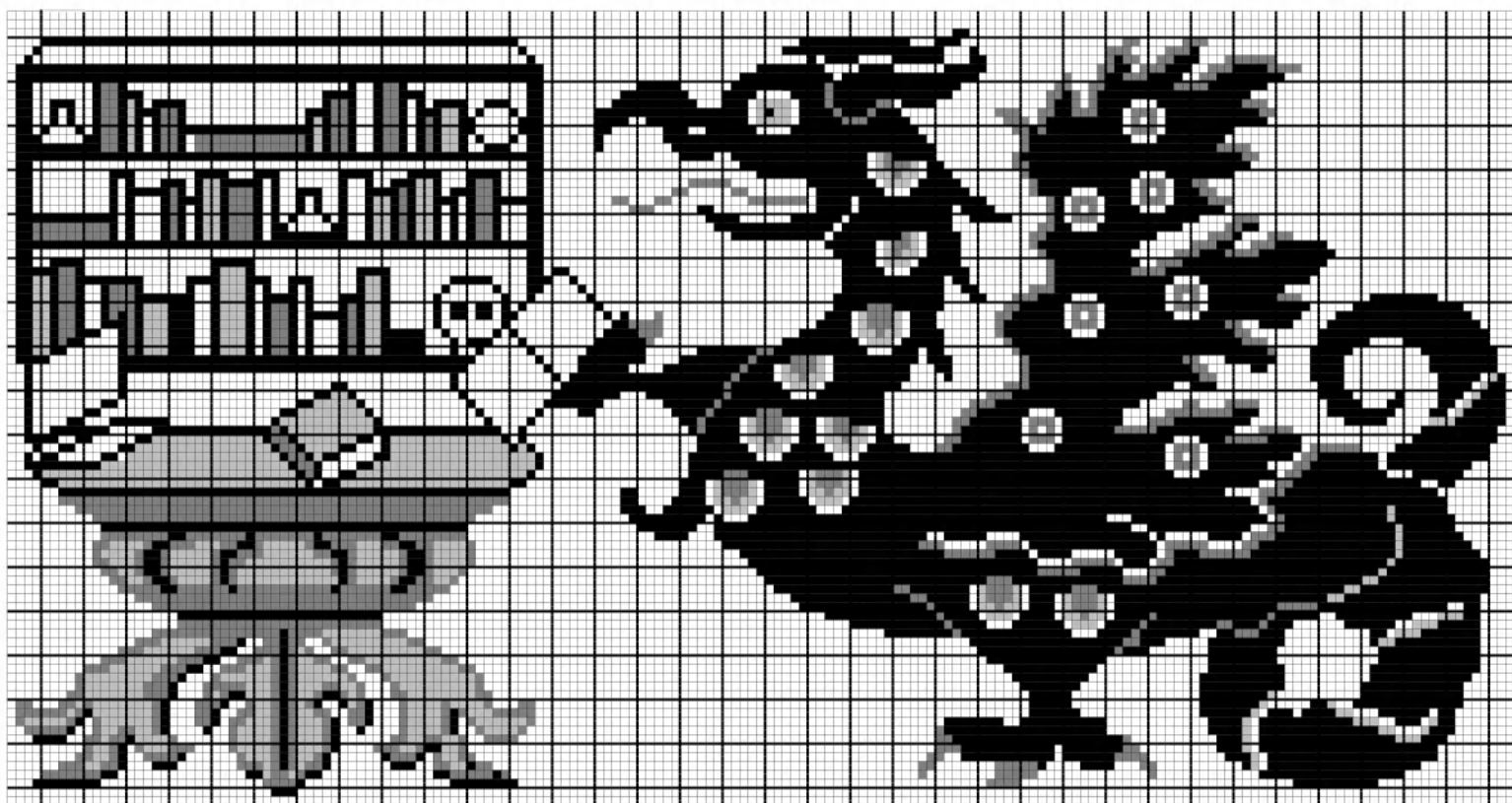


Design Elements of Renaissance Embroidery

2



Charted Embroidery Patterns of the Renaissance

*Helen Hough
Franciska Ruessink*

James G. Collins & Associates 2017

Hough, Helen and Ruessinck, Franciska

Design Elements of Renaissance Embroidery 2

2017

James G. Collins & Associates, Arlington, Texas

Series Title: Charted Embroidery Patterns of the Renaissance

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HH - dedicated to my publisher.

FR - for my husband and mother

If you believe that this publication has some value to you, please consider donating what you think is a reasonable sum to some worthy purpose; even a tiny amount may make a difference somewhere. Some donations may also be tax deductible.

I suggest the following organizations:

The *Antique Pattern Library* project is an excellent opportunity to support access to publications similar to this one. This service provides scans of craft pattern publications that are in the public domain. Many are edited for modern craftworkers and their technologies. <http://www.antiquepatternlibrary.org/index.htm>

Good Shepard Services in New York City provides supports to vulnerable children and families. As an organization that grew out of the mission of a religious order, it seems an appropriate reflection of the various uses of needlework books during the Renaissance. <https://goodshepherds.org/>

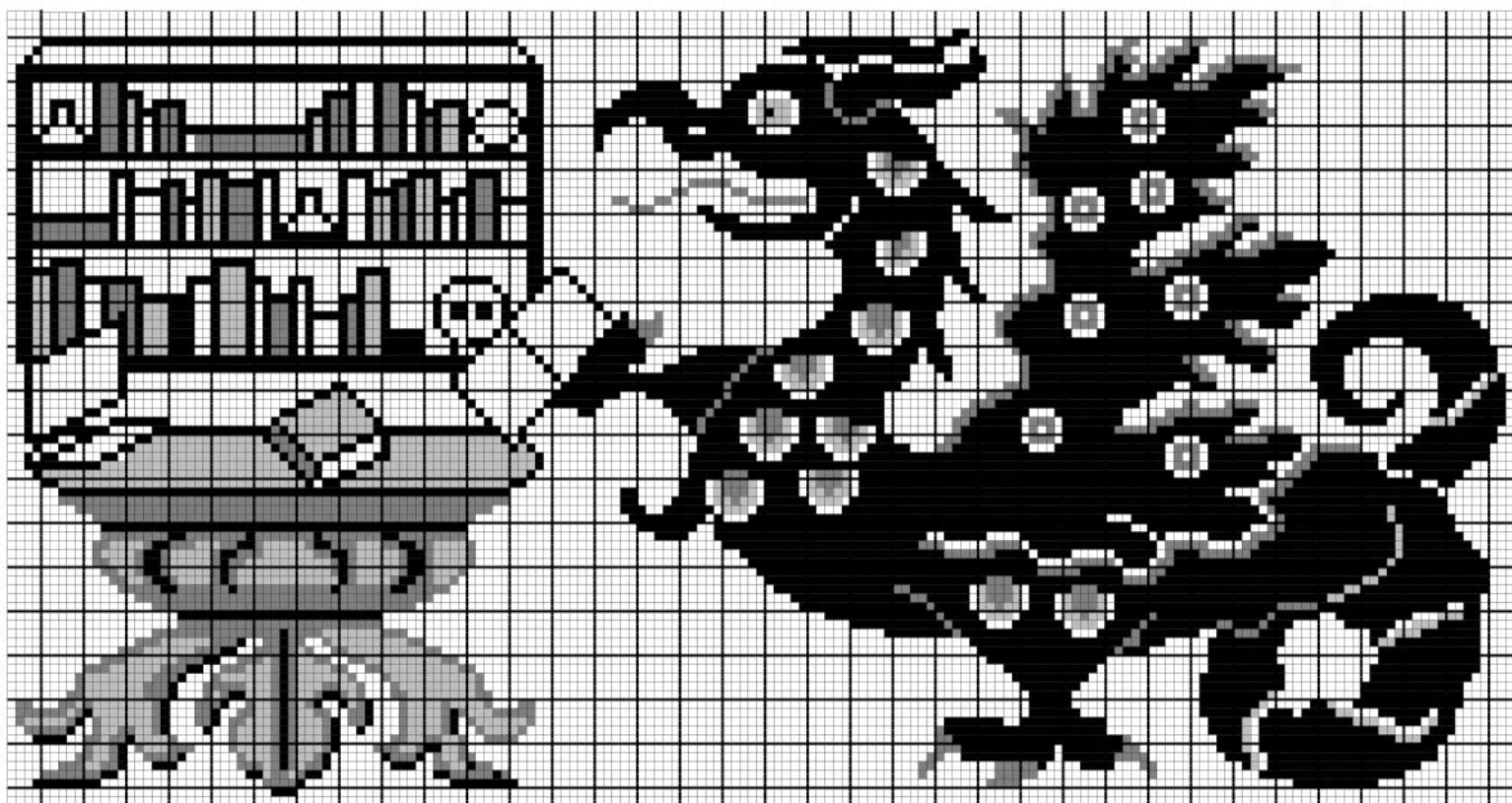
Donations to your local library or a community college scholarship fund are valuable local investments.

Consider also Archive.org as it helps makes the CEPR resources available.

I would be surprised if any organization returns even a nominal donation. -HH

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Franciska & Helen

About This Book

This volume, *Design Elements of Renaissance Embroidery 2* has been created to complement and complete the first of the title. Similar to the first volume, these two books include only the charted designs from very early pattern books printed between 1527 and 1660. Lotz, Strange, and Palliser systematically identified the pattern books that were printed to 1700. There have been additional editions located later by museums and libraries around the world. As there seems to be significant changes in design styles after 1660, we have chosen to limit our book selections to those that reflected original editions published up until the mid 1600s. Within our two volumes we diligently attempt to identify and include each unique charted pattern from the renaissance embroidery pattern books we could locate and view. While either of the Design Elements books can stand alone, these two volumes together should contain, hopefully comprehensively, the charted designs from all the early works that we have been able to access during the past several years. Each pattern includes a code linking it to the designer or printer. The accompanying bibliography allows our readers to assess our success in identifying these early books and if we were able to appropriately and properly transcribe the images.

In some cases one of the authors of this compilation was able to travel to where an original print edition was available and was permitted to consult it. It was fascinating to see and touch these rare items, to be able to appreciate the paper used, to see how the print impressions impacted the structure of the pages and different inks, and better understand how the use of the materials and environmental conditions affected the images. Considering that these antique publications were originally workbooks to be used, perhaps drawn within, pierced in order to transfer the design, or taken apart to share pages, we are fortunate that any survive to this day. It is a deeply appreciated gift to have been permitted to handle some of the original publications. In other cases, we had to accept the digital copies generously made available online by museums and libraries around the world. These digital copies are of high fidelity, quality, and resolution. We are trusting that careful review ensured that the original documents were completely and honestly digitally imaged for these scholarly collections.

The first and second volumes of *Design Elements* are composed of patterns selected from embroidery pattern books published from the beginning of the 16th century through the middle of the 17th century. These books are associated with sixteen different artists or printers who were active in the European book production industry. As noted in the first volume of Design Elements, these enterprising individuals took up the new technology of the printing press and created these resources for an appreciative audience. In the 21st century there still exists about 150 different titles that were created during 1500s through the 1600s. There there may be multiple editions of any of these books and various types of reprints occurred since any of their creation (Lotz, 1963). In volume 2 we have attempted to focus on designs not already included in the first volume of Design Elements. There may be some slight duplication between the two volumes but at the time of the decisions it seems reasonable to include these duplications.

These two volumes of *Design Elements of Renaissance Embroidery* are meant to show a variety of creative activity across Europe using of needle and thread, as told by one medium, the book. The specific images are categorized by specific features of the patterns, for example, alphabets, creatures, figures, fill patterns, ribbons, and so on. Some original designs may be broken apart and sorted

separately in order to highlight components most suited to specific groupings. We have attempted to include complete patterns, as first printed, somewhere in these two volumes in order to show the full original pattern. Some of the books consulted may include additional hand drawn patterns. These additions are transcribed within the second volume of Design Elements. The two volumes are not meant to be exact reprints of the older books but rather to allow the 21st century person to take creative inspiration from these gifts from the past.

During the European Renaissance pattern books were created from England through the Italian states. These printed books new audiences easy access to elegant style ideas from distant regions. The patterns provided inspiration to those who were able to obtain these books. The designs were not usually followed precisely. Adjustments were common because these patterns could be modified to fit the resources and sensibilities in various areas. Fashion styles changed over time and place. Embroidery techniques might also have been impacted by the different fibers and dyes regionally available.

Any particular idea or design could be incorporated into the works by many designers and printers. The artists and printers are known to gotten copies of books made by their competitors. Some people were also able to obtain the print blocks previously created and used by other designers. The modern ideas of plagiarism and copyright were non-existent hundreds of years ago, and people freely used, without credit, the work made by others. It can be interesting to look through a selection of pattern books, take note of when and when the designs first appeared, and how any particular pattern shows up again. It is also interesting to see what kinds of designs were popular in specific regions and periods.

Designers, Printers, or Publishers.

England: There are very few embroidery book printers known to have worked in England. Wolfe and White were active from 1587-1599 and reprinted Vinciolo's designs.

France: Claude Nourry was printer in Lyon active from 1499 through 1533. When he died, Pierre de Sainte Lucie married his widow and continued the business until 1556. Antoine Belin designed some of the patterns for Sainte Lucie. So popular were these books for needlecrafts, the Italian designer, Federico di Vinciolo, is believed to have been asked to come to Paris in 1587 when someone married into the court of Henry the III. Vinciolo continued in Paris until his death in 1599.

German states: Johann Schönsperger, the younger, who may have learned his craft from his father, was active 1510-1530 in Zwickau. The Younger is one of the earliest identified printers of these embroidery books. Gulfferich was a Frankfurt printer active from 1542 through 1554. Most of his designs seem to be reprints of Hans Hofer (Augberg) work or those of Italian designers. An anonymous artist provides us with a unique book, a hand drawn collection of delightful patterns. Archivists at the New York Metropolitan Museum of Art assert that this book was created somewhere in Germany about 1596. Johann Siebmacher was a Nuremberg printer active from 1590-1611. His designs are rather complex, often with patterning within the grid squares to designate color changes.

Italian states: Many artists and printers worked in Italy, with Venice being a notable location.

Alessandro Paganino was active from 1511 through 1538 in Toscolano and Venice. About the same

time, from 1503 through 1544, Niccolo Zoppino also worked in Venice. The Sessa brothers, Giovanni and Marchio were active in the family's Venice printing business from the mid to the end of the 1500s. Giovanni Vavasorre was active in Venice printing quite a long time, from 1530–1573, although his pattern books seem to be printed early in his career. Dominique da Sera, originally called Domenico da Celle, was a designer born in France who worked in the mid-1500s, predominately in Italy. He traveled extensively, also working in the Germany states and Spain. Matheo Pagano, a Venetian artist and printer active from 1538 through 1563, may have been contracted to print some of da Sera's patterns but also created new books. After Pagano, the Venice printer Giovanni Ostaus, active from 1554 through 1592, also produced several pattern books.

Swiss Confederacy: Bernhard Jobin was active 1545 to 1593 first in Porrentruy and then Strasbourg. Creating unique designs, he also printed several editions of da Sera's and Vinciolo's works for German audiences.

References

- Lotz, A. (1963). *Bibliographie der Modelbücher. Beschreibendes Verzeichnis der Stick- und Spitzenmusterbücher des 16. Und 17. Jahrhunderts* (2nd ed.). Stuttgart: A. Hiersemann.
- Palliser, B. (1869). *A history of lace*. London: Sampson, Low, Son and Marston. Retrieved from <https://archive.org/details/historylaceillu00pallgoog>
- Strange, E. F. (1902). Early pattern-books of lace, embroidery, and needlework. *Transactions of the Bibliographical Society*, 7, 209-246. doi:10.1093/libraj/TBS-7.1.209

Francиска & Helen

Charting or Recharting Patterns: Techniques

Introduction, Technology, Definitions, Grid Size, Cell Style, Guide Lines, Fill, Suggestions.

I knew it would take years to reproduce the hundreds of Renaissance pattern books. It was interesting because this was an intersection of long standing interests in graphical pattern analysis, various fiber techniques, books, and technology. I had benefited from the generosity of the people associated with museums and libraries worldwide collecting, maintaining, and making the original texts available. I had already spent years visiting both the physical and virtual sites of these organizations. It was time to pass these viewing opportunities onward. I had seen faithful reproductions of the originals that were created over the centuries. Additional reproductions would not add value as images of most of the originals and the reproductions were already available. Modern designers might like the original texts on variable weight grids. Scholars might also find it useful to be able to view these early works together over time and geography.

The major challenge would be having the patience to color the little tiny squares on weighted grids. As a librarian, the end goal of sharing this historical treasure with a greater audience was just part of my professional philosophy. While making the designs more available was important, ensuring the techniques were easily available could also be useful. As I was sharing what I discovered, I wanted others to be able to share their knowledge by doing something similar. We all have knowledge and the ability to contribute should not be limited by a person's economic situation. I chose technology that is available to people around the world. The significant investment is that some sort of computer being used. In this case, a computer can help in global sharing. The major limitations then become the cost of the operating systems and the software. There are programs specifically developed for book creation. There are also programs for creating charted designs. Unfortunately, these programs can be expensive and the whole point of my investigations is the low cost. I also did not want the technique to be bound to any particular computer system or software. As such, I experimented with various office productivity software. I have used these programs on Linux, Android, and Microsoft operating systems when possible. The programs also have Macintosh versions with similar features.

The three types of office productivity that were explored during the creation of this series are Microsoft (MS) Office (Microsoft.com), Apache OpenOffice (openoffice.org), and LibreOffice (documentfoundation.org). Microsoft Office is a commercial product available for purchase. OpenOffice and LibreOffice are free and open source products with large volunteer support communities. The LibreOffice organization accepts financial donations and OpenOffice provides references to a wide range of professional consultants. As of the beginning of 2017 OpenOffice does not have a fully functional service for Android operating systems but does have an Android viewer.

The chart is the fundamental part of creating charted designs. One needs something to make charts that can be filled with the design colors. There is more than one way to create a chart but being able to change the size of the grids is useful. A regular change in the weight of some of the horizontal and vertical lines also helps in keeping track of the pattern while embroidering or making lace. If the design is small, creating a table within a word processing program works well. Unfortunately, most of these tables permit only a limited number of columns and rows. If the design is large or multiple designs need to be included, a spreadsheet program is better to use. These spreadsheets can be saved for distribution or printed as they have been created. A limitation of using MS Office is how merged cells can block changing the weight of cell borders across a page width row.

Text and graphic images can be included within spreadsheets, including a lot of text and many images. Word processing programs function better for working with text and graphics. The Charted Embroidery Patterns of the Renaissance series of books have been created using a combination of word processing and spreadsheet documents. In order to reduce file sizes and keep the final books stable, these documents were combined using PDF software. Some office software can save directly as PDF while some cannot. In cases where the program has no PDF save function or where these saves become too large, the documents may have to be printed to a separate PDF creation program. Adobe is the commercial supplier of choice for PDF software. There are smaller suppliers who distribute free basic noncommercial use PDF creator programs. The PDF software examined in this project are Microsoft's "Save As PDF", Adobe Acrobat Professional, CutePDF, and PDF X-Change Lite.

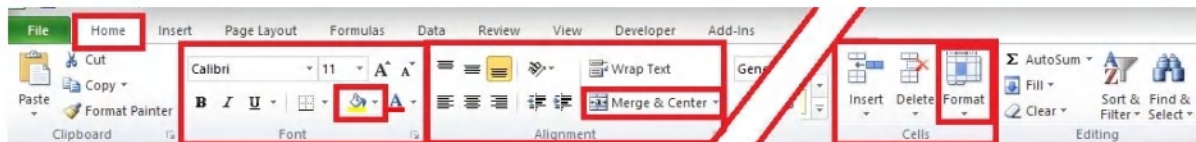
The Adobe product and professional versions of the other programs easily merge several PDF documents. The final PDF can be edited and enhanced before locking it down for distribution. This editing can include reducing the file size of the final product. The free noncommercial software do not have the same editing capabilities. Using PDFs can help others see the publication as there are viewers for most operating systems. The limitation is that PDF software can cause difficulties when designing the chart. The standard PDF software changes the resolution of the chart lines. In order to have a reasonable attractive final product, these line weight changes have to be accommodated during creation of the base chart before adding the design.

These charts can be created in the size of the of the embroidery fabric being used. For example, aida cloth is commonly used for cross stitch embroidery. It woven in a grid form and this weave is described by its count. A 10-count aida cloth has 10 squares per linear inch. Common cloth count with grid size in inches and centimeters are:

Common Aida Cloth Sizes	
Count (grid cell in inches, in centimeters)	Count (grid cell in inches, in centimeters)
7 (0.14 in, 0.36 cm)	16 (0.06 in, 0.15cm)
10 (0.10 in, 0.25cm)	18 (0.05 in, 0.14cm)
11 (0.09 in, 0.23cm)	22 (0.04 in, 0.11cm)
12 (0.08 in, 0.21cm)	28 (0.03 in, 0.09cm)

14 (0.07 in, 0.18cm)

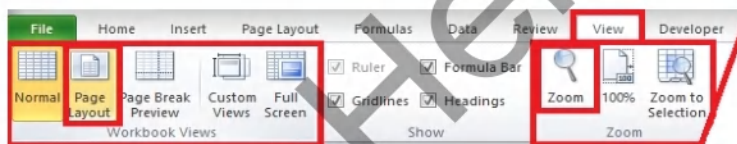
Definitions



The menus shown are called the **Ribbon**. Above the **Home** tab is active and shows several groups of commands. This ribbon is longer than shown above and has additional command groups that are not displayed in this picture. Command groups change depending on which tab is active. Below the **View** tab displays, also reduced to show a limited number of its groups.

Tabs used to set up pattern grids:

- a. **Home** tab. Command groups used **Cells** → **Format**
- b. **View** tab Command groups used: **Workbook Views** → **Page Layout**



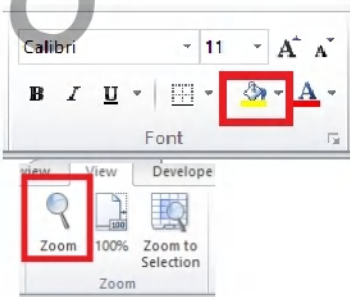
Command Groups that are often used to create patterns:

Home tab

Command groups used: **Font** → **Fill** and **Alignment** → **Merge and Center**

View tab

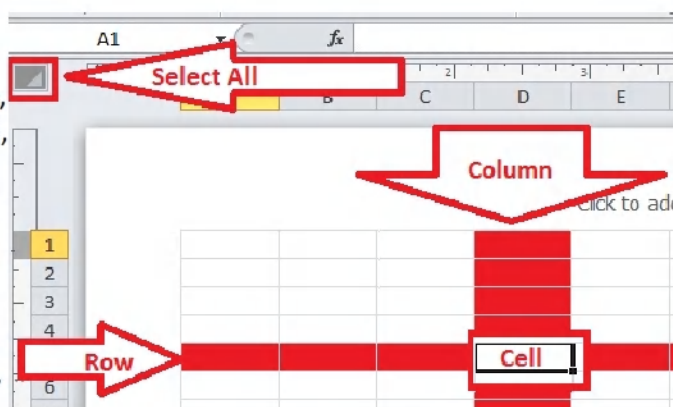
Command groups used: **Zoom** → **Zoom**



A cell is one of the little blocks on the page. They are identified by their column and row. For example, the above cell, outlined in red is D5, Column D, Row 5.

A **column** is an entire vertical stack of cells. They are labeled A, B, C, D,.... and so on.

A **row** is an entire horizontal line of cells. They are labeled 1, 2, 3, 4,.... and so on.



Open a spreadsheet program.

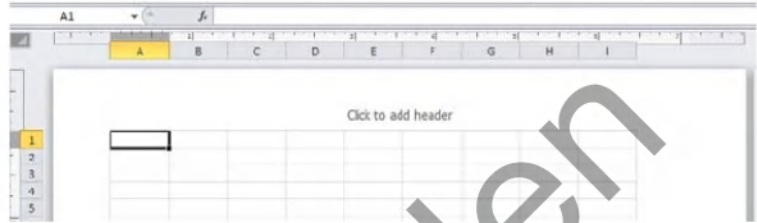
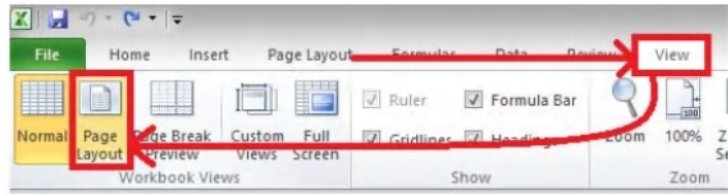
Modify columns and row to equal widths and heights.

First change the View to Page Layout View

I. click View tab.

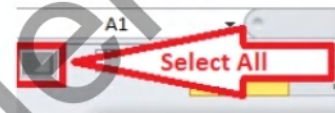
II. click Page Layout.

Screen will display light blue grid showing page margins.



Modify columns and row to equal widths and heights.

III. Click small Select All rectangle between rulers to select all cells. Cells will turn blue.



IV. Click Format button on Home tab.

A menu appears.

V. Click Row Height.

A little dialog box appears.

VI. Enter desired height (example, .09).

Click OK. Menu close.

HINT: A cell size of 0.09 in. or 0.23 cm in both height and width will create a grid the same size as 11 count aida cloth.

While all cells are still blue adjust column width:

VII. Click Format button on Home tab.

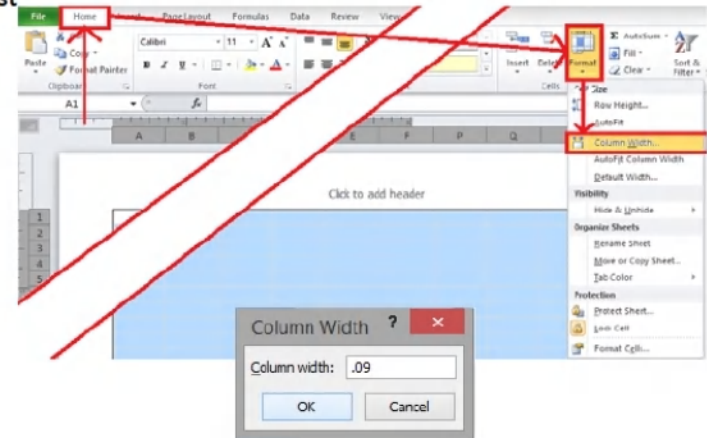
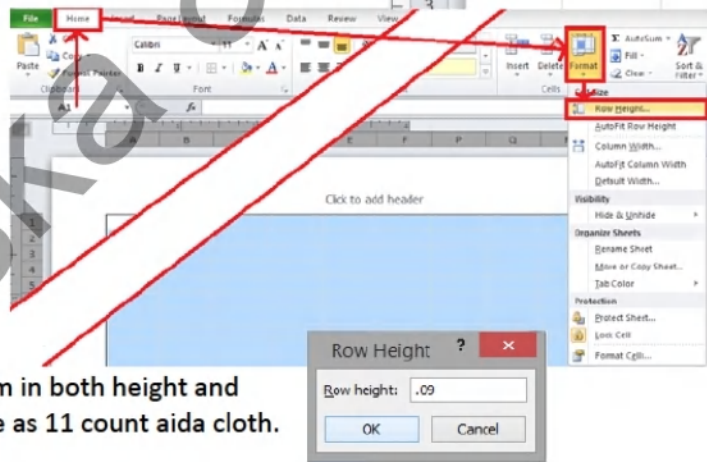
A menu appears

VIII. Click Column Width.

A little dialog box appears.

IX. Enter same width as height.

Click OK. Menu close.



Note new cell sizes.

Format all cell borders to the base style.

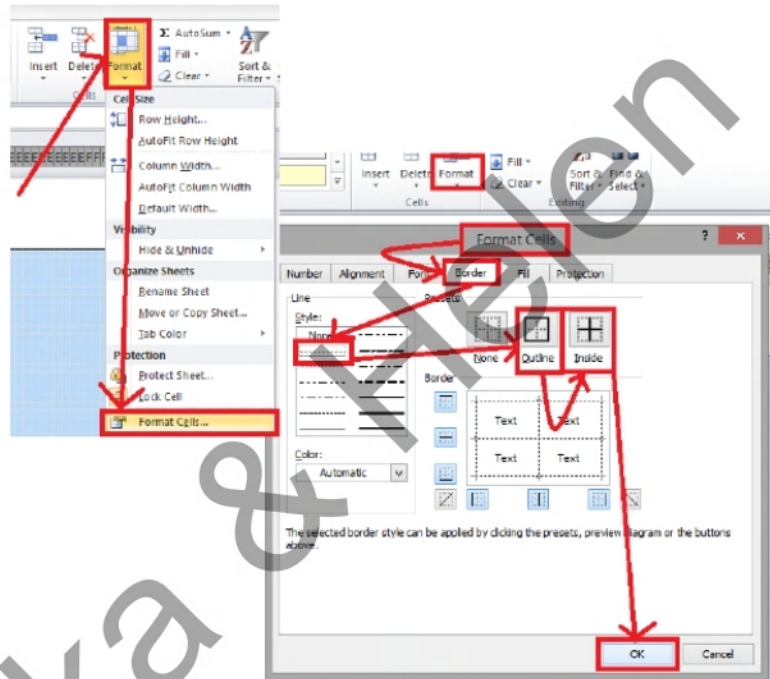
If this sheet will be saved as a PDF, select the thin dotted line for the base lines.

Select All Cells by clicking the little box at the top left corner of the spreadsheet (between rulers). All cell should turn blue.

From the Home tab, click **Format**. A menu displays. Click on **Format Cells**.

A **Format Cells** menu displays.

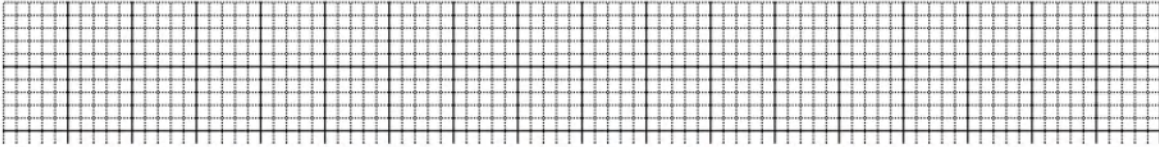
Within the **Border** tab, click on the **Line, Style: slender dotted line** option, then the box **Outline and Inside**. Click **OK**



The menus disappear and the spreadsheet cells should be outlined in slender dotted lines.



Light and Heavy Grid Lines



Decide how often the heavier horizontal and vertical guide lines should appear. They commonly repeat after every 5th or 10th column and row.

Vertical Lines - Click on the 5th cell from the top left. It will outline in bold. Click and continue pressing on the small square at the bottom corner the outlined cell.

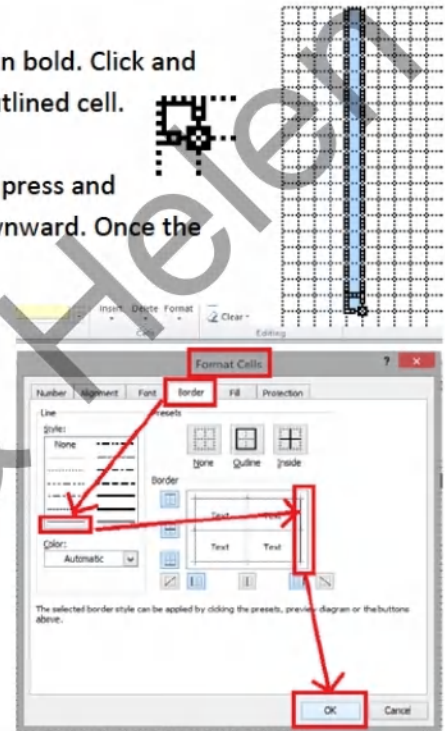
While still pressing, the pointer will change to a cross. Continue to press and drag the cross down the page. The bold outline should extend downward. Once the bold column is as long as desired, stop pressing.

In the Cells group, click **Format**. A **Format** menu appears; select **Format Cells**.

Within the **Format Cells** menu with the **Borders** tab active, click on the **Line, Style: lightest weight solid line**.

Click **OK**. The menu closes.

Count over five columns and repeat for as many columns as needed.



Horizontal guide lines - click on the first cell on the fifth row. It will outline in bold. Click and continue pressing on the small square at the bottom corner the outlined cell.

While still pressing, the pointer will change to a cross. Continue to press and drag the cross along the row to the right side of the page. The bold outline should extend across. Once the bold column is as long as desired, stop pressing.

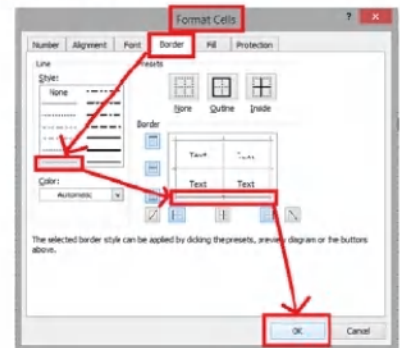
In the Cells group, click **Format**.

On the menu that appears, select **Format Cells**.

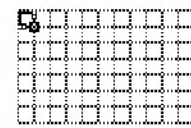
On the **Format Cells** menu with the **Borders** tab active, click on the **Line, Style: lightest weight solid line**.

Click **OK**. The menu closes

Count down five rows and repeat for as many rows as needed.



Creating the Pattern



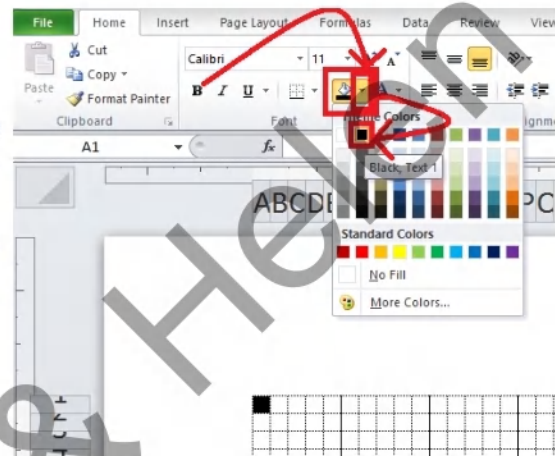
The pattern is created by filling each cell with color, one by one or, if a group of cells are selected, by group. (To select a group of cells, see border formatting directions)

Select a cell where you want to start the pattern by clicking on the cell. A selected cell will have a thicker outline.

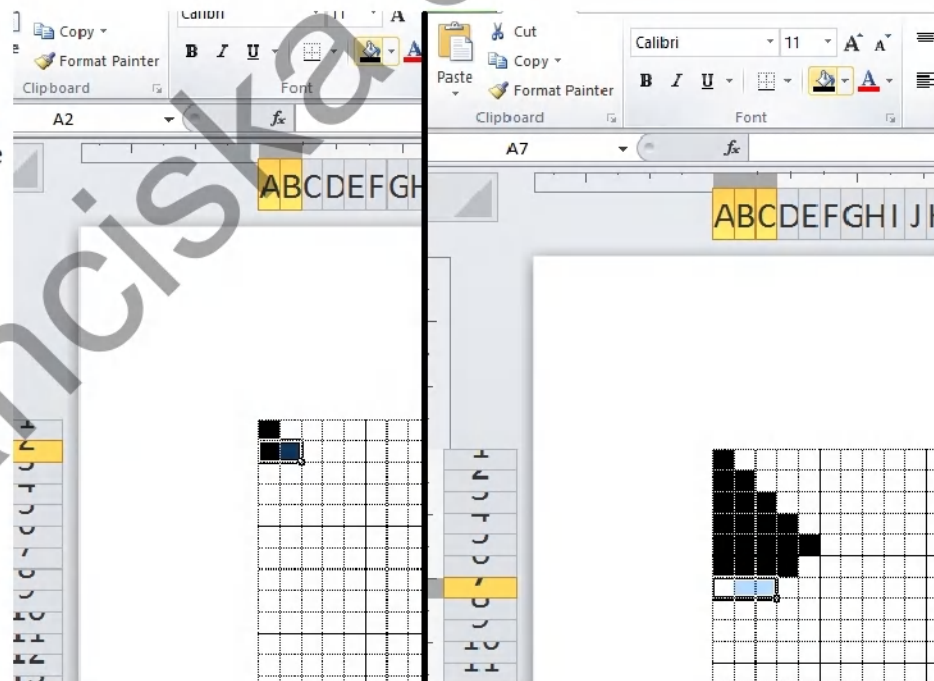
Fill the cell

Within the Home tab, in the Font grouping, there is an icon of a little bucket and an arrow right next to the bucket. Click on the little arrow.

A color selection menu appears. Click on one of the color squares. The menu then disappears and the selected cell is filled with that color.



Move to another cell using keyboard direction arrows OR use the mouse to click on it. The newly selected cell will now be outlined.



To fill with the same color:

Repeat the last command by pressing and holding the <ctrl> key and tap the <Y> key. Stop pressing. The select cell or cells will fill with the default color.

Alternatively, while the cell is selected, click the little bucket icon on the ribbon.

To choose another color, activate the color selection menu as described above.

Labels and Text

Decide if labels or text are needed.

Select a group of cells where the text should be located.

Merge the cells (**Home** tab → **Alignment** group → **Merge & Center**) and then type the text.

Press **Enter**.

Change font type and size as necessary. If needed, un-merge a selected merged group by clicking **Merge & Center** again. To re-merge, select the group of cells and click **Merge & Center**.

Save the file.

If desired, "**Save As**" a version as a PDF or print to PDF.

Other commands that may be useful:

Setting cell inside margins to 0.

Zoom

Recording and using a **Macro**

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Model Books Examined

- Anonymous. (1596 ca). *[Manuscript album of designs for lace and embroidery]* (m.). Germany:
- Bassée, N. (1575). *New modelbuch von allerhandt art nehens wirckens und stickens*. Frankfurt am Main: Nikolaus Basse.
- Bassée, N., & Epstein, K. A. (1994; 1568). *German renaissance patterns for embroidery: A facsimile copy of nicolas bassée's new modelbuch*. Austin, Texas: Curious Works Press.
- Bazzachi, G. (1592). *Nova scielta de' piv belli lavori, et ricami, ch'oggi s'vsano. doue si veggono varie sorti di merli, grandi, & piccioli, mostre di punti tagliati, & punti in aria, & rosette diuerse...* (Lots 1). Piacenza: Giouanni Bazachi.
- Beatus, G., & Bitsch, J. L. (1601). *Schon neues modelbuch von allerley ausstigen modeln nachzunchen*. Frankfurt am Mann: Romani Beati. Retrieved from <https://archive.org/details/MAB31962000727465Images>; <http://catalog.hathitrust.org/Record/100166269>; <http://cdm16245.contentdm.oclc.org/cdm/compoundobject/collection/p16245coll1/id/103209/rec/4;;>
- Bindoni, Giovanni Antonio di Bernardino. (1560). *Il monte. Libro secundo, opera noua di recami intitolata il monte, nella quale si ritroua varie, & diuerse sorti di mostre, di punti in aiere, à fogliami (etc.). 2. nella quale si ritroua uarie, & diuerse sorte die mostre, di punto tagliato à fogliami, doue ogni bella, & uirtuosa donna potrà fare ogni sorte di lauoro, cioè colari, fazoletti, maneghtii, auertadure da camise, merli, & altre infinite. come potrai uedere, ne mai piu per l'adietro da alcuno poste in luce*. Venetia: bildindex.de
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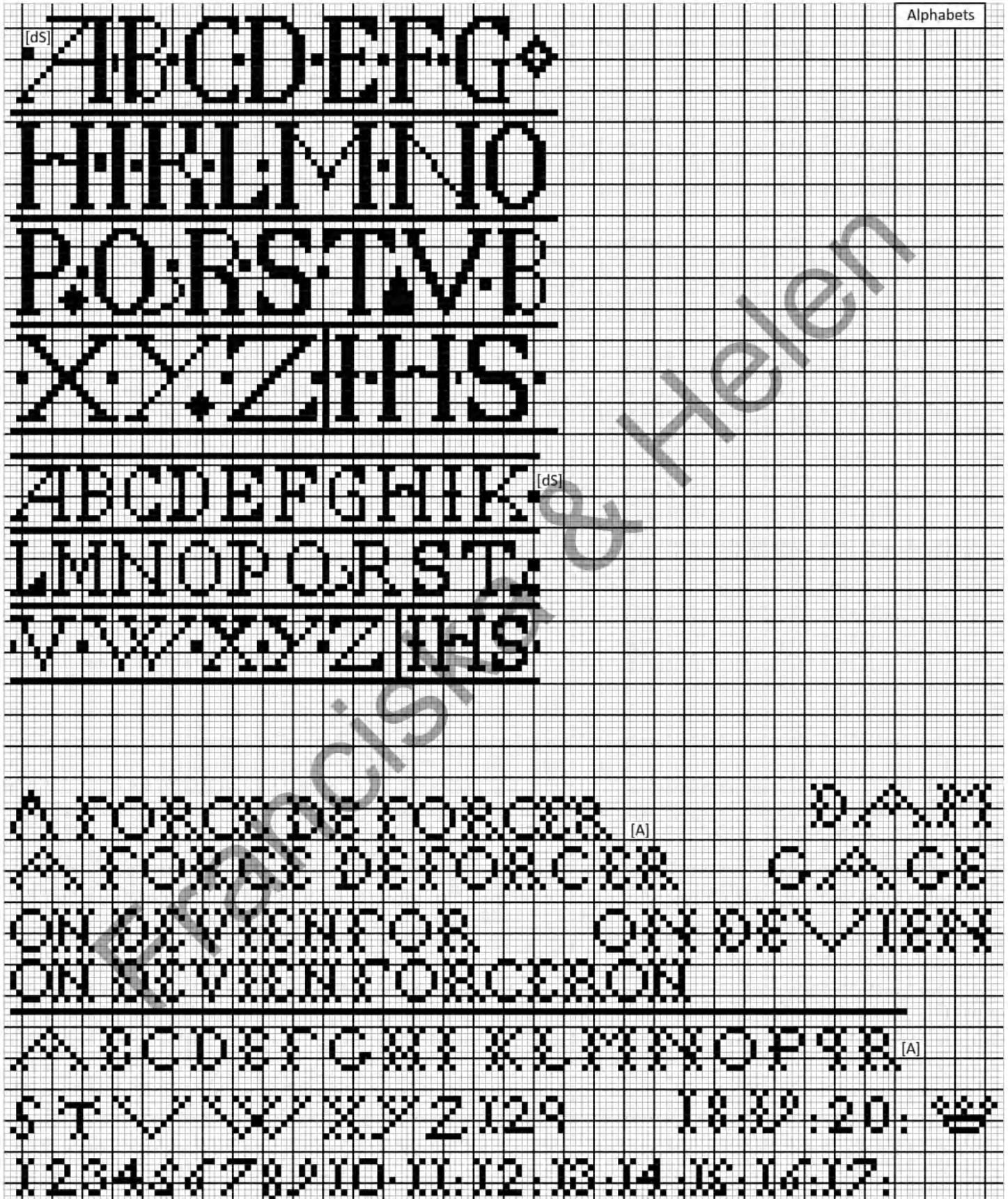
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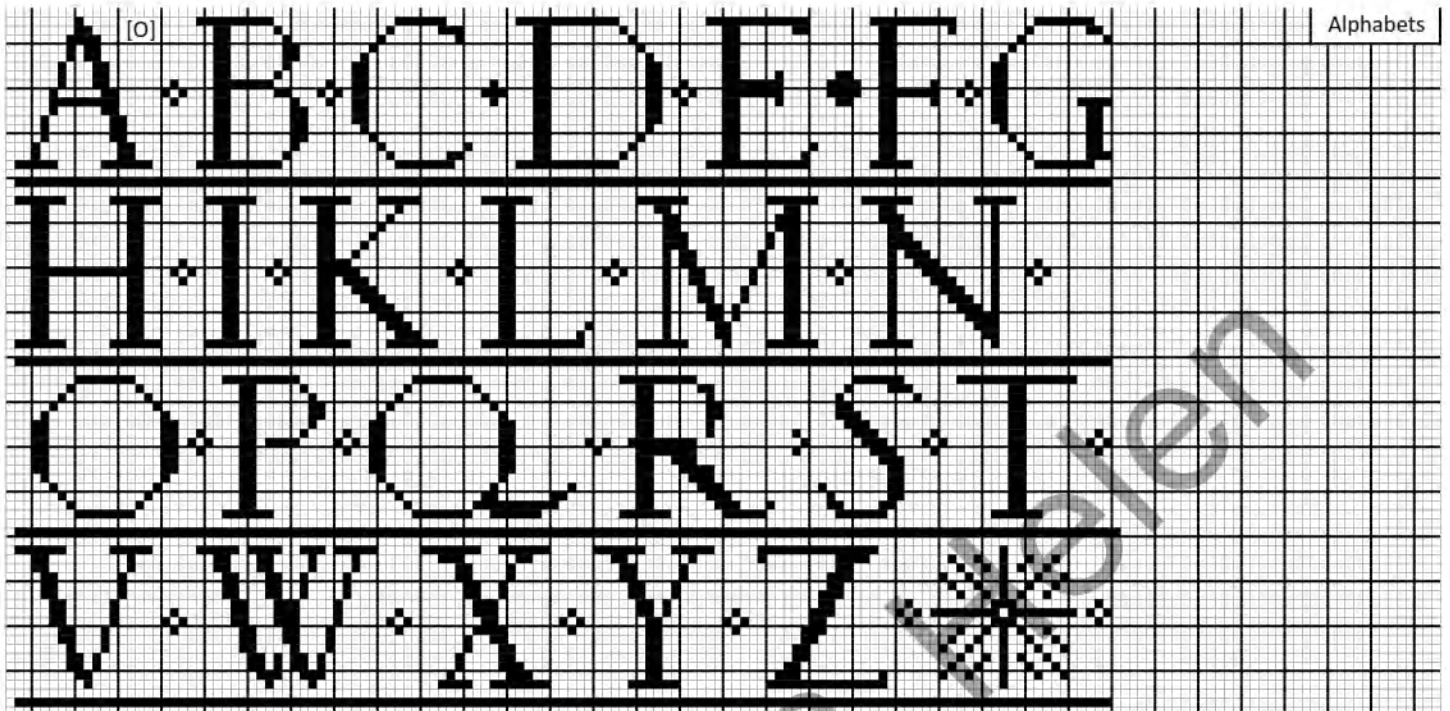
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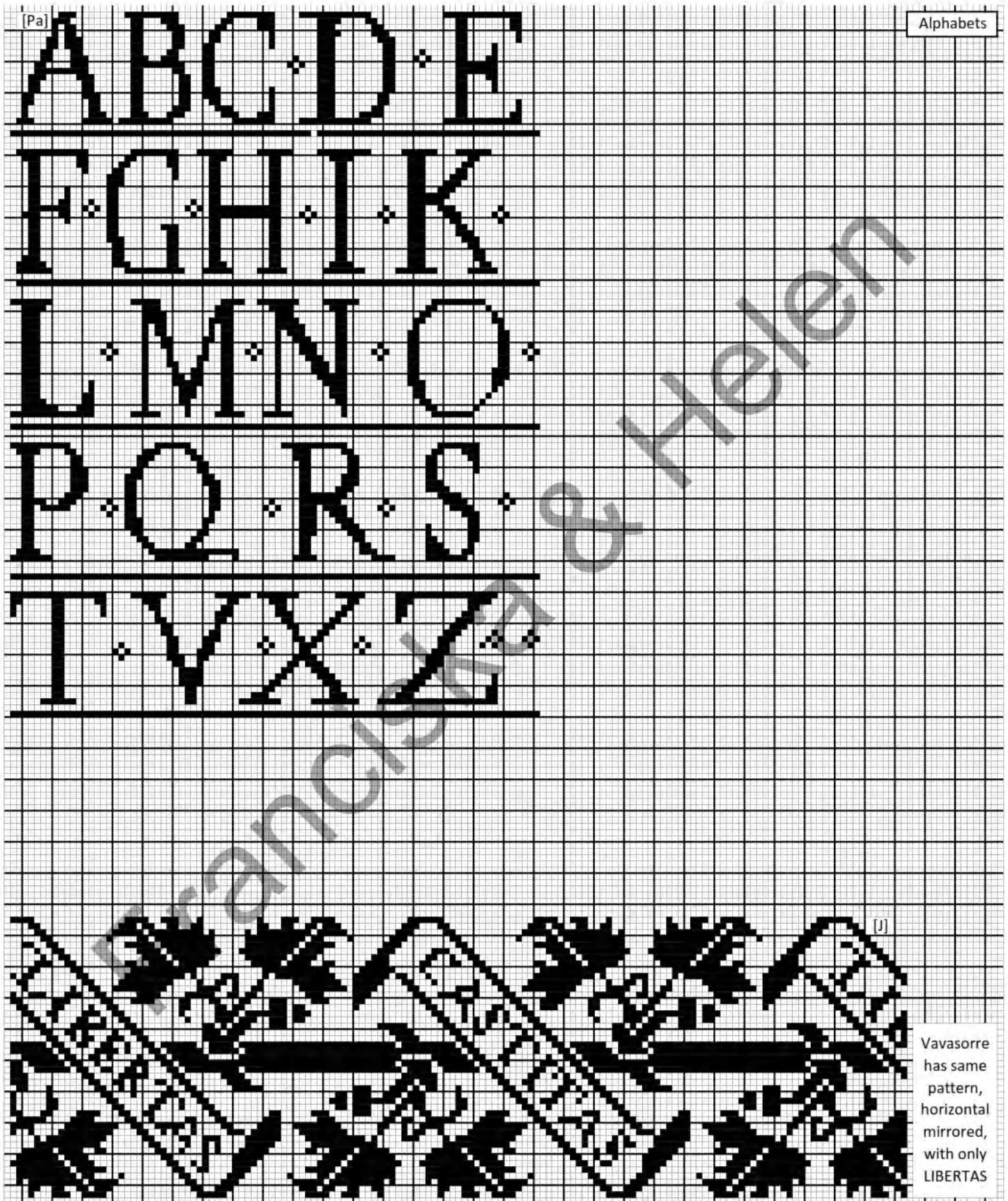


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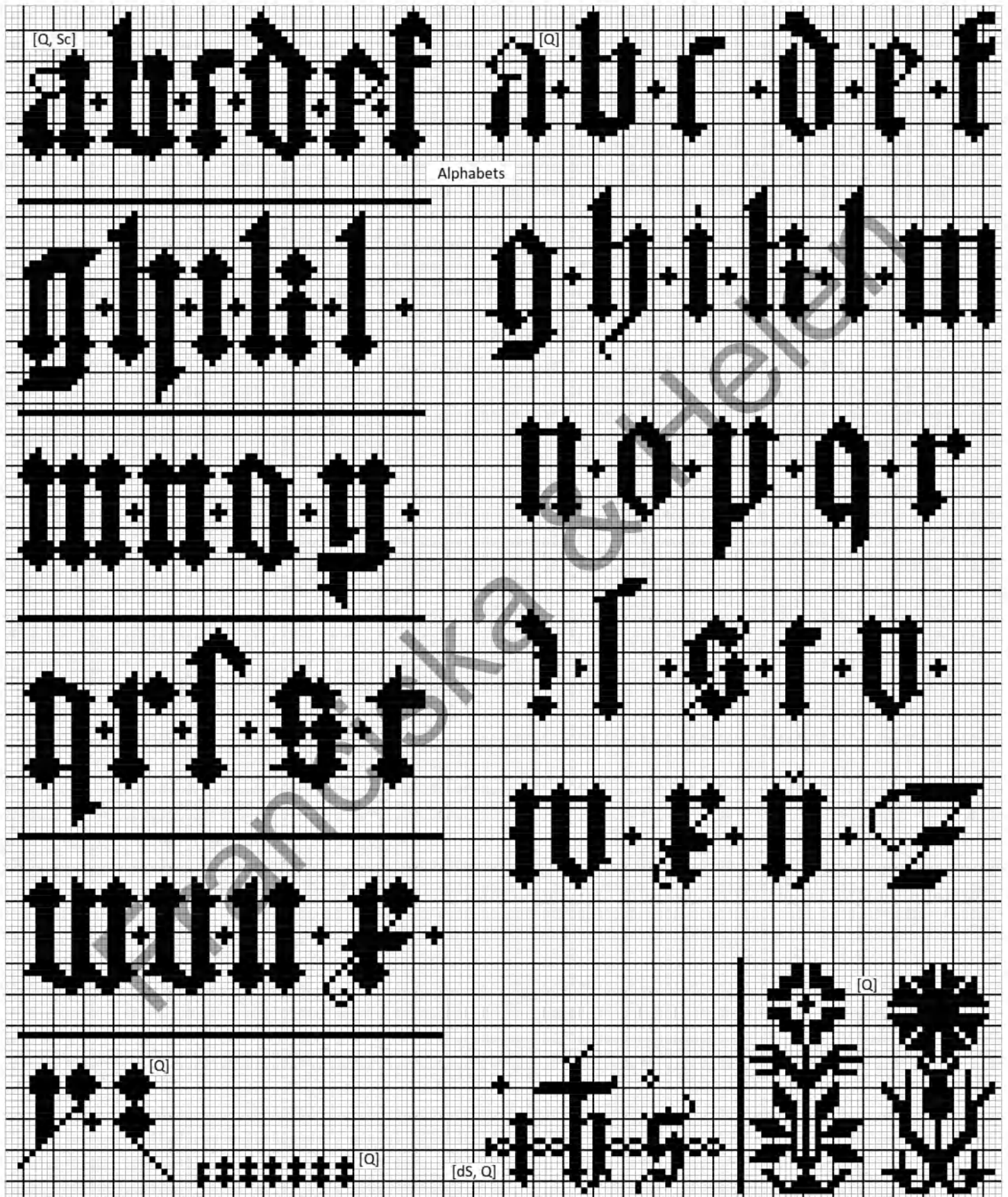
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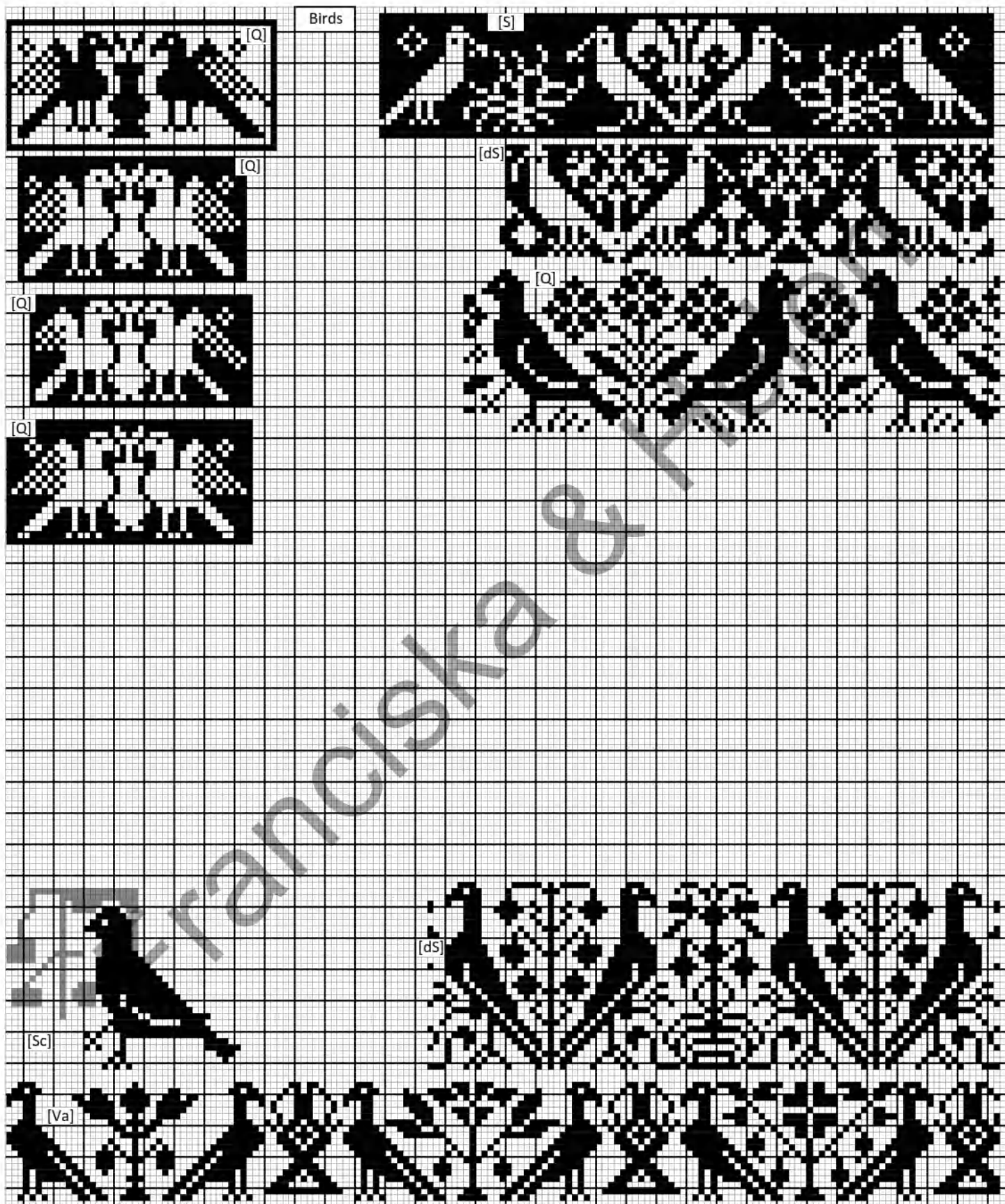
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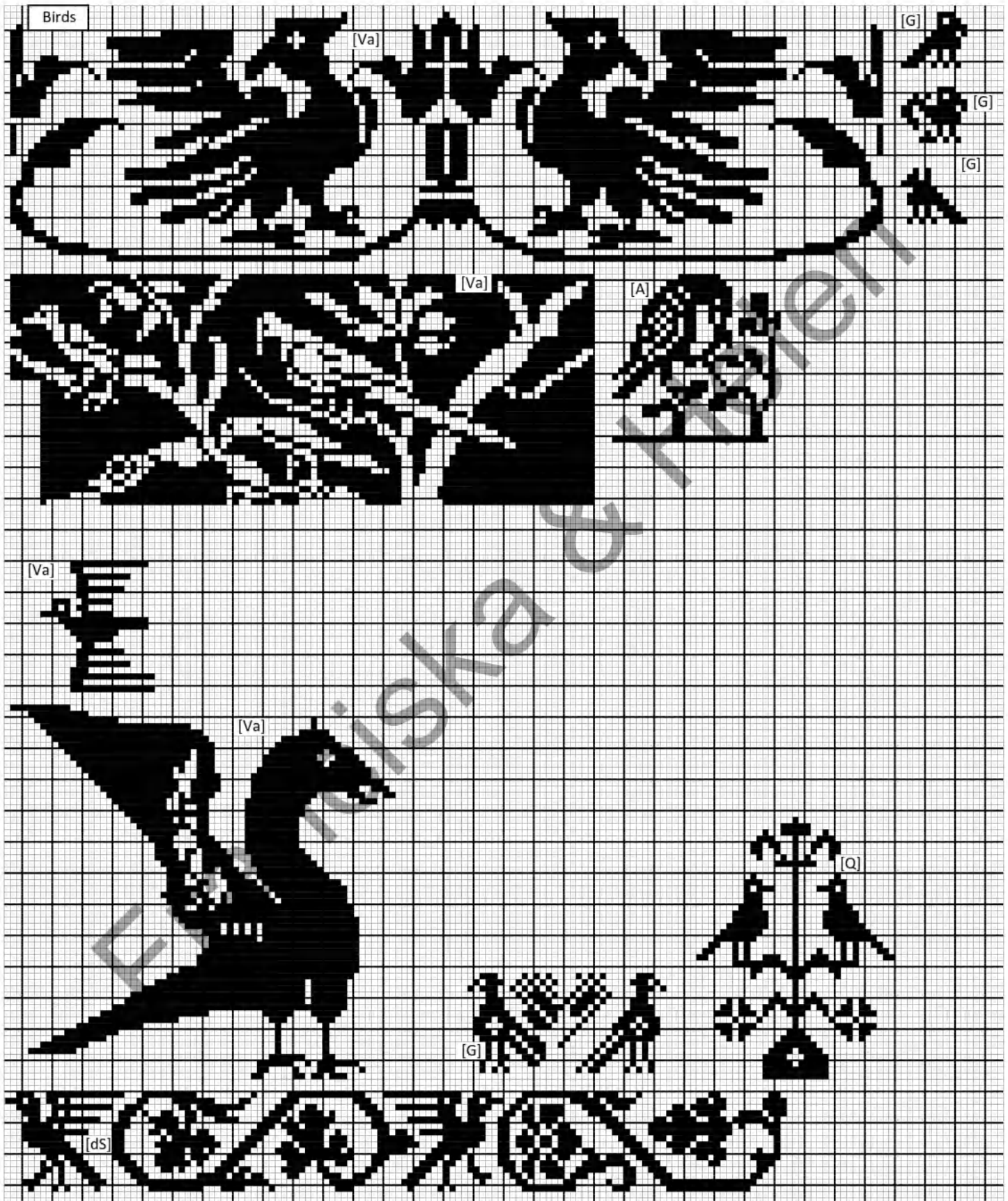
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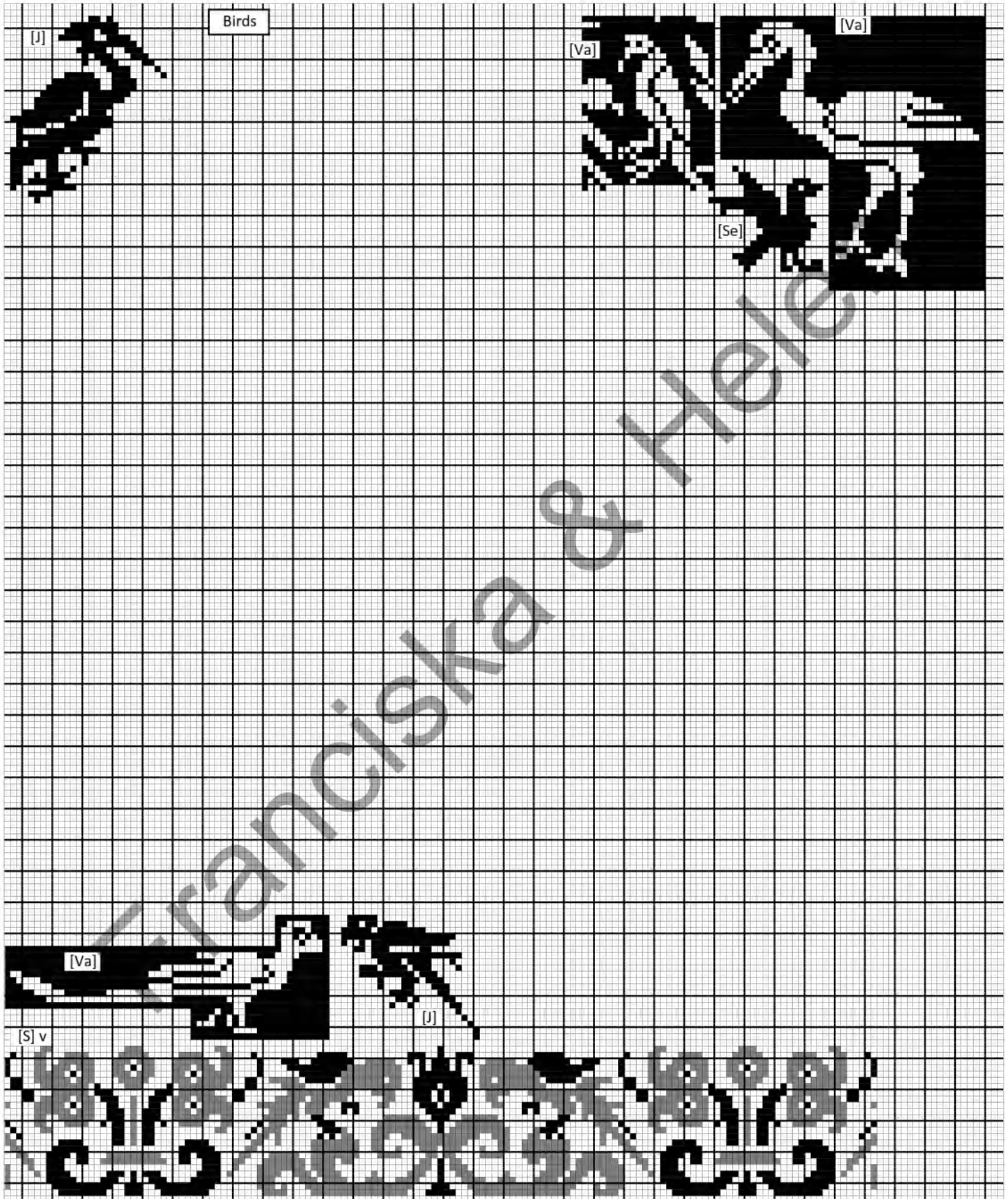
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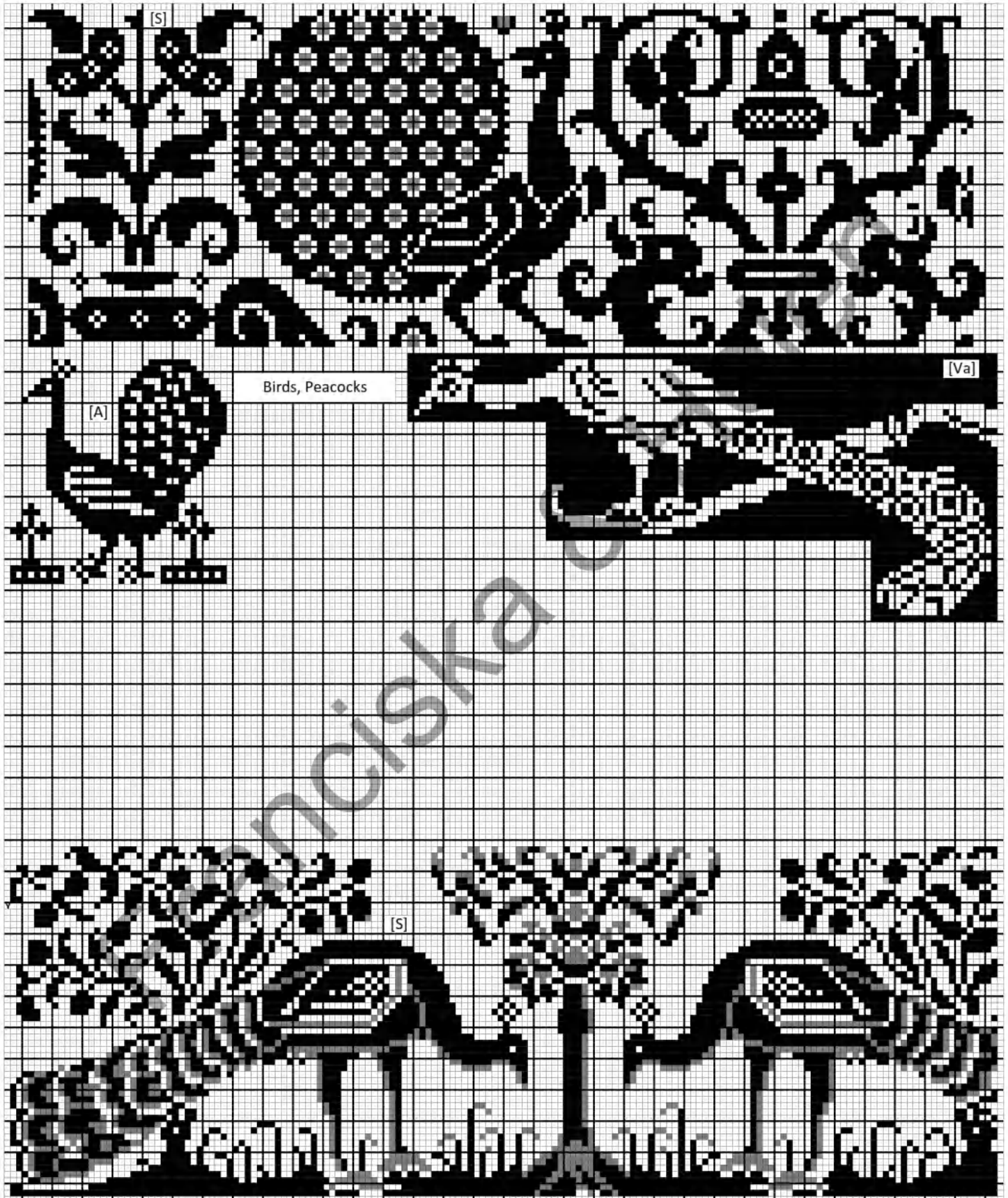
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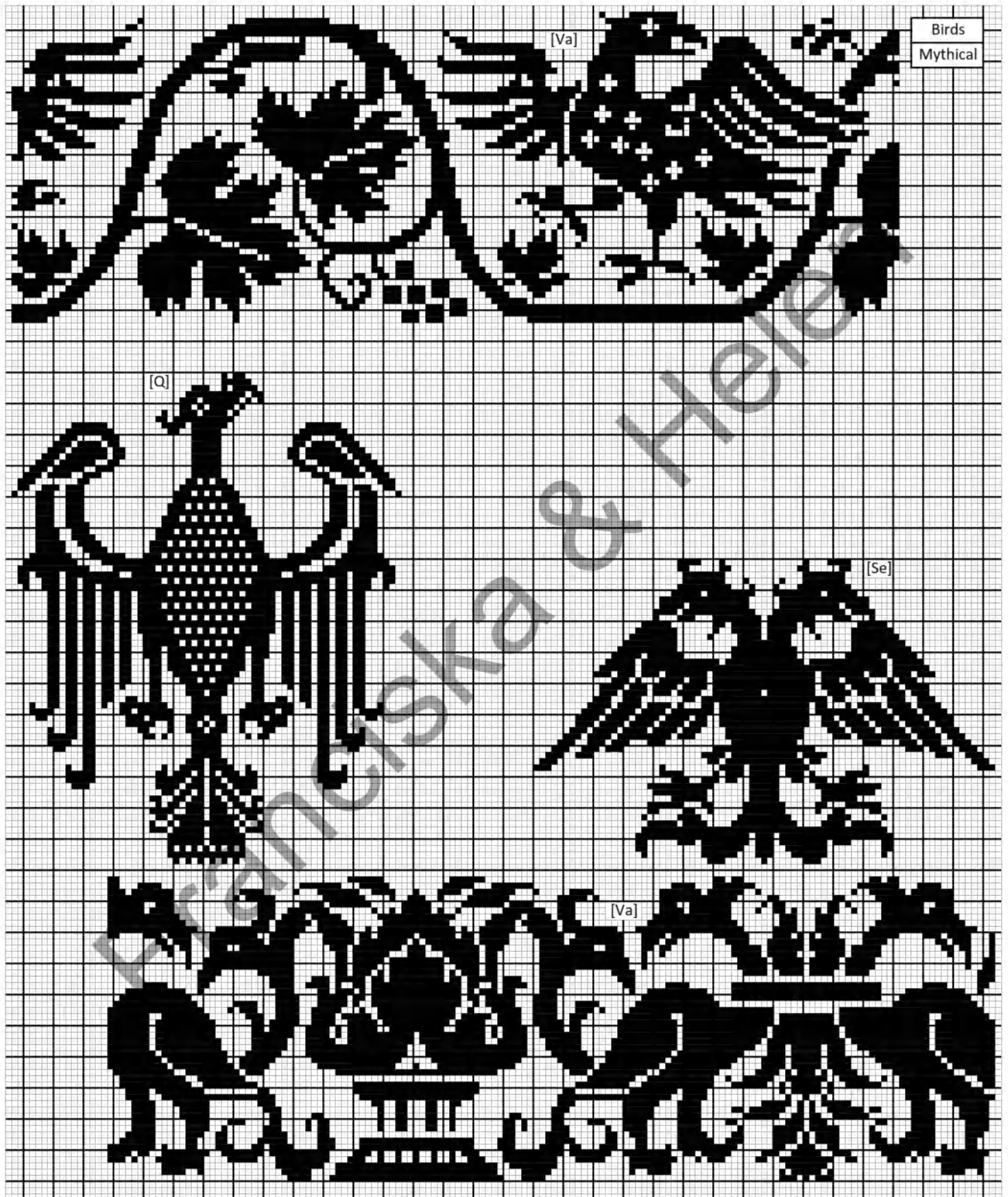
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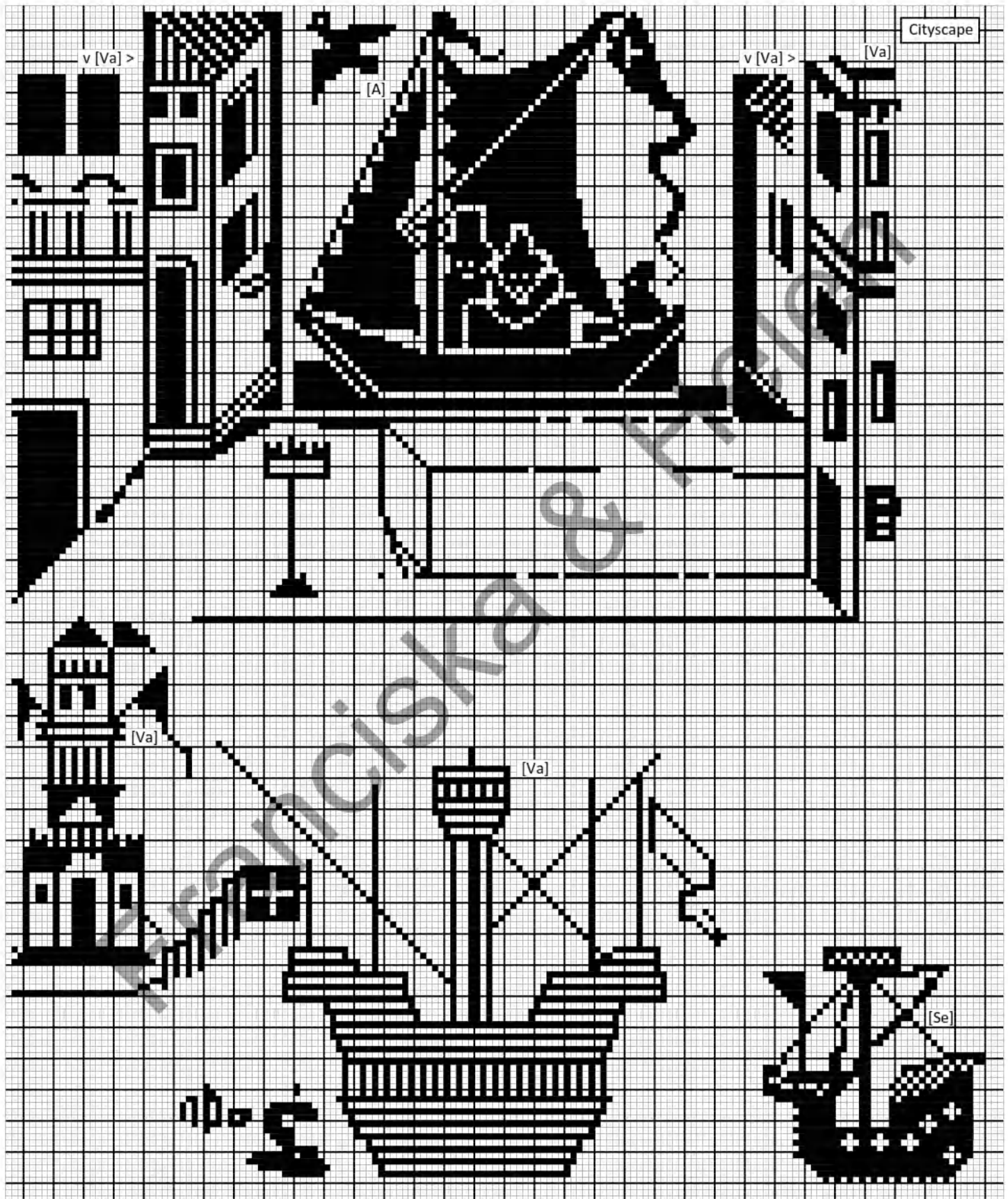
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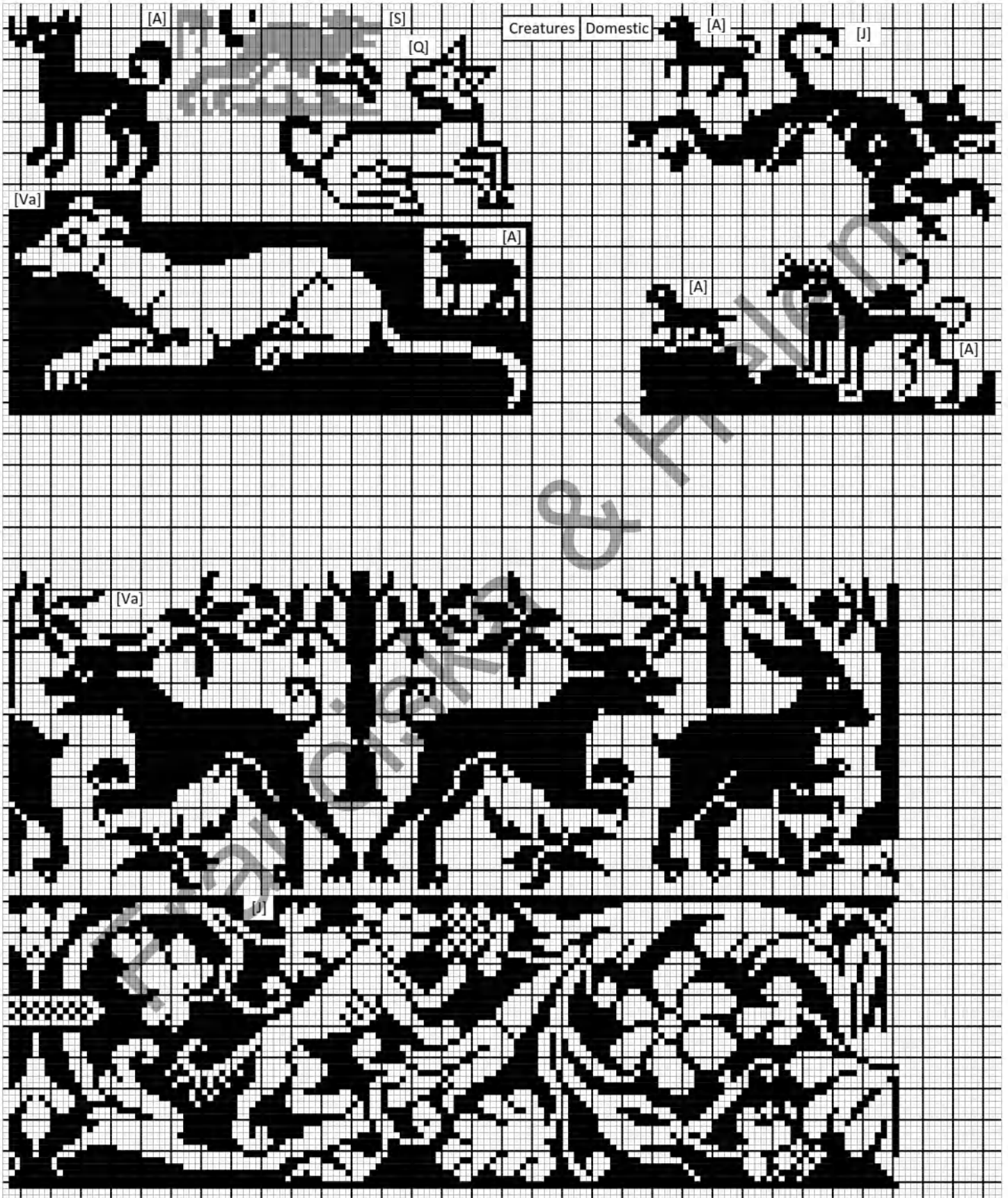


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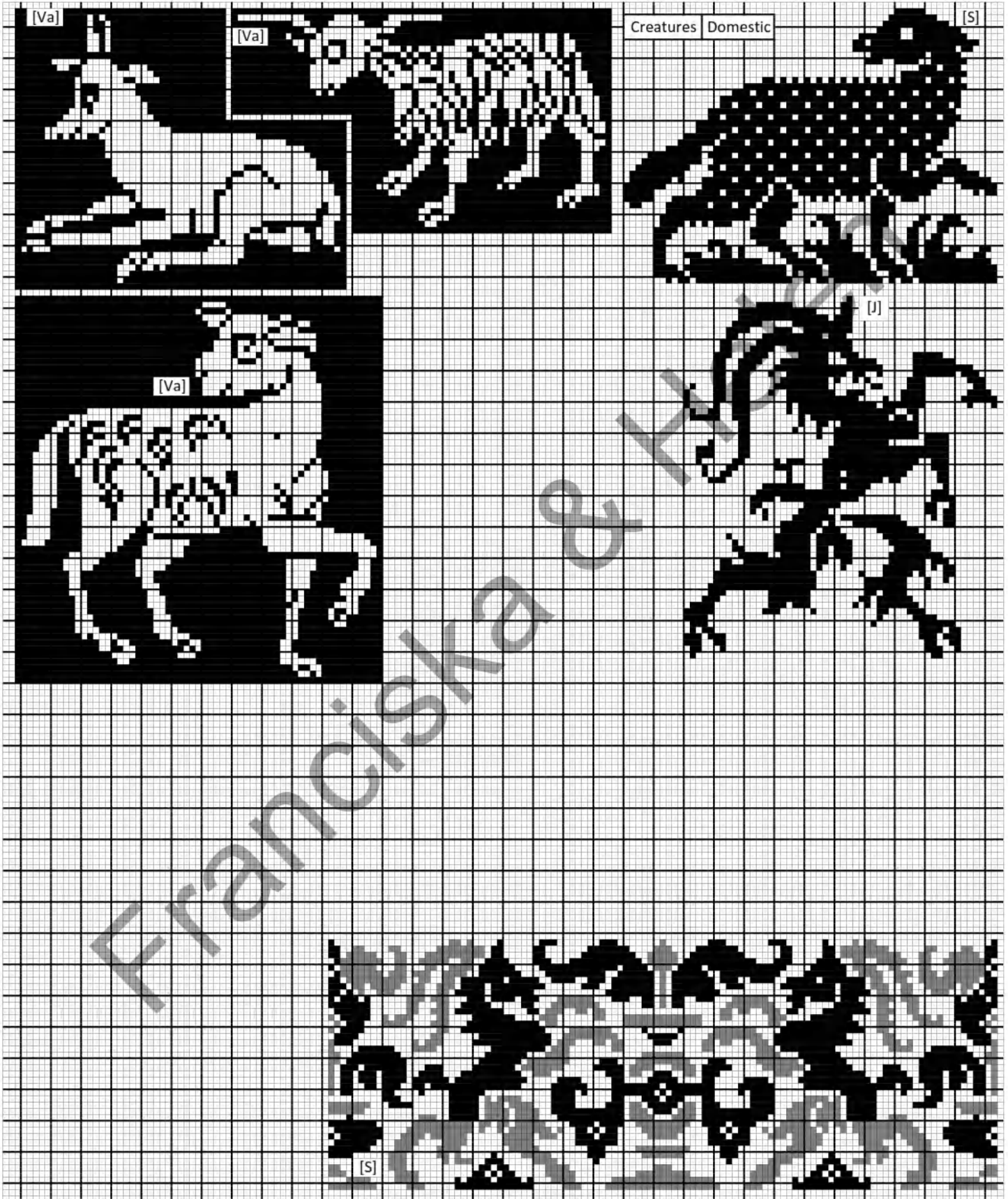


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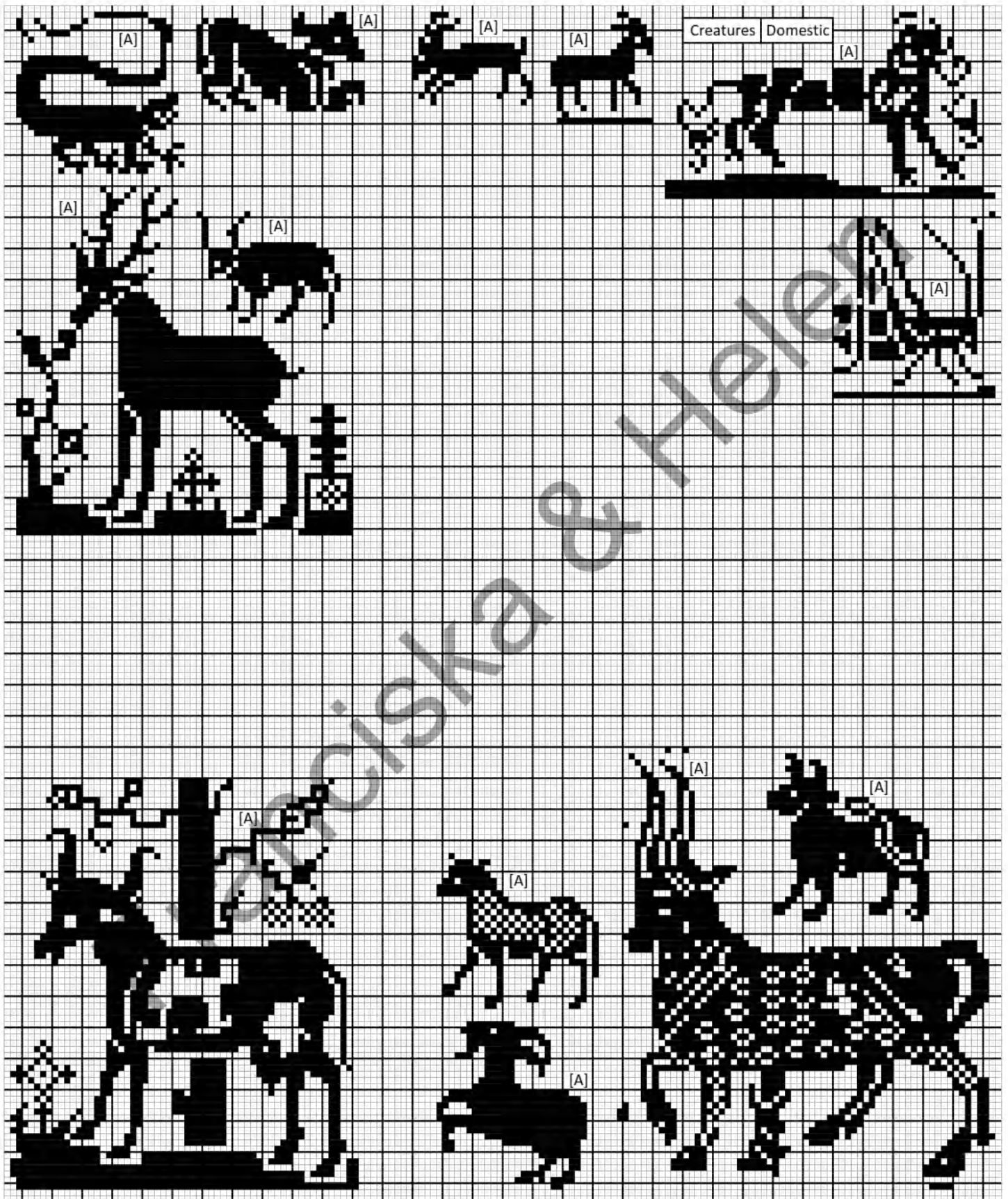




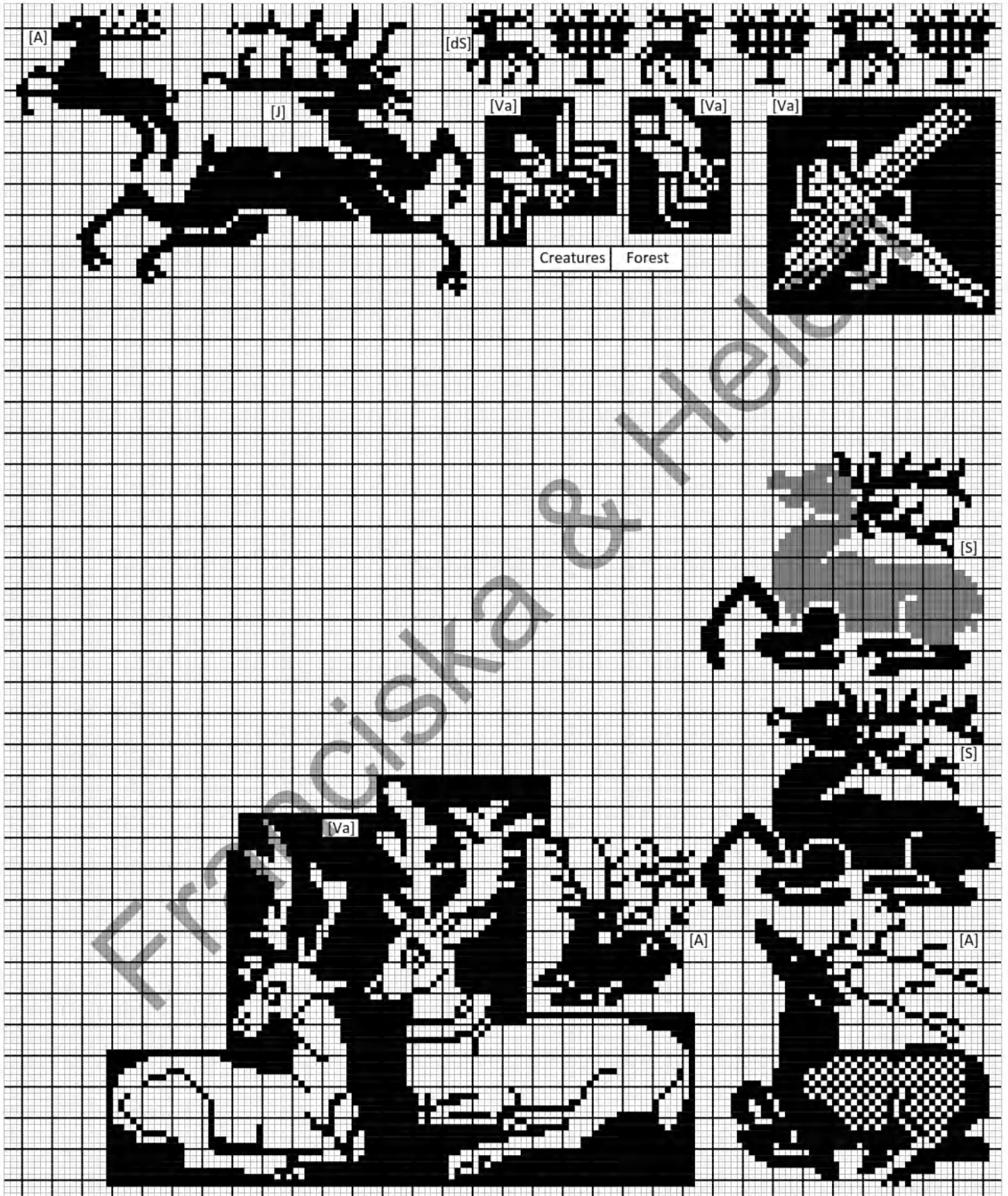
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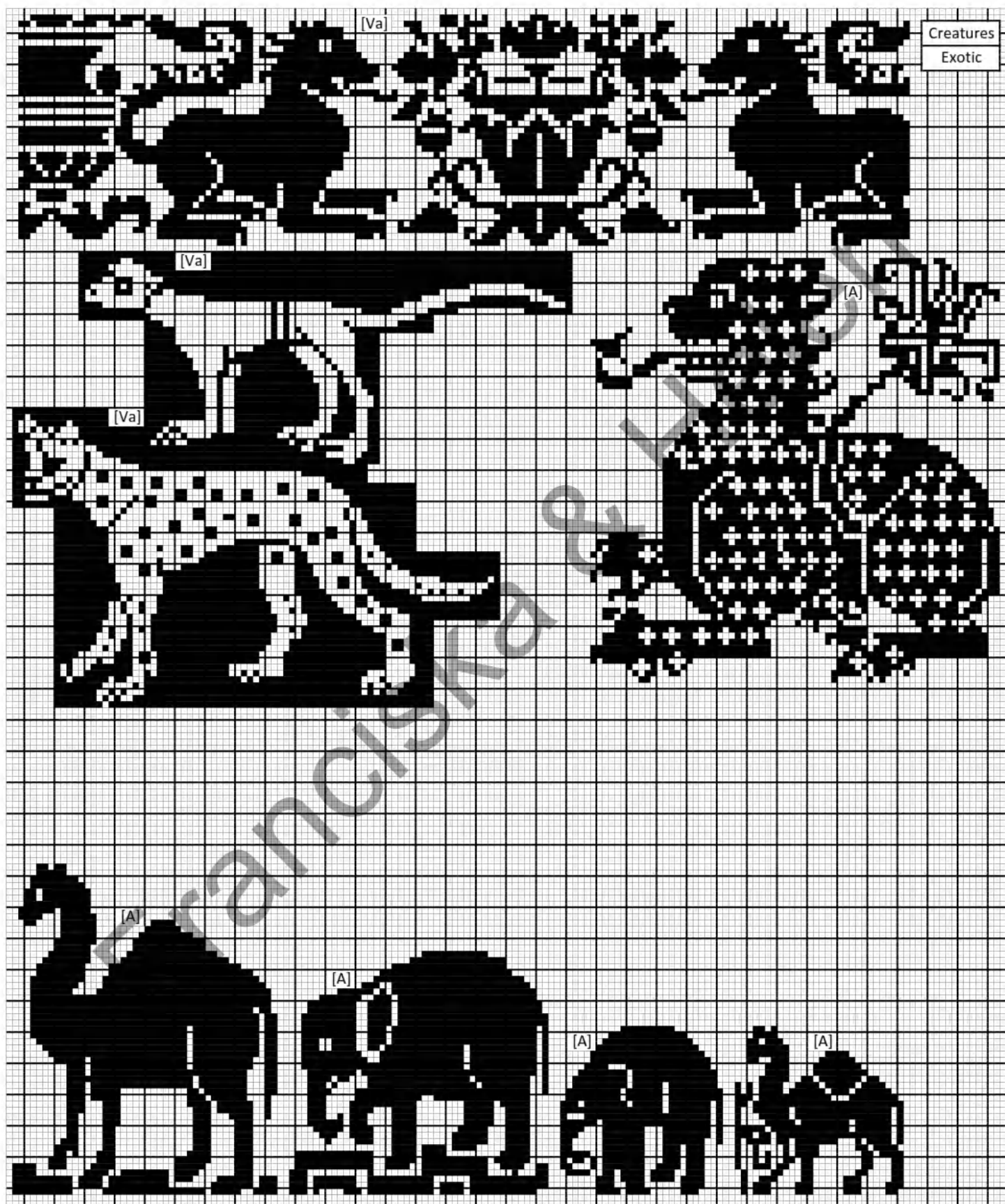
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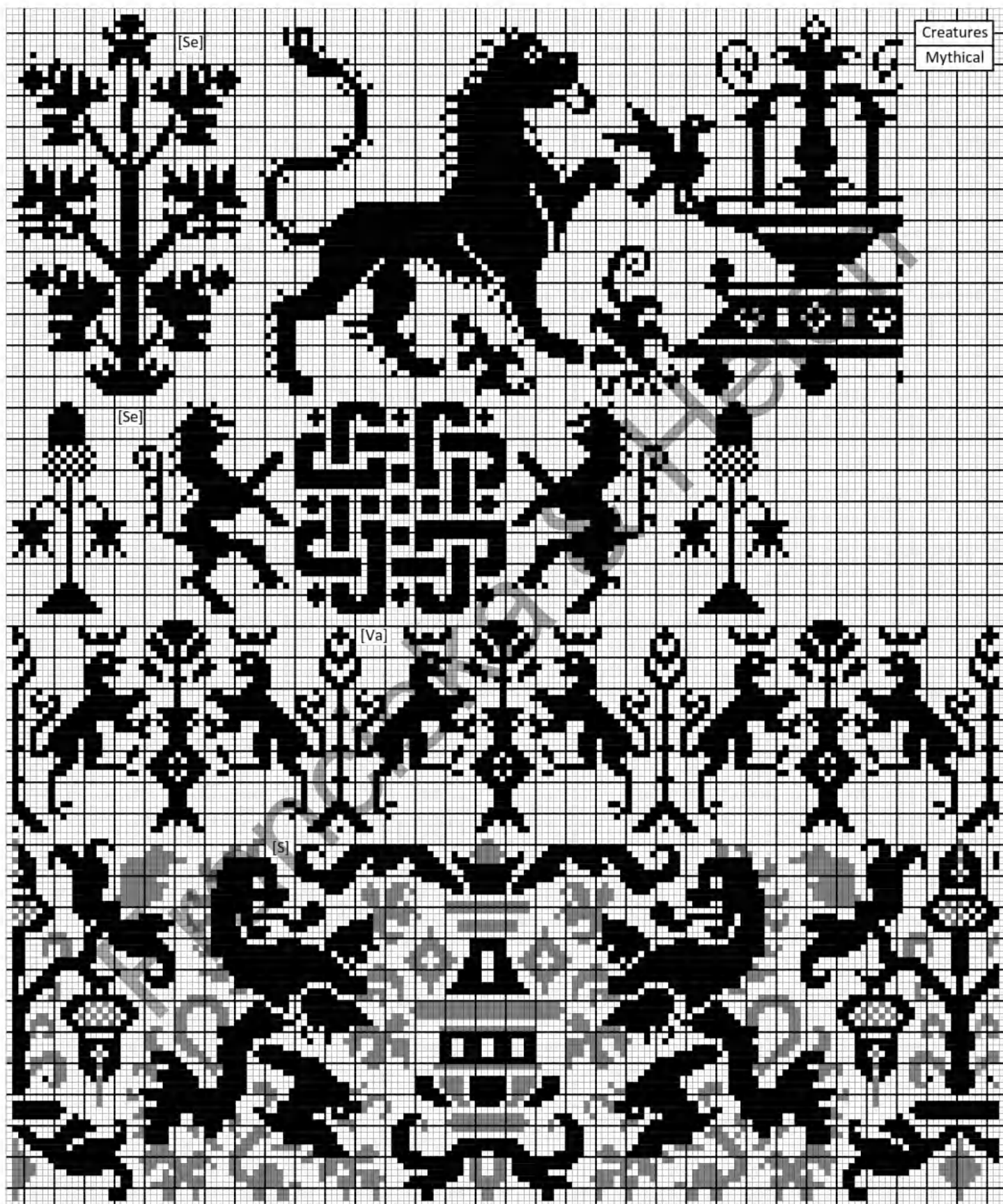


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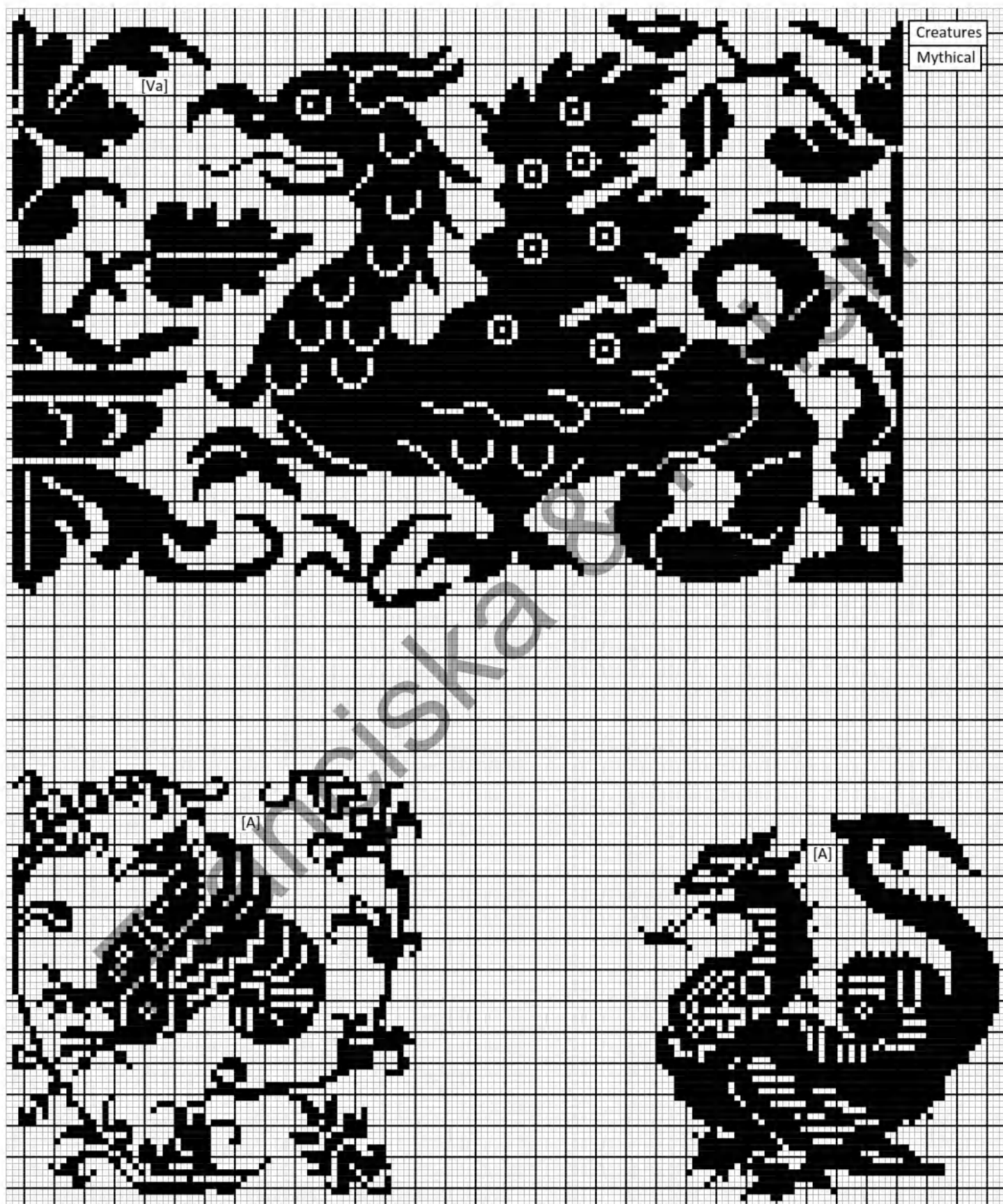


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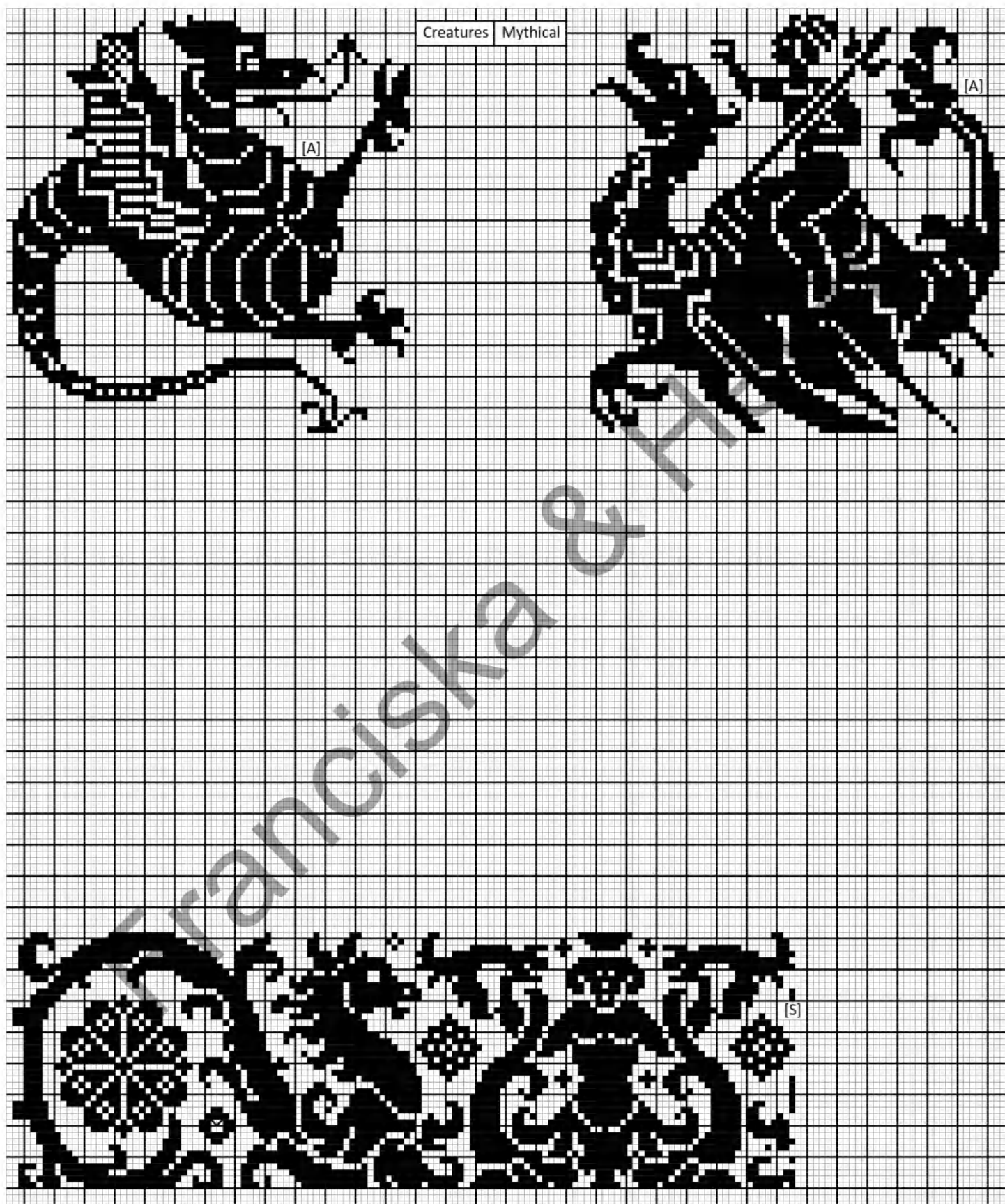


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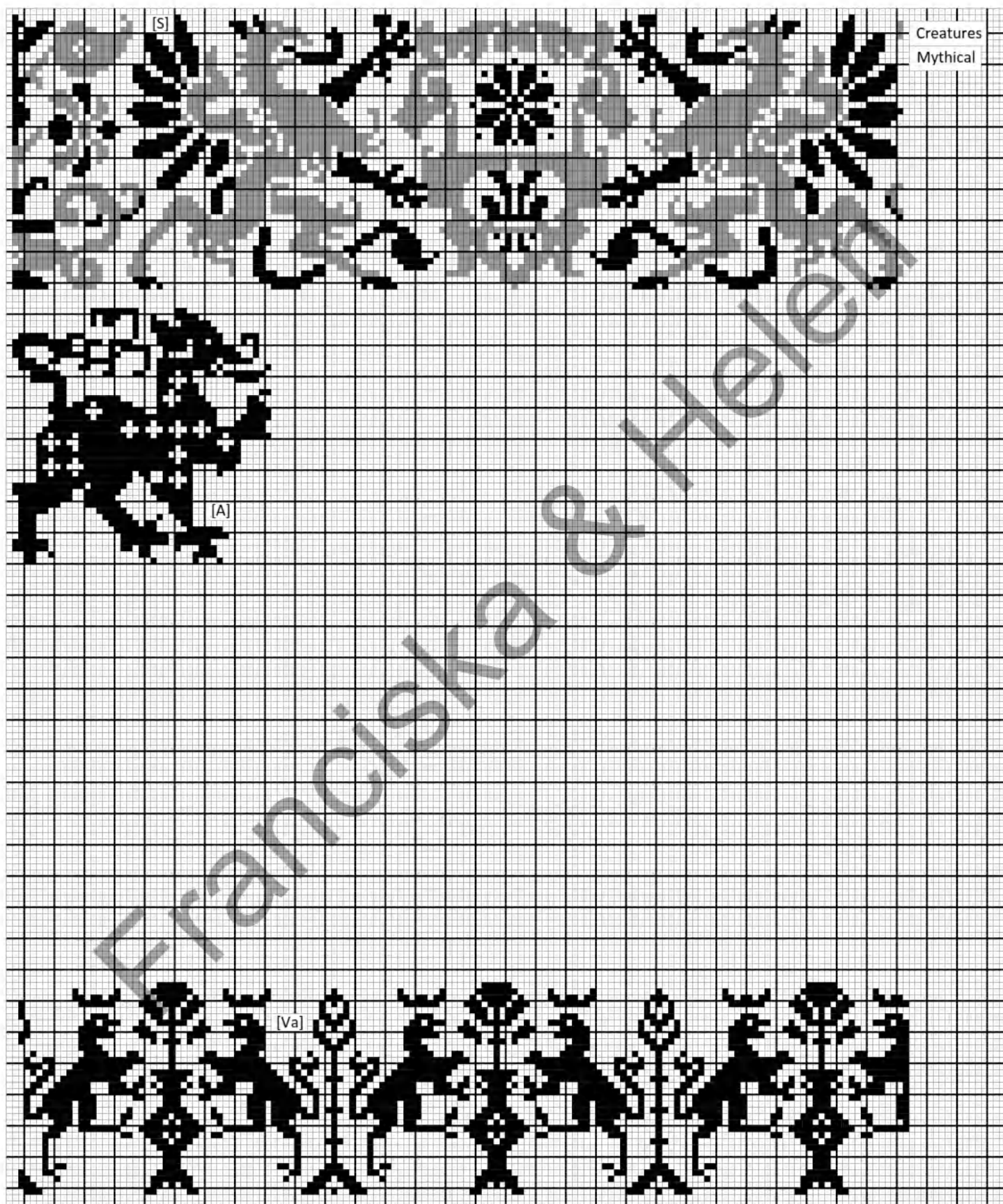


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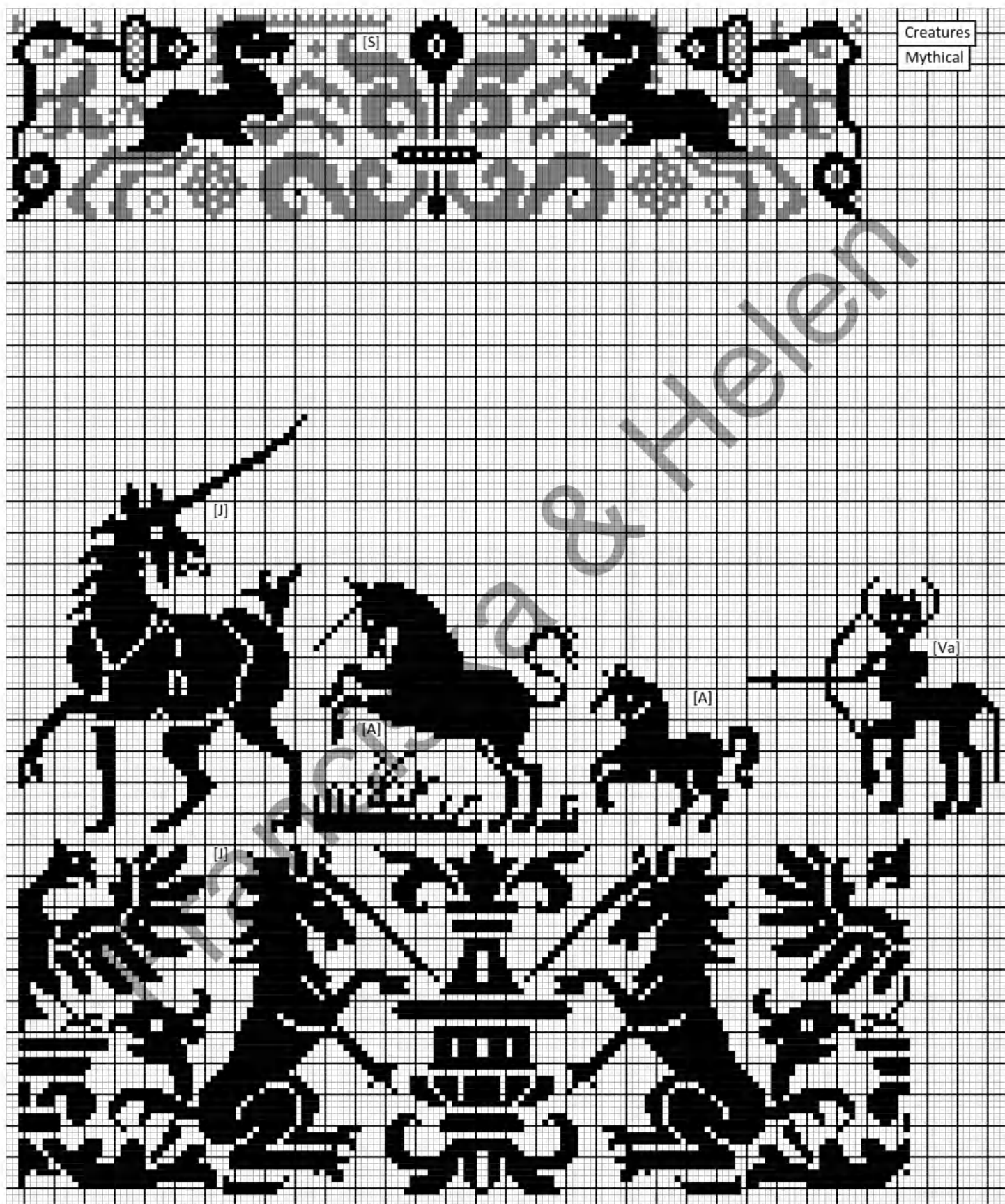


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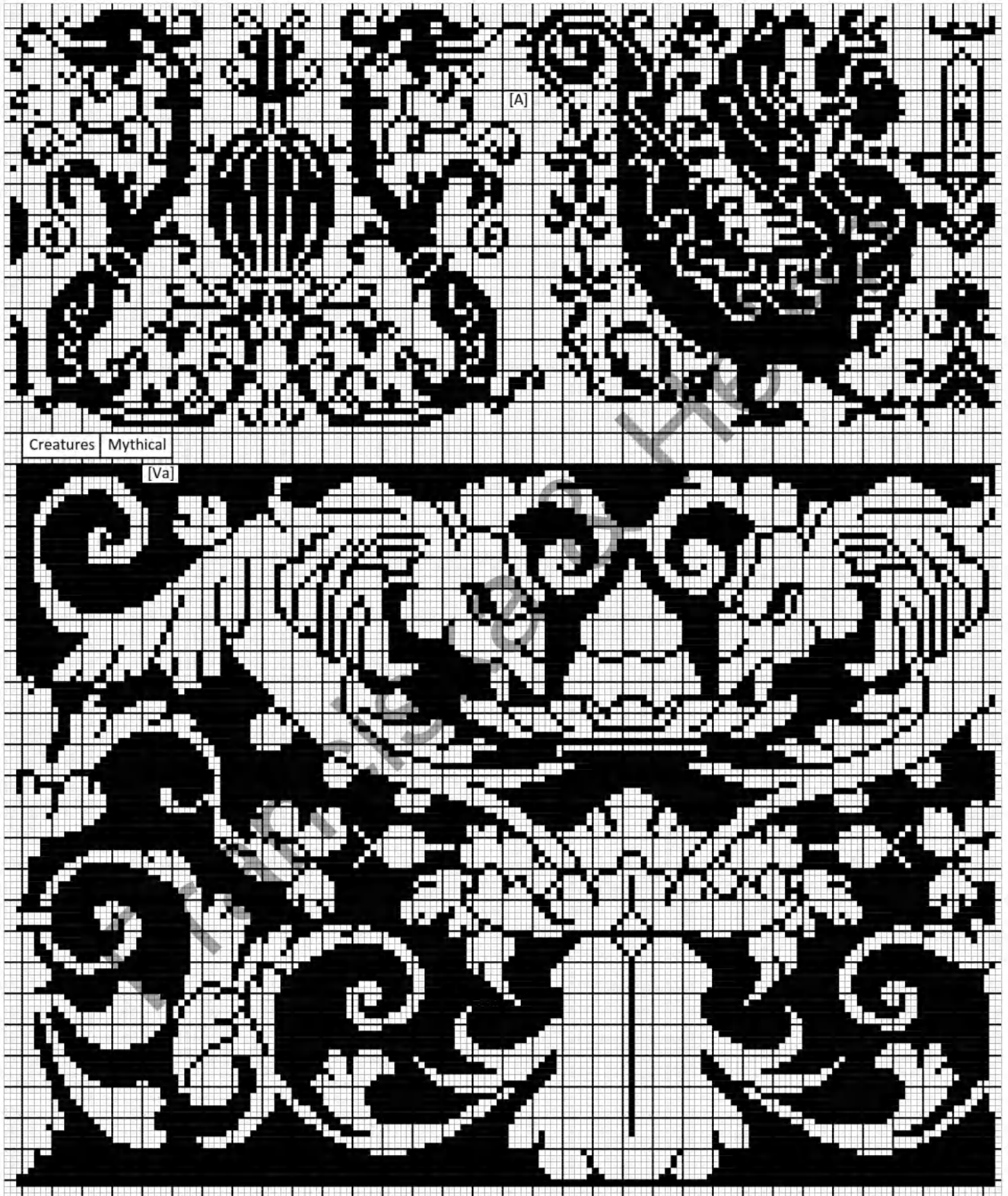


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Creatures
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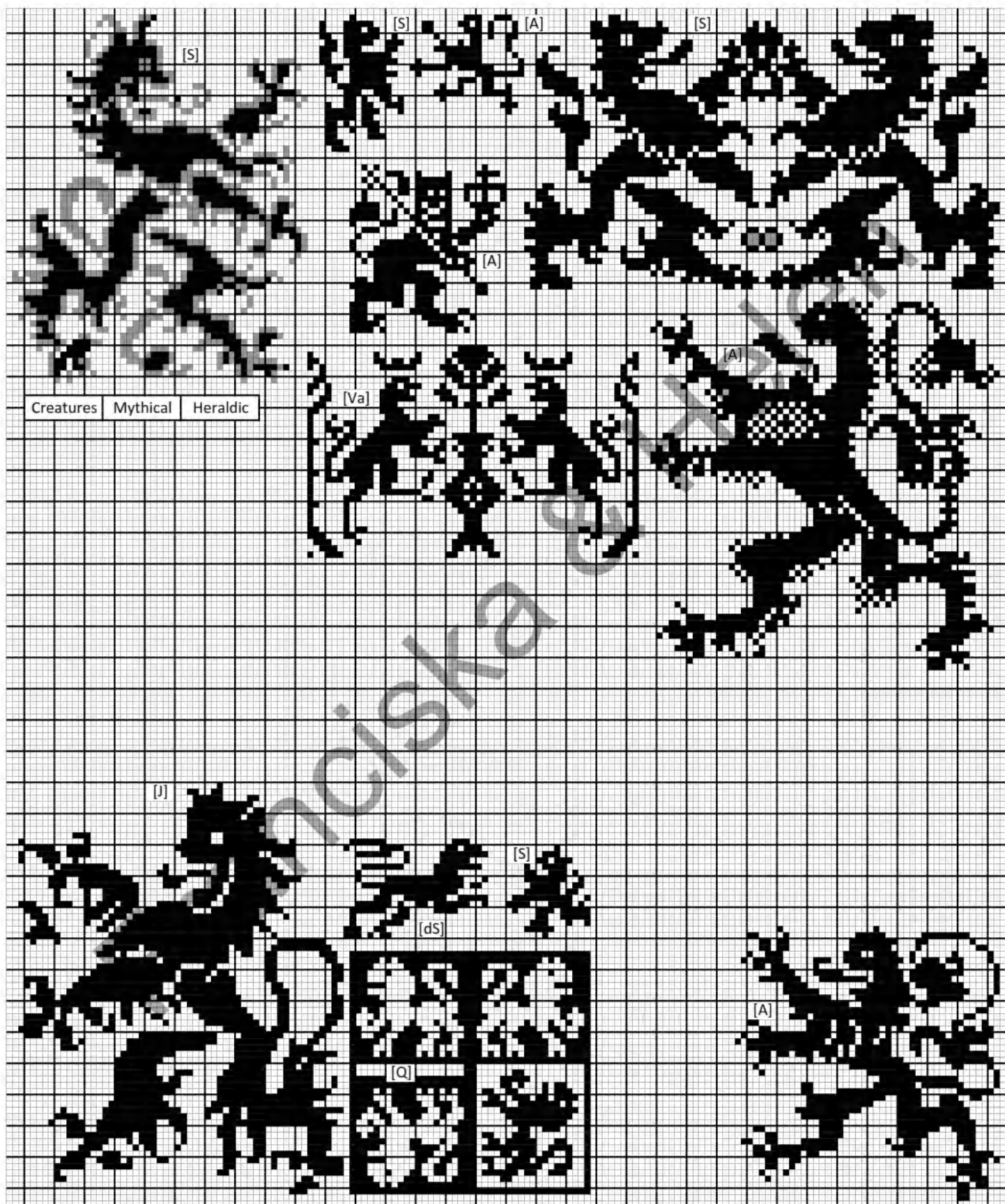
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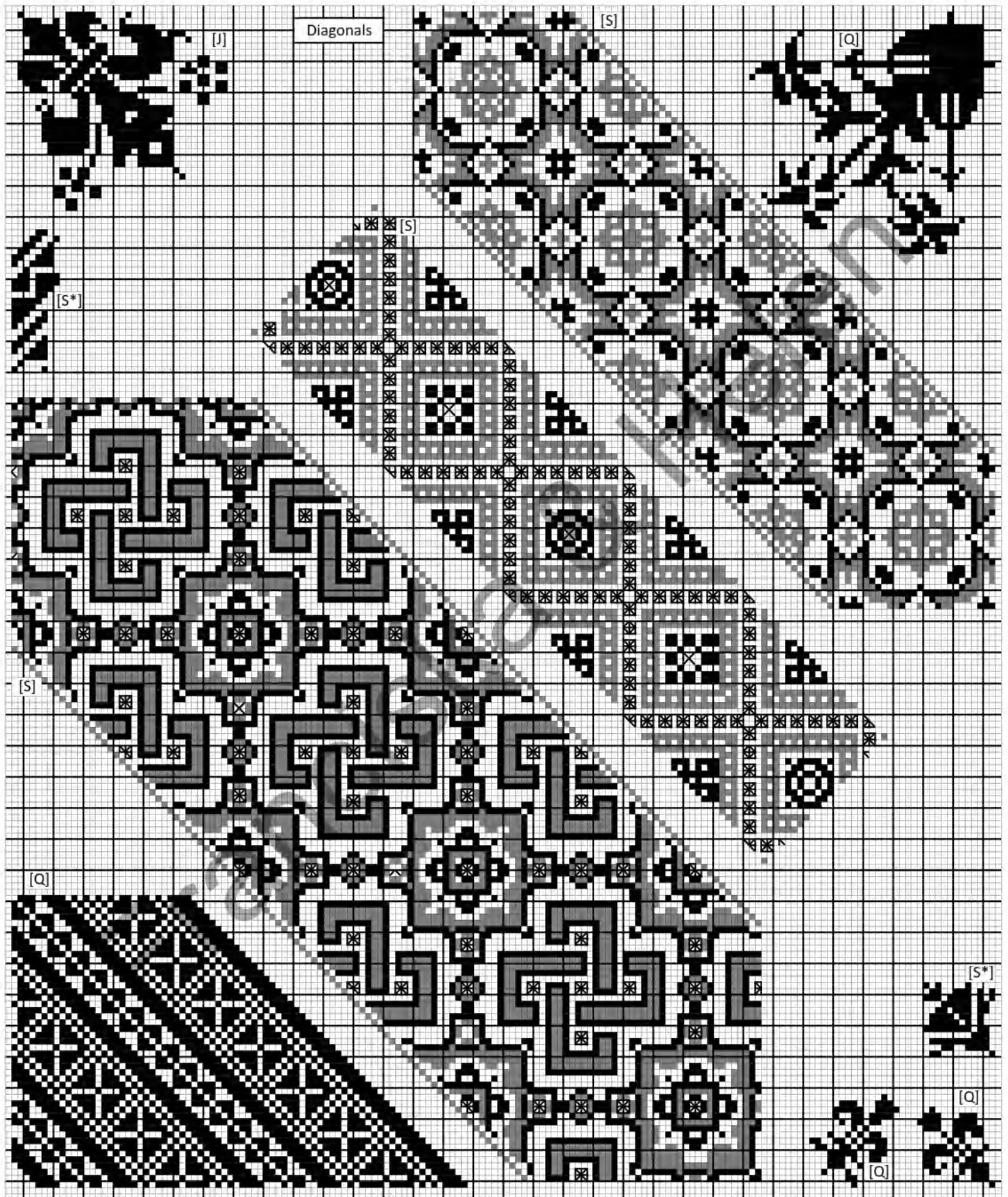
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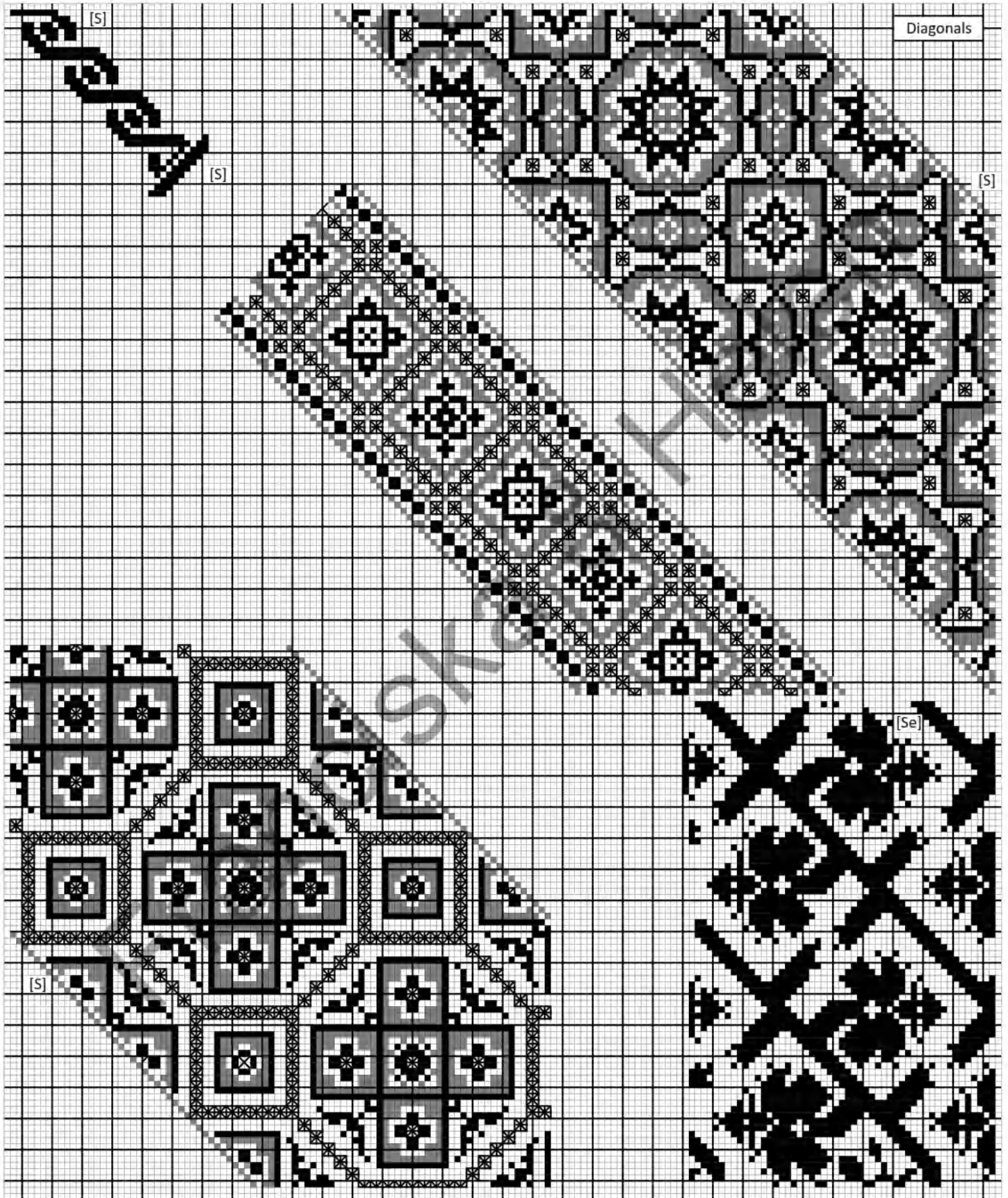
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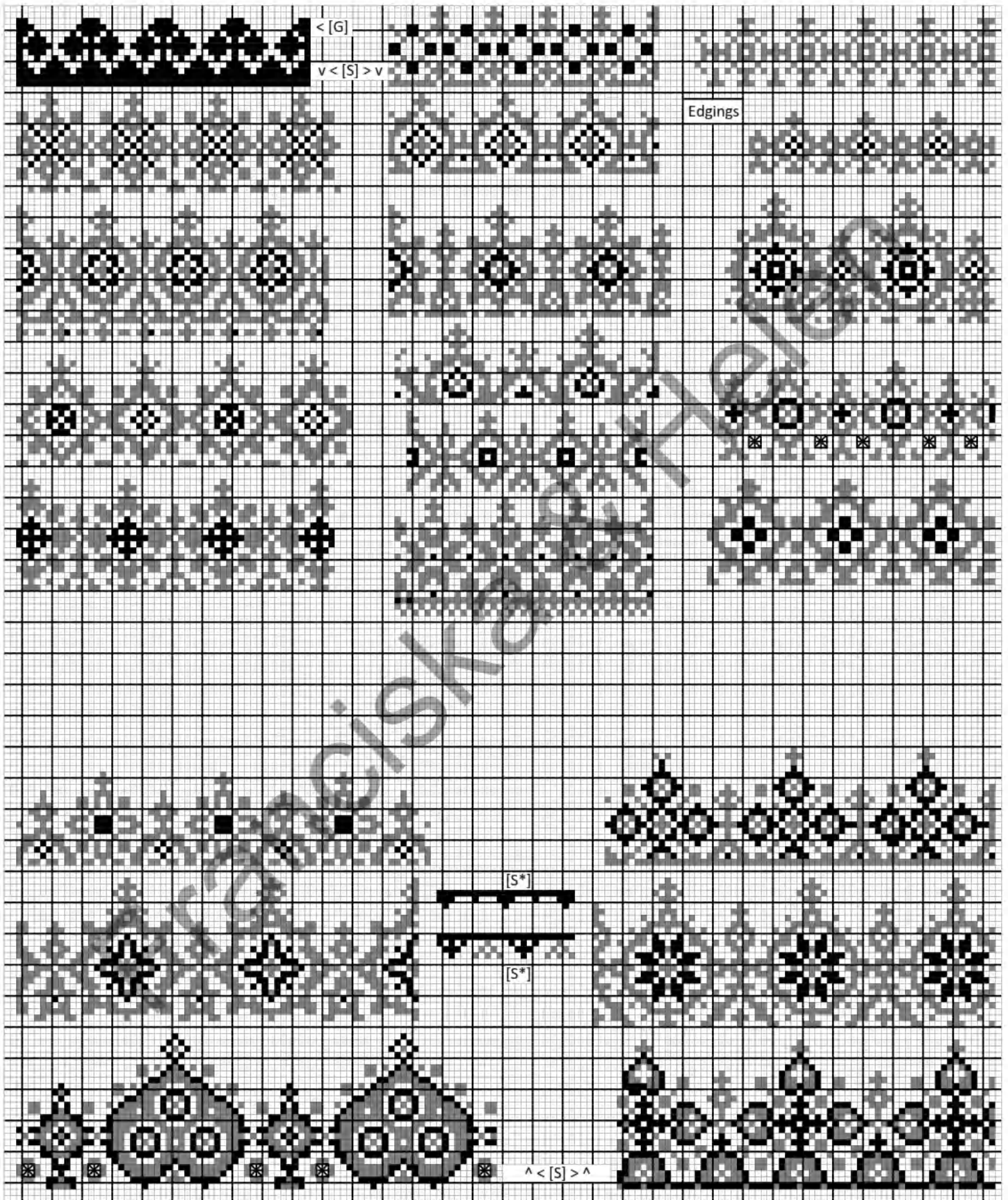
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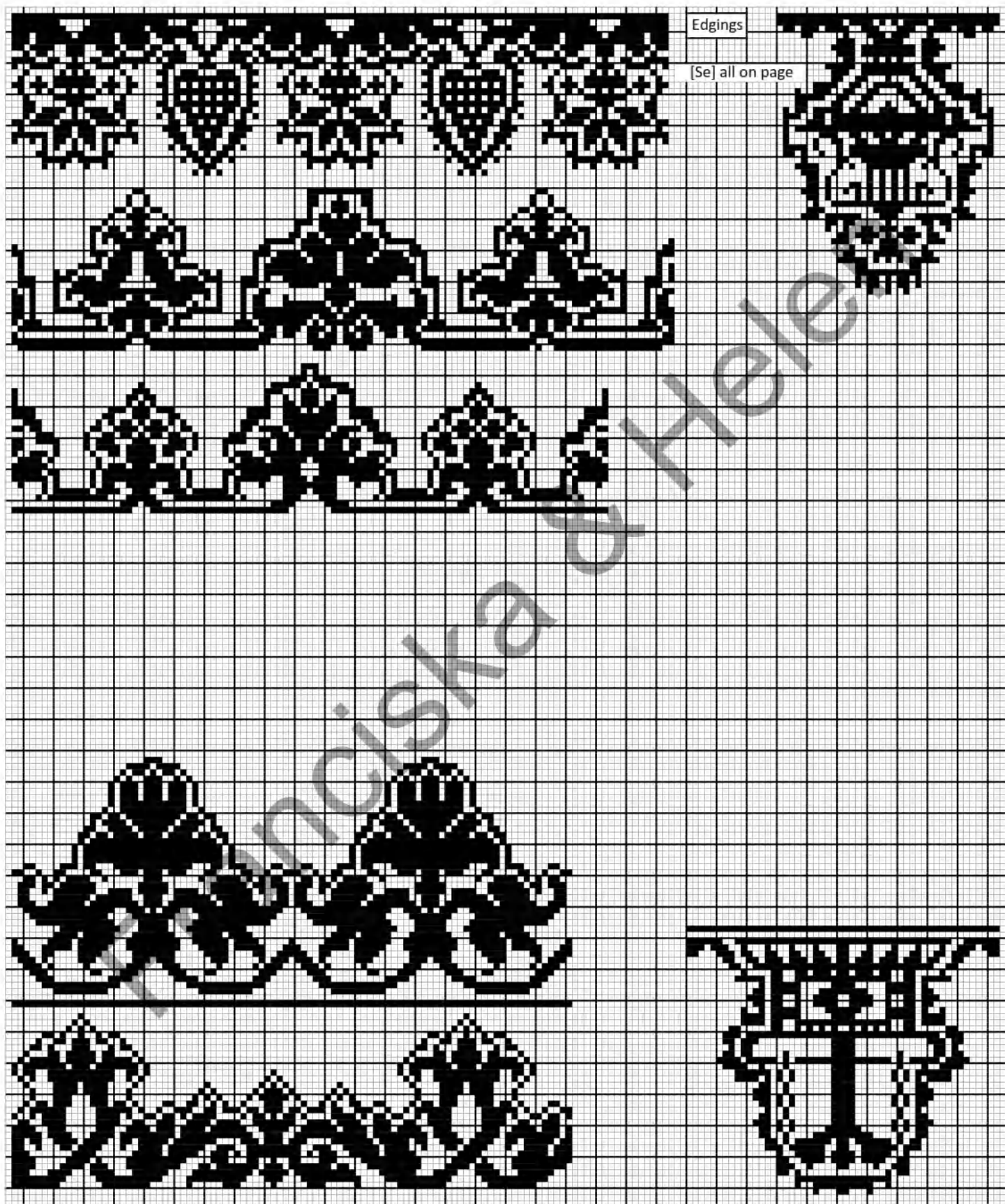
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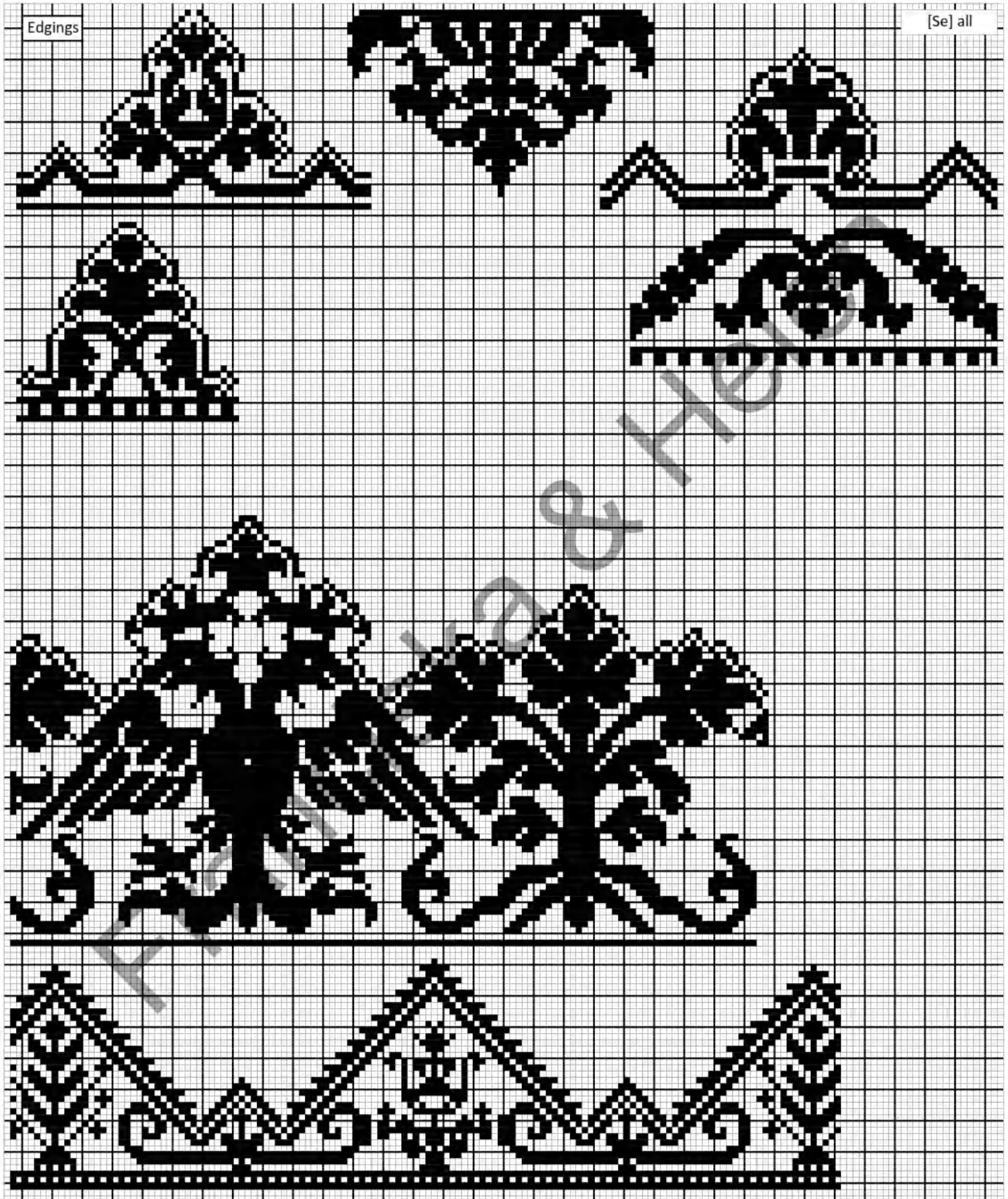
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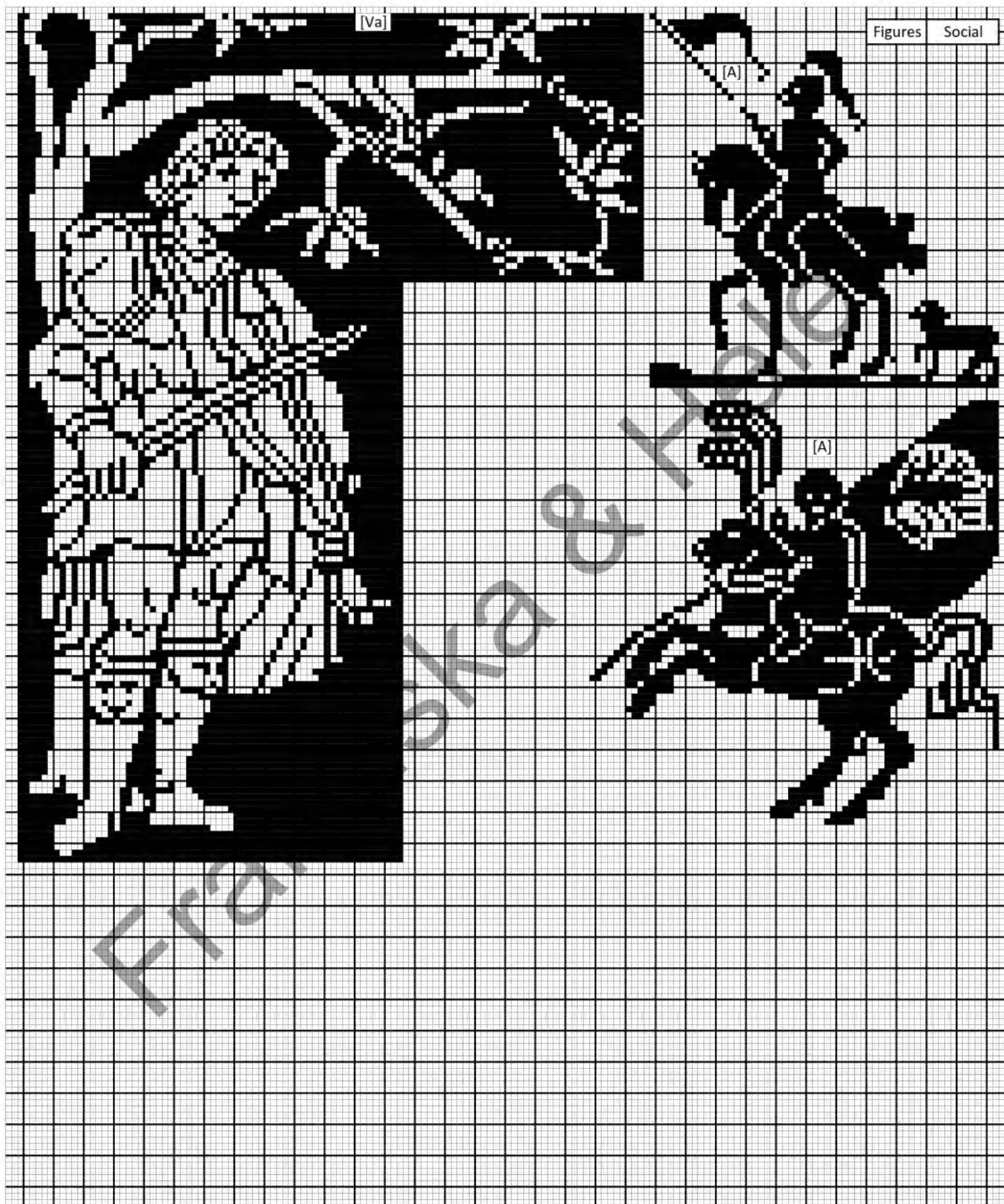
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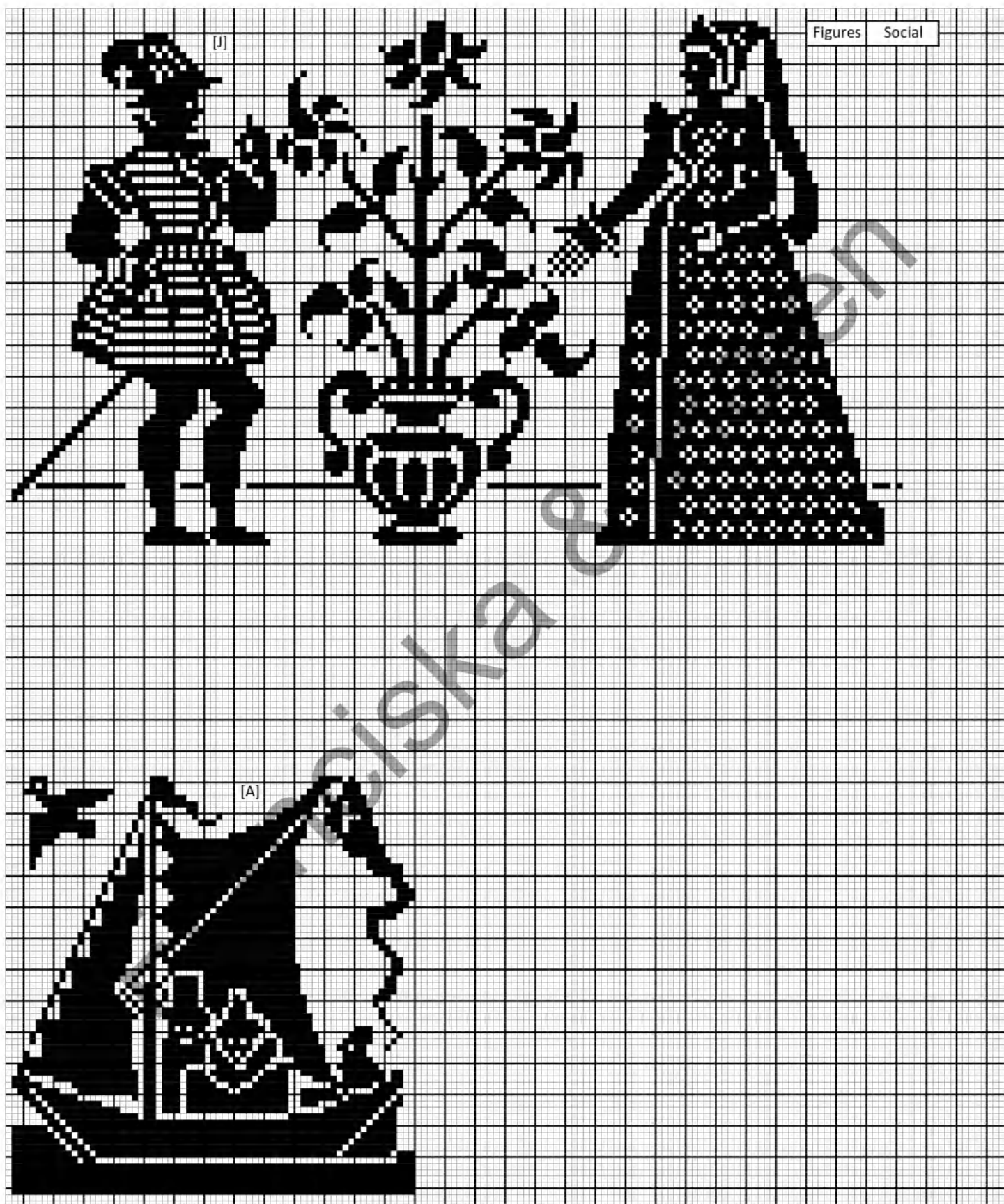
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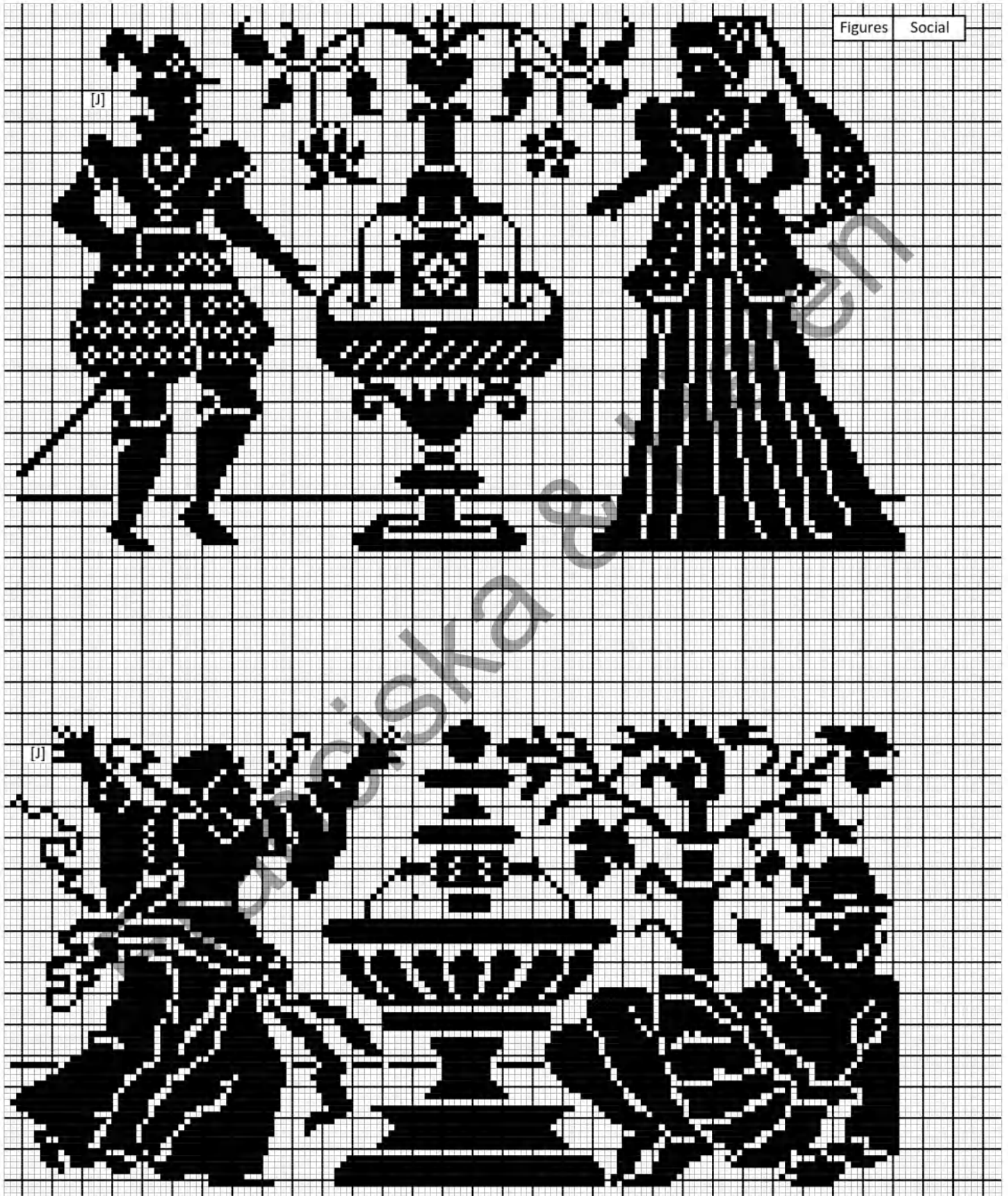
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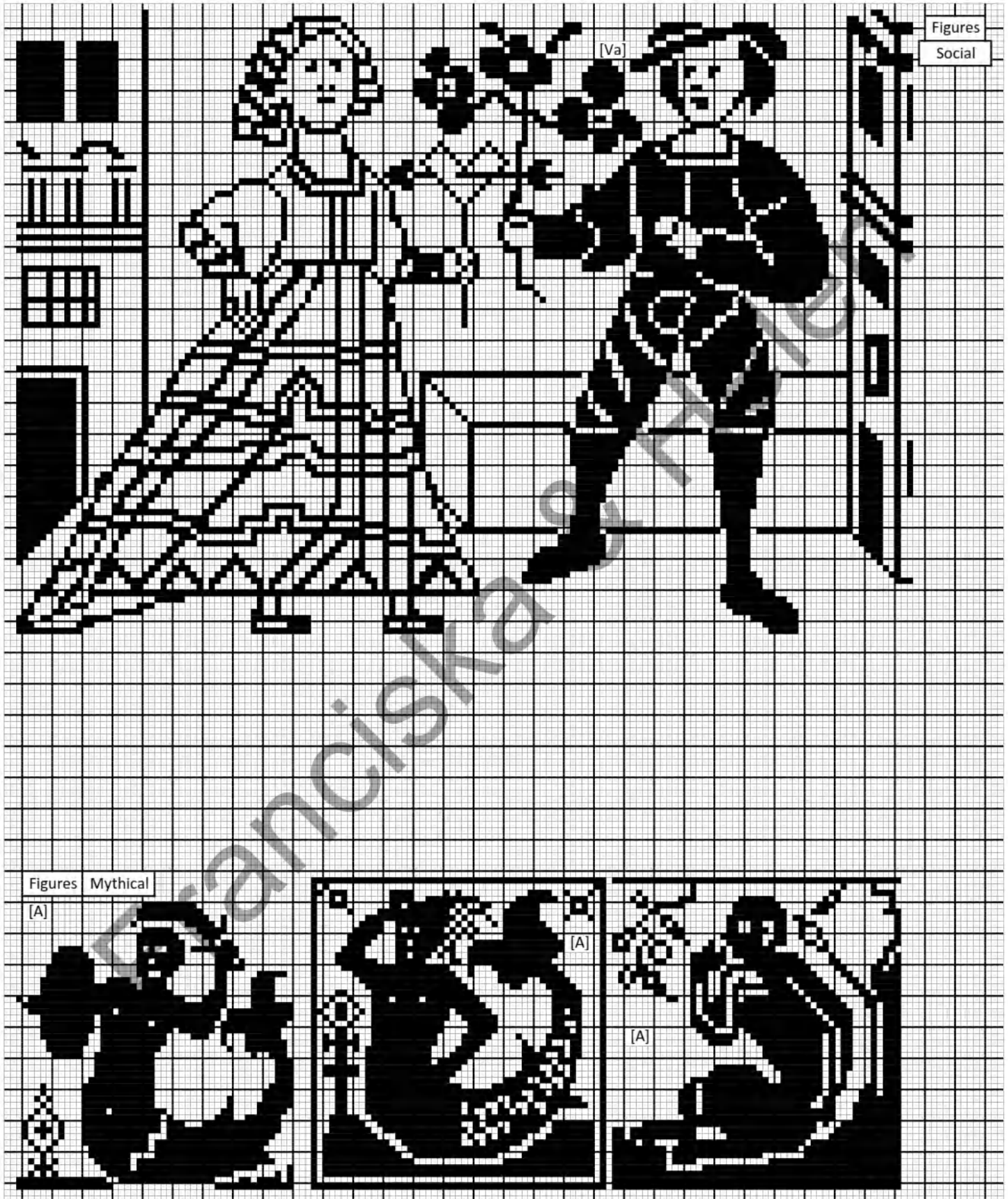
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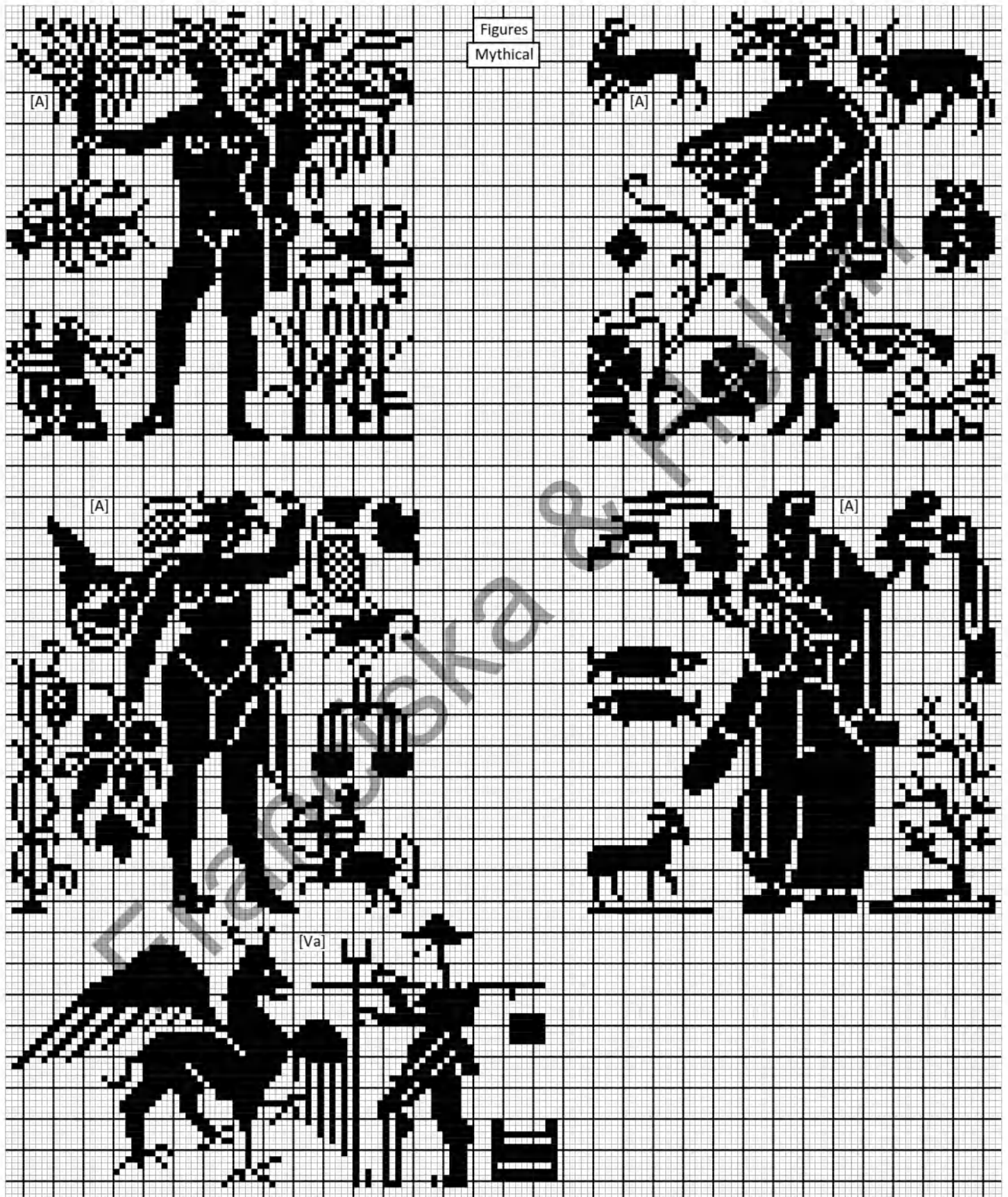
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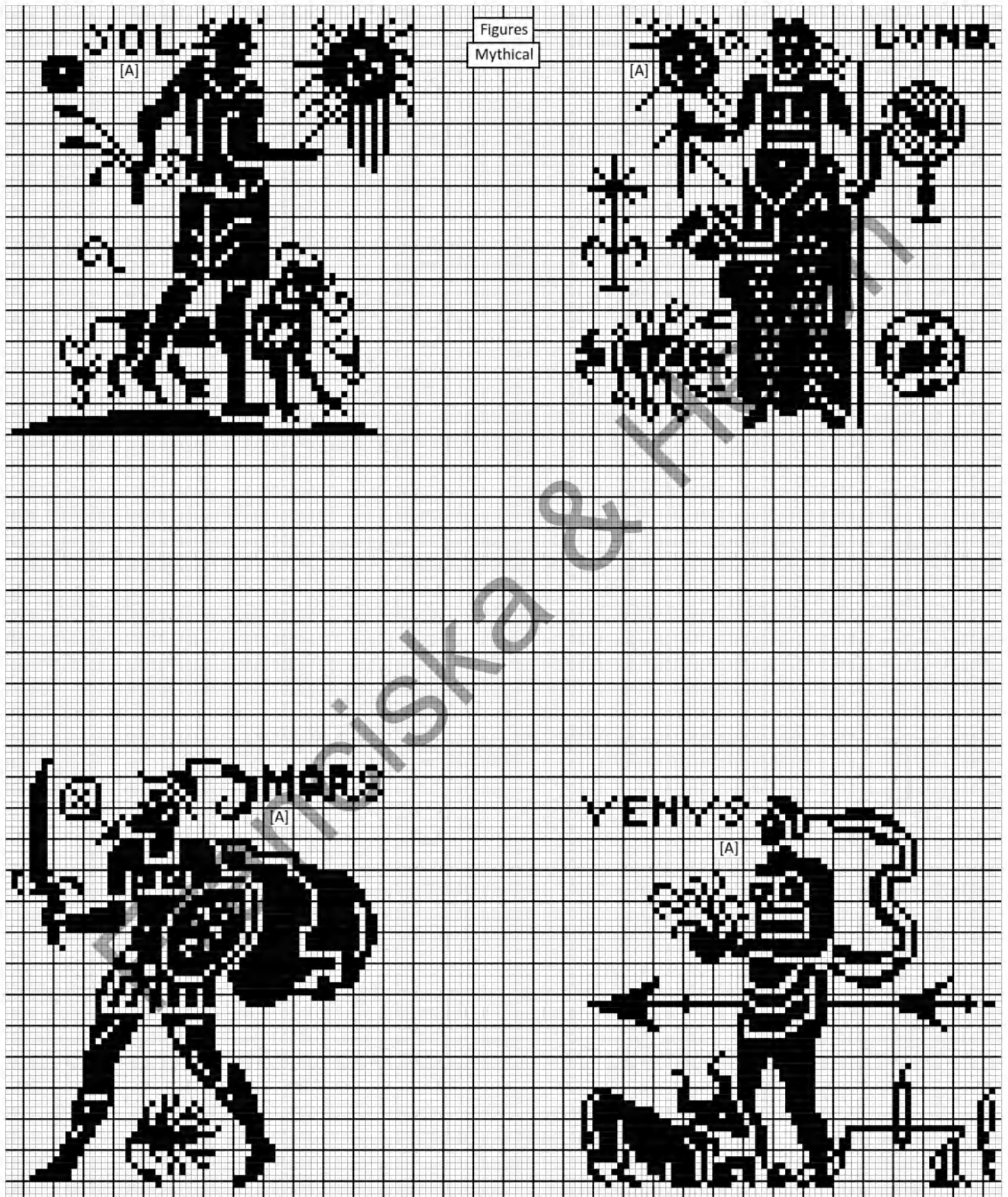
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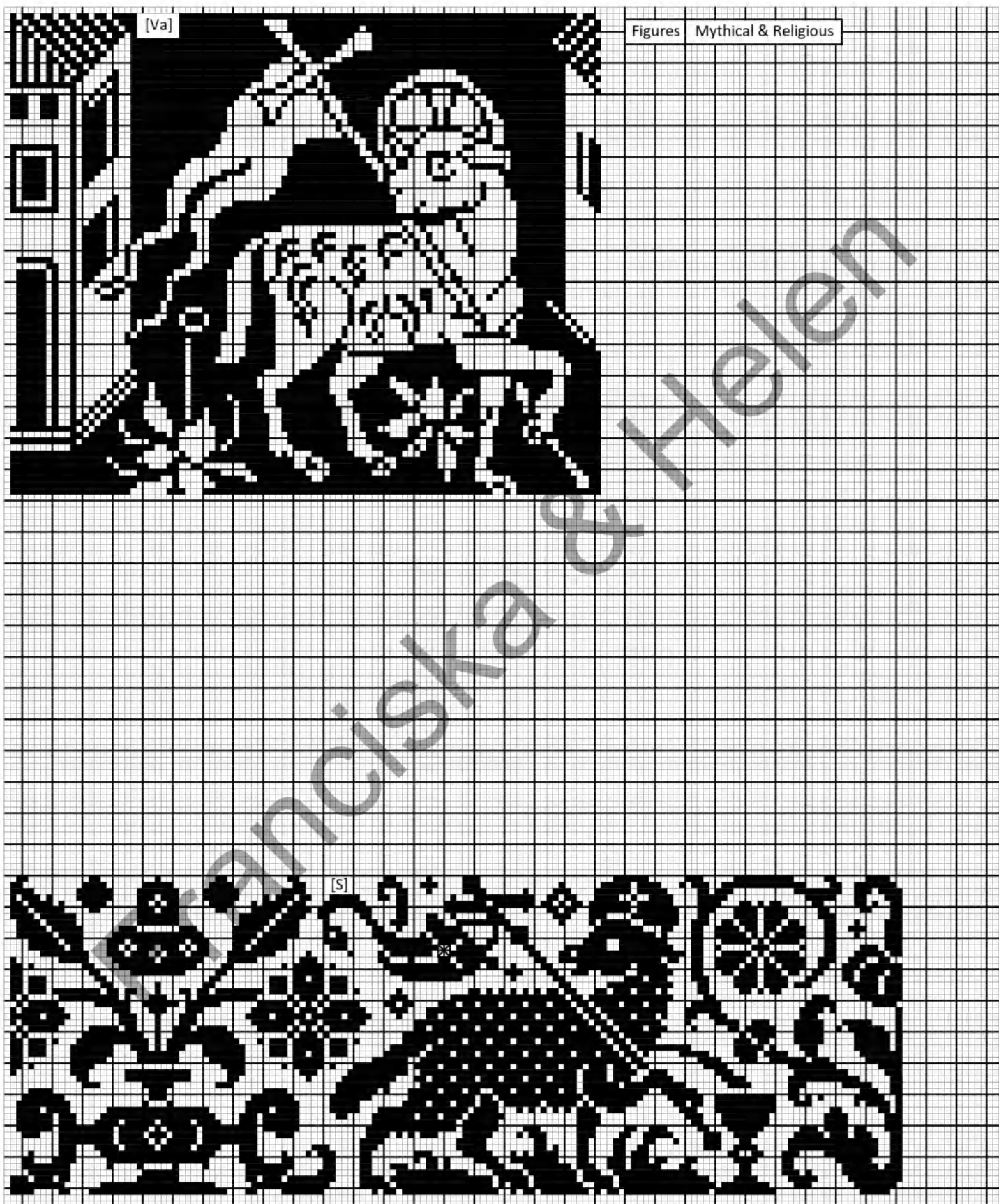
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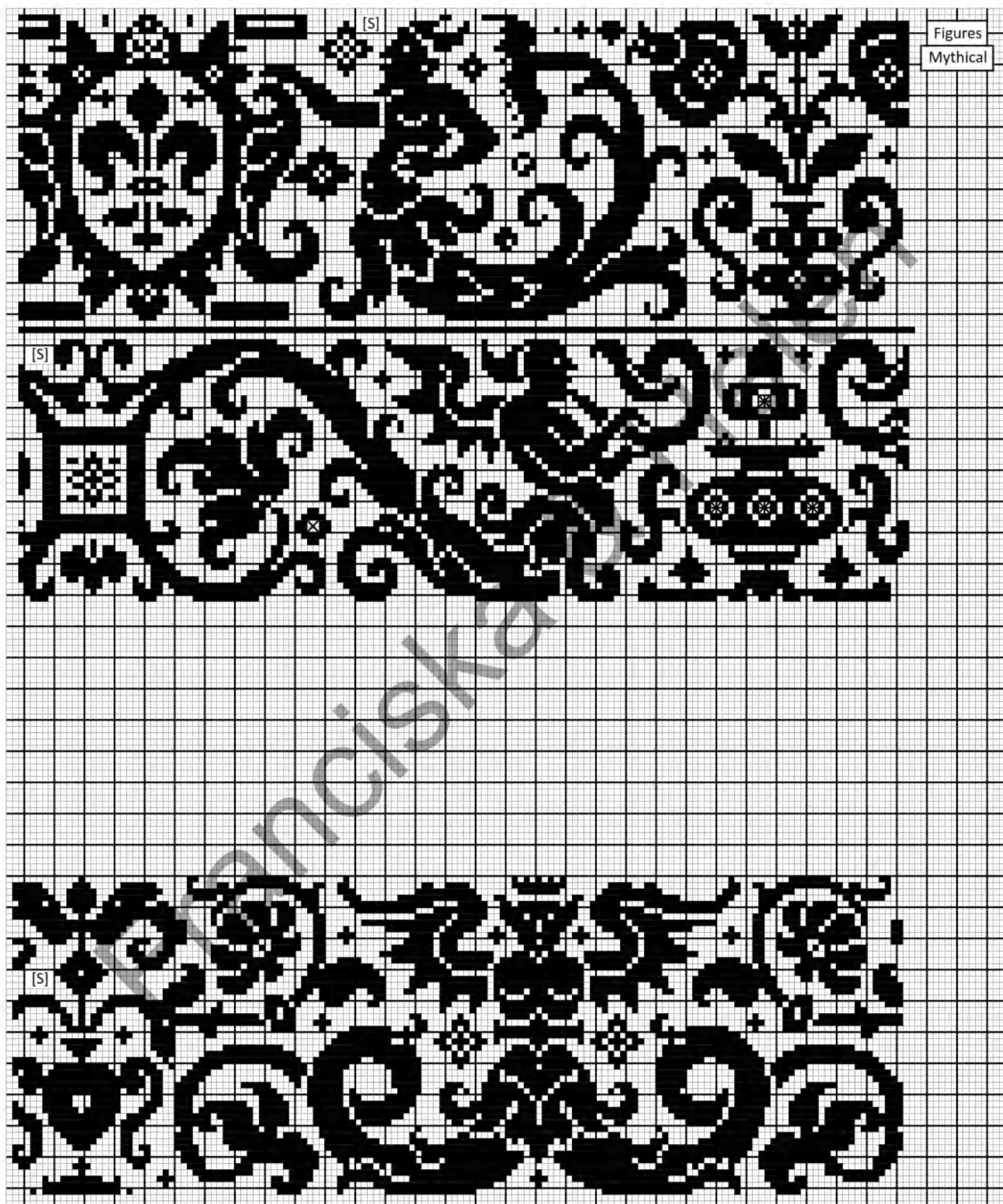


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Figures Mythical & Religious

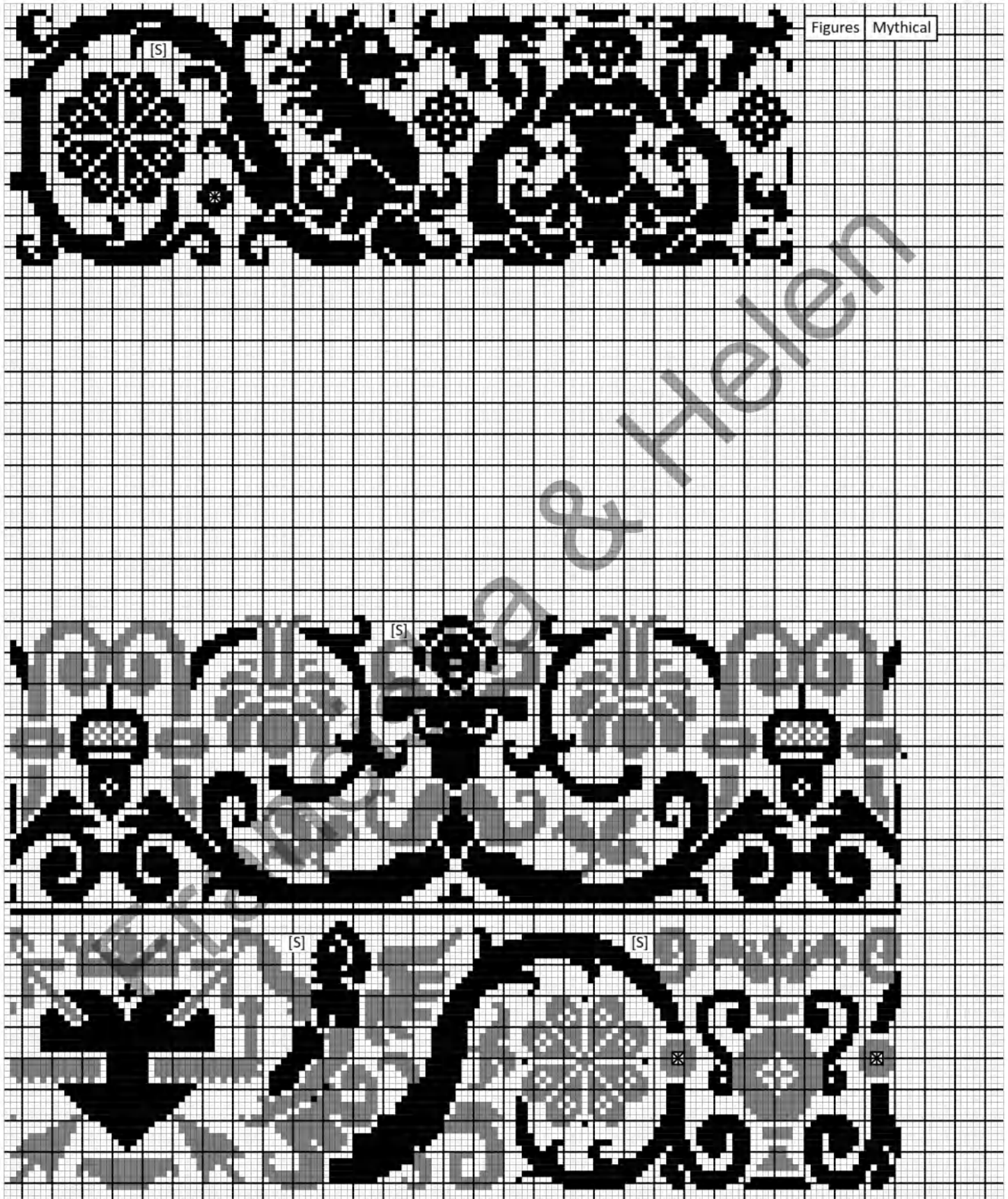
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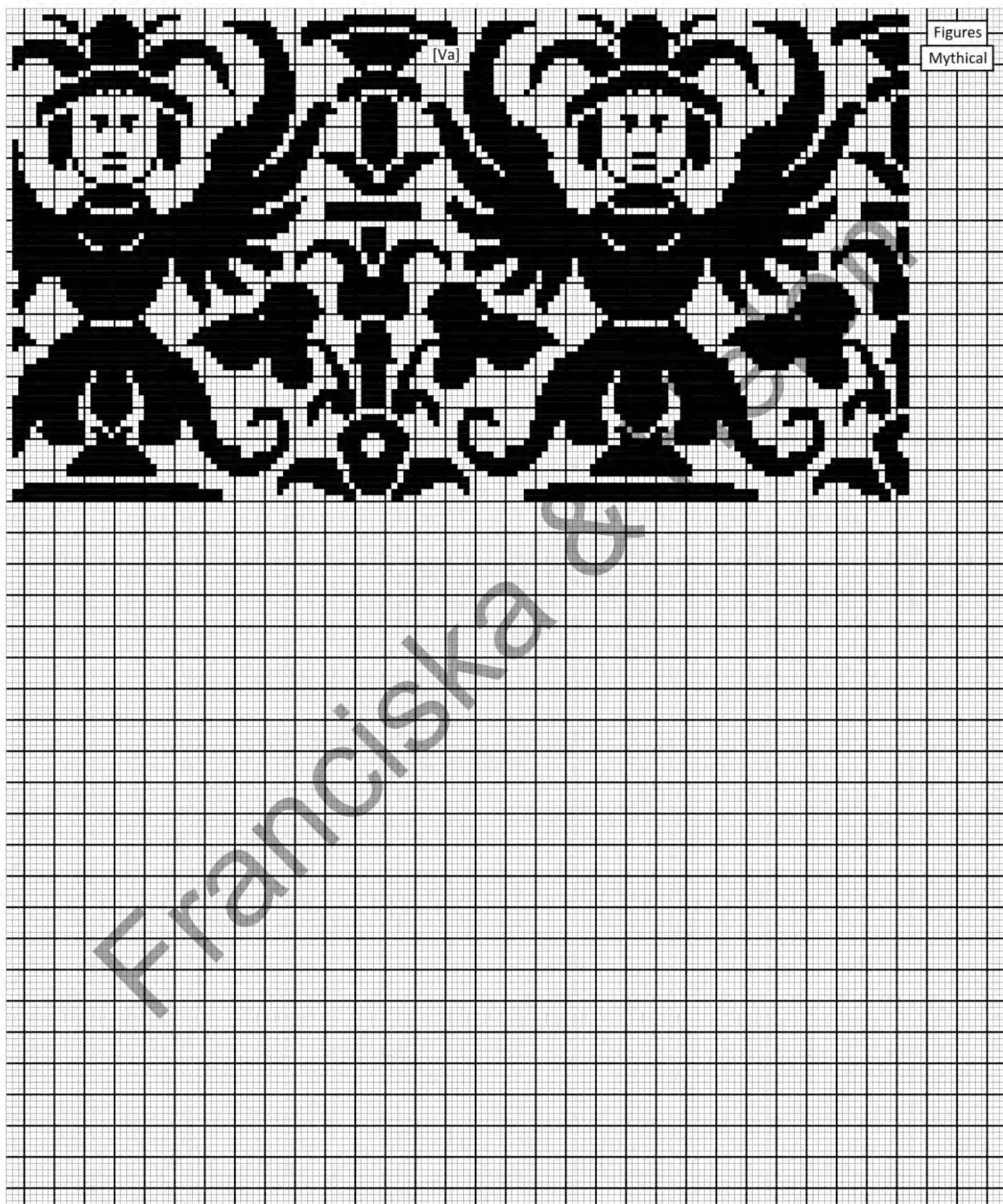
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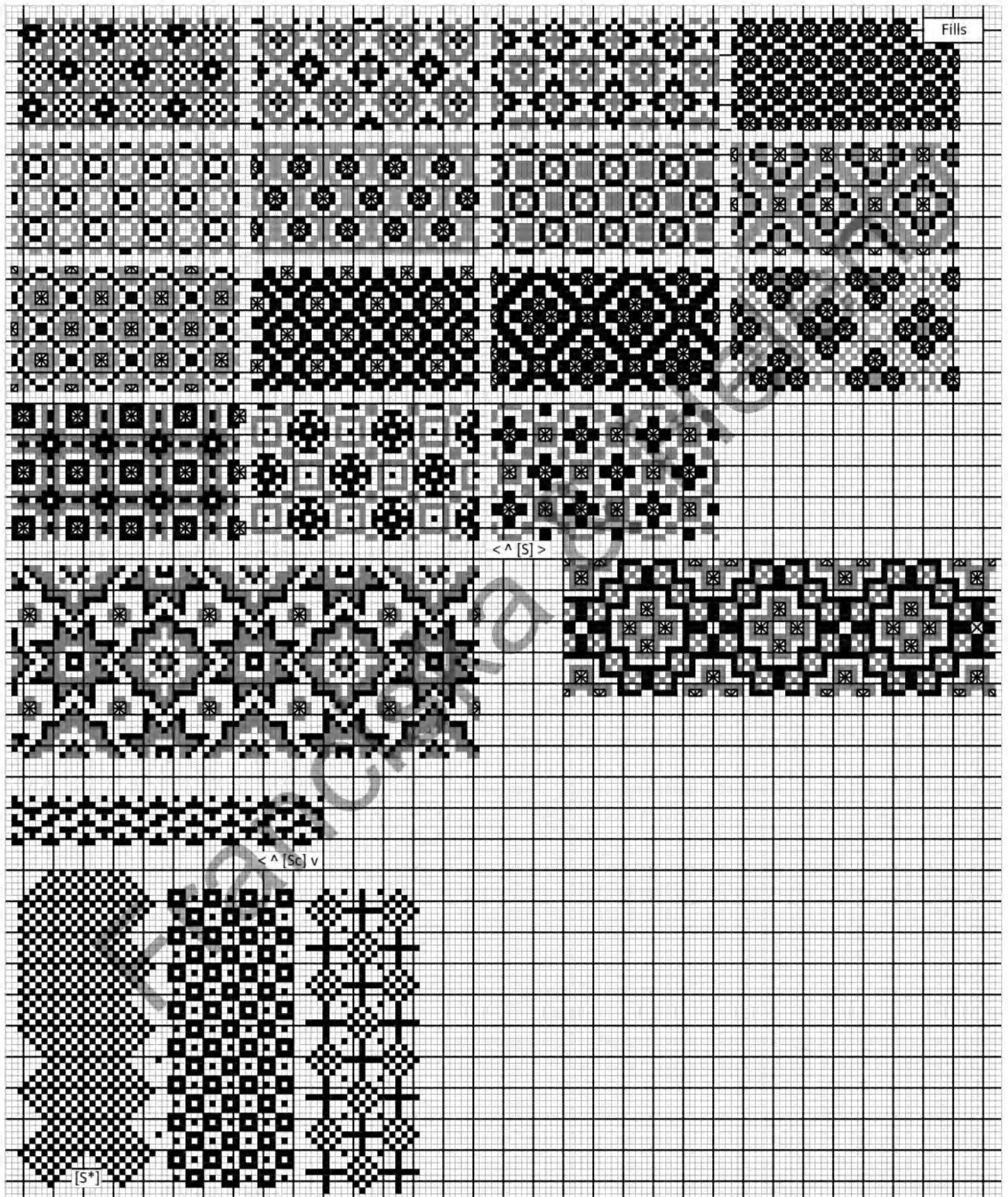
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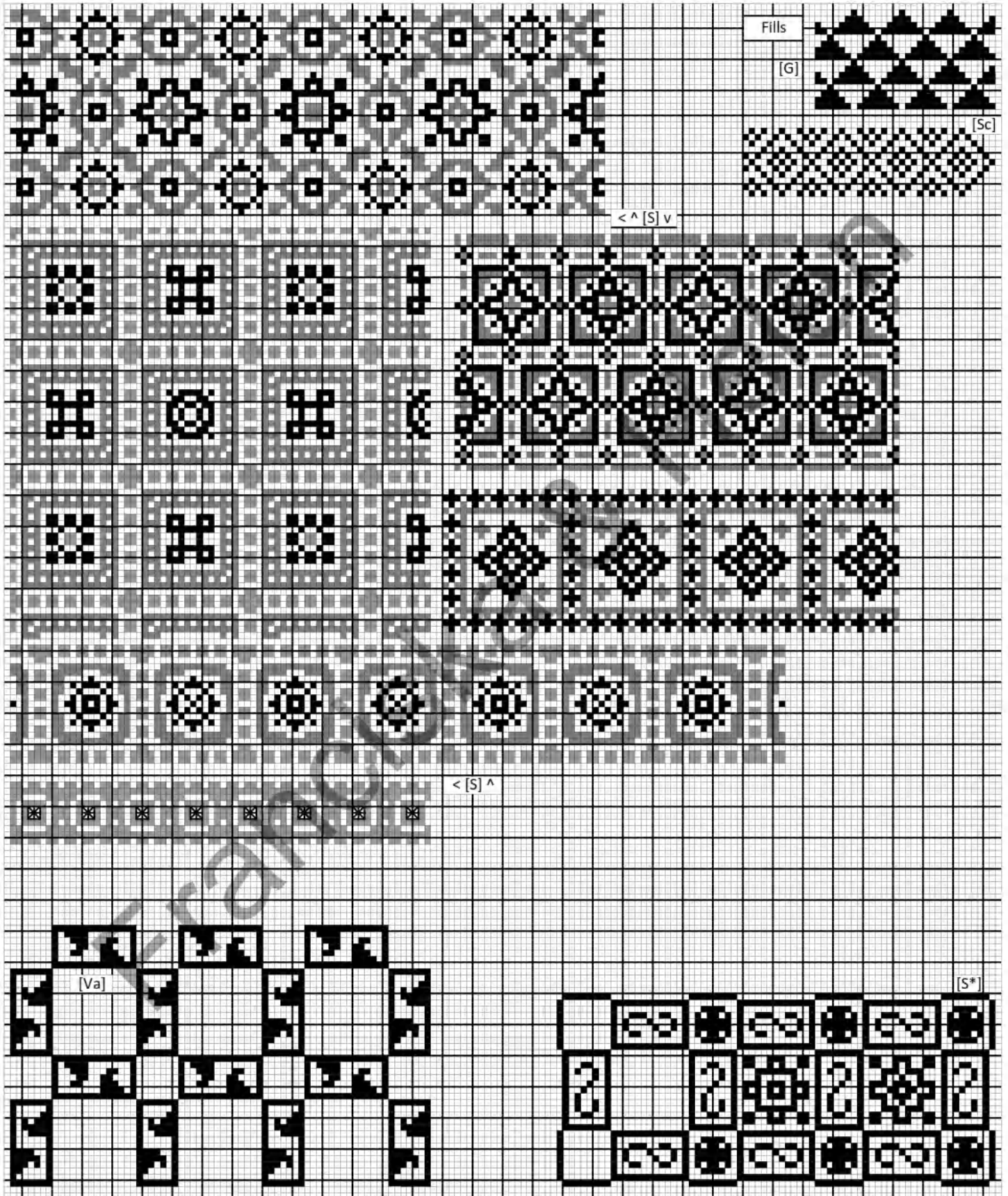
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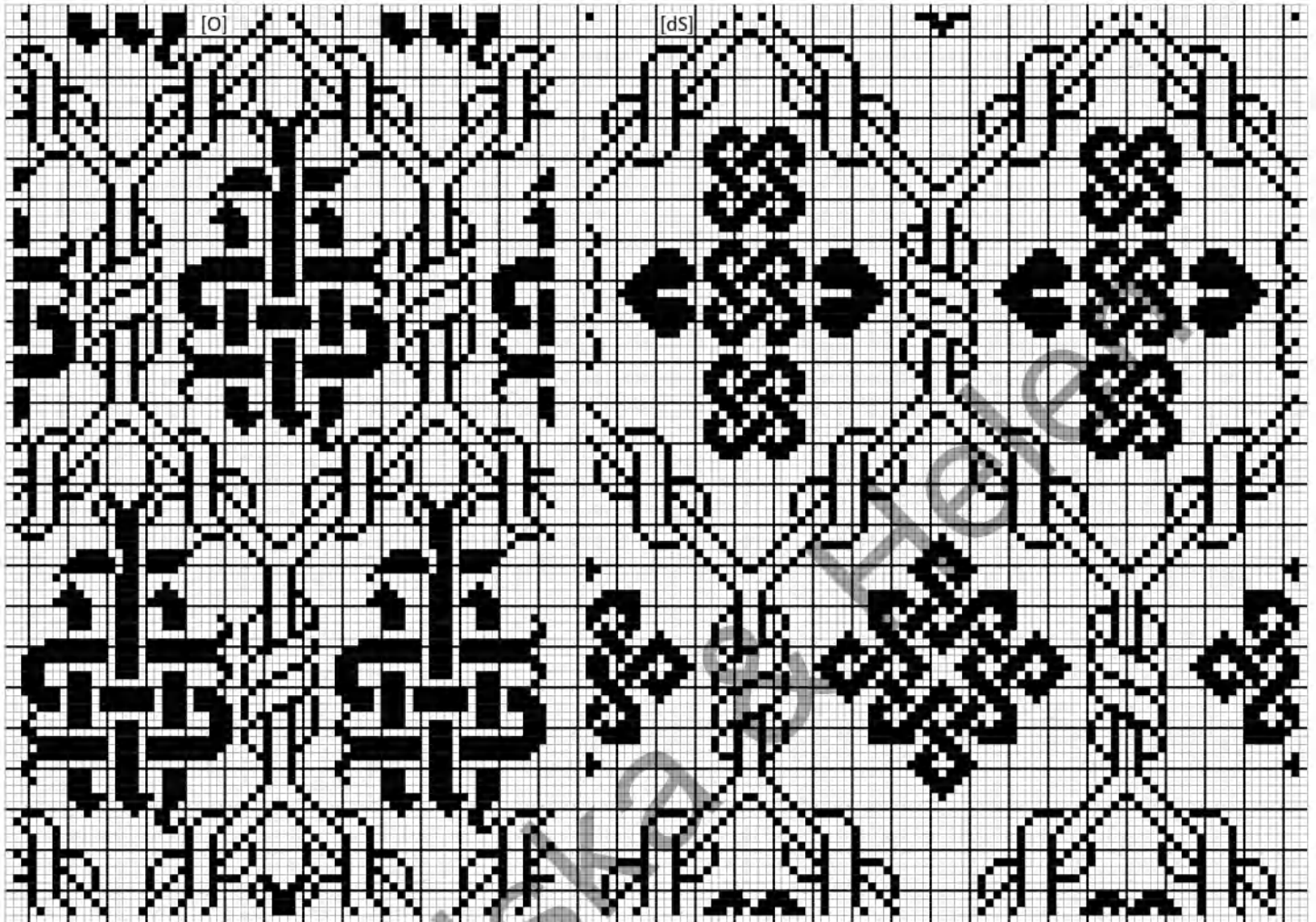


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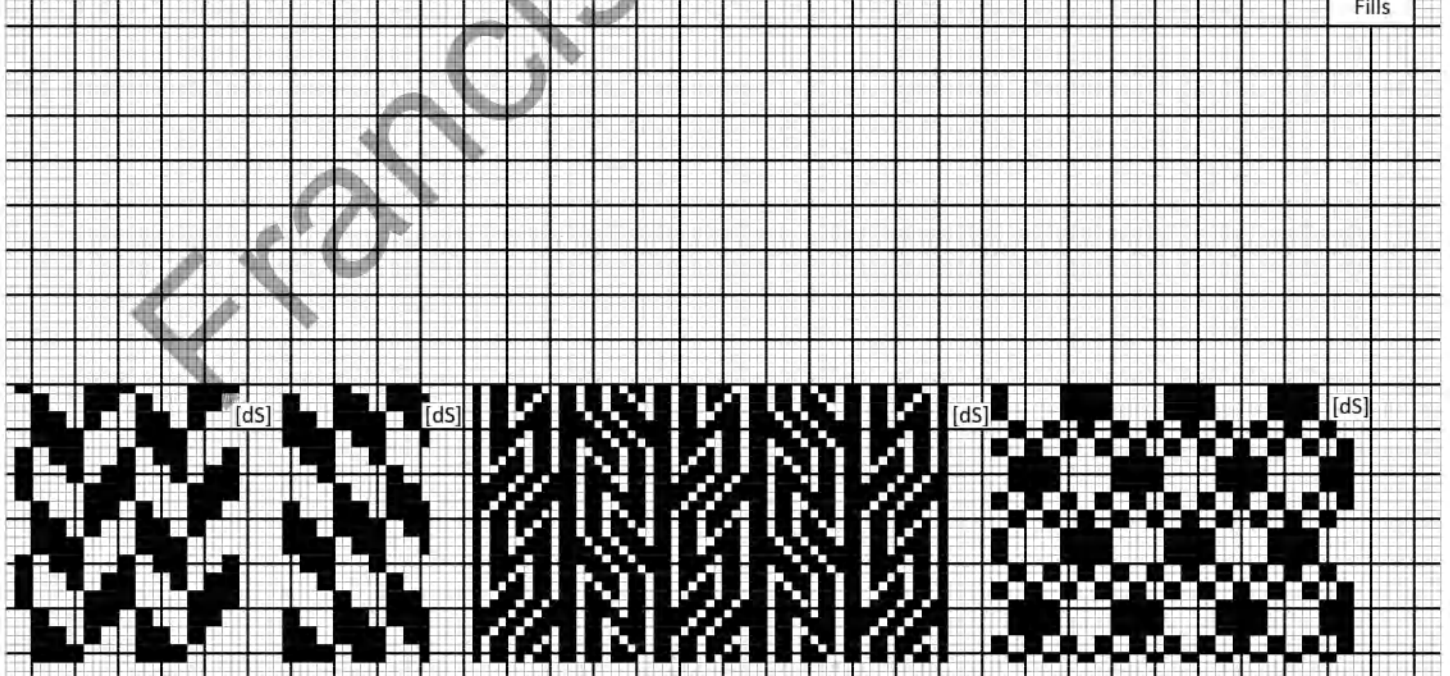
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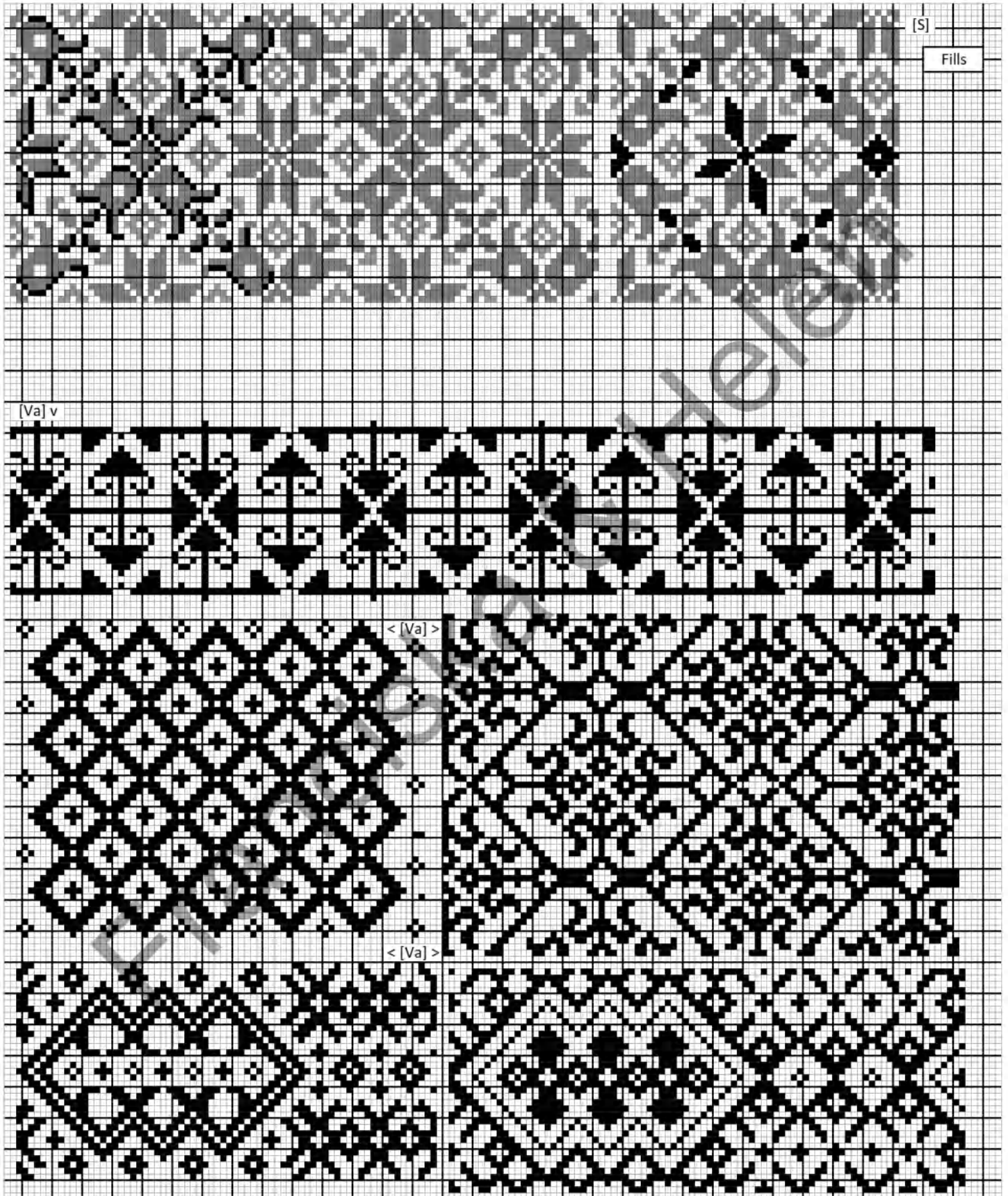


See also: Volume 1, Plate 29 of Design Elements of Renaissance Embroidery

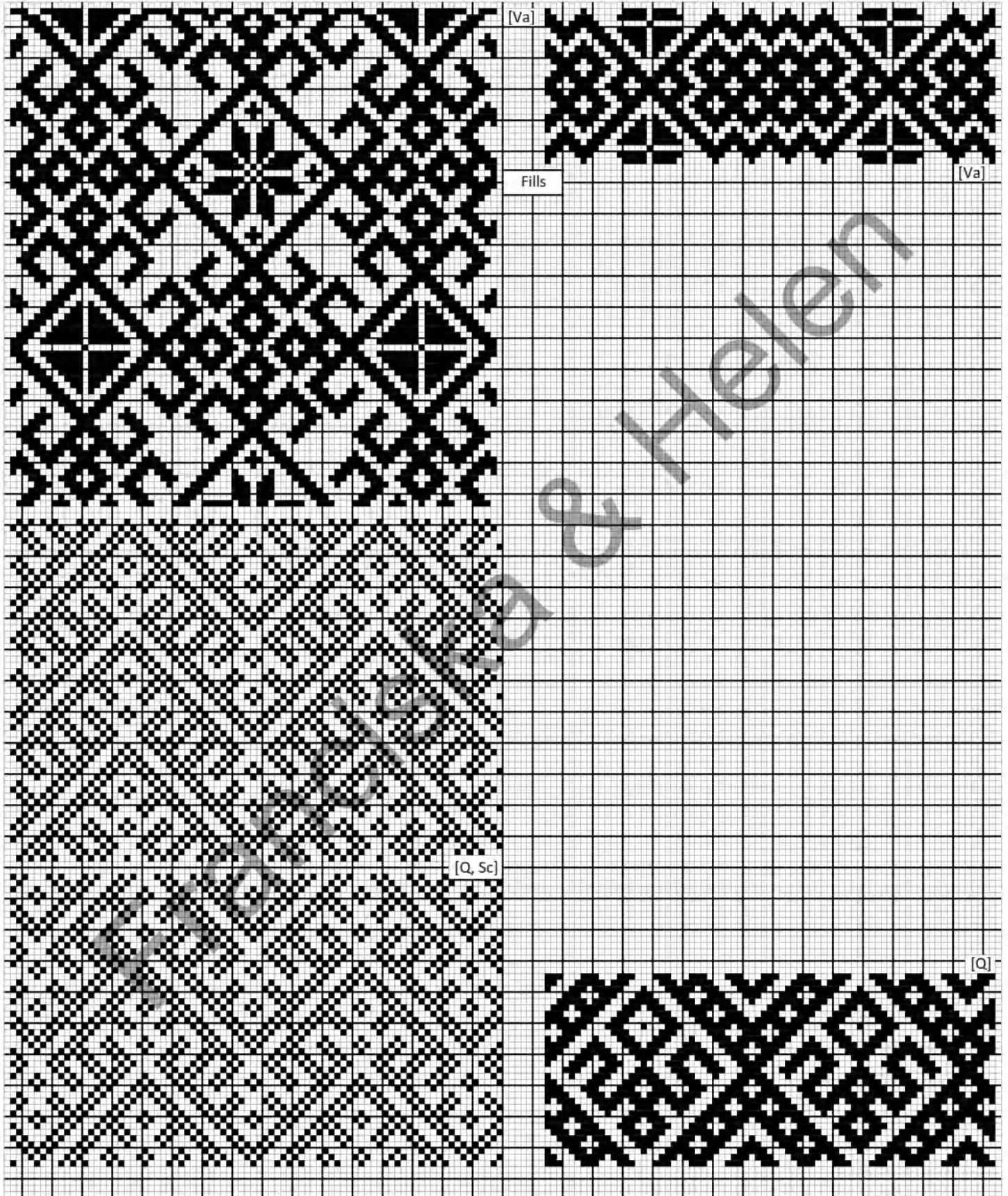
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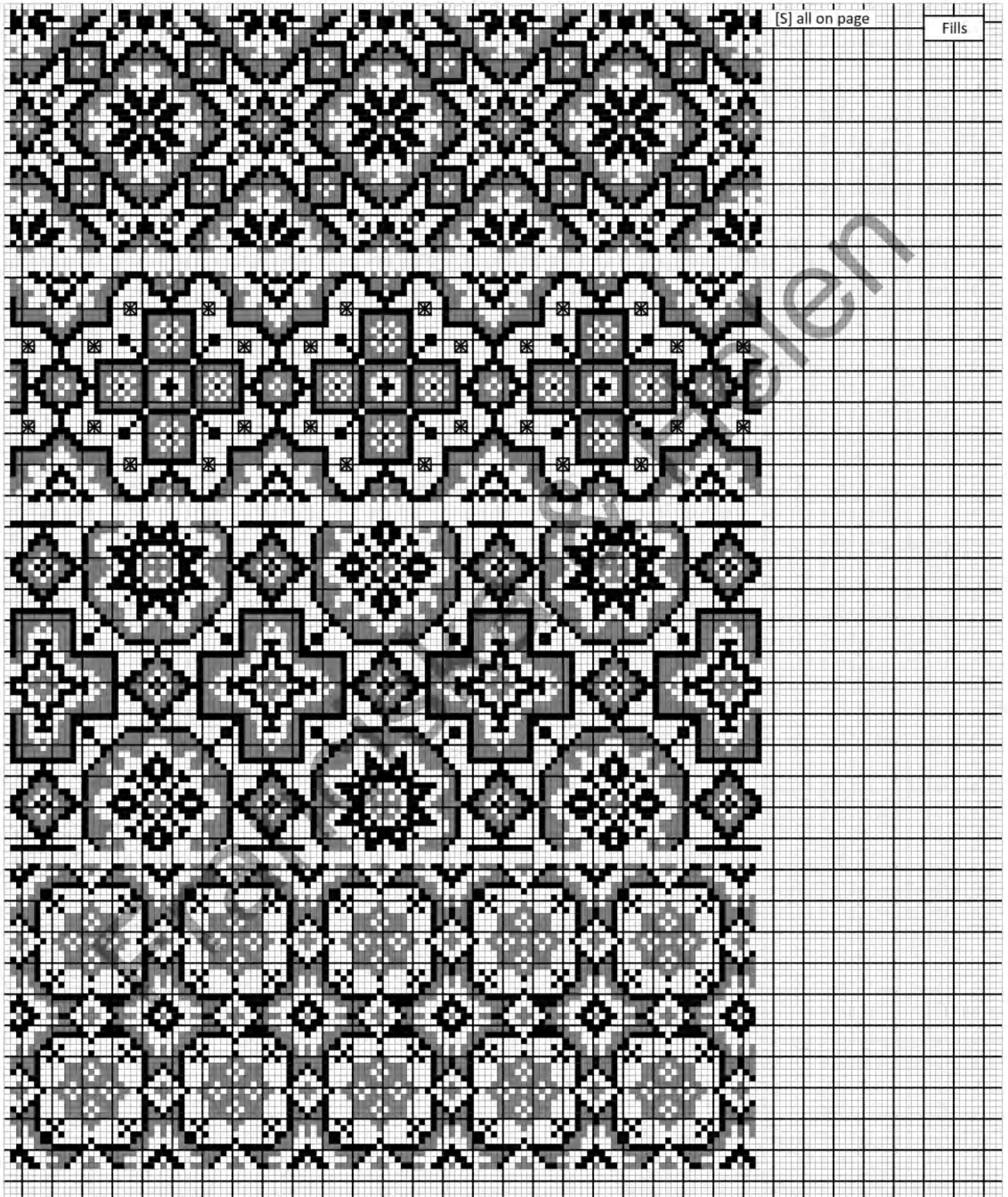
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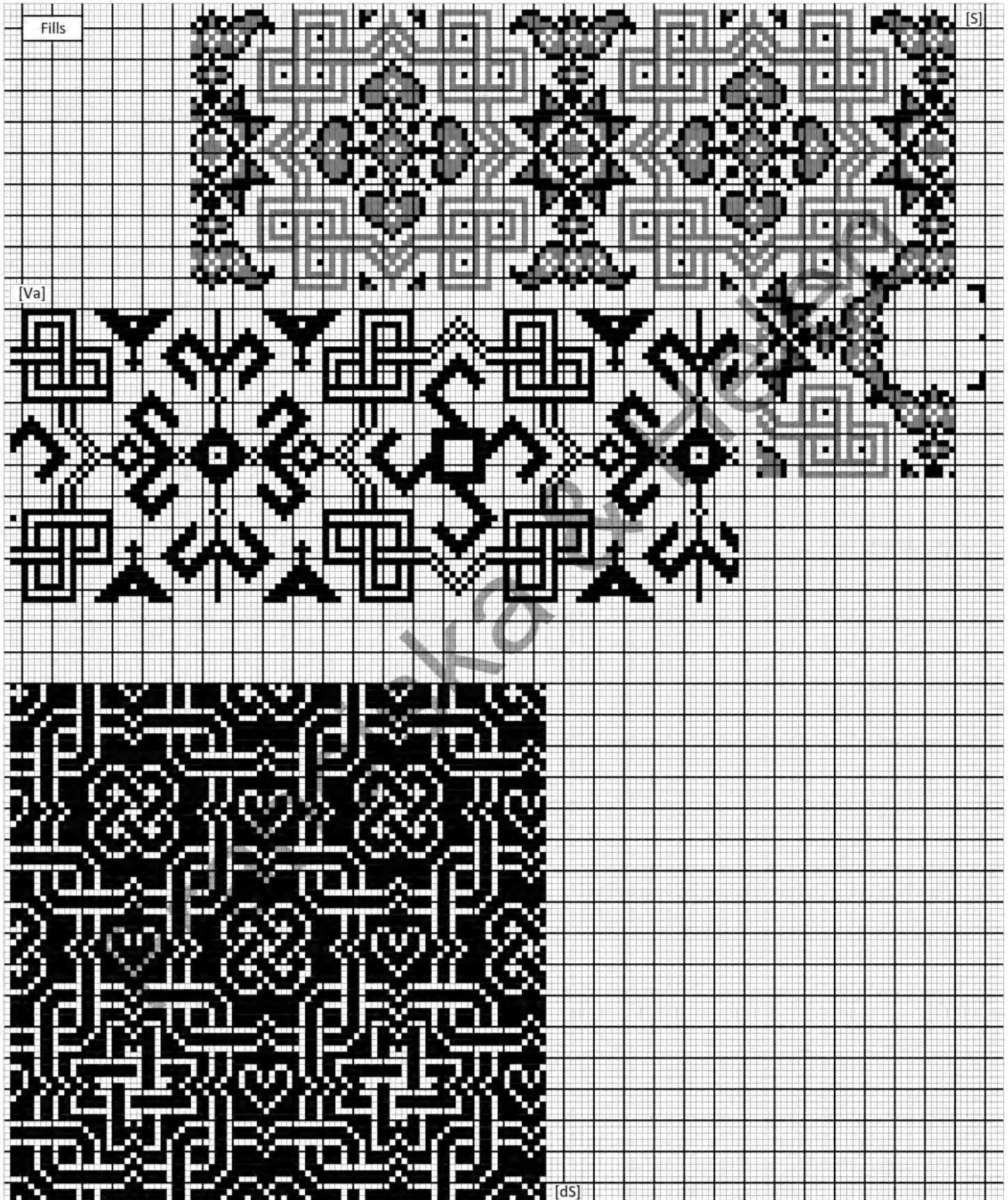
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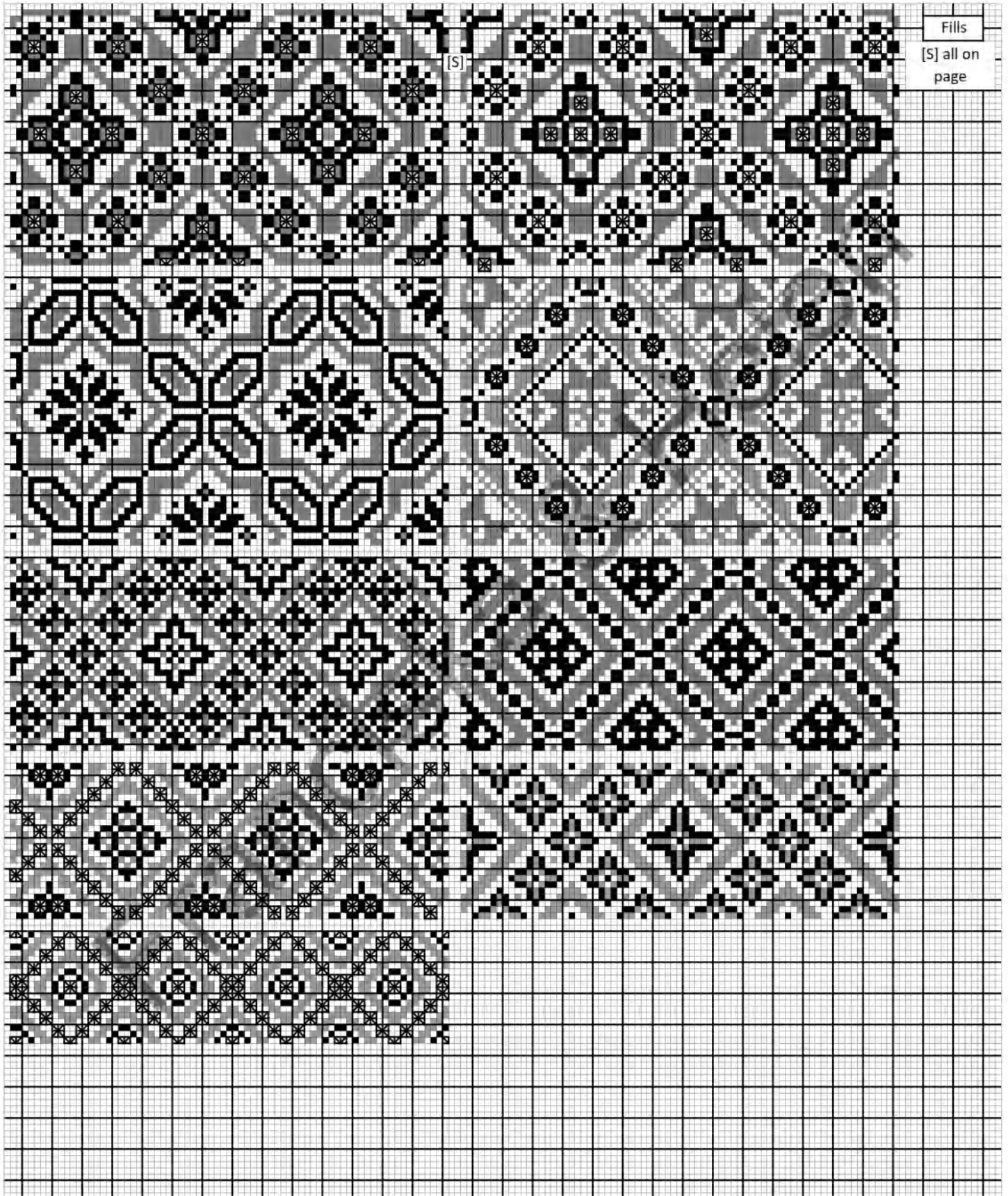
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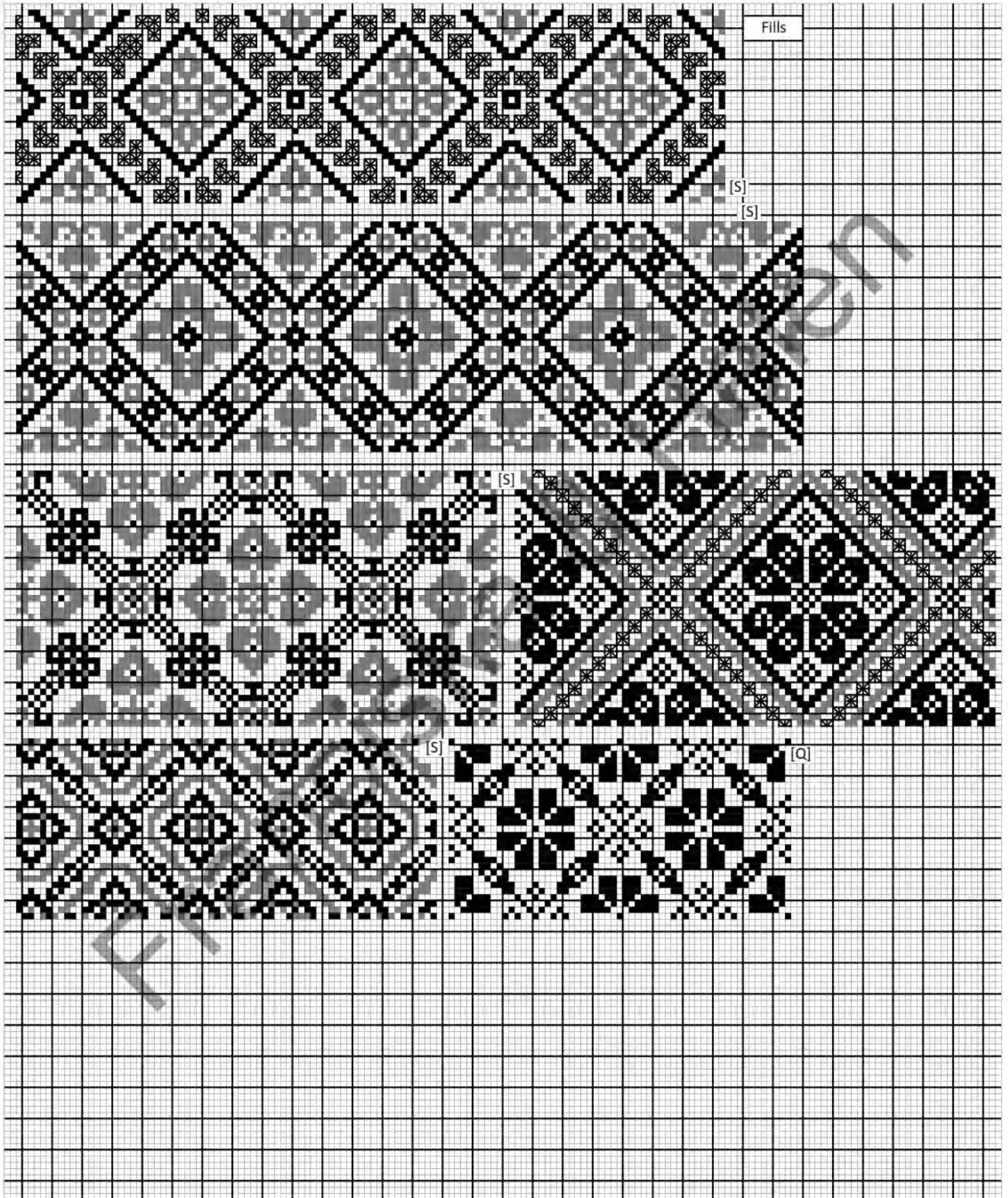
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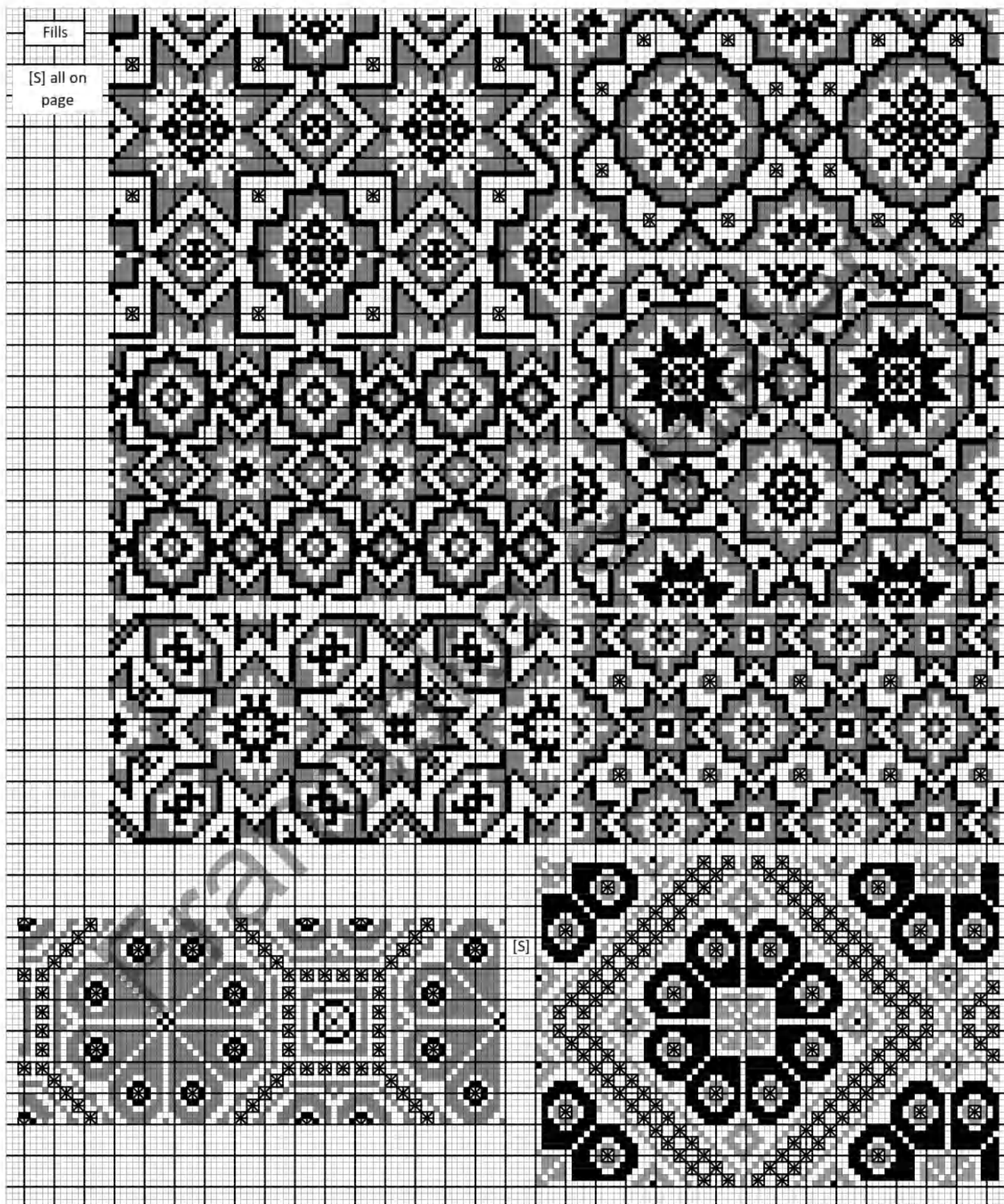
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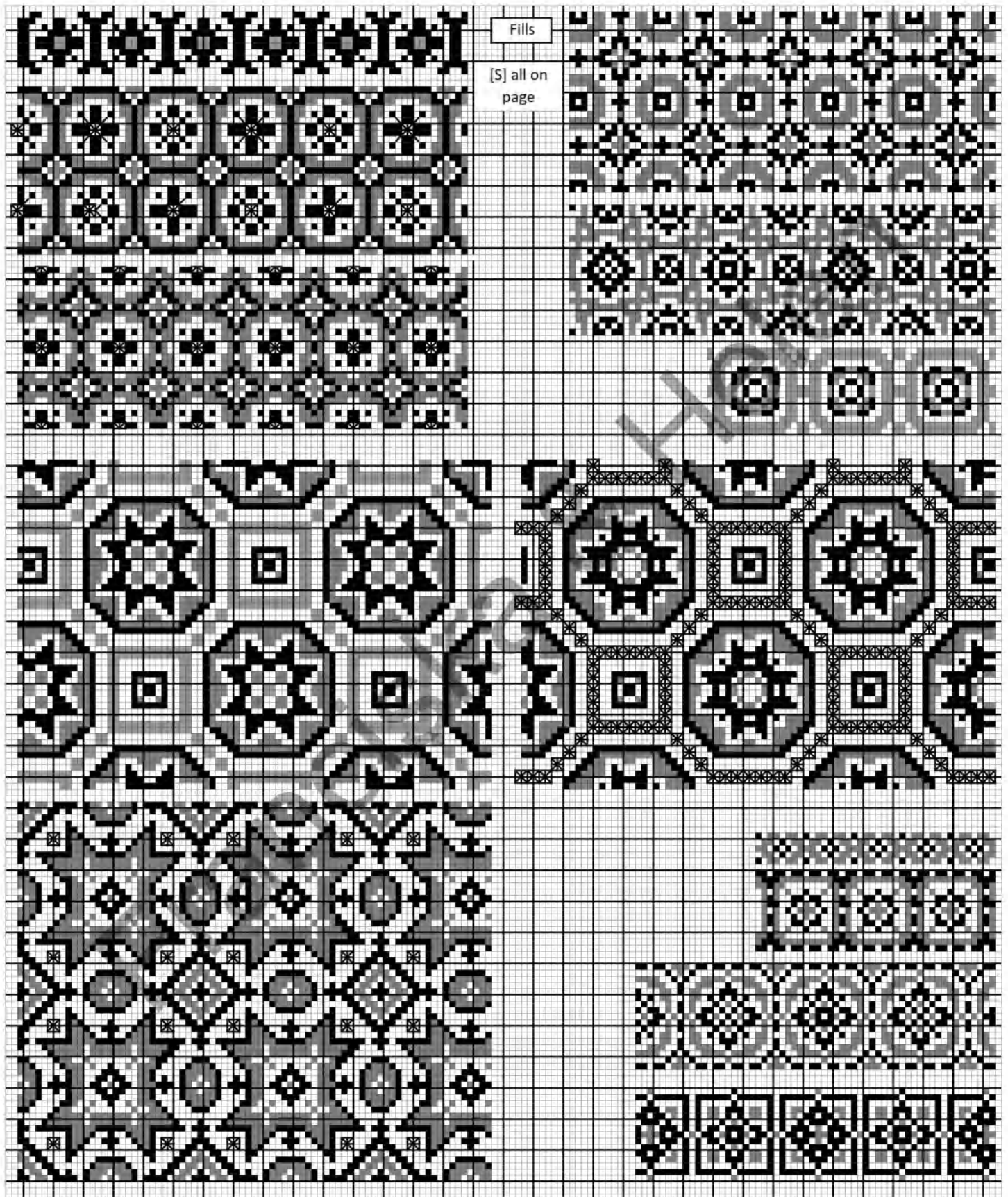
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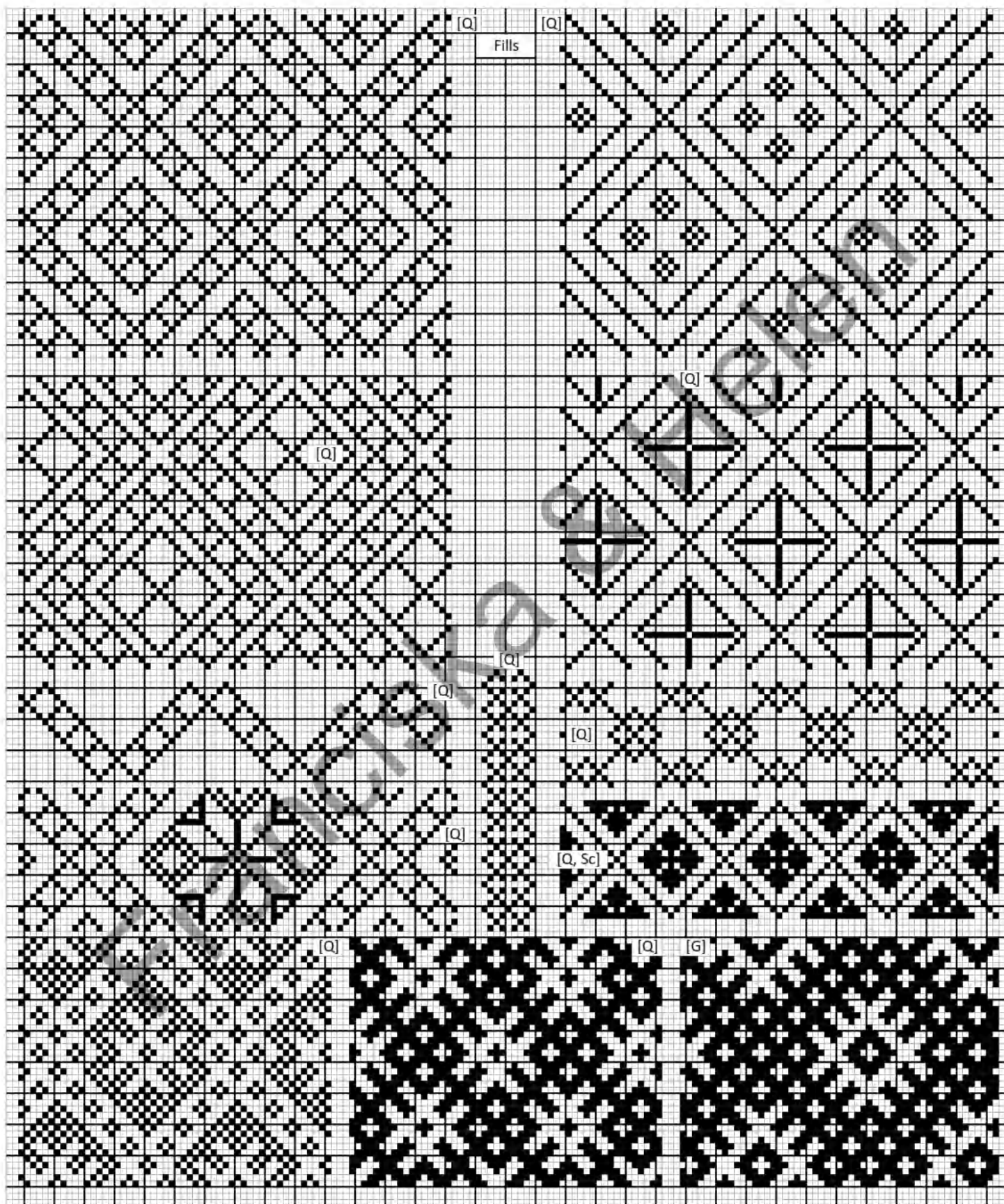


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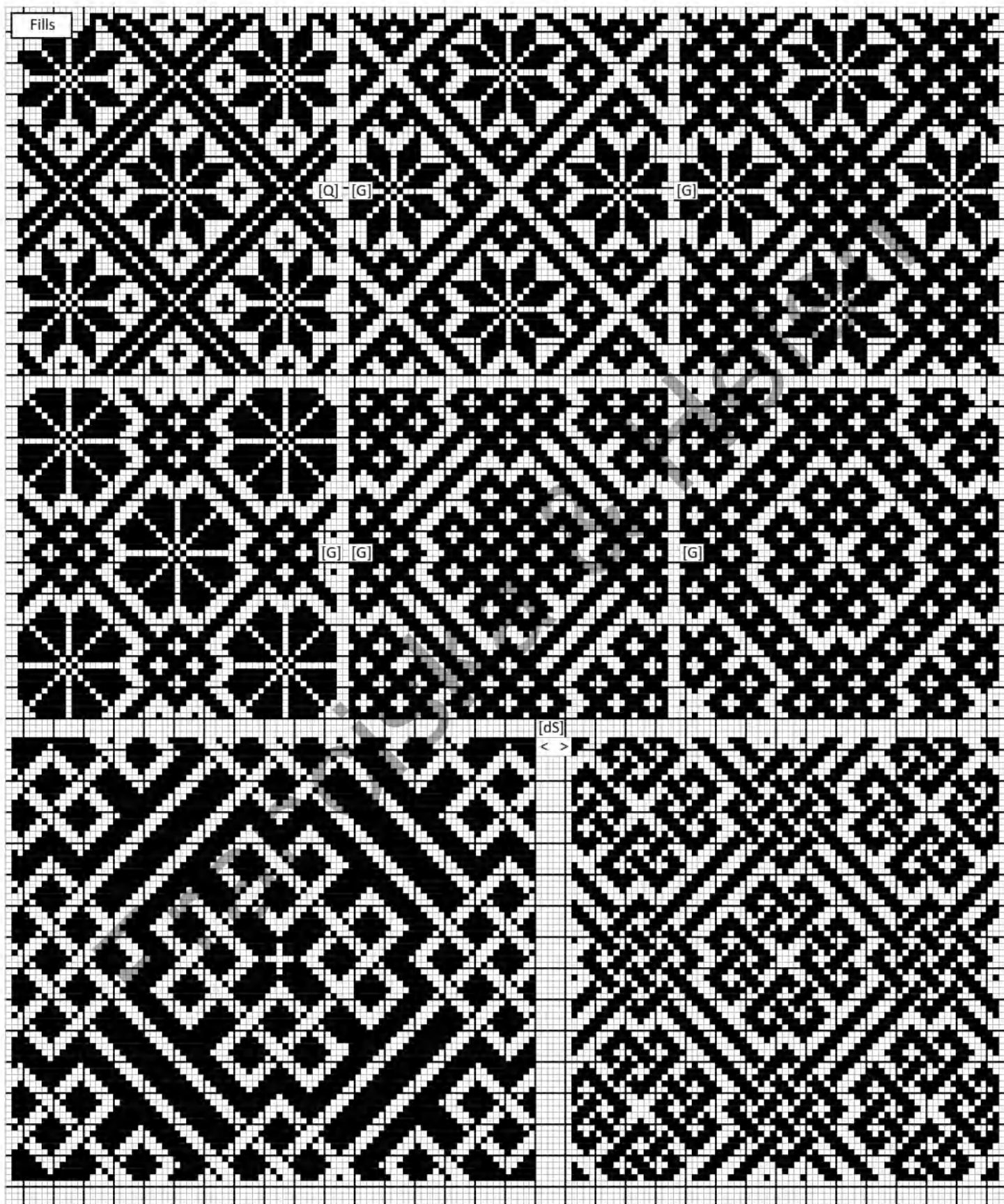


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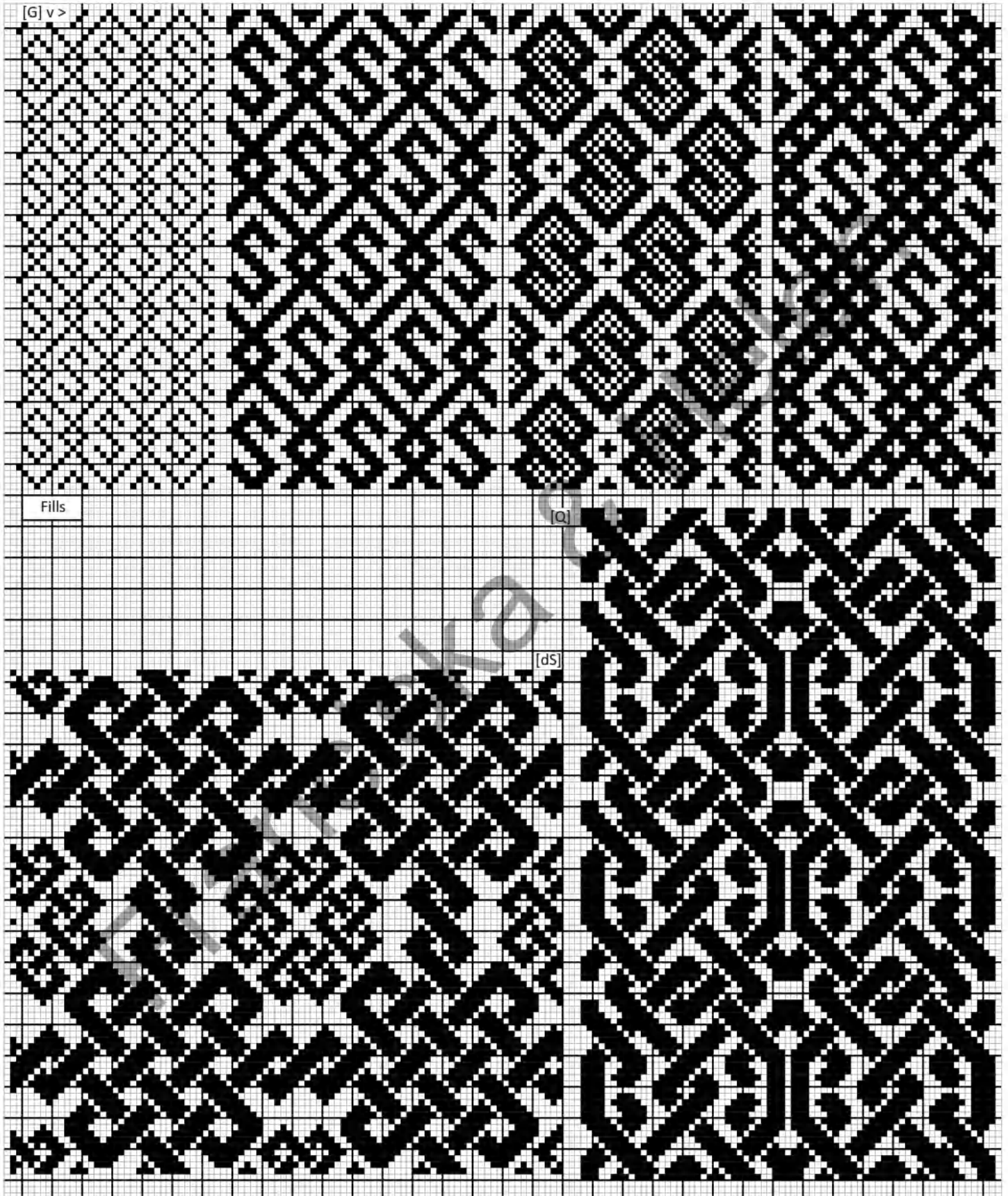




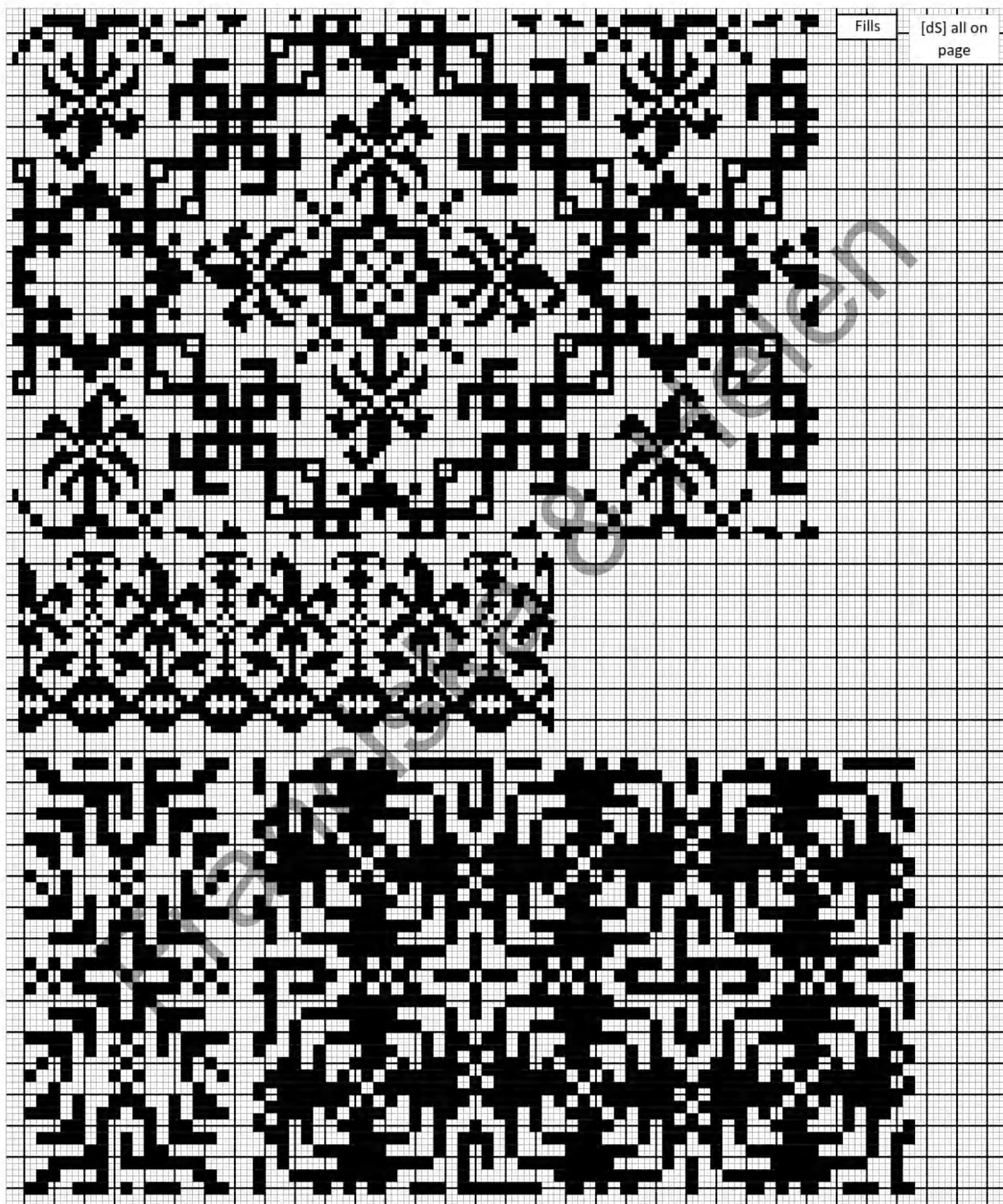
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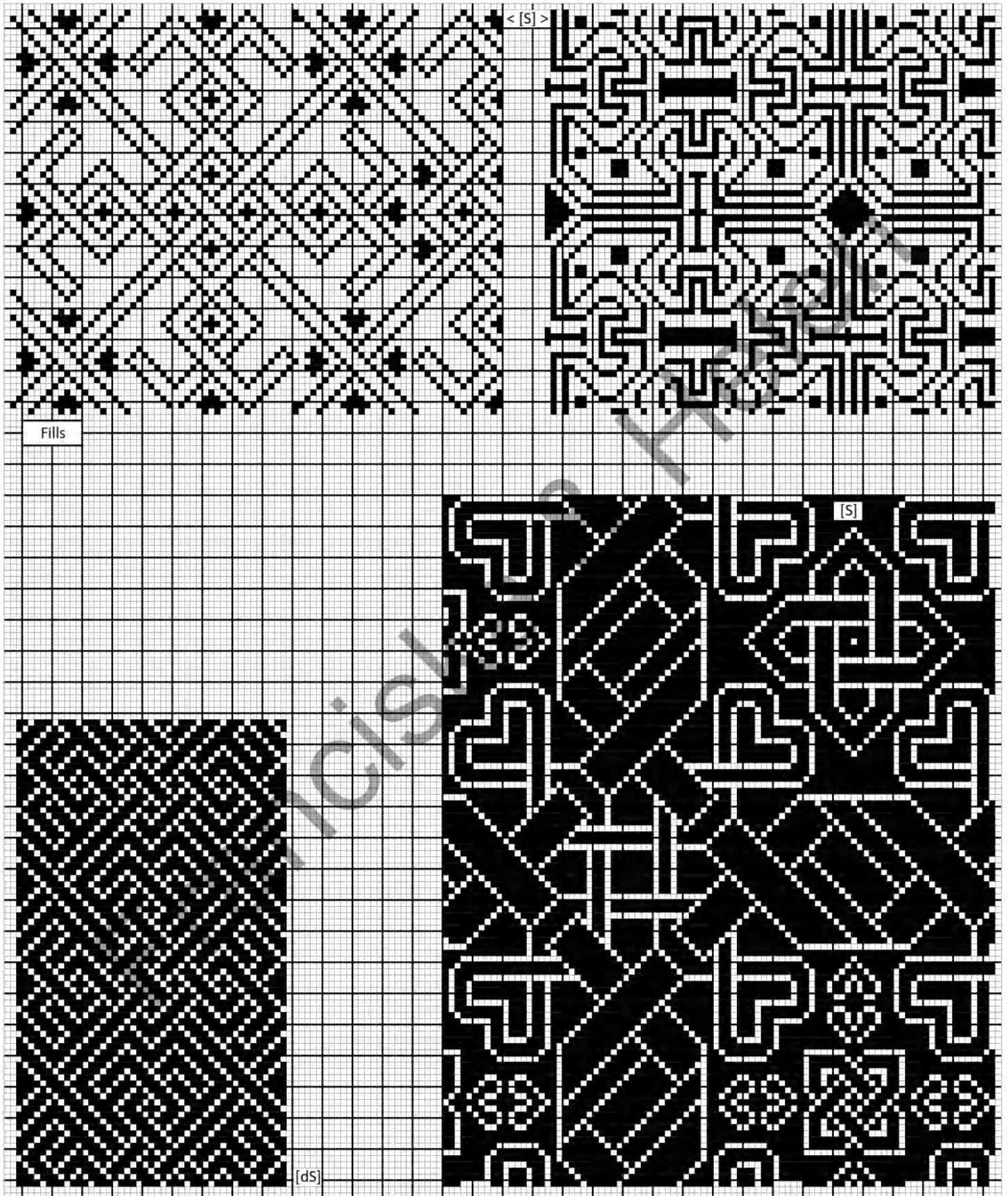
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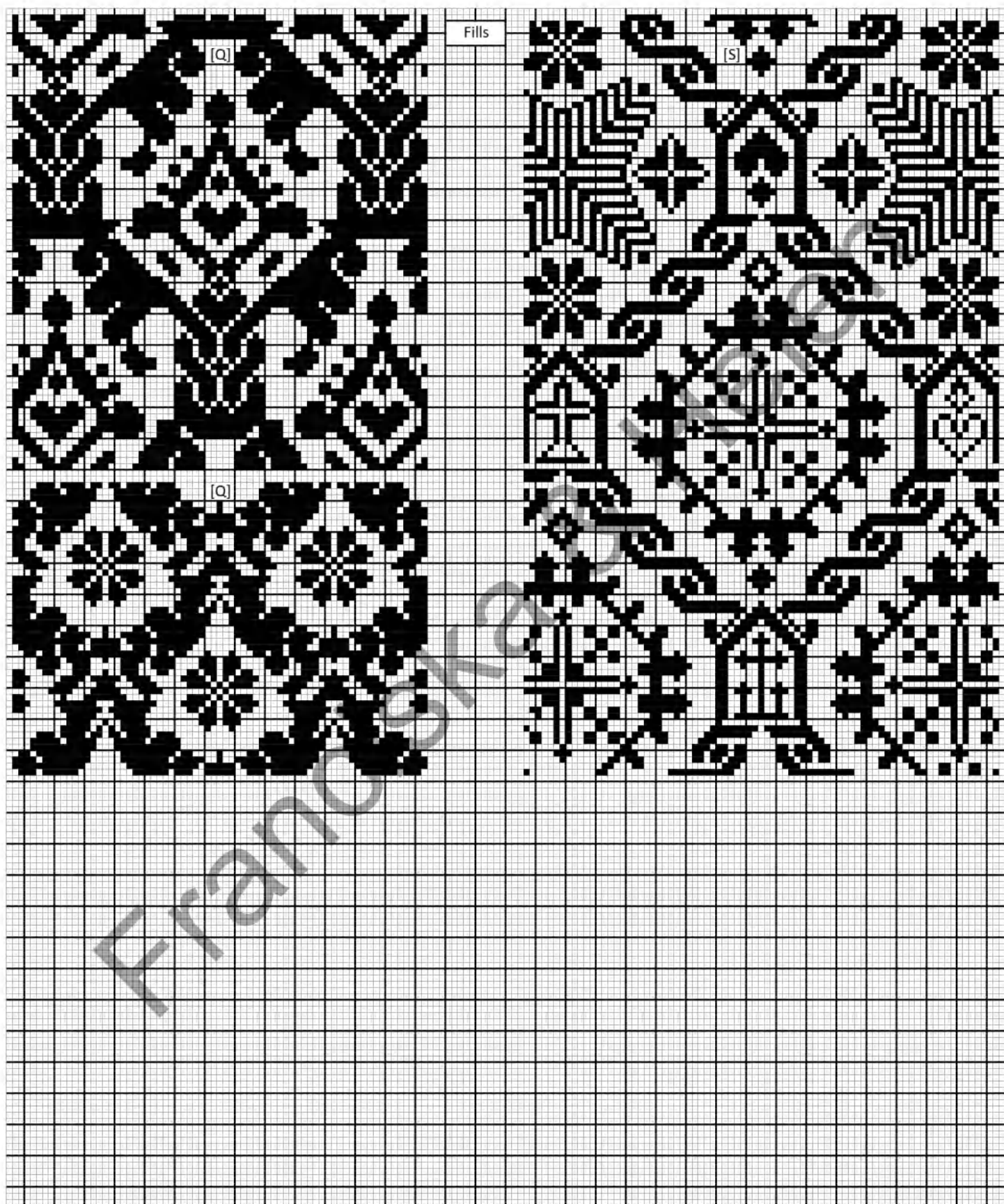
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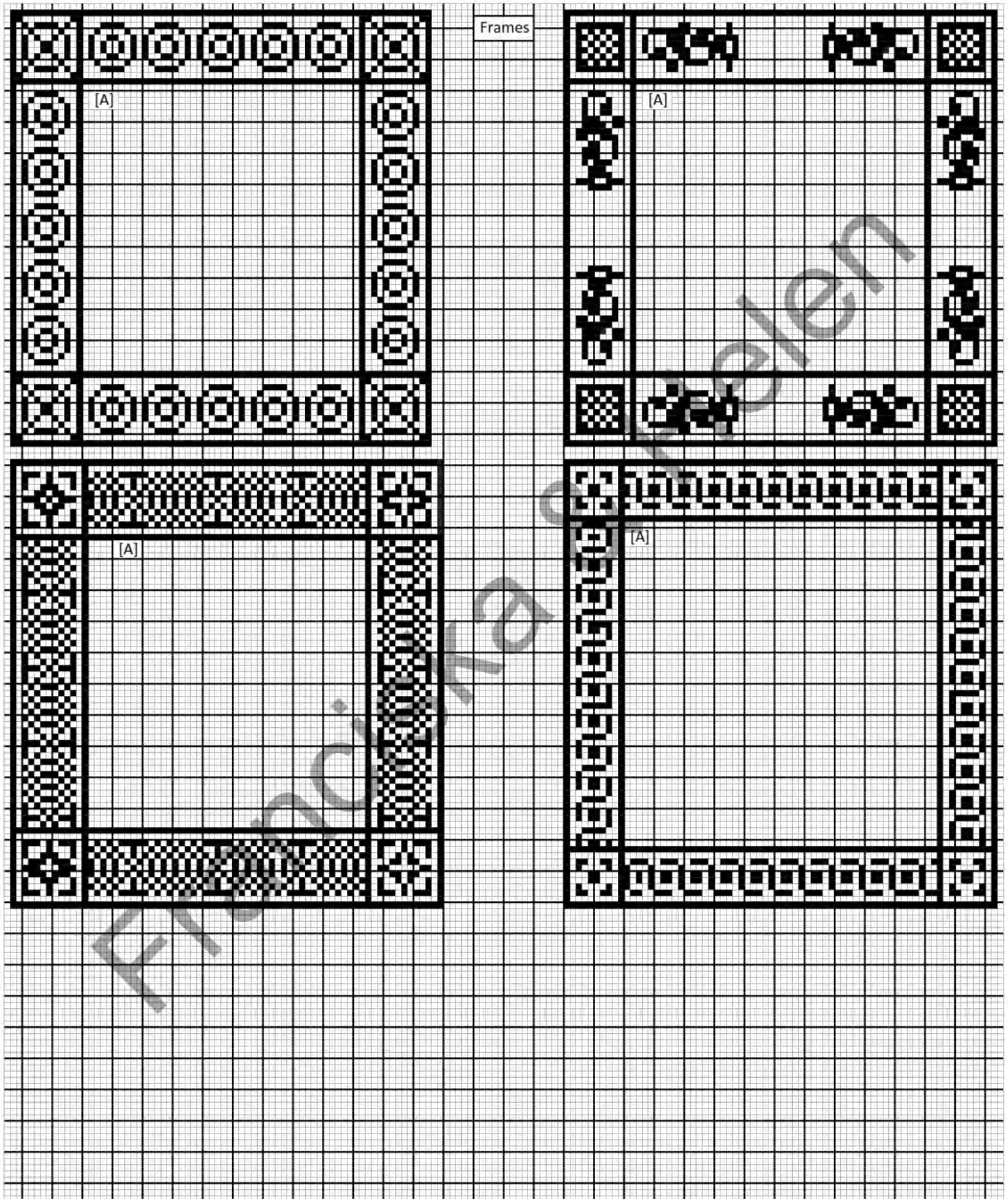
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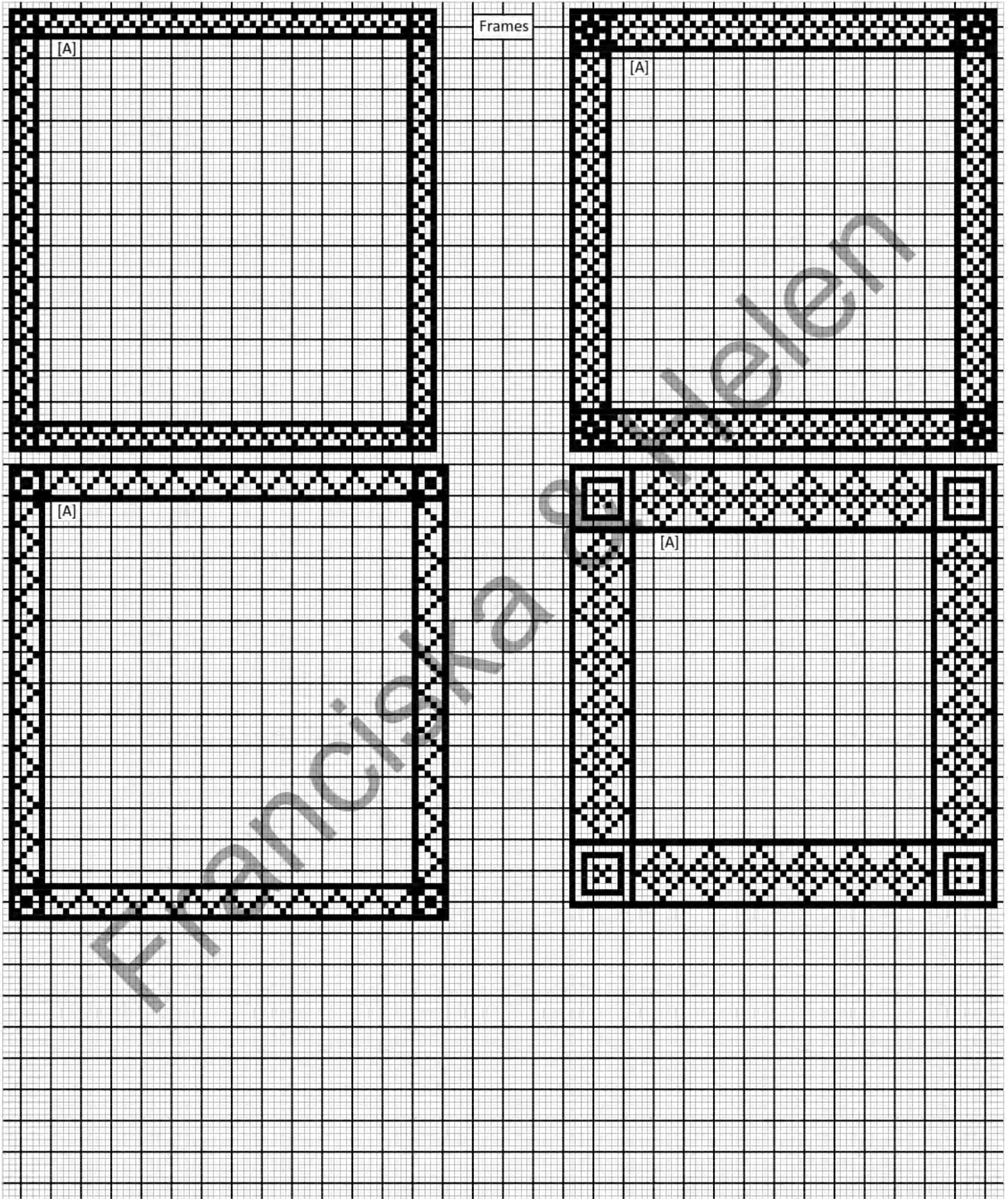
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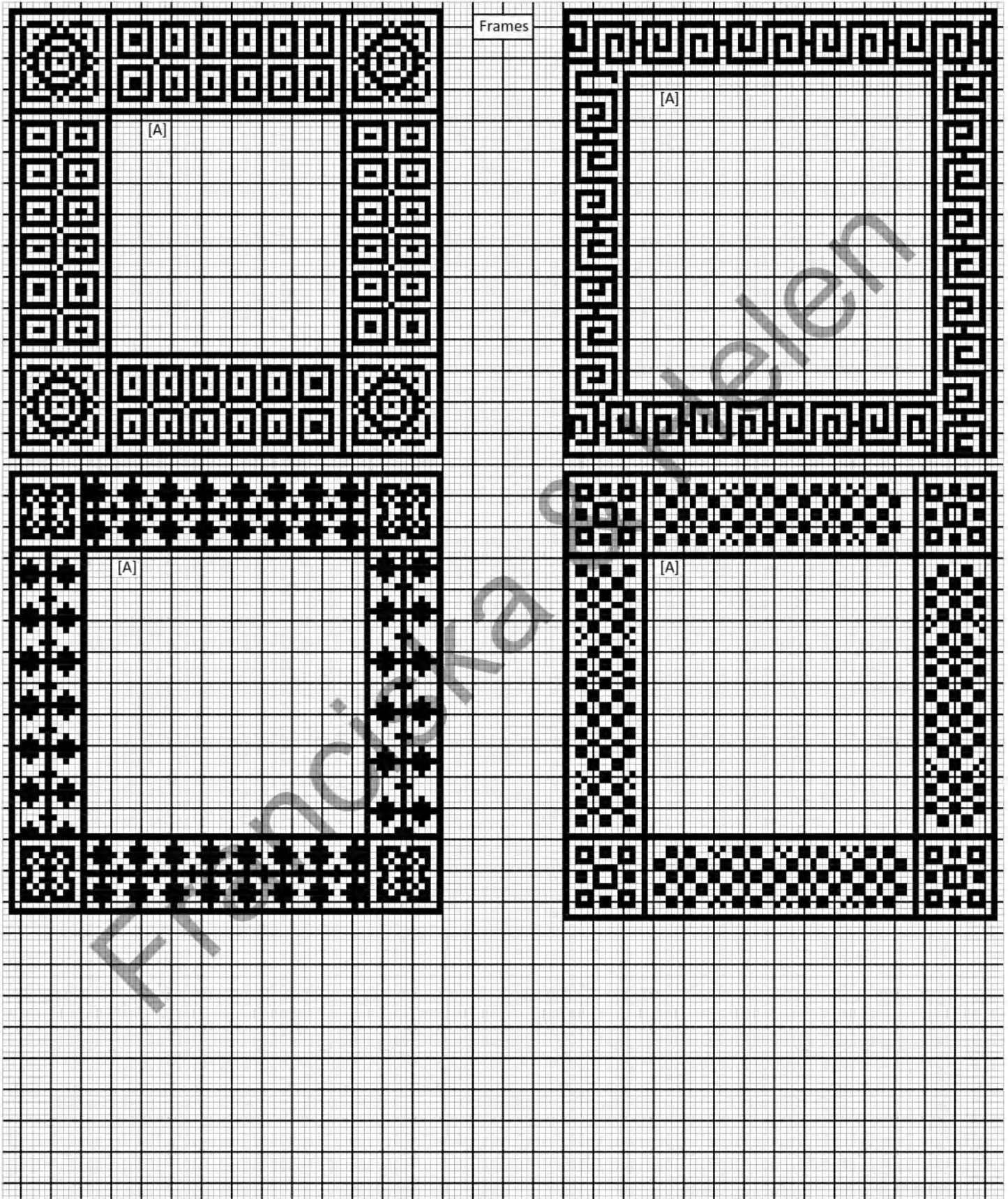
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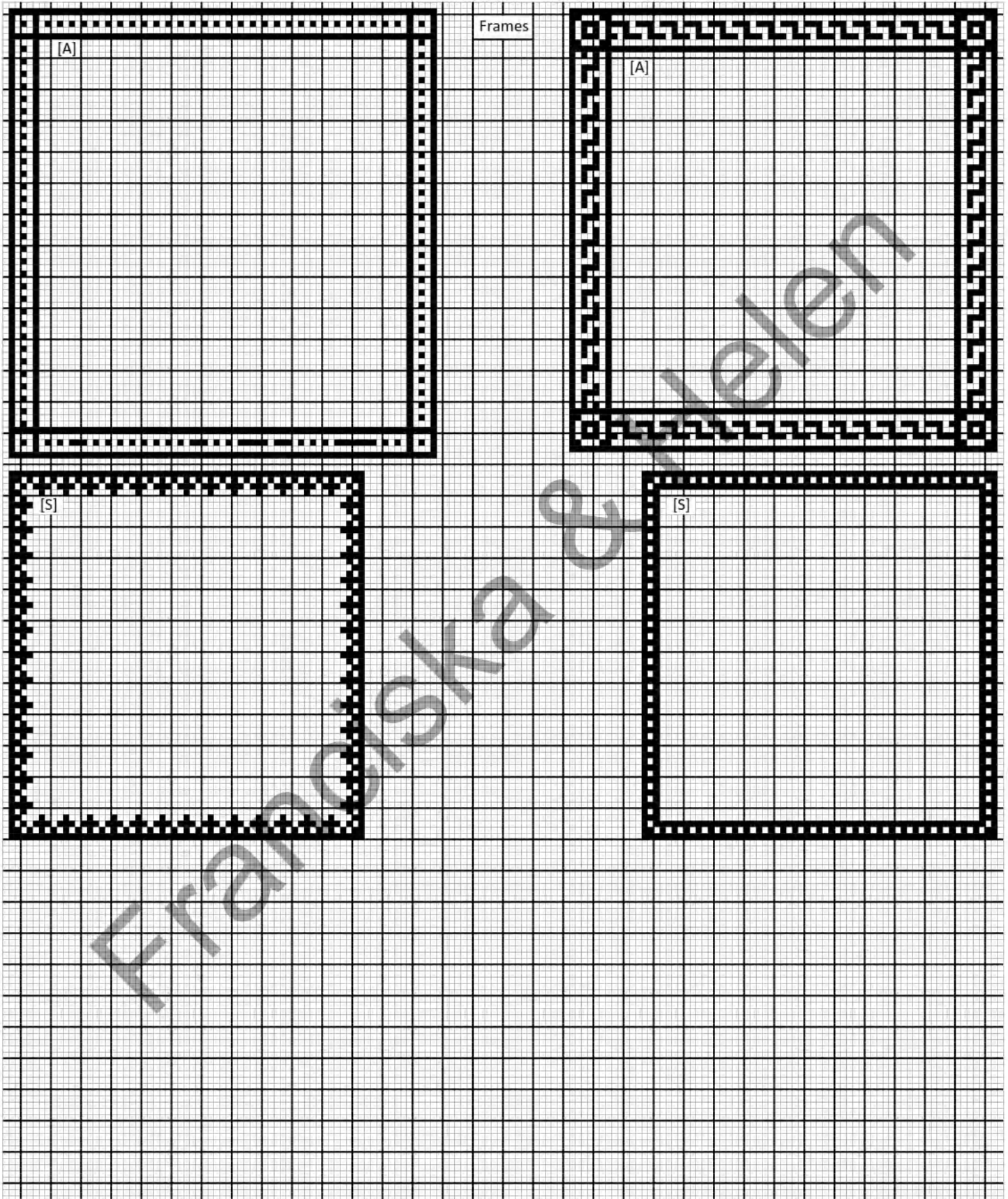
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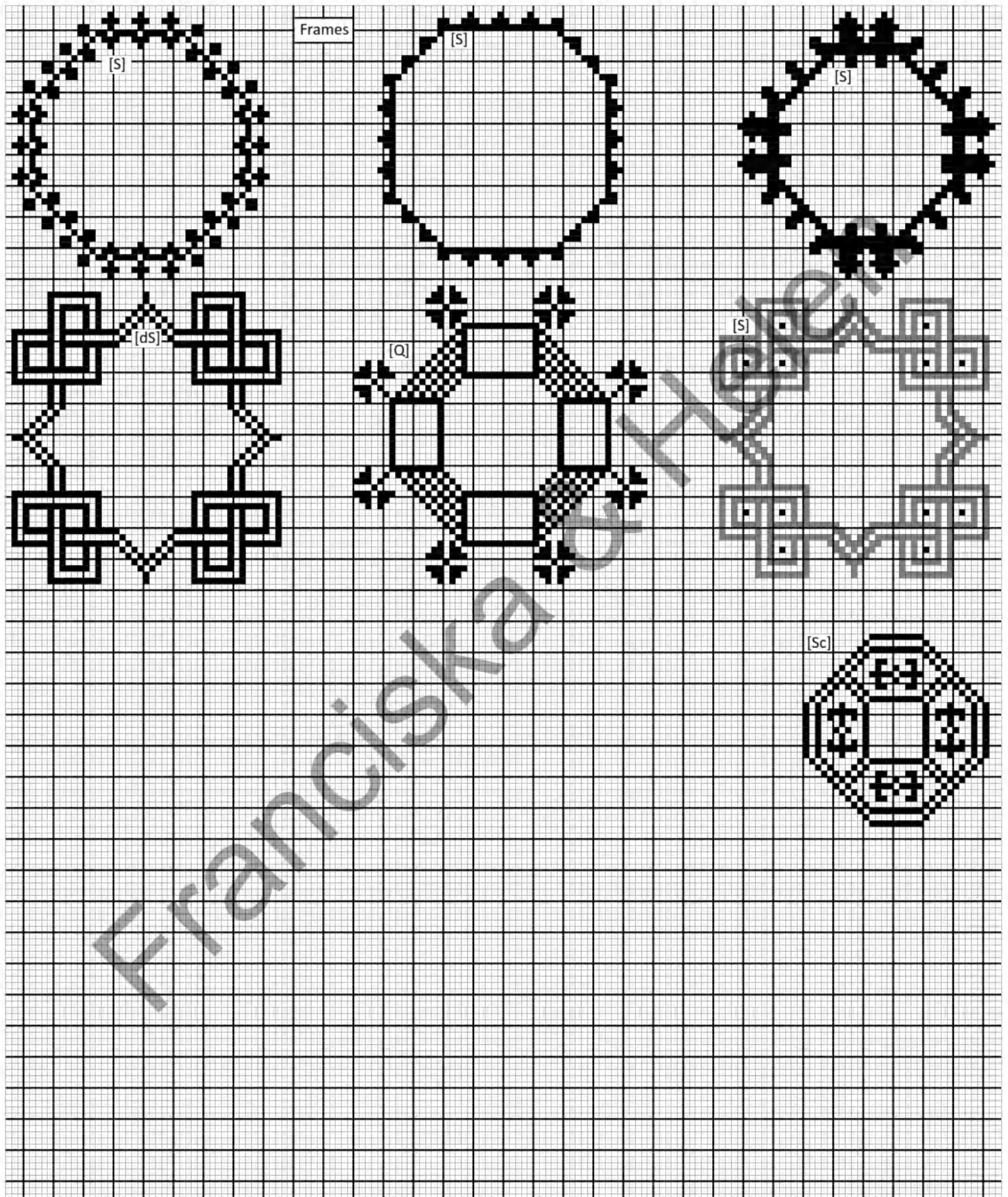
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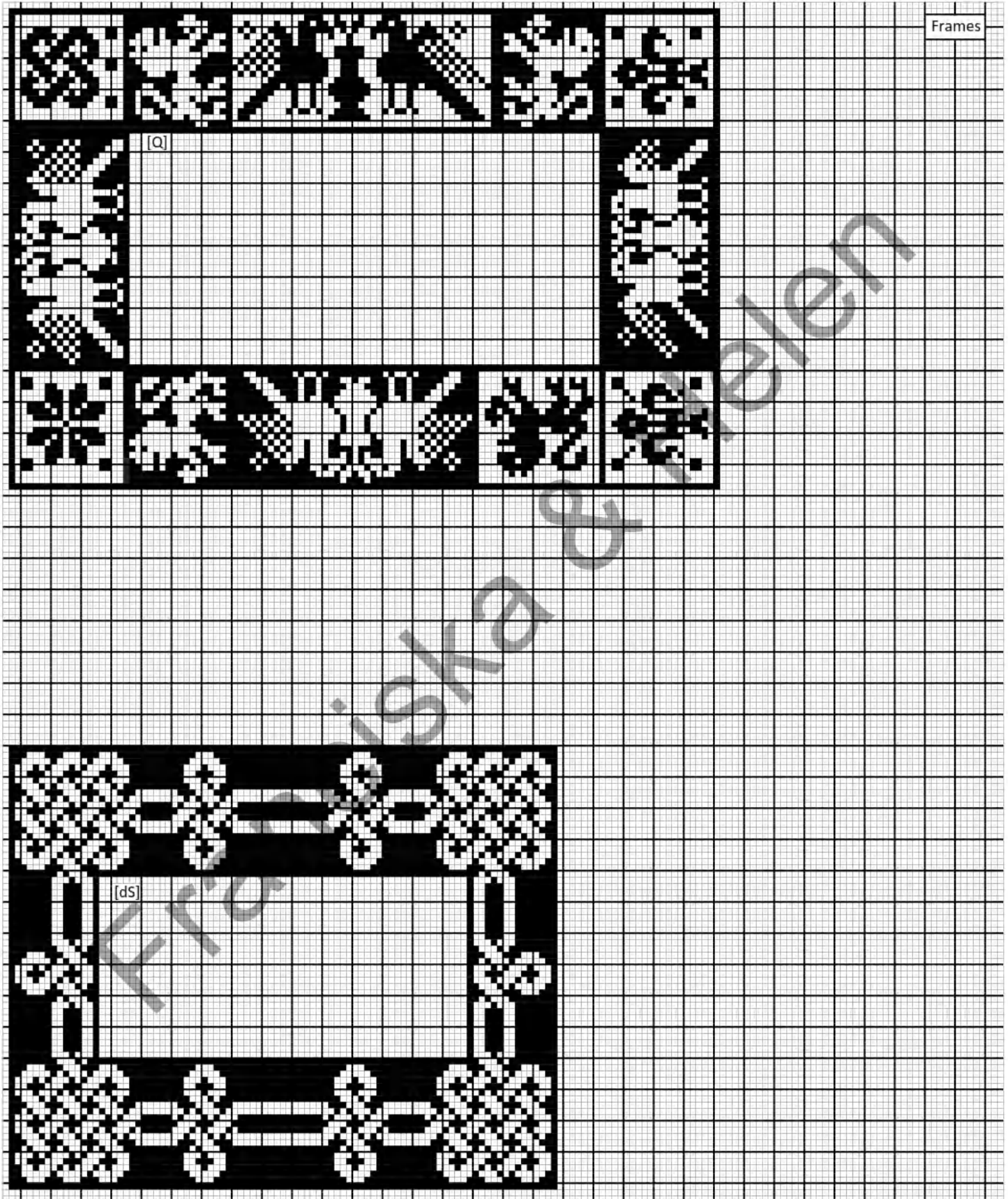
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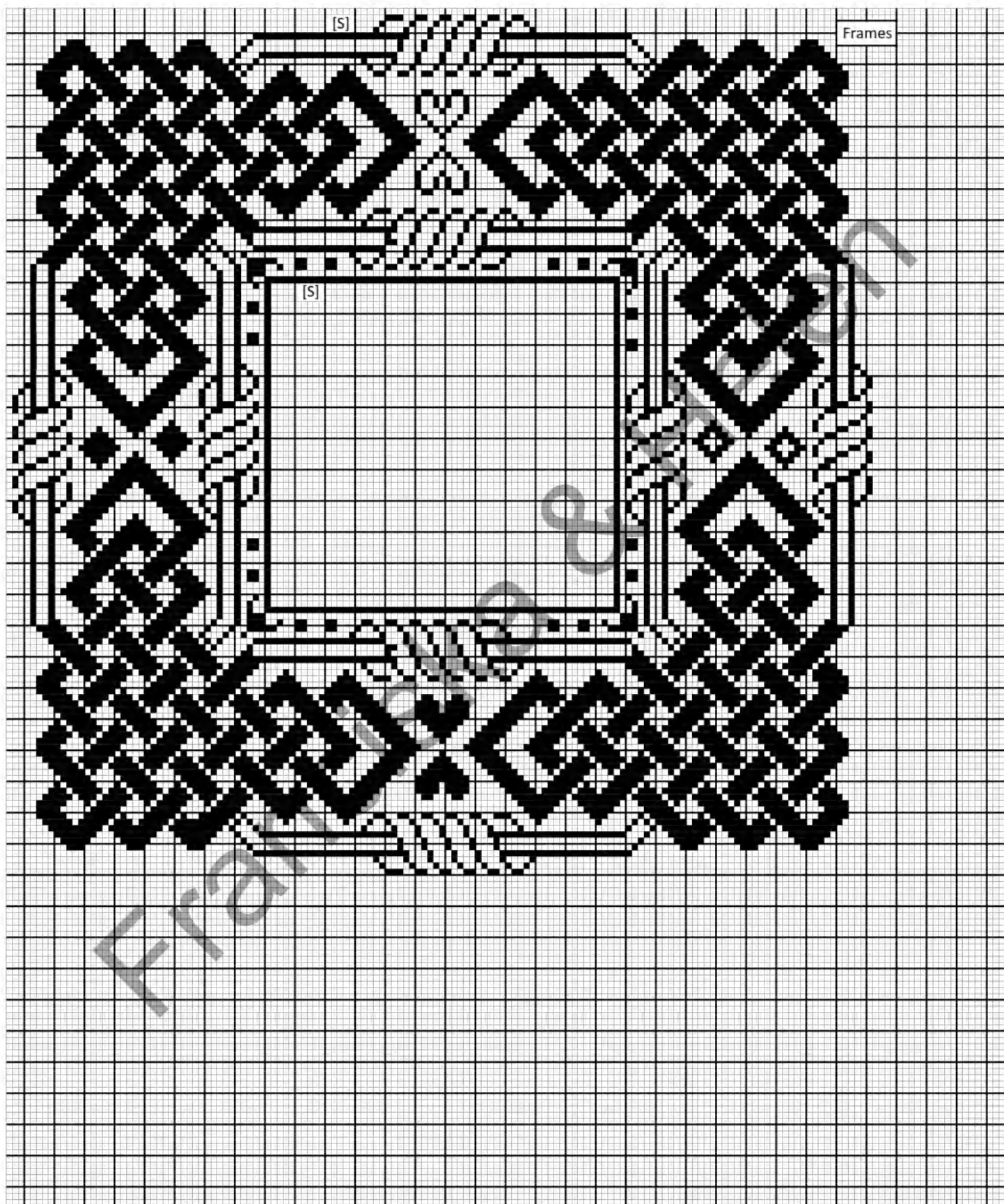


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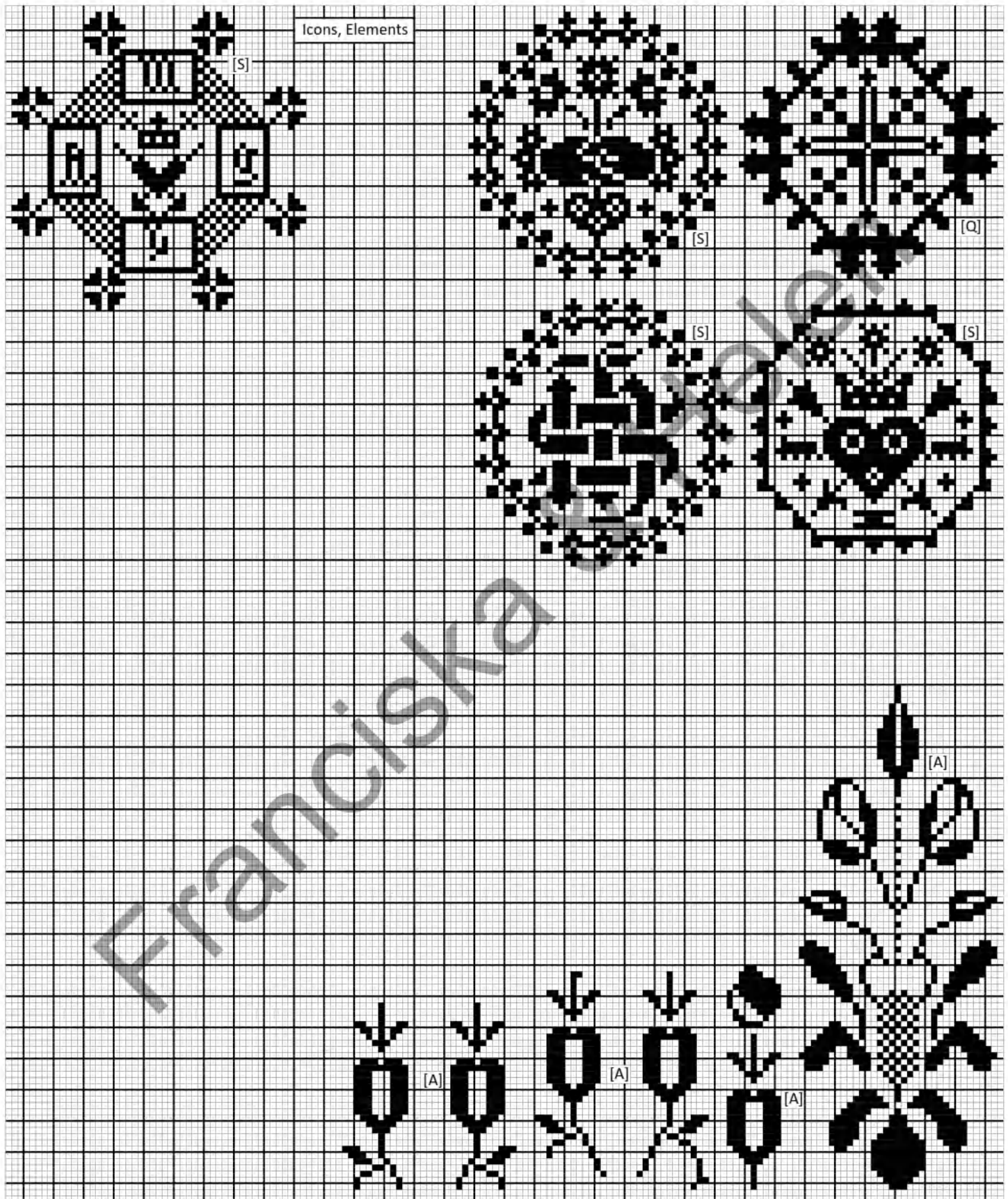
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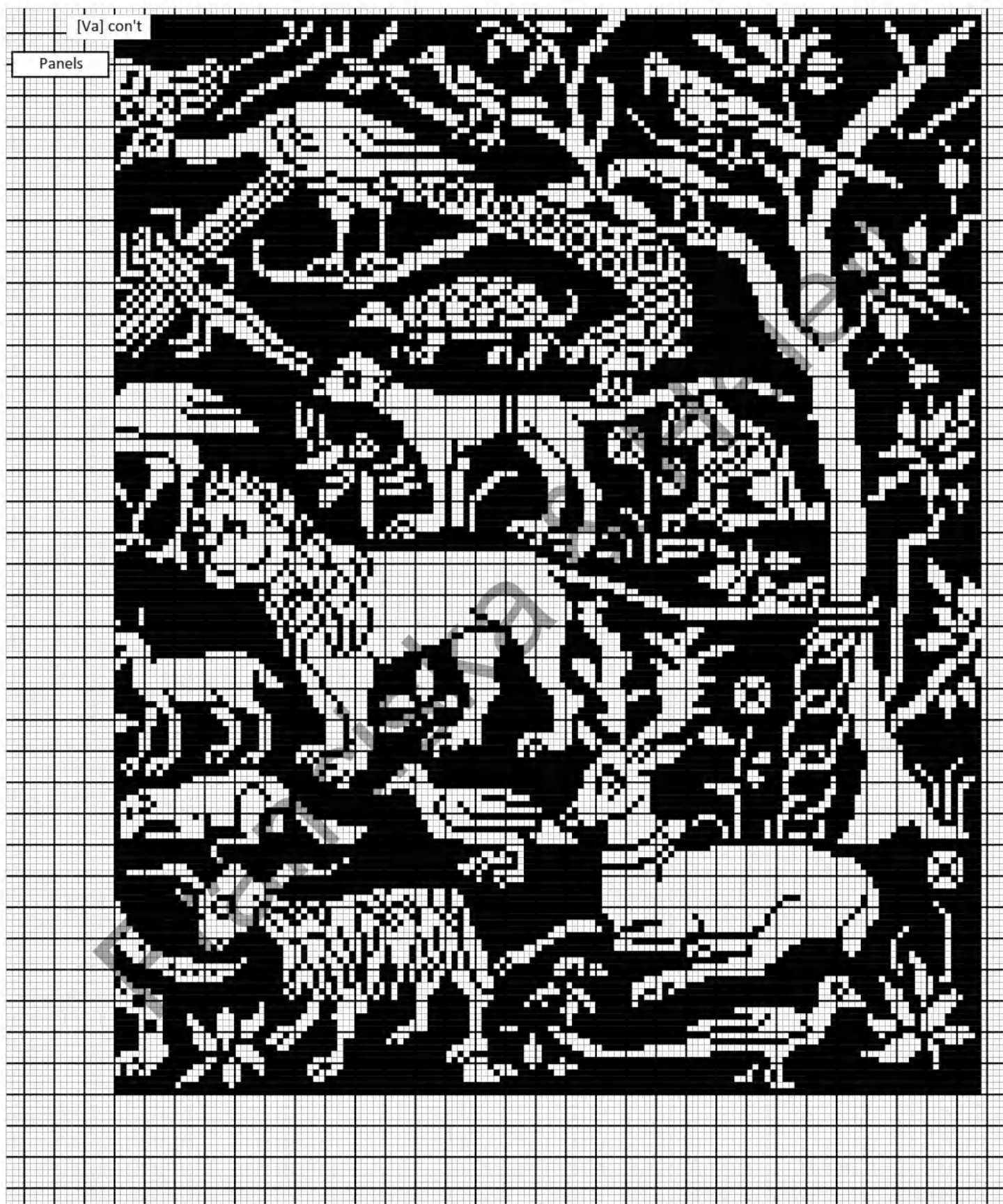
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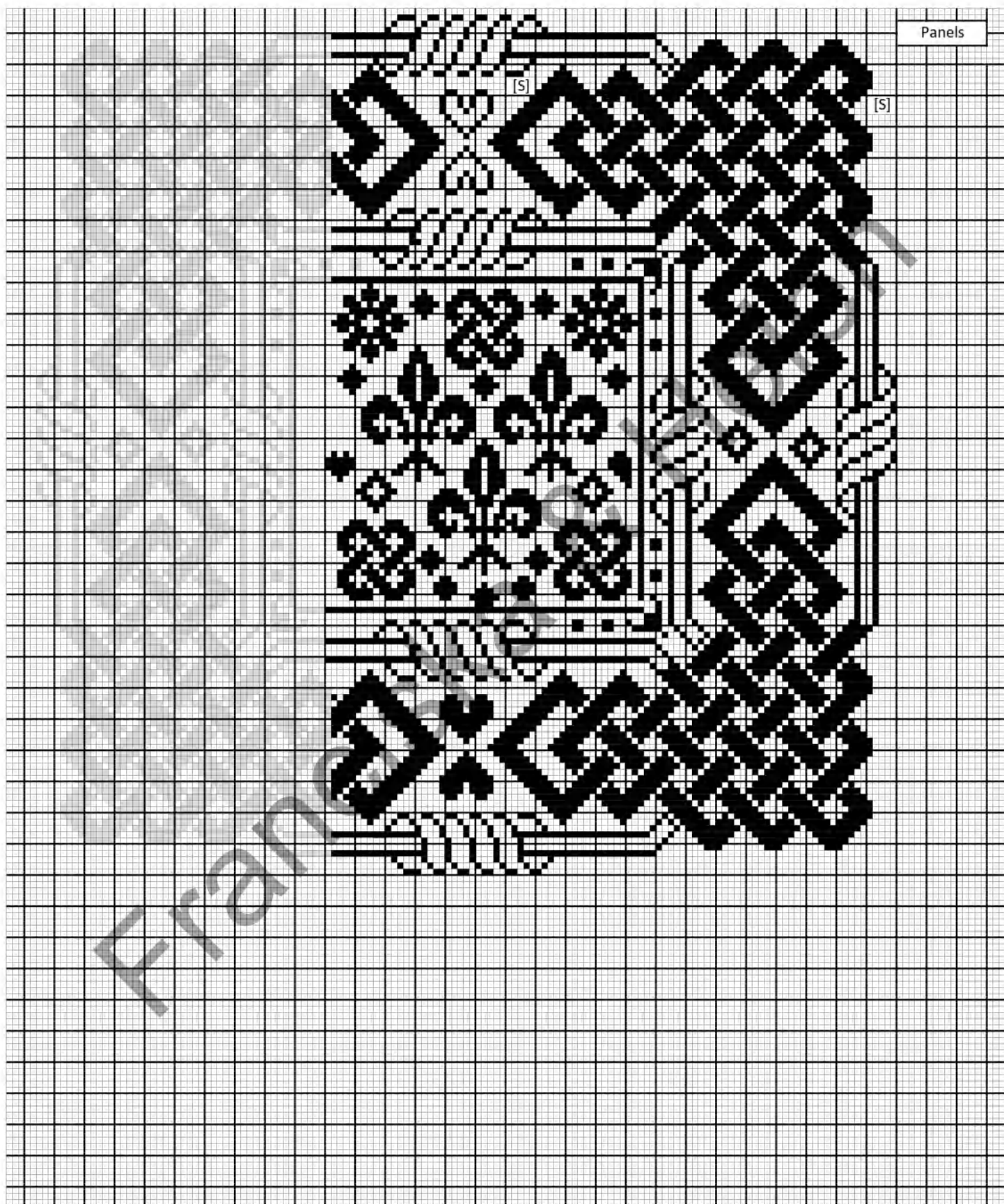
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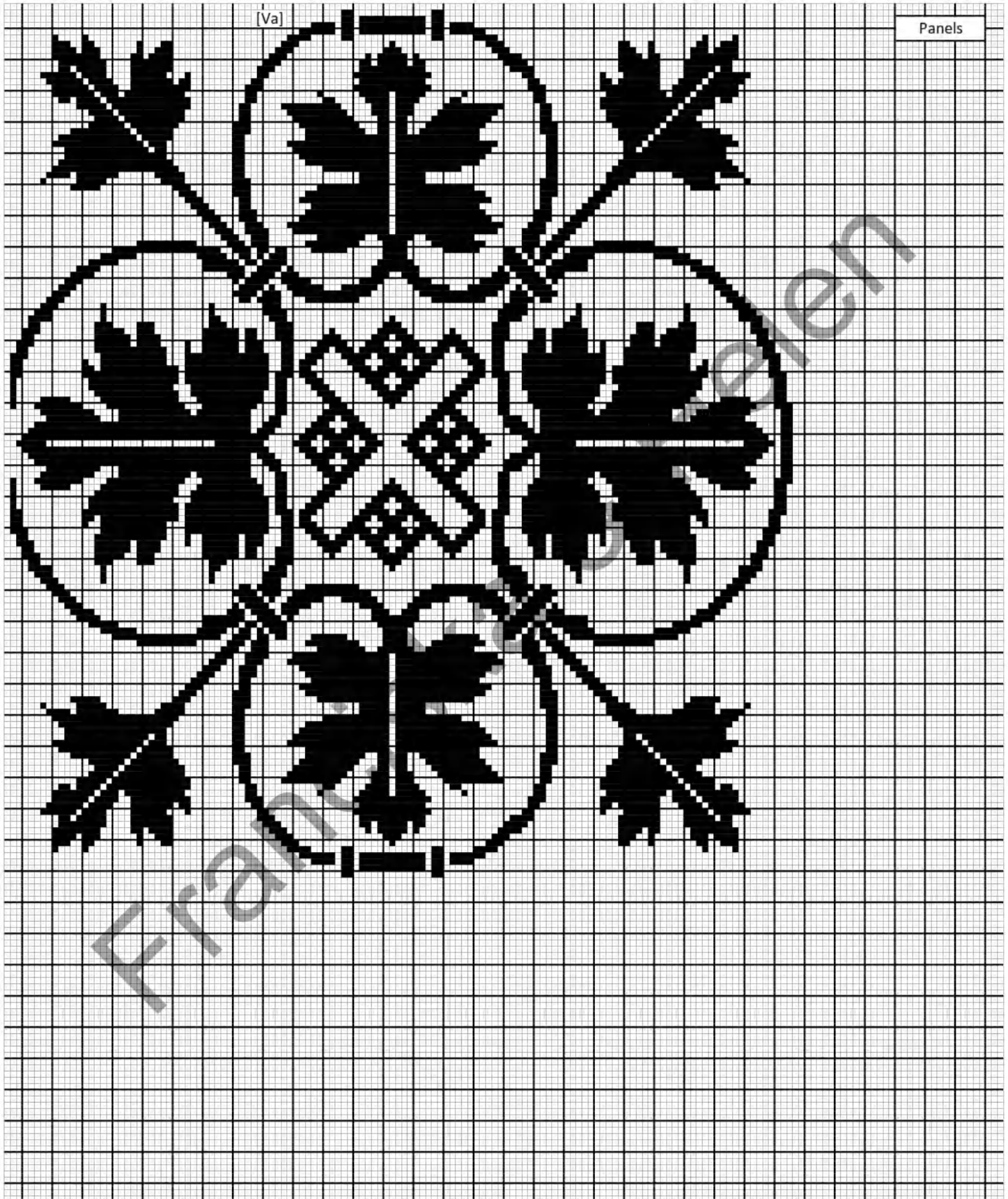
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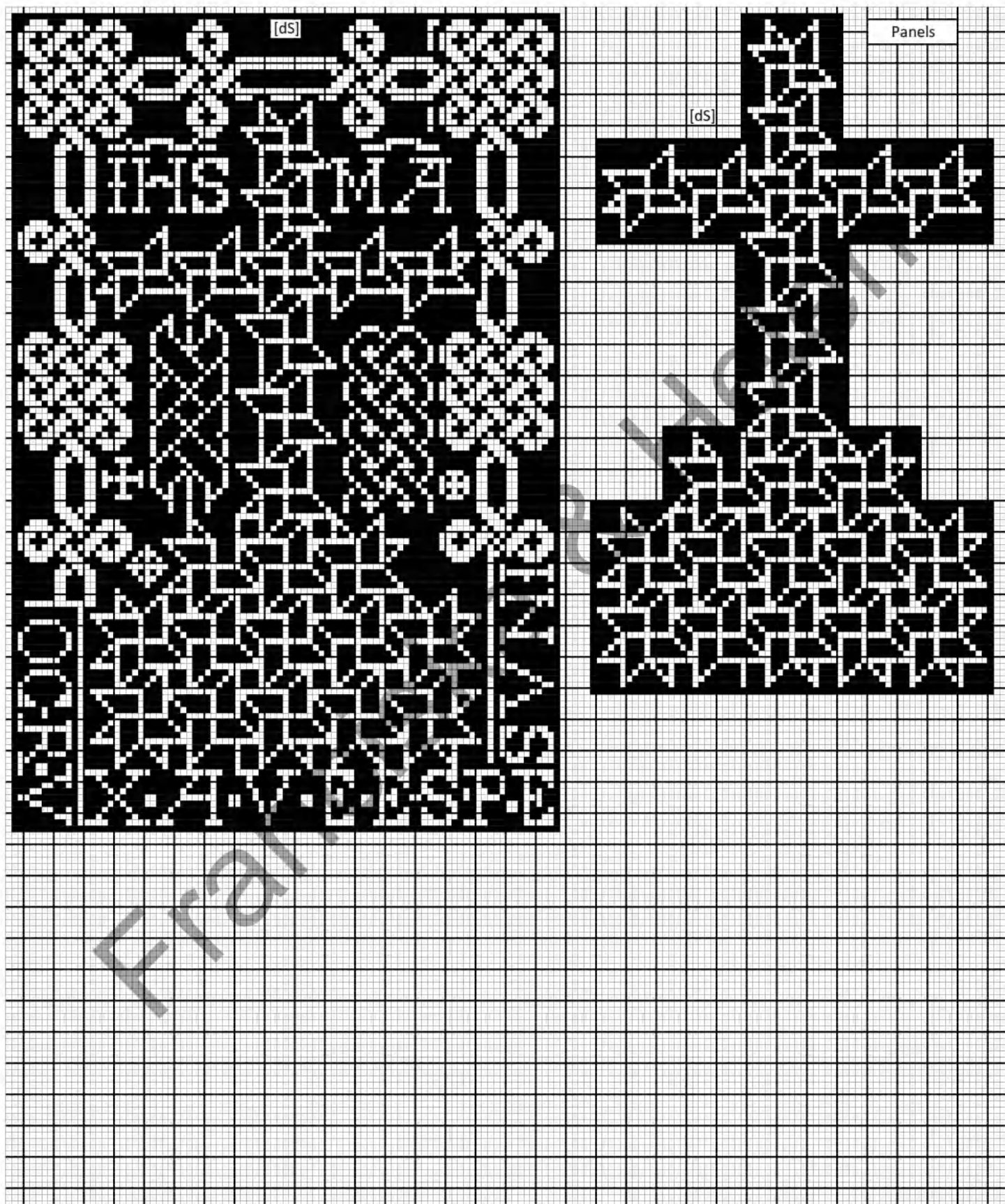
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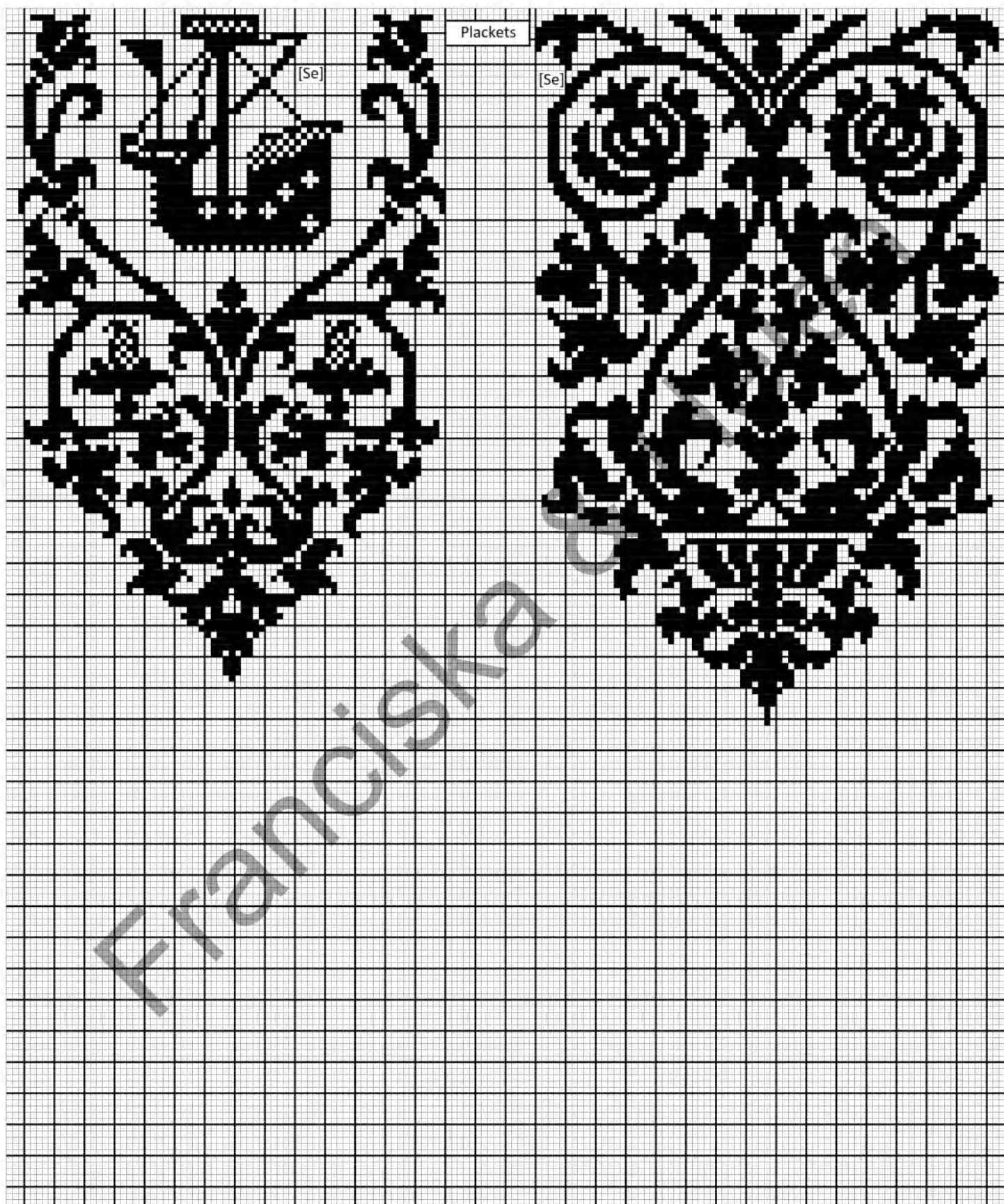
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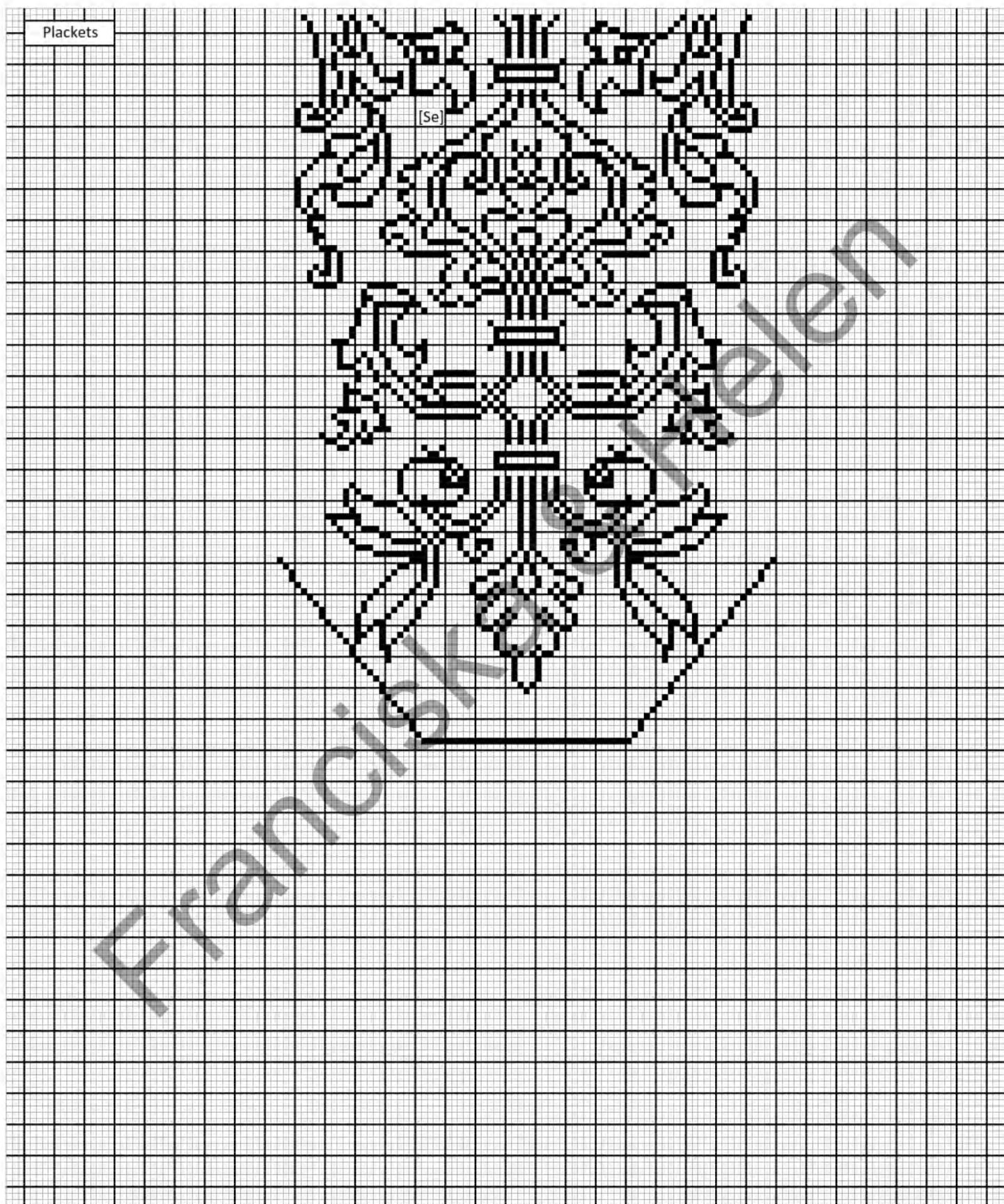
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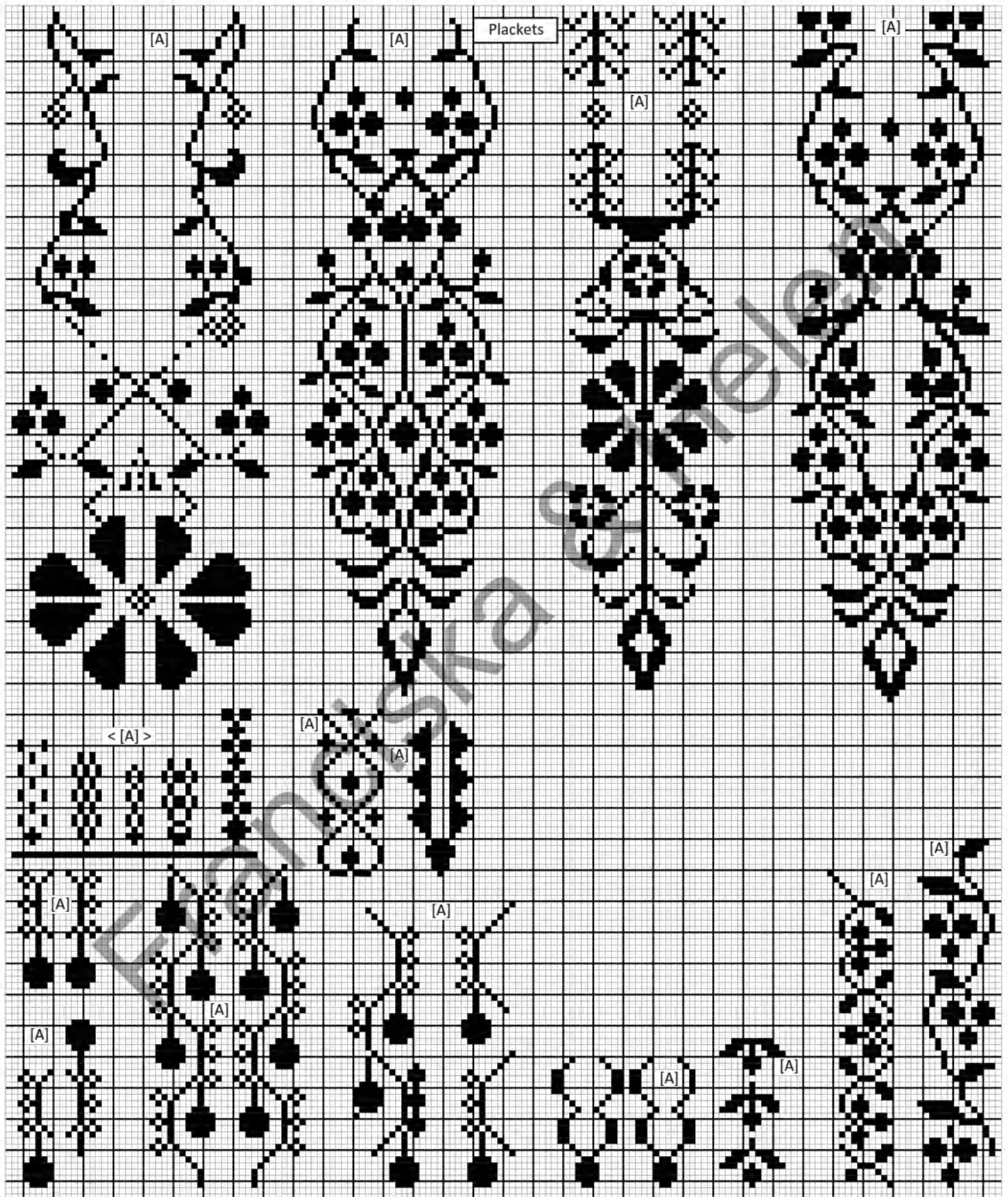
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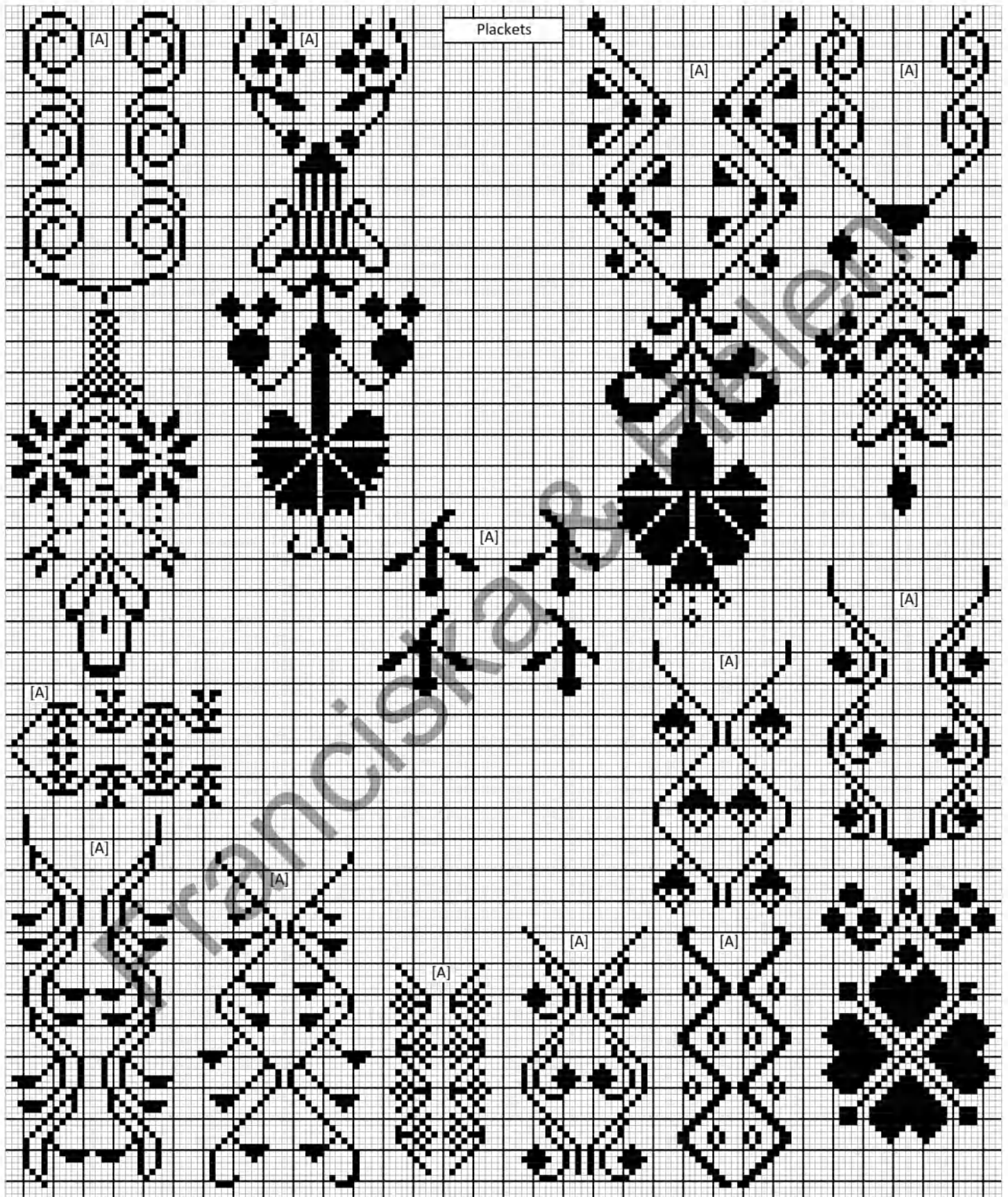
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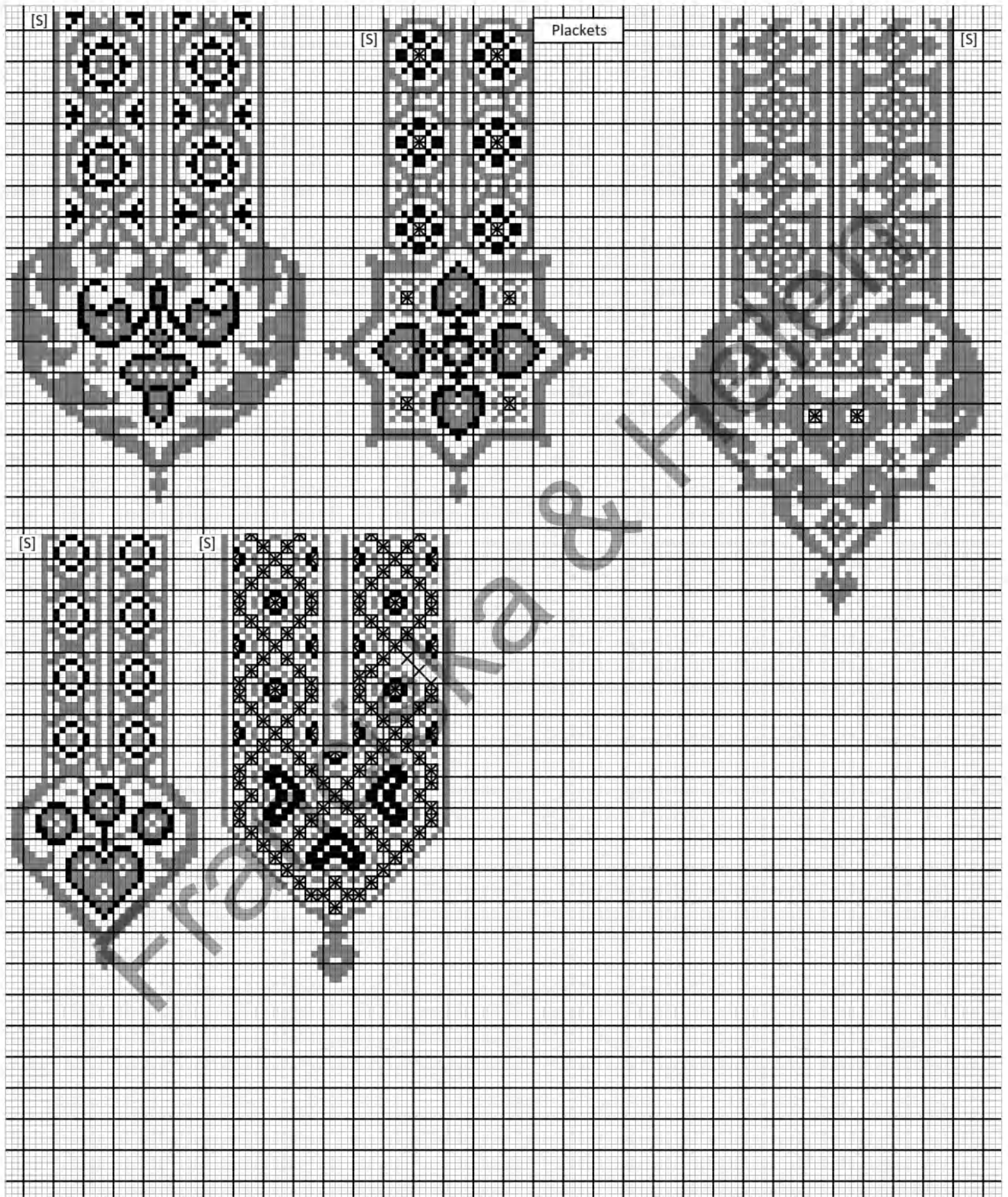
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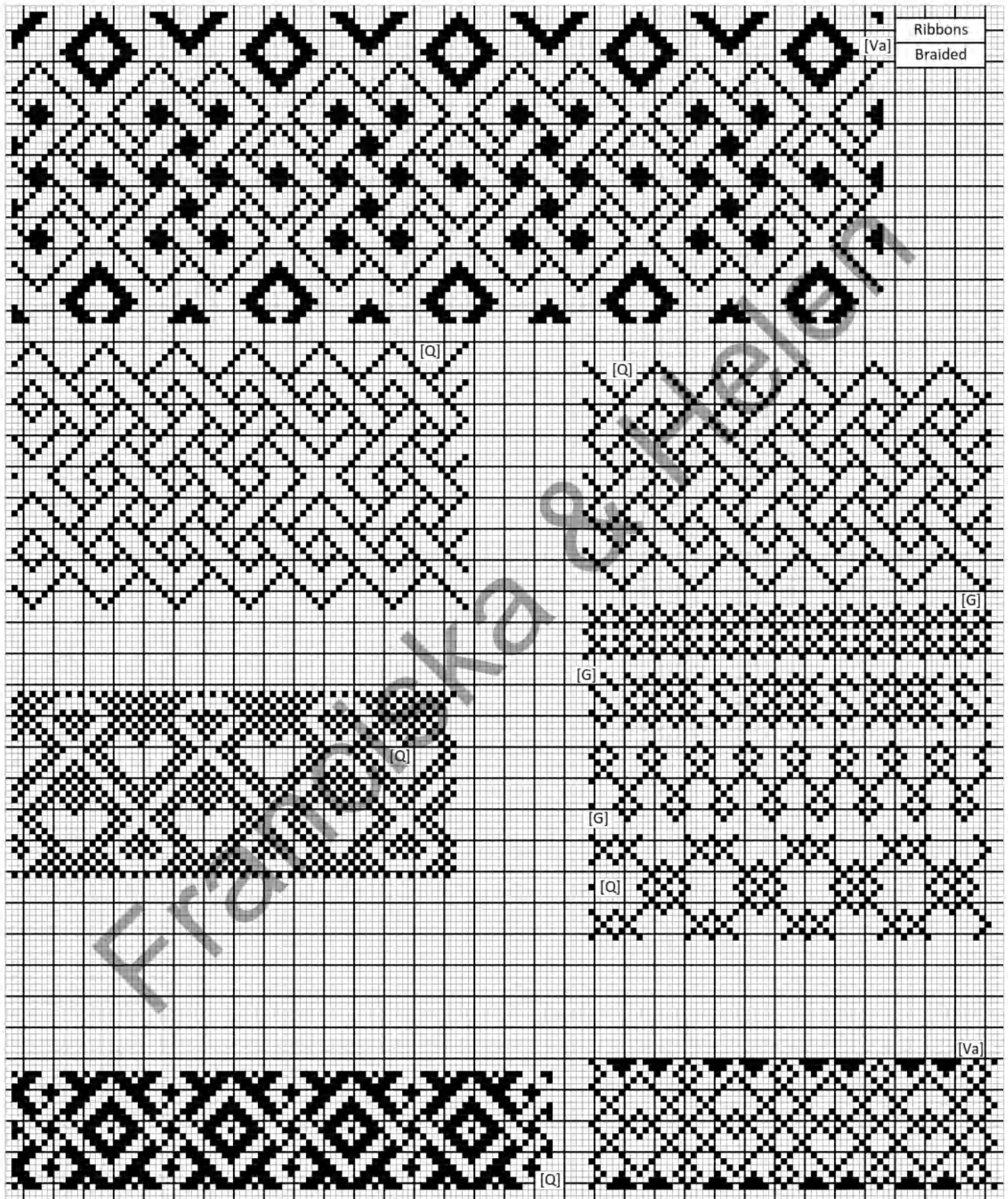
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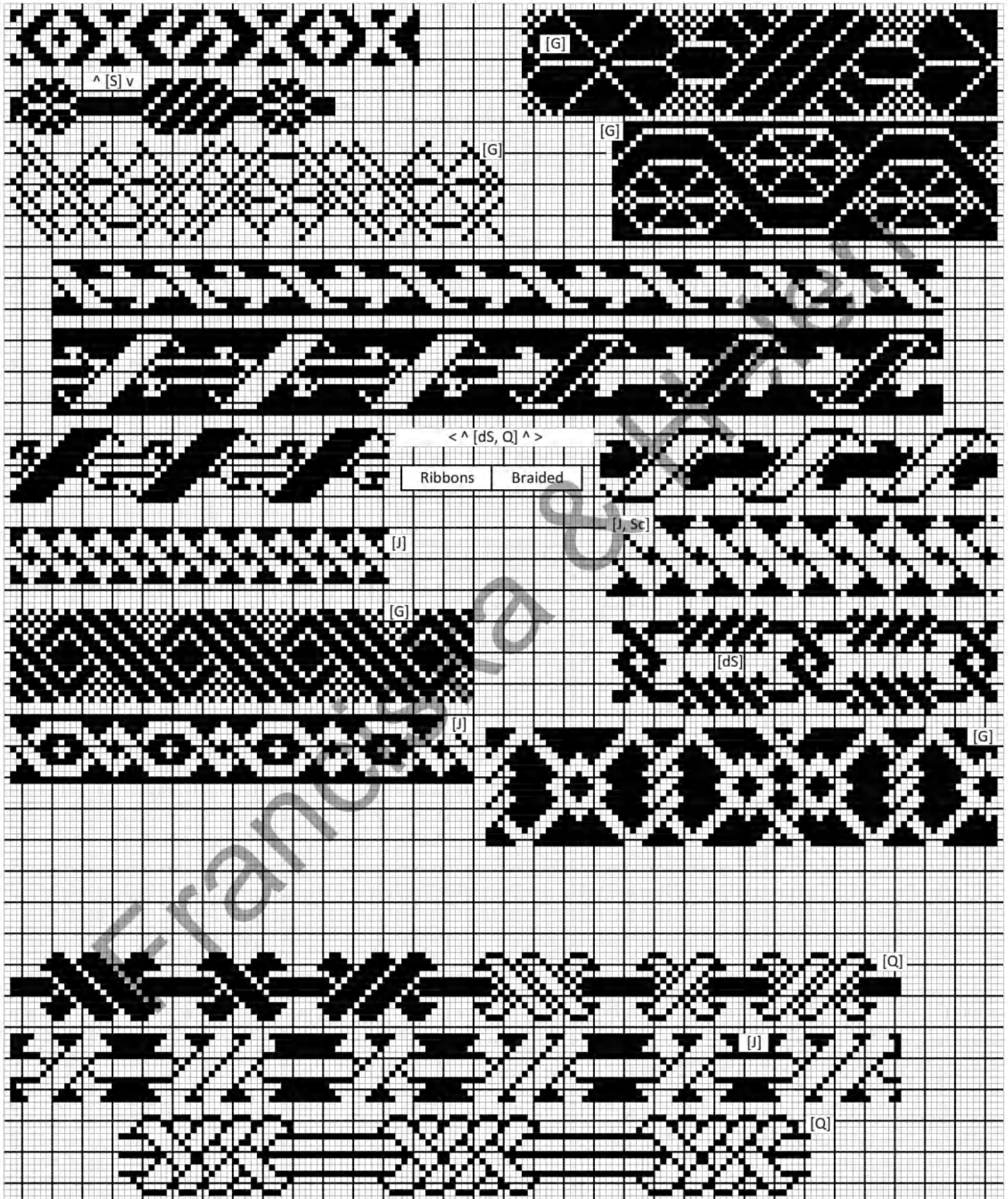
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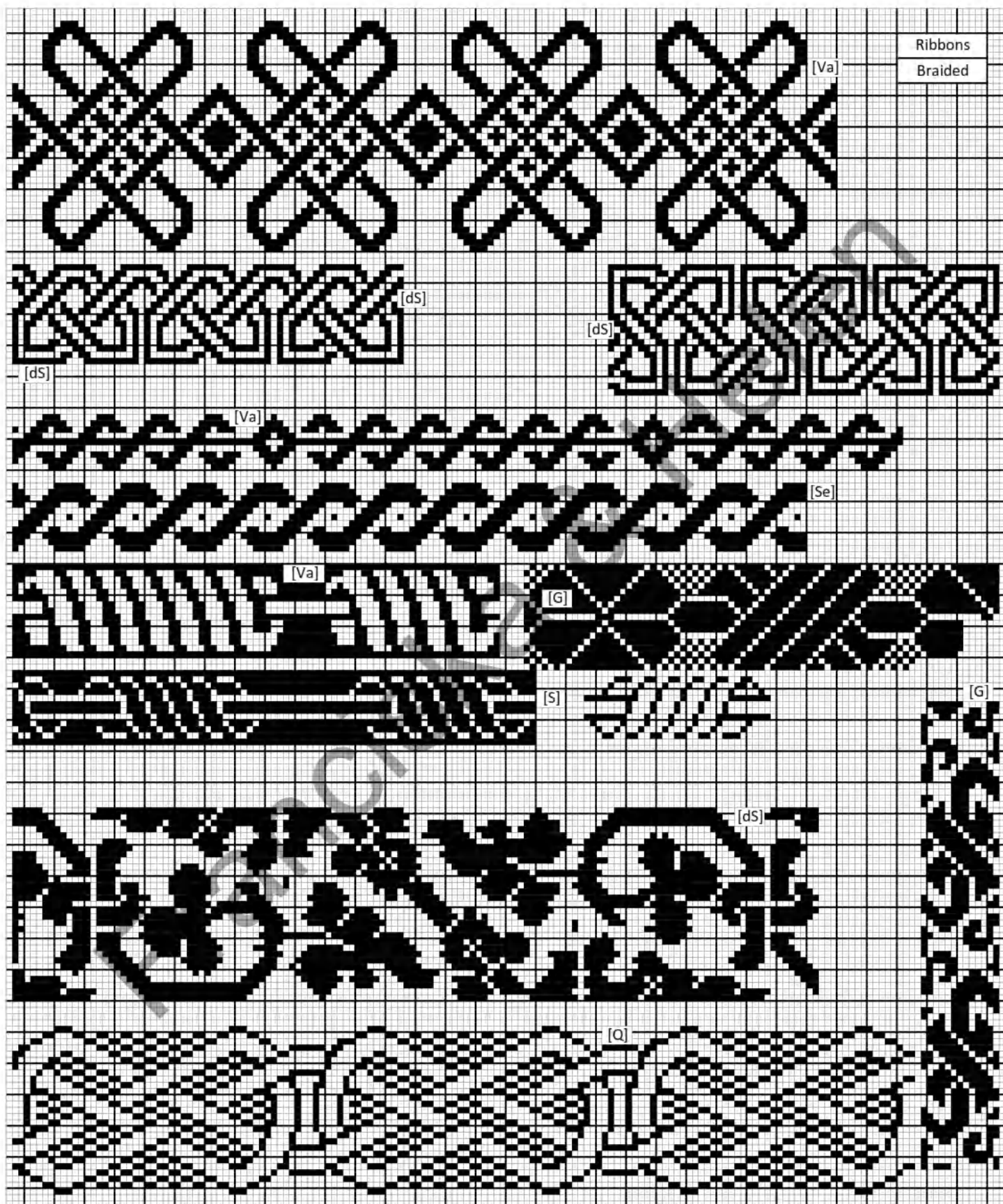
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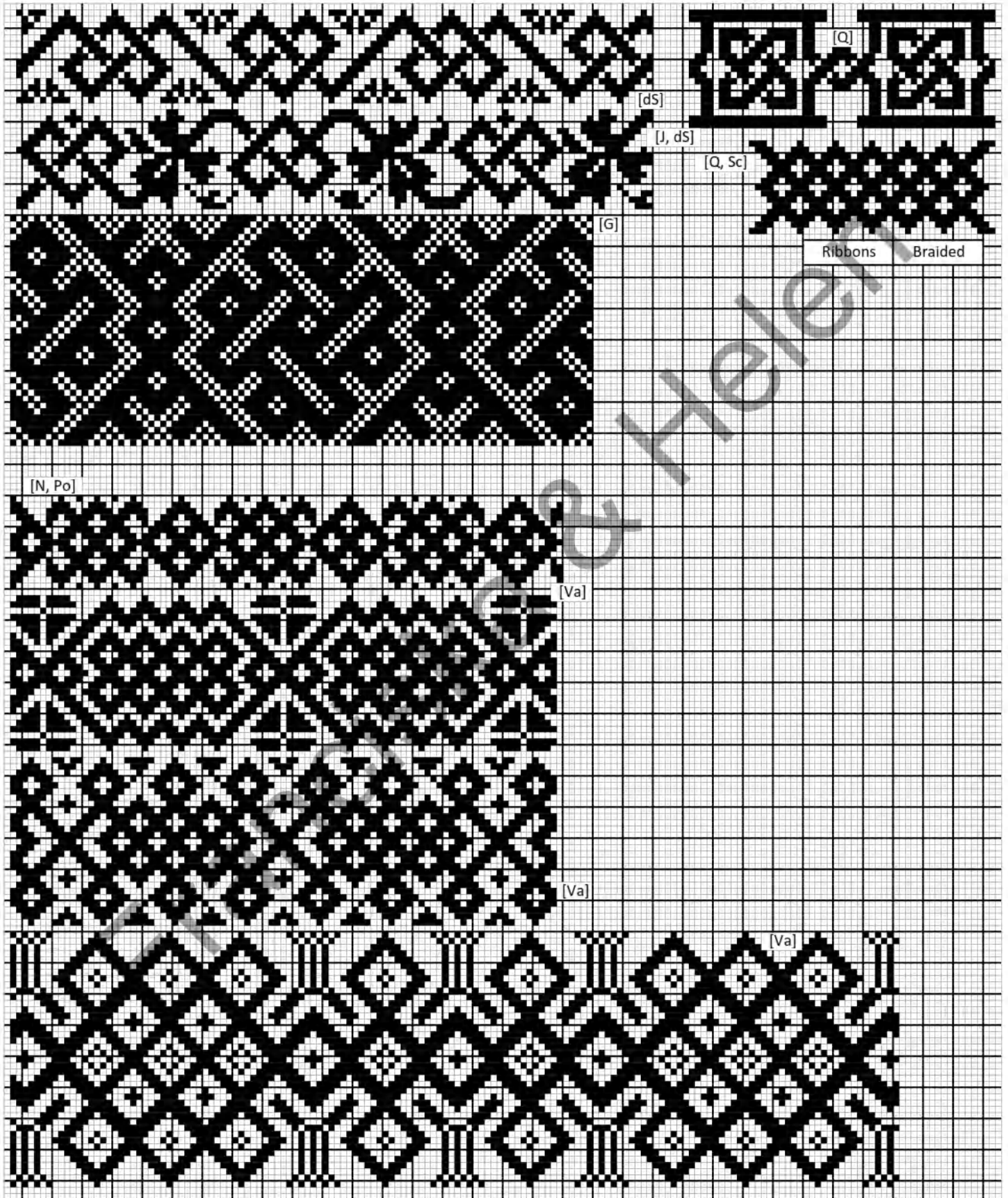
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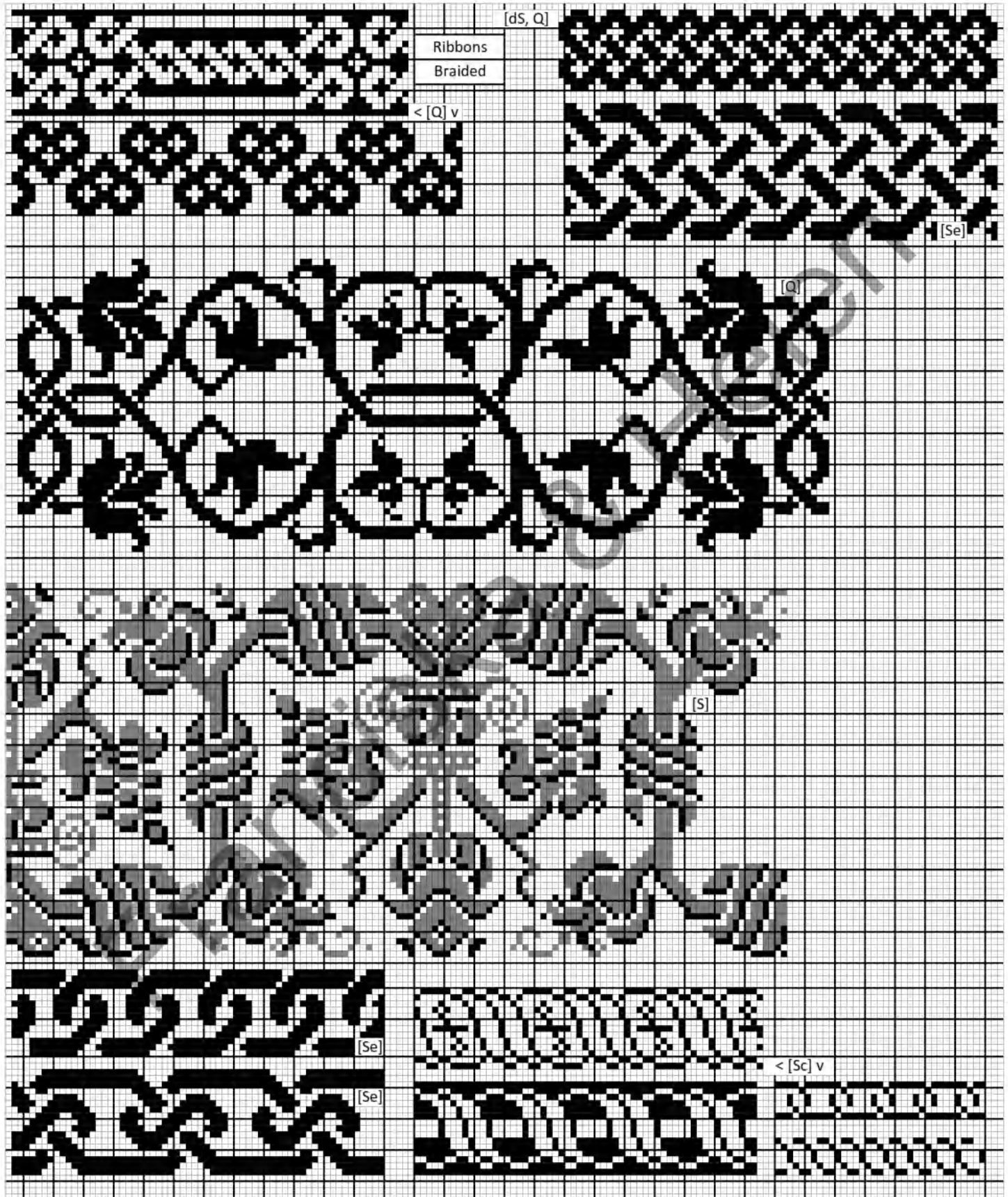
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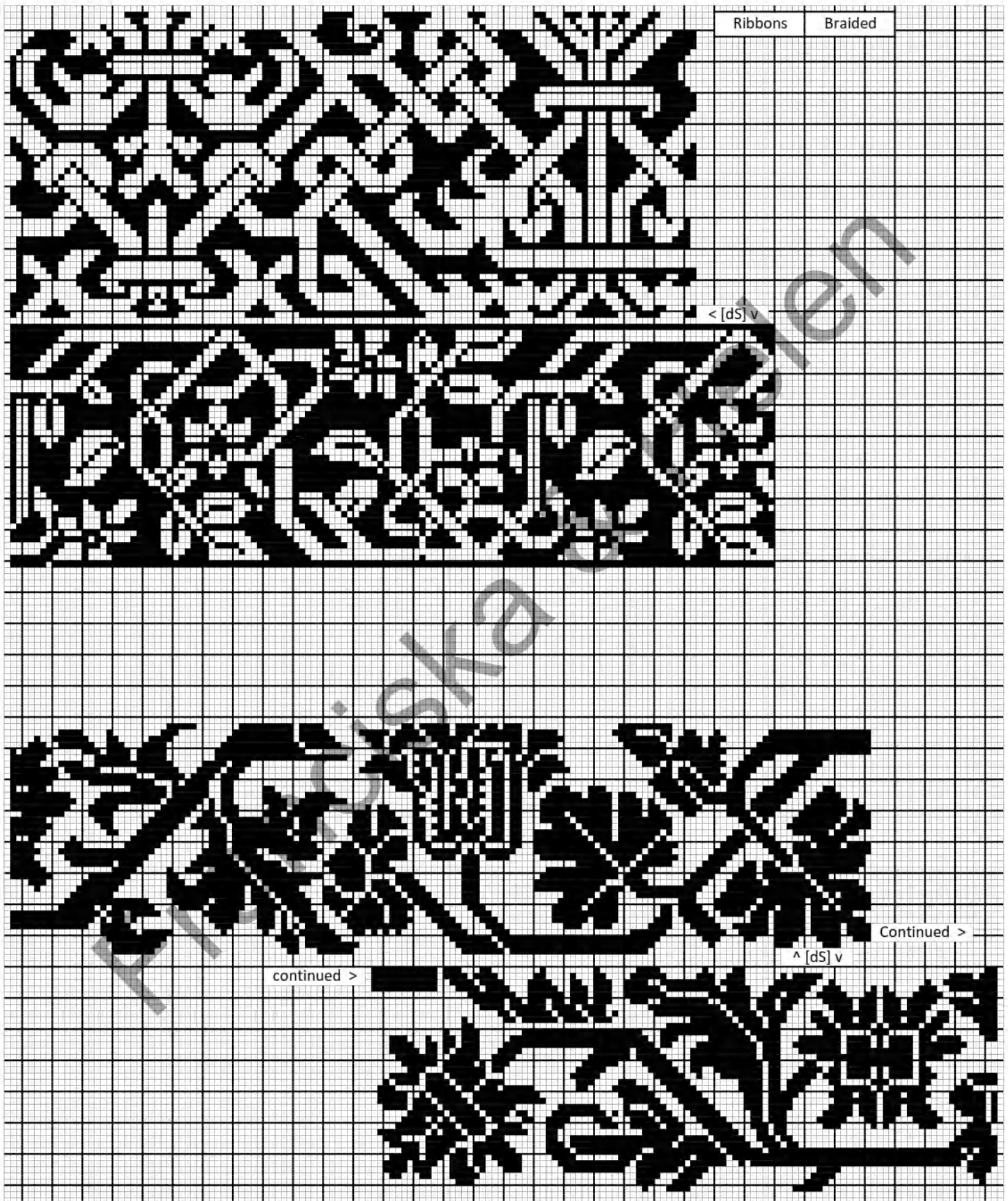
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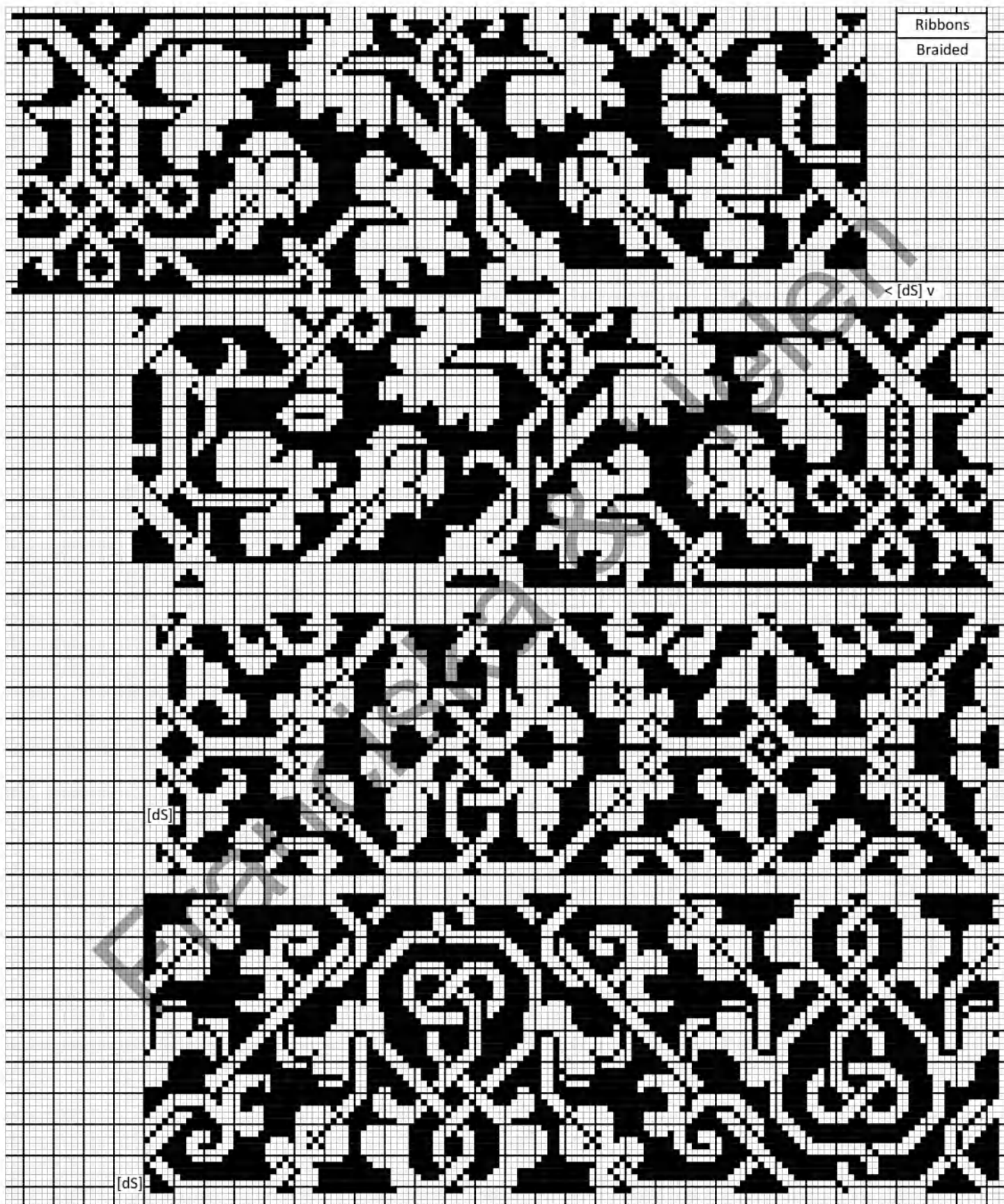
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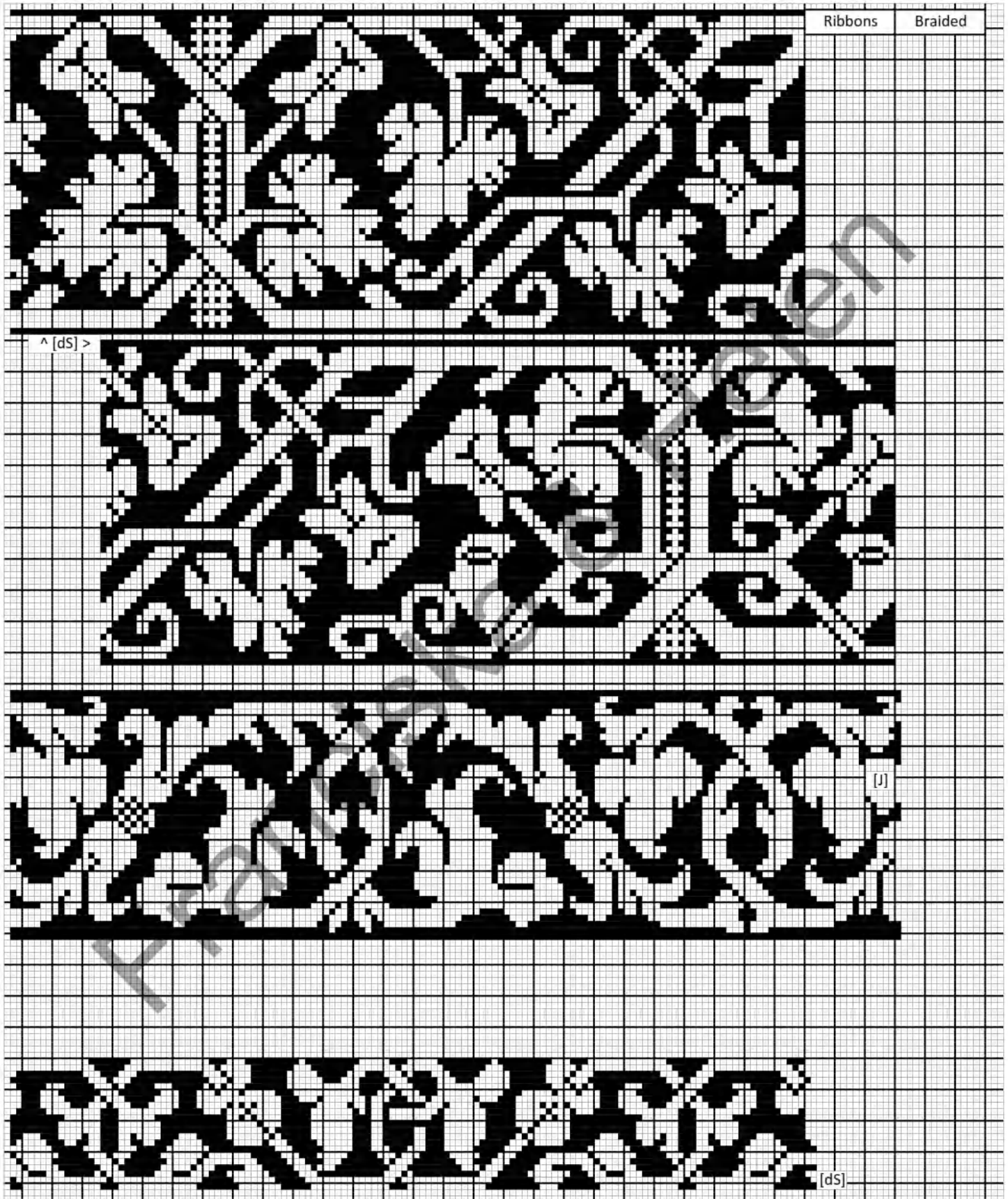
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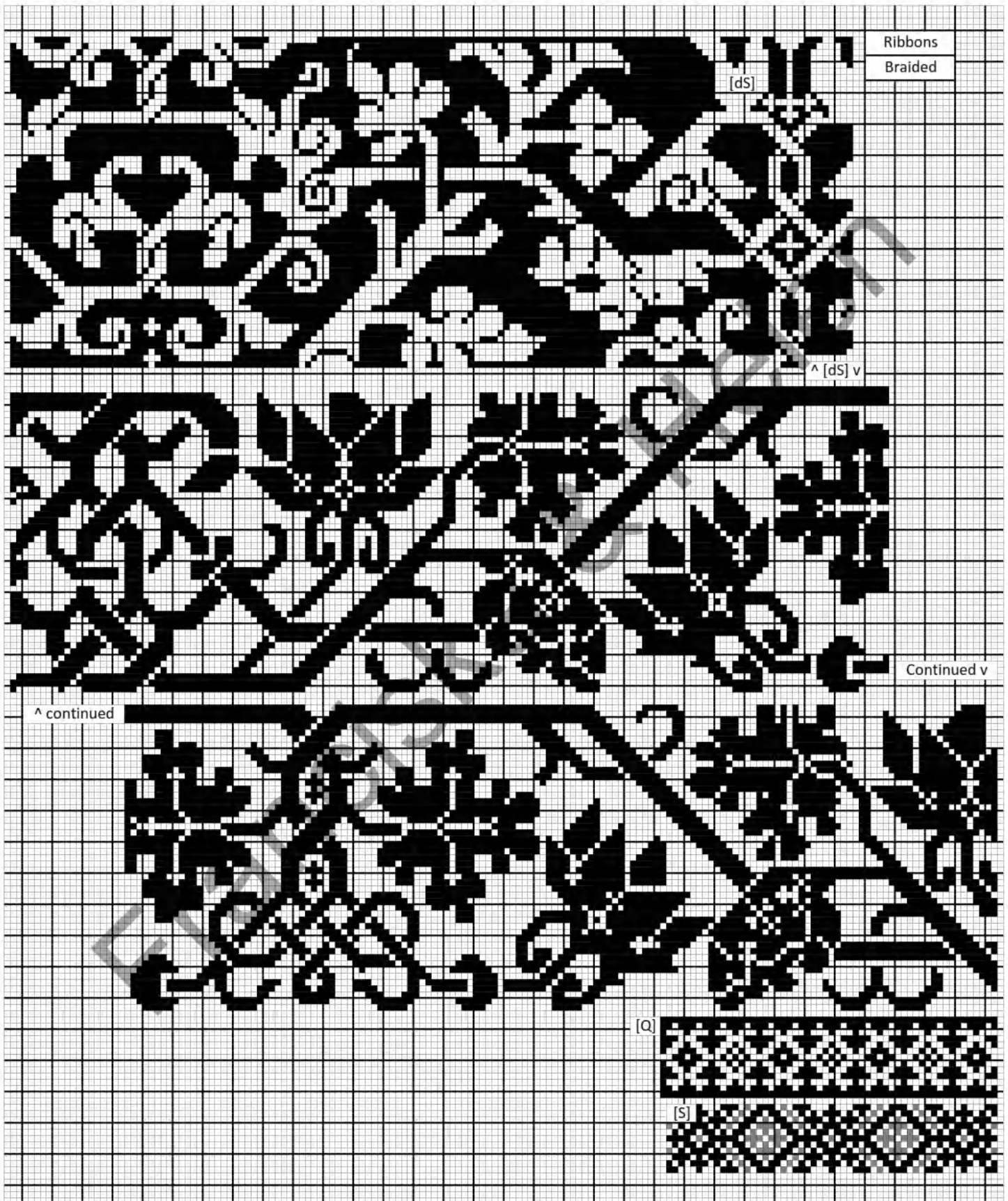
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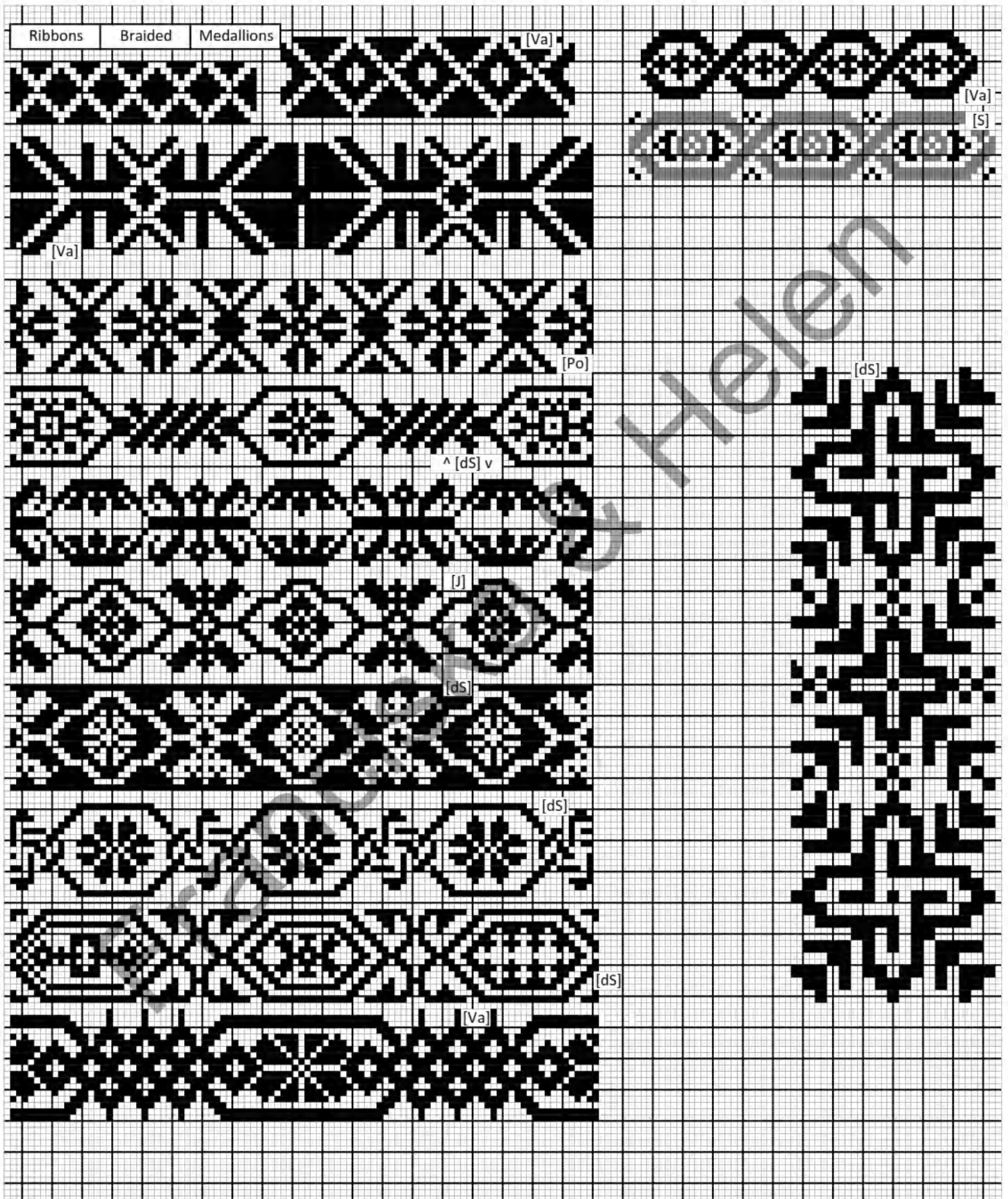
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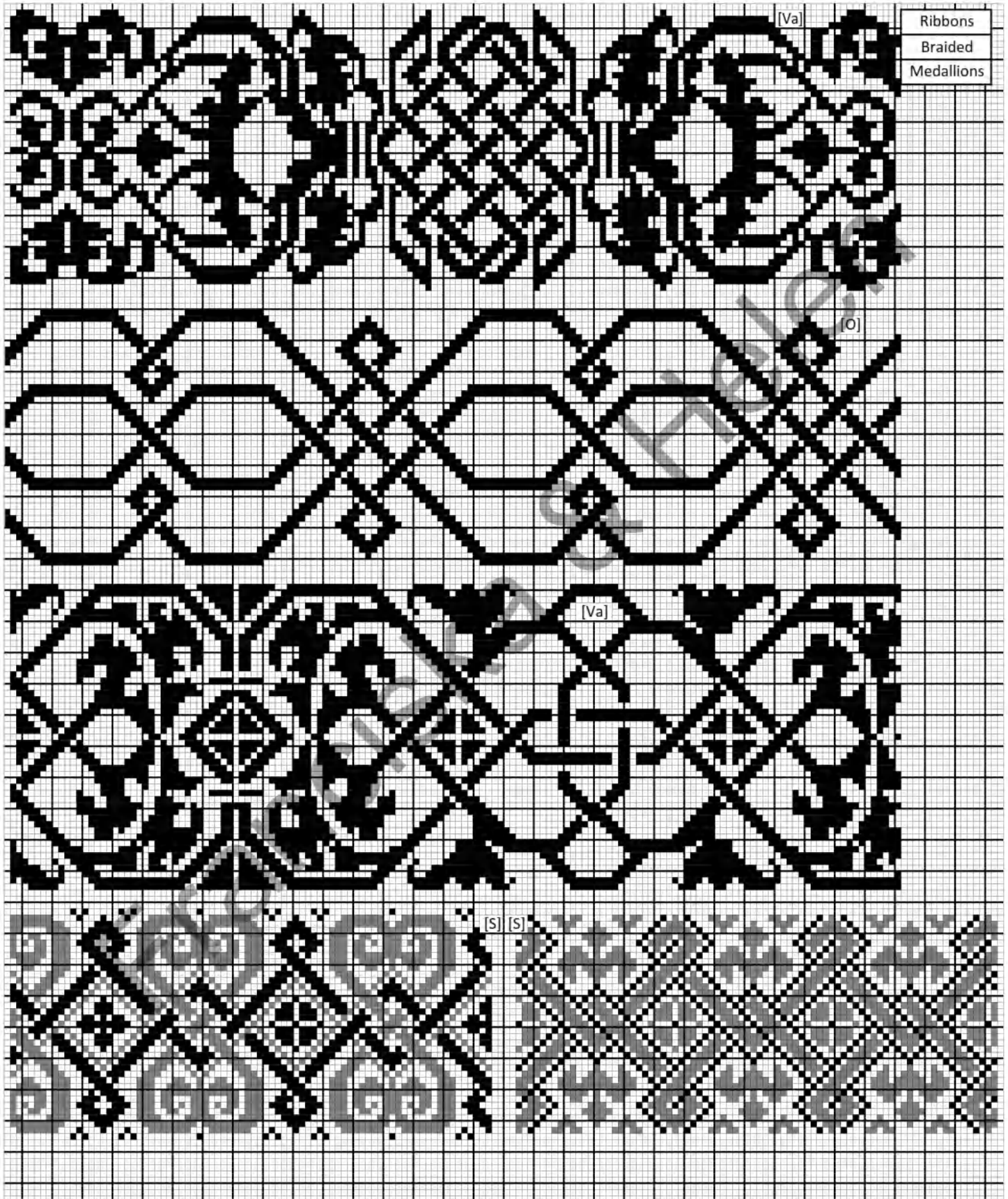
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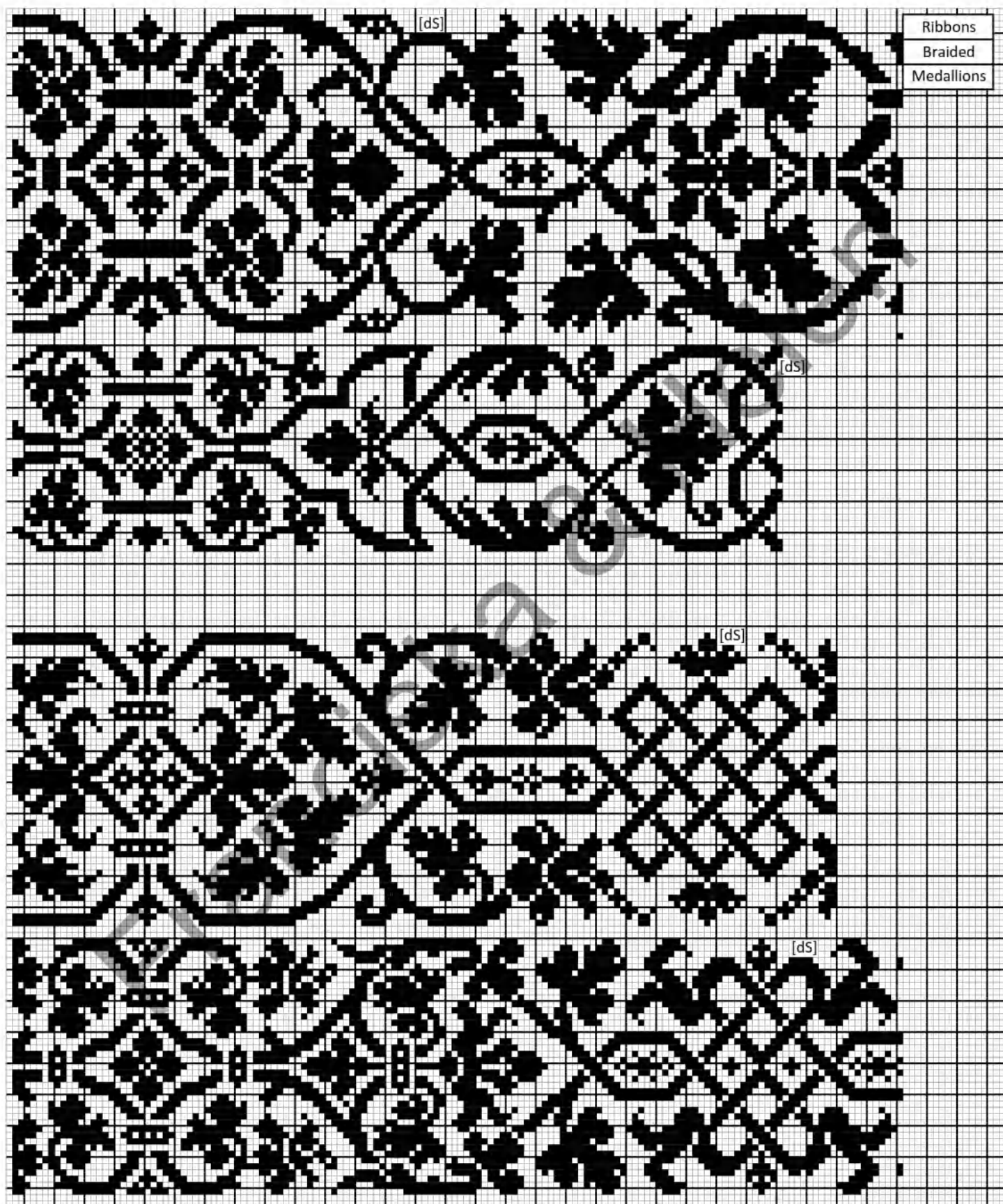
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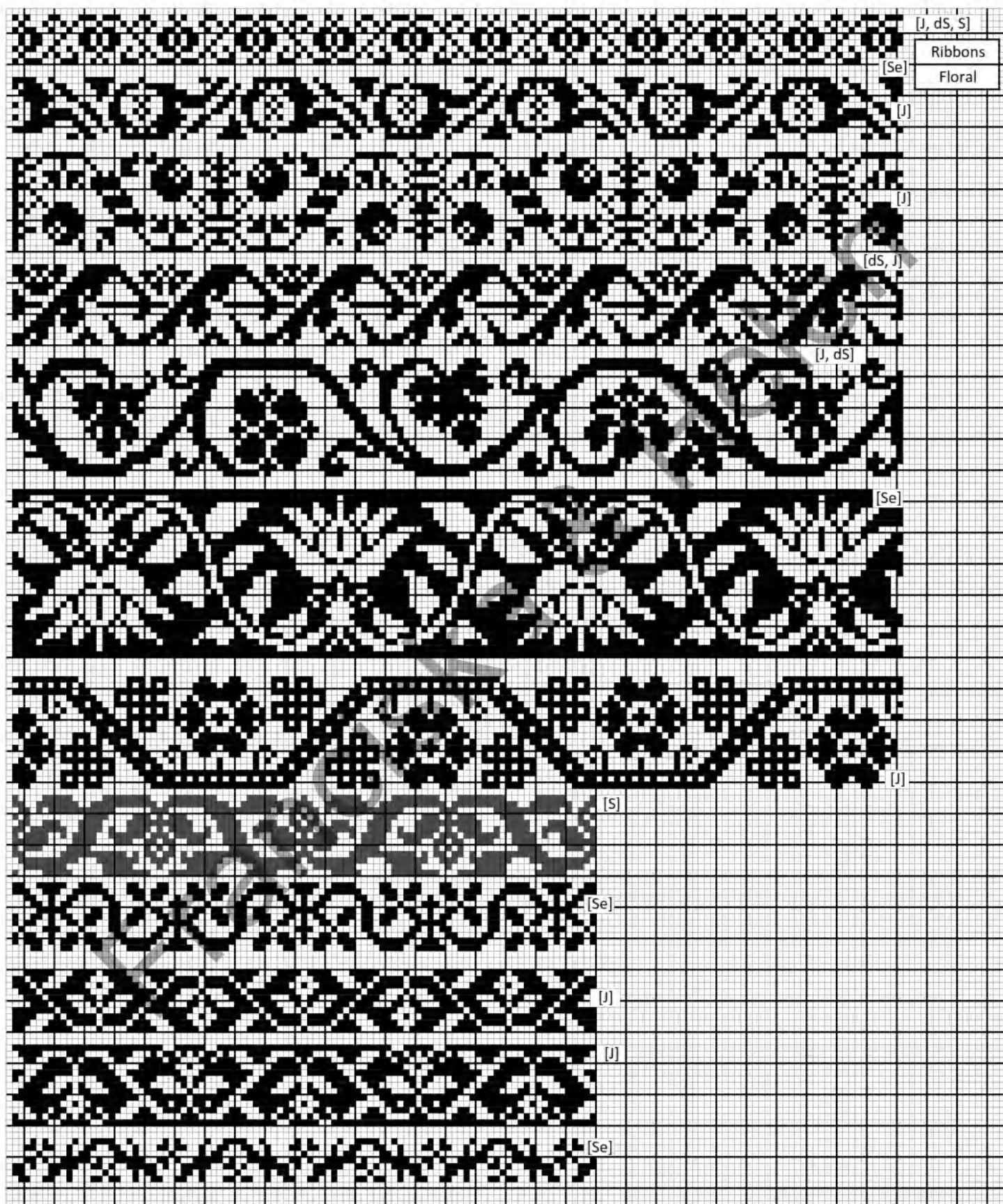
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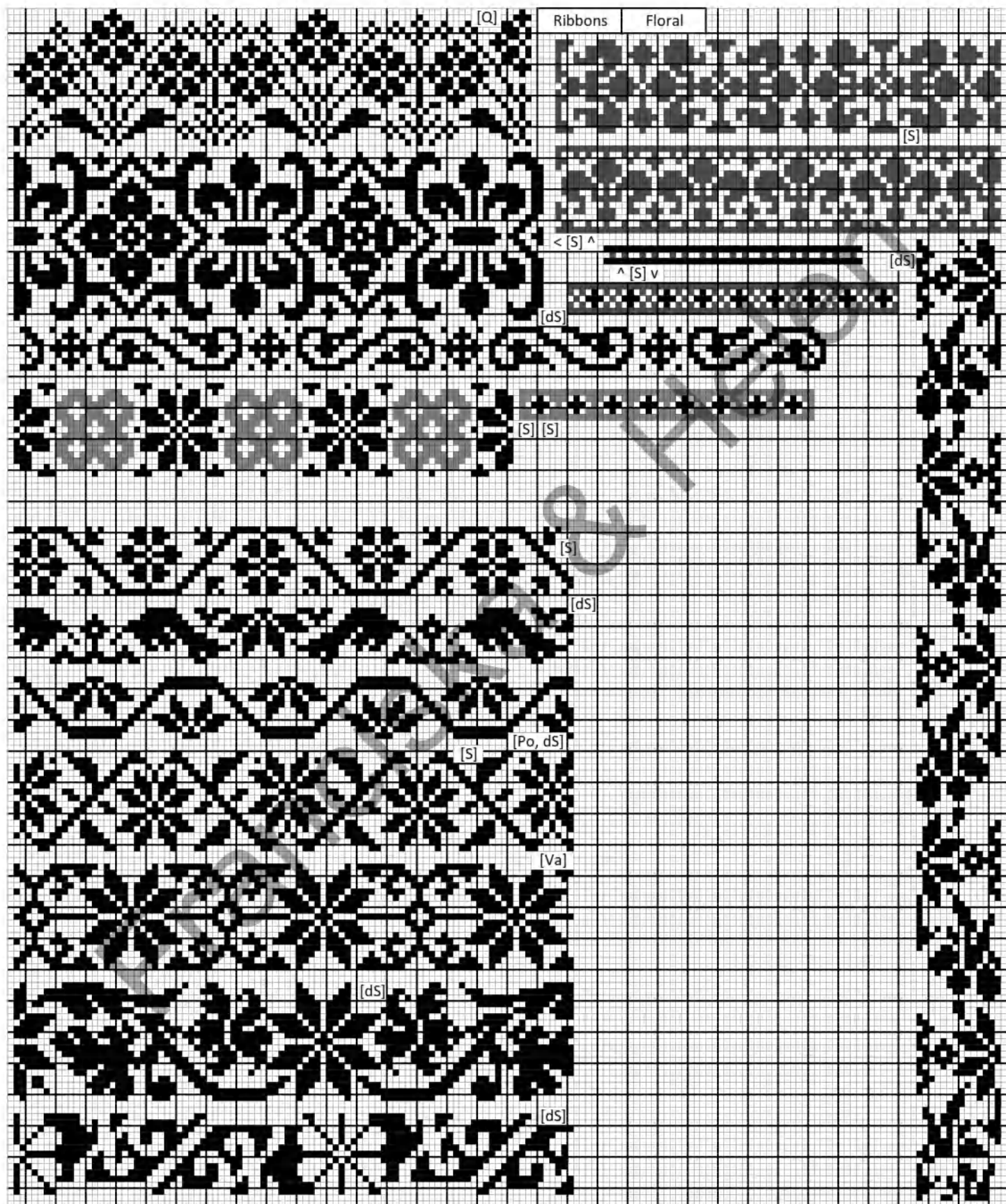
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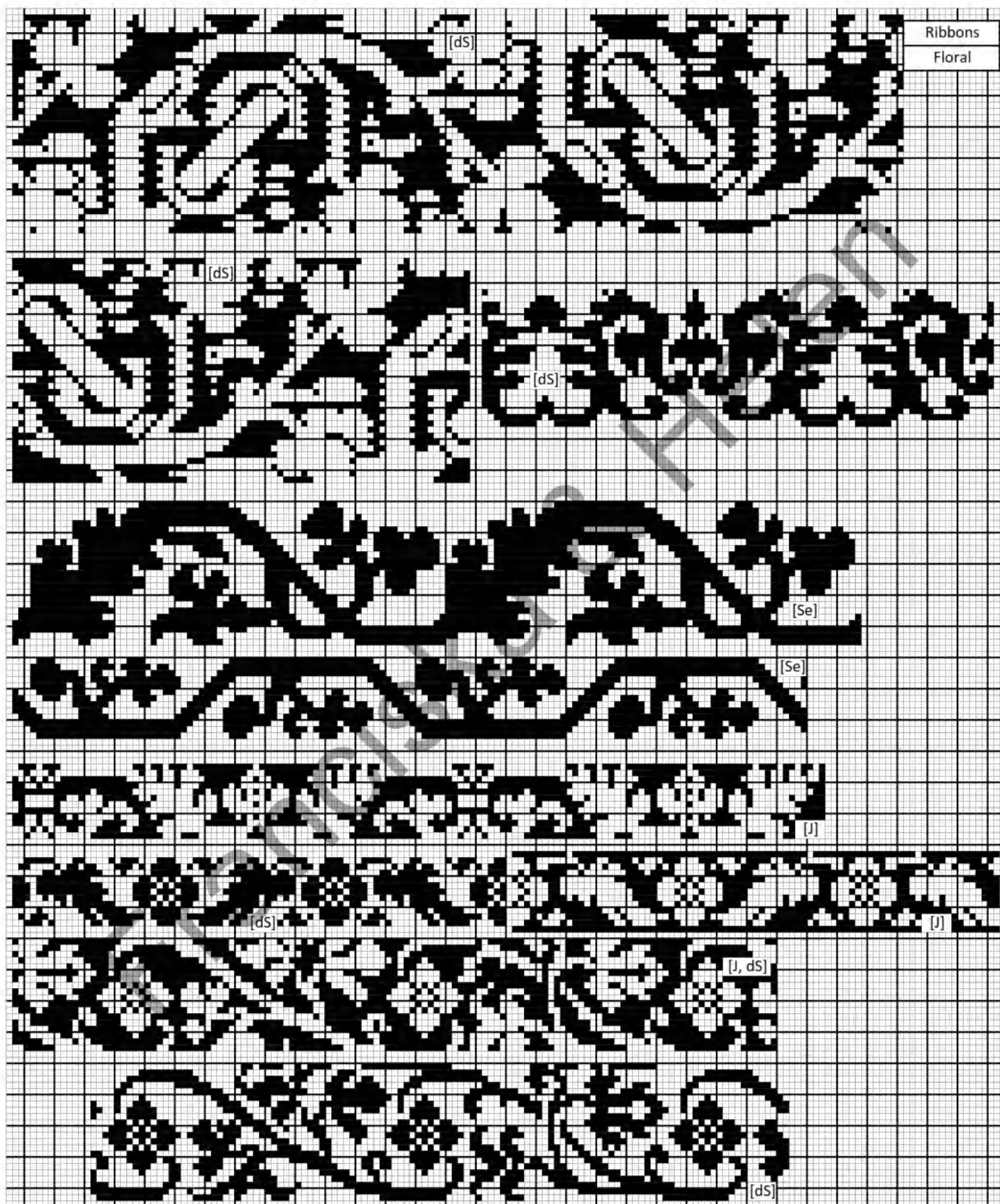
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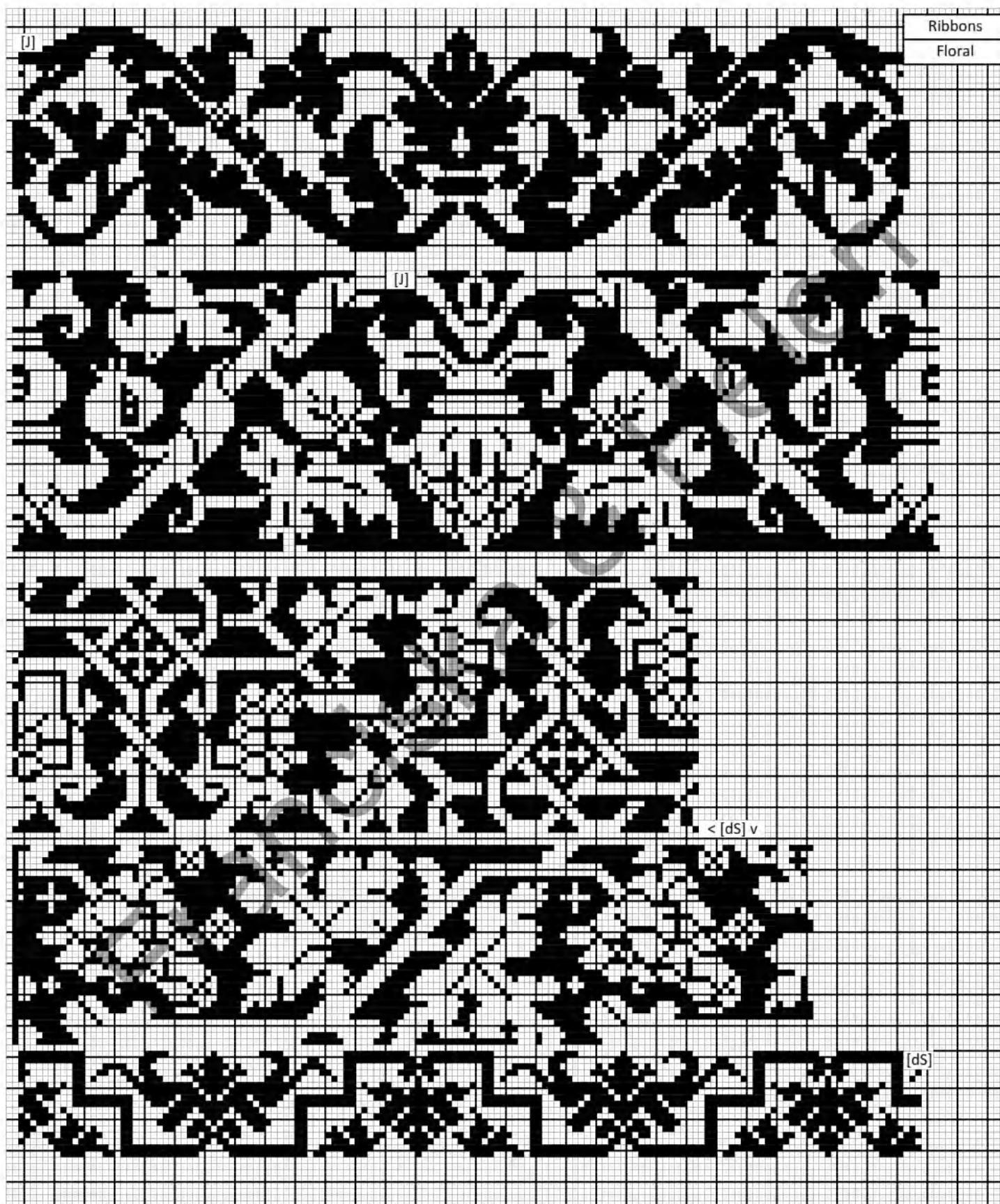
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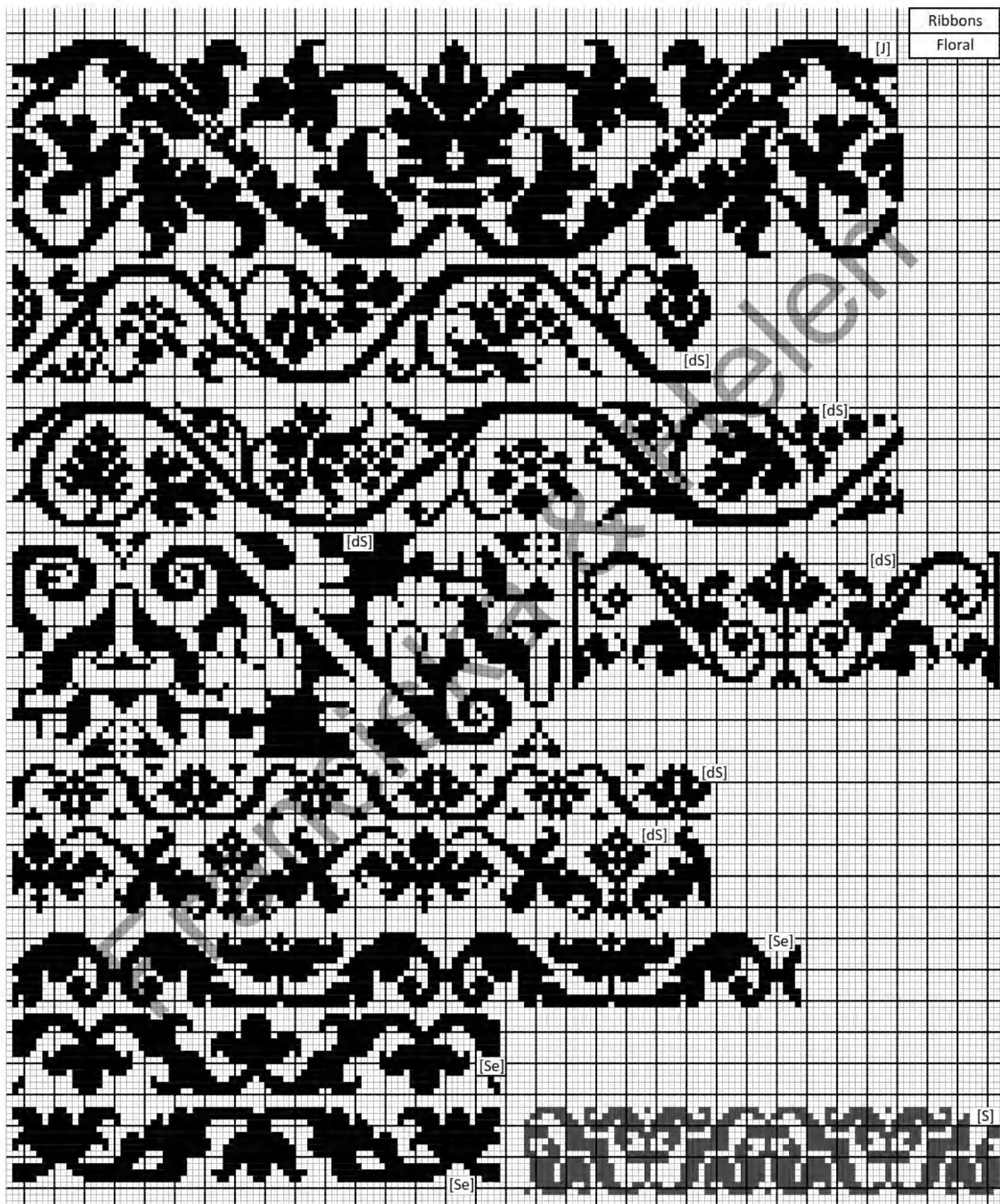
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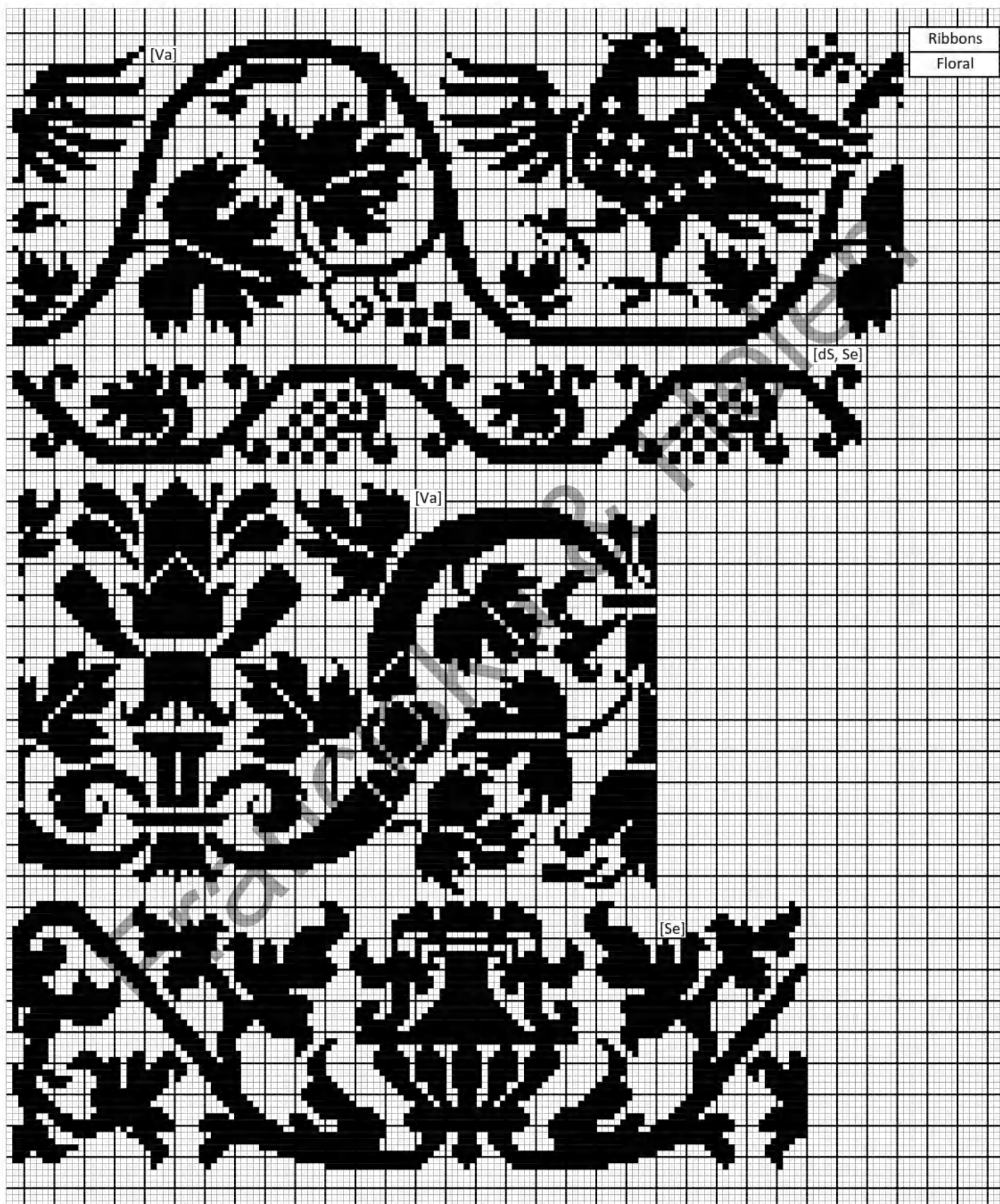
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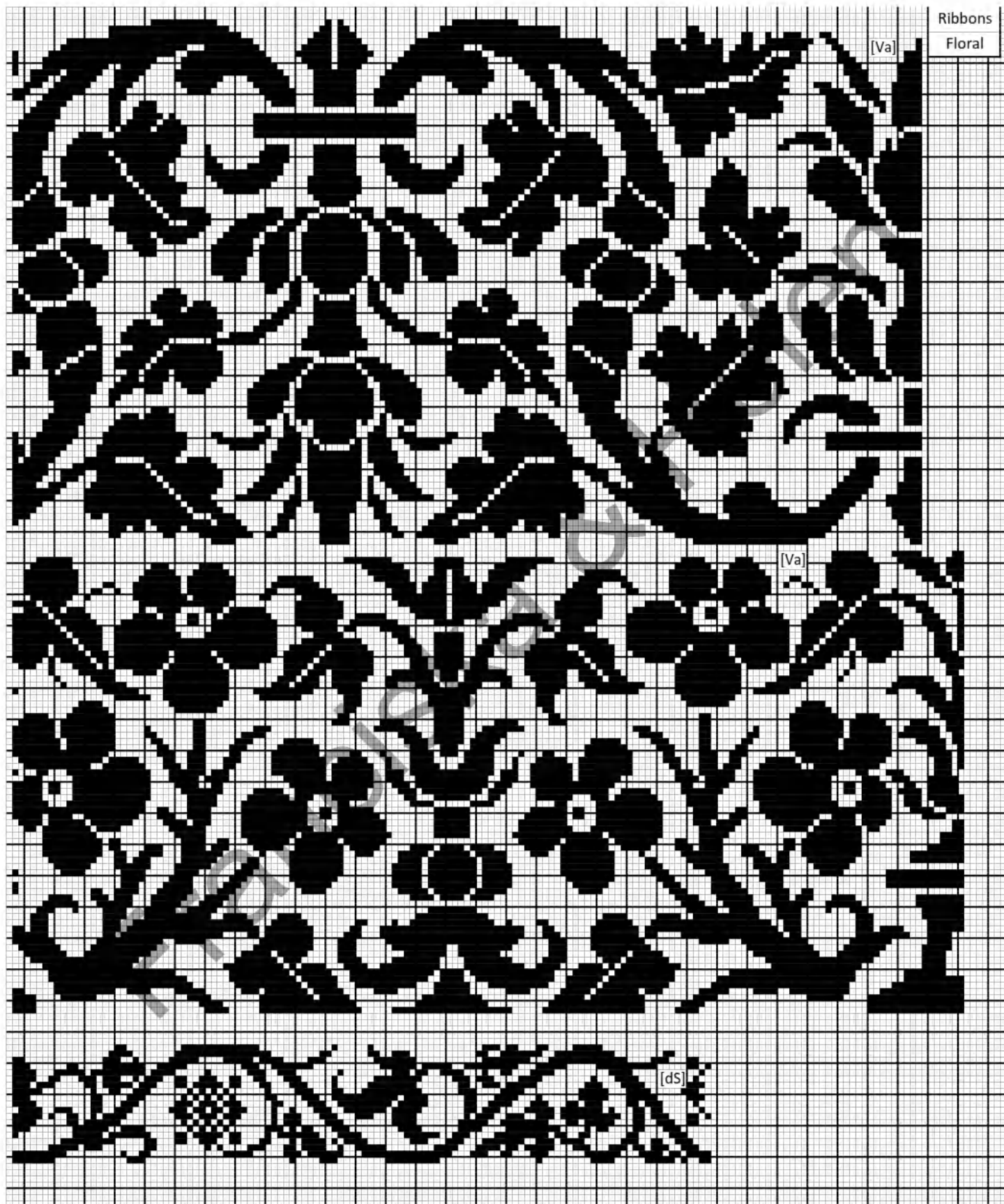
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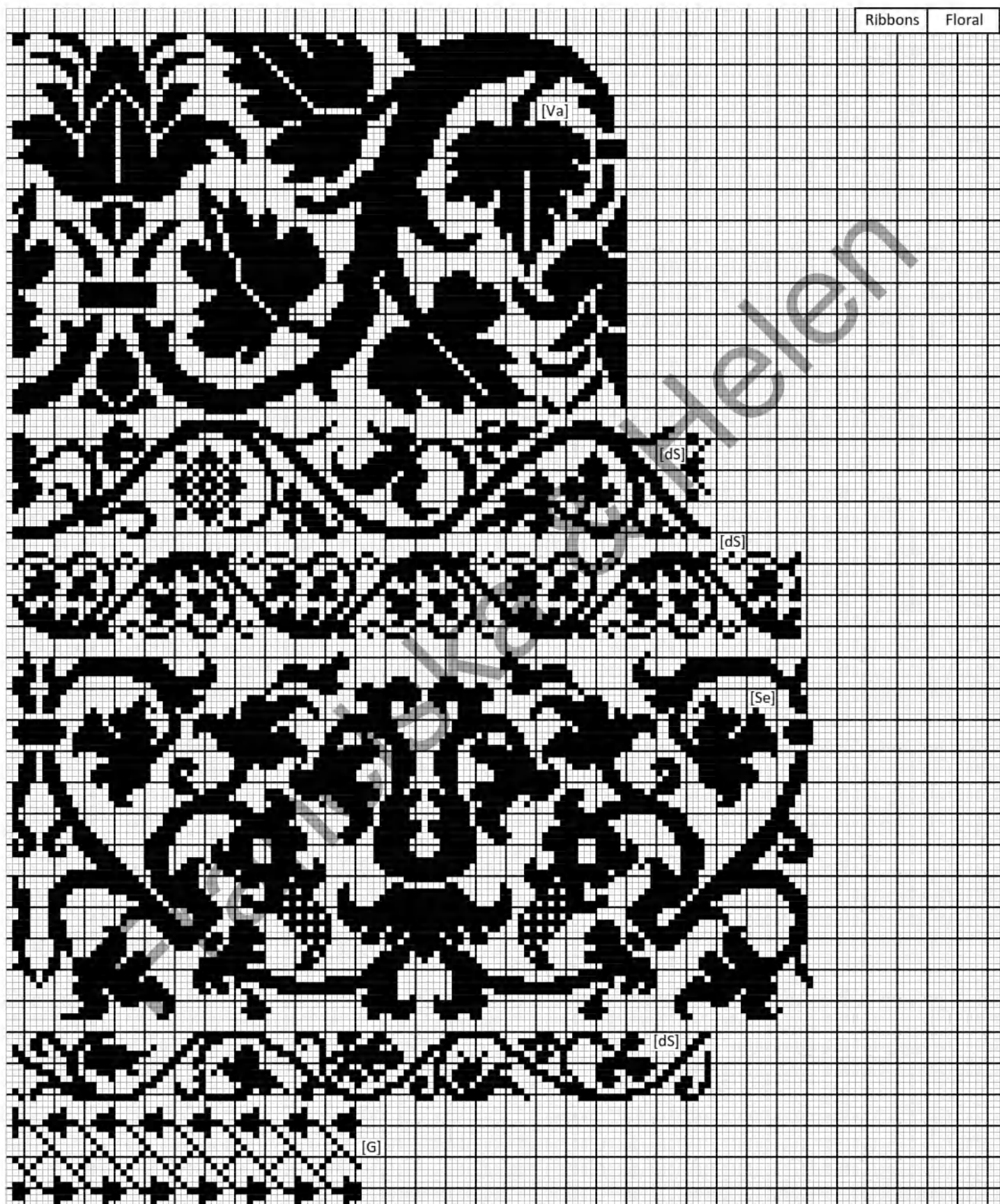
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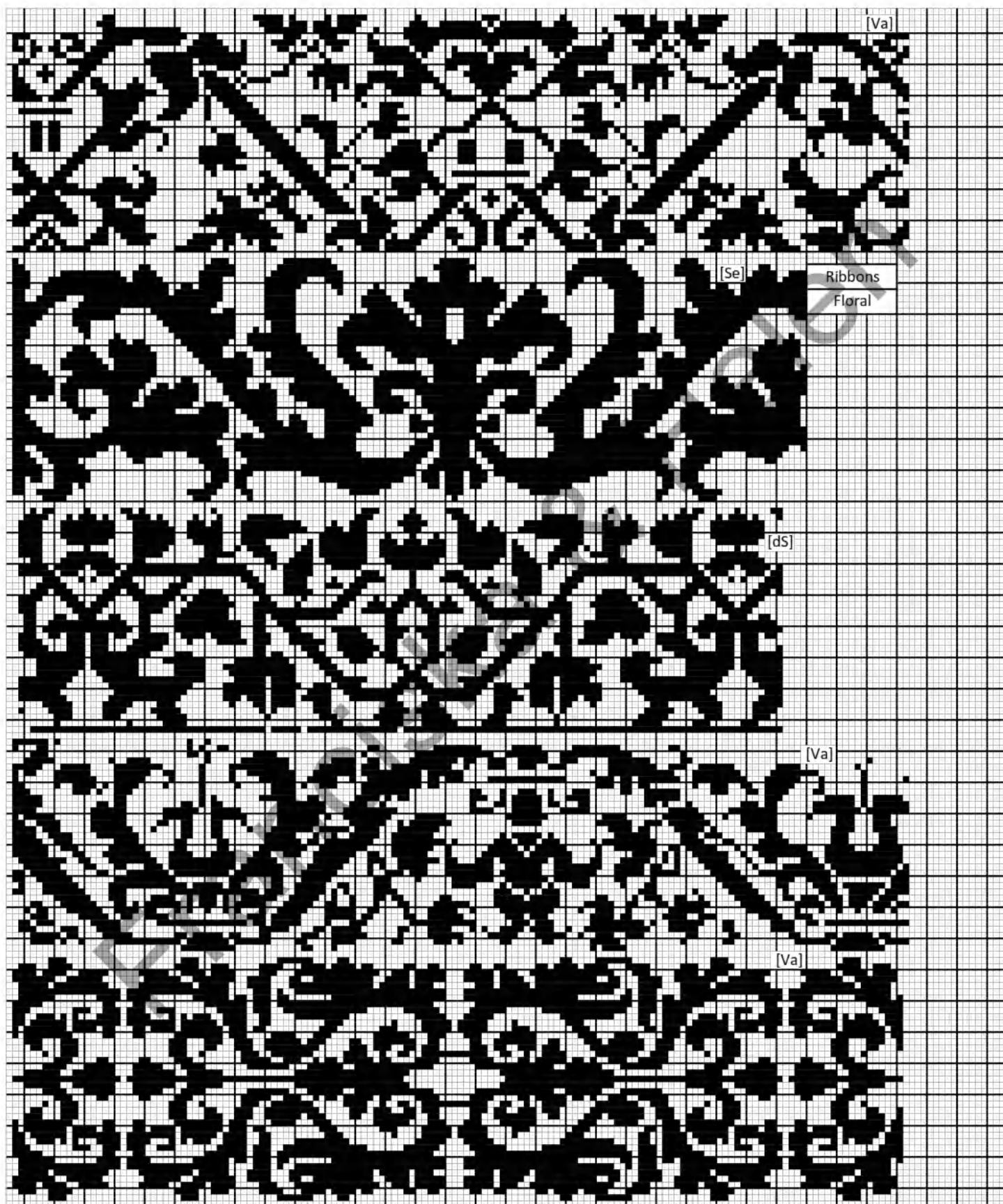
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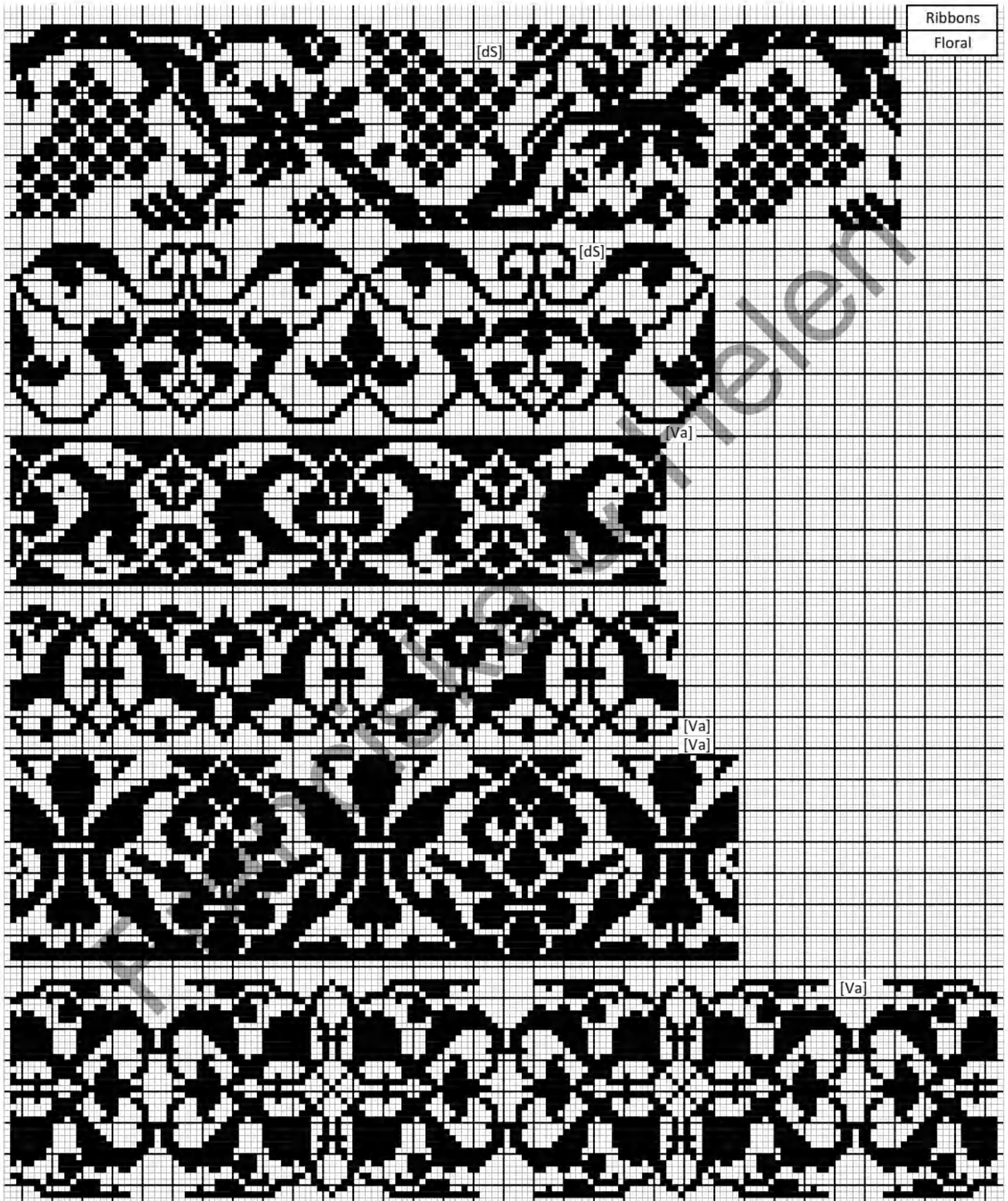
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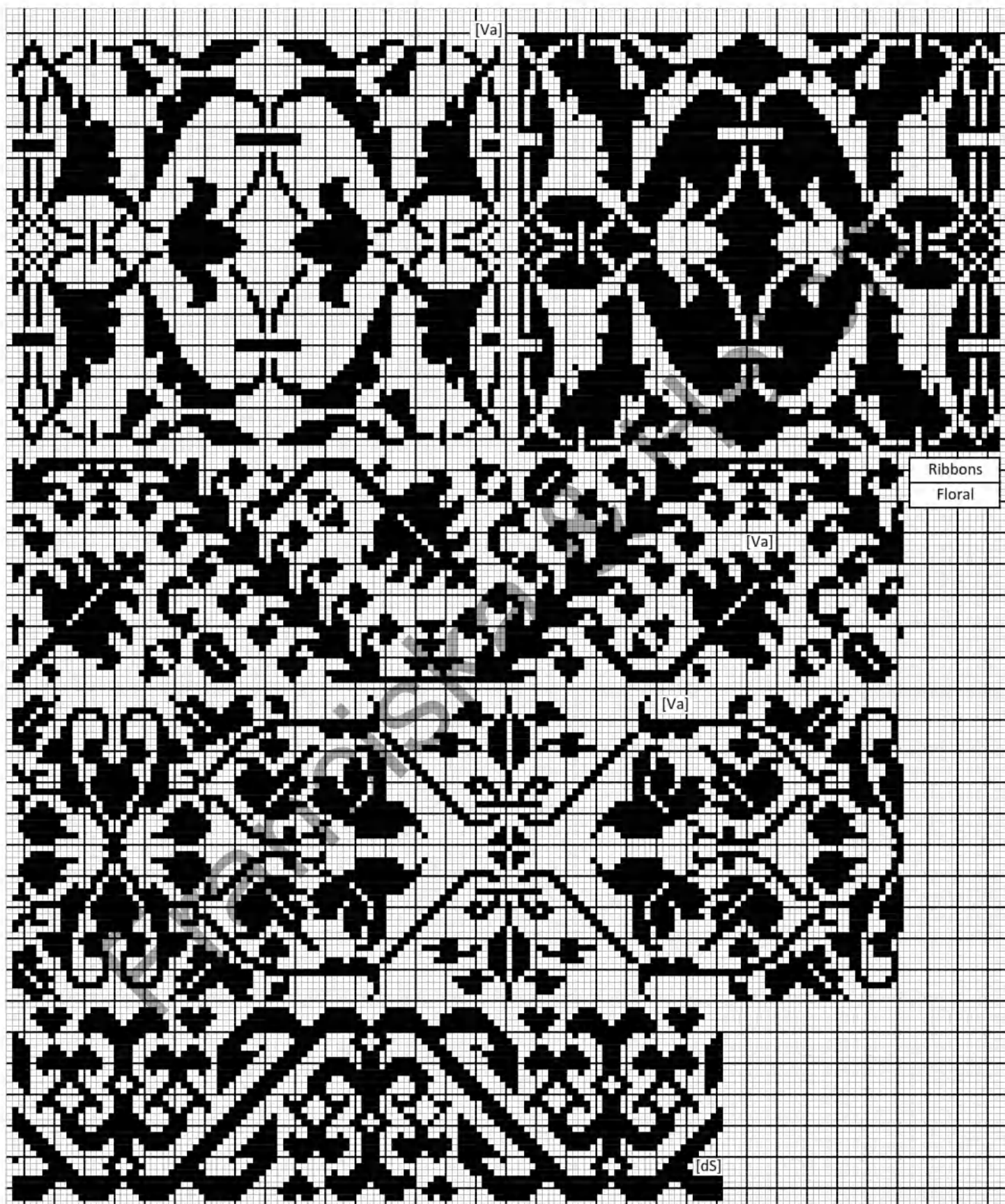
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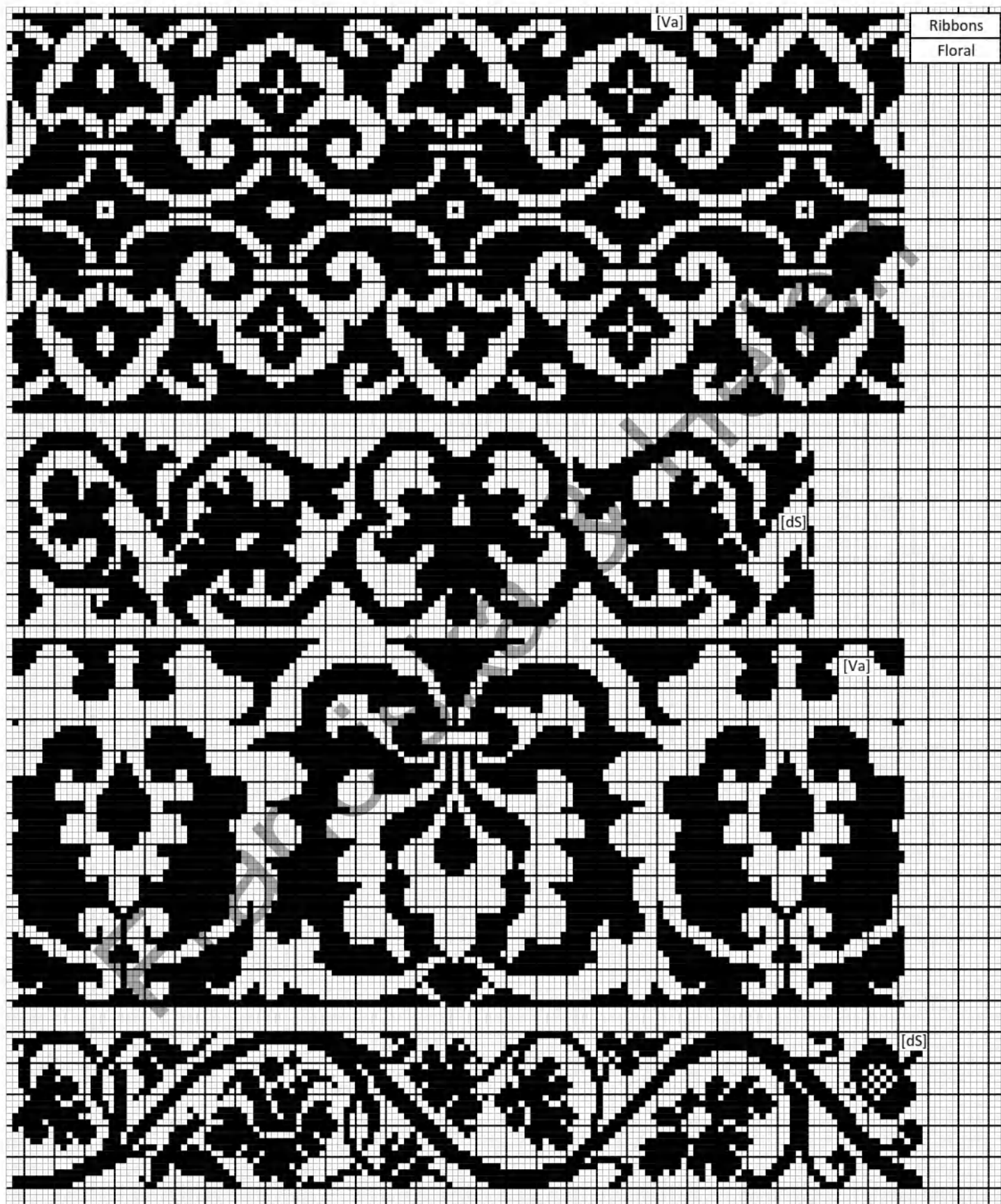
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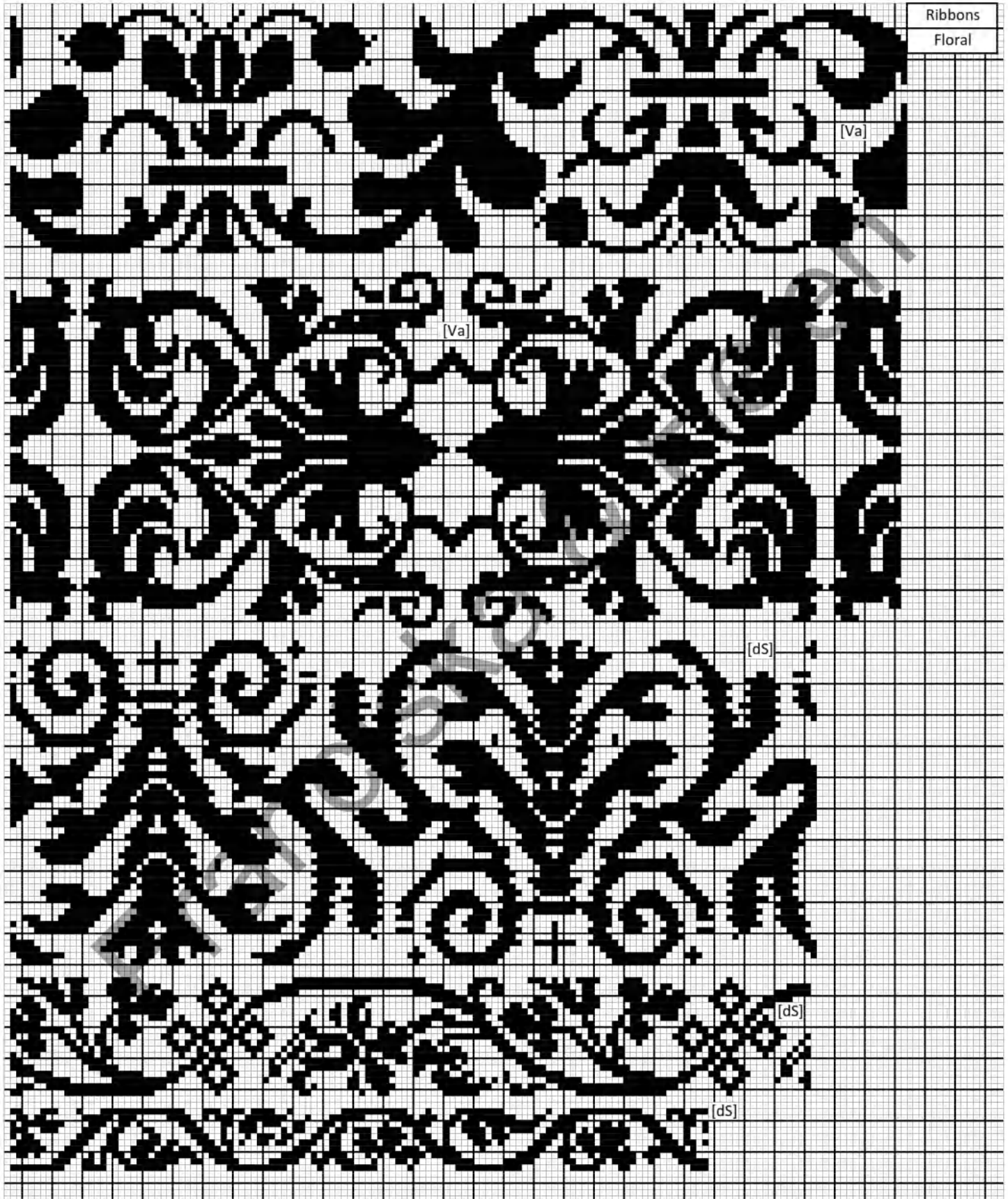
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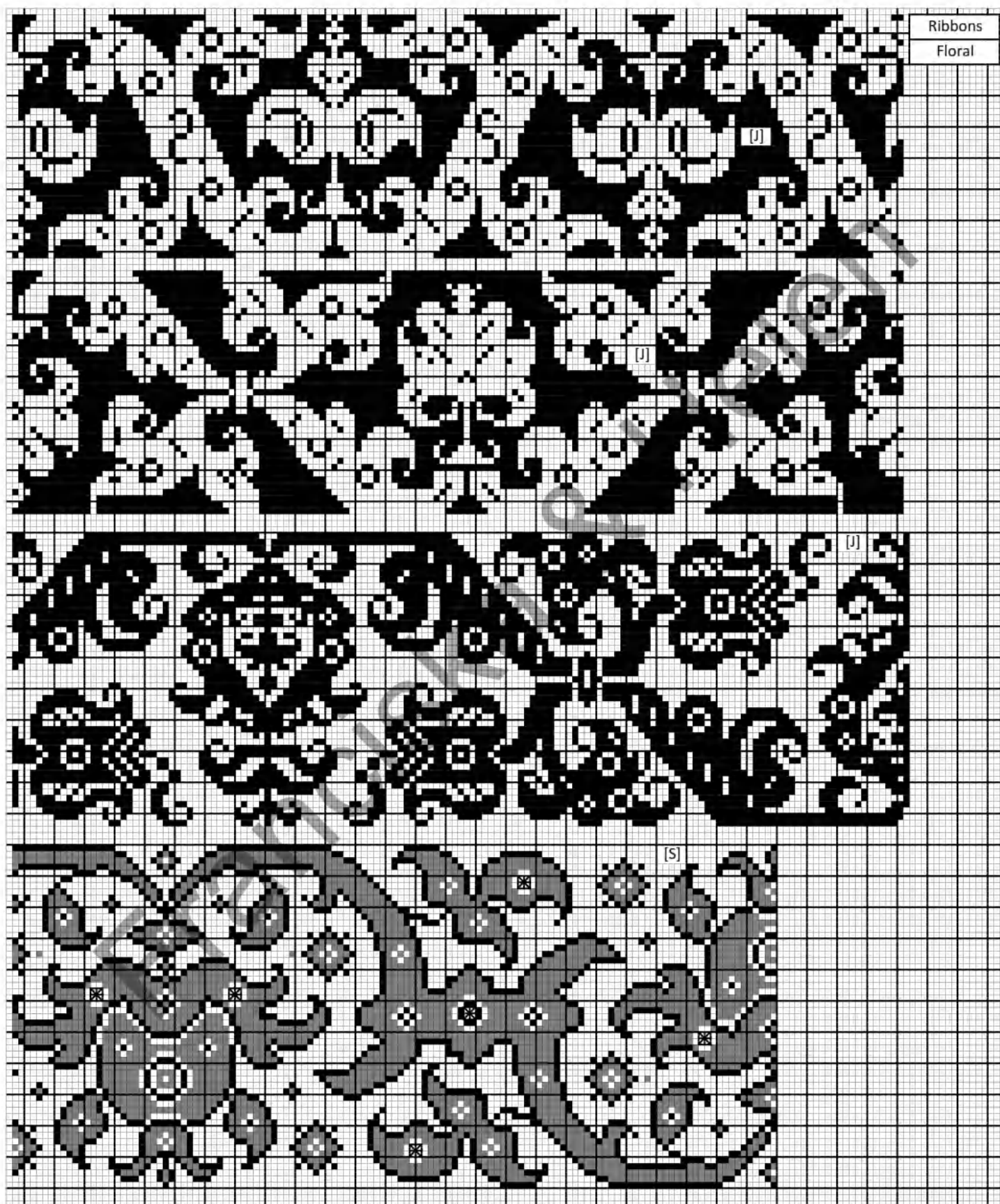
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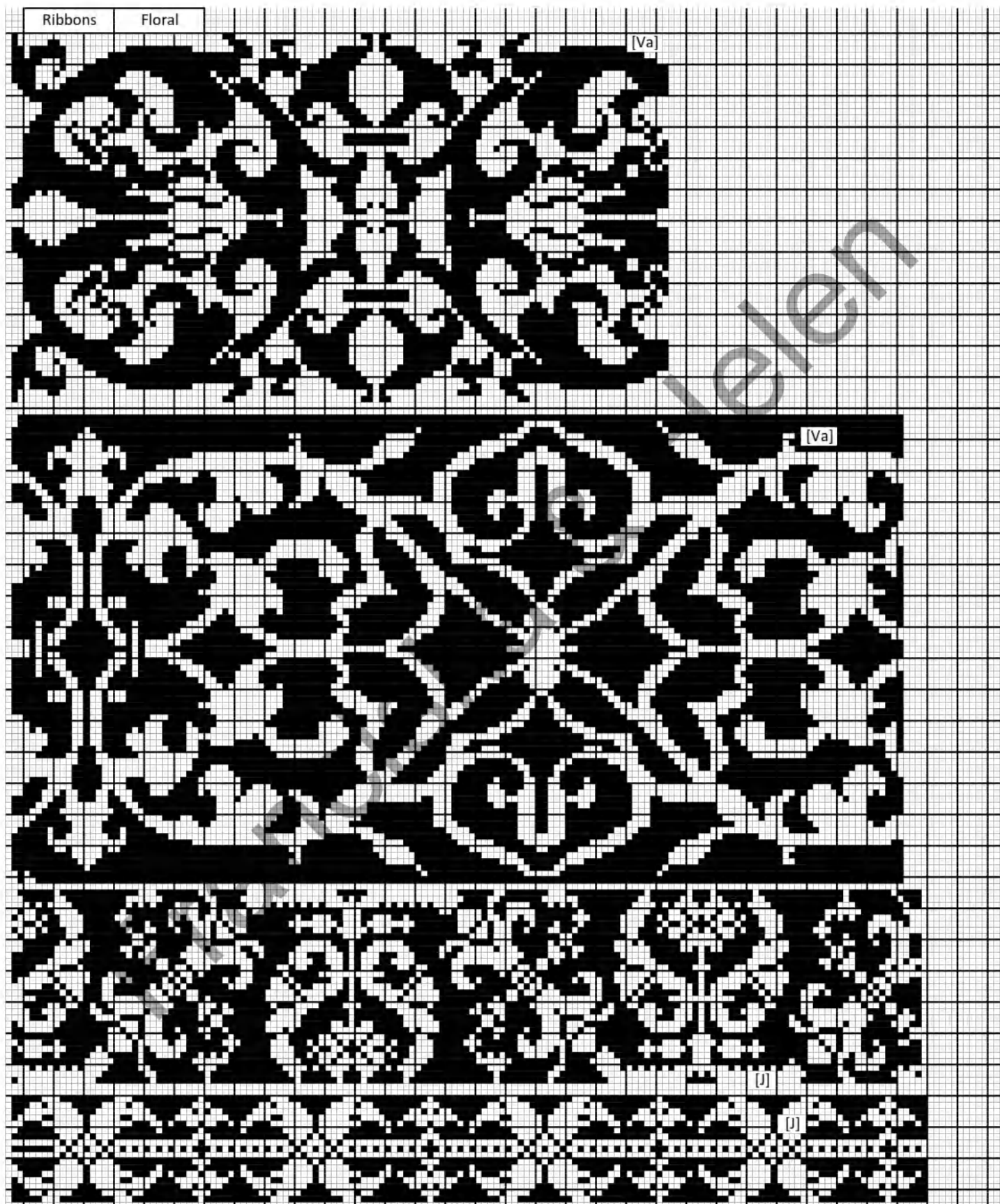
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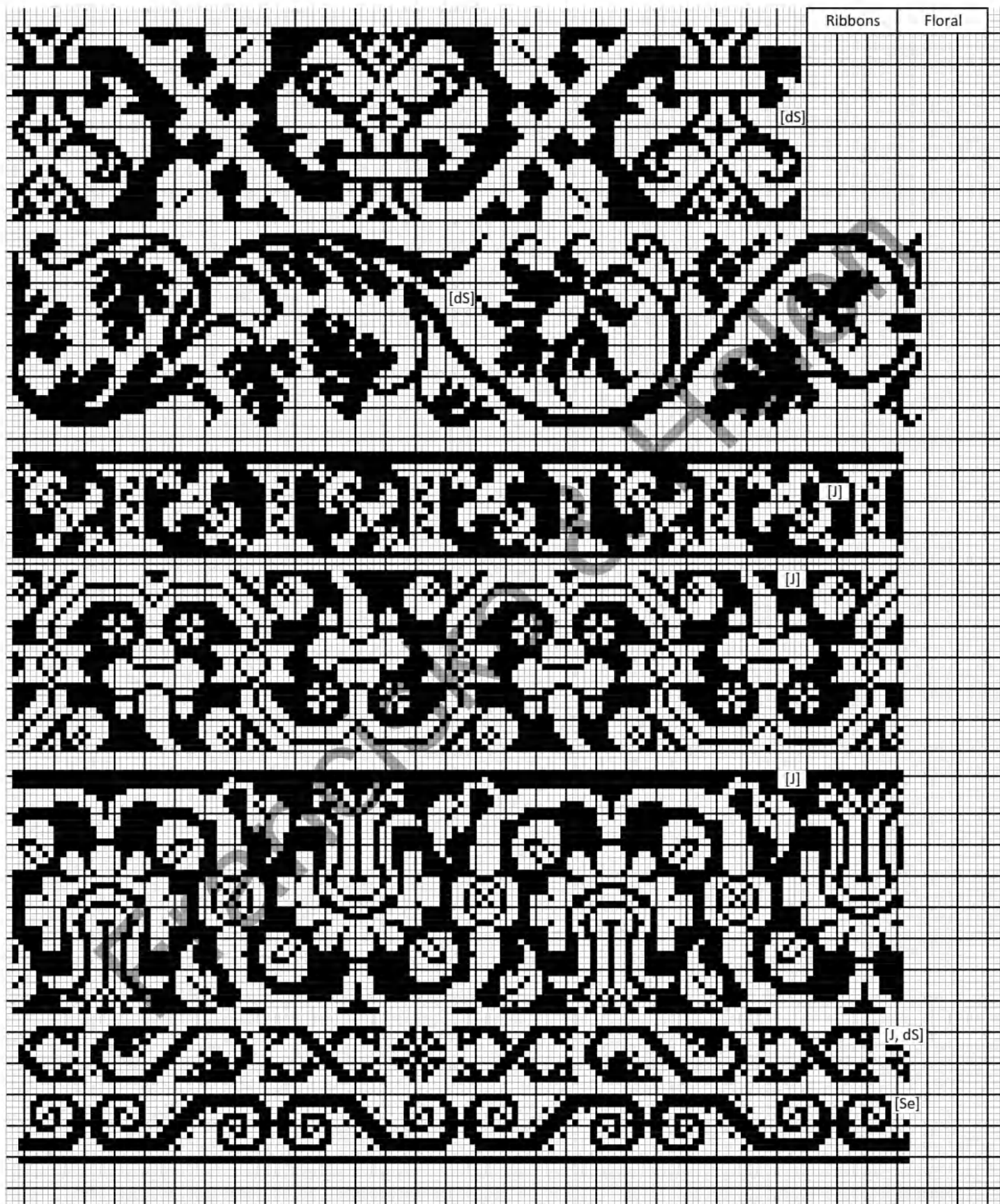
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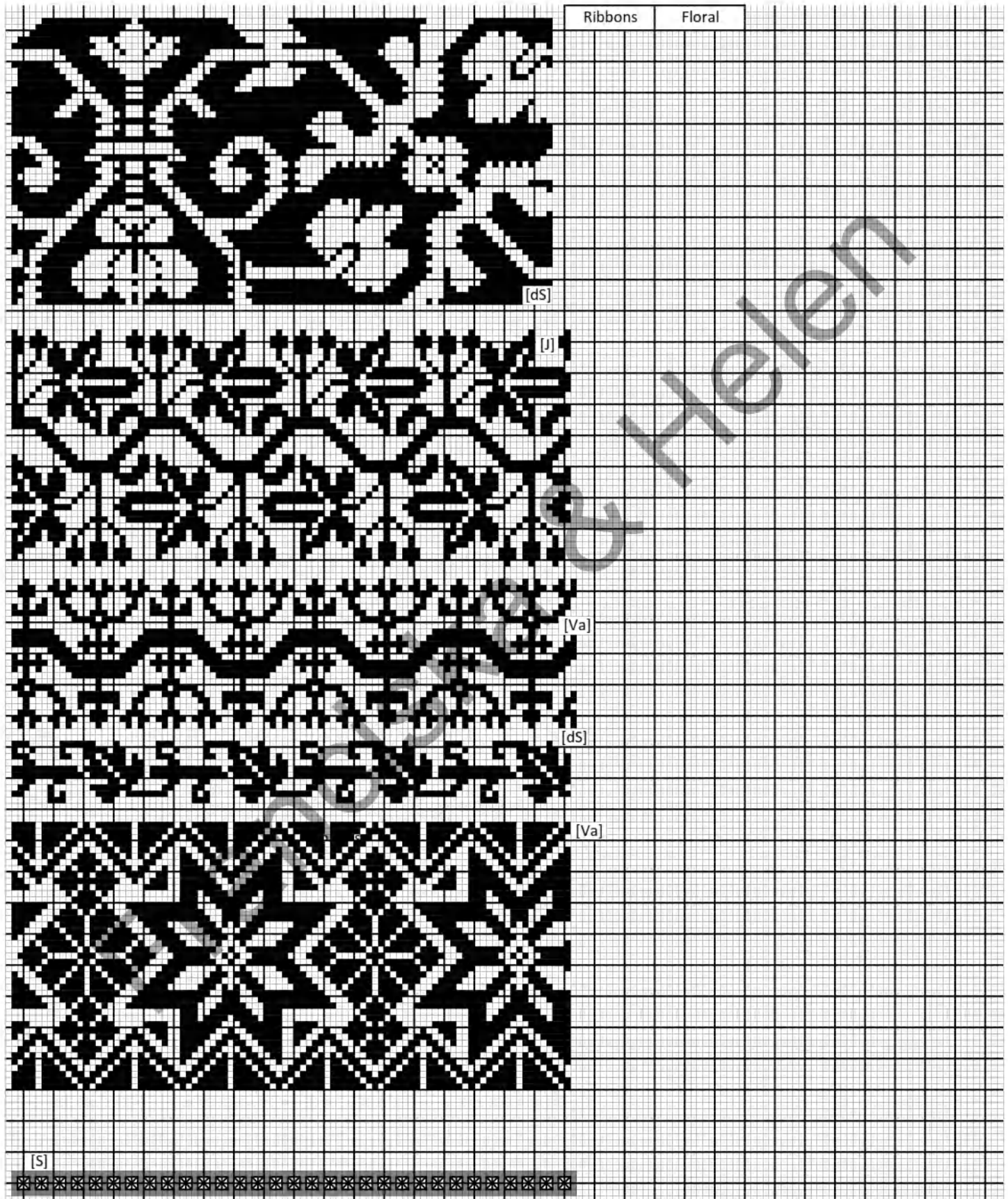
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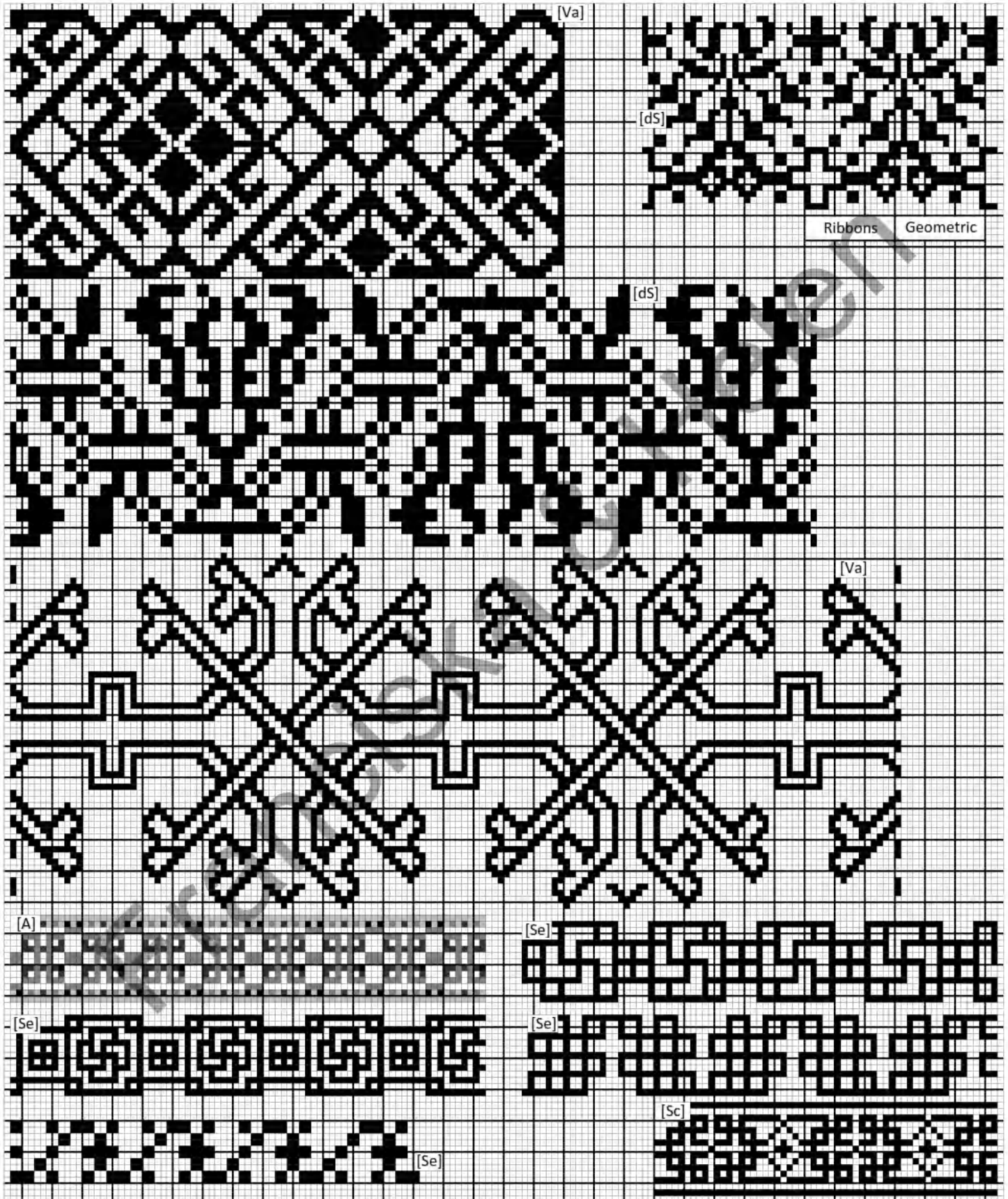
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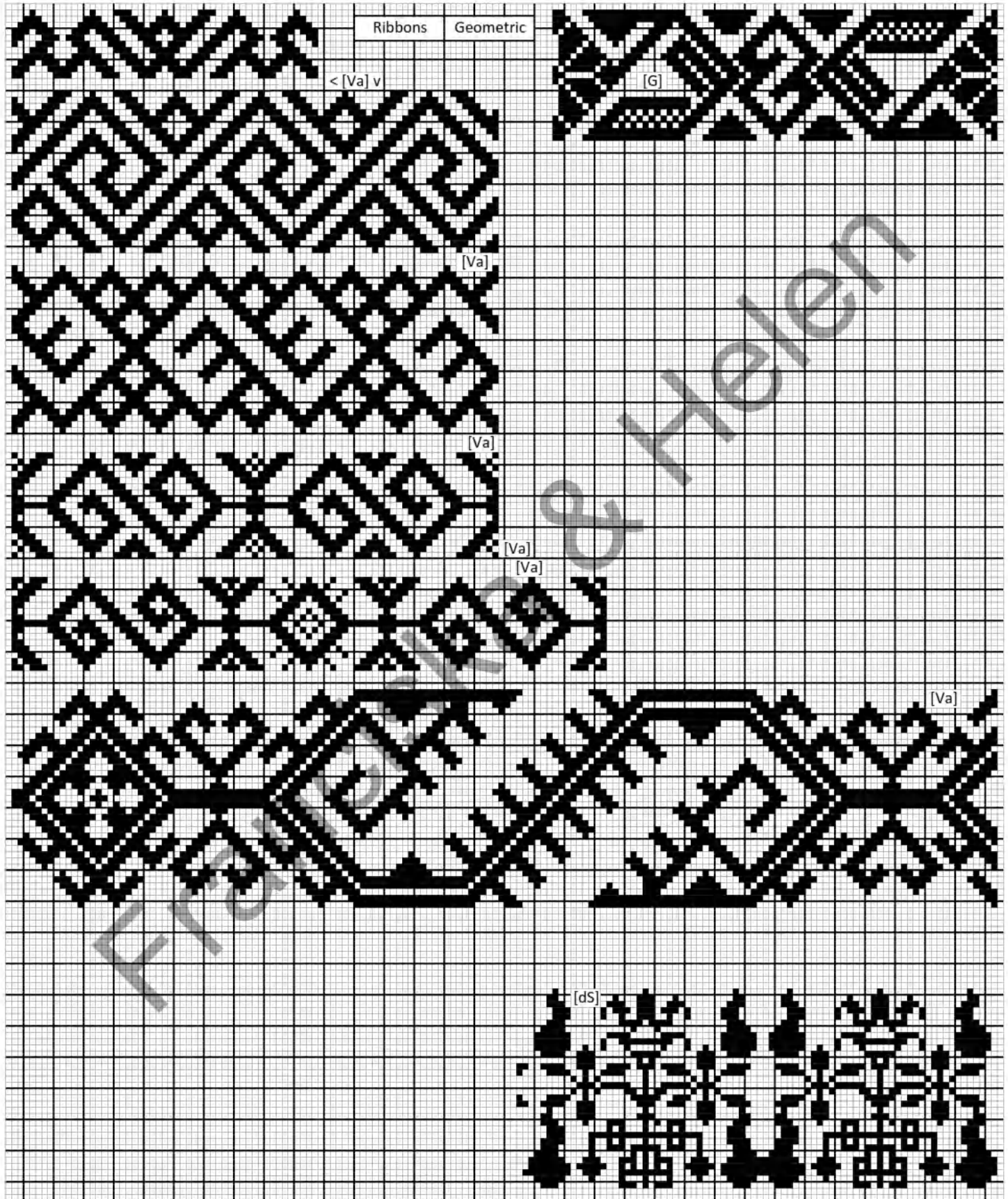
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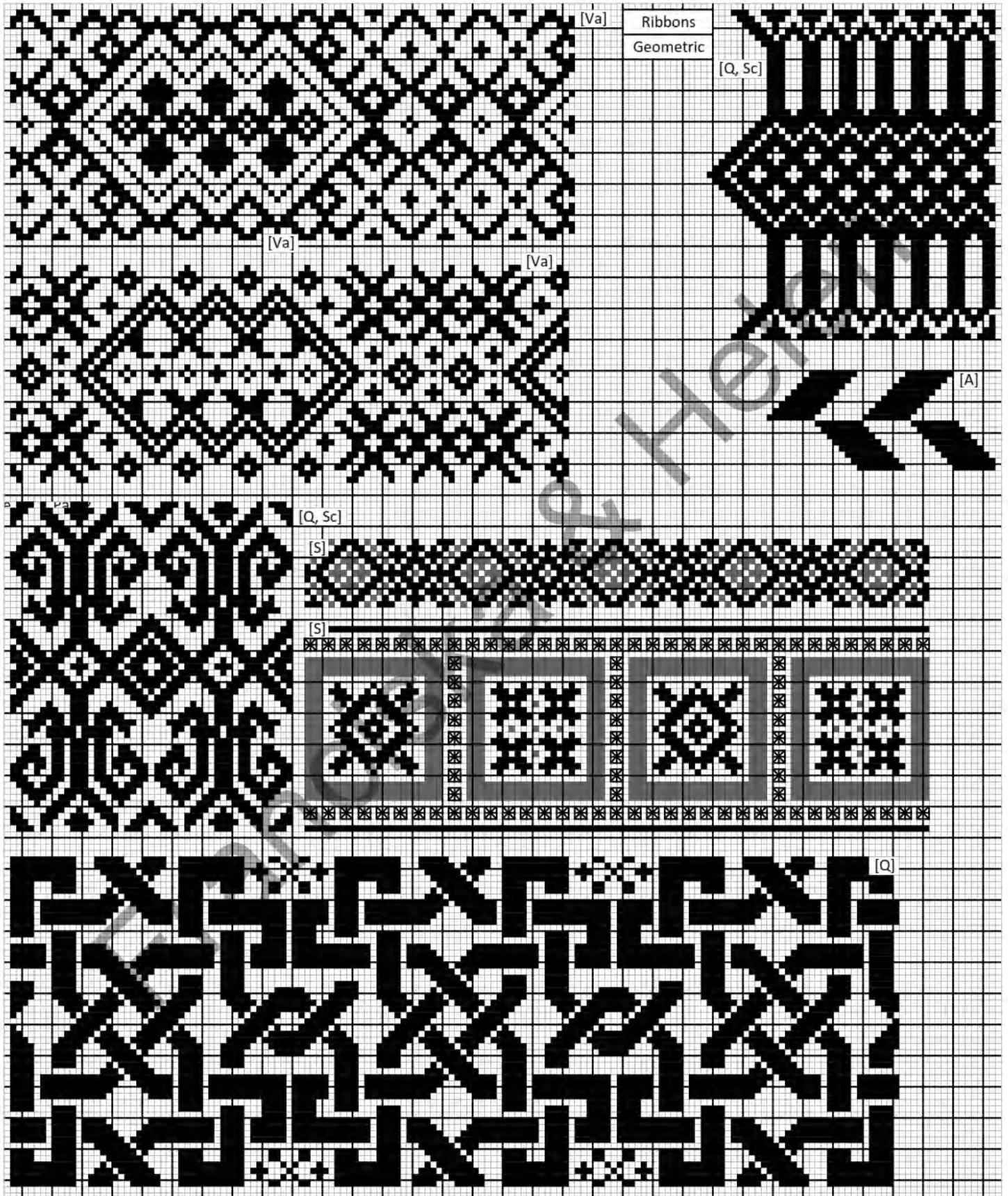
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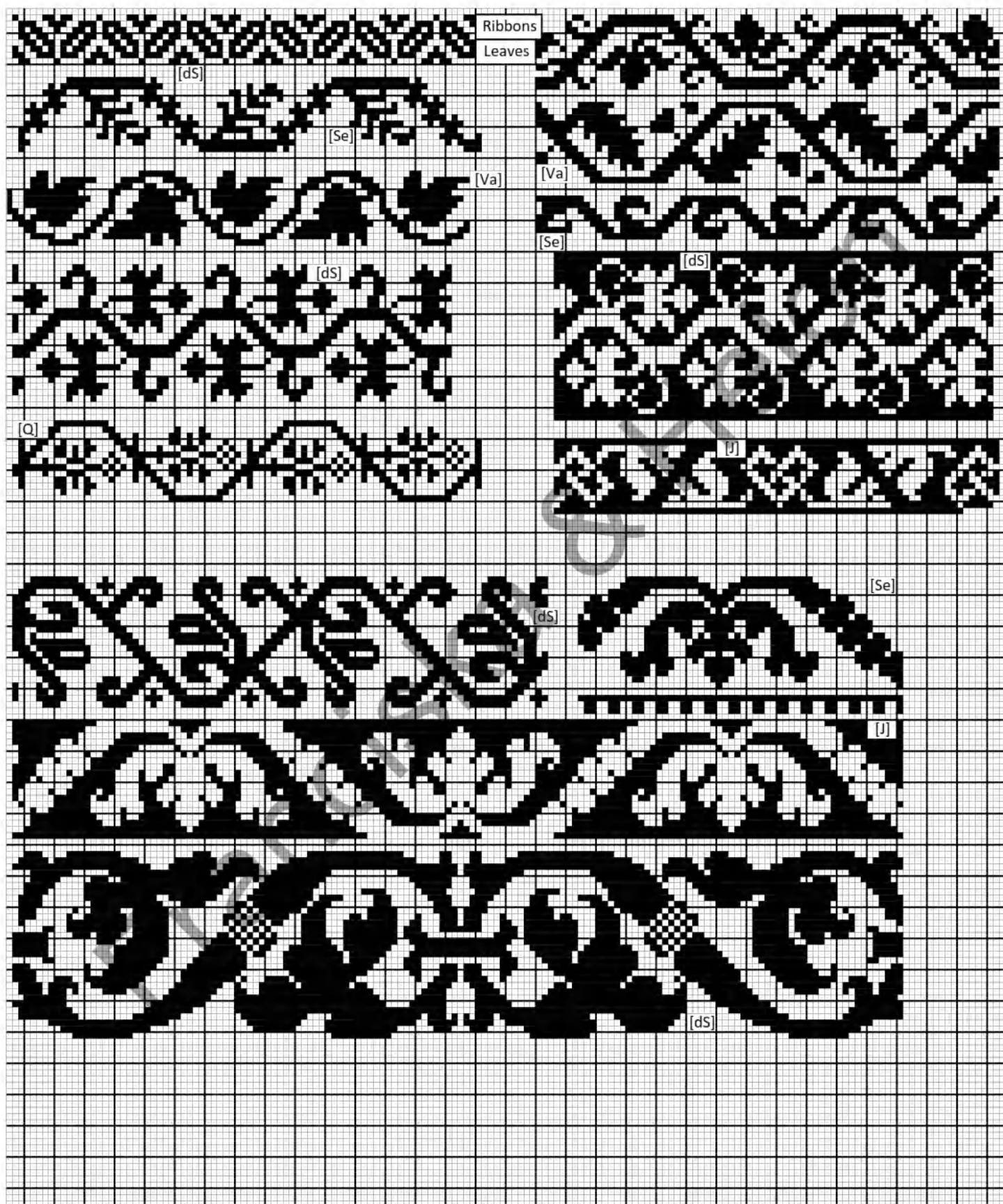
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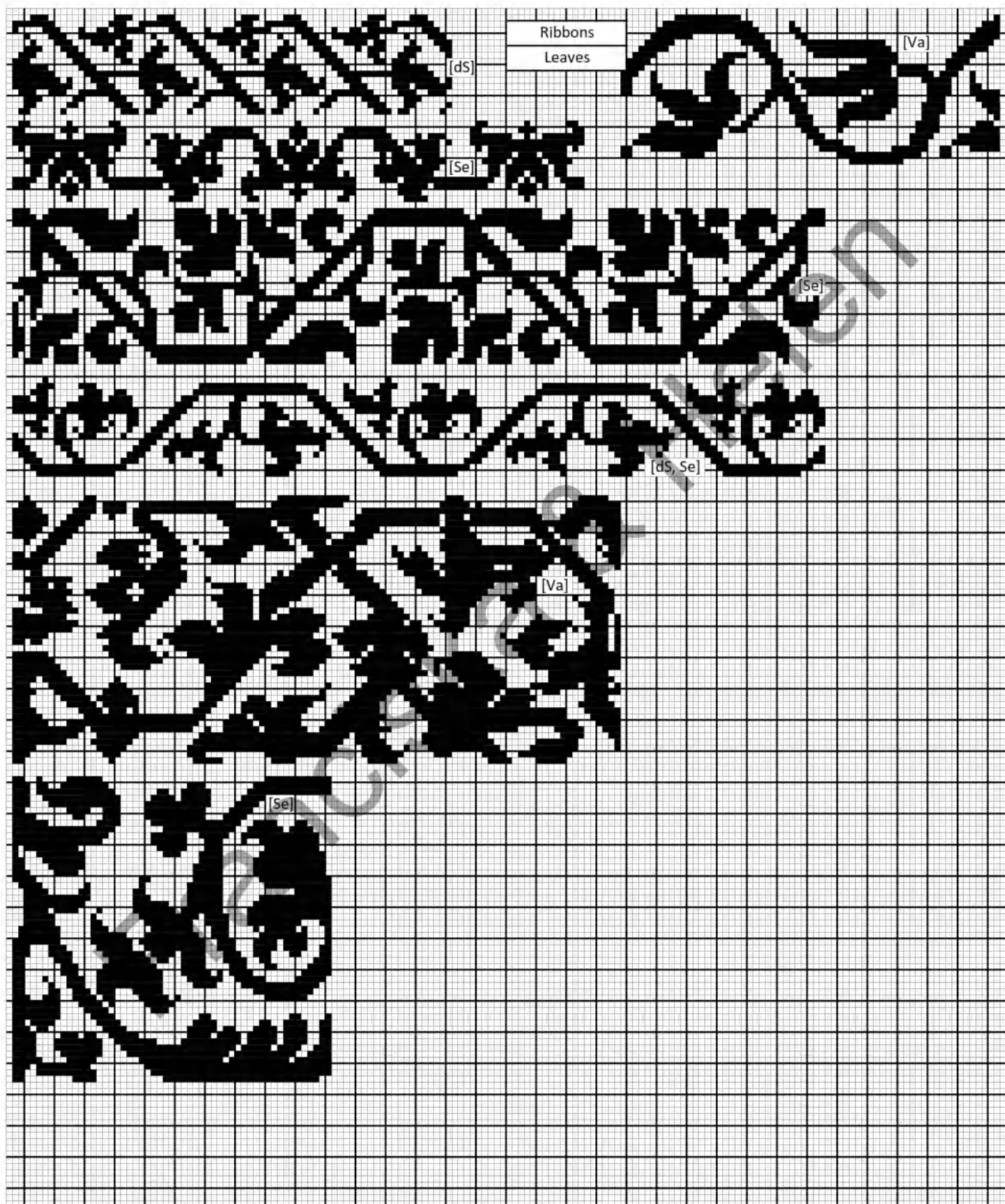
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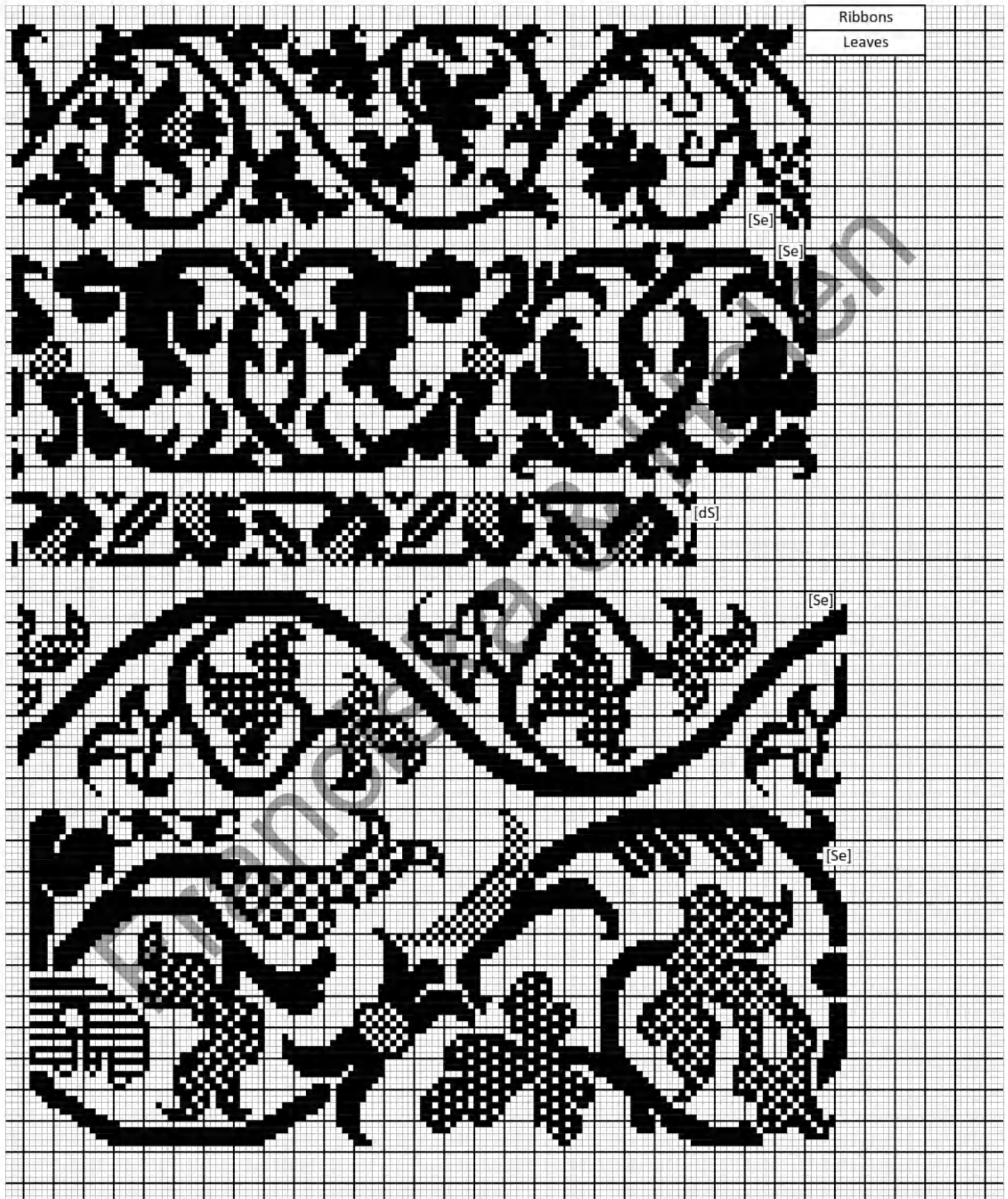
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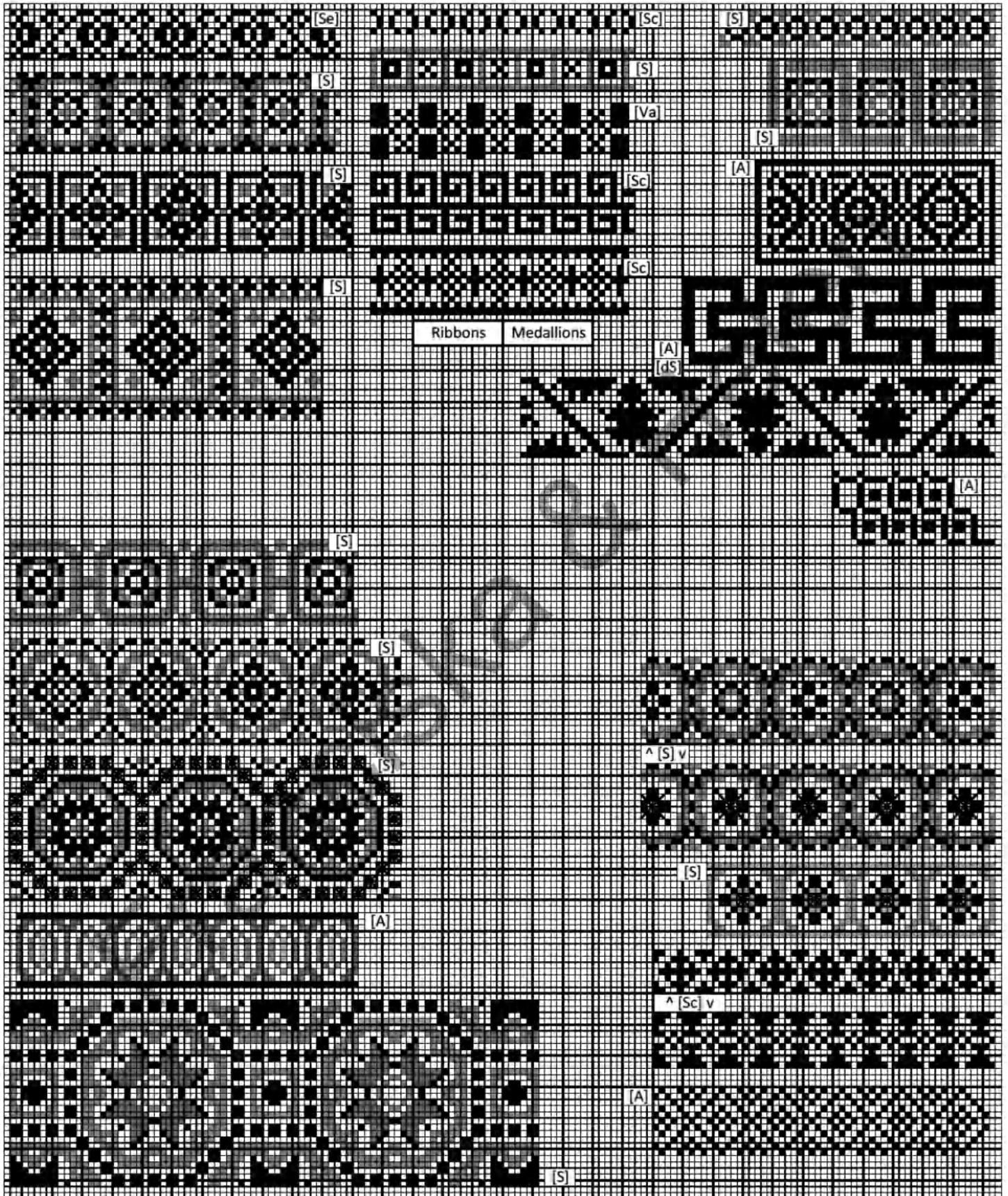
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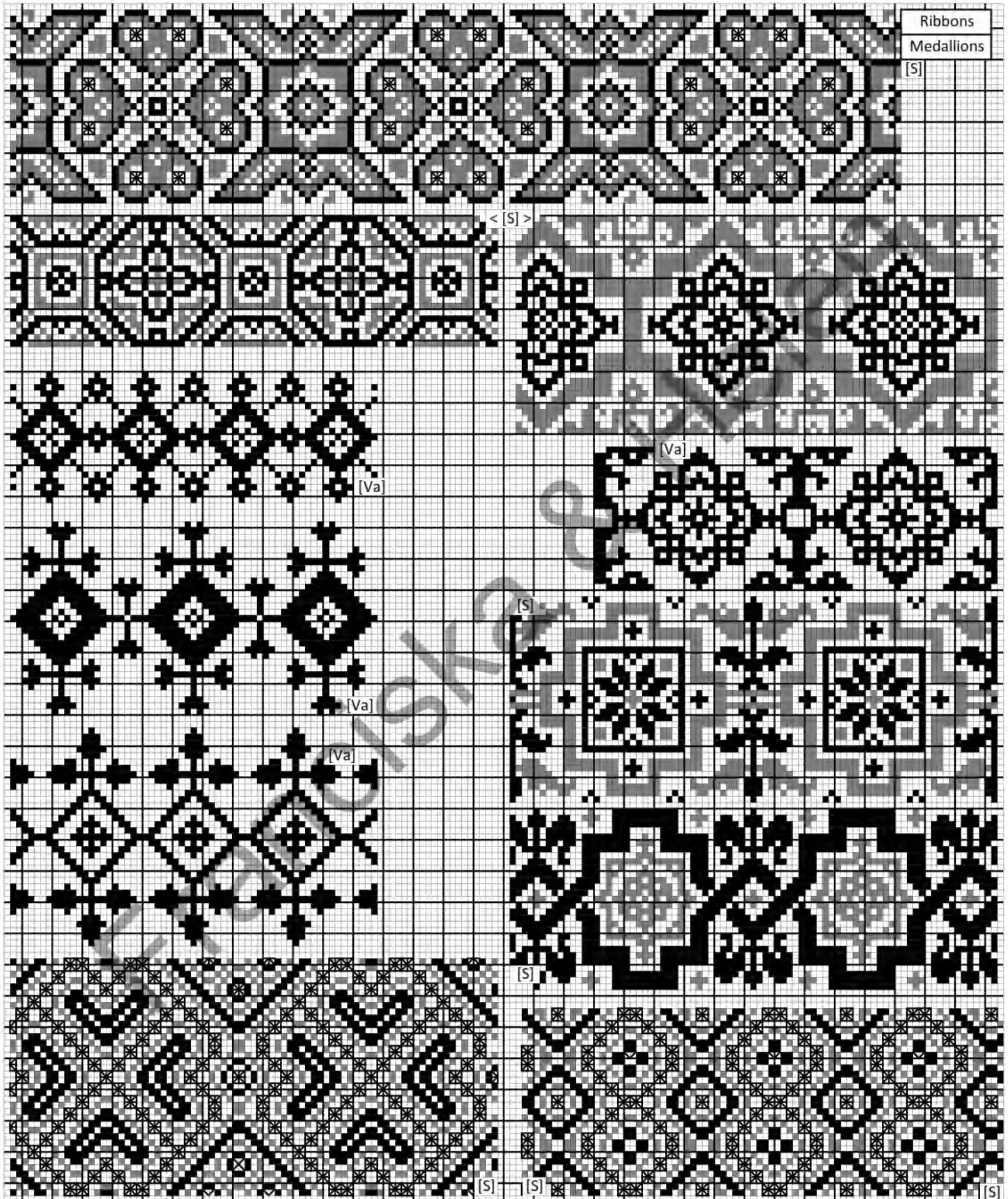
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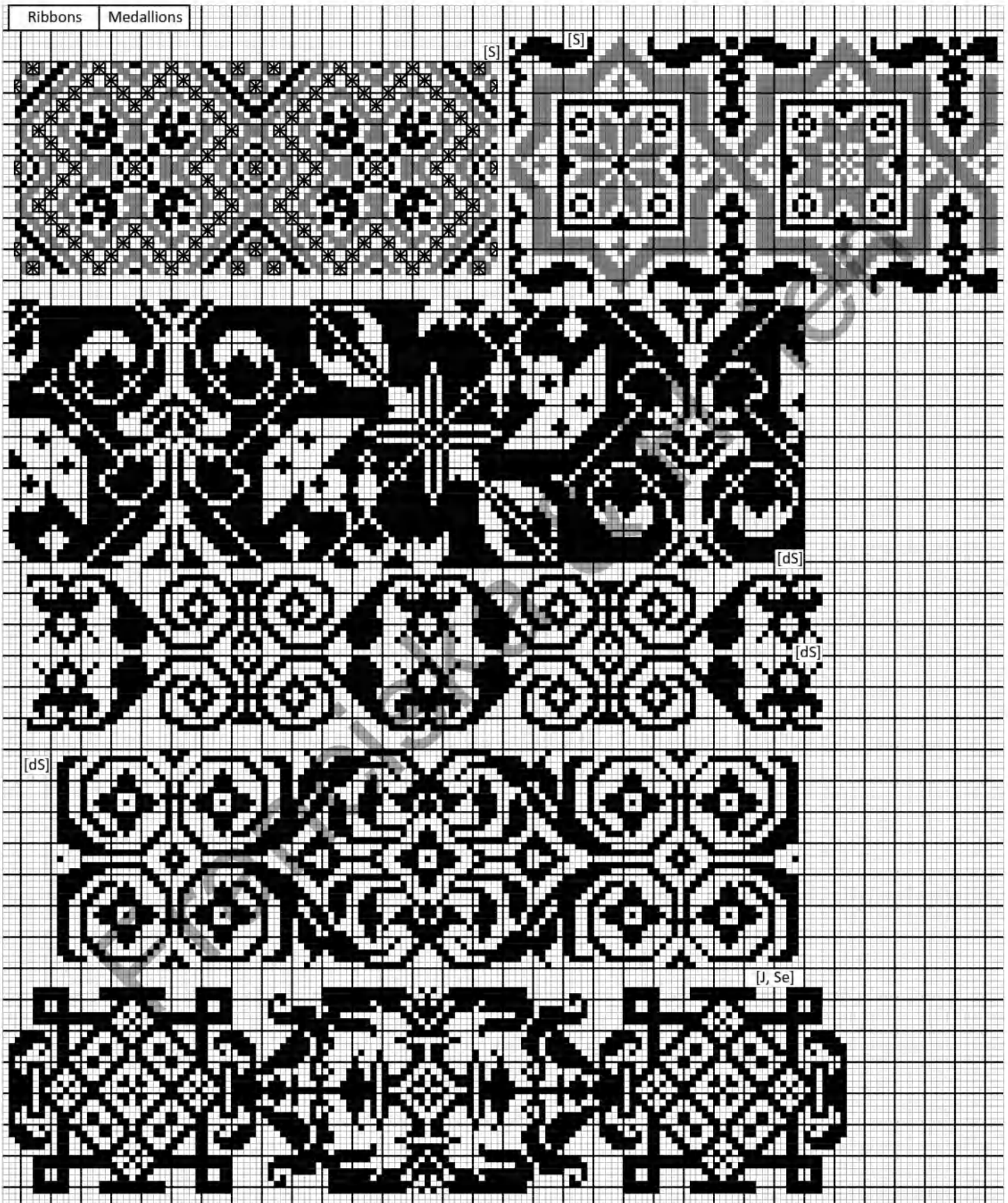
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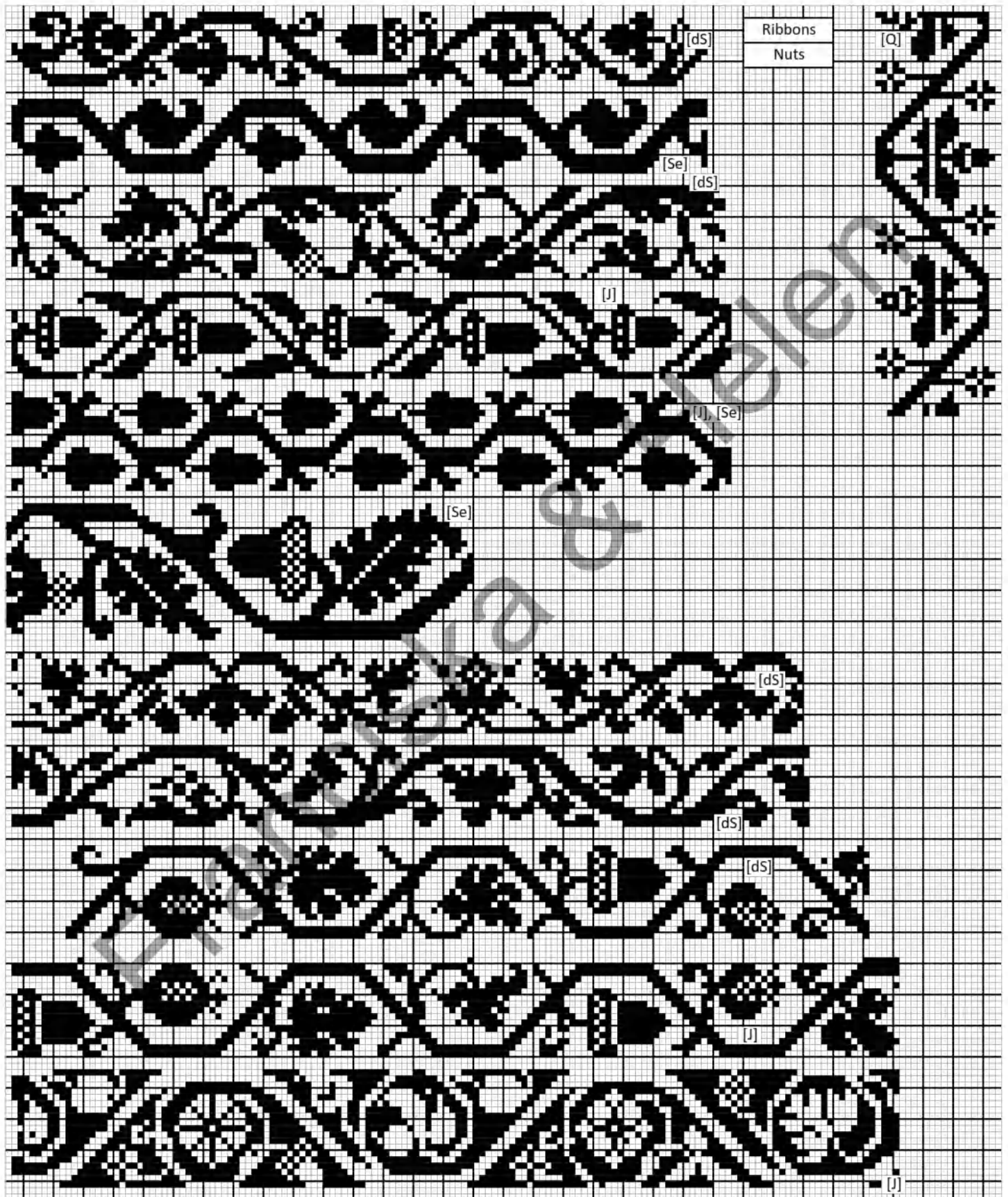
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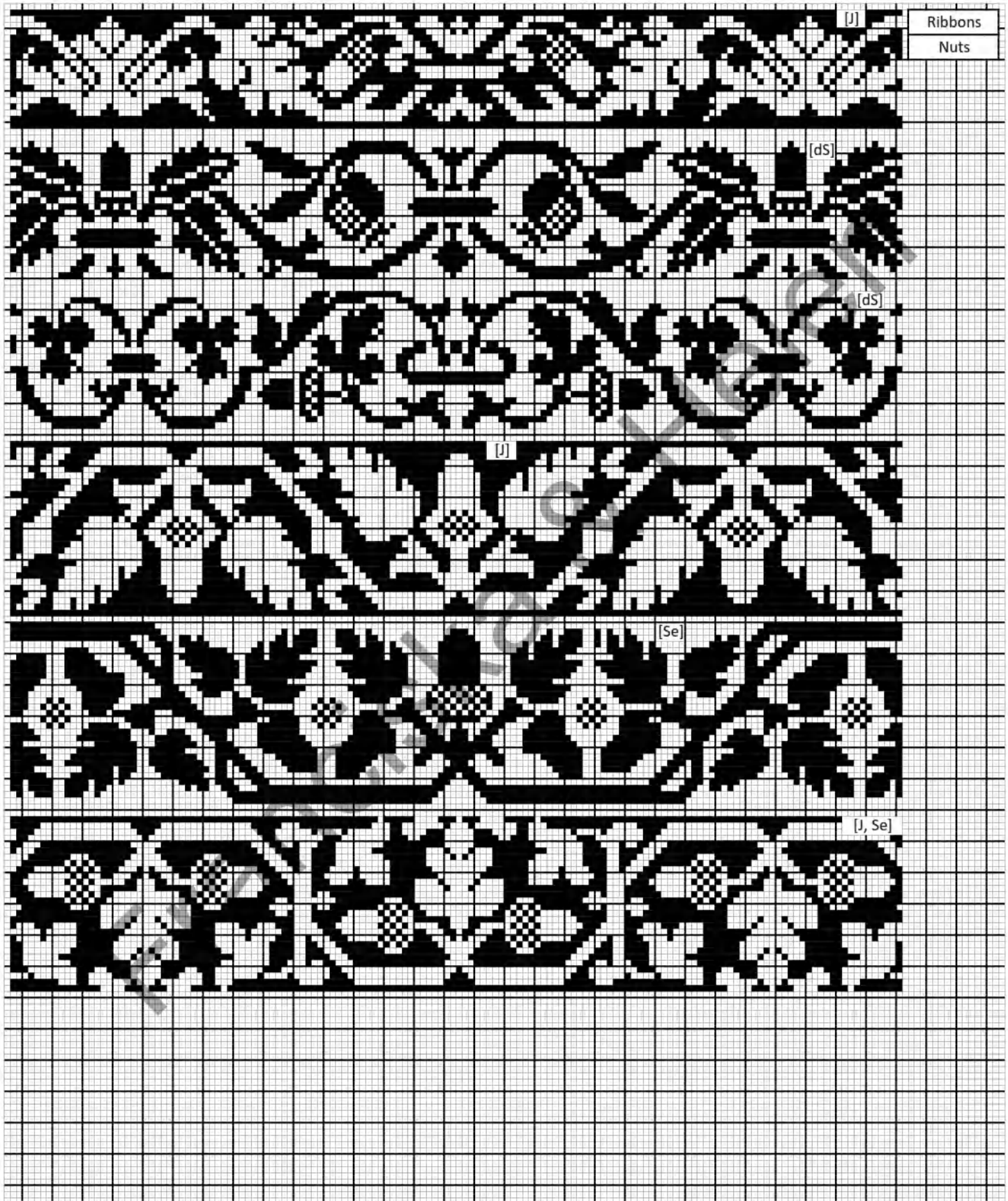
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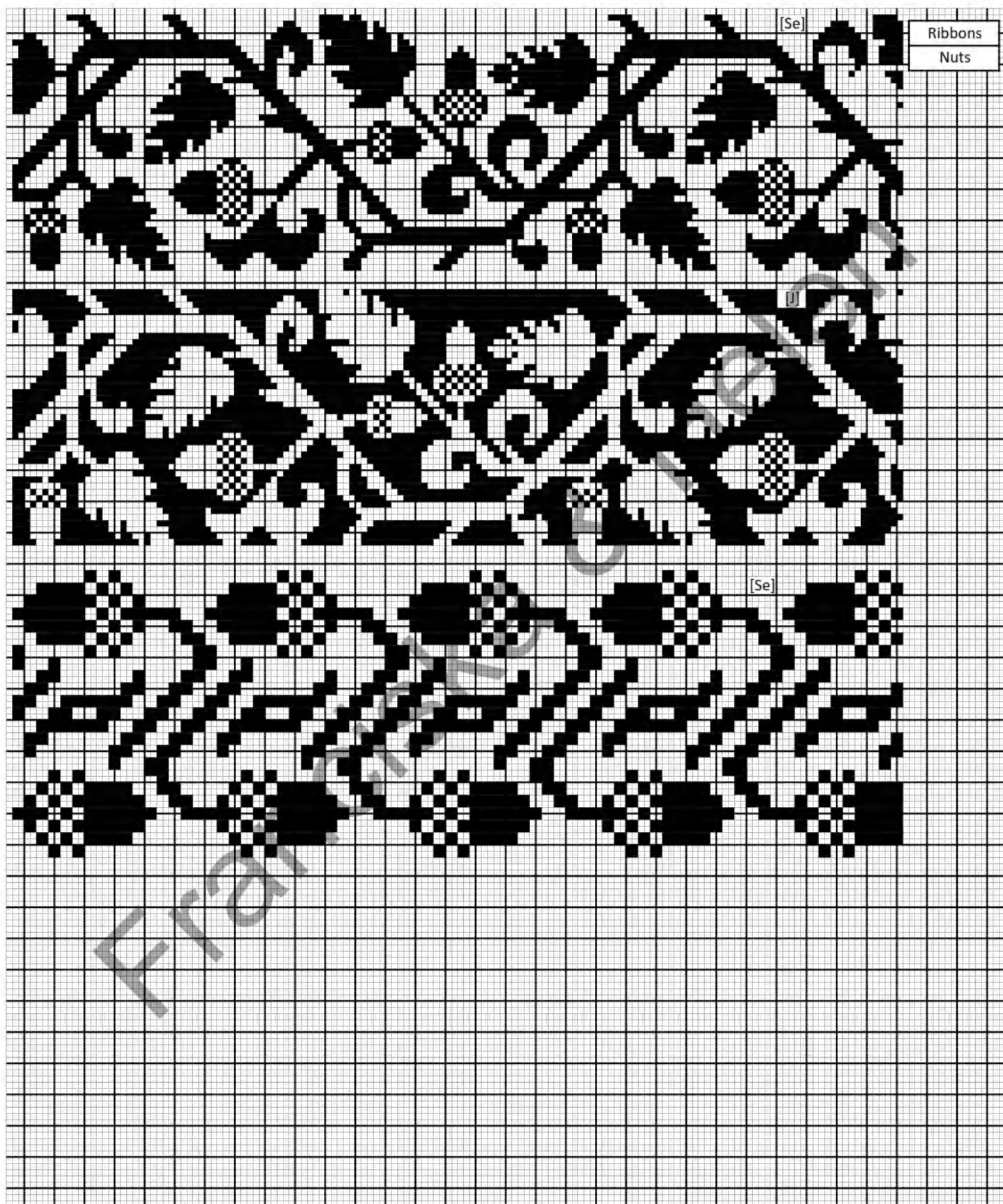
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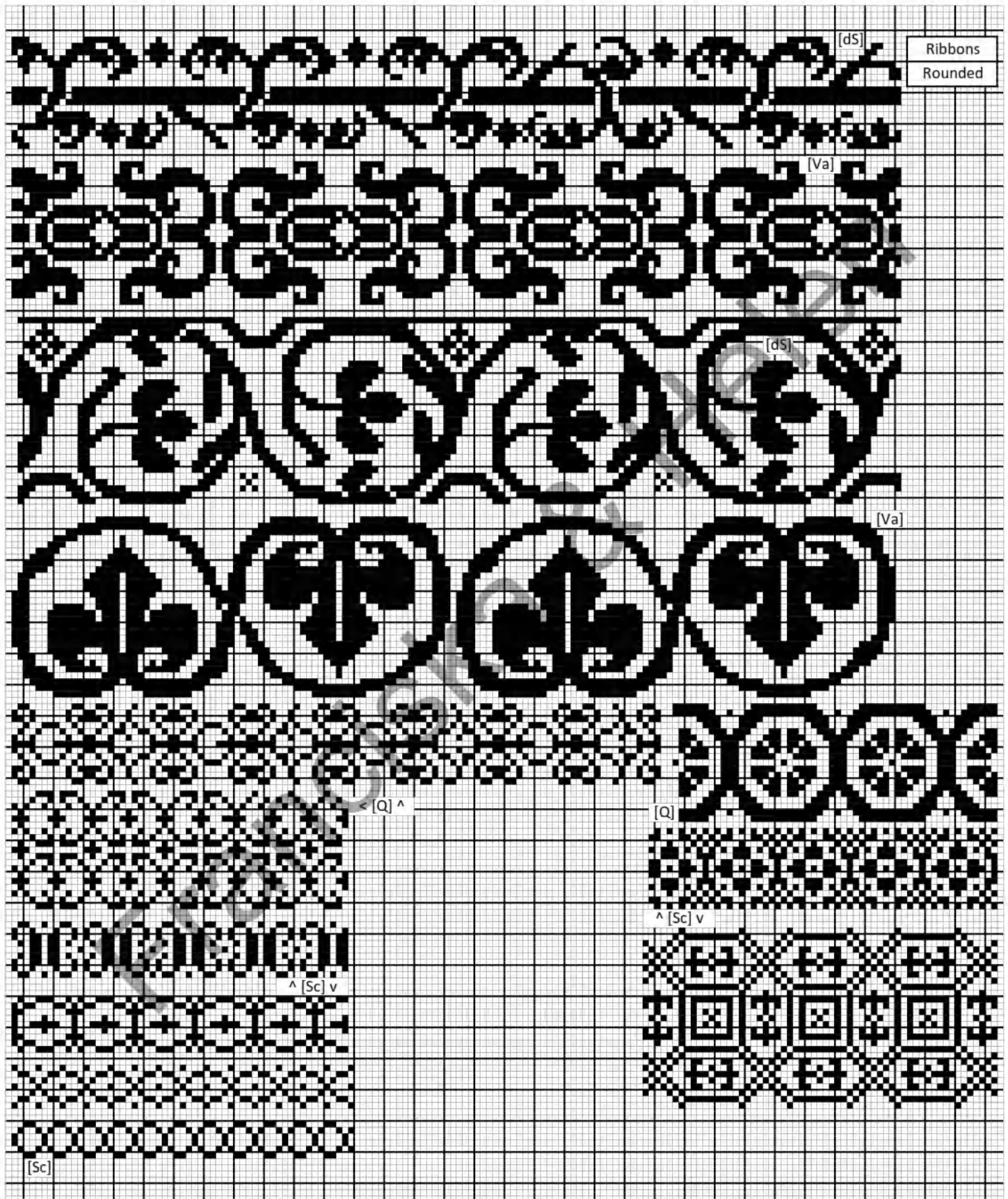
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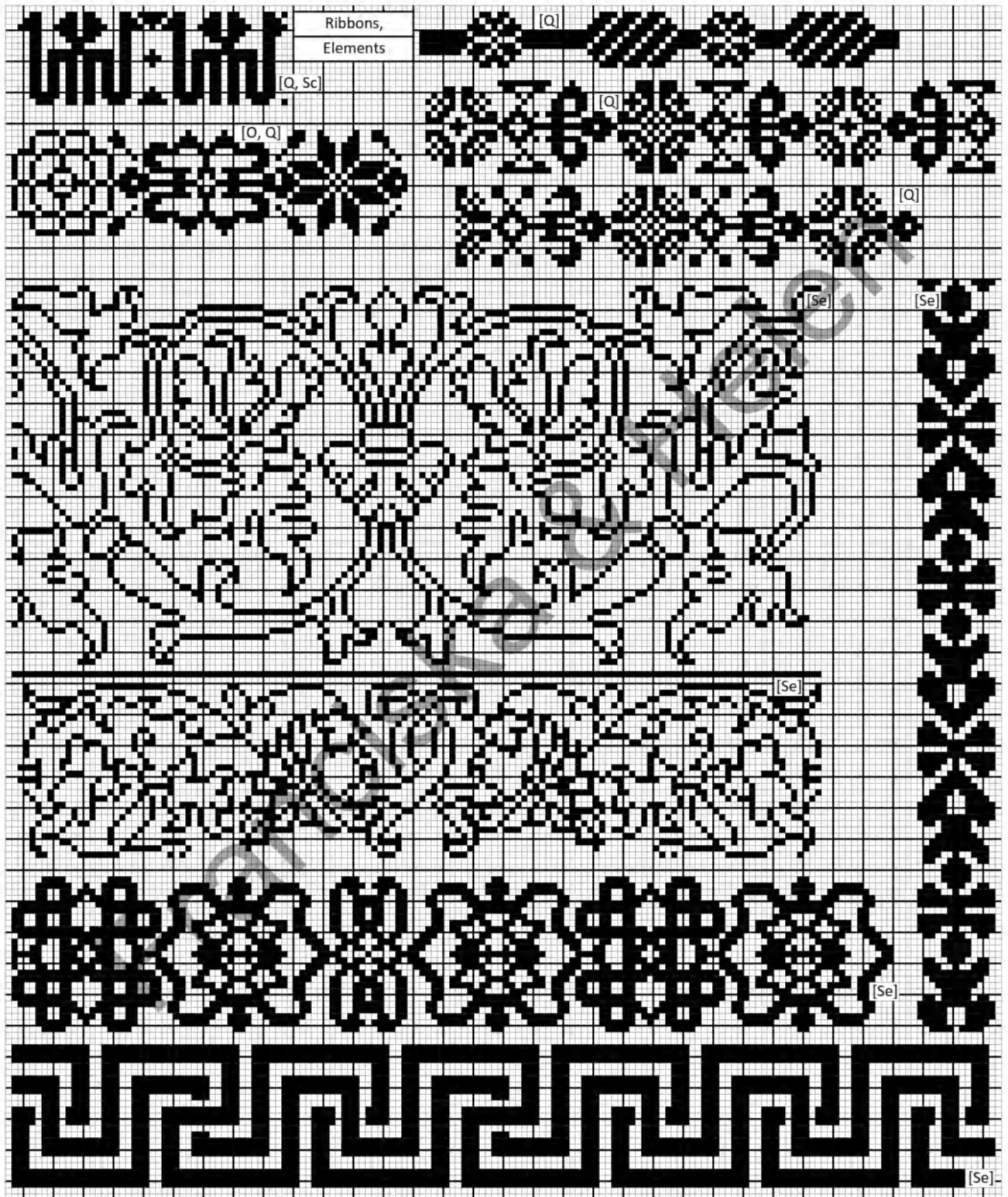
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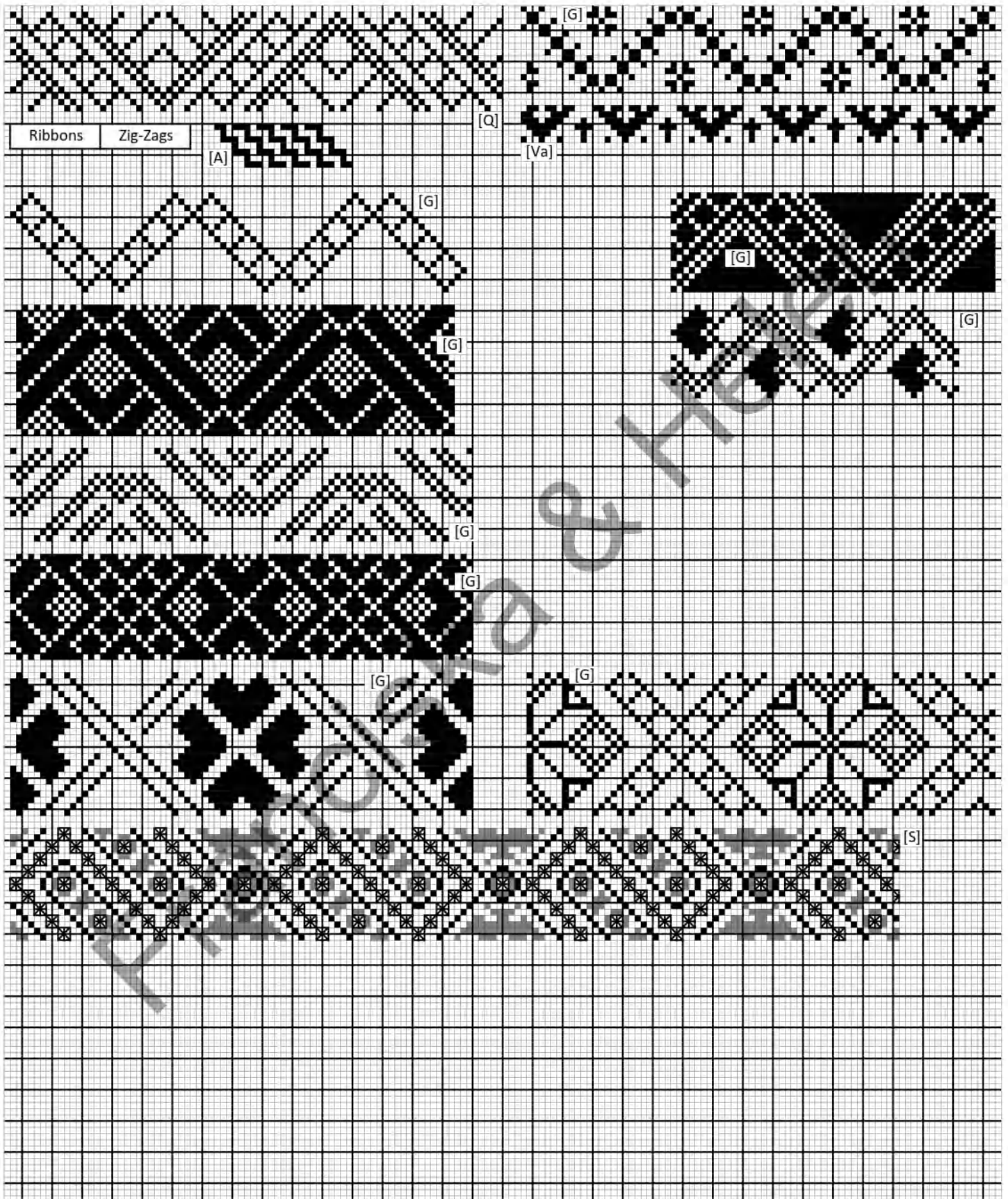
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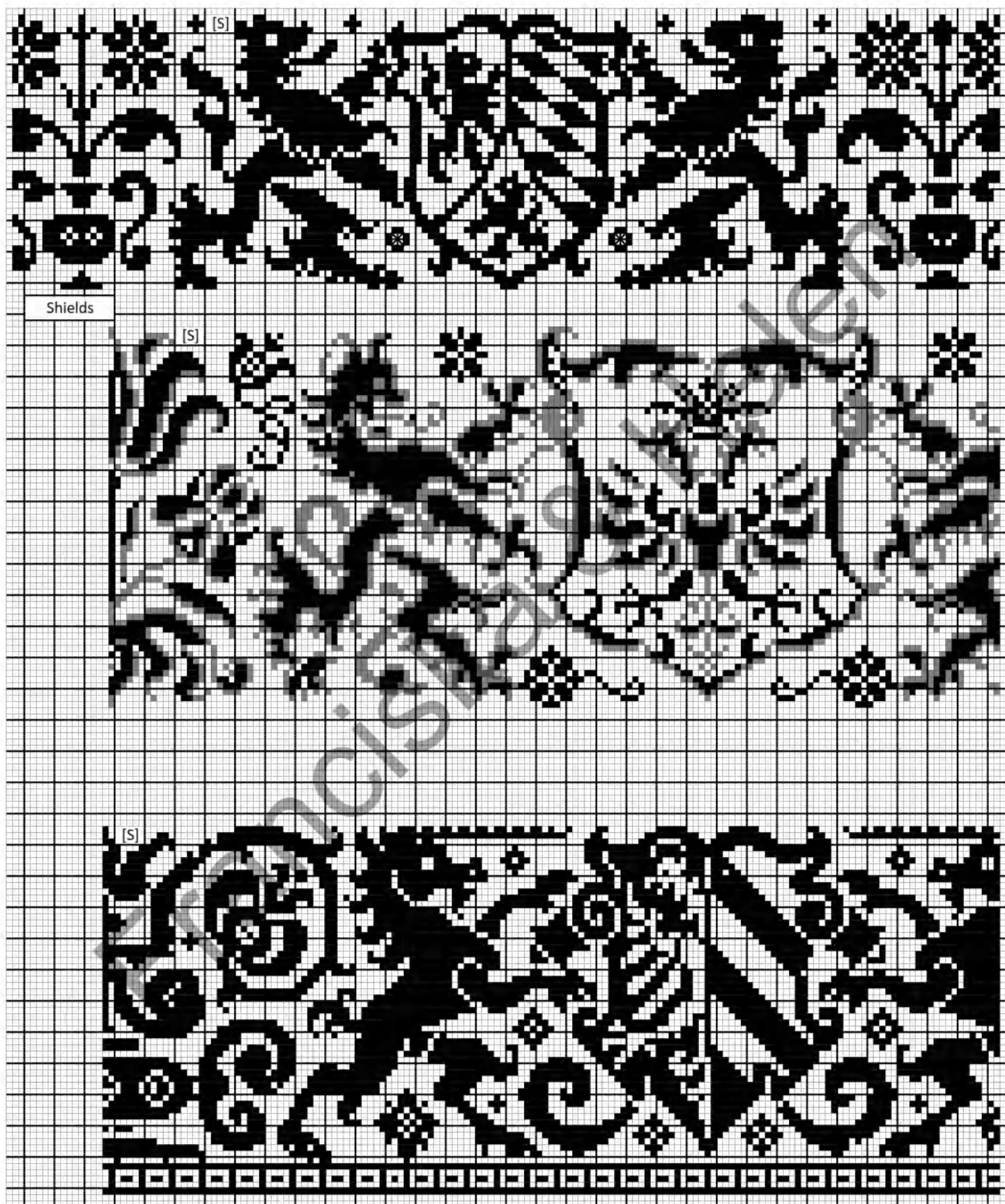
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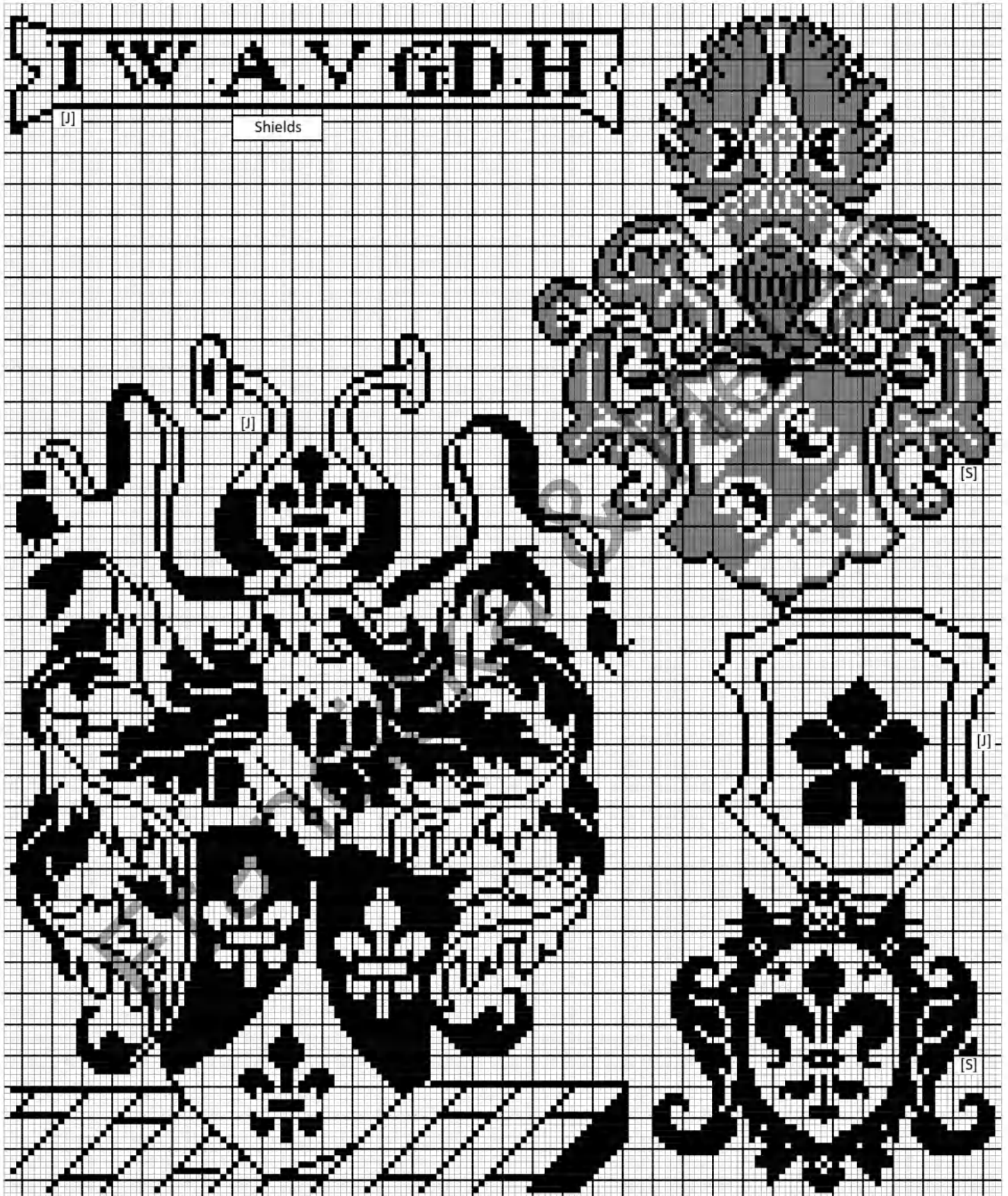
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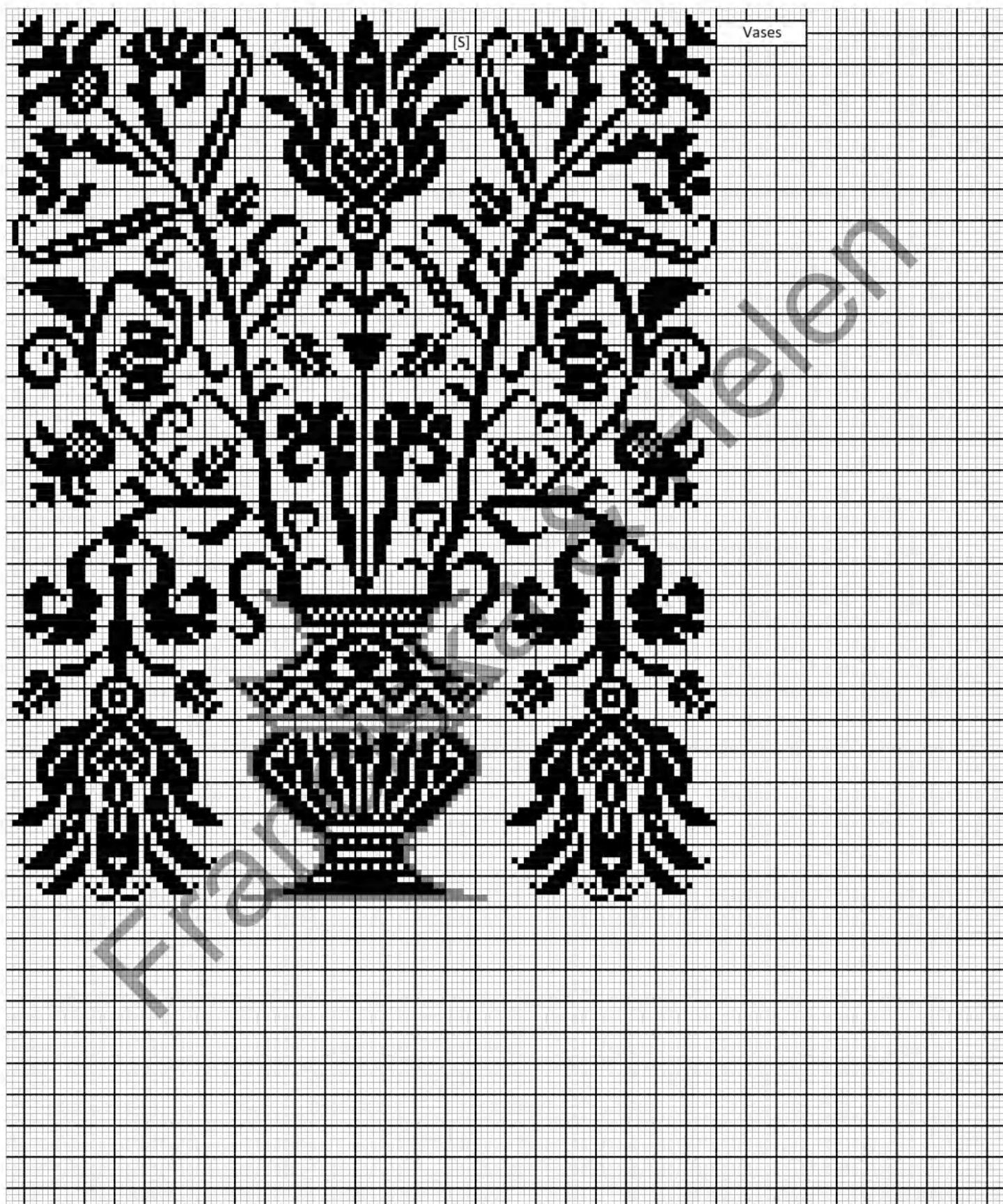
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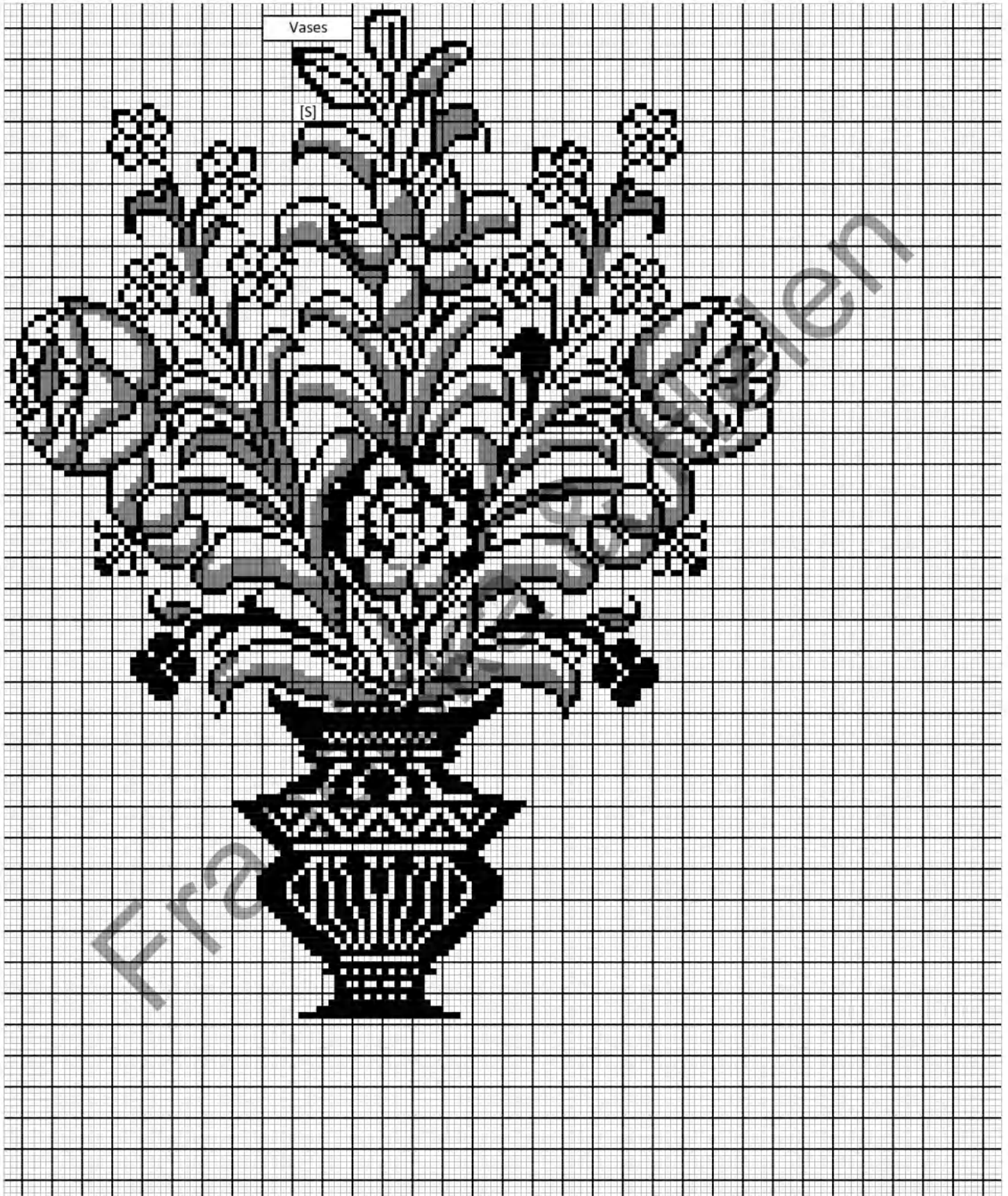
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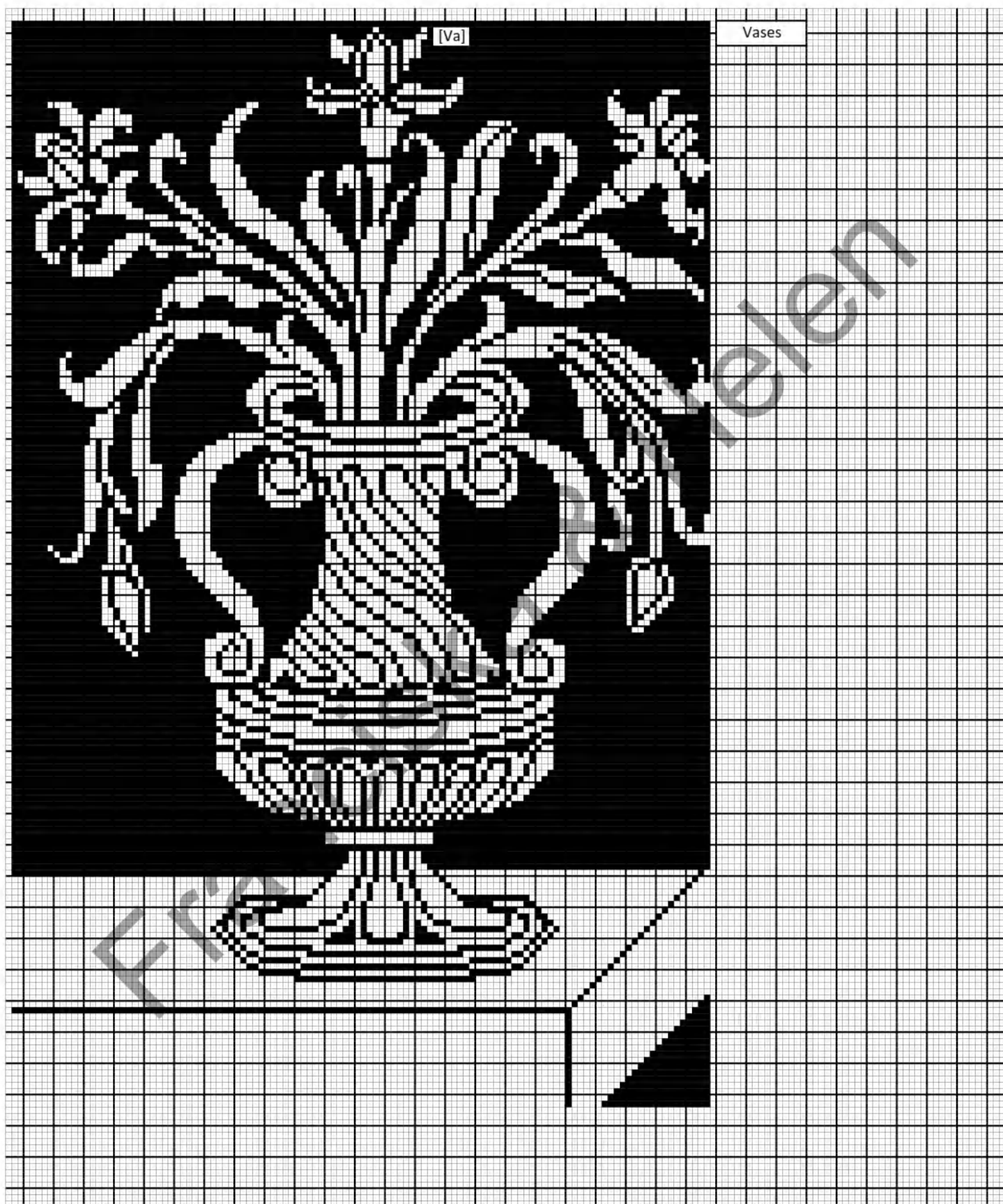
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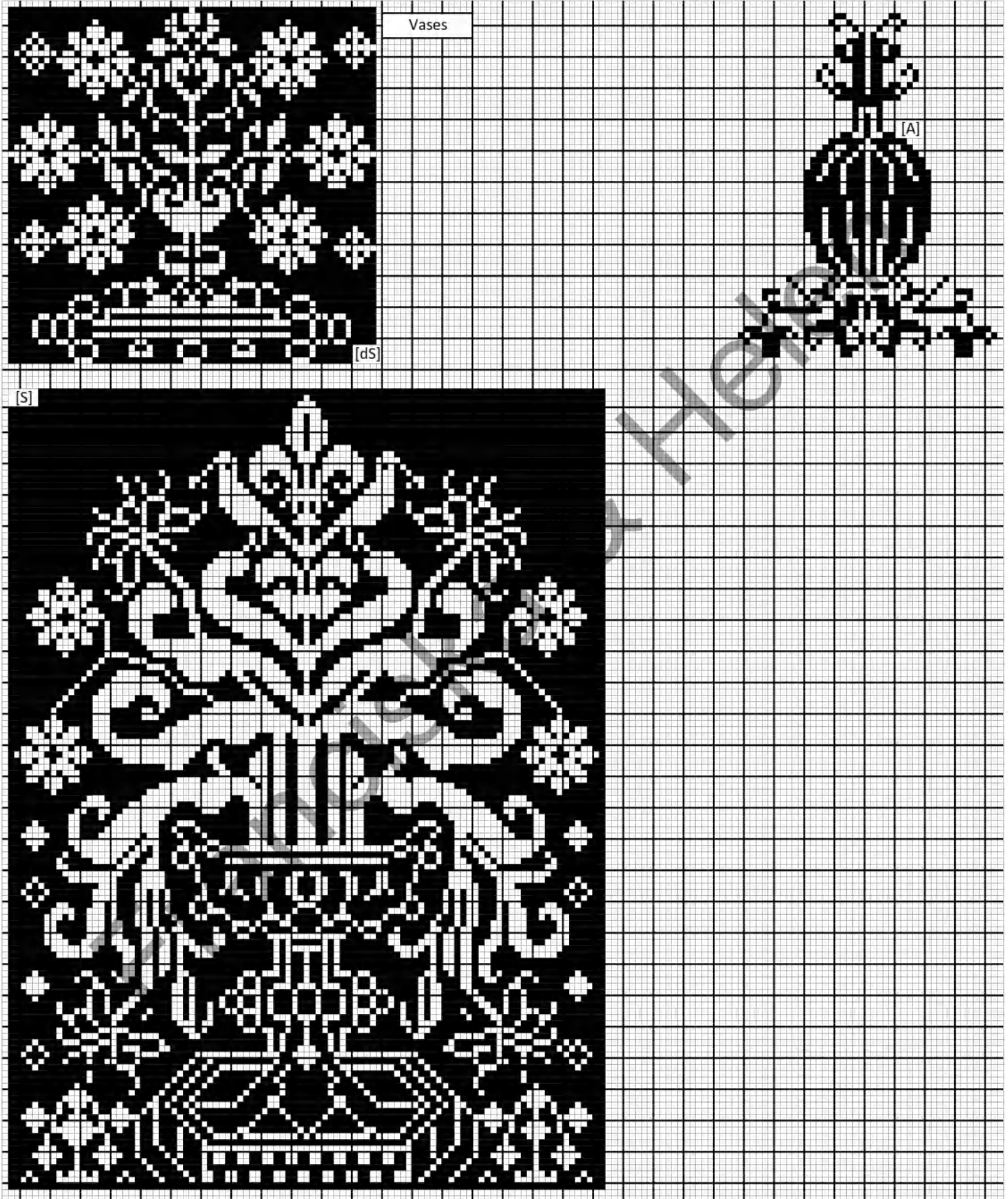
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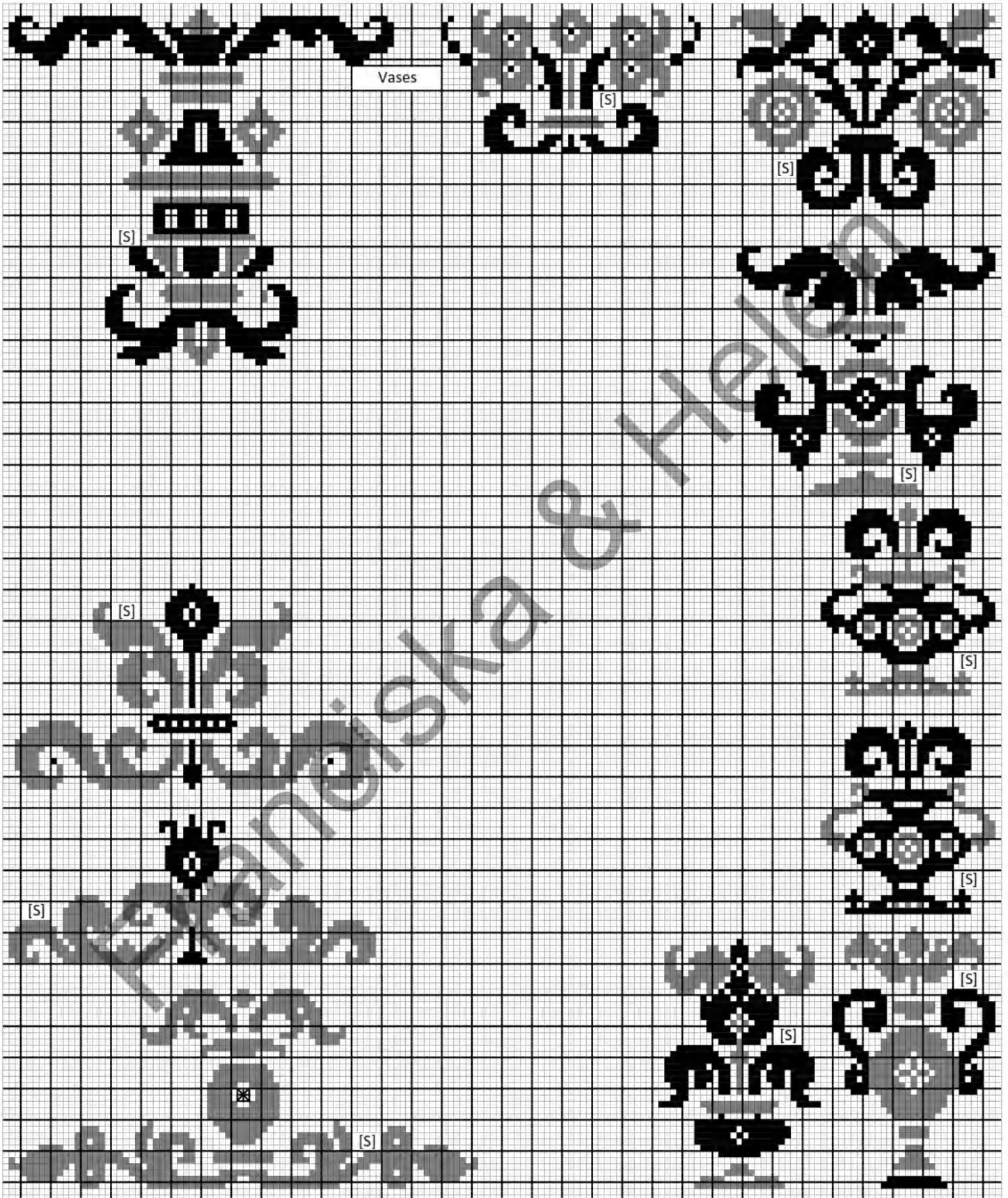
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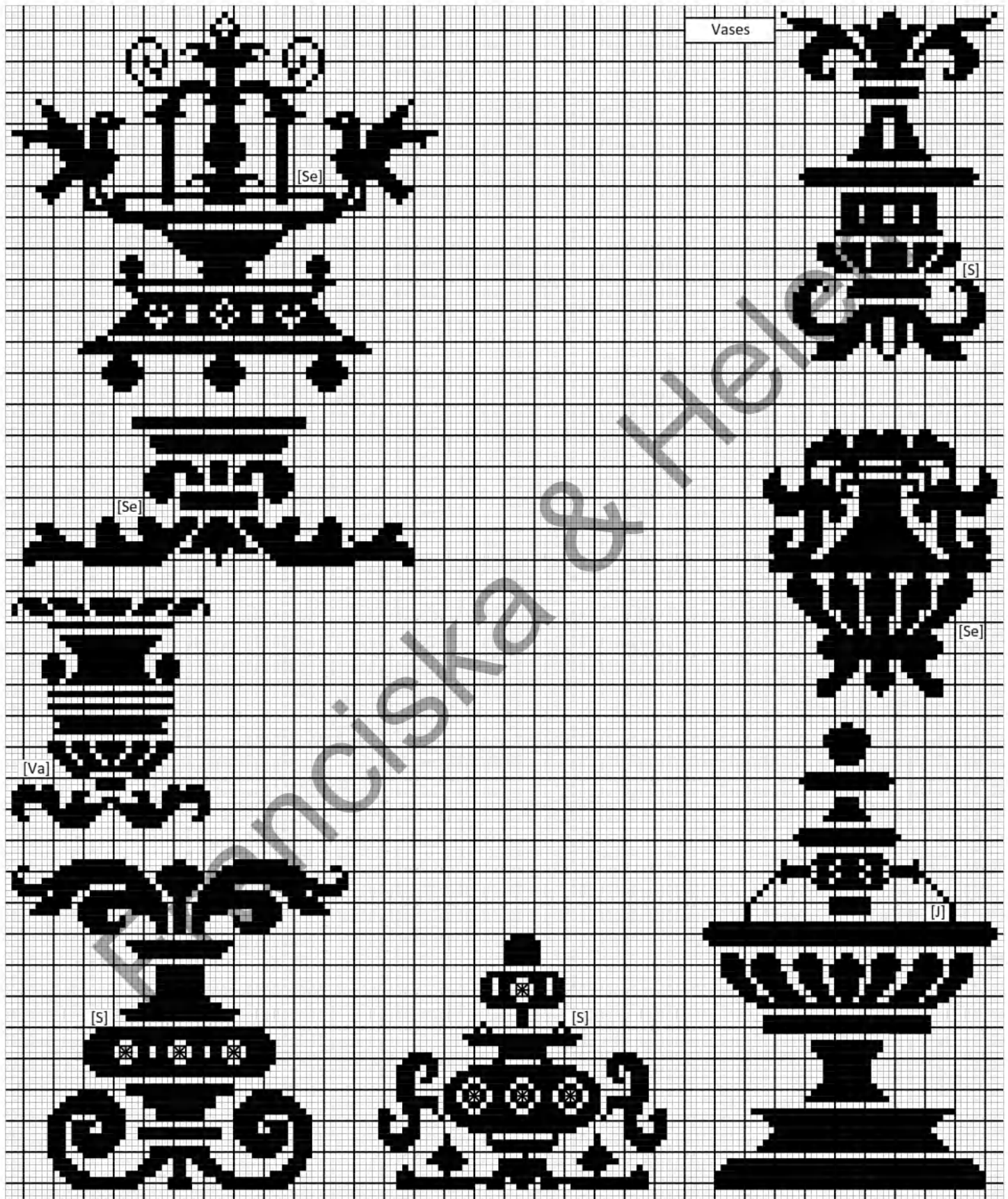
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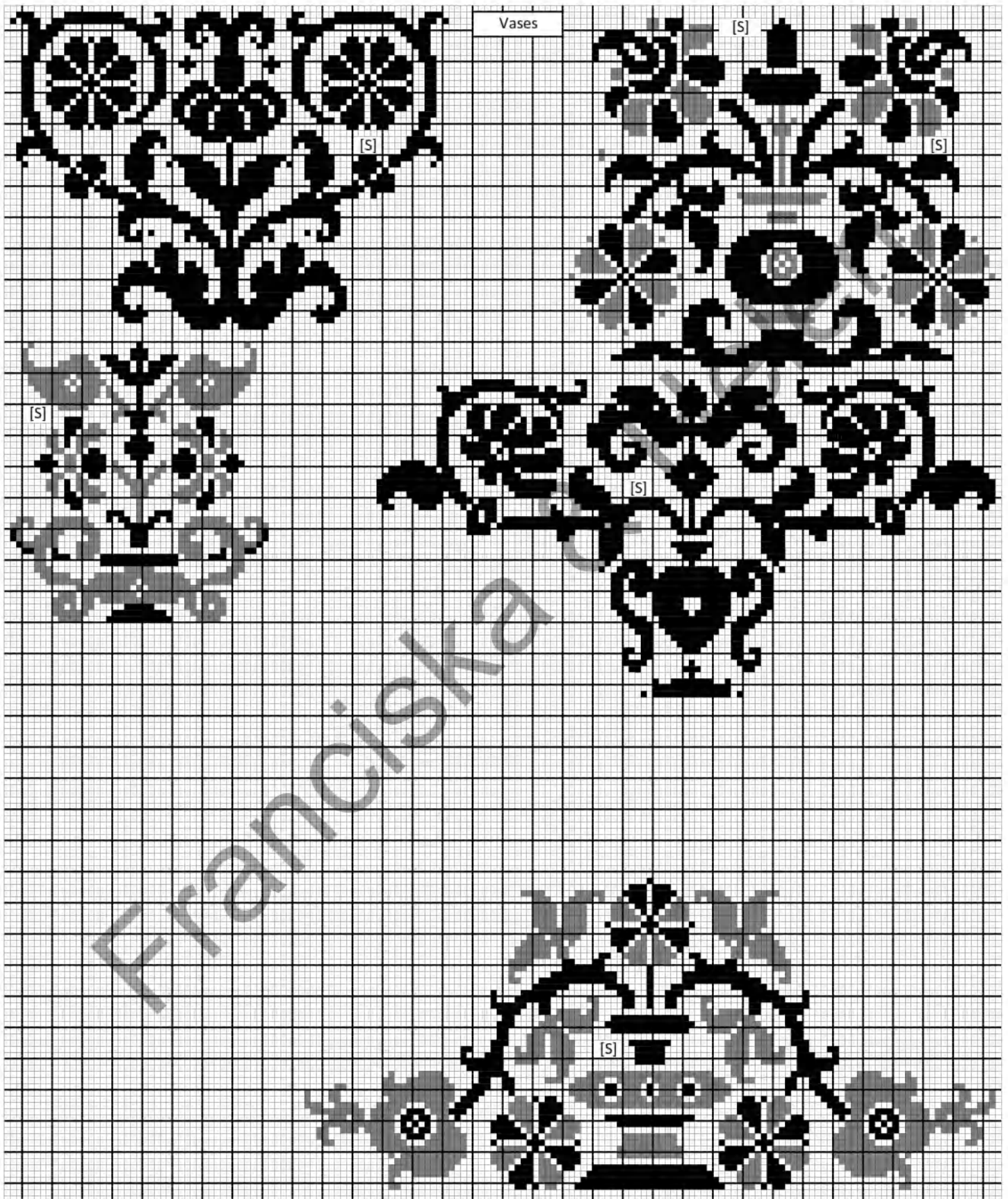
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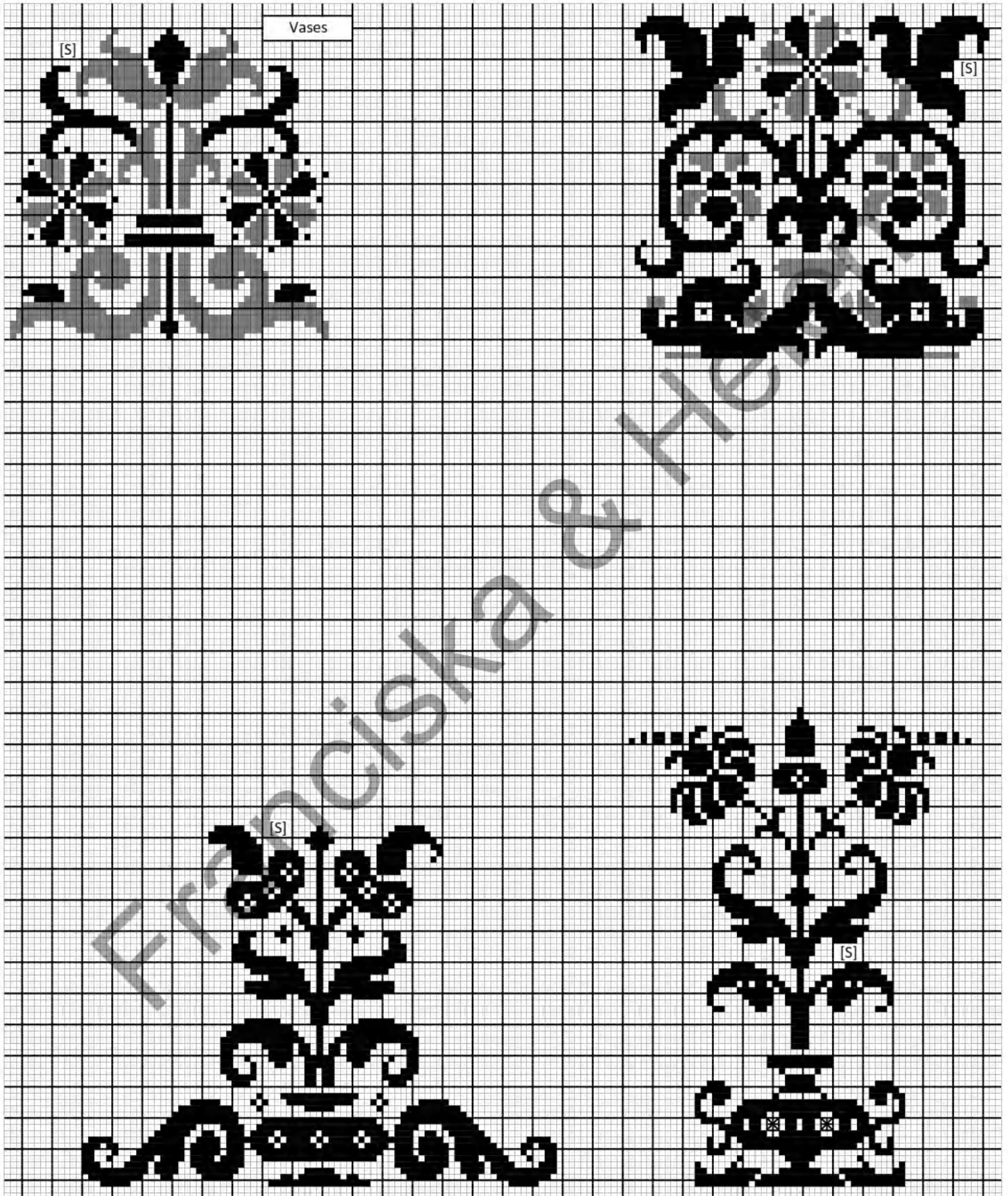
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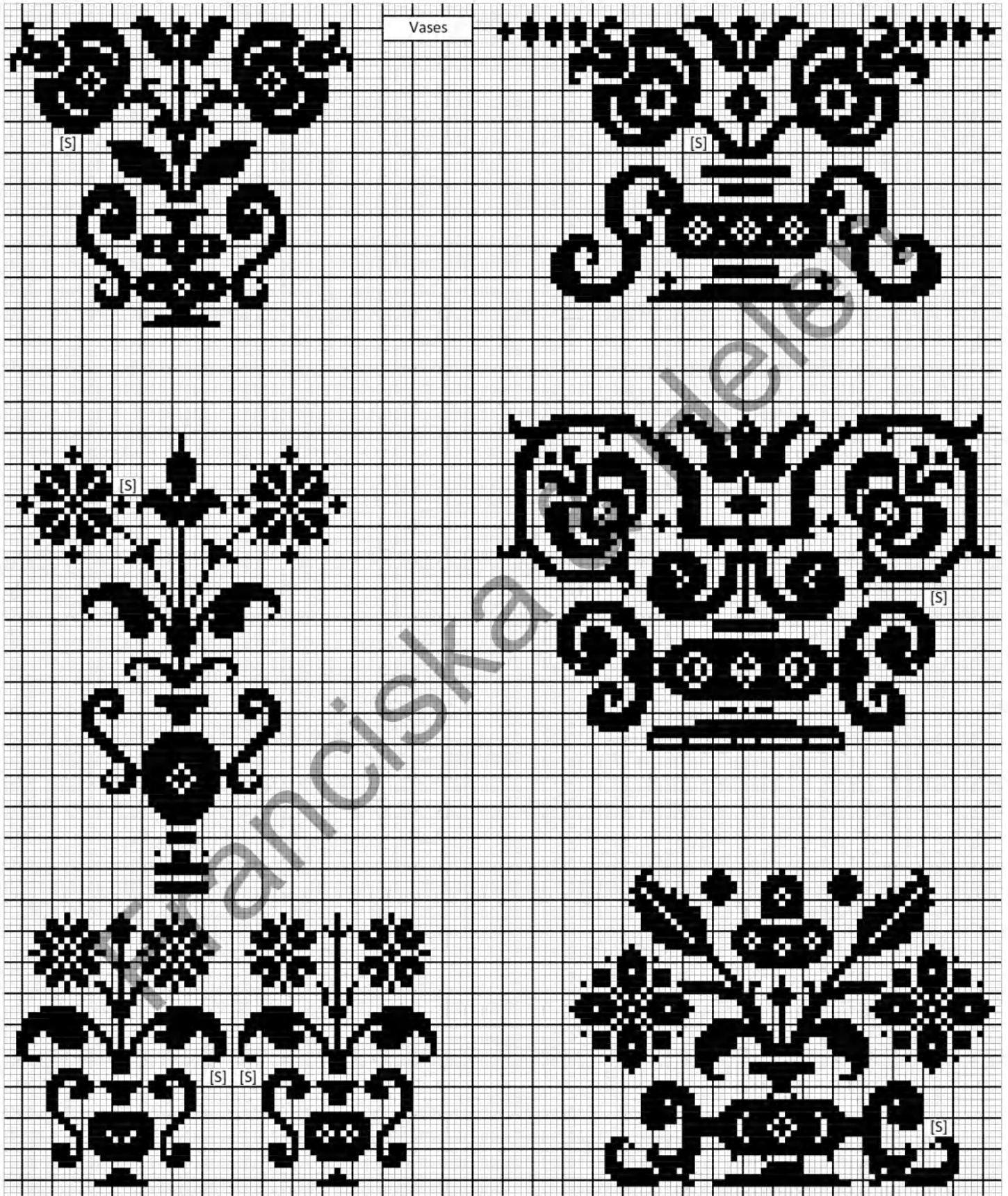
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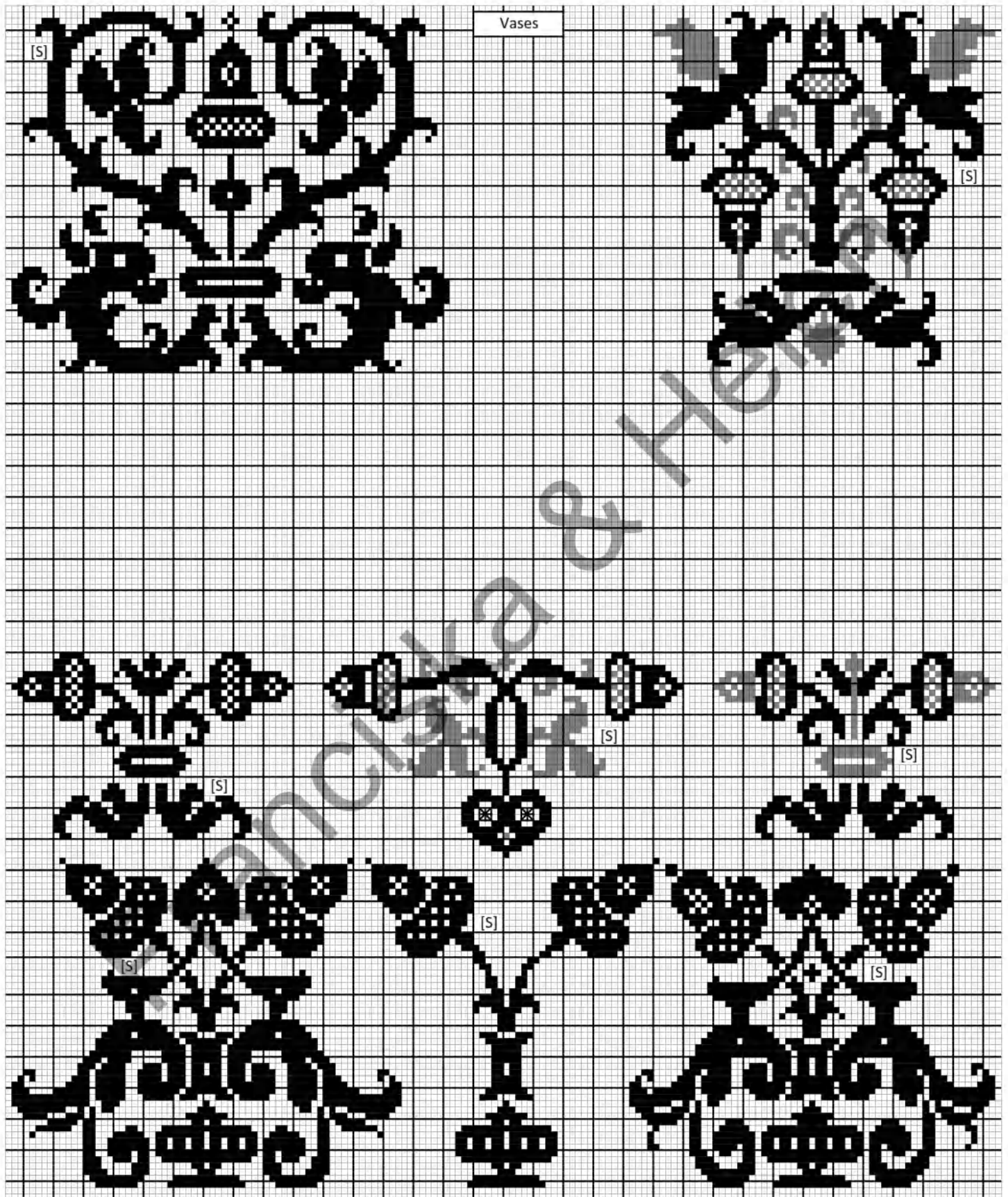
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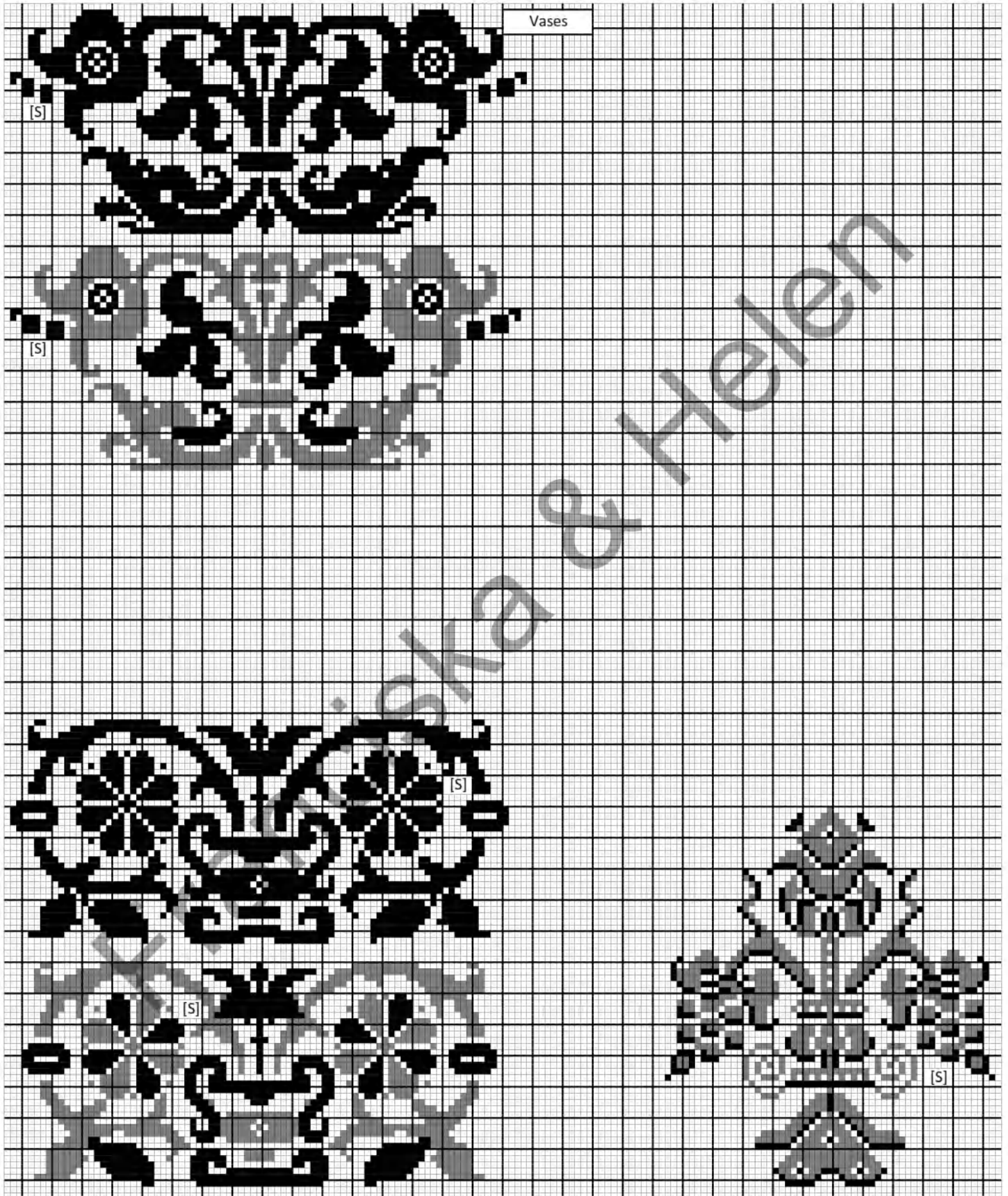
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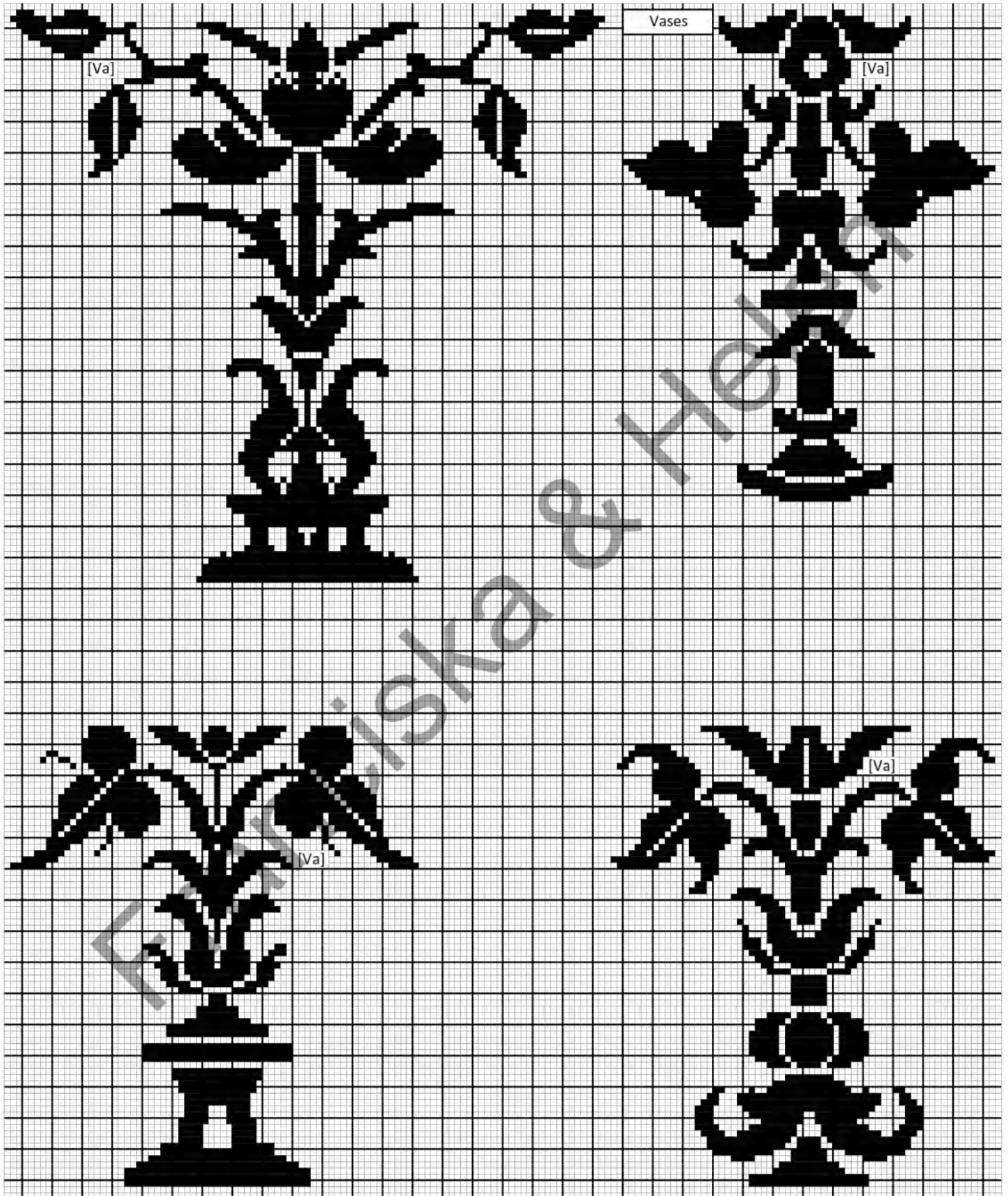
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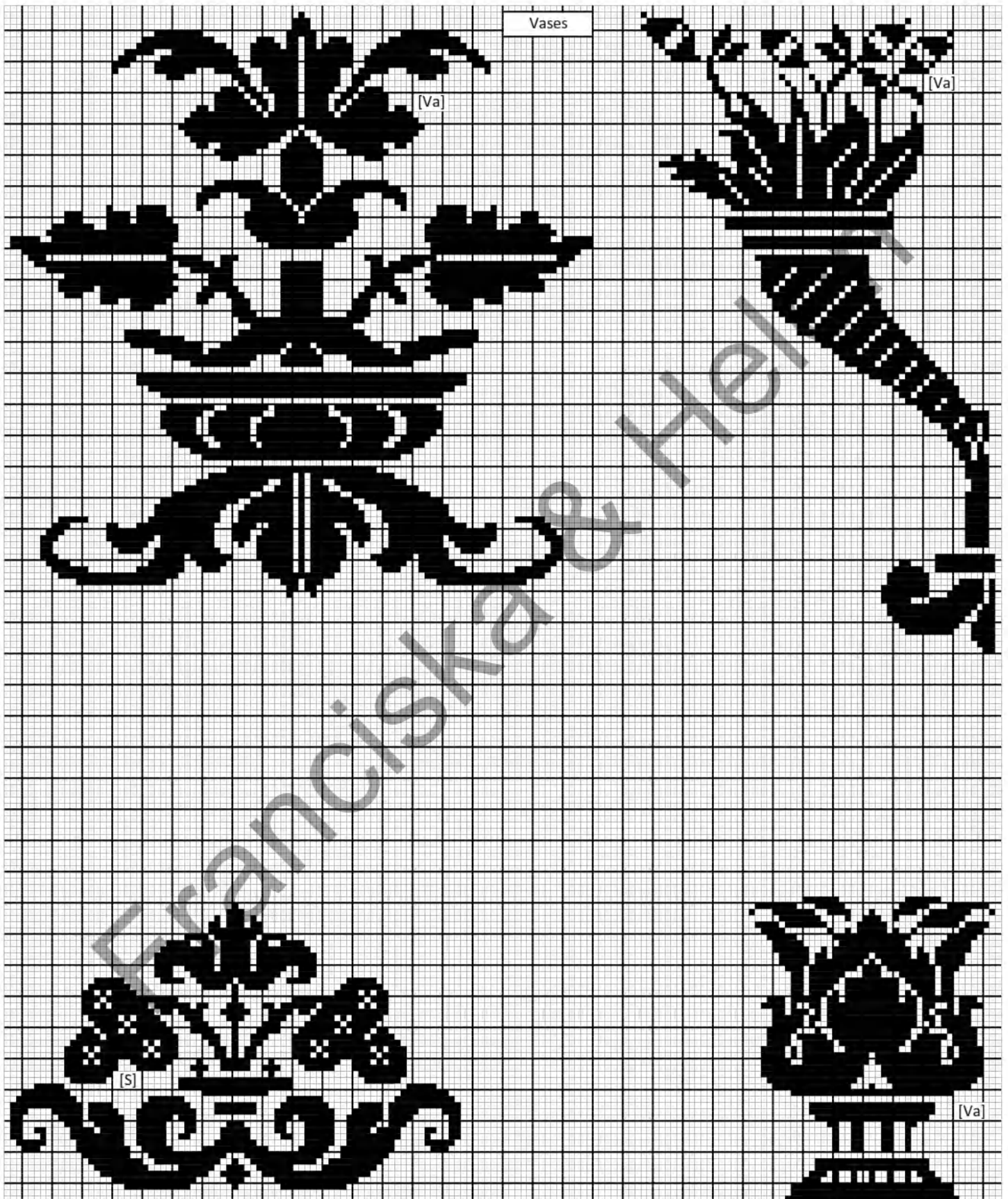
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