ABEL'S PHOTOGRAPHIC WEEKLY

"Entered as second-class matter, June 10, 1909, at the Post Office at Cleveland, O., under the Act of March 3, 1879."

Vol. XII. No. 307. SATURDAY, NOVEMBER 15, 1913 Price Five Cents $1.50 a Year

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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor — CHAS. L. ABEL, Associate Editor

Published Weekly at 917 Schofield Building, Cleveland, Ohio — A. A. E. Abel, Publisher and Proprietor

VOL. XII No. 307 SATURDAY, NOVEMBER 15, 1913 — PRICE FIVE CENTS $1.50 A YEAR

Terms: One dollar and fifty cents a year in advance. Postage free to all subscribers in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.
FOREIGN SUBSCRIPTIONS: Canada, $2.00; other countries, $2.50 per year in advance.
TO PREVENT loss or delay by mail, all communications and photographs should be addressed to J. C. Abel, 917 Schofield Building, Cleveland, Ohio.

In Passing By

AS the word had gone out, seemingly through a large part of the land, that the plans for next year's Ohio-Michigan Convention contemplated the holding of an interstate meeting, on such a scale that a large number of photographers living near the Great Lakes would be tempted to attend, apparently to the detriment of the National Convention to be held at Atlanta, it will ease the minds of those who have been worrying about the matter to learn that the Ohio-Michigan Board, at its recent meeting in Toledo, Nov. 3rd, officially announced that all such plans had been given up for the year 1914 and only the usual state convention would be held at Cedar Point. It was conceded that a big Convention at Cedar Point next year might detract from the National and it was the desire of all concerned to give our Southern friends every opportunity to make the Atlanta meeting a record success.

This announcement from the O. M. Board comes as a considerable relief to me, for I, in particular, have been branded as one who was trying my level best to put a crimp in the success of the Atlanta meeting. Nothing was further from my thoughts. What I was really trying to do when I suggested the holding of a combined States Convention next year, was to bring about, gradually, all over the country, an amalgamation of the meetings of nearby states, as mentioned in a recent editorial in these pages. Five or six really well attended Conventions in favored locations would do much more good than twenty small state meetings which are absolutely dependent on the attending manufacturers for their financial success. But it won't hurt to wait a year to try out the idea and meanwhile this journal for one, will do its utmost to persuade northern photographers to make that trip to Atlanta next year. I read somewhere that Southerners knew the North much better than Northerners knew the South. I guess that is about right, so here is a chance for our Northern photographers to get better acquainted with the big-hearted South.

THE officers of the O. M. Association have a right to pat themselves on the back. Aside from the fact that lecturers like Frank Jewell Raymond and Daddy Lively were on the pragram, the sum of $250 in gold was given for the two best sets of pictures sent in. That this offer was made with some doubts as to the ability of the association treasury to stand the strain, goes without saying. But the officers of the association believe in doing things in a broad spirit and their faith has been justified by the report of the treasurer who states that even with these extraordinary expenses, the association made a few dollars over its expenses. This excellent result has led the new board, headed by Frank Scott Clark, to announce again that the sum of $250, in gold, would be given for the two best sets of pictures submitted in competition. The first prize will be $200 and the second $50. No strings are attached to these awards. They are open to anybody and everybody. Last year, such photographers as Hutchinson, Sykes, Brock, Gerhard Sisters, Lerski, Porter, etc., were attracted and the exhibit was one of the best ever shown anywhere. Next year's exhibit will probably be even better contested. The praiseworthy effort to raise the standard of state exhibitions should be recognized by everybody who can make pictures of superior merit.

Next year's O. M. Convention, at Cedar Point, will offer several brand new features. For instance, in the middle of the hall where the manufacturers have their displays, there will be erected a large platform on which every afternoon there will be demonstrations by leading photographers with hired professional models of the best types. These demonstrations will be carried on without interference with anything else that may be going on in the hall. No one will be asked to keep quiet, the manufacturers will not be urged to quit doing business, in fact, the idea is to keep members in the hall for the benefit of the manufacturers. The business meetings will be made as brief as possible. Probably some form of musical entertainment will be given at intervals from the platform. Everything will be done to make the visiting members enjoy themselves while getting instructions and recreation. It will be a "do as you please" convention, if the officers can carry out their plans. And to show that the O. M. Association is not above annexing a good idea when it sees one, a membership campaign based on the plan that has proved so successful for the Pennsylvania Association is to be inaugurated. Particulars of this will be given later, but if this Association does not show a membership next year close to one thousand, I miss my guess. With Frank Scott Clark as president, Frank Bill and Brubaker as vice-presidents, "Bright-spot" Smith again as secretary and J. A. Sweet as treasurer, the 1914 O. M. Convention is pretty sure to live up to its promises.

Columbus Supply House Robbed

BURGLARS, early on the morning of Nov. 1, entered the store occupied jointly by the Capital Camera Company and the Ingleside Art Company and escaped capture by a fraction of a minute, when a patrolman entered the rear window through which they had entered the building. As the policeman entered the window they made their escape through a door and eluded him.

Five cameras, a tripod, a small lens, some rings and stick pins, of $150 total value, were carried off by the burglars. Cash drawers of both companies were searched but no money had been left in them.

Commercial Photography

As Practiced Today in All its Variations

By GEO. W. HANCE

Published Under the Auspices of the Commercial Federation, P. A. of A.

Chapter XVI.——Combination Prints

THE method described below is so simple and satisfactory, that the writer has been able to use it on interiors and secure results so much beyond those made with a wide angle lens, as well as extended landscape where the cirkut was not available and he feels the better class of workers will be willing to go to the slight additional trouble to make them. A good customer appreciates the results and is willing to pay well for them. Say we have an extended view in a summer garden made on two 8 x 10 plates matched in the center. To do this requires a camera like the Century No. 2 View camera, which has the sliding bed block, which allows the camera to slide back, so the lens is directly over the tripod screen. This is necessary as it is the lens that sees the picture, and of course the lens must not move, except to revolve on this axis. The lens used was a 9 inch Turner-Reich convertible. The negatives overlapped an inch beyond the center, which was to be the point of matching. As the



Made by Harris & Ewing Washington, D. C.

Series III Velostigmat F-9.5 Used

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Made with a Wollensak Lens

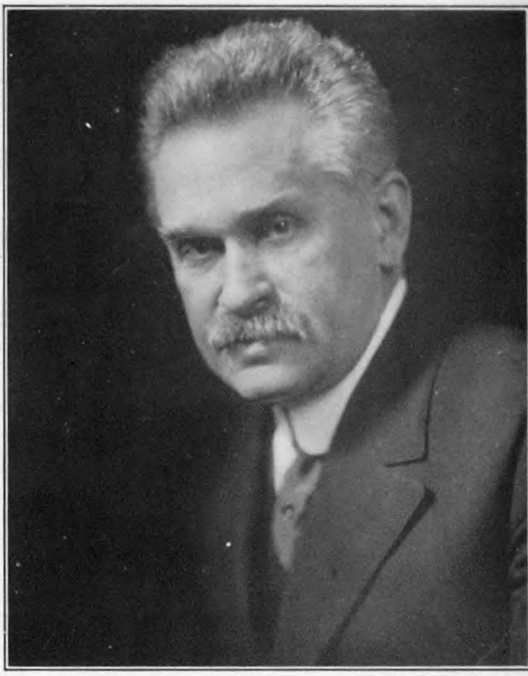
light at the windows was very intense the exposure was made for the heavy shadows in the ceiling, and developed in the tank with one-half the normal amount of carbonate. Of course, the negatives were timed exactly alike and being developed together, they had the same printing quality.

Next we make solio proof of both negatives and trim them at the point where they are to match and by trying them, we see the picture is continuous. Now, lay each proof back on its own negative and register it—or see that the objects fall exactly on the same in the negatives—and it will be seen that the proof is about one inch short of the negative. This surplus is needed to make a good vignette. With the point of a knife, make a little hole or scratch. Mark the top and bottom of the negative just at the end of the trimmed print, and of course it will be seen that these holes in the two negatives will fall directly over each other. Provide yourself with a printing frame with a pocket in one or each end. They can be obtained through the stock house, or can be easily made out of an ordinary frame, by knocking out the end and making a little box to hold the paper. Place in the first negative and put paper on it—closing one end of the back. Hold the frame to the light and you can see the little scratches in the film made at joining point. Make a mark with a pencil directly over these holes on back of paper, and close other end of frame. Turn the frame over and you will be able to see these same little scratches on edge of negative, and fasten a card to the frame covering the end of negative, and coming just to these scratches or holes. Cover frame with tissue paper and put out to print. The negative will print full up to the card, and then blend or vignette under it. This will blend in with the same thing from the next negative, and no sharp line will result. Where printed deep enough replace with the other negative, and by holding up to the light it will be easy to put print onto this second negative so the pencil marks on back will come directly over the scratches in film of the negative. Repeat process of putting card on outside of frame up to these register marks, and cover again with tissue and when printing, it will be

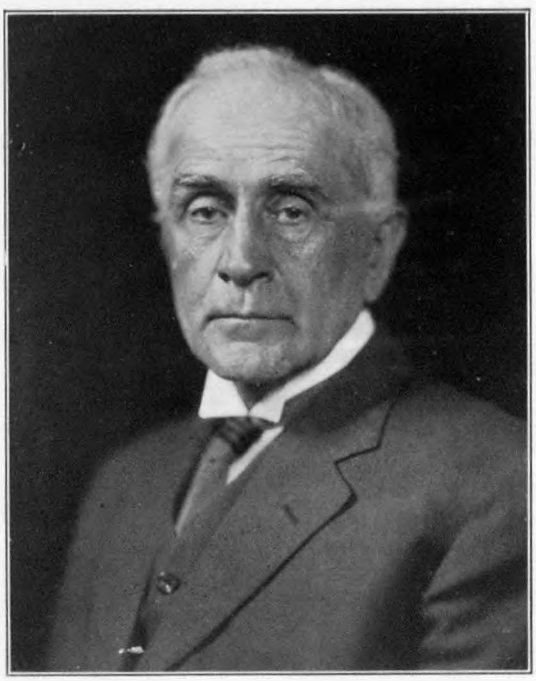
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By I. Buxbaum, Brooklyn, N. Y.



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seen that the two blends or vignettes are running together, making the print continuous. We sometimes have a three plate combination, in which case the second or middle negative is usually vignetted at each end. This is made with an 8-inch lens, working on 8 x 10 plates, they being used, 8-inches wide and 10 high. The perspective is correct and the extended view is pleasing. This same method can be carried on around for a complete circle if desired.

For exteriors, it is a great help if strong ray filters are used, otherwise the cirkut is much more desirable.

"ECHOES"

Classifying Exhibited Prints—The License Question

BY G. HANMER CROUGHTON

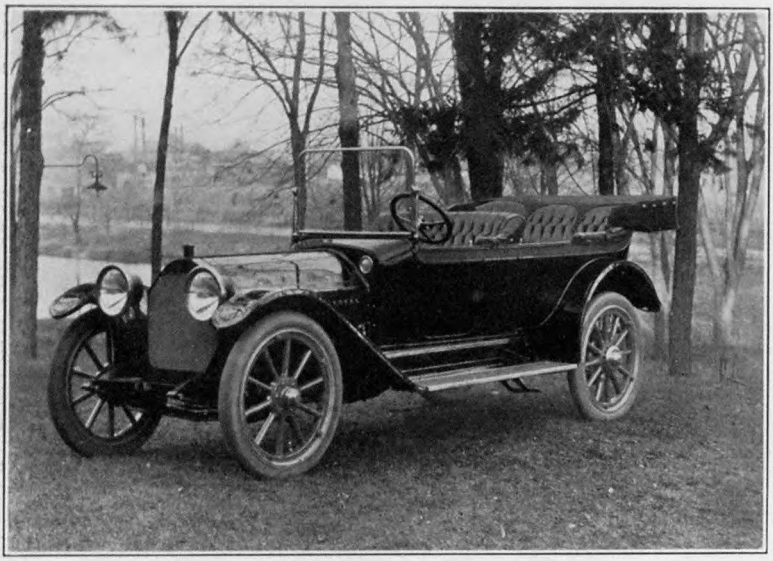
I HAVE received many letters with regard to my suggestion about classifying exhibits by the number of prints accepted; all appear to favor the idea, and each has some idea expressed in favor of some plan for those having prints rejected whereby they may learn why they were not up to the standard, but no two seem to have the same idea as to how this is to be done.

One writer objects to having the rejected prints criticised openly before all, and favors the plan proposed last convention but not carried out, viz., that the judges should each spend one hour per day in the room of the rejected explaining the defects in treatment, etc. I would rather favor this plan myself, as I think it would be much more satisfactory in every way.

Another writer who agrees that the A, B, C and D classification is a good idea, asks why should the honor pictures be chosen from the A class, that is the class where all five of the exhibition prints have been accepted and hung. Why, it is asked, if the one picture in D class is better than any other, should not that one have the honor? My answer is that we would be classifying the exhibitors not only the exhibits, and a man who would have four prints rejected would in the first place be very unlikely to have one so good that it would go ahead of one who had five good enough to hang and even if the one out of five should be so good as to compete it would most likely be an accident, for it is very unlikely that the man who would produce a picture that would be good enough to be placed in the honor roll would know so little as to send four others that would have to be rejected. The very fact of his doing so would prove that he was not in that class. I remember a case in point: When the National Convention was held in Boston I think it was in 1889 the competition was in Genre and the conditions were that these pictures were to be exhibited to illustrate some subject; I think it was Evangeline. One competitor had one picture that was decidedly ahead of any one picture in the set of three of the other competitors, but his other two were so far below anything that was exhibited, that his set was badly outclassed. And the judges gave the prize to the competitors who averaged the best throughout. This he strongly objected to, and as some of the members sided with him and others against, a pretty little controversy ensued, but it was decided against him, for one good picture and two poor ones certainly put him in a class lower than three good ones, even if one of his three was better than any in the competition.

I based by idea on the rules in rifle practice; at first points only were counted, and so an uncertain shot who missed the target three times and then made one outer and one bull's-eye was counted equal to the steady man who hit the target every time in the outer ring. The man who could hit the target every time is certainly a better marksman than one who could hit it only twice out of five, even if by accident he hit the bull's-eye once, so the war office changed the rule to hits and points, the fact of hitting the target anywhere counting one, so that the man making five outers counted five for points and five for hits, while the man who made one outer counted 2 and the bull's-eye 5, making 7, which put him in a class 3 points below the other.

That was my idea in suggesting that the Honor Pictures should be chosen from Class



Made with a Wollensak Lens

A because even supposing (which as I have said before is very unlikely) the one out of five should be good enough to compete with those in Class A for the honor roll, the fact of having four rejected would put the man out of the running.

There is nothing new under the sun; the license controversy is only another side of the attempt to reduce the number of photographers, raise the prices of their work, or restrict the so-called amateur from selling his product. Many attempts have been made in the past on these lines, but all have failed, and this will fail. Carry the idea to its logical conclusion and you will have every merchant wanting to compel the inhabitants of the city in which he is located to purchase all their suplies of every kind in the city for really that is what it comes to, that the people in the city where the license is in force must patronize the photographers in that city as the license would bar any other from taking pictures there. Those favoring this question ask why should men who have no location in the city be allowed to come in and take the business from those who have been located there perhaps for years, paying taxes, etc. for the support of the city, etc. They say it is to keep out the fakers who come in, run through the city doing inside work and lowering the status of photographers to the injury of those in the regular way of business, but there are other ways that the status of photography is being lowered to the injury of photographers who have been located for years in one place and they are a greater injury than the itinerant photographer, and there are no ways of stopping it, for this menace has money back of it and it is already being felt. I mean the combination of a string of galleries in different cities, under one management, with a central establishment where the printing and finishing are done for all the galleries, they only making the sittings and delivering the prints. These combinations cut prices and give inducements that attract the public from the old time galleries. No license will affect them, nor can I see how the competition can be met. Of course, the high class galleries will not feel such competition, but the establishment of one of these galleries in this city has made a considerable difference in the business of some old established medium priced houses. The local dealers don't like them either, for their stock and chemicals, plates, etc., etc., are purchased by wholesale and in consequence the local dealer suffers with the photographer.

I see no help for it. I might as well agitate our local art club to try and get an act through the state legislature to prevent certain men coming into the city selling water-color paintings, unless they pay a license with the idea of keeping them out of the city and compelling the people who want water-color paintings to come to us.

As for the amateurs troubling themselves about it, there is no fear even if such a law were passed, and it survived the test of the courts, no one would trouble them if they only sold to their friends at a price that would simply reimburse them for this outlay of materials. Of course, if they should supply dealers, or take orders for work that would otherwise go to the local photographers, they cease to be amateurs.

I wish to reply to several letters received about the Creata Levis or colored wax crayons. There appears to be some difficulty in getting them. I have never had any difficulty wherever I have been. Any store that supplies artists' materials will get them for you. Devoe & Co., of New York, are the importers. They are made in Paris and come in wood like ordinary pencils. The cost is ten cents each. I use about 20 numbers. Tell your local art store that they can be obtained from Devoe & Co., and they will get them for you.

More of Feldman's Clever Advertising

I SEE that Frank Feldman of El Paso, Tex., has not yet run out of bright ideas to lead the unwary public to his doors for photographs. His latest stunt is sending out, under one cent stamp, an invitation, apparently from a child inviting the recipient to attend his exhibition of baby pictures. The invitation is a folded print bearing on one side a decidedly attractive photograph of a child, and on the other side the invitation. Here is the point, the invitation is a photographic copy of the actual writing of a child, and is so carefully done that you must look twice to see that it was not written by hand. The wording follows:

"Mr. Feldman is going to show ever so many baby pictures—almost every baby in town—next week, and you must be sure to come. Please vote for me.

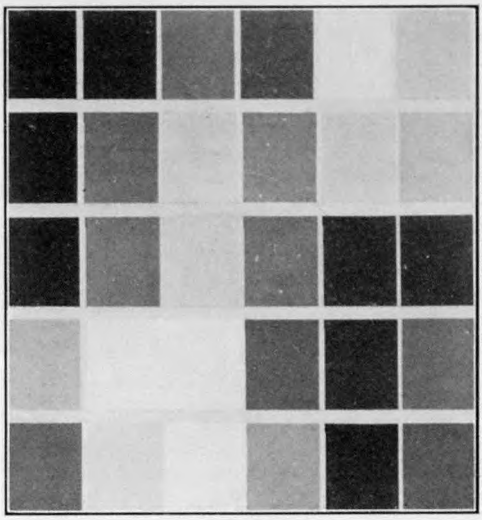
Lovingly,

ANNE."

Death of Henry Schmidt, Manager of Carl Ernst & Co.

ALL those who have had occasion to meet Henry Schmidt, the genial manager of Carl Ernst & Co., of New York City, will be deeply grieved to learn of his death on Nov. 5th. Mr. Schmidt, for the first time in many years, had gone abroad to visit his German house, and also to get a little much needed recreation. In addition to this, he was celebrating his twenty-fifth anniversary with the firm of Carl Ernst & Co., so that his sudden death is doubly sad. Mr. Schmidt had attended the conventions of the National Association for more years than most photographers can remember, and had always been an ardent admirer of the Association and its purposes. Though forty-eight years old, he was still a young man, and I feel very sad to think that I shall never again see the good fellow at the annual meetings, or in his office at New York.

SPECTRUM STANDARDS
Red, Orange, Yellow, Green, Blue, Violet



This is the illustration which should have accompanied last weeks chapter on Commercial Photography

Wireless Photography

AN inventor of Vallejo, Cal., has evolved a wireless photographic instrument which works only at night and reflects on a mirror, it is said, a picture of everything within a radius of several miles. He has been invited by Josephus Daniels, secretary of the navy, to take the machine to Washington for inspection by navy department experts.

The instrument receives its impressions from a web of wires attached to a tall mast. For this reason it is adapted to ships, preventing, its inventor asserts, night collisions, accidents due to fogs and running afoul of icebergs. It would be valuable for army use, the movements of an enemy at night being easily ascertained.

During a test recently of the instrument near San Francisco observers say they saw reflected on the machine's mirror, a picture of the district for a distance of two miles—saw the shipping in the vicinity of the Mare Island navy yard, railway trains passing up and down the valley and persons on the streets of the city.

Well Known Photographer Injured

EMLEN BAKODY of Bakody & Berger, well known Cleveland photographers, was thrown to the pavement recently when a sidewalk elevator was rising, and suffered severe bruises about the head.

The Preparation and Renovation of Backgrounds

THERE are few photographers who have not at some time or other felt a desire to paint a background, but of those who have essayed the task only a small proportion have felt satisfied with the result. In the majority of cases this is due to the use of improper materials and tools, and in others to ignorance of the proper methods of mixing and employing them.

BACKGROUND MATERIAL

The materials usually employed as the basis of backgrounds are stout unbleached sheeting and scene painter's canvas. The former is cheap and good enough for all ordinary purposes, while the latter is more expensive and at the same time more durable and of a better substance, being much less liable to accidental punctures with head-rest or the corners of accessories. Our first requirement is a frame on which the material may be strained for painting; if none of suitable size exists in the studio, one should be made of stout "slate battens," which may be bought very cheaply at any timber yard. They should be "halved" at the corners so that the frame has a flush surface, and fastened together with quarter-inch bolts and nuts. The former should have flat heads; four are needed. In order to keep the frame square, a couple of stretchers should be nailed on to the back, diagonally across two opposite corners. These are best fixed on with wire nails, so that they can be easily removed when the frame is to be taken to pieces. It is advisable to procure the sheeting before making this frame, as sometimes the width is barely as wide as it is supposed to be, and makeshift methods of stretching have to be adopted. The fabric should be brought over the edge of the frame, and fastened with ordinary tin tacks, taking care not to drive these quite home, so that they may be easily pulled out with pincers when the work is completed. The object of putting the nails on the edge of the frame instead of on the flat is to provide a smooth surface to the extreme edge of the frame, so that the brush will not catch on the tacks. Whether the medium to be employed be distemper or oil color, it is always desirable to size the canvas well first, and in the case of oil it is absolutely necessary. This is done by giving a coat either of warm size, such as is used by paperhangers, or one of starch paste, as made for mounting. This may be applied with an ordinary distemper brush, and must be well rubbed into the material and allowed to dry. While this is going on the distemper may be mixed or, better still, it should have been made at the commencement of the job, as it works smoother after having been mixed a few days.

MIXING THE COLOR

The popular idea of mixing size color is to start with a lot of white and to attempt to bring it to the proper tint by adding the black or brown pigment, but for backgrounds, at all events, it is better to take the dark color first and to add the white to it until the desired tint is obtained. If scenic or clouded backgrounds are to be made, it is a good plan to mix the black or brown and the white separately, and to make the intermediate shades from them in separate pots or basins. Small quantities can be mixed on a piece of board, which serves also as a palette. The color may be mixed in any deep basin or small pail. It is advisable to mix the powdered color to a creamy consistency with cold water, and when all lumps are broken up to add enough hot size to make it as thick as ordinary oil paint. When cold it should form a thin jelly, which can readily be spread with the brush without going into lumps. If possible, the paint should be squeezed through muslin or rubbed through a hair sieve; this will prevent streaks in the coating, caused by undissolved particles of color.

THE CAUSE OF STREAKS

It must always be remembered that size color is many shades darker when wet than when dry, so that it will be necessary to place a dab from each pot of color upon a piece of brown paper, and to dry them thoroughly, before commencing the painting. This rough "color chart" will show the value of each touch on the finished background. A common mistake is to make the color too thin, for if this is the case it will be found impossible to secure freedom from streaks, besides being very messy and unpleasant to use. If the paint shows the slightest tendency to run when applied freely to the canvas it will be necessary to add more strong size to it and to allow it to cool. A little melted glue is very useful, as it stiffens the color without further diluting it.

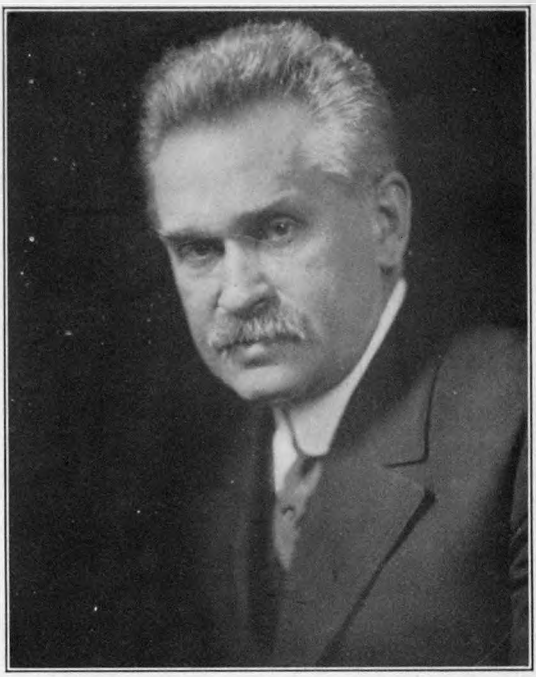
BRUSHES

Good brushes are essential to successful work, as there is nothing so annoying as to have to keep stopping work to remove loose bristles, while a harsh stiff brush which has

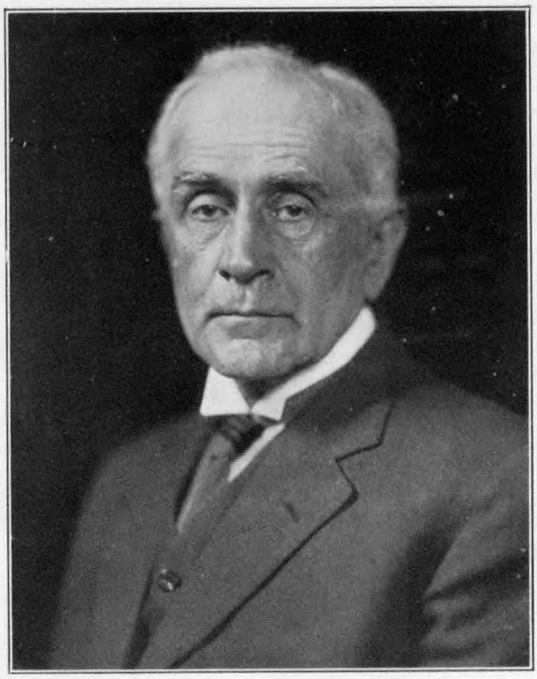
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Combining the speed, gradation and fineness of grain of the best plate made, the Seed 30, with a flexible, non-breakable film base. Are non-halation in a greater degree than any plate.

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No special skill required for manipulation.

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Price—Same as Seed 30 Plates.

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perhaps been used for oil paint will inevitably produce a rough scratchy effect, not perhaps harmful from the photographic point of view, but not by any means workmanlike in appearance. Perfectly plain backgrounds can be covered by means of an ordinary flat distemper brush, such as is used for walls and ceilings, but for clouds or scenic work round brushes are much better. One about two and a half inches in diameter will be as large as is necessary, with one or two "sash tools" for smaller details; for straight lines, as in doors or windows, large hog tools are useful, as they are somewhat firmer in their touch. These are used in conjunction with a long ruler made of a strip of wood about three inches wide and a half inch thick.

No useful purpose is served by giving the whole surface a coat of the lightest tint and then working the darker portions over it; on the contrary, it is better to sketch out the effects in faint outline, say, in blue chalk, and to work up to full strength in each part at the first painting. By so doing there will only be one thickness of color on the canvas, and there will be no tendency for it to flake off when the background is rolled up. As a general rule, the texture of the sheeting should only just be lost when the background is dry, and the surface should feel decidedly rough to the hand. If it feels smooth and the cloth is quite stiff, it means either that the color has been laid on too thickly or that too much size has been used. The novice will do well to confine his first attempts to some clouded head-grounds about 54 in. square. These will be more easily managed, and if unsuccessful will not be so disappointing as would one of the full size (8 feet square).

(To be continued in next week's issue)

Requests for Names of Background Painters

SEVERAL requests have reached me lately for the names of good background painters who do work in studios. There seems to be an increasing demand for individual grounds and for scenes painted direct on the walls of the studio. Bobby Burns and the Stanley Brothers seem to be favorites, I find out. Bobby Burns can be reached at 964 Gate Street, Brooklyn, N. Y., and the Stanley Brothers at Grand Rapids, Mich. Anybody wanting their services can probably make arrangements with them, as they are continually traveling around the country.

The Eagle Home Portrait and Studio Lamp

NOW that Home Portraiture is gaining such a distinct foothold amongst photographers everywhere, busy brains are at work evolving all kinds of appliances to make this class of work easier and more conveniently handled by the professional. The greatest need seems to be in obtaining some compact portable light which can be used practically anywhere, and under any conditions; which shall be strong enough in itself to give the necessary illumination, and which can be controlled to give any desired lighting effect.



Numerous appliances have been offered to fill this demand, and the latest of these—the Eagle Home Portrait and Studio Lamp—appears to fill the bill in pretty nearly every particular. The Eagle Home Portrait and Studio Lamp is compact, and when boxed only weighs twenty-two pounds, so as to be easily carried around. It can be attached to practically any electric light socket, and it will work on either direct or alternating current from 110 to 220 volts. It gives 1,000 candlepower illumination which can be increased to 3,000 c.p. for a period of one second by pressing the flash attachment with which it is fitted.

The collapsible reflector and light diffuser is separate, so that just the effect desired can be obtained. It can even be arranged to give firelight pictures or any of those odd effects that are sometimes required. The price is only $50.00 which appears very reasonable for the facilities the lamp offers. Geo. Murphy, Inc., 57 E. 9th St., New York City, are the American agents, and will be glad to give fuller particulars on request.

To Keep An Eye On Sitters During Exposure

VERY many sitters, both nervous and otherwise, greatly object to being watched while the actual exposure is being made, and it is quite advisable, if not necessary, to give in to their wish. But at the

New York
Philadelphia
Chicago

ARE ON TO BLACK LAUREL

the latest and most advanced, high grade portrait paper.

Simplest Paper to Manipulate
Guaranteed Uniform Results
Black and White or Sepia (Hypo Alum)

To give all those our demonstrators will be unable to reach before the holidays a fair chance to get acquainted with BLACK LAUREL we make the following offer:

Send one ($1.00) dollar cash as deposit of good faith, and we will send three ($3.00) dollars worth of paper any size and grade. Use half of it, and if not satisfied BLACK LAUREL is the best paper to use, return balance and we will return your dollar; if pleased we expect you to pay balance of regular price.

No free sample dozens sent. Offer may be multiplied with correspondingly higher deposit.

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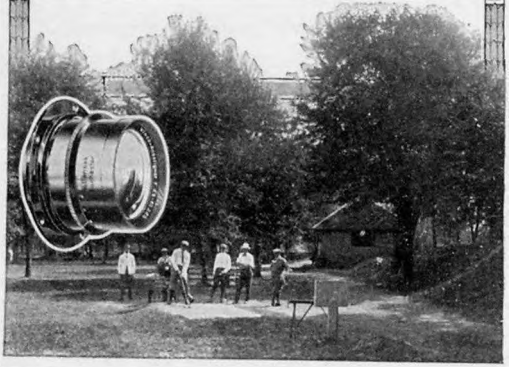
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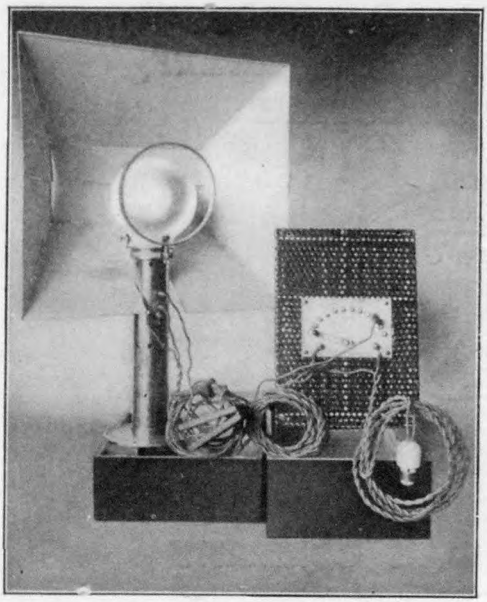
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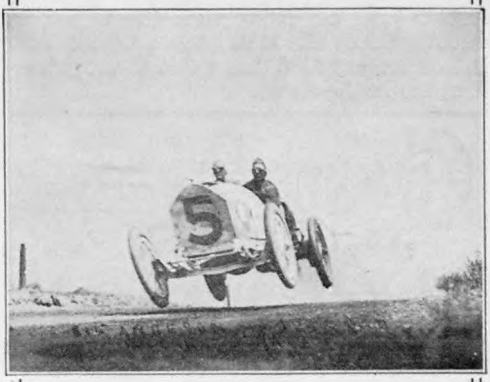
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