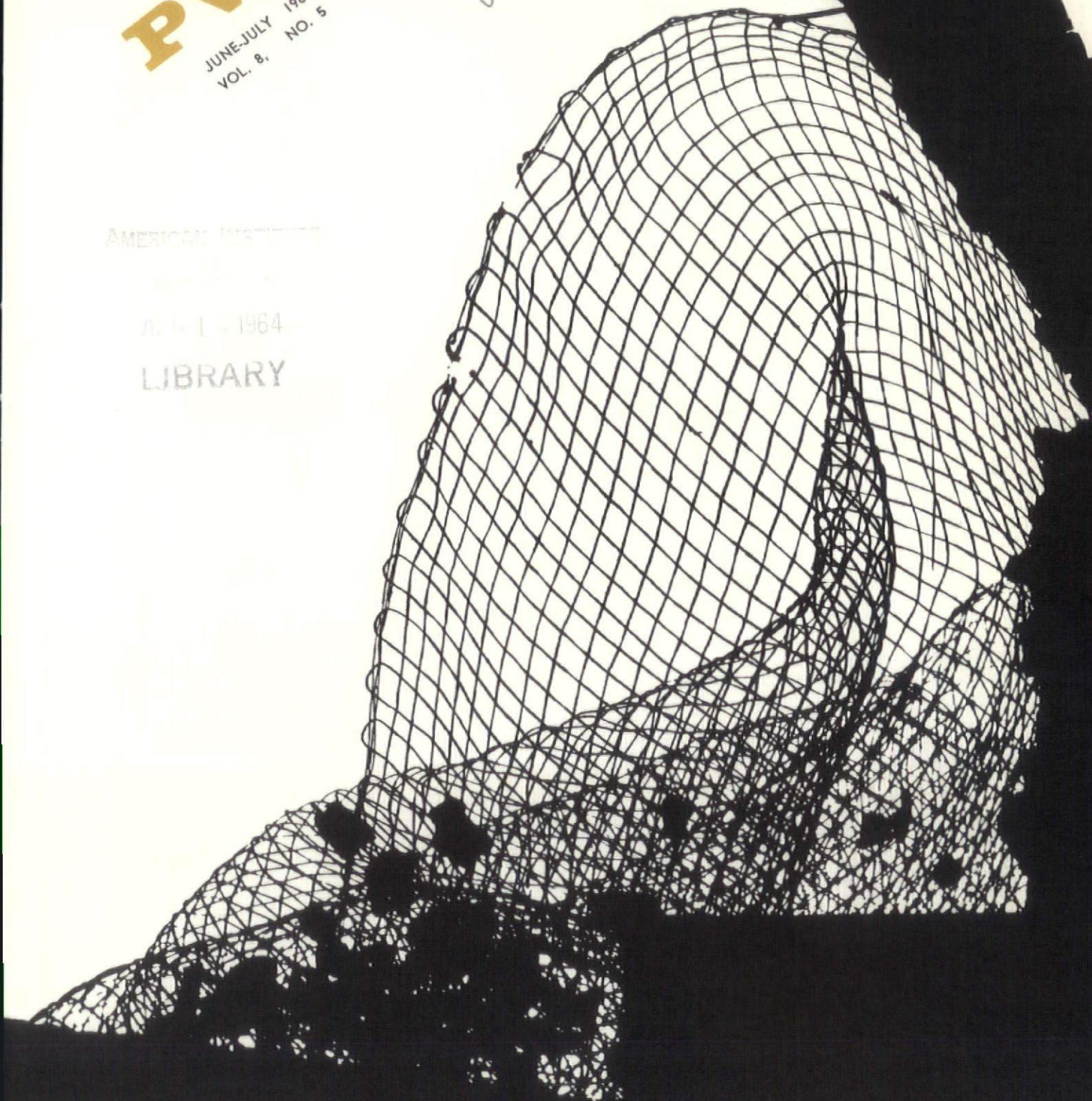
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POTOMAC VALLEY ARCHITECT

June-July, 1964 • Volume 8, No. 5

OFFICIAL PUBLICATION • POTOMAC VALLEY
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OF ARCHITECTS

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The articles in this magazine represent the personal opinions of the authors and/or the editor and should not be construed as representing the viewpoint of the Potomac Valley Chapter, A.I.A. A.I.A.

ON THE COVER

A photograph taken during demolition work in Southwest Washington—by architectural photographer Lowell A. Kenyon.

NEXT MEETING

WEDNESDAY AUGUST 5, 1964

REVIEW YOUR BY-LAWS!

NEW MEMBERS

CORPORATE

GEORGE W. BUSHEY, a native of Hagerstown, attended the University of Maryland and received his B. Arch from the Carnegie Institute of Technology. After experience with the U. S. Navy Civil Engineers Corps and a private office in Cleveland, Mr. Bushey joined with James Chapman in 1960 to form the firm of Bushey and Chapman, in Hagerstown. He enjoys golf and is active in the American Legion, the Naval Reserves, and local civic groups.

STANLEY R. DUBE was born in Trenton, New Jersey and attended Syracuse University. After a four year interruption for World War II combat engineer service he received his B. Arch in 1948. Mr. Dube spent six years with various firms in the Trenton area and in 1954 opened his own office in that city. He served as president of the Trenton Chapter of the New Jersey Society of Architects in 1955. In 1959 he helped organize the Lower Bucks County Society of Architects, and served as its first president. Mr. Dube joined the federal government in 1960 and is presently a staff architect with the U. S. Public Health Service.

JAMES G. B. MITCHELL was born in Philadelphia and attended Temple University there. He received his architectural education at the T-Square Club, the Beaux Arts Institute of Design in Philadelphia. Mr. Mitchell has worked for several private government agencies and private firms here in Washington, including chapter member Marion Bagley. He is presently with the firm of Collins and Krondstadt. His hobbies are boating, fishing and gardening.

ASSOCIATE

ROBERT E. SANDERS, JR. received his B. Arch from Kansas State University in 1961 and entered the service immediately after graduation. He is presently stationed at Andrews Air Force Base. His hobbies are painting, sculpture and photography.

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ANNOUNCEMENTS

The Chapter office will be open Monday, Wednesday and Friday for the summer. Normal hours will be resumed after Labor Day.

Milton Prassas, co-chairman of the chapter Building and Zoning Committee, reminds members of the recently distributed questionnaire on BOCA code interpretation. If you have anything to contribute on this subject, please return the questionnaire.



Ageless... because it's stainless

Michigan Consolidated Gas Bldg.—Architects: Minoru Yamasaki-Smith, Hinchman & Grylls, Detroit. General Contractor: Bryant & Detwiler Co., Detroit. Windows: The Adams & Westlake Co., Elkhart, Ind.

This unusual window design was a challenge to the manufacturer. Stainless Steel came through—in strength, appearance and cost.

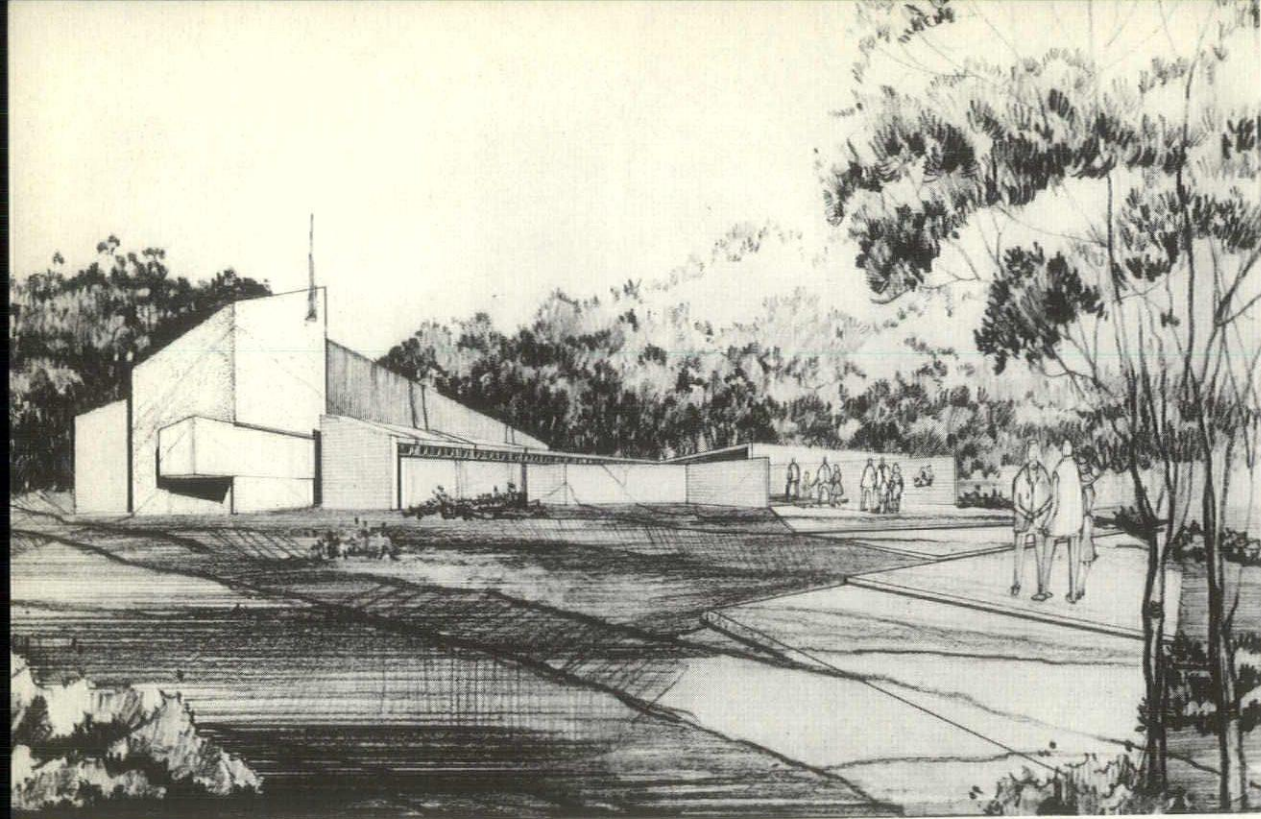
The architect's requirements called for strong, weather-tight, corrosion-resistant windows at competitive cost. Adams & Westlake produced them in nickel stainless steel from two roll-formed sections that were bent instead of cut.

The high strength of stainless steel reduces designers' and manufacturers' limitations by permitting the use of thinner gauge components—and brings costs close to those of competitive materials.

Stainless steel is economical over the years, too. It's solid stainless right through—maintains its gleaming, corrosion-resistant finish for life with a minimum of care. And its low thermal conductivity reduces heat losses in winter and heat gain in summer.

For further information on the many design advantages of nickel stainless steel and a list of fabricators, write for Inco's "Suggested Guide Specifications for Stainless Steel Windows."

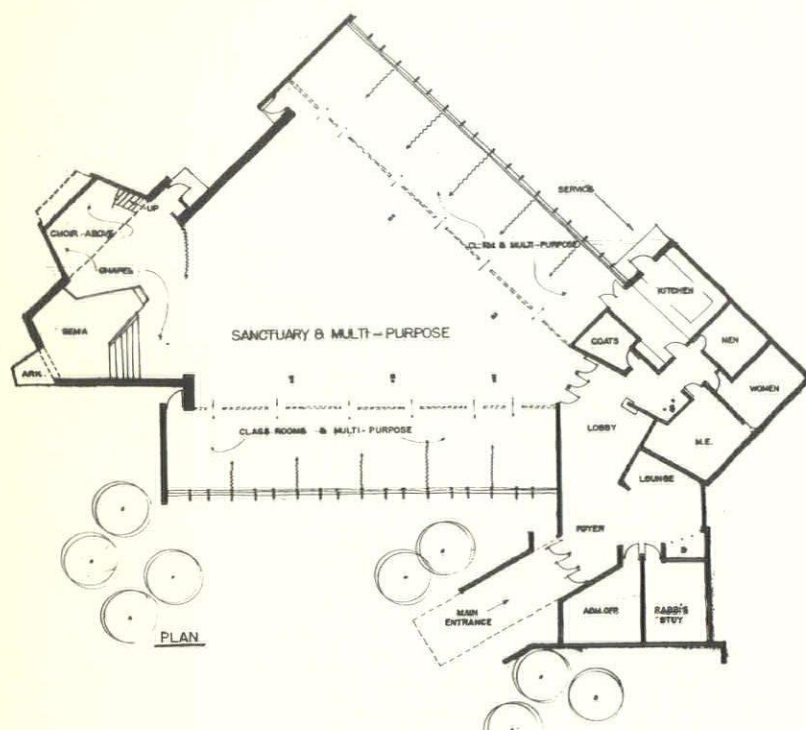
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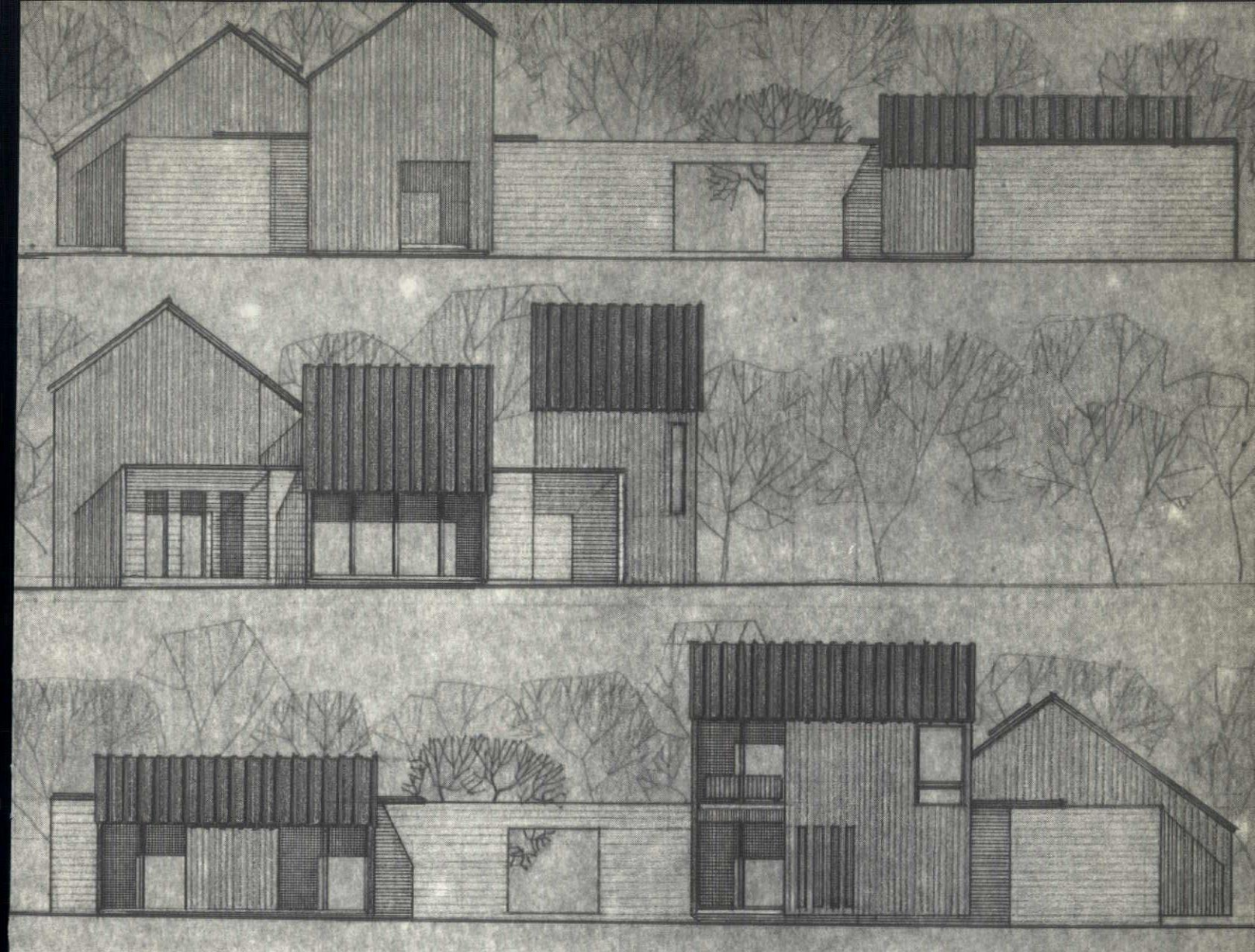


CHAPTER WORK

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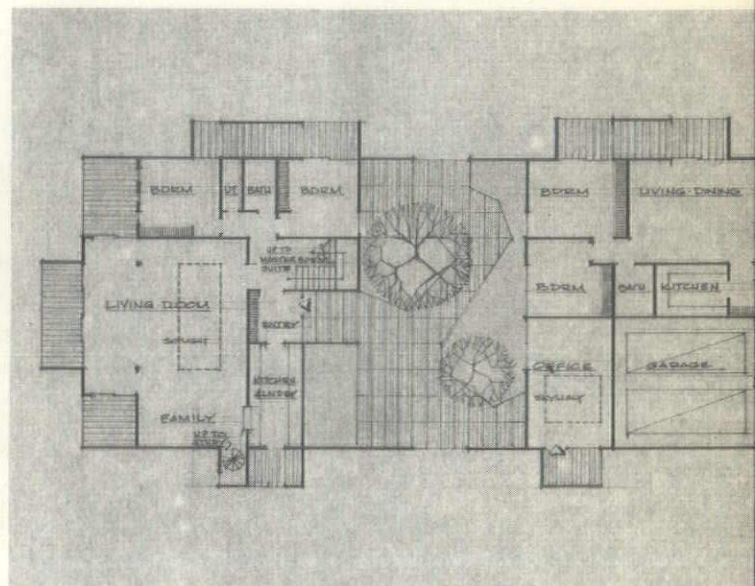
The program is to provide religious teaching and social spaces for 350 persons. The religious space must be expandable to accommodate 750 people. All spaces, excepting the chapel, therefore are multipurpose. The budget is \$110,000.00 excluding cost of property, site work, and interiors.

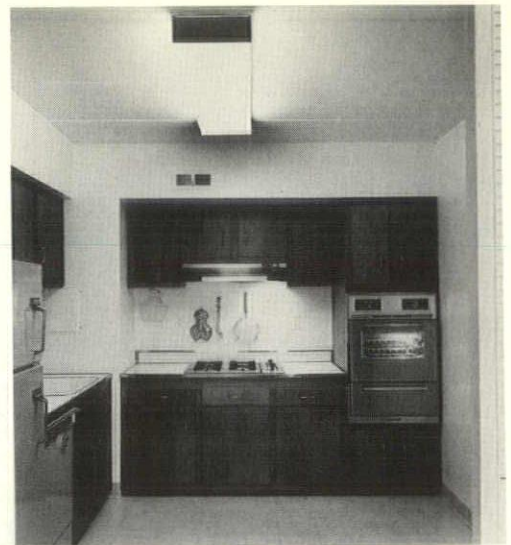
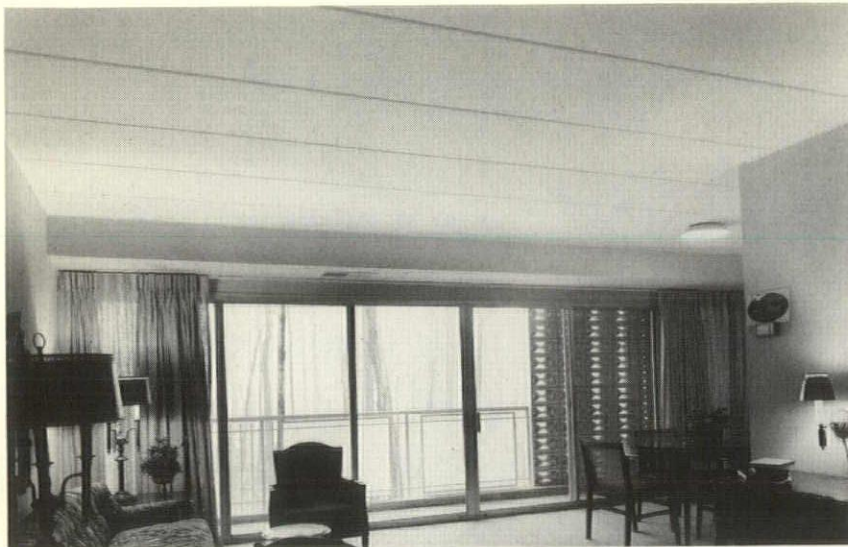




RESIDENCE FOR MR. & MRS. JAMES DROUGHT
ROBERT BARTLETT RILEY, AIA, ARCHITECT

the complex planning requirements on this project included a house for a young author and his wife and children, an office and garage/store-room for their thriving publishing business, and an apartment for their inlaws — all on a low budget. Each element was to be given maximum privacy, and within the main element the master bedroom and study were to be isolated from the rest of the house and each other. The site, a thickly wooded lot in Connecticut, has close neighbors to the north and east, none to south and west. The solution is a small compound, with walls opaque on two sides, open to view on two other sides. Three high pitched roof elements rise above the main house, and provide a study, master bedroom, and living room skylight. Materials are painted block, natural siding, and copper roofing.





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announces

FIFTH BIENNIAL COMPETITION FOR AWARDS IN ARCHITECTURE 1963-64

Program

ELIGIBILITY:

All entries shall be buildings designed by Architects registered in Maryland. Any Architect registered in Maryland may submit work done in the Washington Metropolitan Area, but only Potomac Valley Chapter members may submit work done outside this area.

To be eligible, a building must have been completed within the four year period ending October 1, 1964, and must not have been previously entered in this competition. Subject to the foregoing conditions as to authorship of the plans, entries may be made by the Architect, by the Owner or by the General Contractor.

CLASSIFICATION:

Entries will be considered in the following classifications:

Group I Residential

- A. Cost of \$25,000 or Under
 - 1. Custom
 - 2. Speculative
- B. Cost of Over \$25,000
 - 1. Custom
 - 2. Speculative

Group II Public Buildings

- A. Schools
- B. Churches
- C. Community Buildings, Fire Houses, Country Clubs, Courthouses, Jails, Moving Picture Houses, Swimming Clubs, Yacht Clubs, Tennis Clubs, etc.

Group III Commercial Buildings, including Stores, Warehouses, Office Buildings, Hotels, Shopping Centers, etc.

Group IV Apartments or Group Housing

Group V Remodeling in all classifications

Suggested awards to Jury are: one or more first awards in any or all classifications and any number of awards of merit in any or all classifications as deemed worthy by the Jury. The Jury may also award a single best of competition award to an outstanding entry if deemed worthy.

MANDATORY:

1. Mounts: All entries shall be on artists' board or equivalent rigid board size 30" x 40". One building only to a mount, not more than two mounts to a building. Elaborate presentations, raised lettering, wood mounts, and raised mounts are strictly prohibited.

2. Photographs: All photographs shall be matte black and white or color. Any number of photographs may be used with none larger than 17" x 21" in size, and none smaller than 5" x 7". One 8" x 10" glossy print must be enclosed in an envelope on the back of the mount for publication. Additional similar photographs may be requested of award winning projects for newspaper release. Photographs shall be submitted as follows:

Group I One or more photographs of the exterior and also some interior if desirable in the opinion of the Architect.

Group II Same as Group I.

Group III Same as Group I.

Group IV Such pictures and layouts as deemed proper by the Entrant.

Group V Before and After pictures sufficient to make clear what has been done.

All presentations **must** include all elevations of the building if accessible.

3. Plans: Groups I, II, III, IV shall be required to submit a site plan and all major floor plans drawn accurately to scale, with numerical or graphic indication of scale. Plans may be submitted for Group V at the discretion of the Architect.

4. Descriptive Data: The following information shall be included on a card attached to the back of each entry:

- A. The group classification by name (Res., Public Bldgs., etc.). Also by the division; Example: I-A-2
- B. Name of Architect (this shall be submitted, covered by an appropriate means).
- C. Name of Owner.
- D. Name of General Contractor.

- E. Location.
- F. Time of Completion.
- G. Any other information as the Architect may wish to include.

JURY:

The Jury will consist of three outstanding architects whose names will be announced in advance of the exhibit, but not prior to the competition. They will be well-known and outstanding in their professional field and fully qualified to act as jurors and critics of the exhibit. The names of the competing architects will not be uncovered until after the judges have made their awards.

AWARDS:

The Jury will be instructed to make awards as previously suggested or as they see fit in any classification provided the excellence of the work submitted is meritorious. Certificates of award signed by the jurors, the President of the Potomac Valley Chapter and the Chairman of the Committee will be issued to those receiving awards of merit in architecture.

ANNOUNCEMENT:

Announcement of awards will be made at a dinner meeting of the sponsors to be held at a time to be announced. The certificates of award will be issued to the Architect, the Owner and the General Contractor for each building selected by the Jury for the award.

CLOSING DATE AND FEES:

All entries must be received at the office of Mr. Edwin F. Ball, A.I.A., 6715 Kenilworth Avenue, Riverdale, Maryland, before 5:00 p.m. on Friday, October 9, 1964. Each entry must be accompanied by a check, payable to the Treasurer, Potomac Valley Chapter, American Institute of Architects, in the amount of \$15 for the first mount per building, and \$10 for the second mount.

EXHIBITION:

The buildings submitted will be placed on exhibition at the time of the dinner. They will also be shown in other places as they are made available in both counties. At the end of the exhibit each Architect will be notified that his entry is ready to be called for.

INSURANCE:

All entries will be insured during the time that they are in the hands of the committee. Each entry (1 or 2 mounts) shall be insured against damage, etc., to the extent of \$500.00 per entry.

RENDERINGS:

The committee would like to have a number of renderings submitted for hanging with the exhibition, not only to add color and interest to the exhibit, but also as a revelation of the Architect's work to the public. No renderings, however, shall be submitted which represent studies for any item under consideration for award. No award will be made for any rendering. One (1) rendering may be submitted free of charge with each entry. There will be a flat fee of \$5.00 for each rendering that is not accompanied by an entry.

MODELS:

The committee would also welcome models for displaying free of charge. No models, however, shall be submitted which represent studies for any item under consideration for award. No award will be made for any model.

DINNER:

All interested persons, especially those who enter the exhibit, are invited to be present at the dinner with as many of their friends as may wish to attend. The details of the dinner will be announced later. Any who cannot attend the dinner and the public are cordially invited to view the exhibit at the place of the dinner or thereafter at other places where it may be shown.

All correspondence regarding this competition
should be addressed to:

EDWIN F. BALL, A.I.A.
6715 Kenilworth Avenue
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APpleton 7-6707

Mon Dieu! They have built it upside down!

Le Corbusier—on a recent visit to Harvard University

Tokyo by day is one of the few great cities left in the world not reduced to blandness by the sociological and economic segregation laws which have decreed that here shall be a residential district and there a shopping district, here small industries and offices, there nightclubs, here a palace and there a slum. In Toyko it is all mixed up together in a great savory stew and every part of town, almost every street, has in it all the stuff of life, not merely an antiseptically zoned part of it. The sights of the city mix in a great Brueghel of a picture everywhere—a merchant's mansion with a tinsmith shop in its shadow and next door a tiny restaurant where eel is broiled and sauced, a policeman's small booth a few steps away, a half-dozen bars around the corner, then an insurance office and a green-grocery, a second-hand bookstore, a straw weaver's.

A. M. Rosenthal in the NEW YORK TIMES

The secret of successful townscape is doing simple things simply.

Ian Nairn in ARCHITECTURAL REVIEW

We should not be afraid to express ourselves in the same way and repeat something that is good. After all, the doctor is not afraid to prescribe a medicine simply because it has been used before. We are not afraid to build walls using identical bricks, nor do we keep to the old polygonic system of the walls of Delphi. We can easily build beautiful or ugly walls with the very same bricks—the important thing is the kind of bricks we use and how we use them.

•
Our desire for that which is new, our desire for discovery, has cut the long threads which connected us with our past. Yet this desire for the new is misplaced on many respects. We should not worry so much about new solutions as about right solutions. If the right solutions lead us back to tradition we should not be afraid . . . we may import solutions for a steel bridge, but there is no need for us to do the same for our houses.

Constantinos A. Doxiadis in ARCHITECTURE IN TRANSITION

The purpose of housing is to go back to the womb.

attributed to Jacques Covelle in P/A

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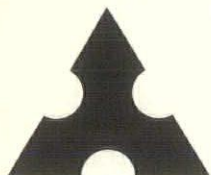
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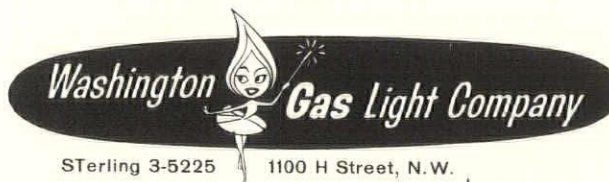
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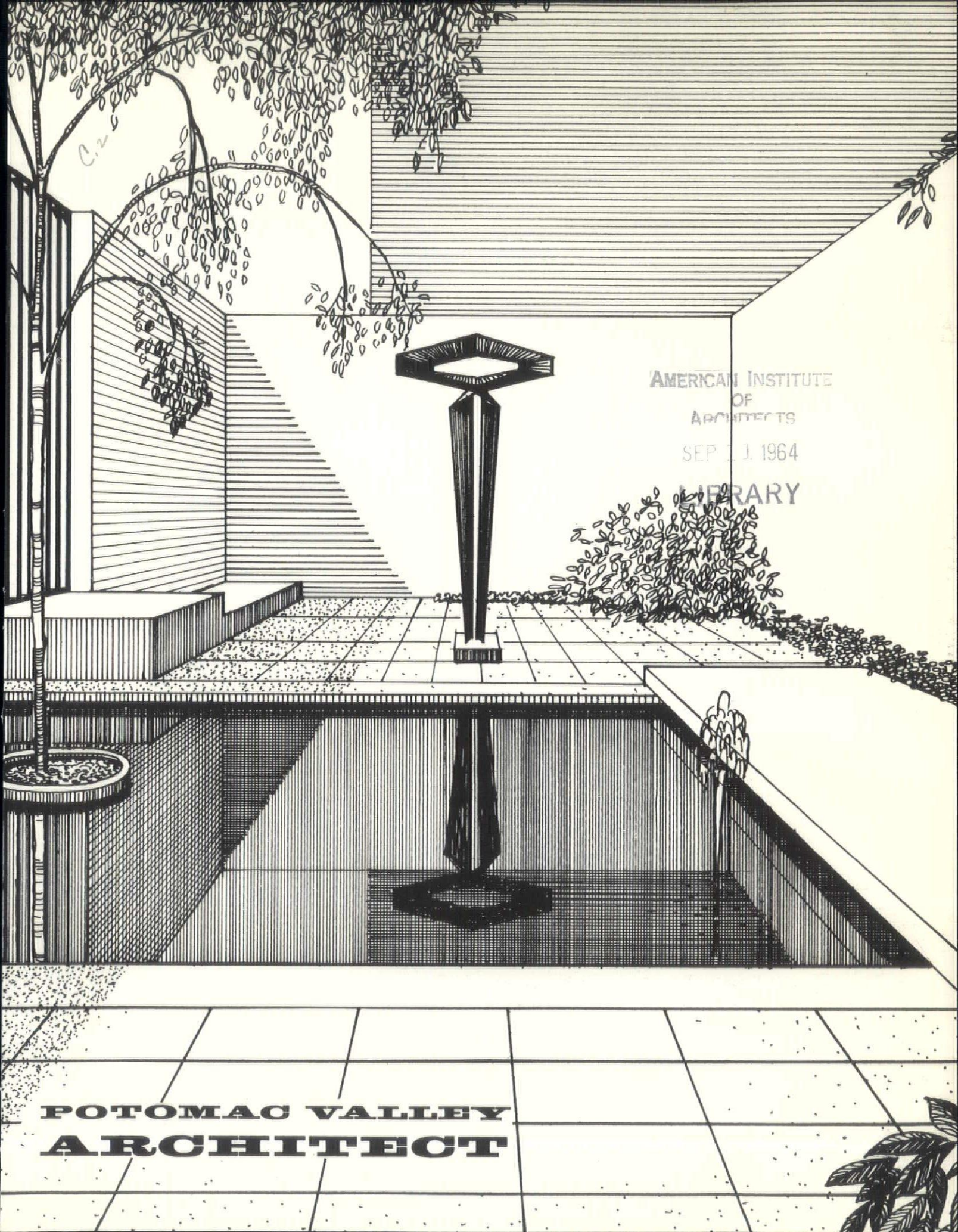
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POTOMAC VALLEY ARCHITECT

August-September, 1964 • Volume 8, No. 6

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OF ARCHITECTS

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ON THE COVER

Proposed Georgetown Garden for the residence of Mr. and Mrs. Cecil Hilleary. James Hilleary Associates, Architect.

FINAL REMINDER

Entries for the Chapter's Fifth Biennial Competition are due at the office of Mr. Edwin F. Ball, AIA, 6715 Kenilworth Avenue, Riverdale, Maryland before 5:00 P.M. on Friday, October 9, 1964.

EVENTS and EXHIBITIONS

AIA OCTAGON

September 28th through October 4th
American Landmark Week Exhibition
opening October 1st
Pennsylvania Avenue Models & Drawings Exhibition
1964 AIA Honors Awards — abbreviated showing

CONSTRUCTION SPECIFICATIONS INSTITUTE

Regular Meeting: Tuesday, September 15th at Thomas Somerville Co. Meeting Room, 6th & Buchanan Sts., N.E.
Dinner & Cocktails: 5:30 P.M. — Reservations, please. Subject: Division 9 — Finishes.

CORCORAN GALLERY

through September 14th
100 Years of American Printmaking

NATIONAL HOUSING CENTER

September 2-27
"Painting in Stone" by Armando Baldinelli

PAN-AMERICAN UNION

through September 8th
Ceramics by Chilean Artist, Luis Guzman Reyes

PHILLIPS COLLECTION

October 3rd through November 17
A group of sculptures by Lipchitz

SMITHSONIAN INSTITUTION

Sunday, September 6th: 4 P.M.
Film, "Titan: Story of Michaelangelo" — National Gallery
through September 10th
Creative Crafts — sponsored by local crafts clubs — Foyer Gallery
through Fall
Photographs by Sam Falk
through the year
Masterworks of Iranian Art — Freer Gallery

TEXTILE MUSEUM

through September 25th
Exhibition of Iranian Rugs & Textiles

WASHINGTON GALLERY OF MODERN ART

September 18th through October 28th
Sculpture by Raoul Hague
September 26th — 11 A.M.
"An Excursion Along the Potomac River"
October 10th — 11 A.M.
"A Tour of Dupont Circle and Adjacent Areas"

NEW ADDRESSES

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4905 Del Ray Avenue
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4948 St. Elmo Avenue
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Part of my editorial inheritance was a rather empty archives from which to select materials and photographs for publication. This presented a rather distressing problem in getting out a first issue, for since editing *Potomac Valley Architect* is not a full time occupation, but a volunteer one, the Editor like all other practitioners suffers from a time limitation effecting the scouting of material for presentation. For this reason, and under pressure to meet a deadline, forgive me for leaning heavily on my personal archives.

Potomac Valley Architect is your bi-monthly publication. It is your mirror and spokesman and is far-reaching, enjoying a wide circulation over the country. For this reason, it is able to perform a vital service for you, acquainting the country with your AIA Chapter, its works, thoughts, talents and interests. It should and could present you at your best.

I have no desire to make the magazine a one-man effort, for as such it would have little value as a Chapter organ. For this reason, I ask your cooperation and constant thought. Flood me with letters, let me know what you are thinking, keep me posted on your commissions, send copies of your renderings, as well as photographs of completed work and inform me of anything or event that might be of interest to your publication. If you will do this, I can fill the archives, broaden the coverage and give you the magazine you would like to have, read and distribute.

FORUM FOLDS RILEY RESIGNS

Though the equation may seem to stretch a point, each has had an impact directly proportional to the size of the audience reached. Each has made a valuable contribution to architectural reporting and both will be sorely missed with the coming of Fall.

Forum's demise needs no further comment. The event has been well covered by its surviving competitors, and I am not equal to the challenge of improving on the obituary. Riley's retirement affects us and the *Potomac Valley Architect*. Though we have all appreciated our publication and grown accustomed to its consistent quality, praised it and been delighted by its award, how few of us have ever stopped to consider the amount of time, thought and know-how that has gone into its format, layout and composition with tremendous results, despite a limited budget. It was a revelation to me when I bothered to observe. It was a labor of love and with Bob's departure go our thanks for a service well rendered to the Chapter and the hope that everything he does in the future will meet with equal success. He leaves a big pair of shoes to be filled.

I have accepted the challenge, foolhardy I know, since I cannot spell, much less write, and my knowledge of printing is limited to the hand set I had in grammar school and a few unsuccessful linoleum blocks. So bear with me while I attempt to learn from scratch what Bob has long since mastered. I am grateful for a knowledgeable printer, the availability of past editors and the assistance of everybody's right arm, Amalie Dobres. I hope at least one of them can spell and punctuate.

At the present my only asset is my interest. Interest in seeing the magazine continue its policy and, with time, perhaps broaden its horizons. But most of all my interest lies in the profession for which this magazine is a small spokesman, *Architecture*, *Good Architecture*, *Better Architecture*, *Total Architecture*. If this can be of any help to an editor, maybe I can, with time, learn to fill the Big Shoes. --- Hilleary

STONE ROCKS UGLINESS at Washington Building Congress luncheon. Edward Durell Stone said American architecture was "consistently beautiful up to the 18th century" and has now become one of the ugliest countries in the world. Proud Washington architects sat back and grimaced. The New York architect went on to describe the American dream where "everybody wants to be a country squire with an isolated dwelling". The song calls it Tiki Taki. He further characterized the concept by condemning the buildings of the "millions" of little boxes that Americans call home, instead of building compact buildings and towns preserving the countryside.

He challenges our democracy to produce a better heritage and further blamed proliferation of the automobile for making American cities "practically uninhabitable while billboards, honky tonks and other adjuncts of material exploitation" have made the countryside unsightly. We probably all agree, but aren't we of the guilty who have played our part in creating the Hyattsvilles, Wheatons, and Seat Pleasants? Thank you Mr. Stone.

BEAUTIFUL PARKWAY FORGOTTEN. Suitland Parkway is a paradox among highways. A 15 mile landscaped road that can be a delight to the driver, free of the distractions of trucks, buses and advertisements. Since 1944, this super-defense highway has screened the motorists with green grass, curves, tall dense forests, green valleys and streams from the busy booming candy wrapped suburban sprawl beyond the right of way.

The Parkway is the last vestige of beauty between D. C. and Marlboro Pike. Painstakingly landscaped and manicured by the Park Service, I believe the department has forgotten traffic uses the roadway and not the grass. The State of Maryland of

course would really like to fix the road, but only if it is reinforced and widened for all kinds of vehicles, including concrete, sand and gravel trucks. The roadway continues to rot, commuting airmen continue to become fatal statistics and unimproved intersections overpasses and approaches continue to take their toll of property damage. For 20 years, two lanes have not been paved to separate the two way traffic—why the neglect, why the shame to be viewed by the high ranking foreign dignitaries bound for Andrews Air Force Base?

The concept of a parkway, a park-like road, is a beautiful thing for automobiles only. Certainly the only road of its kind in southern Maryland should be preserved. If Interior gets this mailing—thank you, Mr. Udall.

INSTANT STONEHENGE AGAIN! A WMAL radio editorial has demanded the abandonment of the plans for the controversial FDR memorial. The memorial, praised by the Architectural Forum, the American Institute of Architects, Progressive Architecture, the present Fine Arts Commission and the noble jury that first bestowed the award, represents the nation's greatest weight of architectural opinion. On what basis can this radio station contest such a formidable list of architectural authority? WMAL supports the Roosevelt family in opposition to the design. The question the controversy raises is whether WMAL, the Roosevelt family or the lay public can only understand and appreciate the recognized memorial art they have seen in the Lincoln classic. I believe a dynamic individualist of Roosevelt's stature demands of the times a true expression of the contemporary of art of the people, their interpretation of his greatness and their dynamic image of him in an expression of modern materials and technology. The construction of this memorial, with its towering stèle inscribed with the inspiration of two generations, shall be in its excellence of presentation, among the eternally magnificent monuments of the world.

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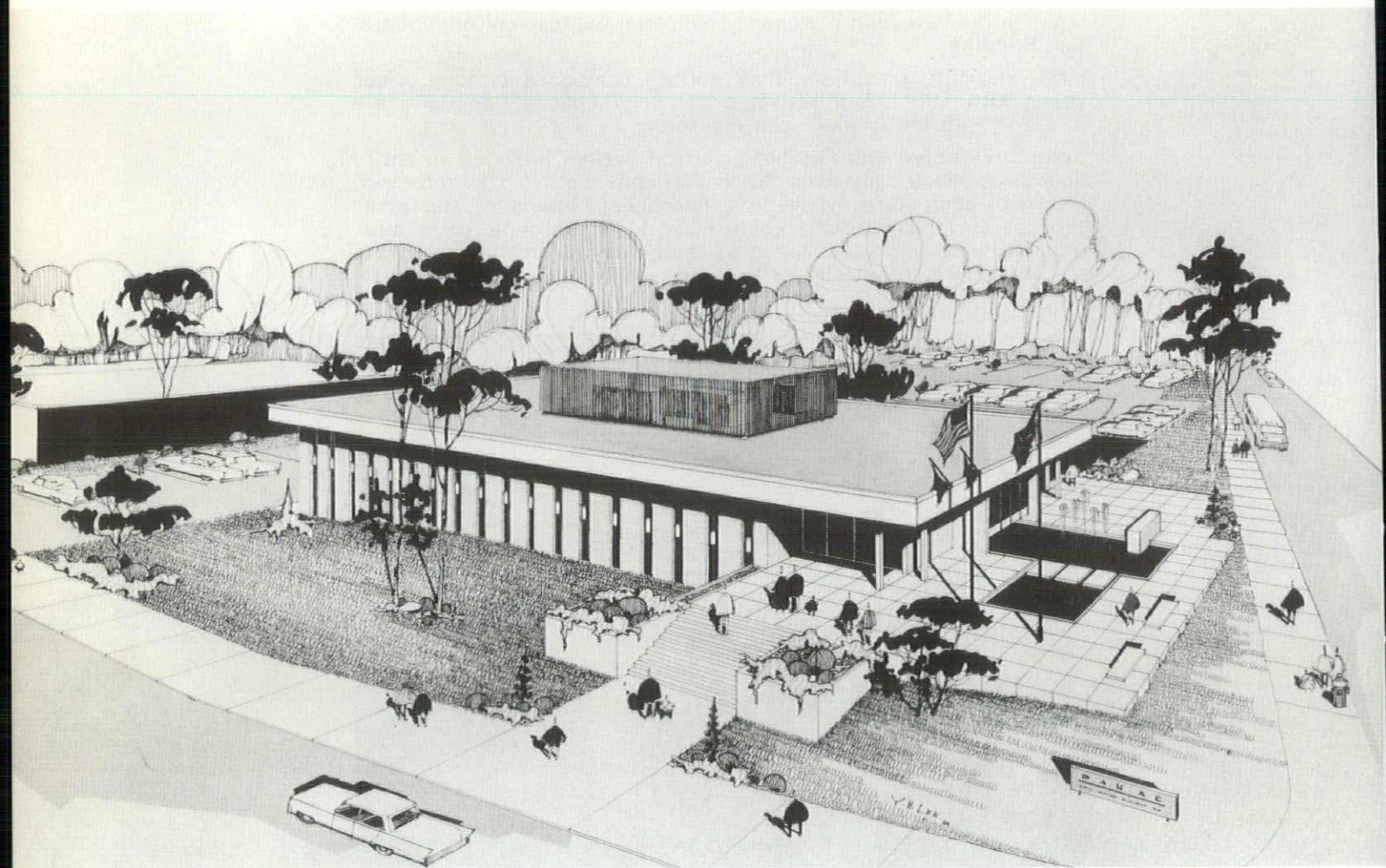
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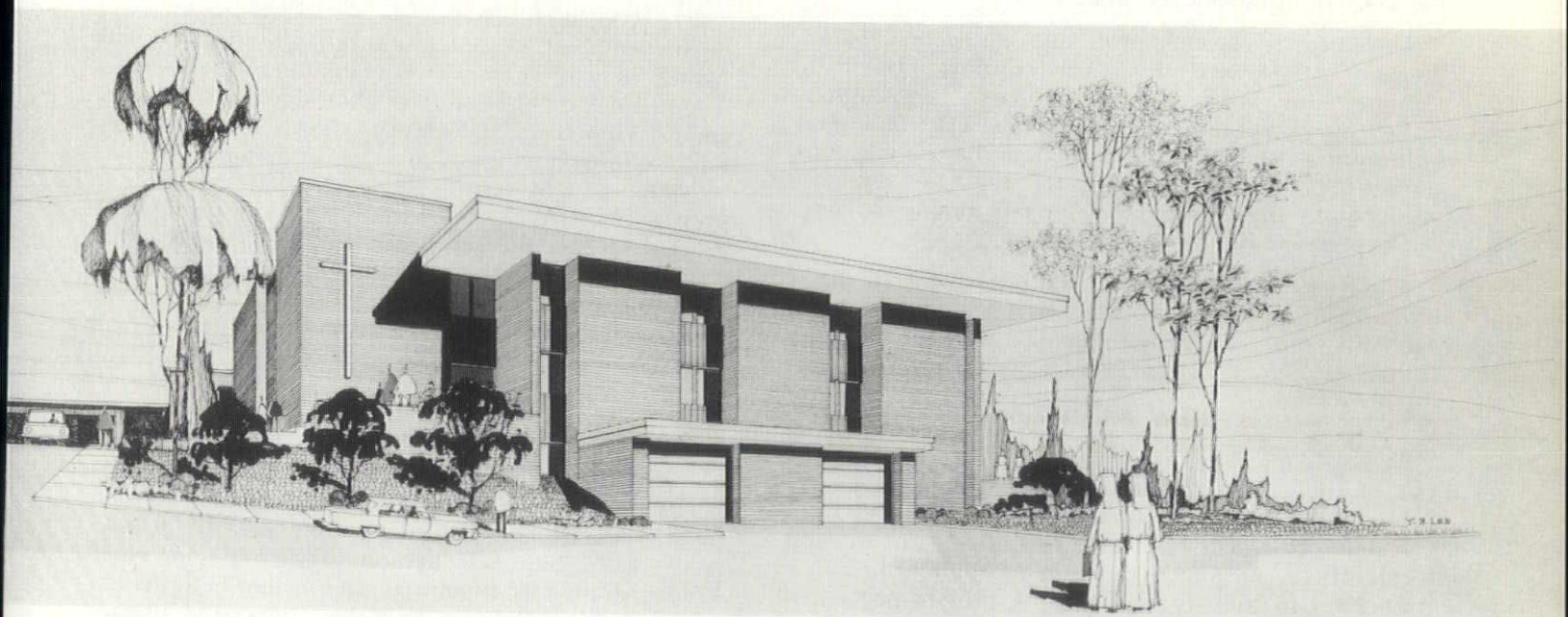
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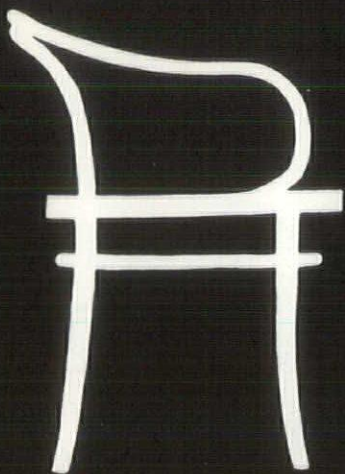
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The current chair show is well worth a visit, despite the fact that nothing really new is presented, Saarinen's pedestal chair of 1957 representing the latest. However, it does afford an opportunity to study some items too dear for most pocketbooks, and a glimpse of some vintage models now in production which have been missing from the market place for too many years. The show was put together by the the Junior Council of the Gallery, who were responsible for collecting the items and designing and executing their installation. Their solution is interesting, a maze with multilevel platforms to display the chairs, separated by walls formed of the fabrics also on display. If there is any criticism of the installation it is that the chairs are so dominant that the fabrics are overshadowed. But perhaps that is the role of fabric, to quietly supply mood and color without being too obtrusive. However, many of the fabrics are outstanding and could be enjoyed more alone.

The maze is chronological, and one is immediately amazed at how well the early entrants, practically antiques now, are holding up. Thonet's contributions of bentwood will soon be centenarians. These are antebellum objects so ahead of their time that they look as though specifically designed for the contemporary scene. Quite incidentally, they are still among the most reasonable on the retail market.

The roaring, or in architectural circles, the Bauhaus twenties, represents the next strong design stage. Marcel Breuer, obviously influenced by Thonet's bent-

wood, plus reputedly by chrome bicycle handlebars, first introduced the bent chrome chair, a handsome object in no way related to the majority of horror items remembered from the thirties. This chair and a Corbusier simplification of it are again in production after a long absence and are welcome additions. The Van der Rohe years are well represented and need no further explanation or praise. They are classic, past, present and future. The remainder of the show is very familiar to all of us but always worth another look, including the work of Alto, Bertioia, Wegner, Saarinen and Eames. One is struck by the realization that most of the designs are the work of architects. I suppose this is only natural since an architect should be the best qualified for all the problems encountered in chair design, architecture on a small scale. However, one wonders why there aren't more classic chair designs in existence and regrets that the show does not include an experimental model of what we might expect from the future.

Mr. Ben Short, Washington's representative of Knoll Associates, was on hand at the opening of the show to deliver a talk on the history of chair development with emphasis on the 20th century. It was an interesting talk, well-prepared and delivered. In opening his talk, he stated that historically the chair had started as a prestige item. Well, the form may have changed a great deal over the centuries, but the contemporary chair has completed the evolution cycle by once again becoming as it started, a prestige item. Oh, if someone could equal a "Barcelona" at a camp stool price!

NEW MEMBERS

We welcome Alan Meyers as a new Corporate member of the Chapter. A native of Washington, he received both his B. Arch. and Masters degrees from Catholic University. After apprenticing in several local offices, he joined the firm of Walter Bucher & Associates in 1962 as a designer. A present partner in Bucher Meyers & Associates, he resides in Silver Spring. His leisure time activities include spectator football, painting and sculpture.

ANNOUNCEMENT

Howard University, 2300 Sixth St., N.W. announces a series of Seminars in Building Construction Experiences to be held on the third Saturday of each month, commencing Saturday, September 19, at 9:15 A.M., with "Site Selection and Land Engineering" Pre-registration is suggested and further information may be obtained by calling the University, Phone: 797-1248 or Professor Hyman Cunin, Phone: JU 5-5757.



REQUIESCAT OLD SHACK!

Have you ever strolled through a fine residential area, spotted a dilapidated building and wondered why someone doesn't do something about it? I have many times, but now I know the answer: you can't!

My parents asked me to tackle just such a building in Georgetown as a retirement house for them with no program, just complete design freedom. What joy! Careful study produced a seven level scheme to get the most livability out of a postage stamp lot, open plan for visual enlargement, a glass roofed garden room and a studio gallery on the roof. White brick was selected for a maintenance-free interior, walnut for floors and bronze for rails and hardware. Just getting warmed up to the subject I went on to produce a sculpture garden with pool and fountain and finished off the project by doing the garden sculpture and tossing in a few canvasses and the interior design for a finish. How little did I know how finished!

Next came drawings for the Georgetown Committee, a model for the Fine Arts Commission and finally their approval. The biggest hurdle was past, I thought. Then came the district, zoning and building departments, surveyor, working drawings, filing, bidding, rebidding, plan changes for the building department

and finally the end was in sight. And then some official had to discover that the poor old building, at least a hundred and fifty years and looking it, still was limping along with a non-conforming use in a residential zone and would have to be cleared by the Board of Zoning Adjustment to revert to a residence. Merely a formality, I was advised, just the loss of a month's time. Then came the hearing, design attacks from the amateurs and death! Death because the poor old architect who put it up one hundred and fifty years ago didn't foresee that in 1964 there would be a minimum width and a minimum lot requirement. He didn't plan for the future.

Why am I telling this tale of woe? Frustration, I guess. I was hooked, I worked like a dog, I lost a year, a sculpture commission and wall space for some paintings. Telling it is like building it for the final time and I am lucky enough to have a captive audience.

To cheer myself I think of Corbu and the League of Nations, frustration on a truly grand scale, and that next design awaiting a solution.

Requiescat in pacem, old shack! B.Z.A. had shaped your destiny. And may it be as noble as the destiny I had planned for you. ---

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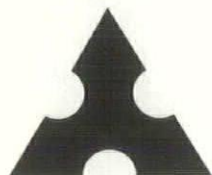
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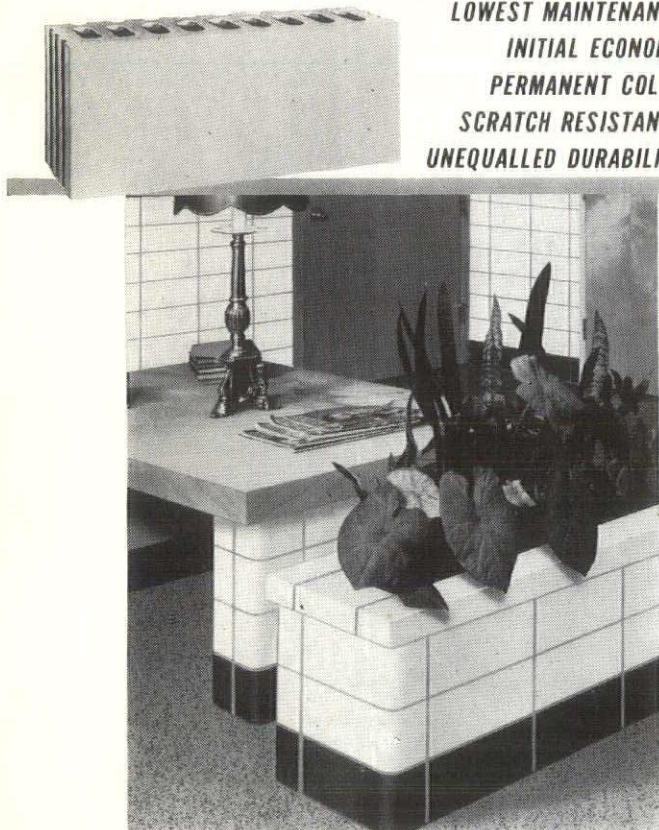
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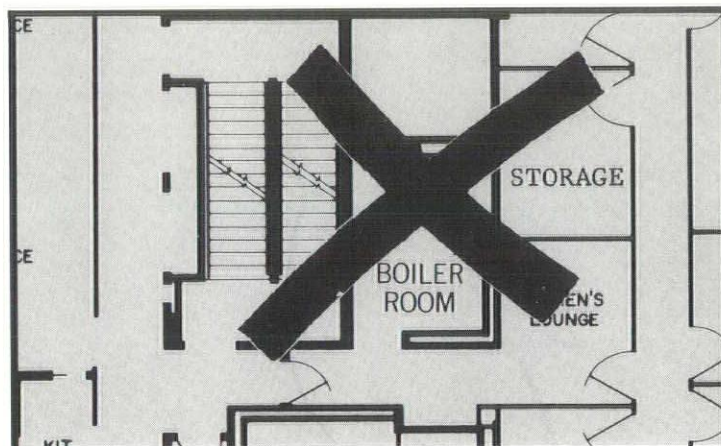
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