



Ensamplario Atlantio:

Being a Collection of Filling Patterns
Suitable for Blackwork Embroidery
Second Edition

Janthé d'Averoigne

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**Being a Collection of Filling Patterns Suitable for
Blackwork Embroidery
Second Edition**

**Kim Brody Salazar,
writing as
Janthe d'Averoigne**

Dedication

**To my husband, Fernando, and my children, Alexandra and Morgan,
in atonement for all the times I've said "Wait a second, I'm counting!"**

Deepest gratitude to:

- Kathryn Newell/Mistress Kathryn Goodwin, OL
for more than three decades of encouragement
- Alexandra Salazar
for the mechanics of multiple layer drawing, and drafting methods used
- Michael Greenberg/ Master Arnoff Ragnarsson, OP
for guidance on graphics platforms suitable for pattern production
- House Oldcastle and its extended clan
also for more than three decades worth of encouragement
- Merlyn Liberty
for advice on intellectual property rights

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Wild Puma Press, Arlington, Massachusetts

Introduction

In fulfillment of long standing promises, I release this collection of counted filling patterns. This collection represents a re-issue of material I originally published in my first booklet *Blackwork Embroidery* (1975), augmented by material I've sketched and used in the intervening years, and by totally new material created for this collection. This edition is an reuniting and expansion of the work I previously issued in four pieces. Current bandwidth availability no longer requires distribution in smaller chunks.

Uses

These repeating patterns are most often found as fillings in inhabited blackwork, a historical embroidery style is typified by heavily outlined twining flower, leaf or fruits, with each constituent shape filled in by small geometrics (Figure 1).

This style of stitching was common in the middle to late 1500s, and was particularly popular in England, where it was used widely for clothing and personal accessories, and for cushions, pillow covers and to adorn other household linens. By contrast, modern blackwork tends to dispense with the outlines, and uses the fillings more as an engraver would use stippling or shading, similar to the modeling of shadow and depth found on most countries' printed currency. Not every piece of historical blackwork conformed to the heavy outline/geometric filling convention. Many were worked with freehand as opposed to counted fills, some with small stippling stitches scattered to produce shading, or to fill the background areas. Others added metal threads, beads, pearls or spangles to the stitching. But this collection of fills concentrates on the style family of diapered geometric fills.

In addition to use as fills, some of these patterns (especially the larger, more elaborate repeats) show up "free-standing" (Figure 2). Famous samplers including the Jane Bostocke sampler of 1598 (Victoria & Albert Museum, accession T.190-1960) include panels of geometrics suitable for use as all over patterns alongside strip type patterns and freehand drawn motifs. As larger field treatments, these patterns occur on garment sleeves, smock and chemise yokes, other personal linen, and on small goods, including

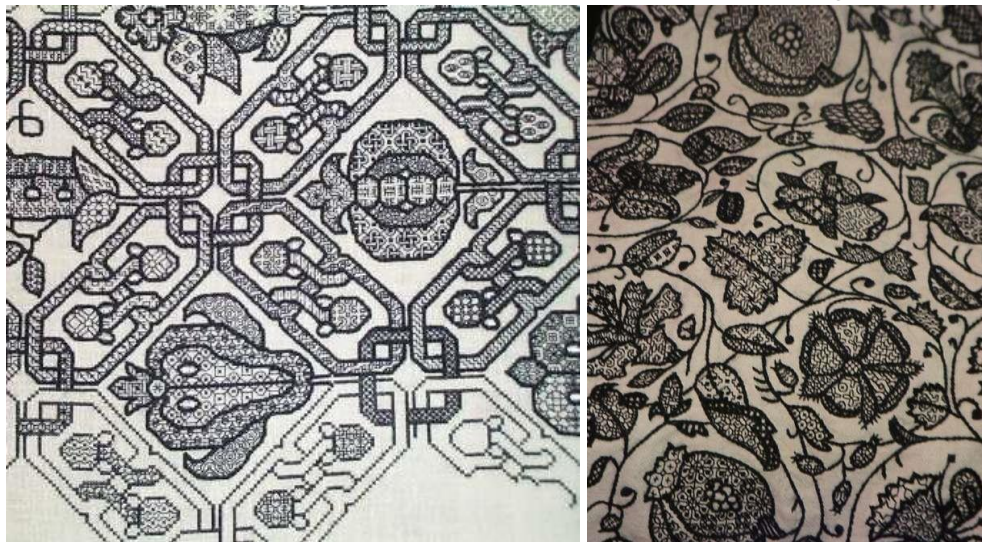


Figure 1. Stitched by the author, left in the early 1990s, right in 1974-1975, both using many of the patterns in this collection.
pin cushions and sweet bags.

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Please note that just because the styles of fillings are lumped together and called “blackwork,” not all geometrics were done entirely in black, or even in monotone. High contrast colors were popular, including deep crimson red, forest green, or deep indigo/navy blue. The Bostocke sampler shows geometrics worked in multiple colors and with metallic threads. Nor was all stitching done using only one thickness of thread. The bottom-most band in Figure 2 has a flowery foreground worked with thicker thread than the background grid.

Sources

Pattern origins vary. Although some of these filling patterns were drafted from period sources, most are of my own invention. I have no lists of citations for the patterns I have drafted from source materials over the years. Back when I began collecting fill patterns, I did not keep documentation with full annotations. The majority of the patterns in the first 14 plates date from my original circa 1974-1980 hand-drawn collections.

Patterns I clearly remember doodling up myself I have marked with a ★. Some of the starred items are adaptations of designs I’ve published elsewhere, many of which do have specific historical sources, so the patterns here can be thought of as being “inspired by.” Others are products of my fancy. In doodling up new patterns I noted that the overwhelming majority of historical geometrics of this type stick to some simple rules of composition – most notably, the use of straight lines, 90° and 45° angles, corresponding to the angles found in a boxed X. There are some exceptions, patterns that employ 60° and 30° angles (two boxes over, one up, or “knight’s move” spacing) but they’re uncommon. For the most part, I stuck to straight lines, 90° and 45° angles. Exceptions are footnoted in the pattern pages.

I also avoided an obvious style family in compiling this work – patterns based on fylfots; the broken cross made infamous by the Nazi party. This is an ideological rather than a historical or aesthetic choice on my part. The symbol was used in historical works.

I would not have an issue with the use of most of the patterns in this booklet on original artifacts intended to reproduce the look/feel of historical dress or linens. However, please note that others subscribe to the exact-stitch-only school of reproduction, and prefer specific source annotations for each and every filling pattern used. I observe that no printed collections of filling patterns have come down to us from the 1500s, and samplers showing the fillings used in inhabited blackwork are very rare. The only sources for filling patterns are actual embroidered artifacts and paintings. Paintings of course are problematic because artists were more concerned with total effect than stitch

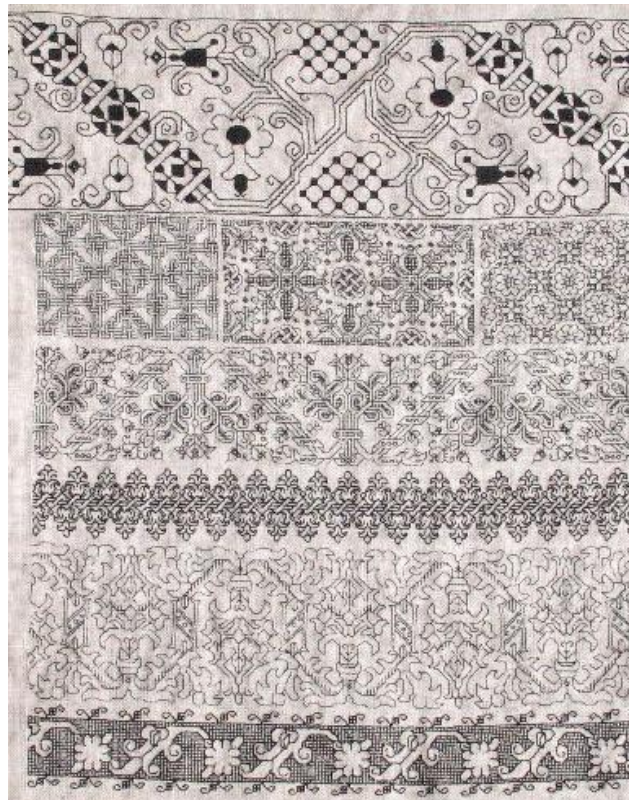


Figure 2. Portion of sampler stitched by the author. Second band from the top includes three patterns from this collection, worked as field fillings.

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by stitch renderings. I am willing to accept that stitchers copied or made up their filling designs as they went along. Feel free to disagree.

Working Method

The patterns in this book are best suited for line unit stitchery. Double running stitch (aka Spanish Stitch, Holbein Stitch, Punto Scritto) is a natural, and using it many, but not all of these designs can be stitched double sided. However, other forms of straight line stitchery were occasionally used to create these. Folk who shy away from the logic of double running and who are not concerned about making the front and back identical can use back stitch or chain stitch if they so prefer.

Materials

These patterns were most commonly worked on linen. Any modern even-weave linen can be used. For the most authentic look choose a high-count ground fabric, preferably a plain weave that does not feature easy to spot emphasized holes. (Modern Aida or Hardanger cloth both have easy to see, emphasized holes.) Historical examples were generally worked on finer weave linen than most contemporary linens sold for stitching. It was not unusual for double running to be worked over three or four threads of a ground fabric of around 60 or more threads per inch. My own works tend to be done on more readily obtained 36 count linen, stitched over 2x2 threads per inch.

For threads – historical works used floss silk, often of more than one thickness. Further embellishment with metal threads, beads or spangles was also common. I use modern cotton or silk embroidery floss. The fragment of my coif (shown in progress, Figure 1, left) is worked on 50 count linen using Kreinik Soie D’Alger. Figure 2 is worked on 36 count linen using DMC cotton embroidery floss.

Why “Ensamplario Atlantio” and Why Free?

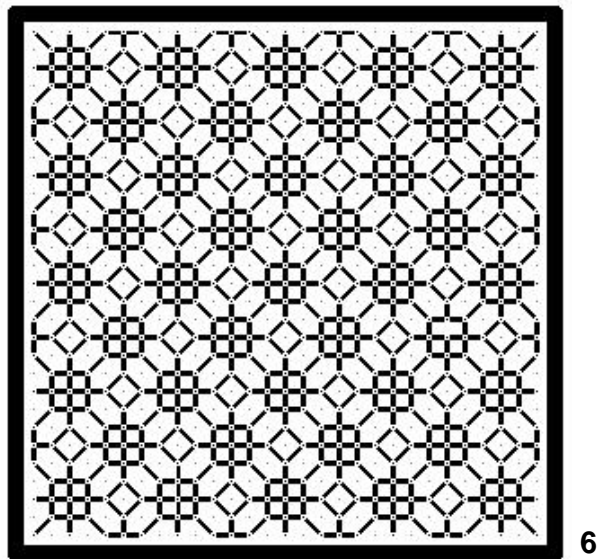
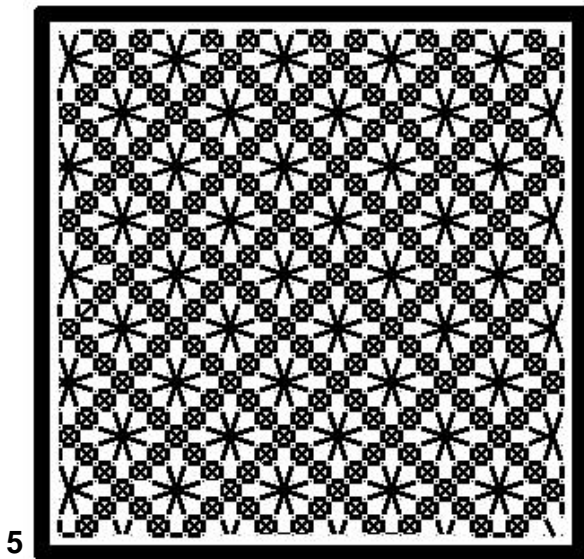
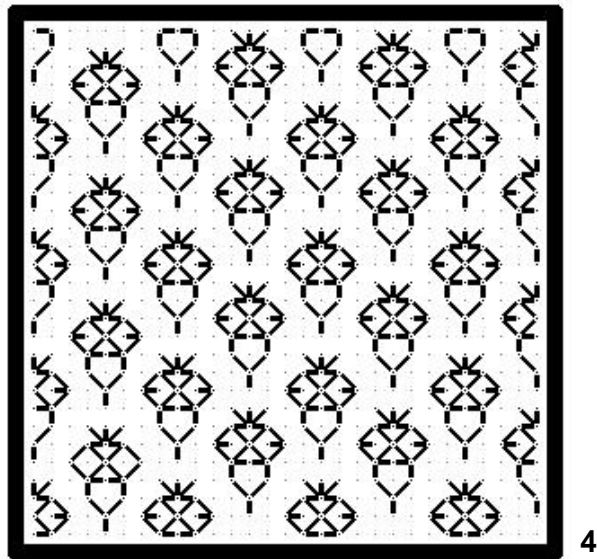
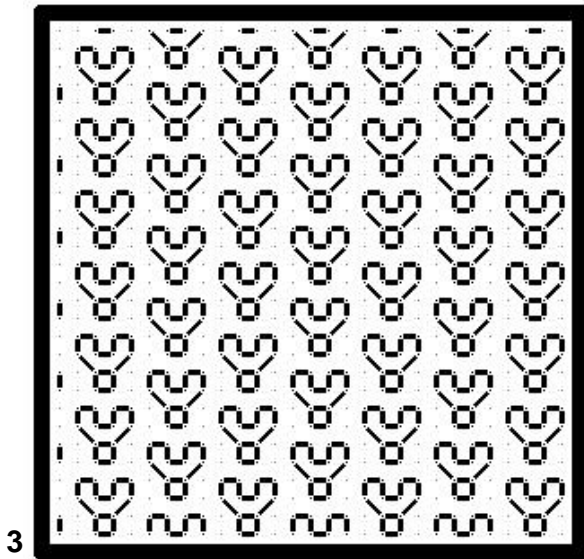
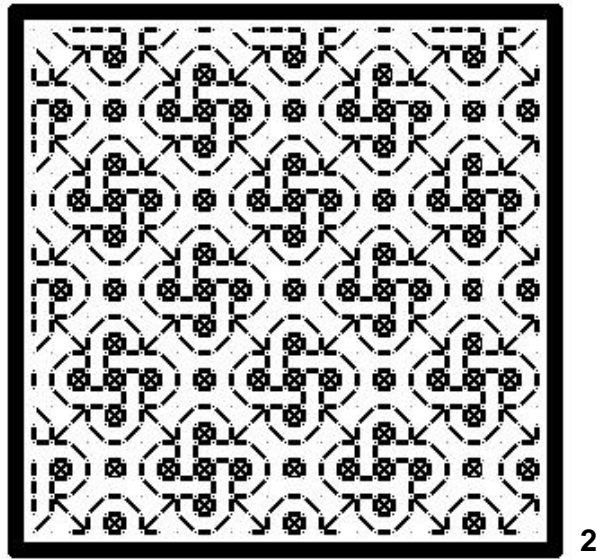
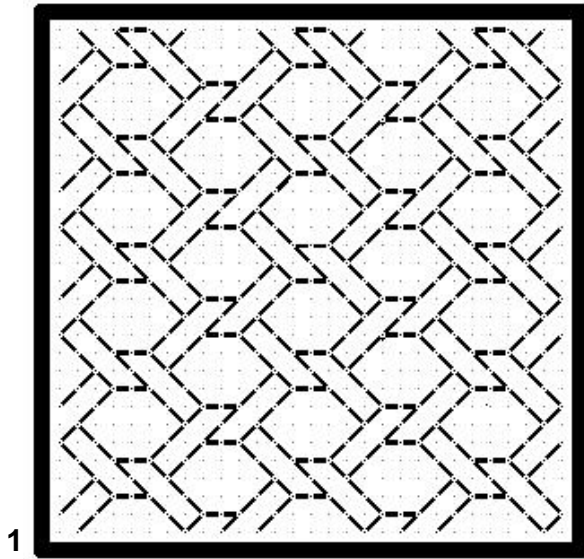
My first book, *The New Carolingian Modelbook: Counted Embroidery Patterns from Before 1600* was named in honor of my once and now present home in the Society for Creative Anachronism (SCA) – the Barony of Carolingia (Greater Boston/Cambridge, Massachusetts area). But while I was working on the book I had removed to another SCA district, part of the Kingdom of Atlantia (Roughly the US Seaboard region from Maryland to South Carolina). At that time I promised to name my second book accordingly. You now have that book before you.

I distribute this book for free because more than half of it is a republication, because of the paucity of source material citations, and because I want to encourage more people to stitch with originality and imagination. However, I do not relinquish my rights as author because I do not charge for this work. Please respect my copyright. Please keep this book intact, do not distribute individual patterns or pages. Please do not re-issue it, publish it in paper or electronic format, or sell it (even for charity) without obtaining my specific permission.

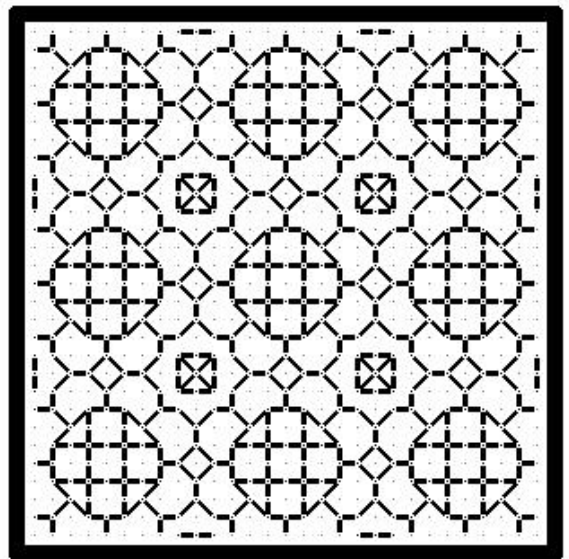
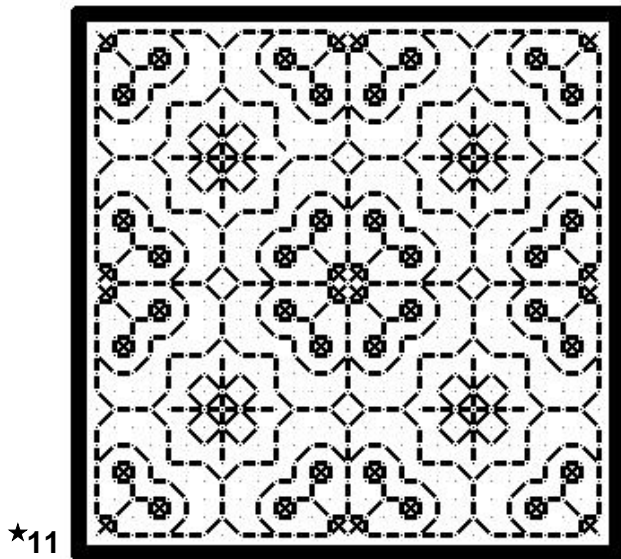
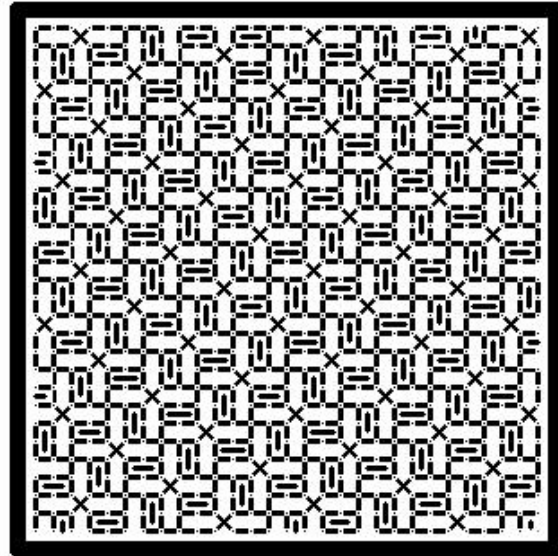
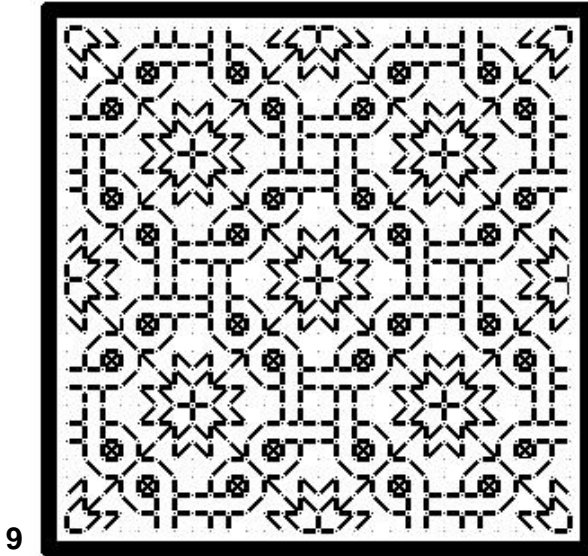
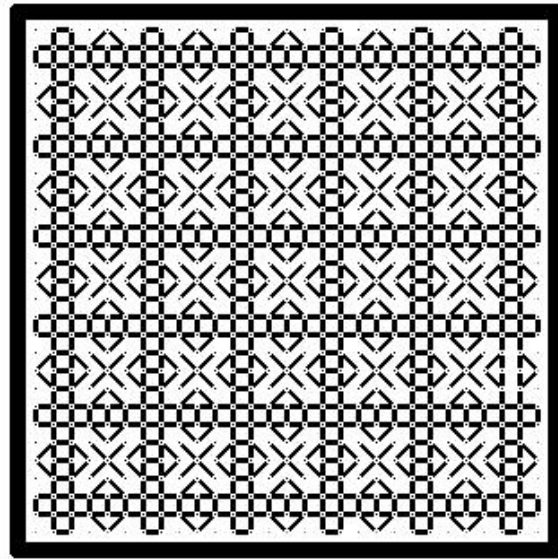
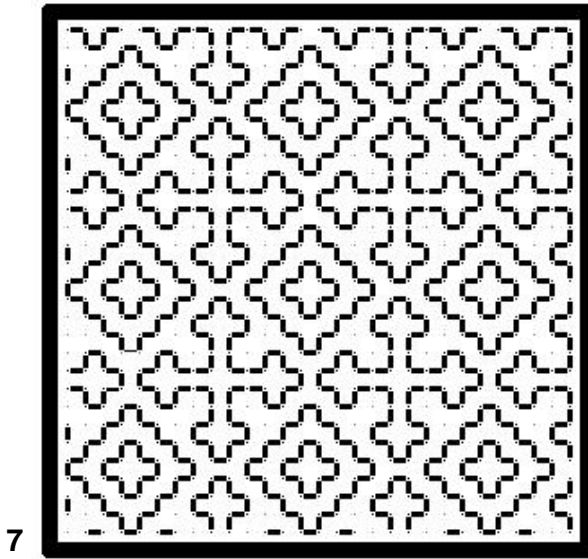
May these patterns inform your creativity, and fill your hours with joy.

Ianthé

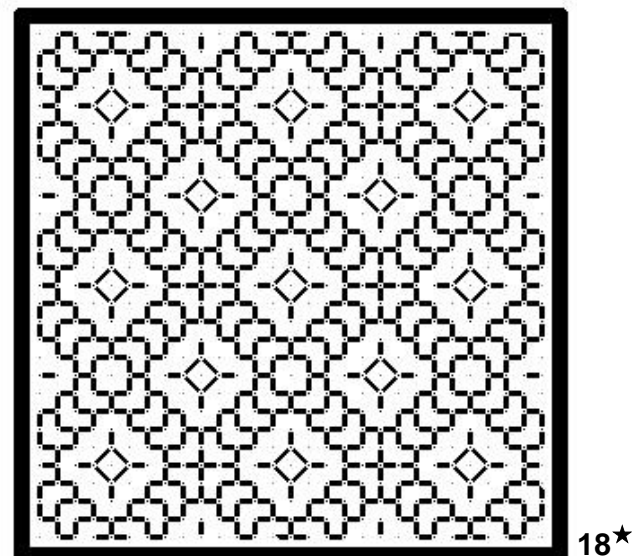
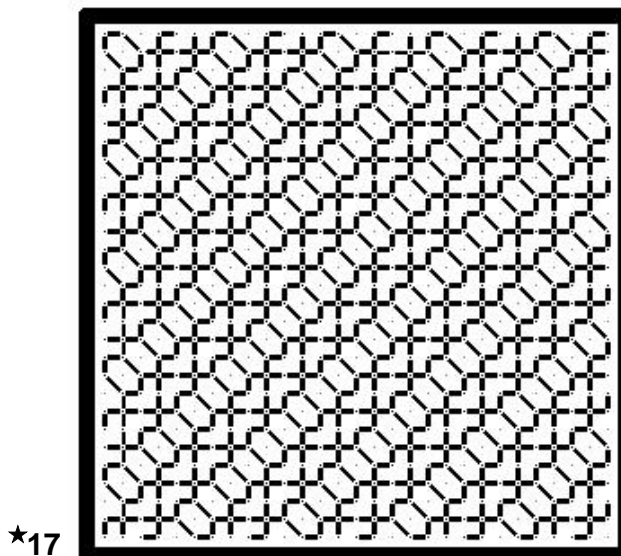
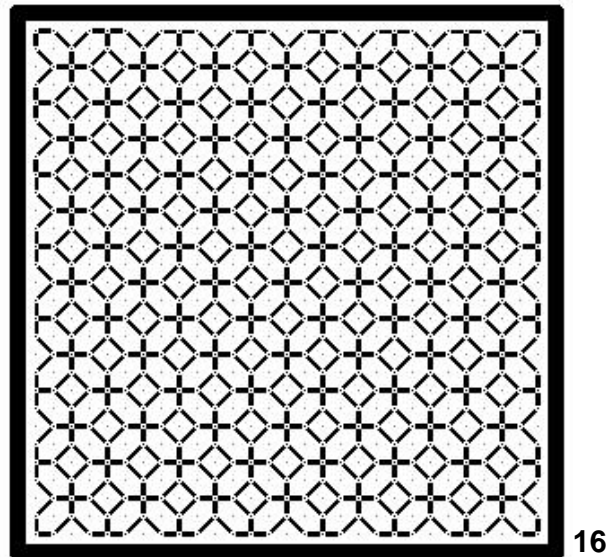
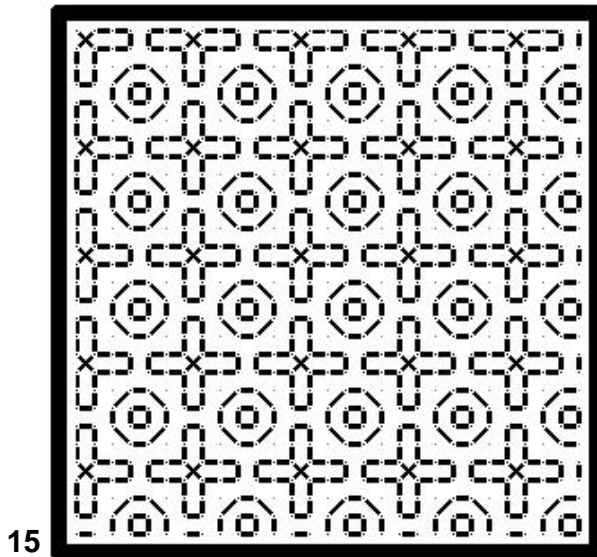
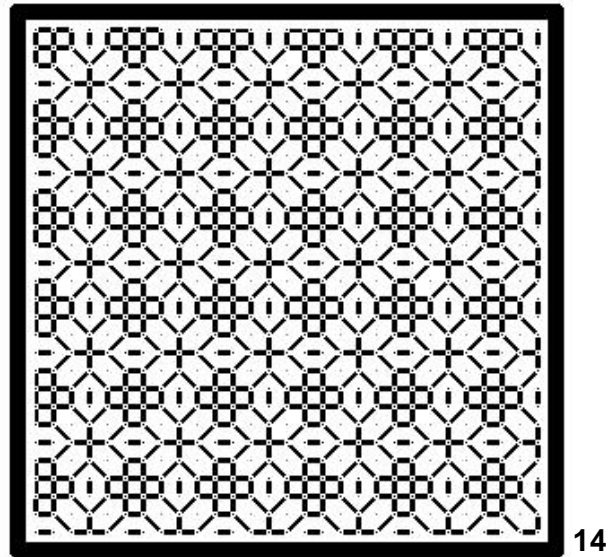
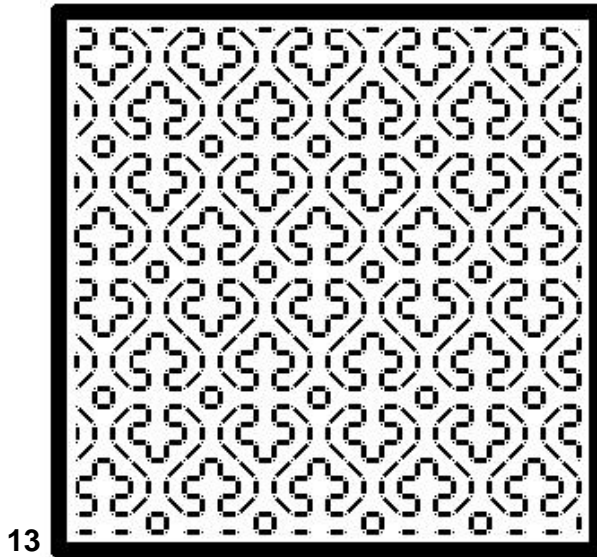
Countess Ianthé, d’Averoigne, OL, OR, QoC, CCoM
Kim Brody Salazar



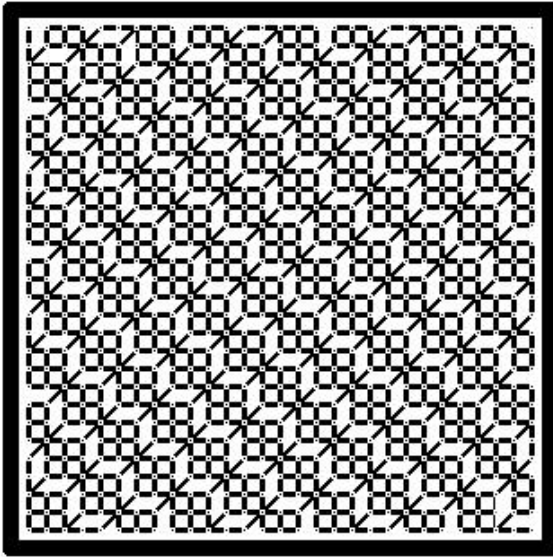
#5 – the center of the star is stitched off grid.



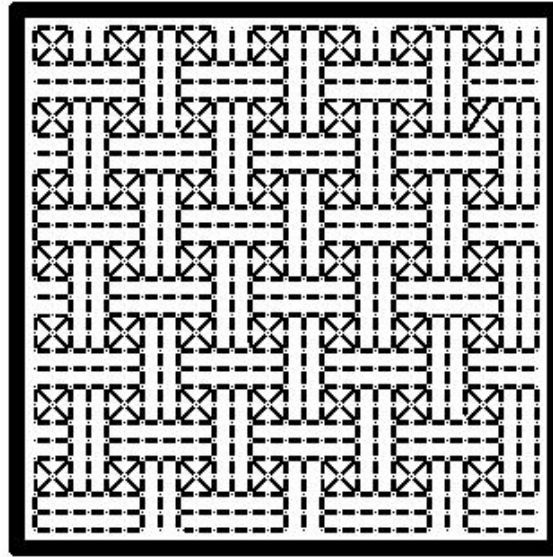
#10 –The background fill between the crosses is stitched off grid.



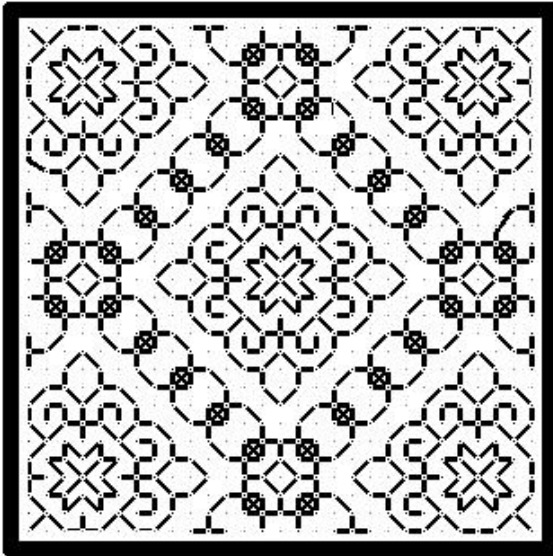
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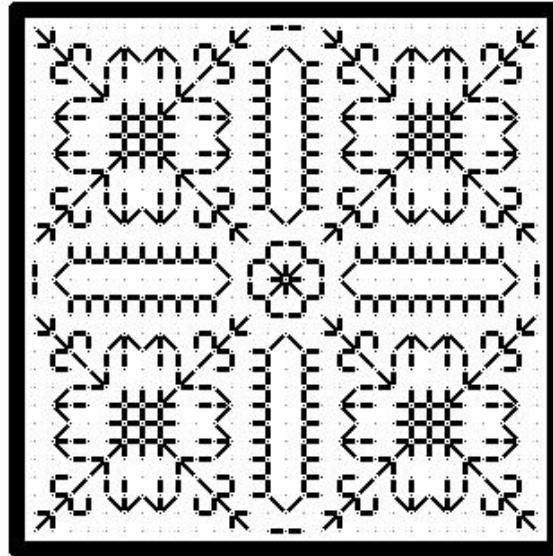
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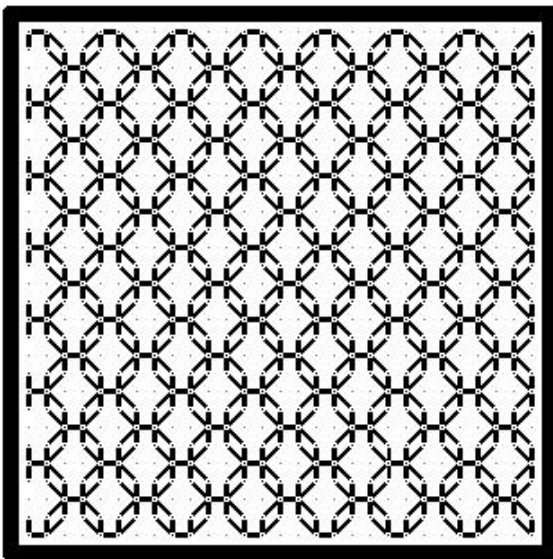
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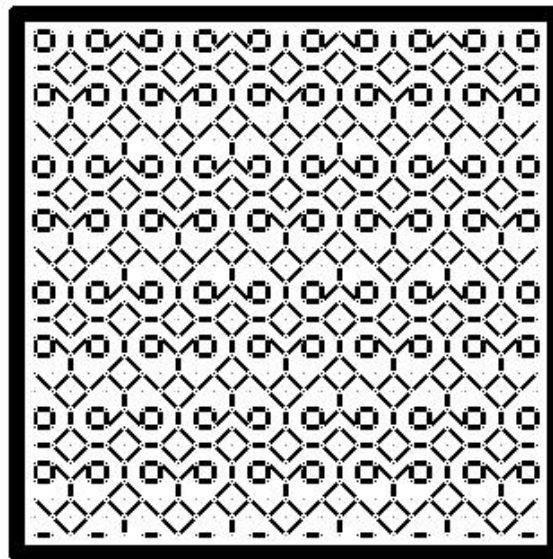
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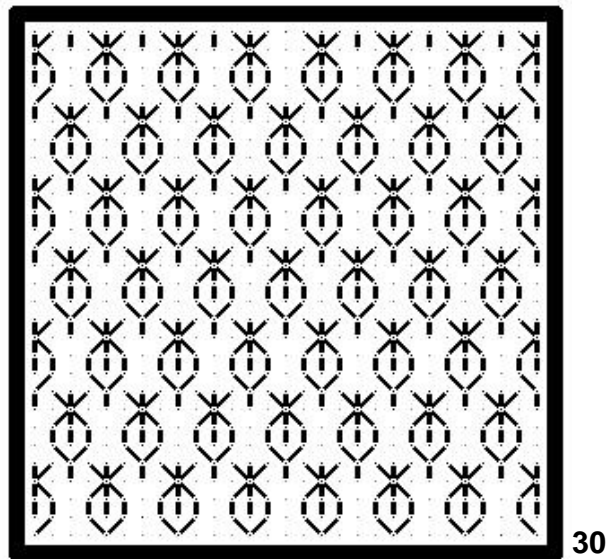
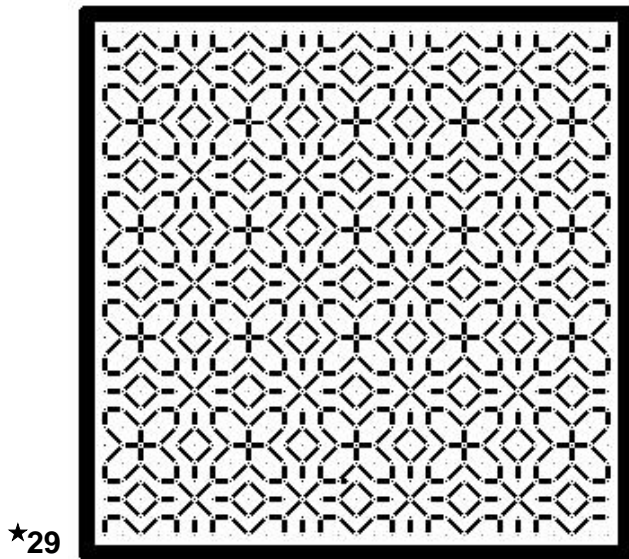
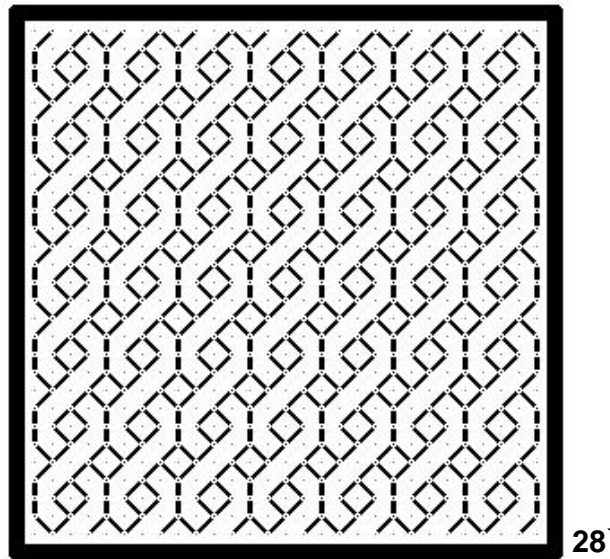
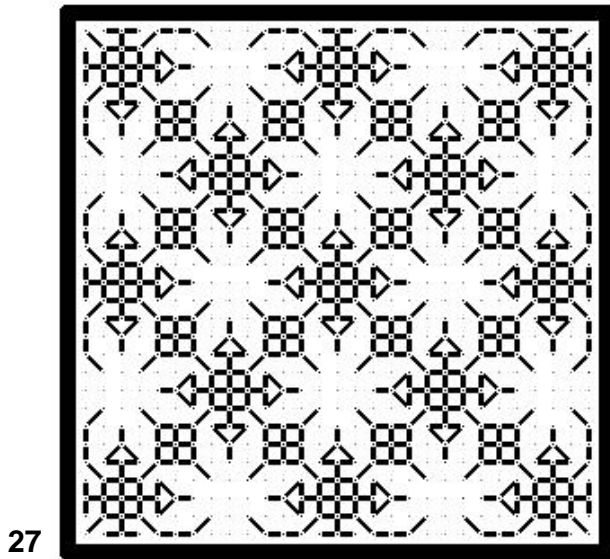
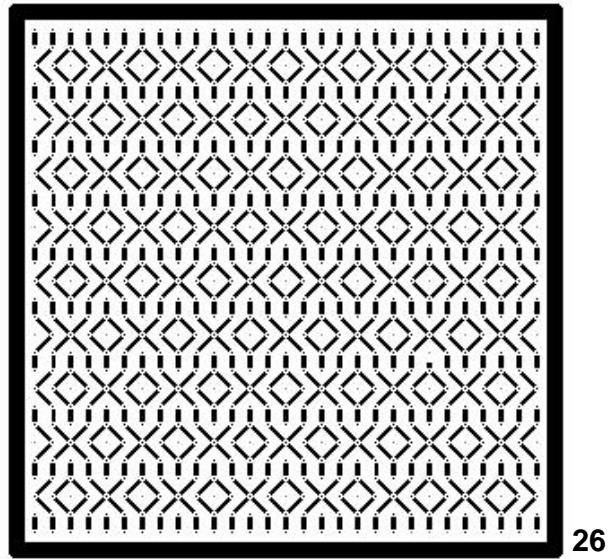
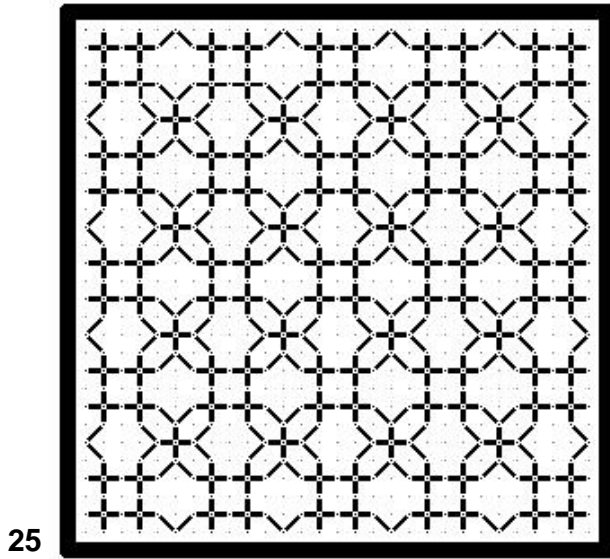


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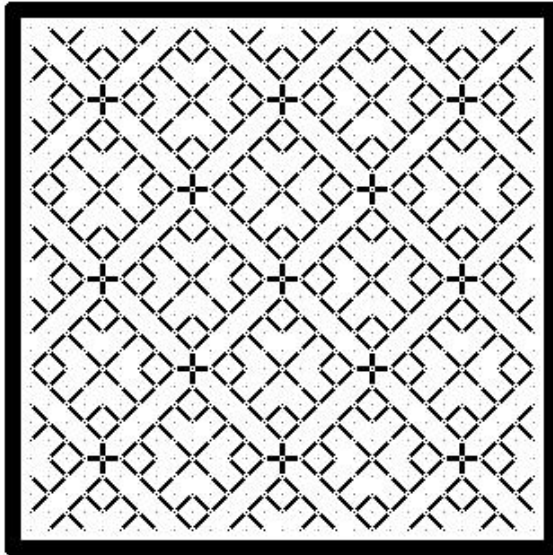


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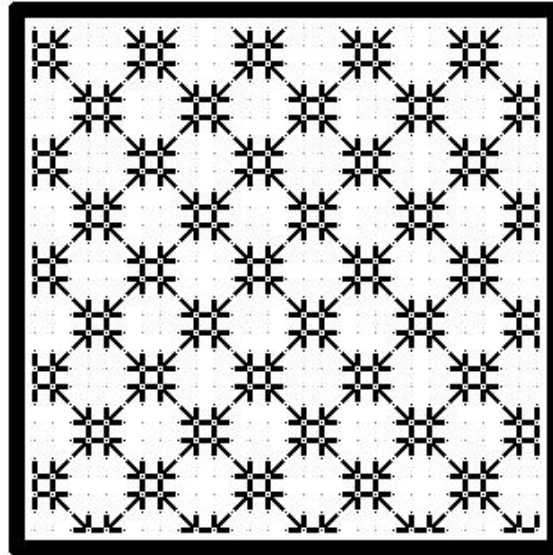




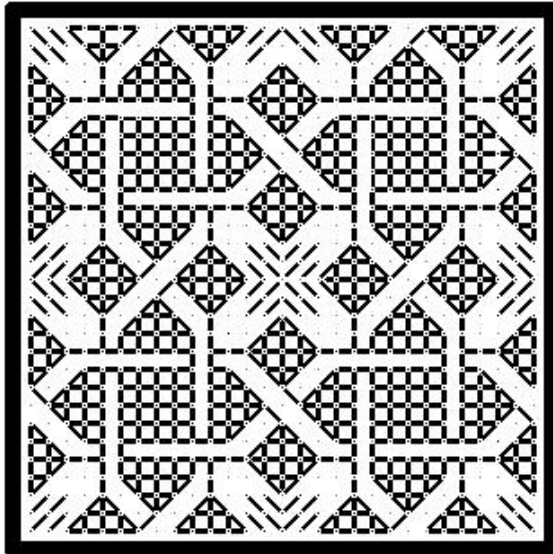
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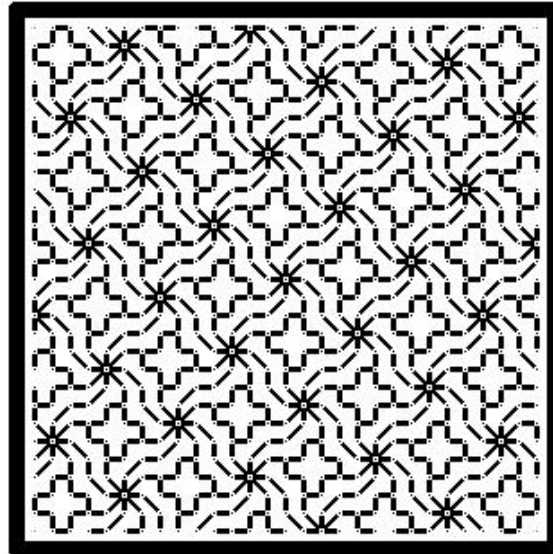
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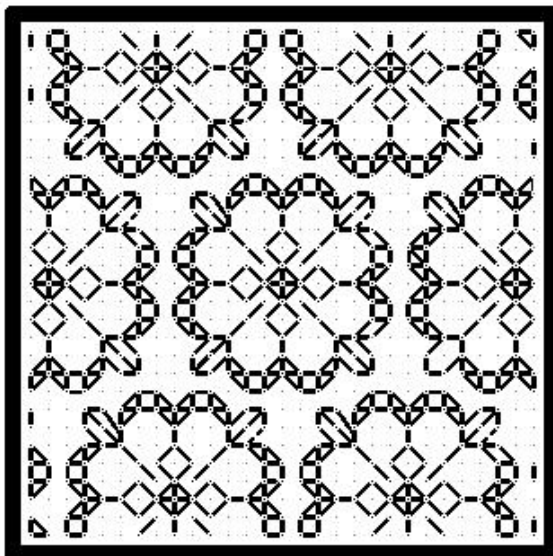
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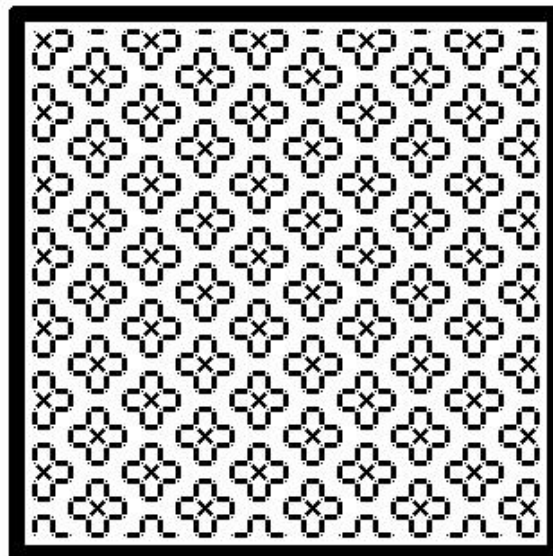
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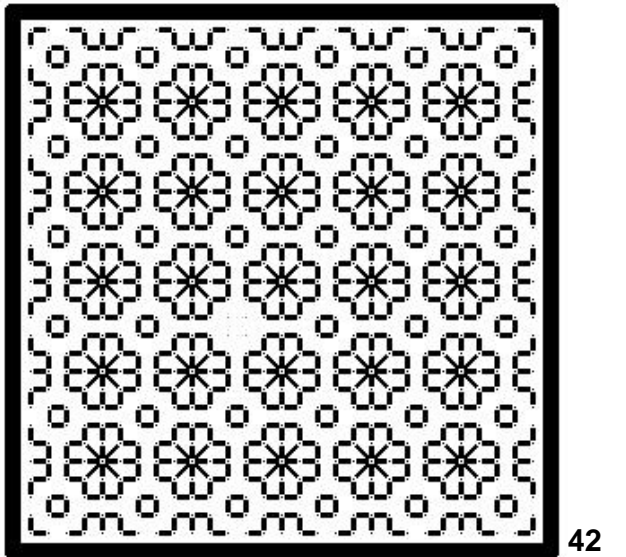
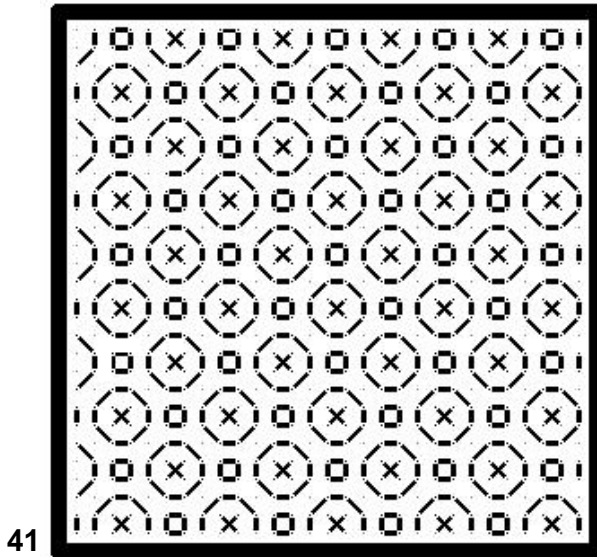
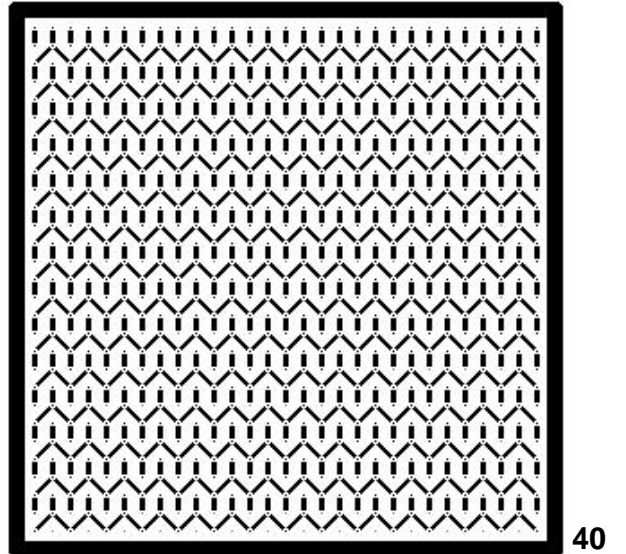
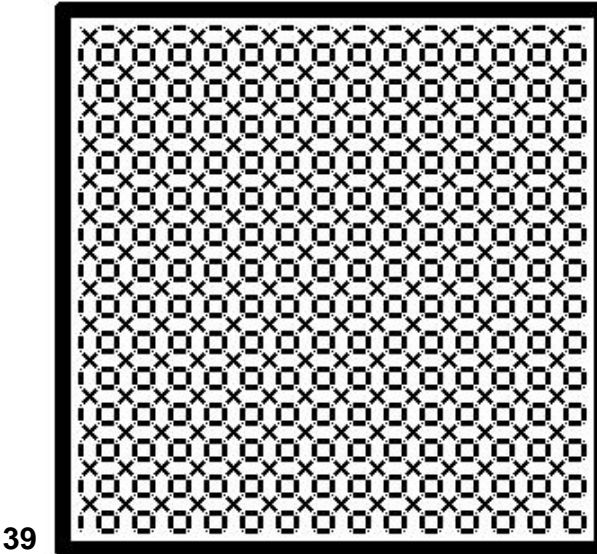
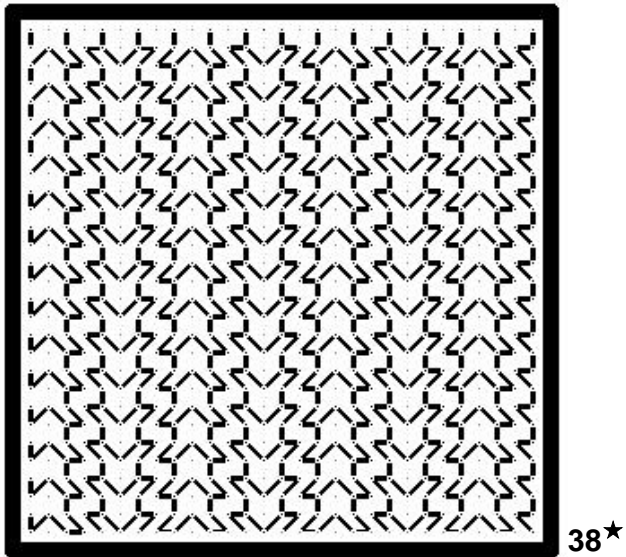
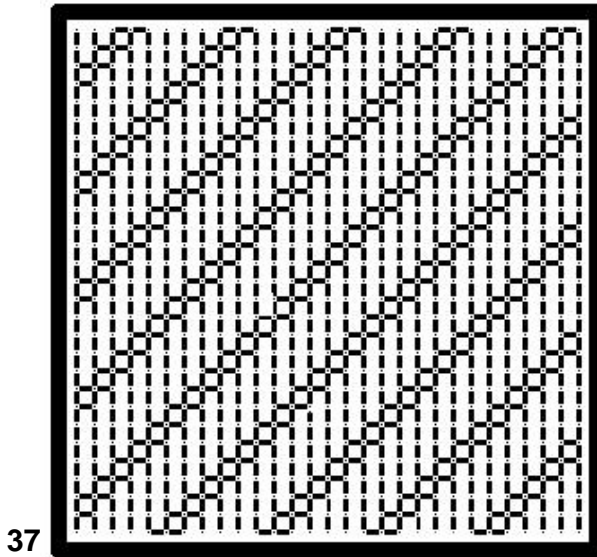


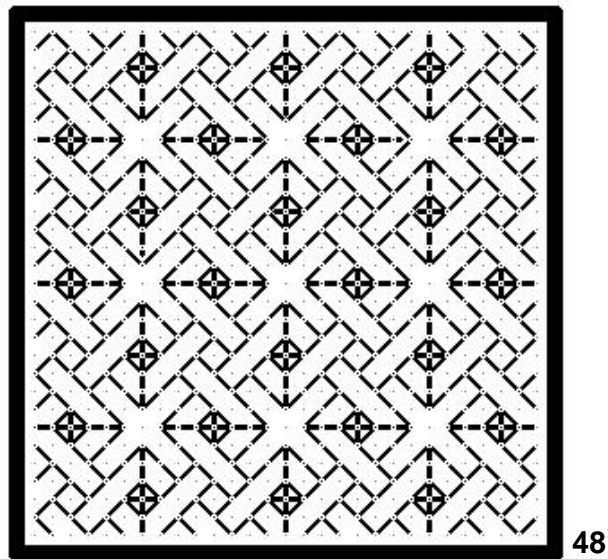
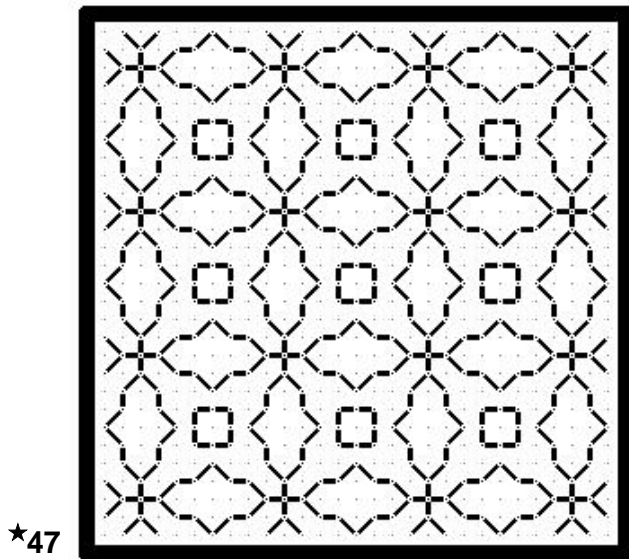
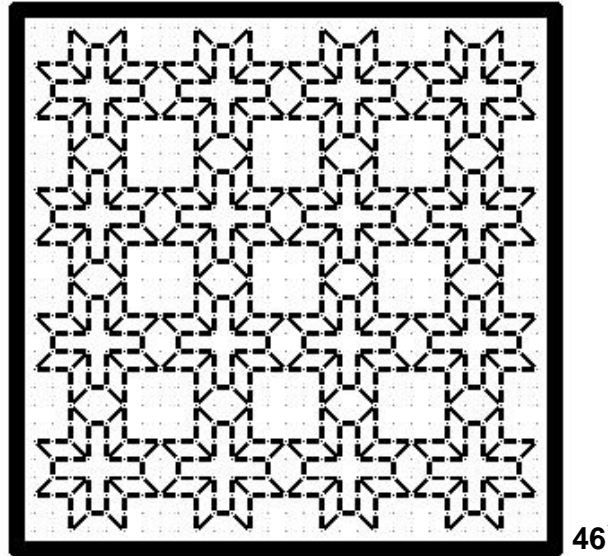
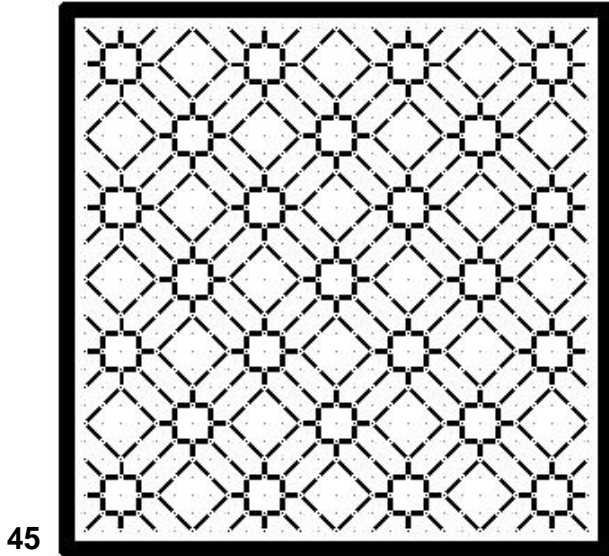
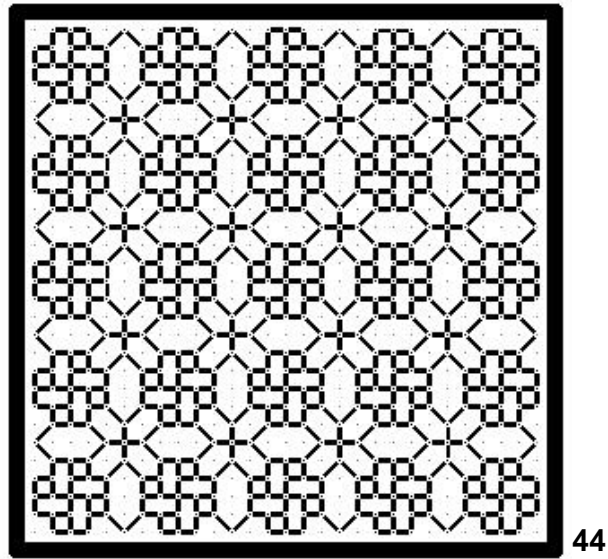
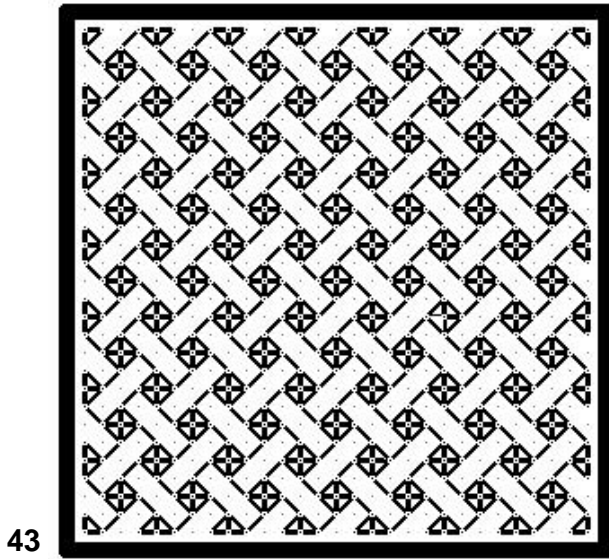
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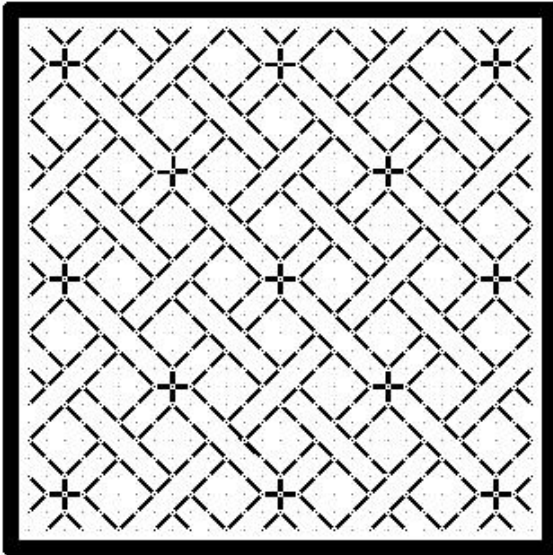
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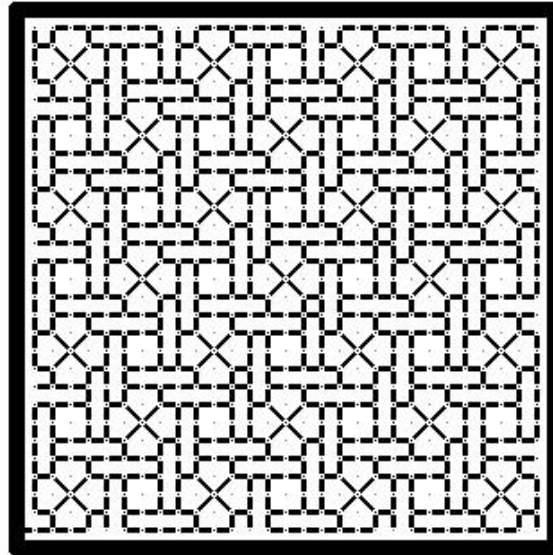




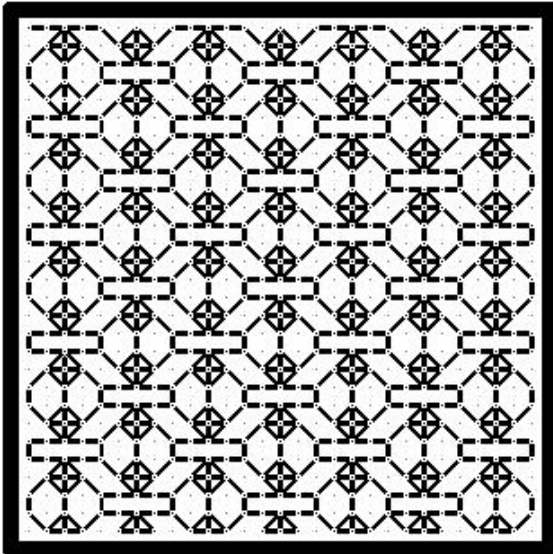
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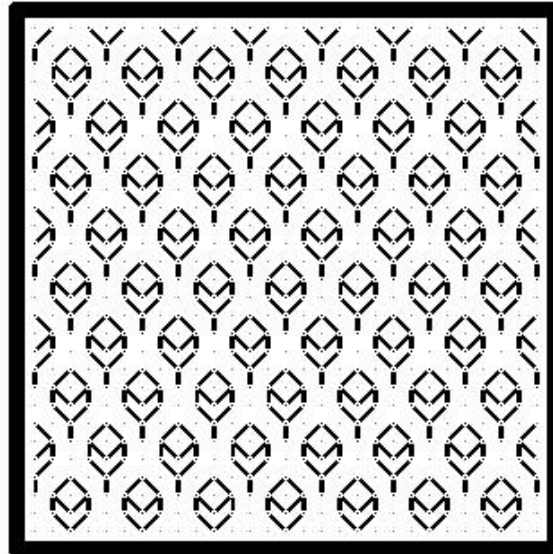
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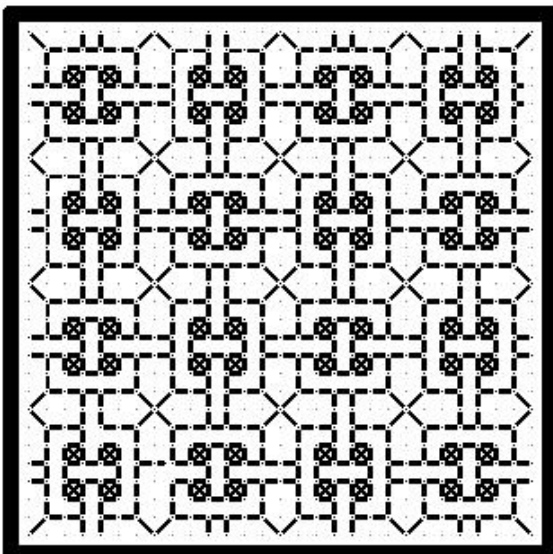
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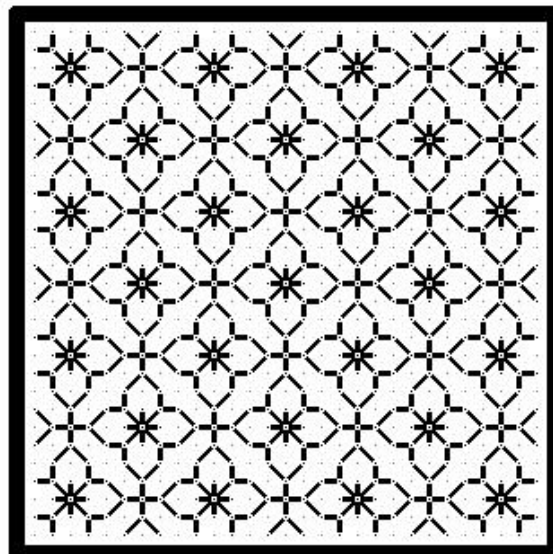
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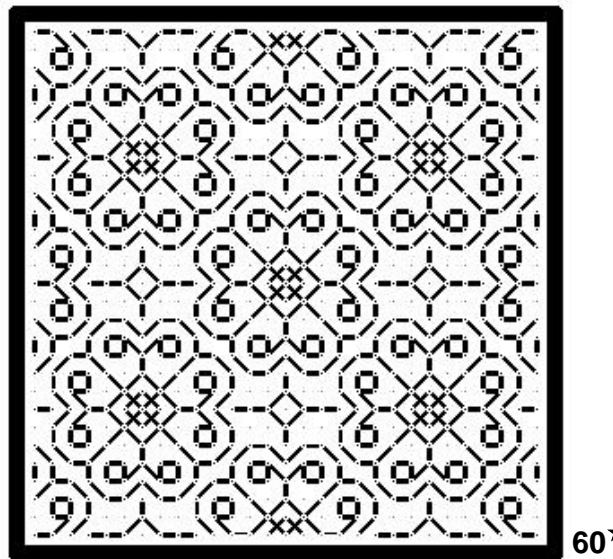
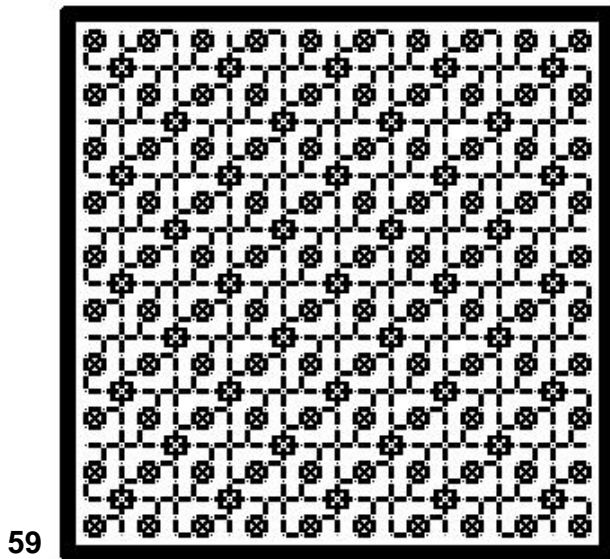
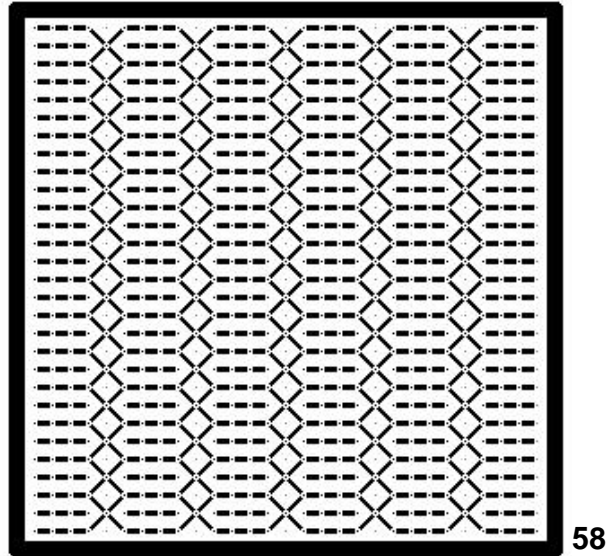
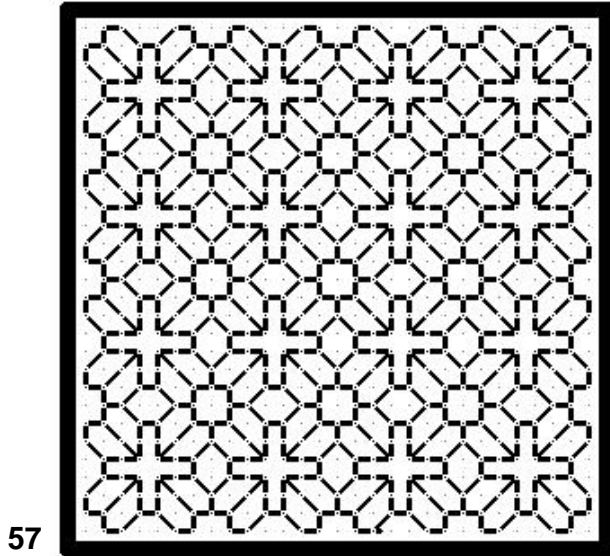
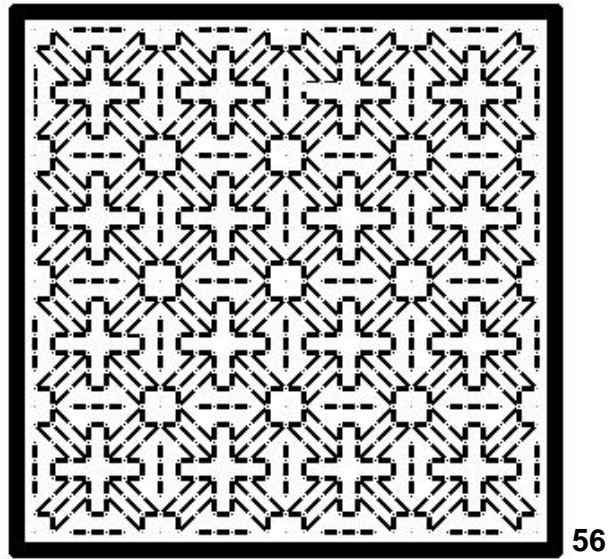
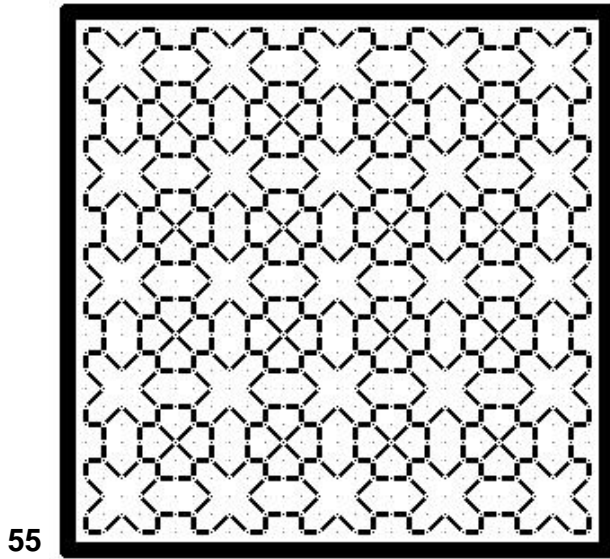


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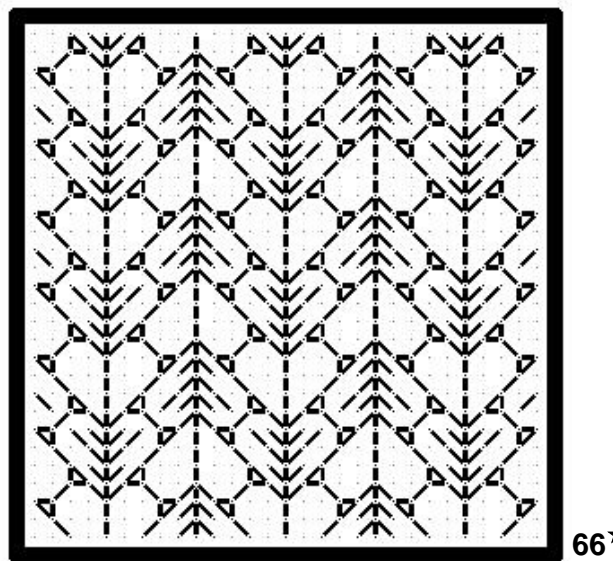
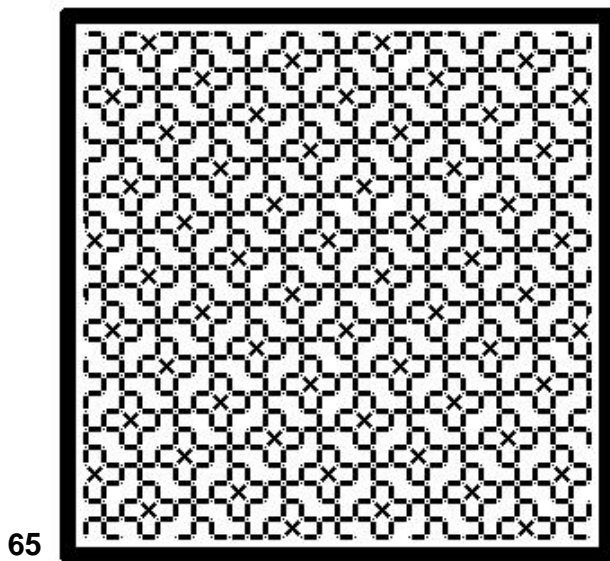
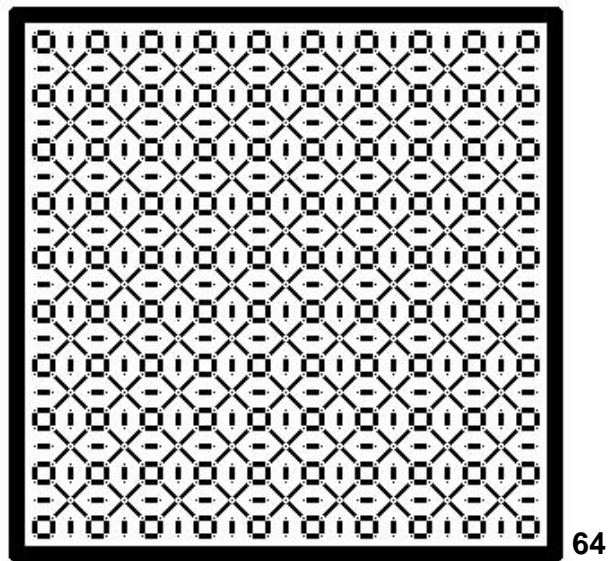
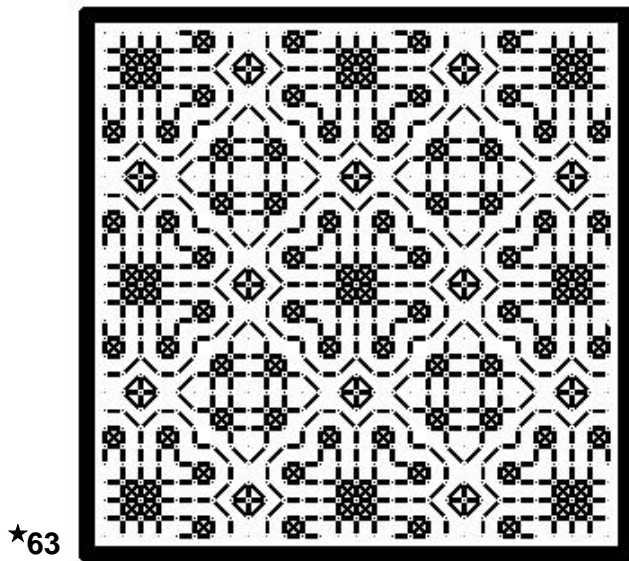
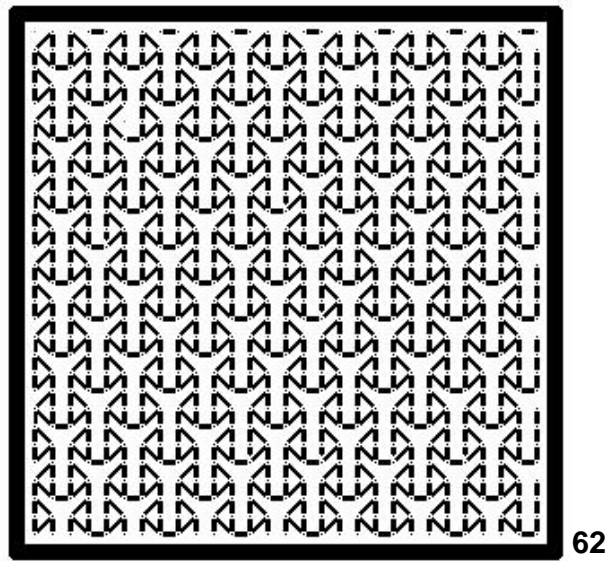
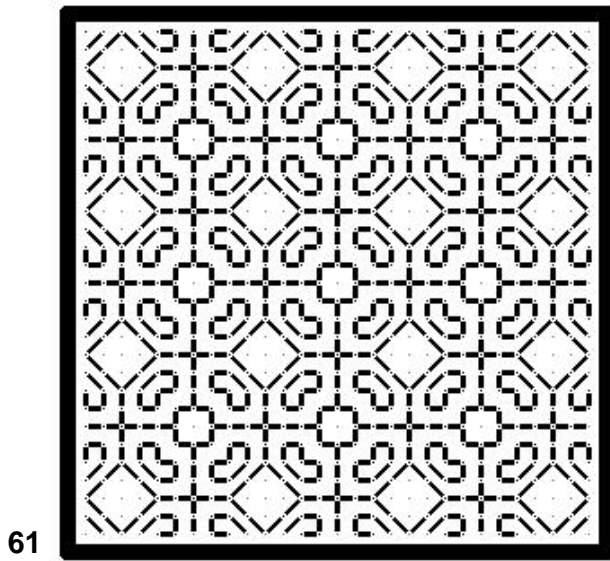


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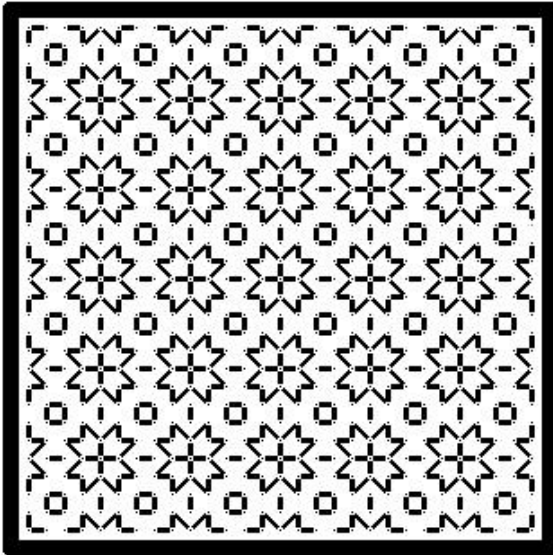




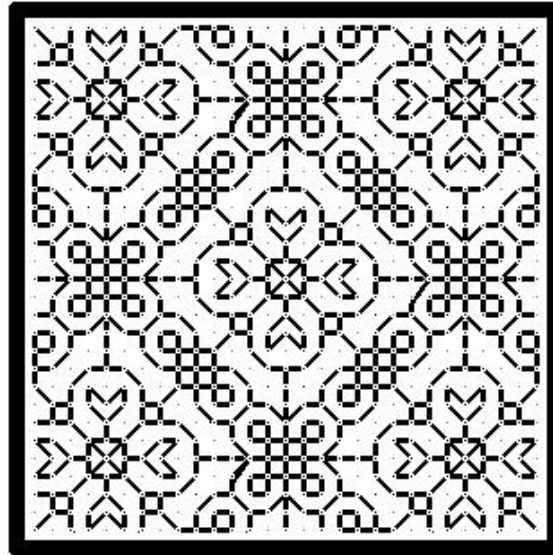
#59– The boxed Xs at the intersections of the sample spanning lines are stitched off grid.



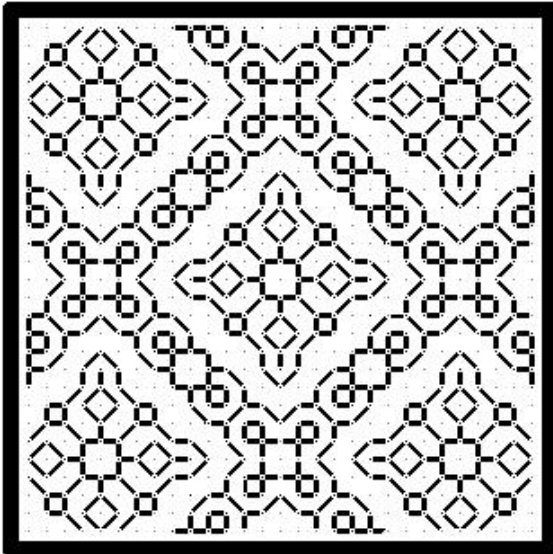
67



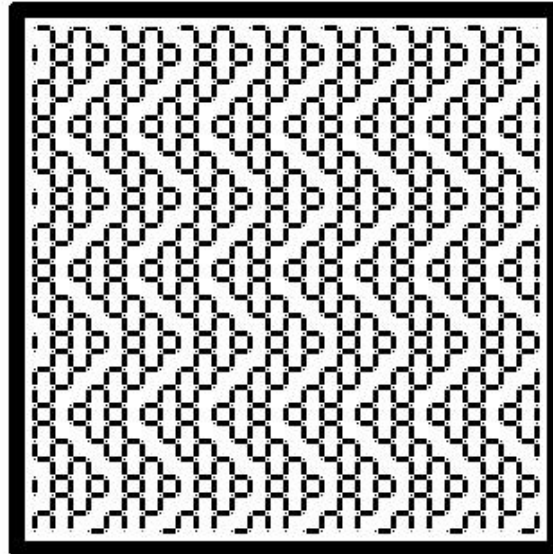
68*



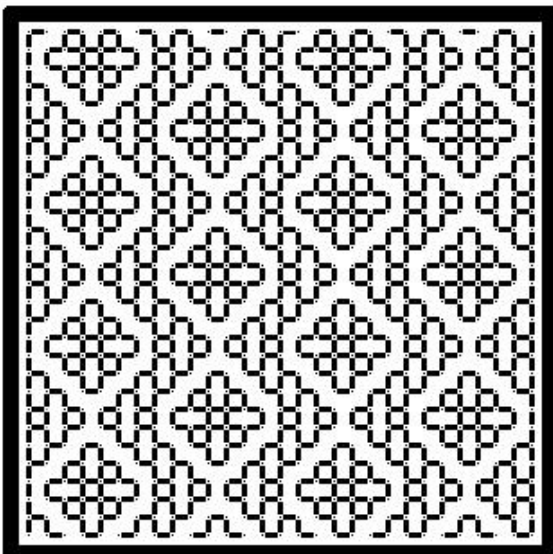
*69



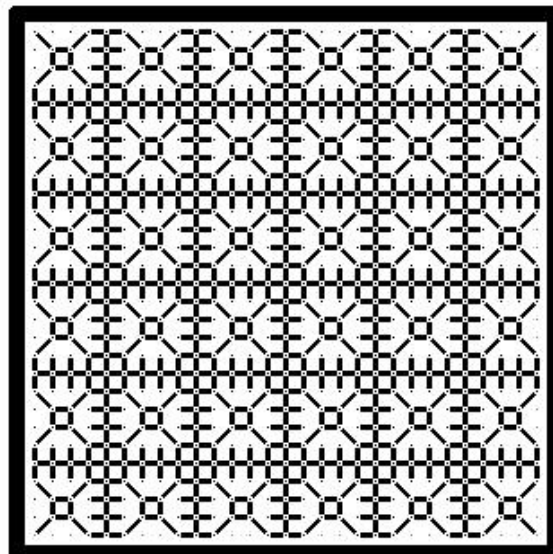
70

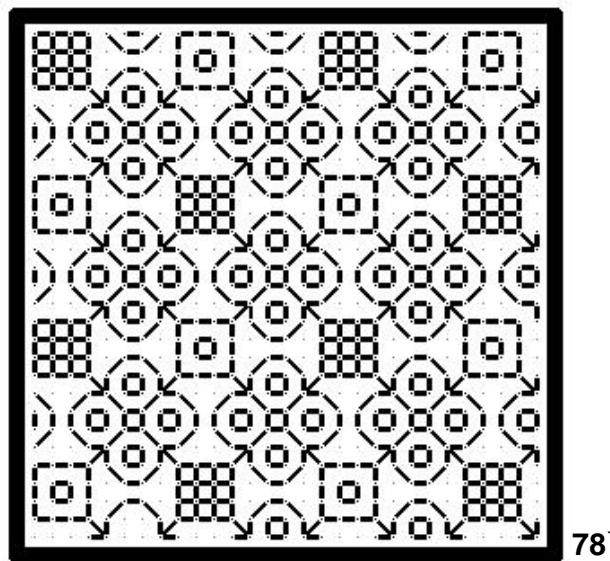
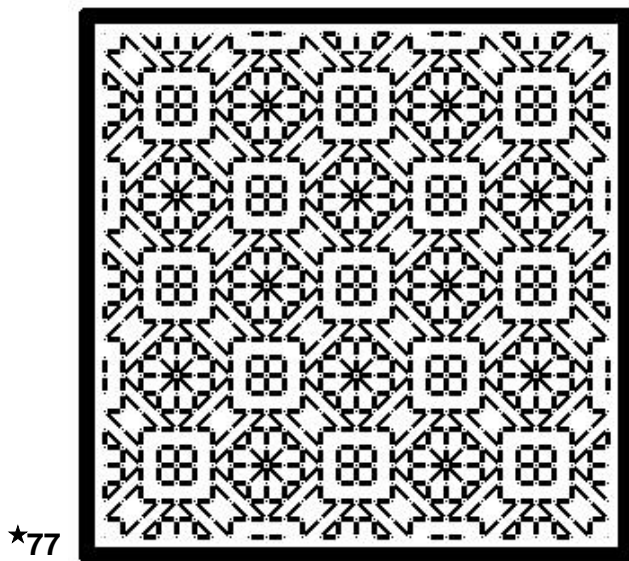
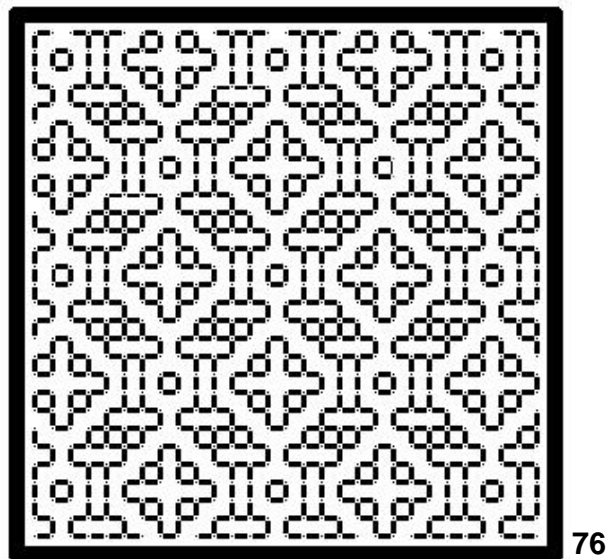
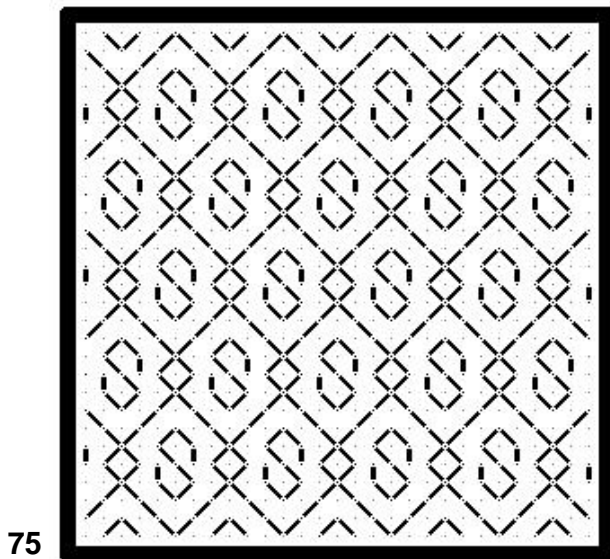
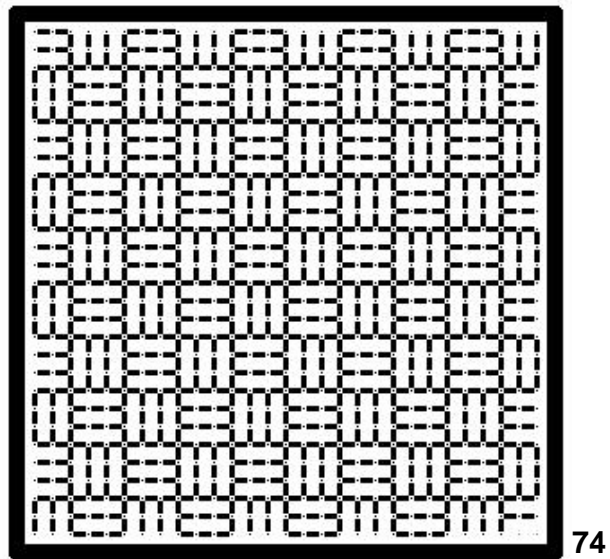
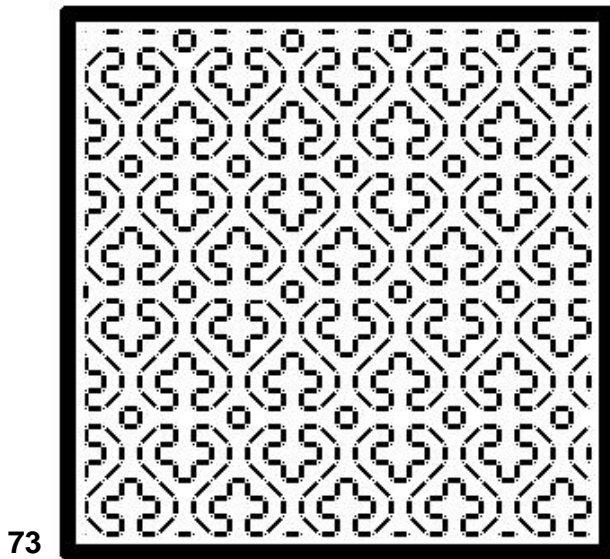


71

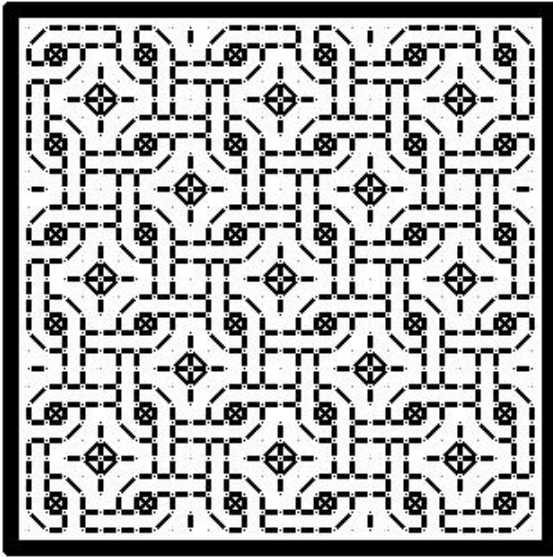


72

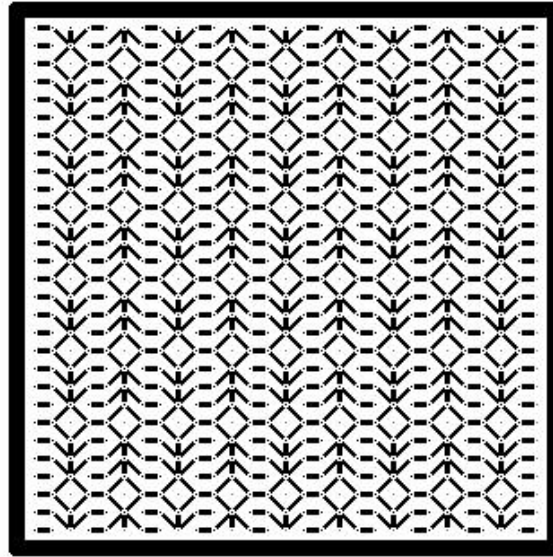




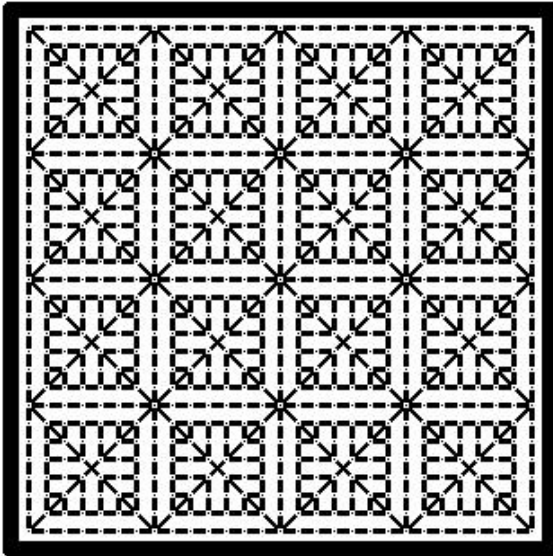
★79



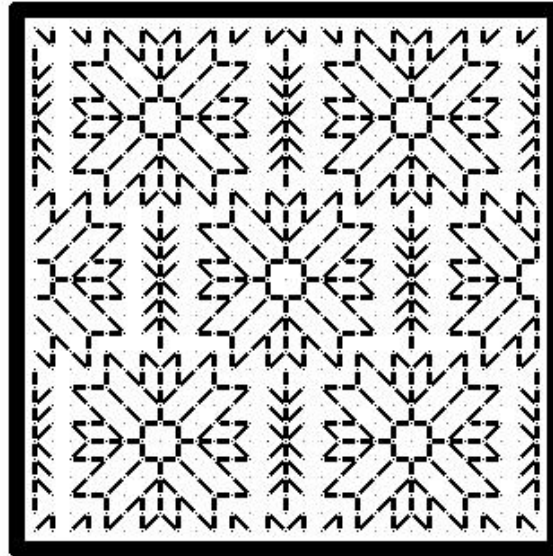
80★



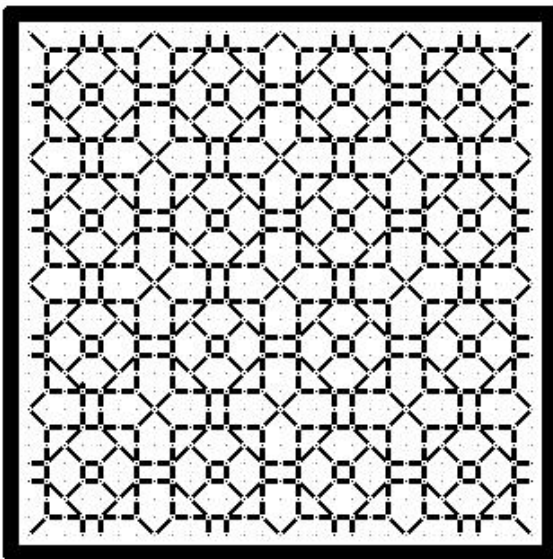
★81



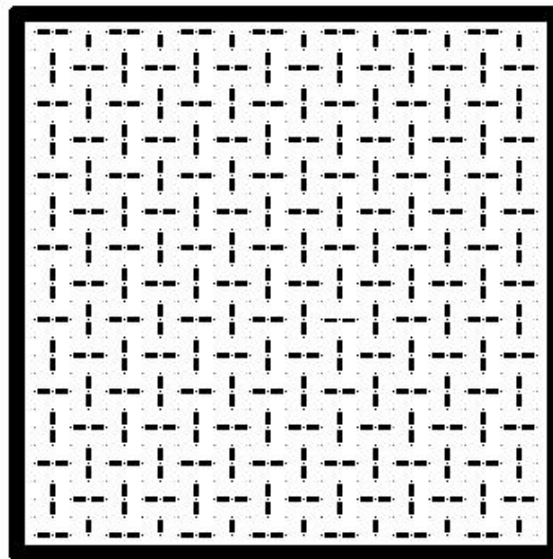
82★

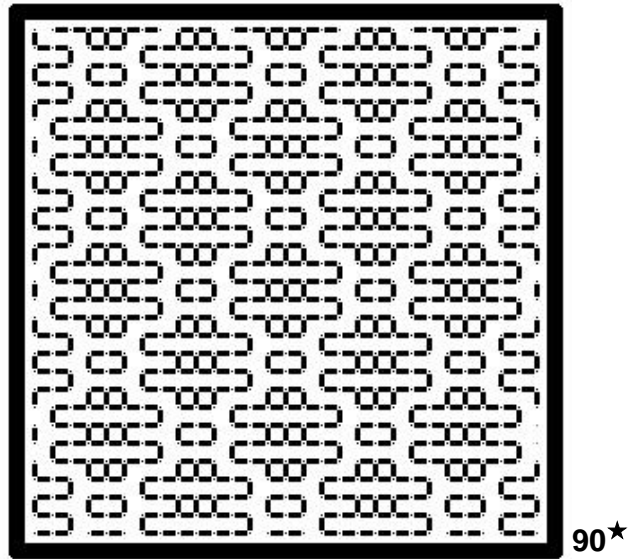
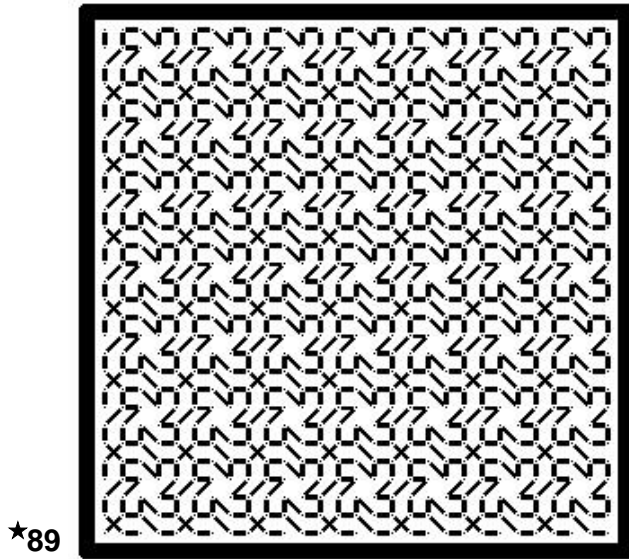
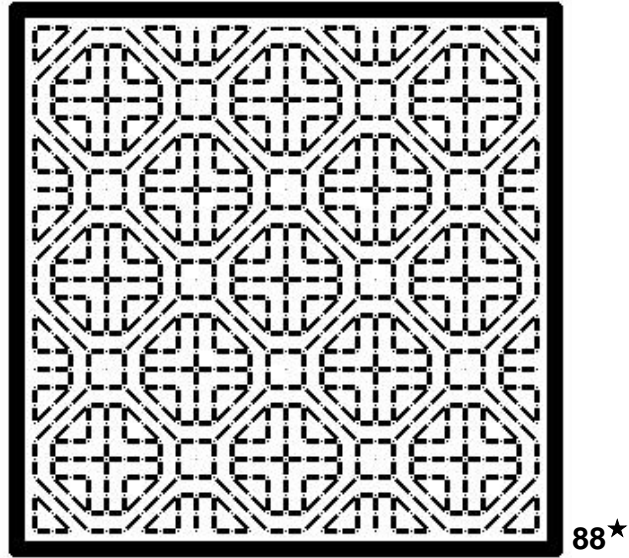
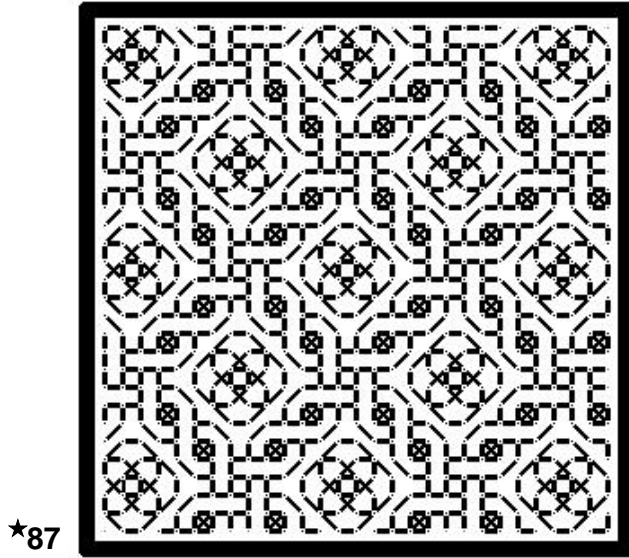
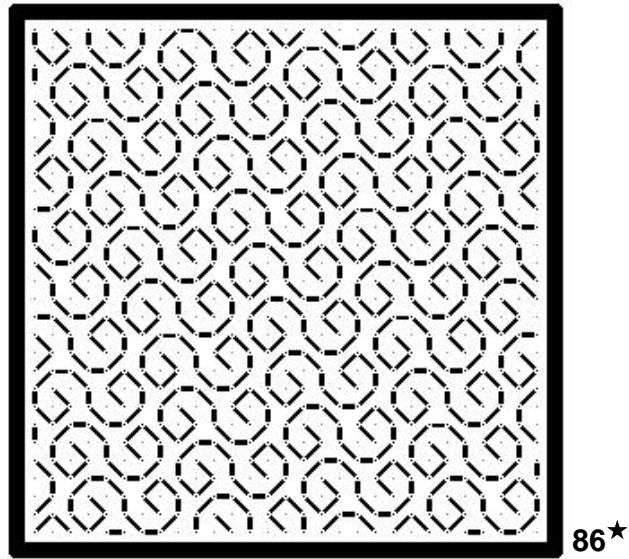
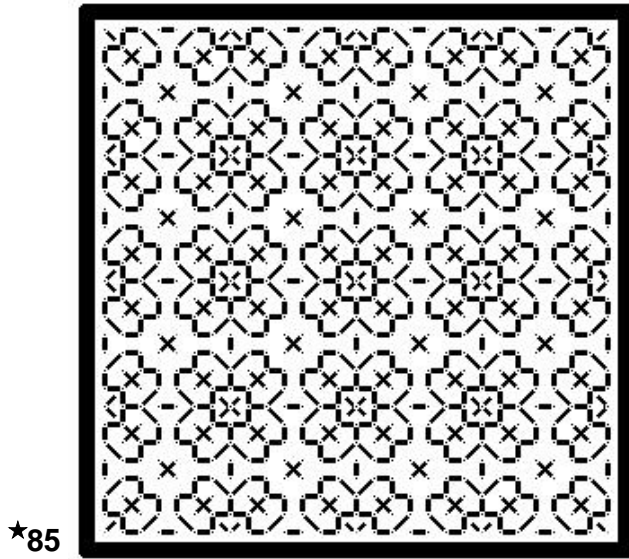


★83

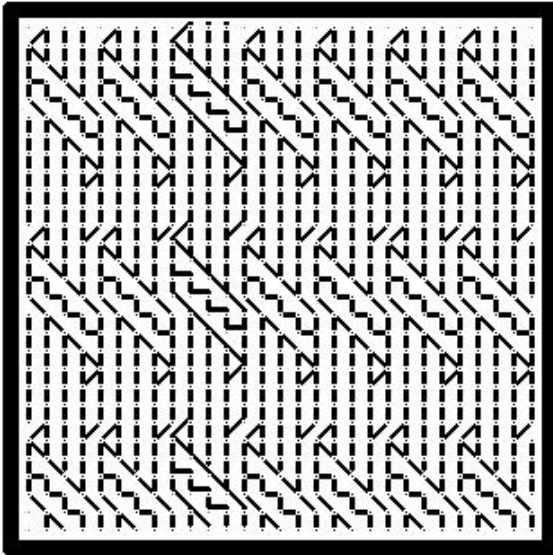


84

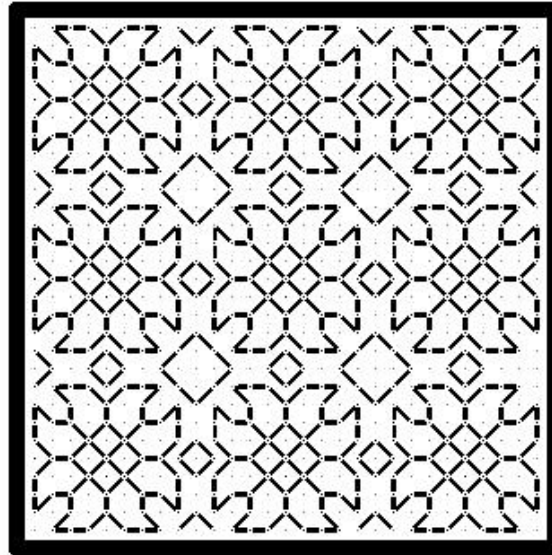




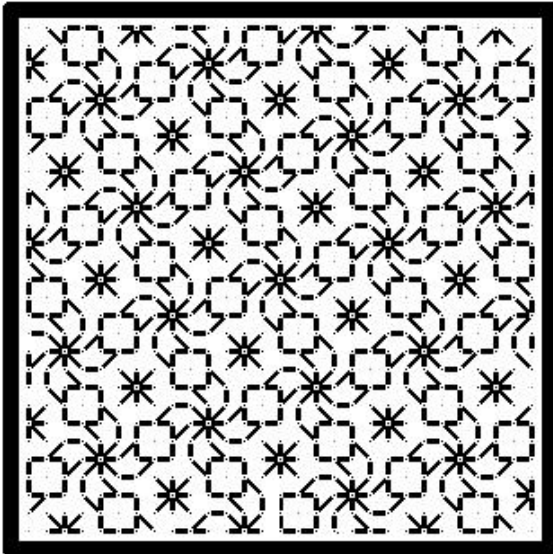
★91



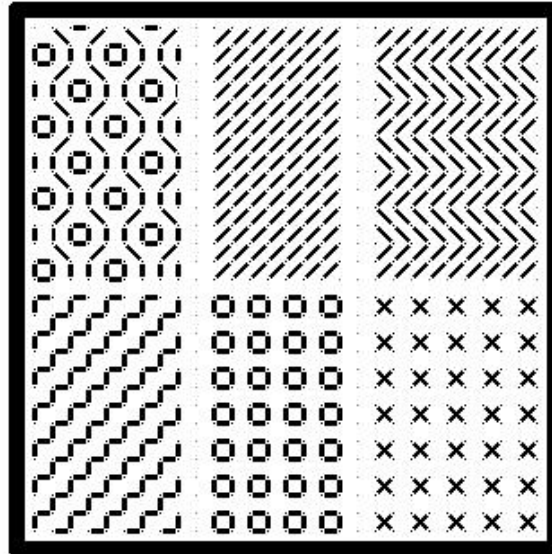
92★



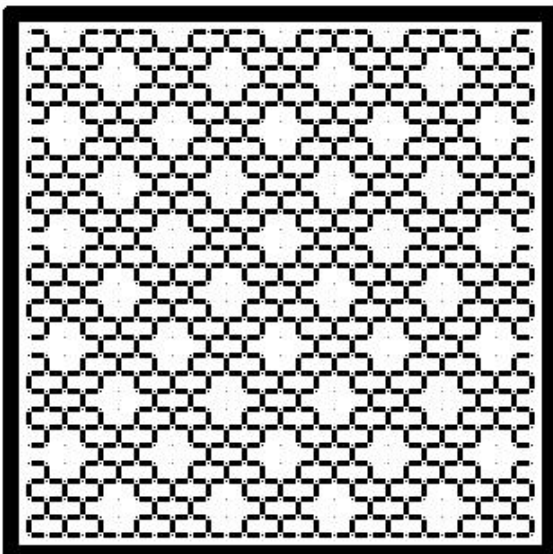
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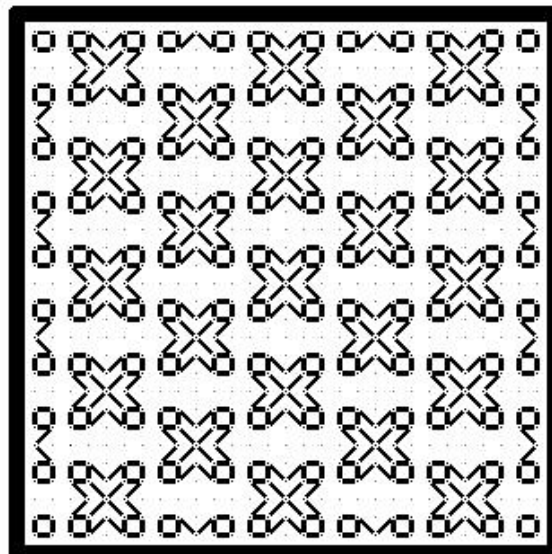
94

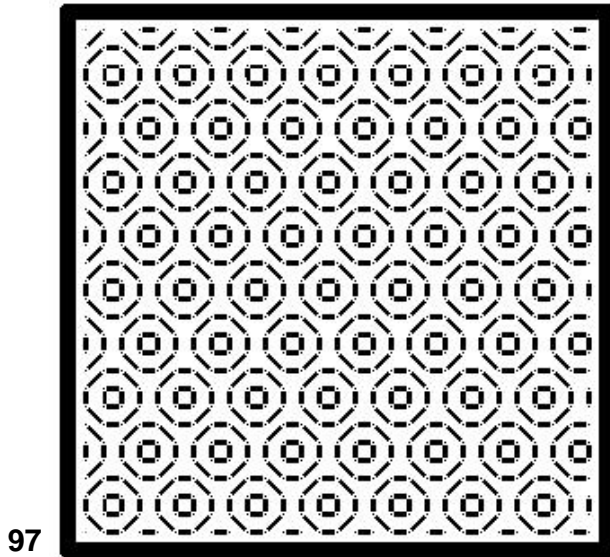


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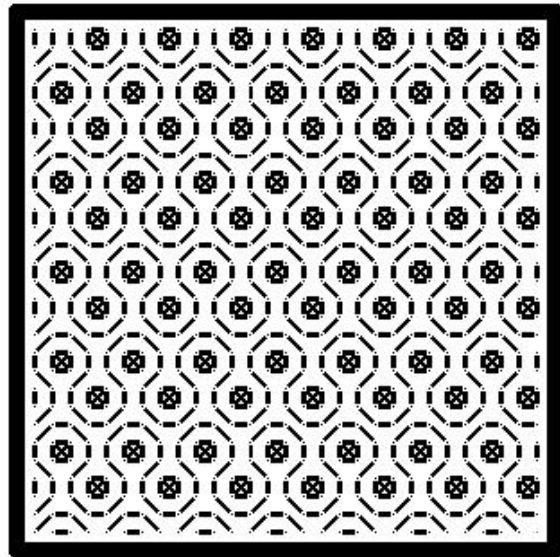


96★

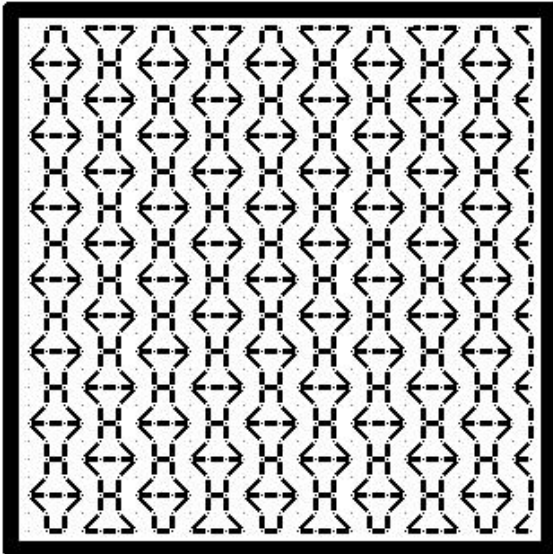




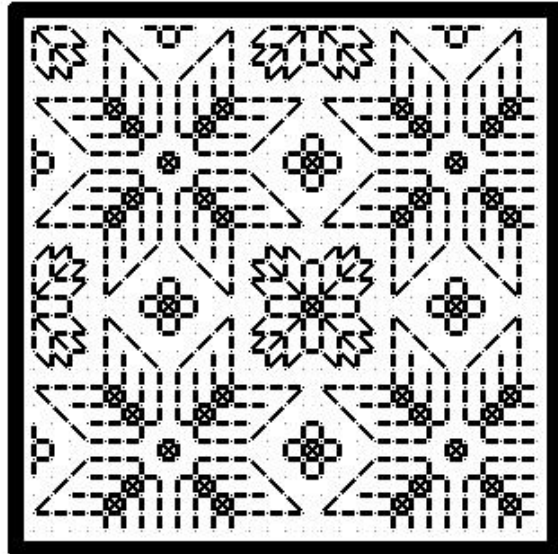
97



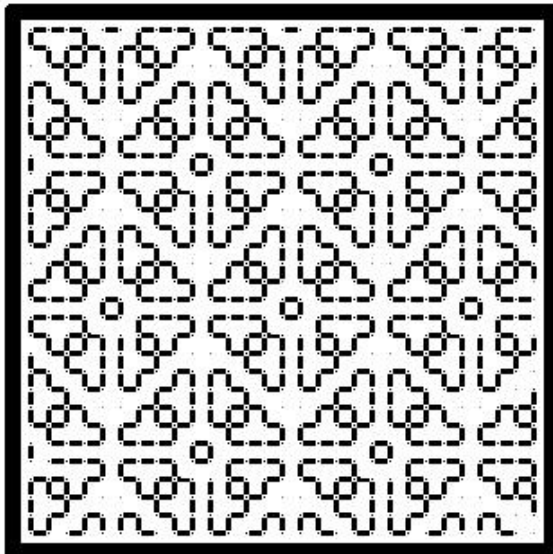
98



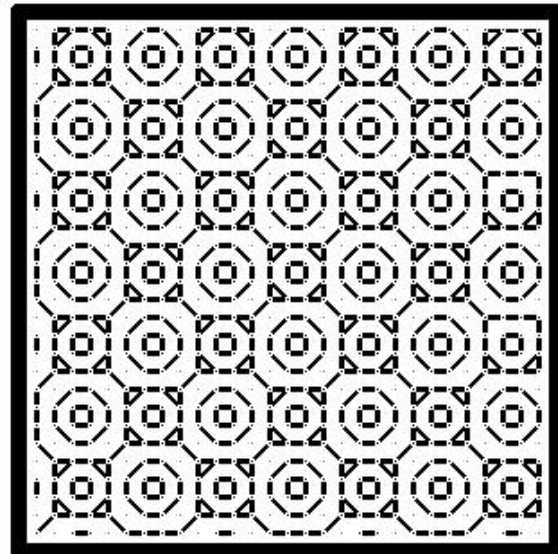
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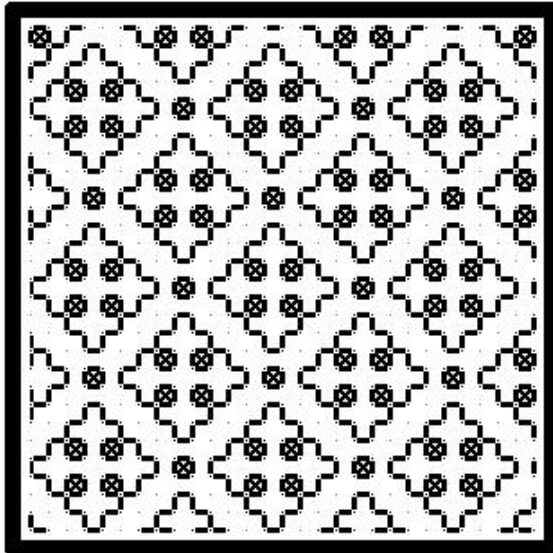
100★



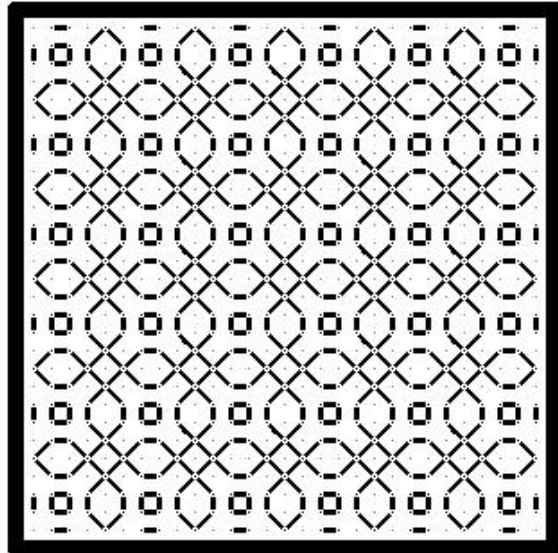
★101



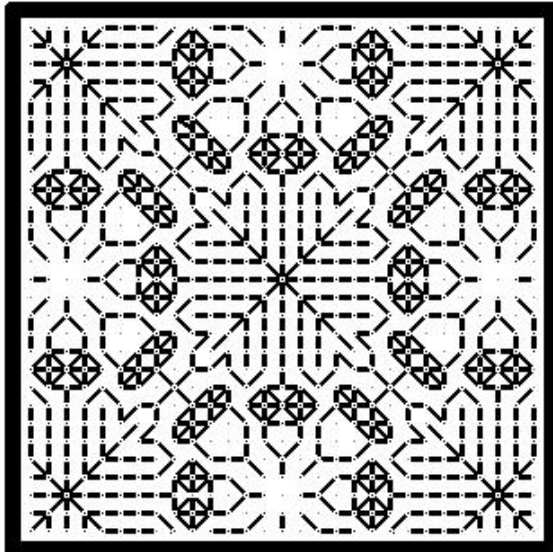
102★



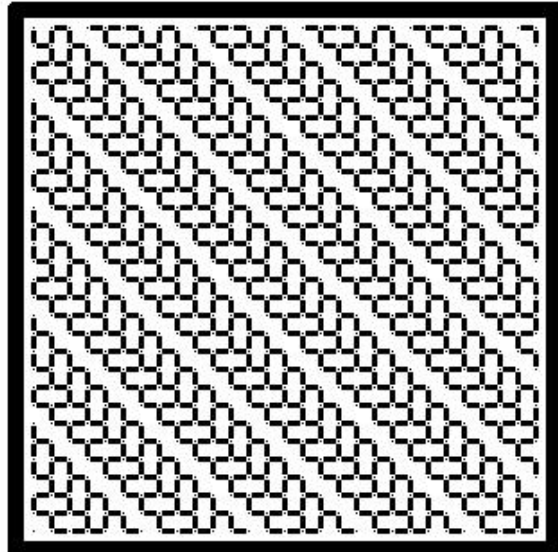
103



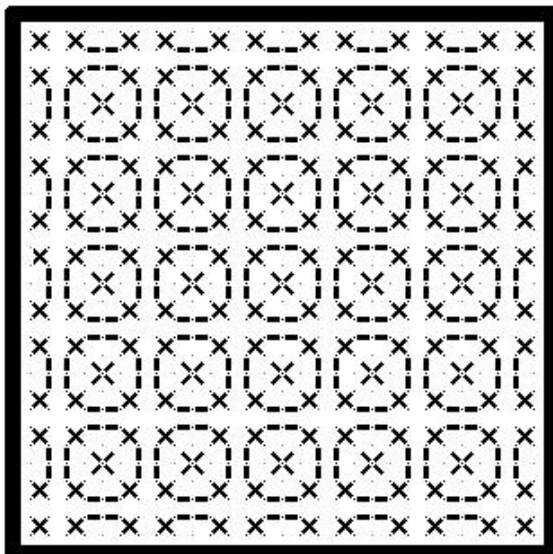
104



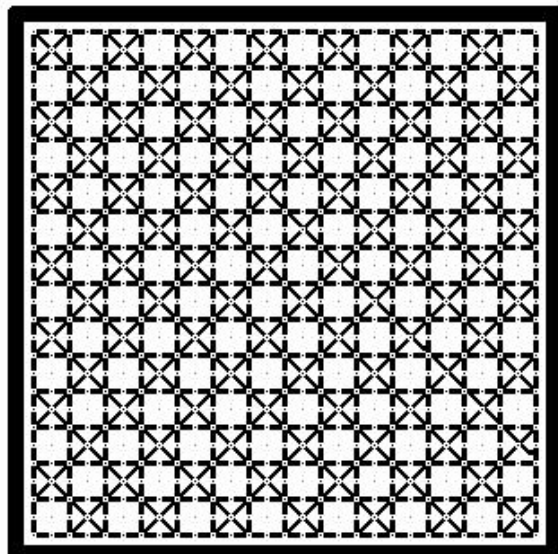
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106

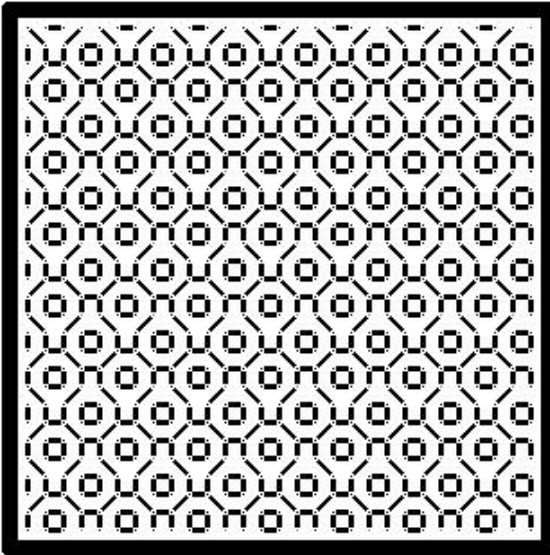


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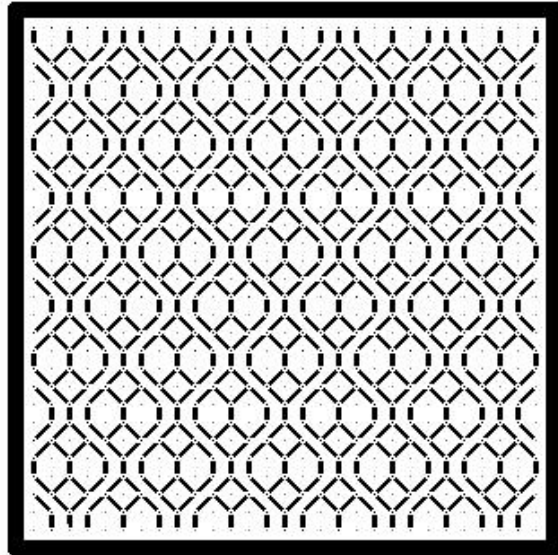


108

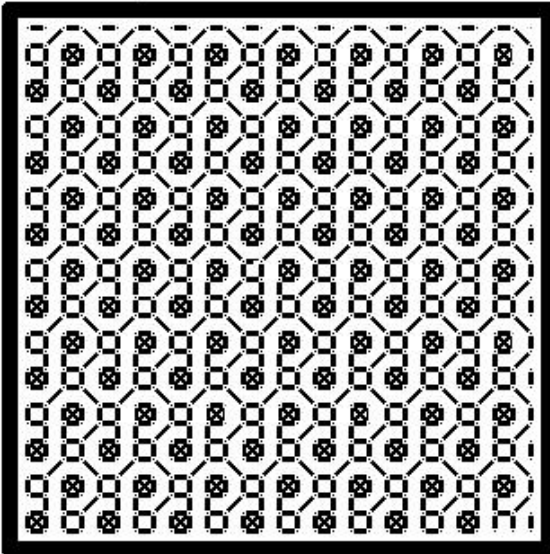
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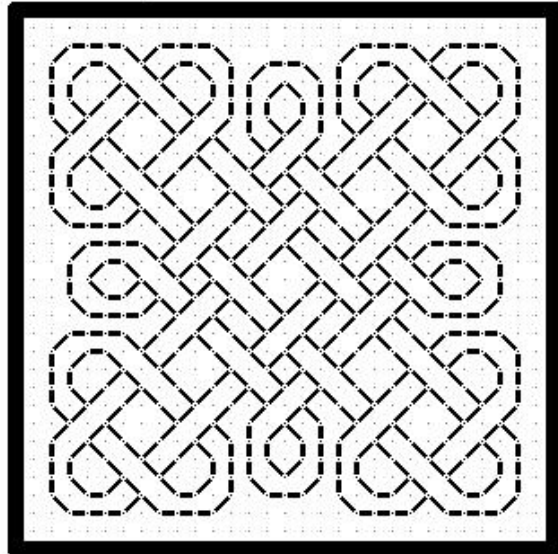
110★



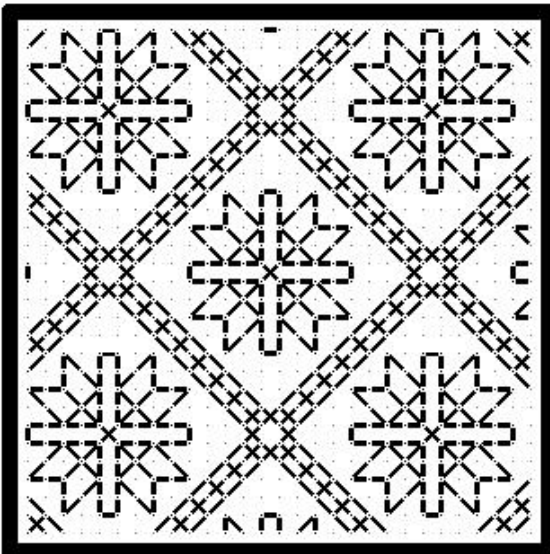
★111



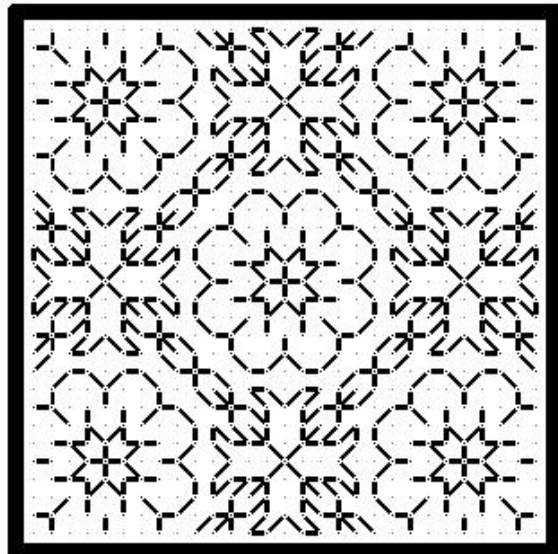
112★



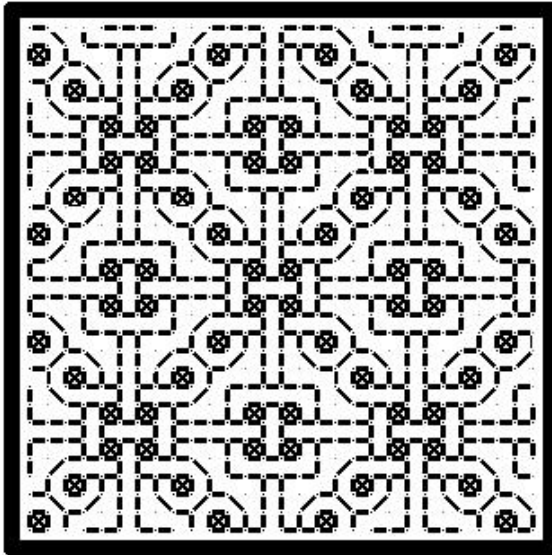
★113



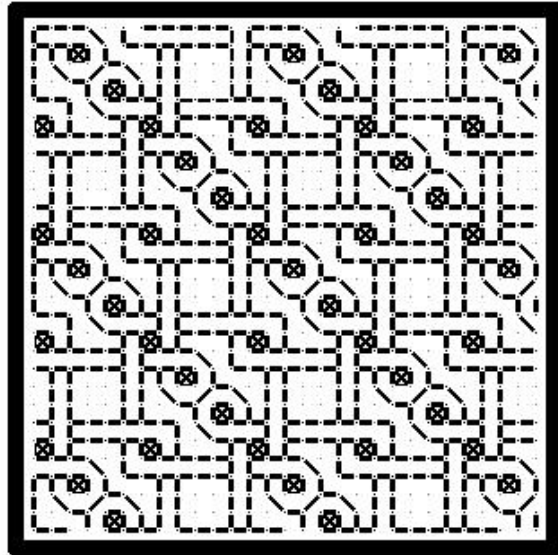
114★



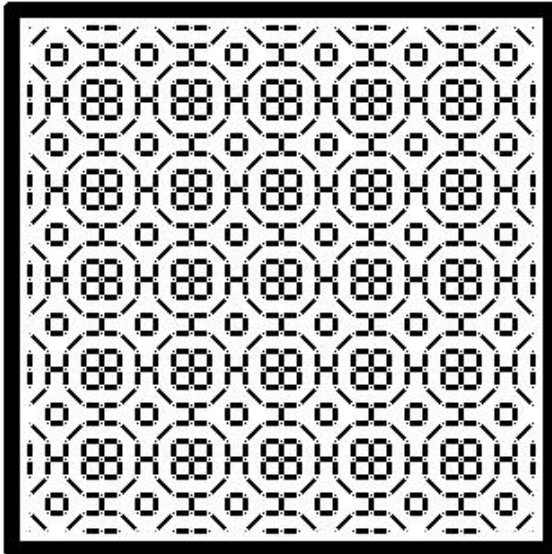
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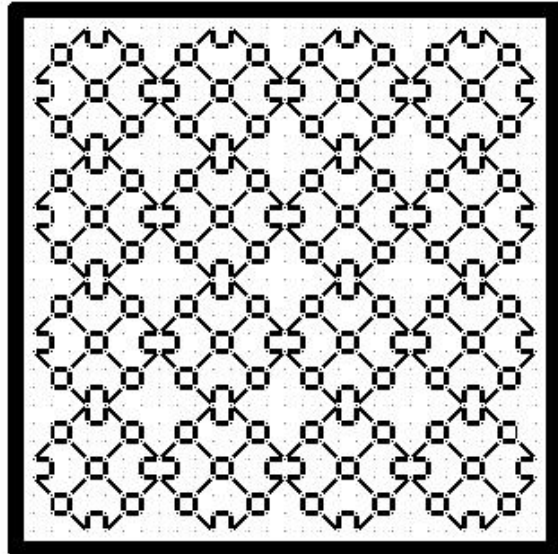
116*



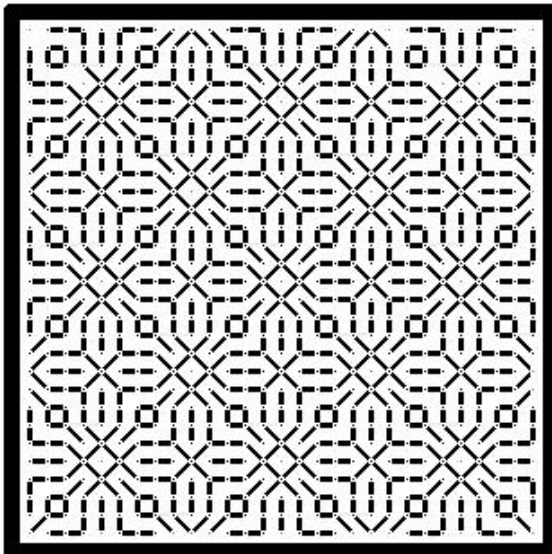
*117



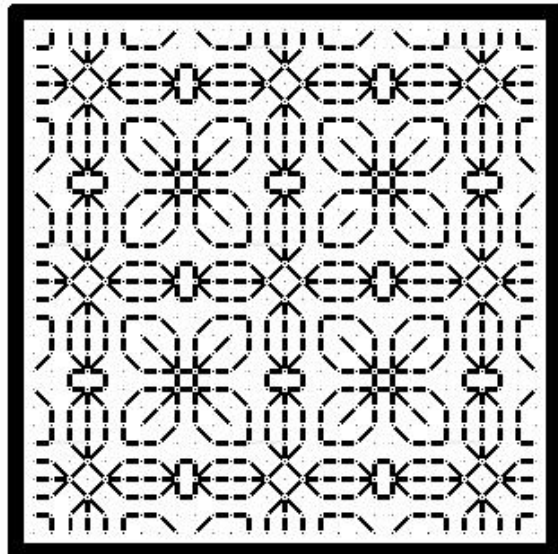
118*

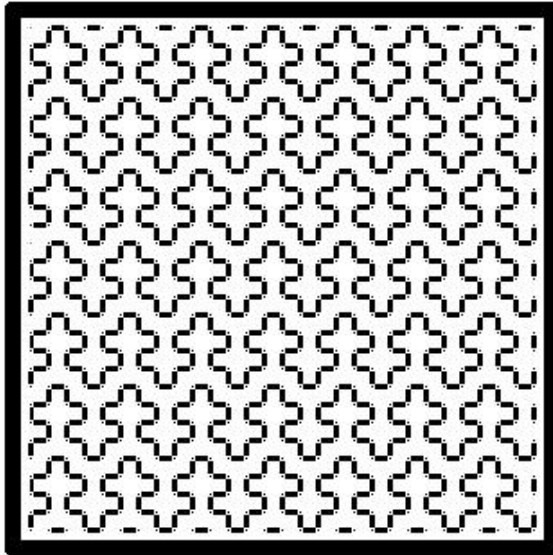


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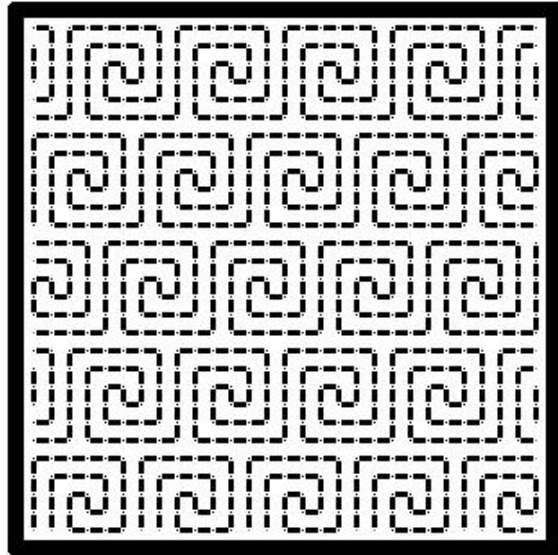


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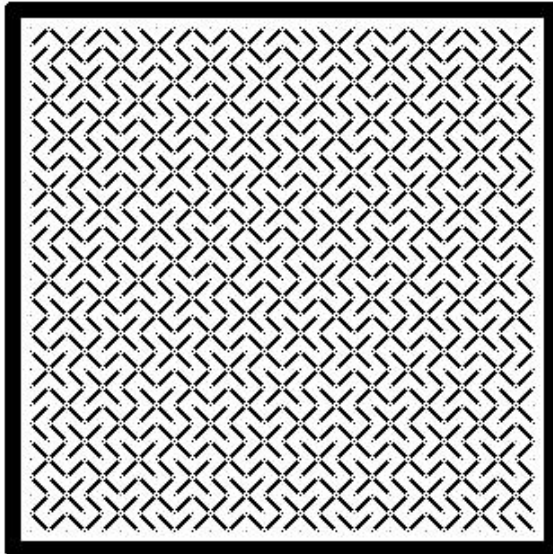




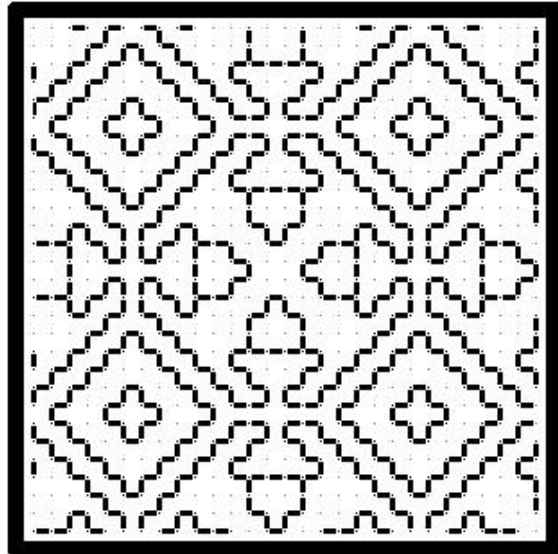
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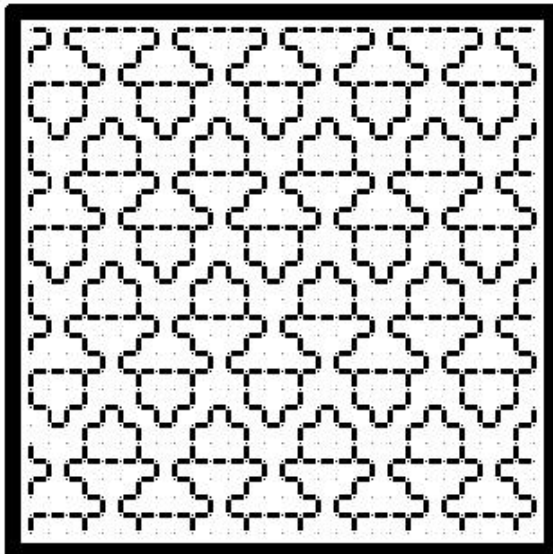
122★



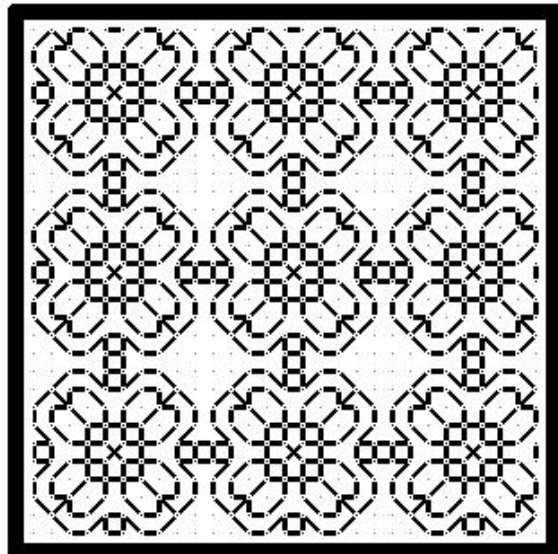
123



124★

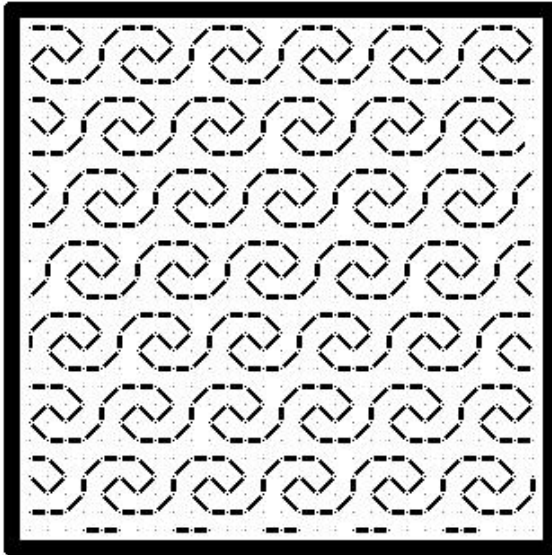


125

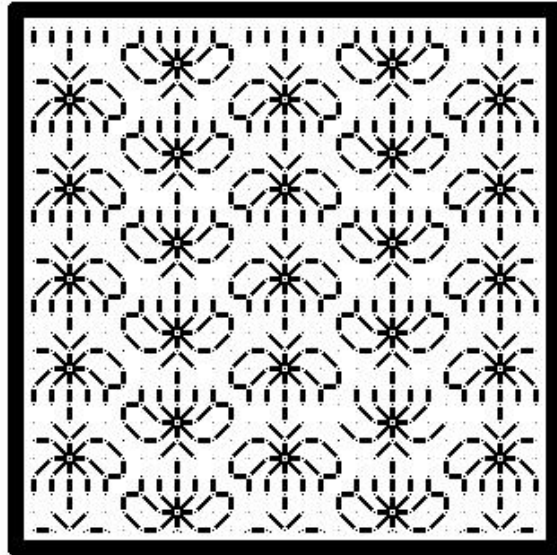


126★

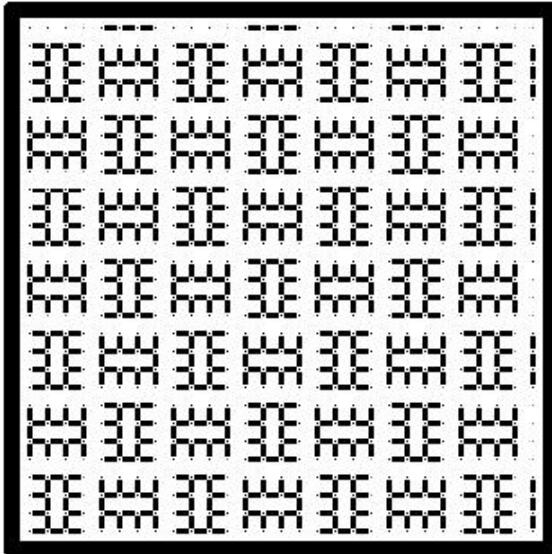
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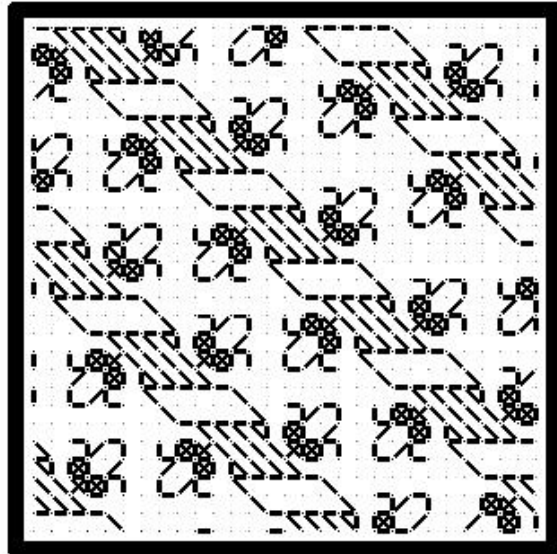
128*



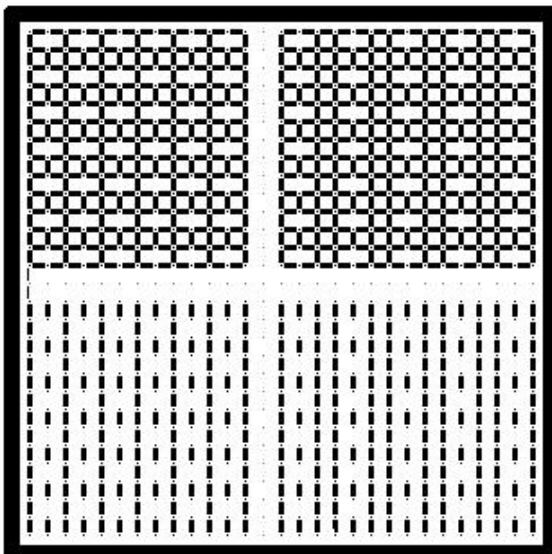
129



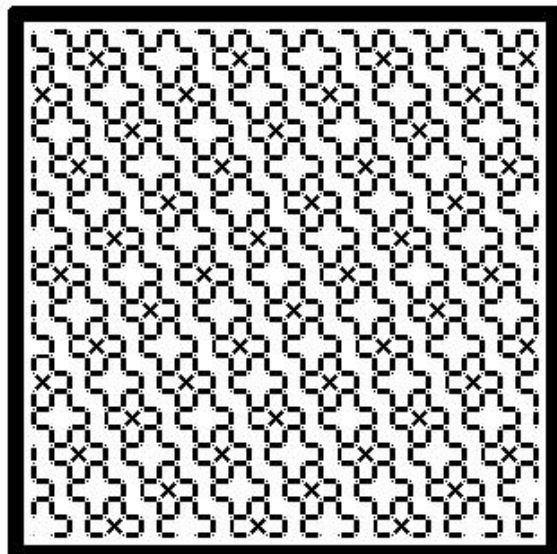
130*



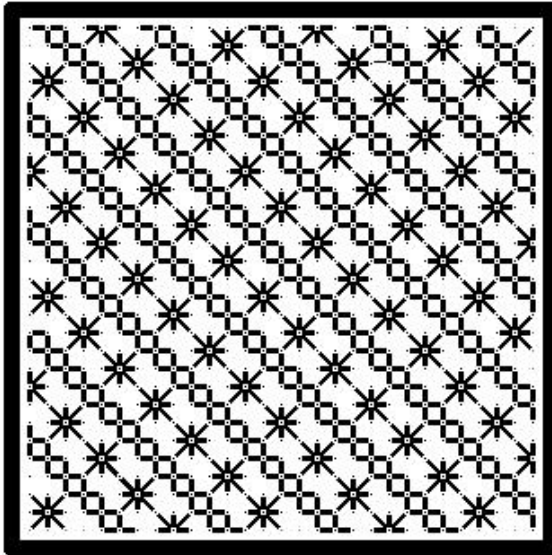
131



132*



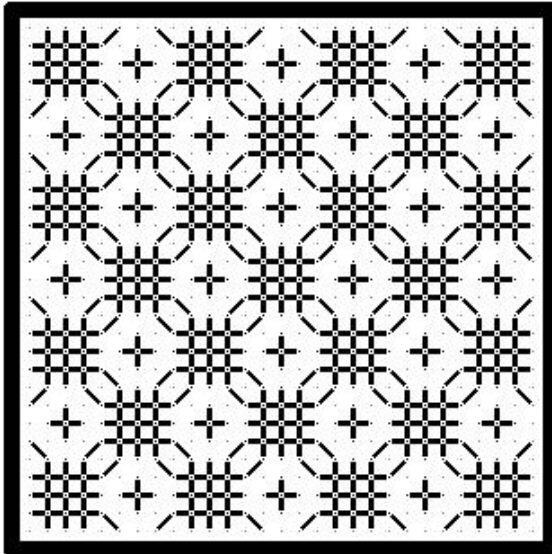
★133



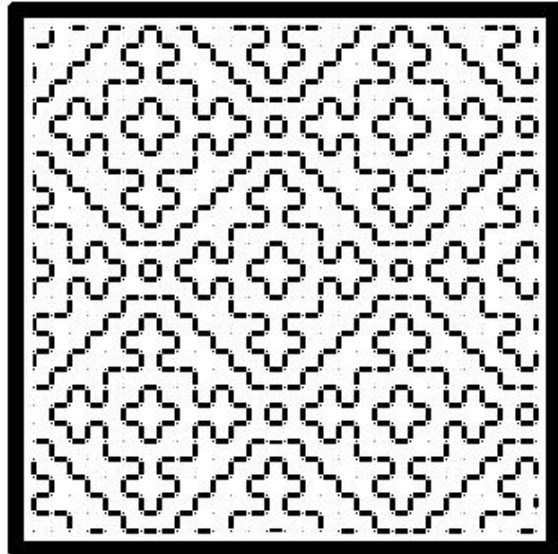
134★



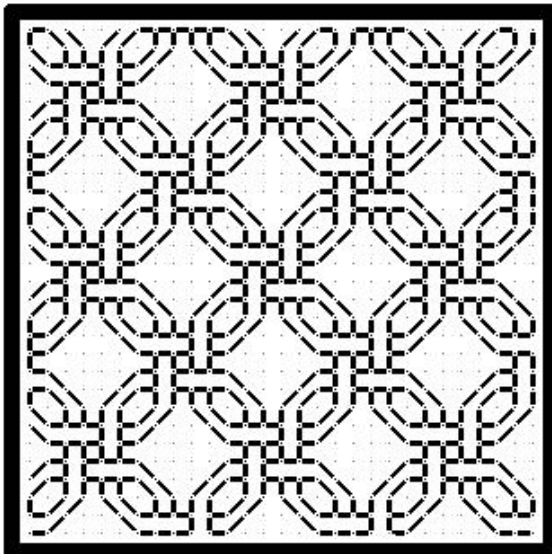
135



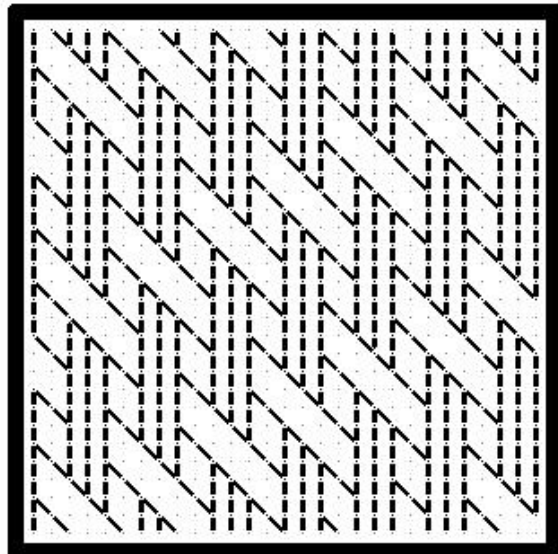
136★

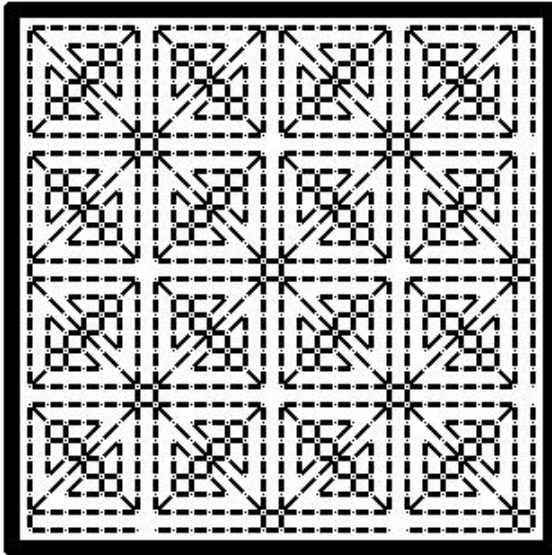


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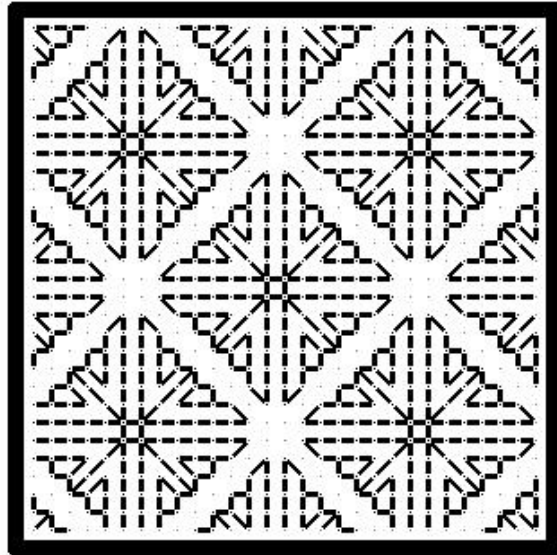


138★

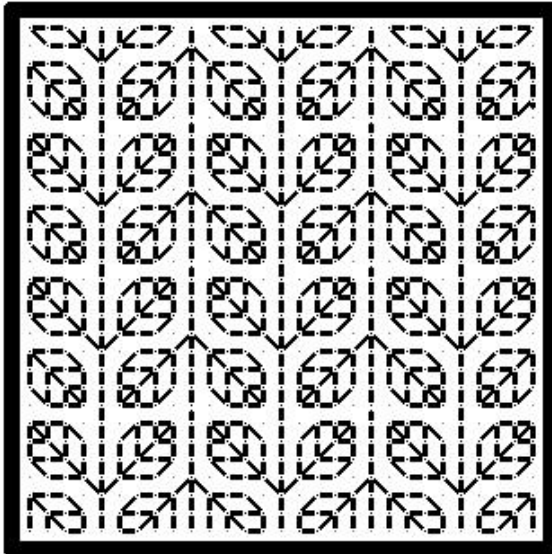




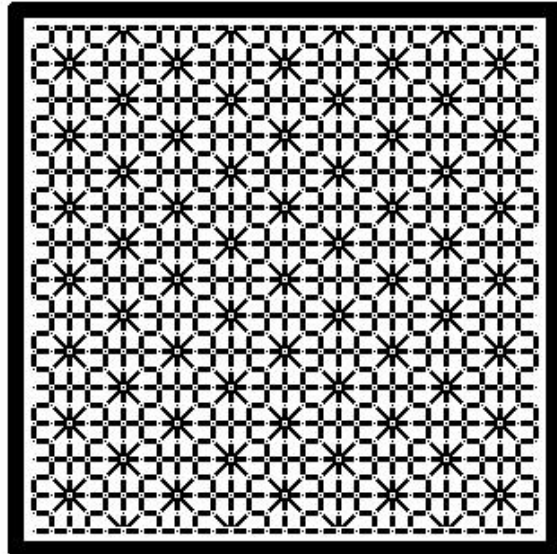
*139



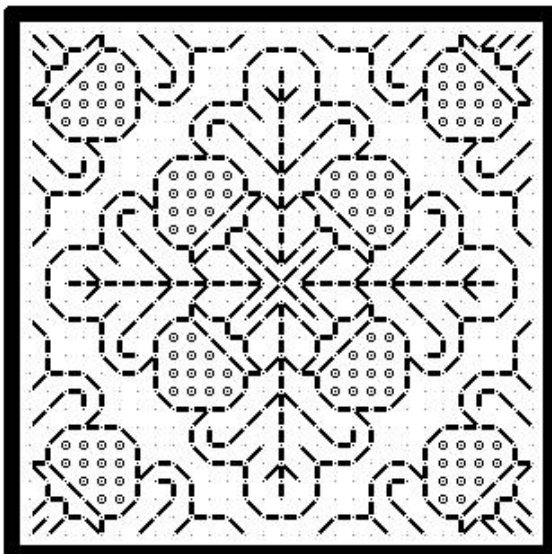
140*



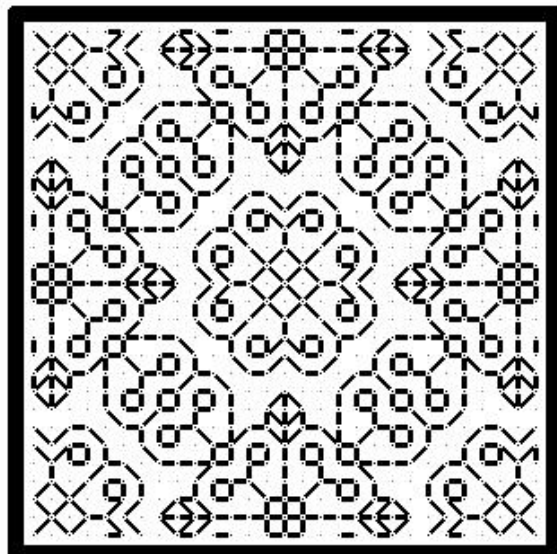
*141



142*

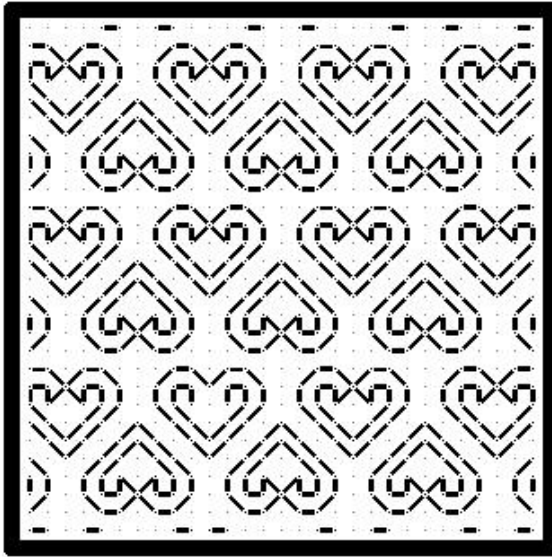


*143

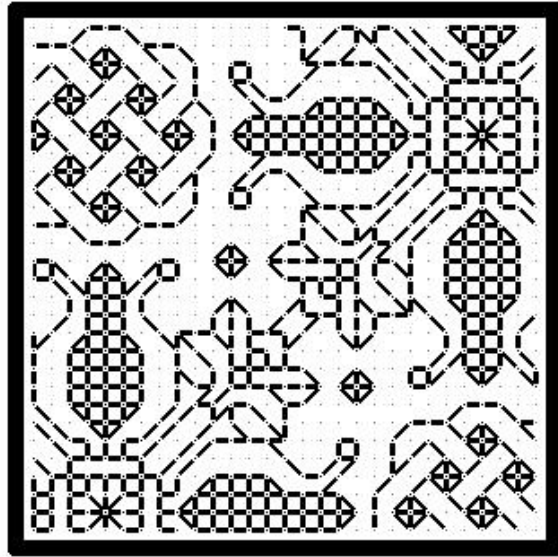


144*

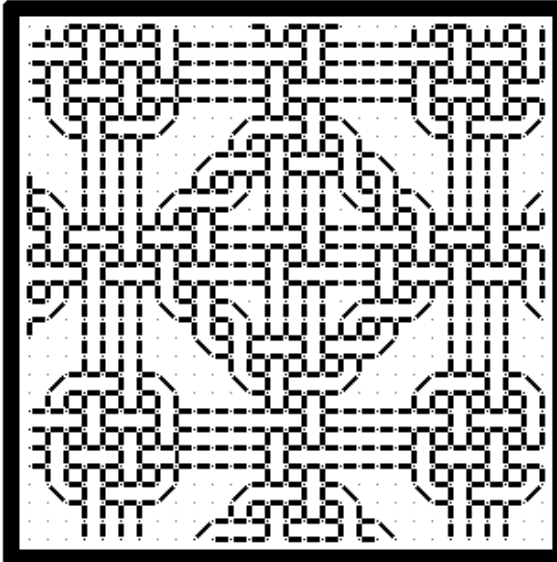
#143– Small straight stitches, knots, beads or spangles will work as strawberry pips.



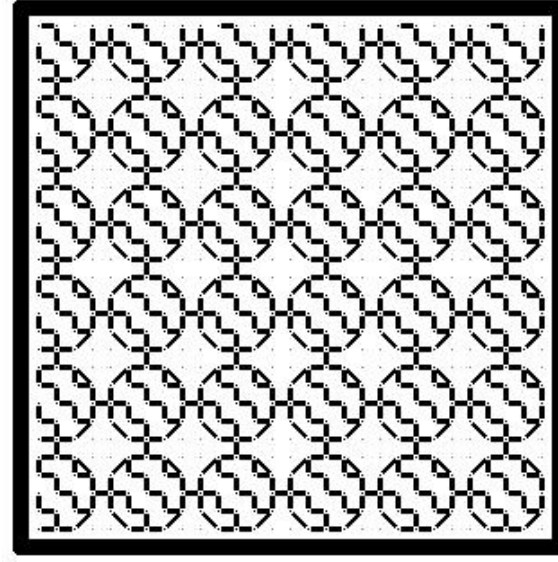
★145



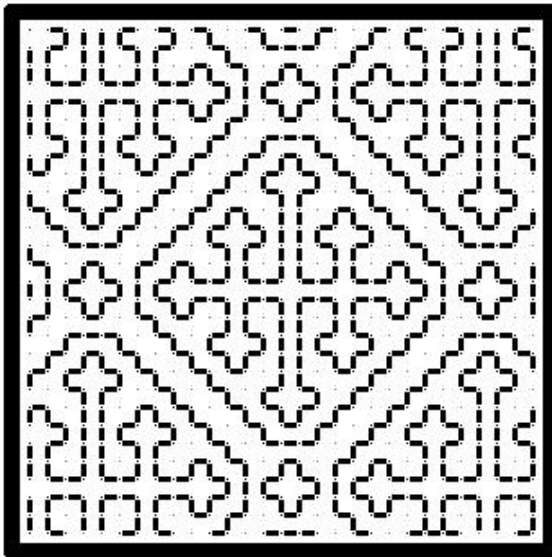
146★



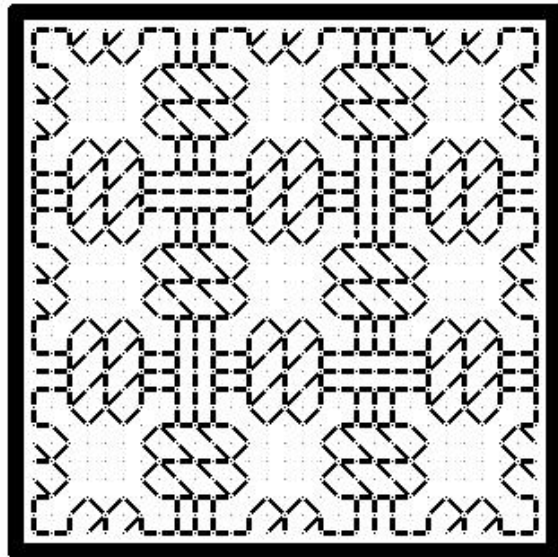
★147



148★

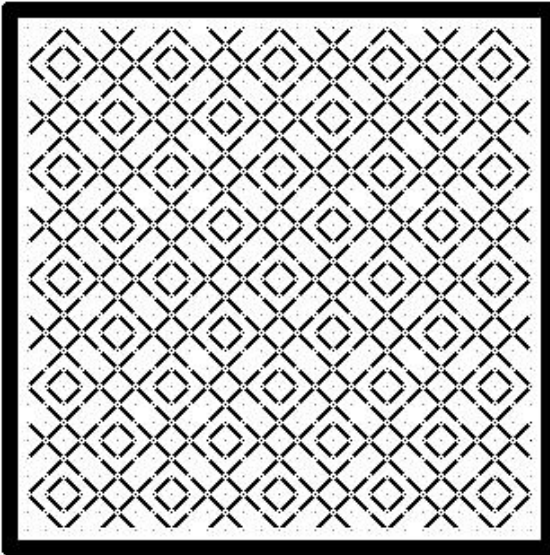


★149

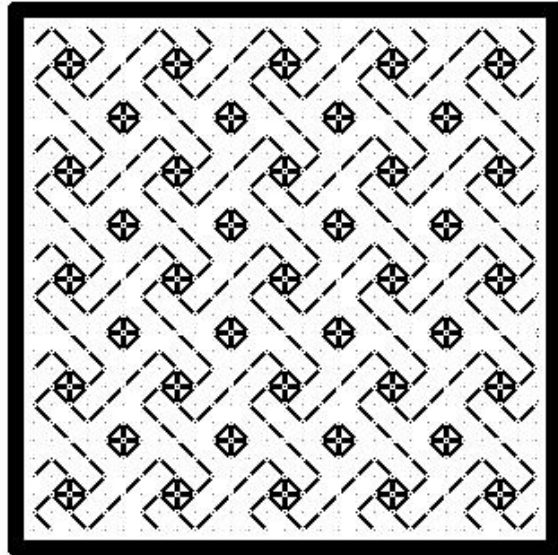


150★

★151



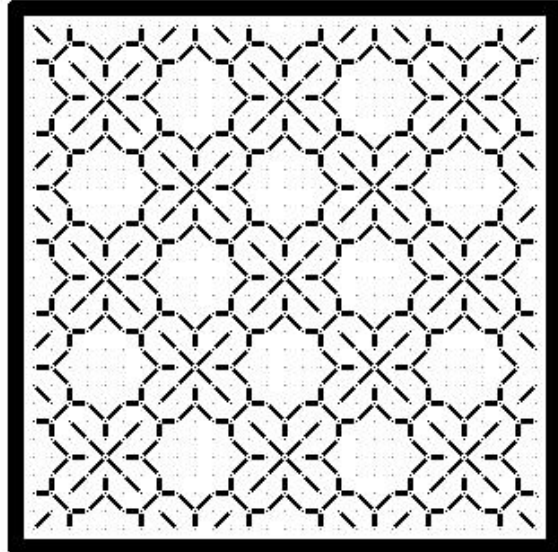
152★



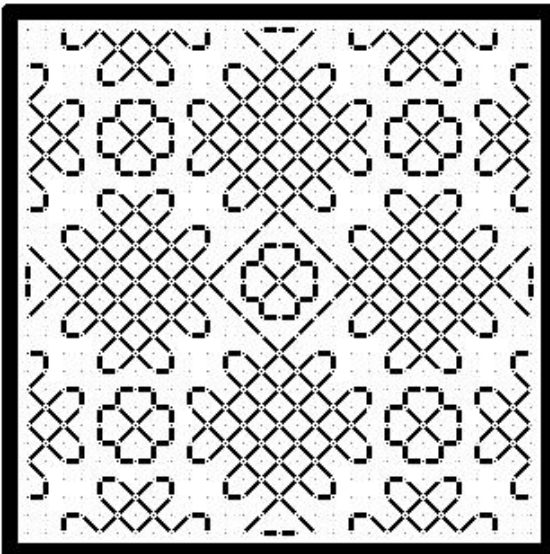
★153



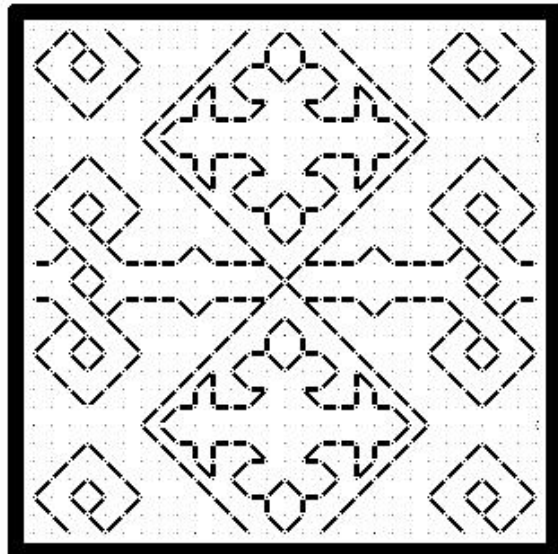
154★



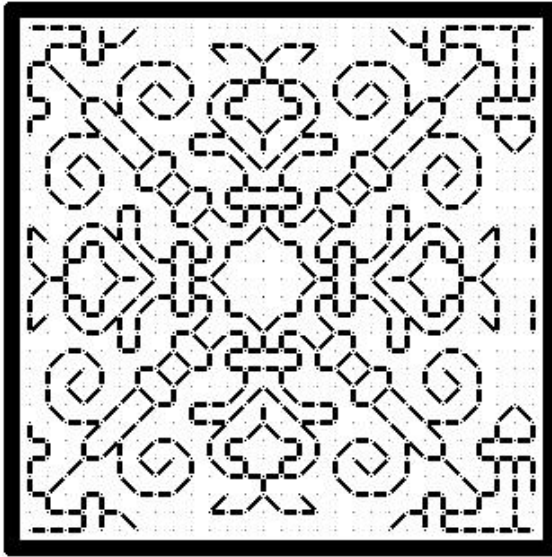
★155



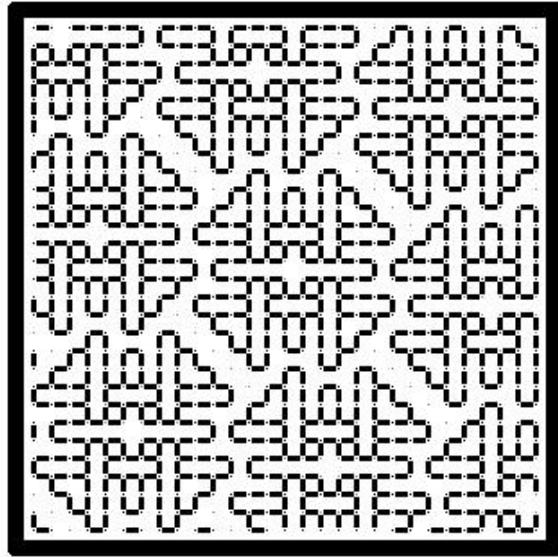
156★



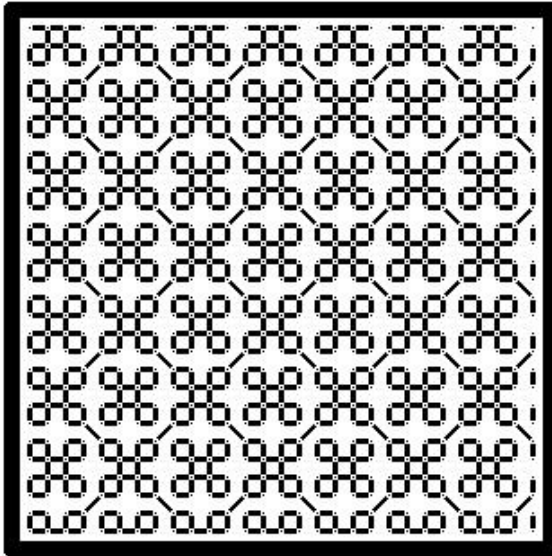
*157



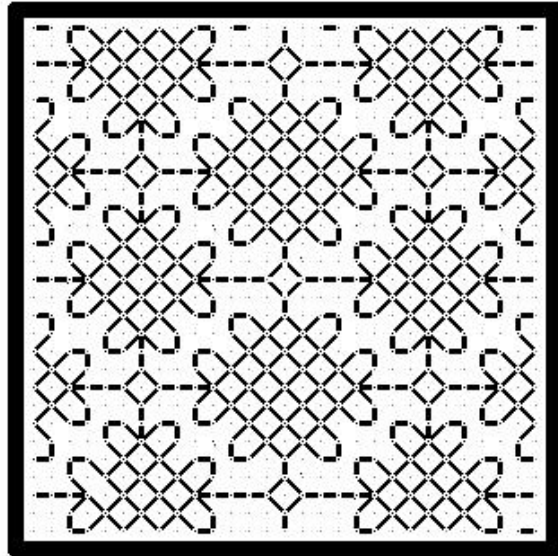
158*



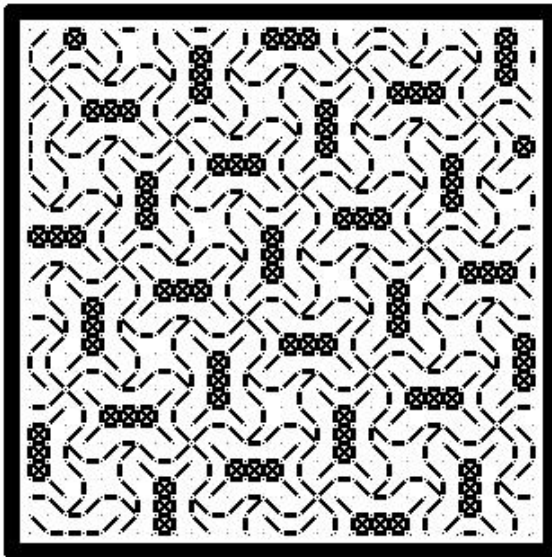
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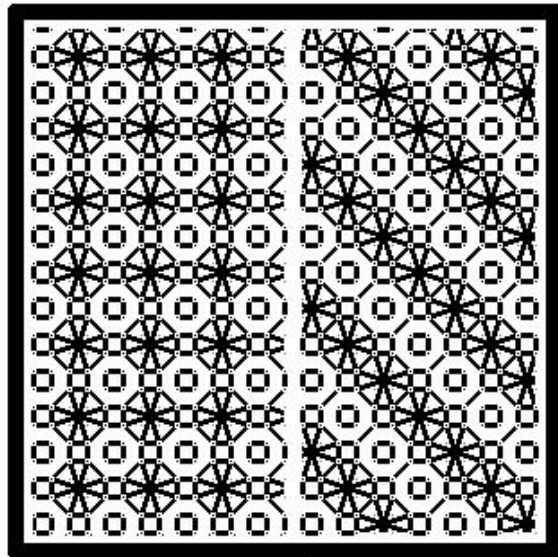
160*



*161

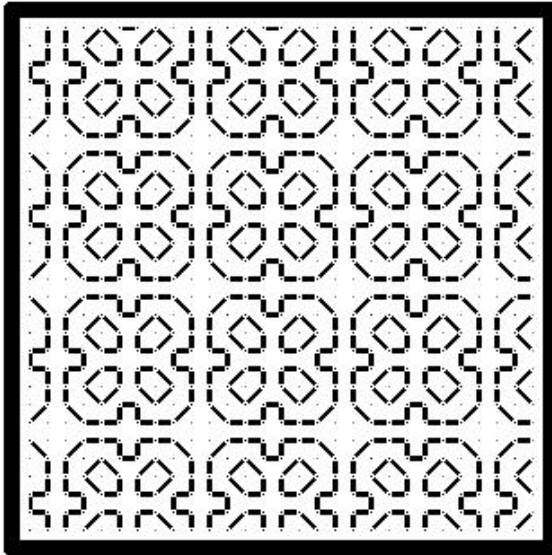


162*

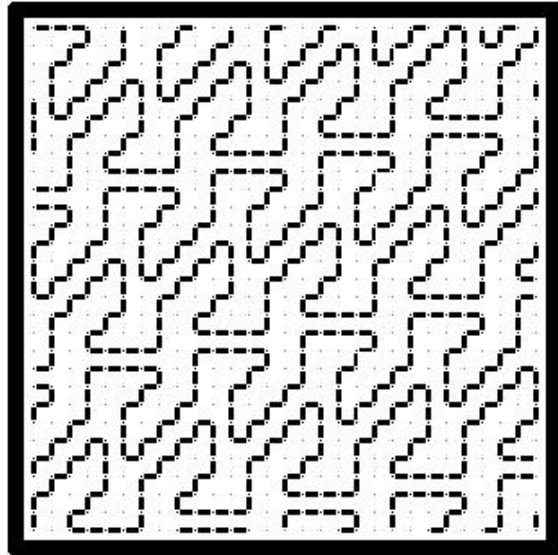


#162 – stitches that meet in the circle centers are worked off grid.

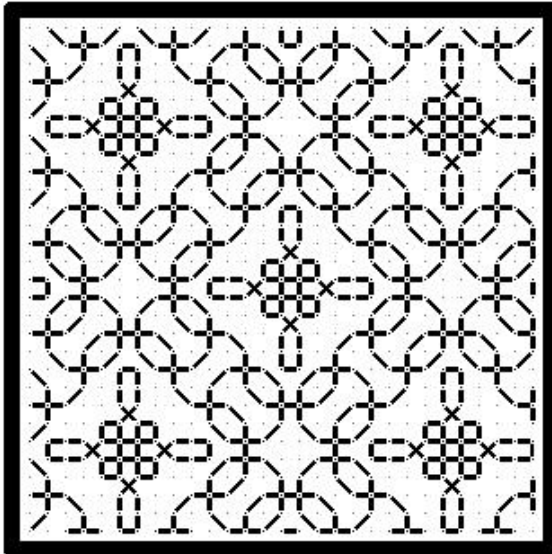
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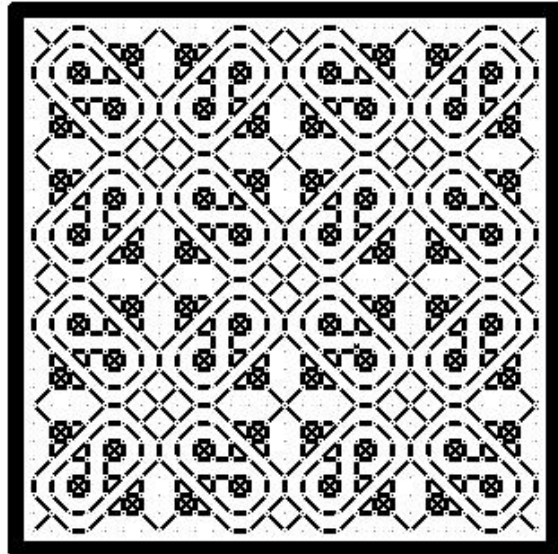
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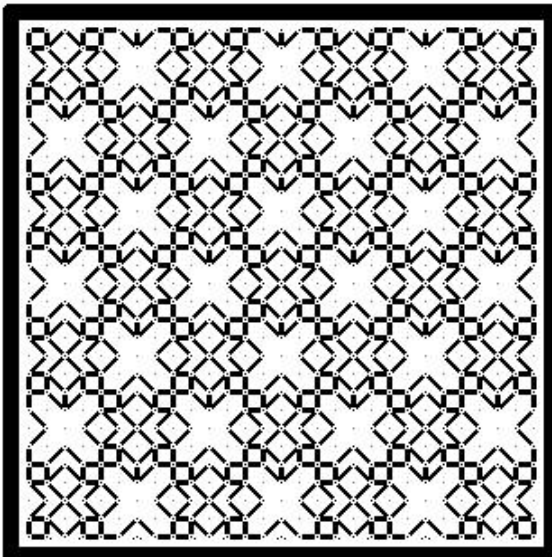
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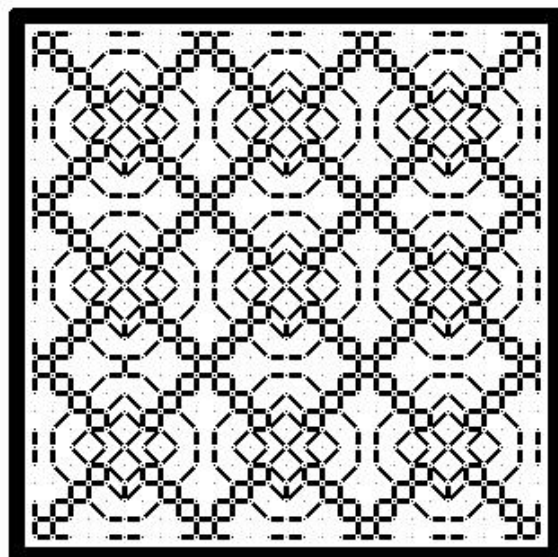
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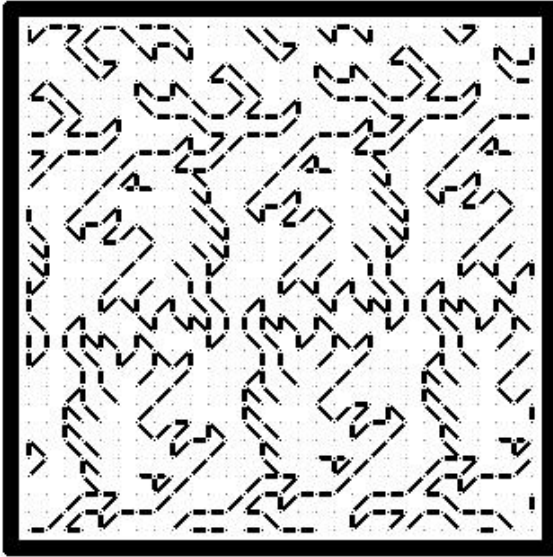
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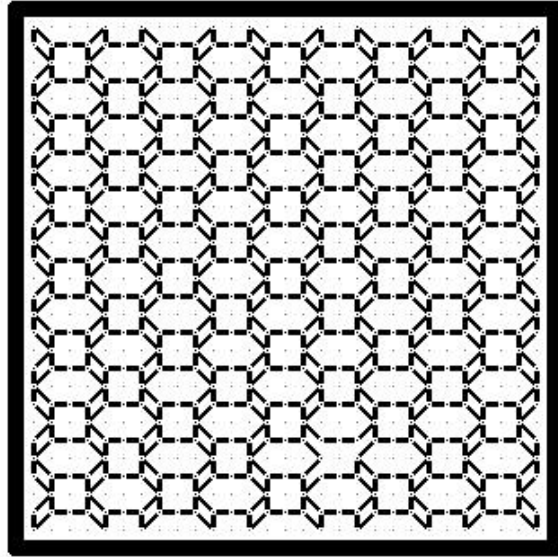
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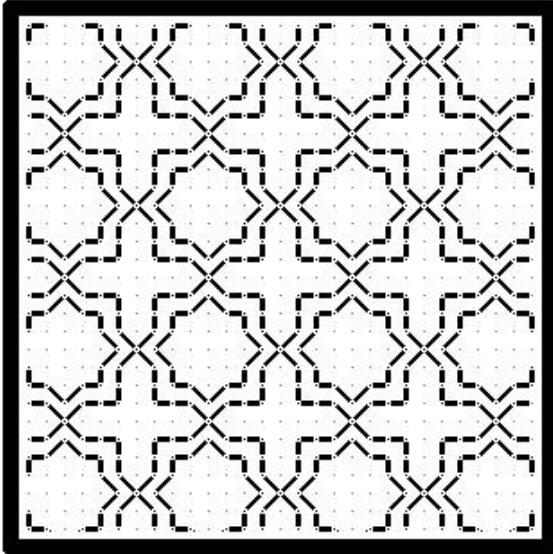
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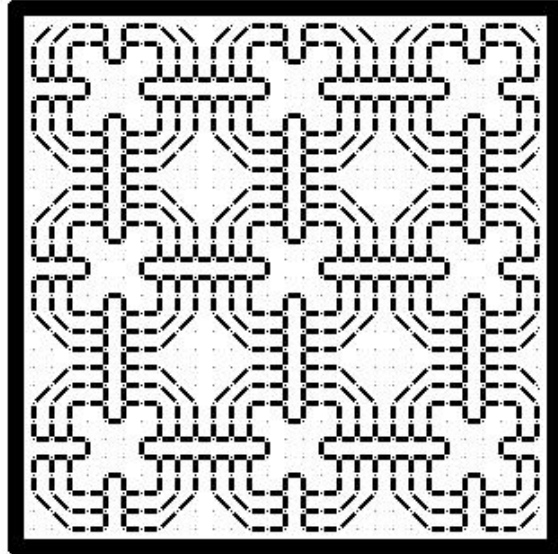
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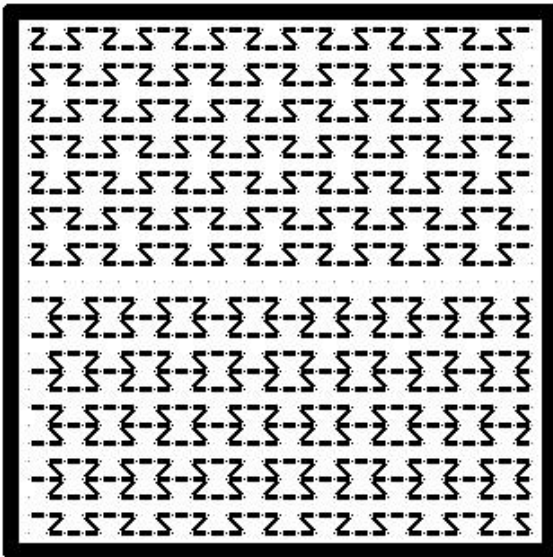
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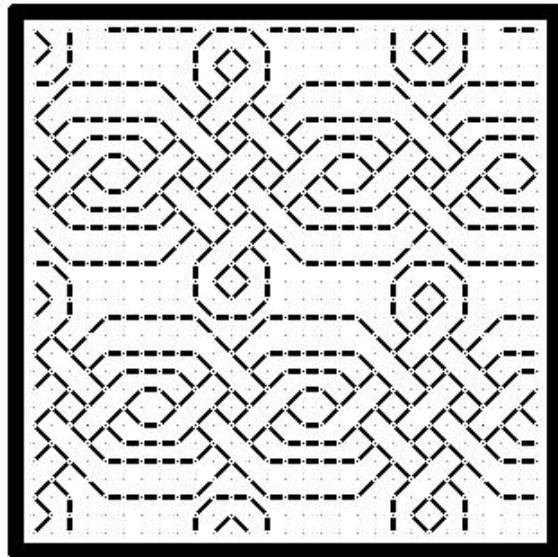
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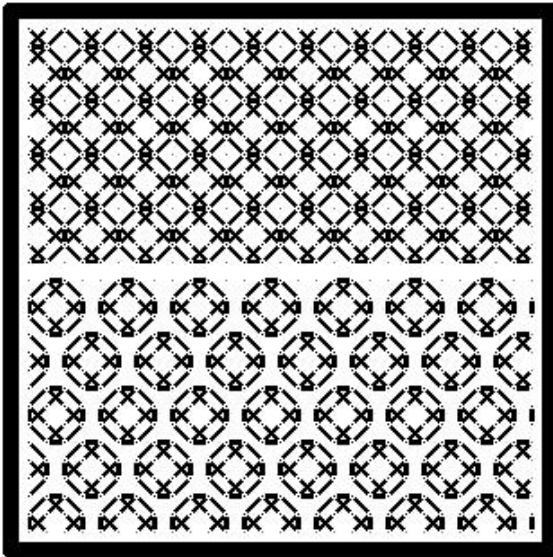
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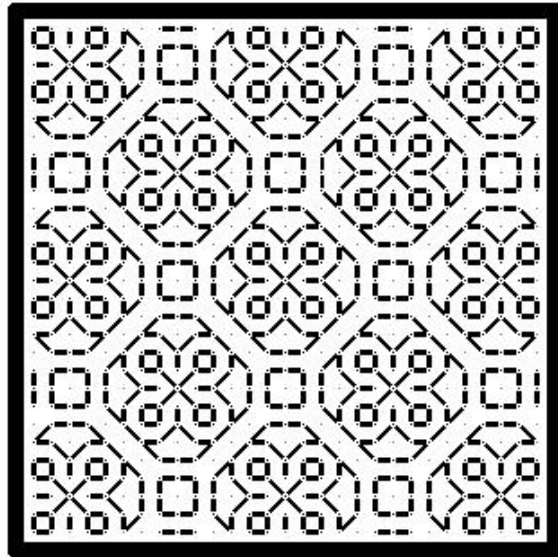
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★175



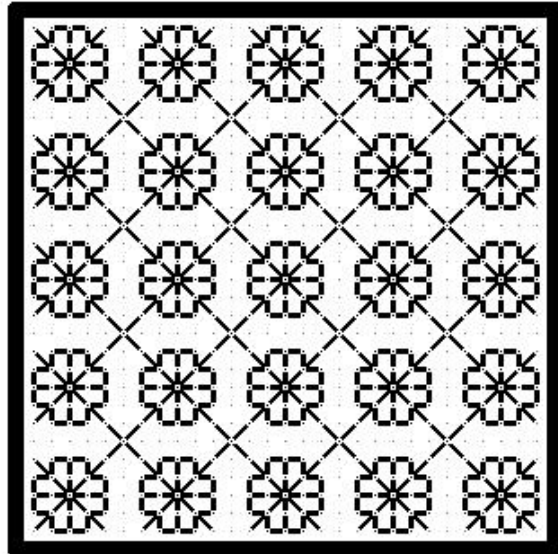
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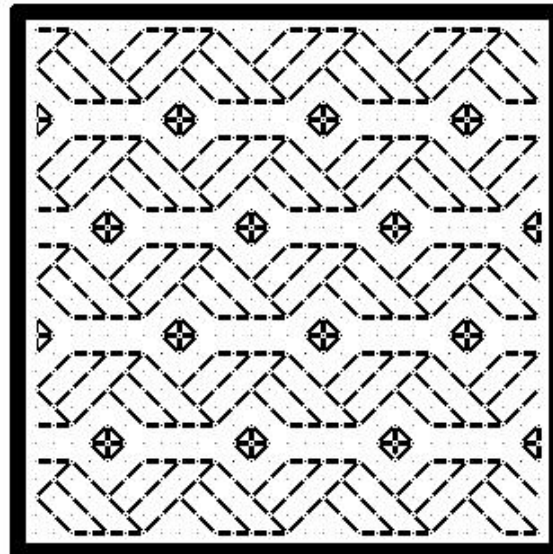
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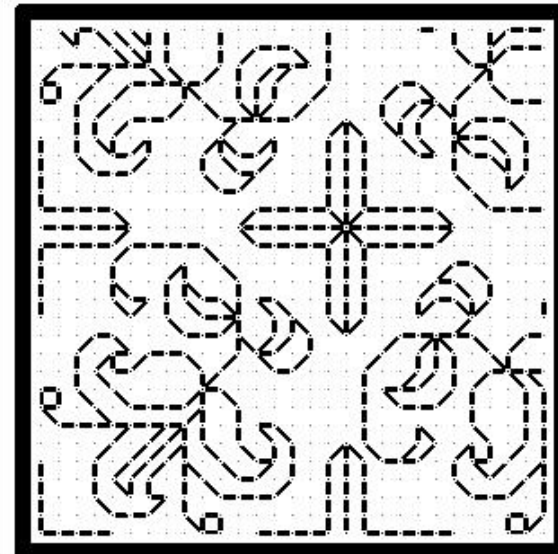
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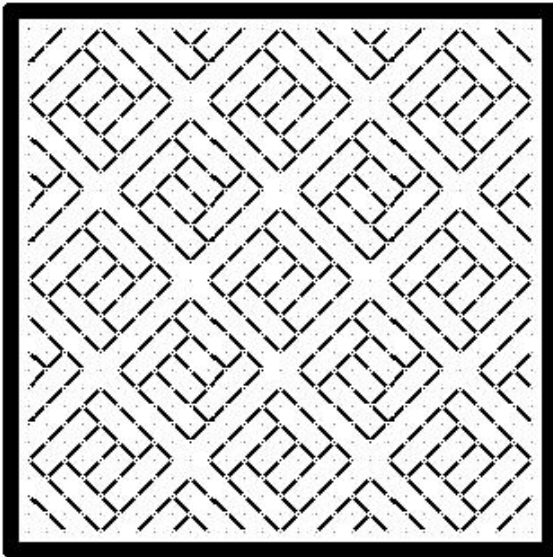
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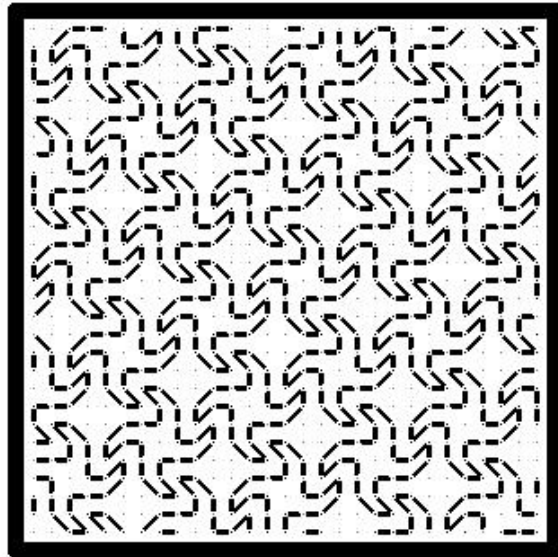
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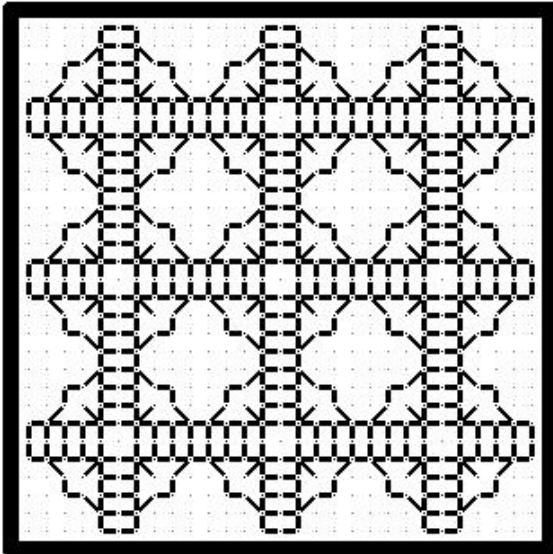
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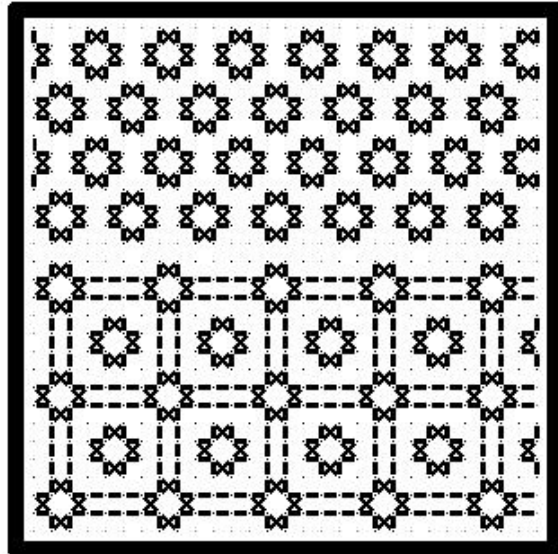
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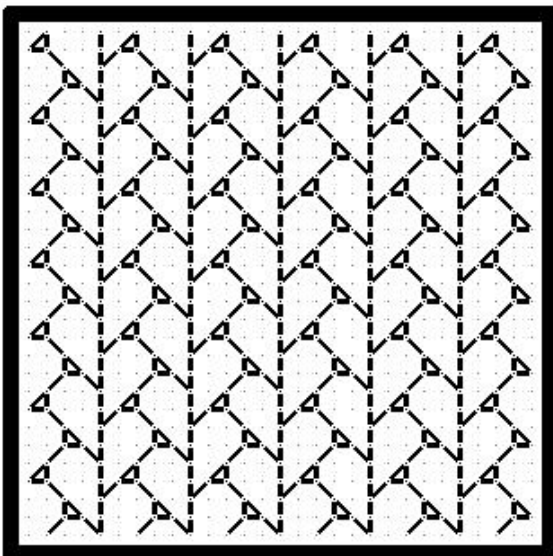
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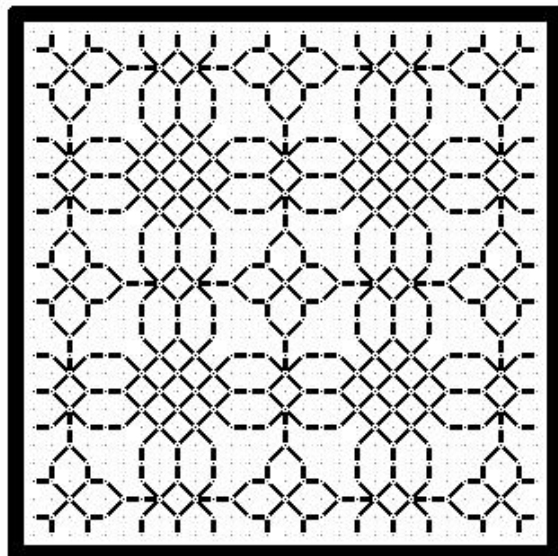
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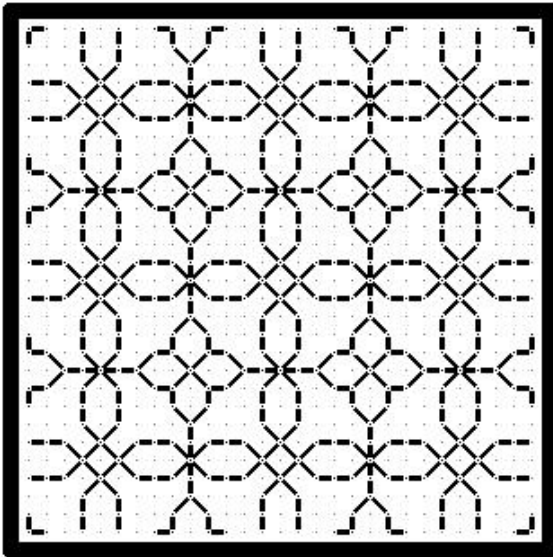
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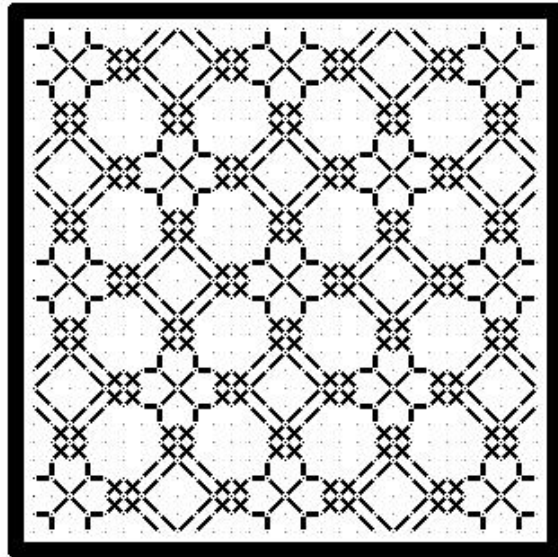
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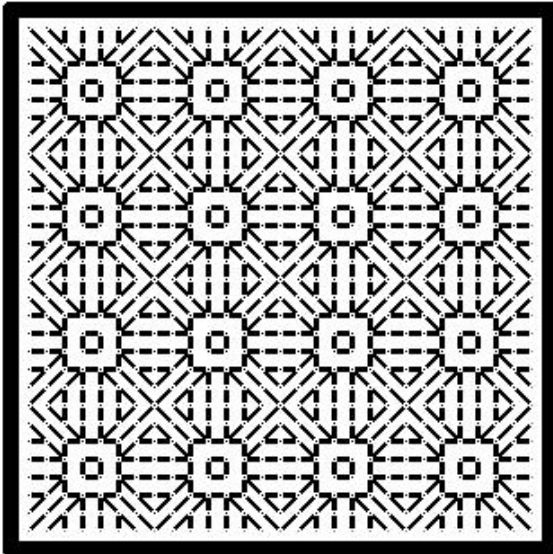
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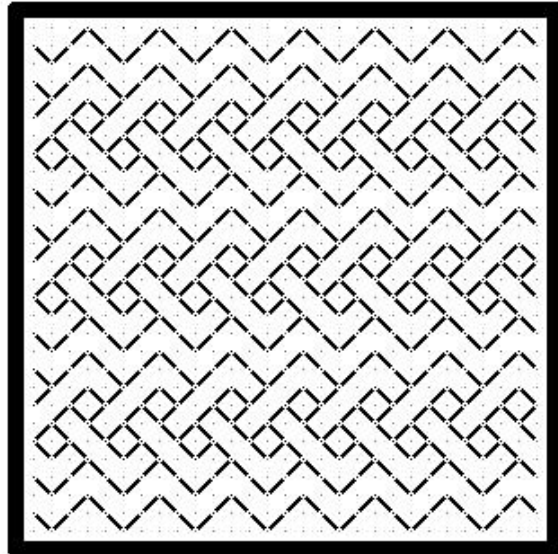
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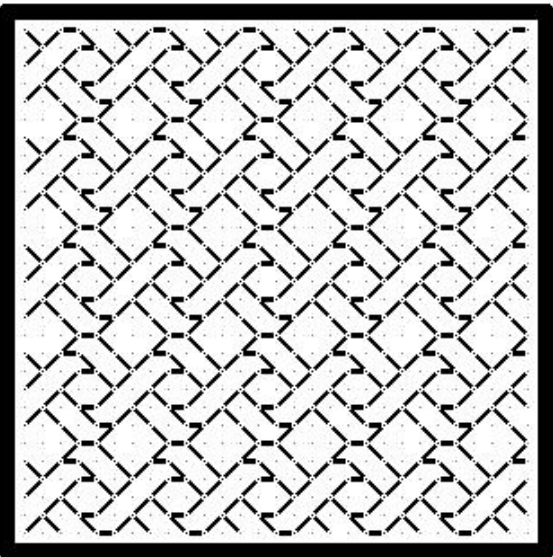
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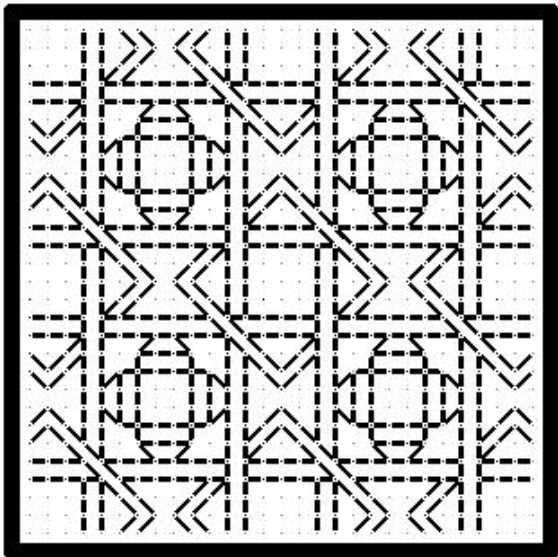
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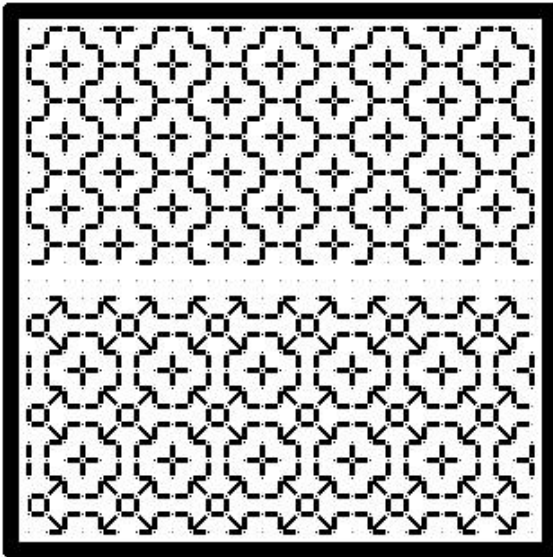
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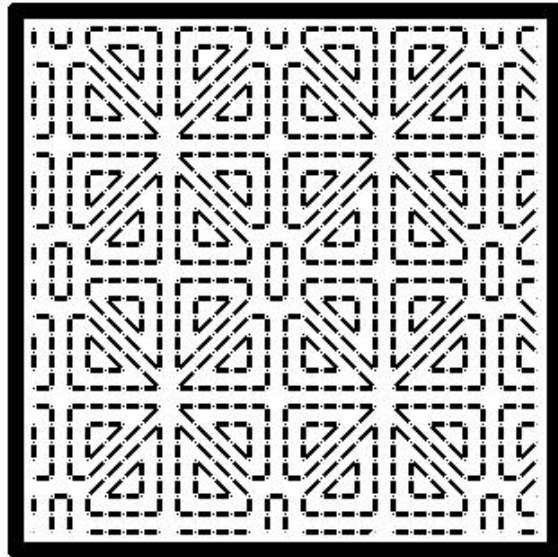
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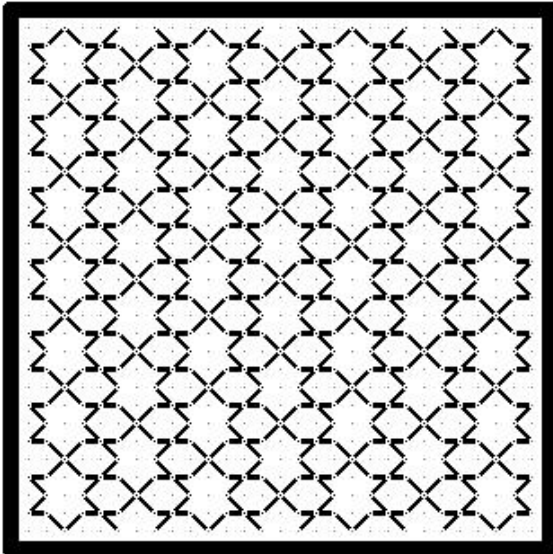
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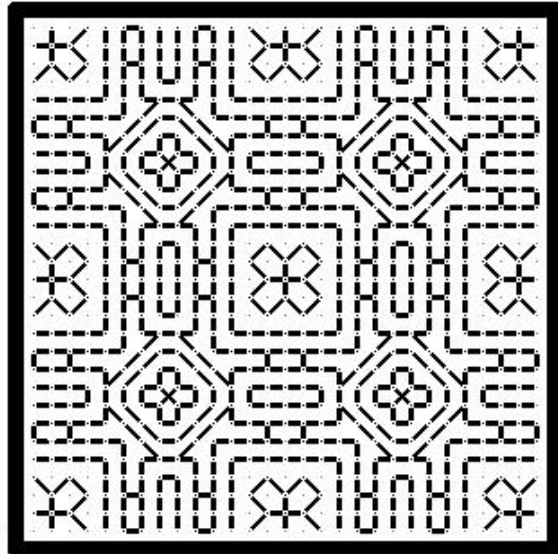
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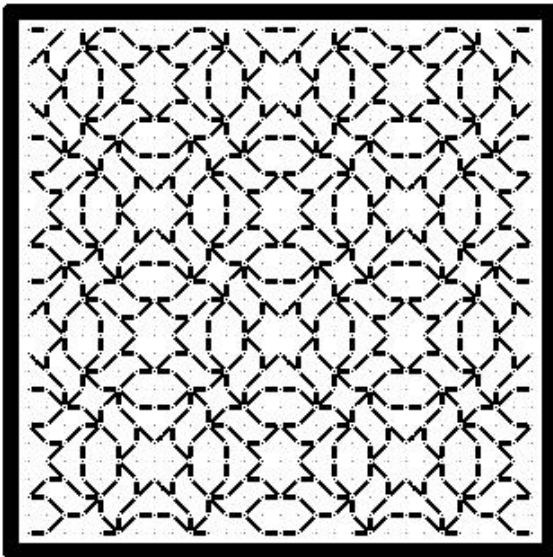
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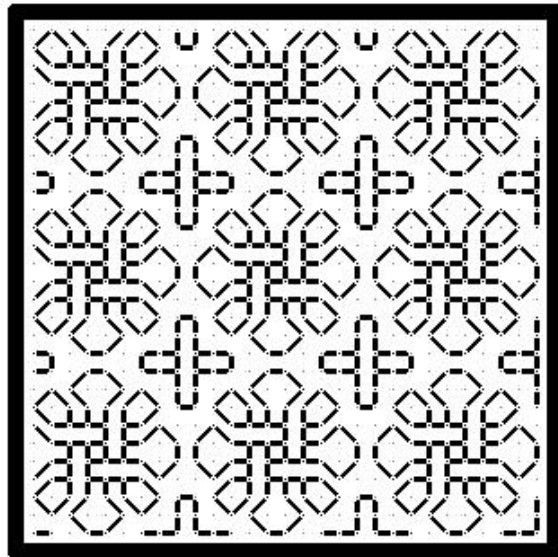
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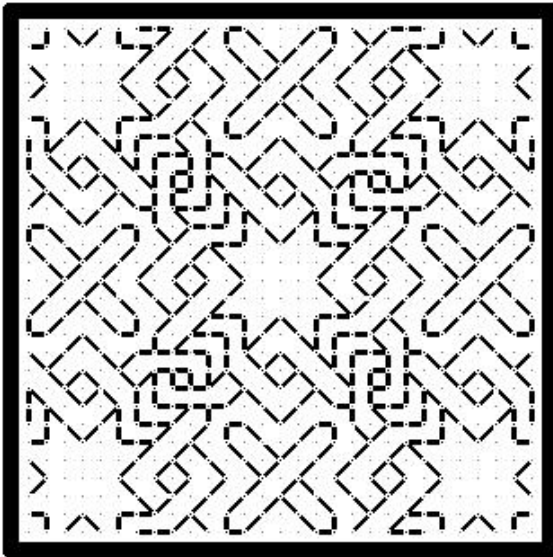
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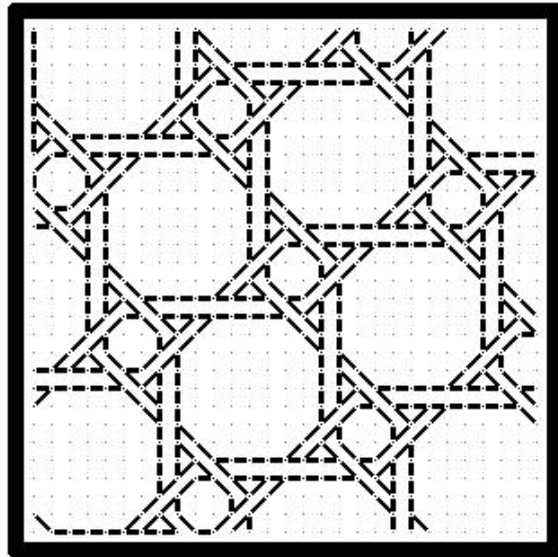
198★



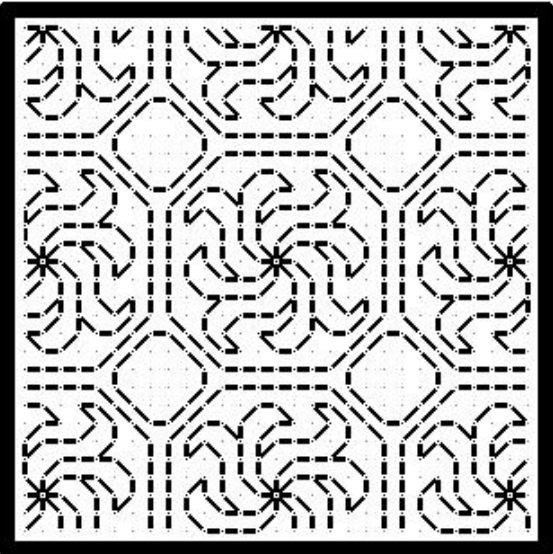
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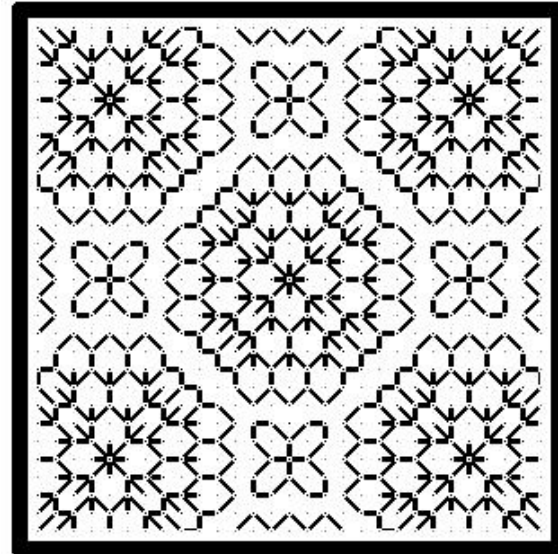
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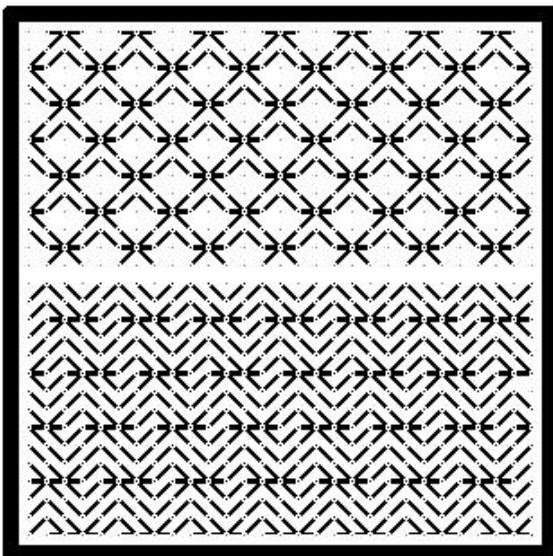
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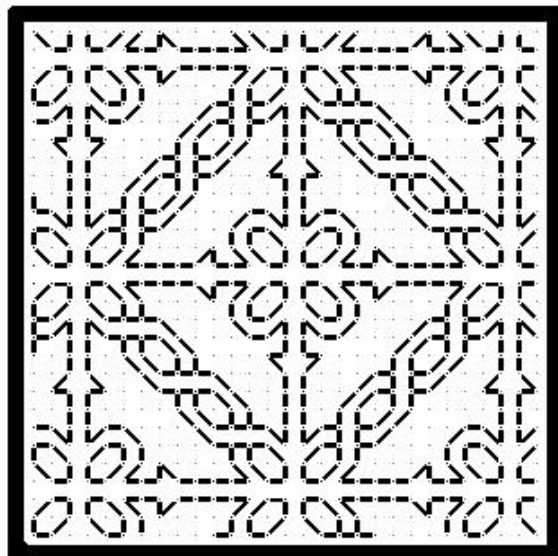
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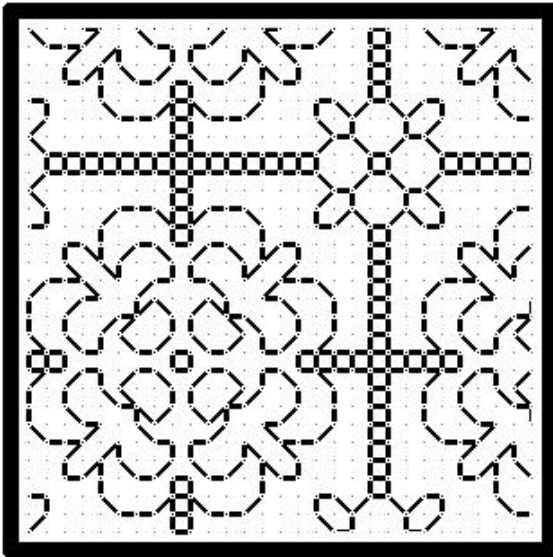
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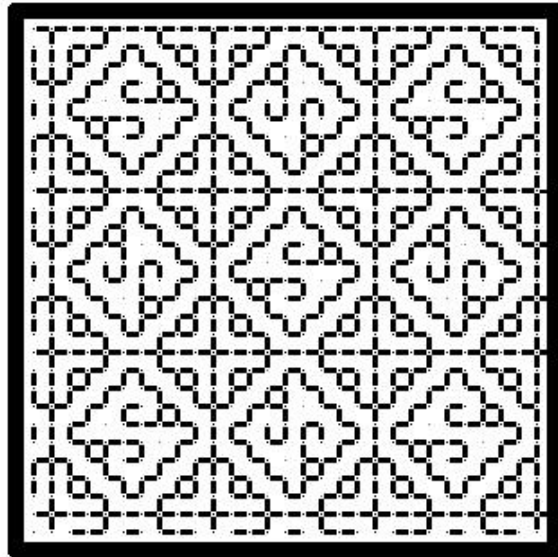
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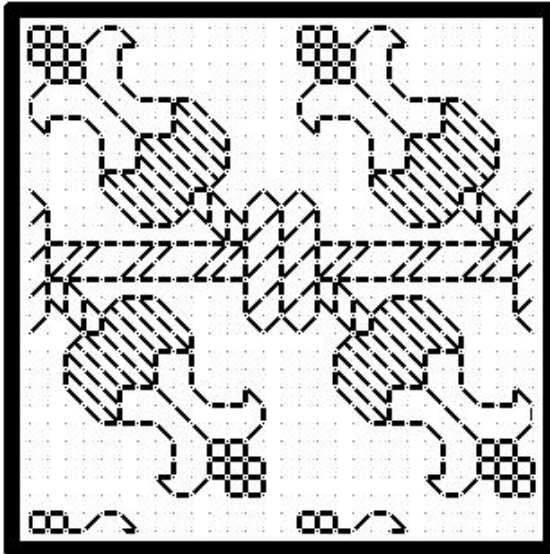
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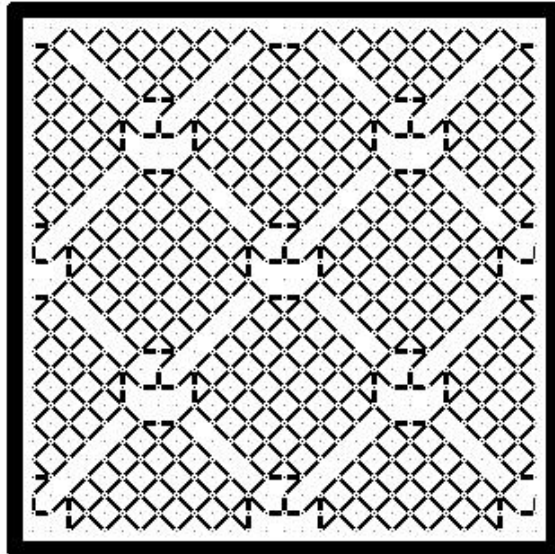
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*207



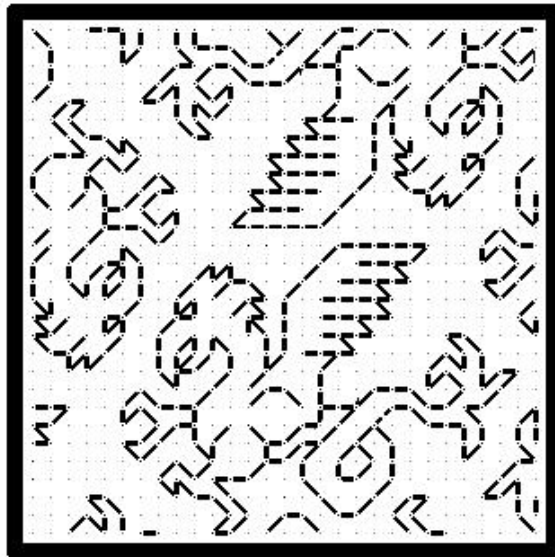
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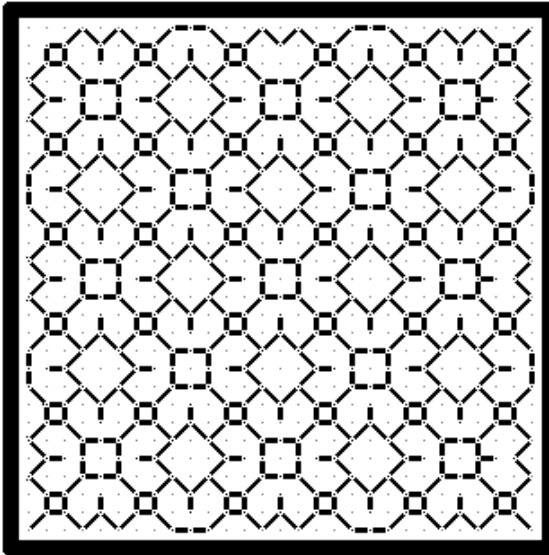
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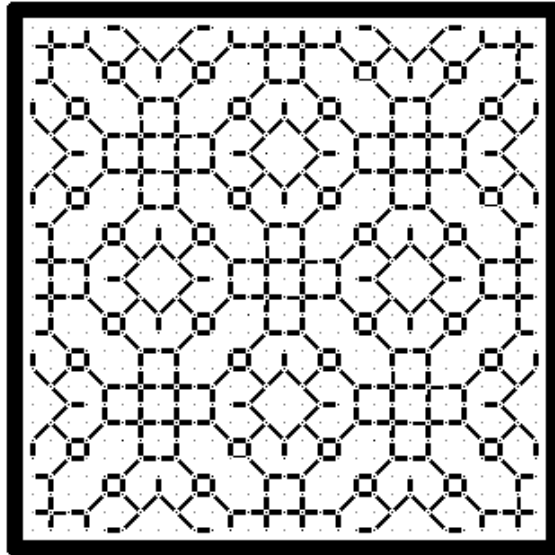
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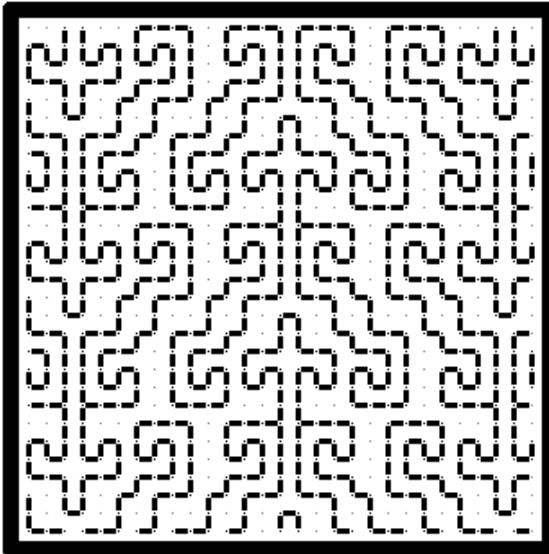
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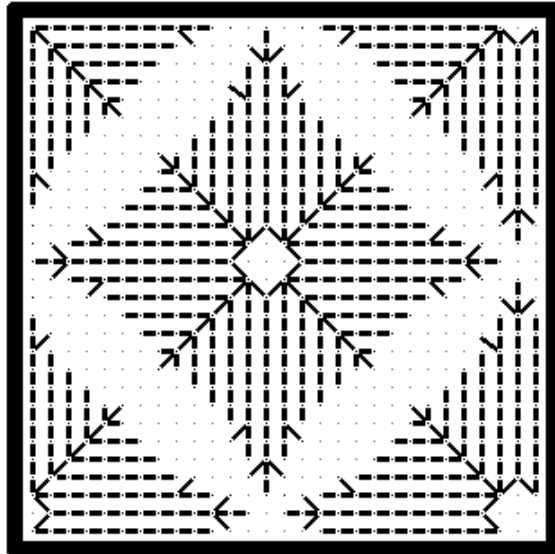
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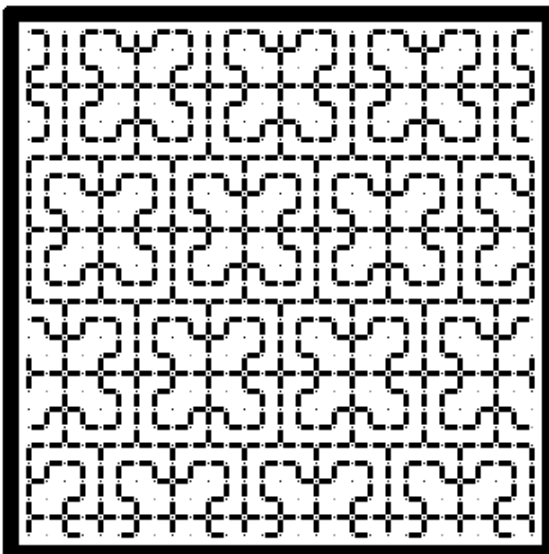
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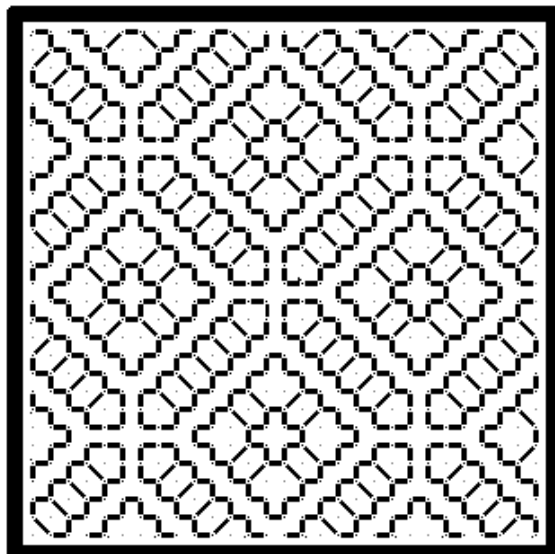
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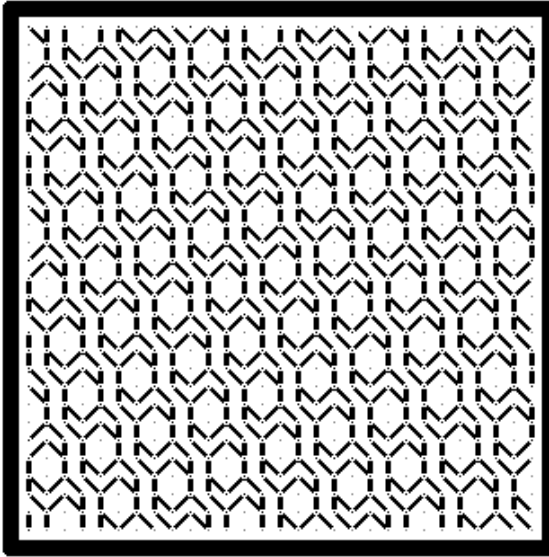
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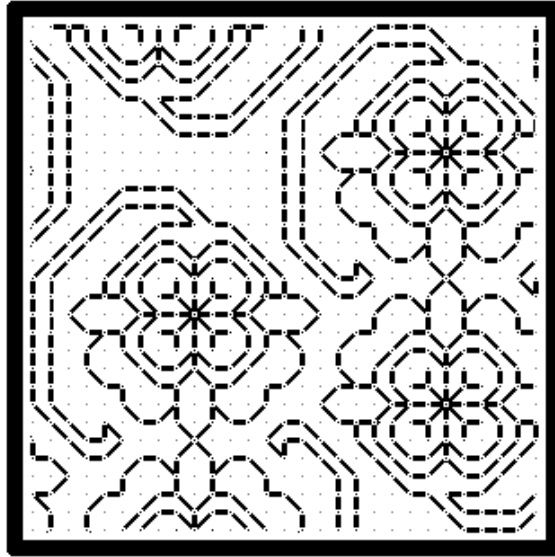
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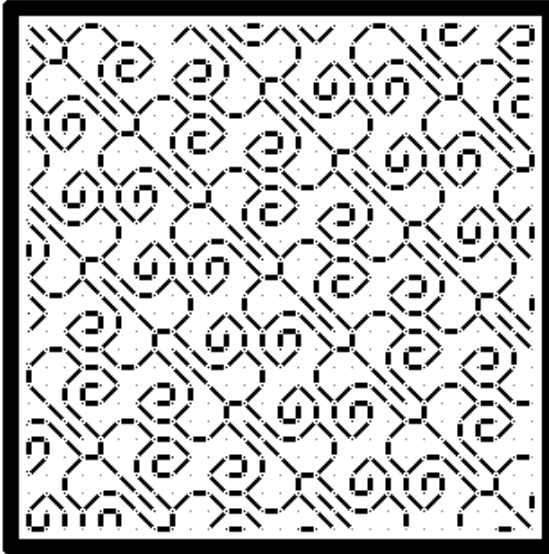
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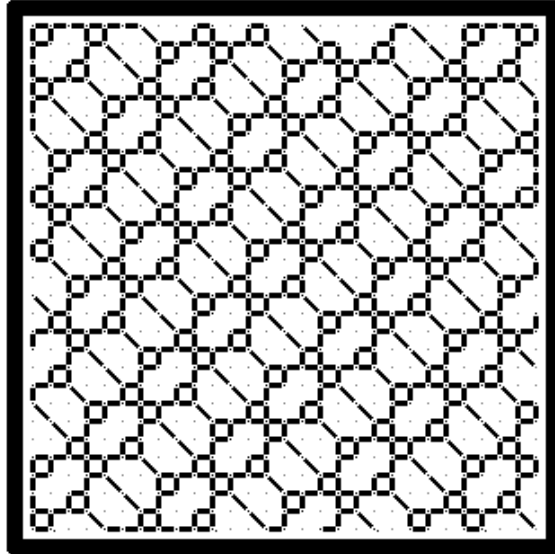
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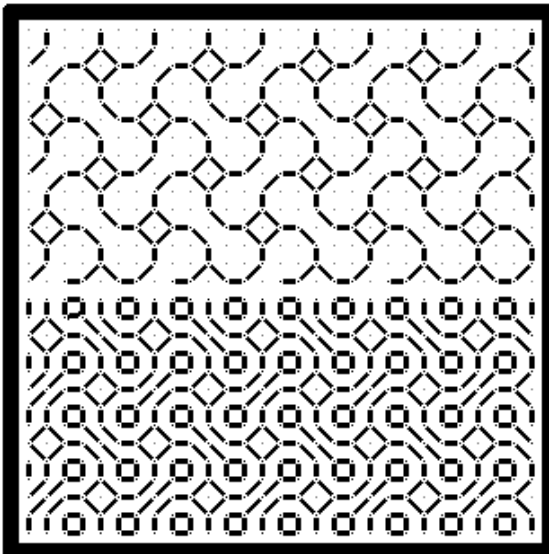
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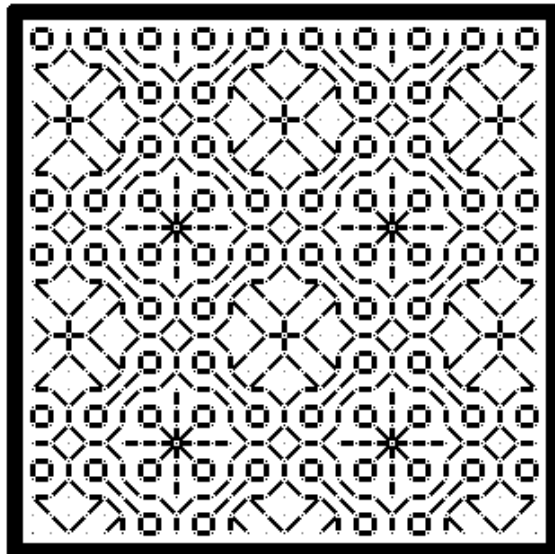
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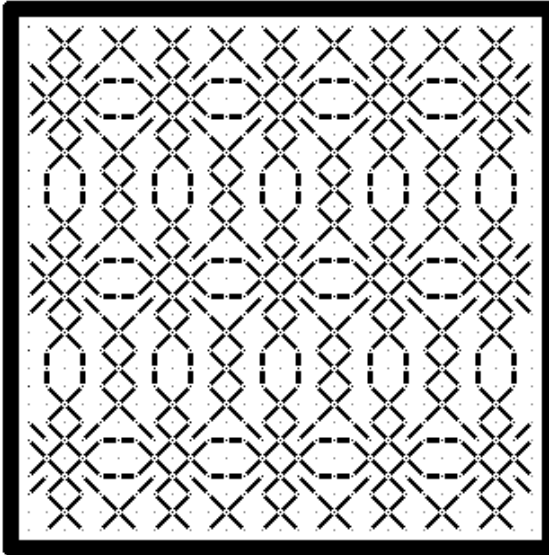
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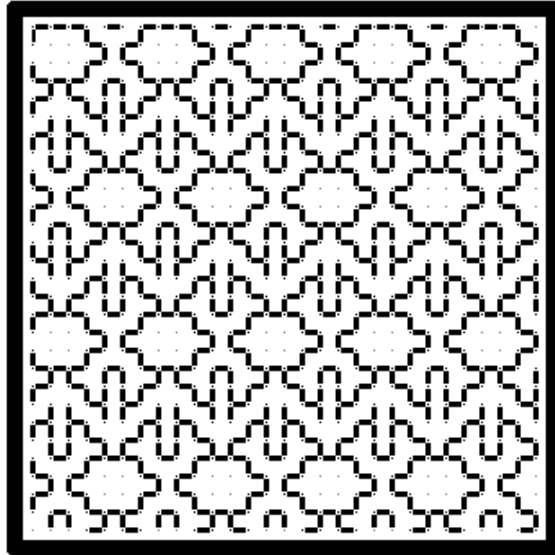
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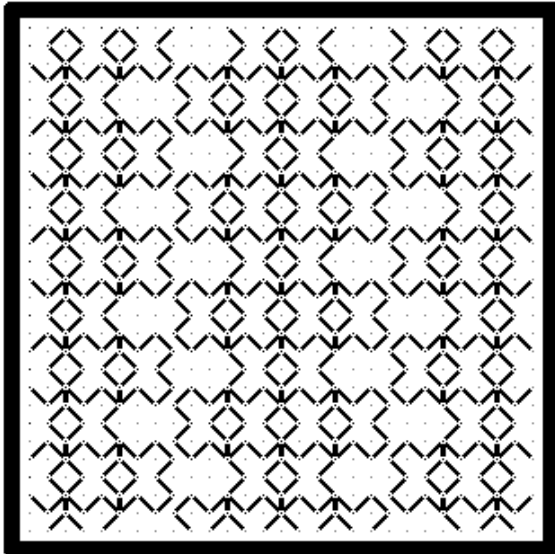
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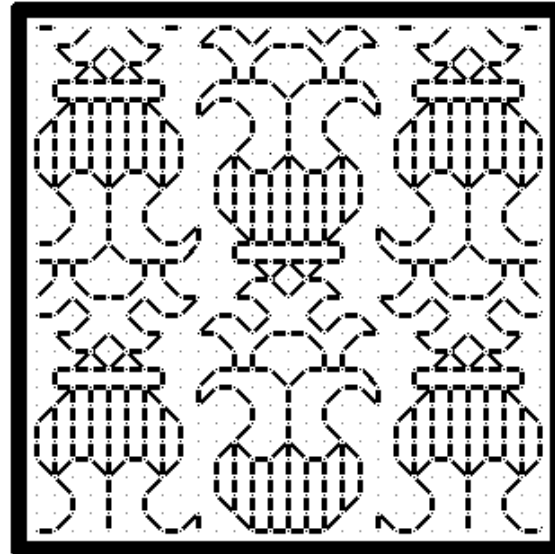
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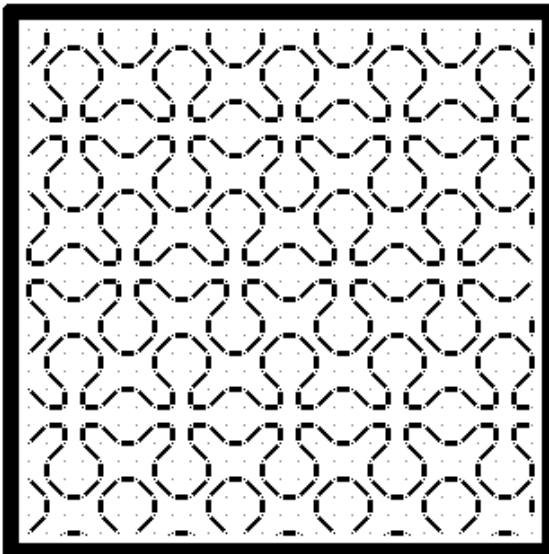
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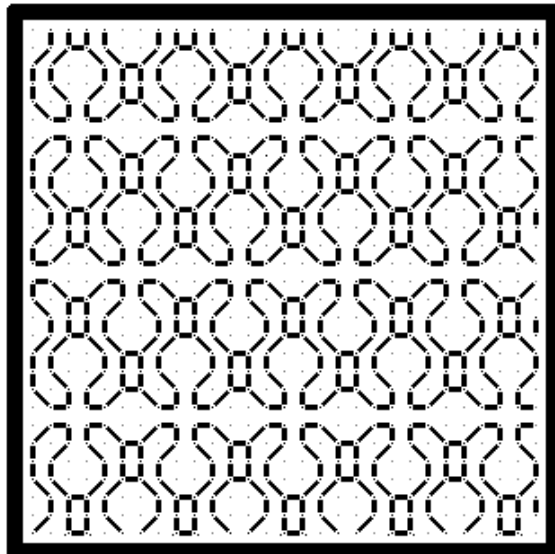
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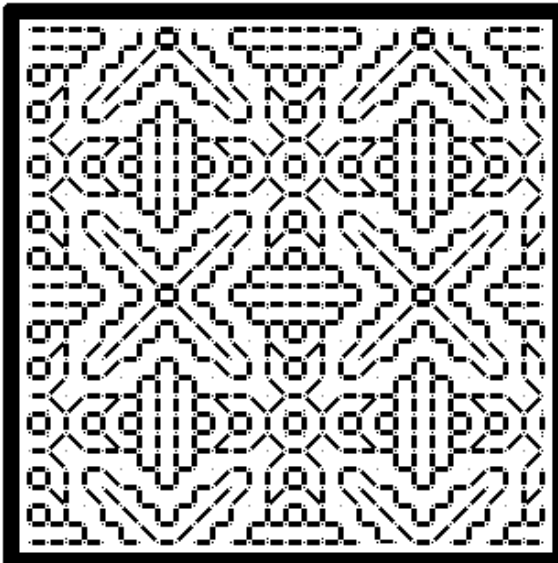
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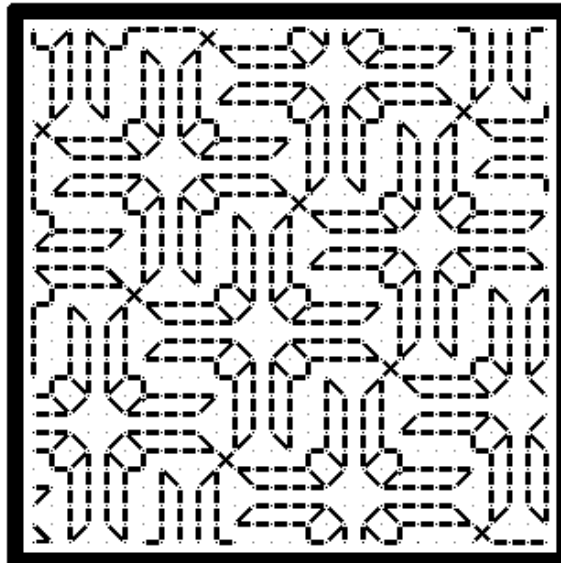
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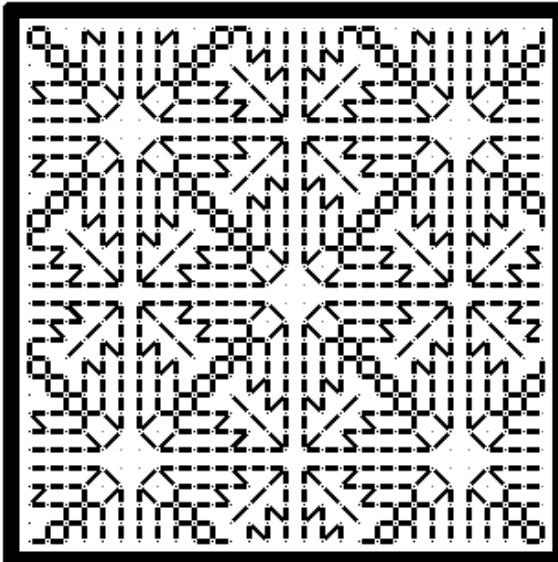
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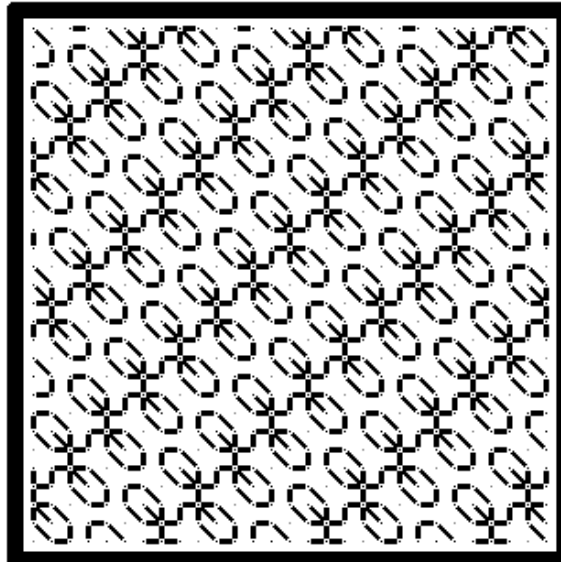
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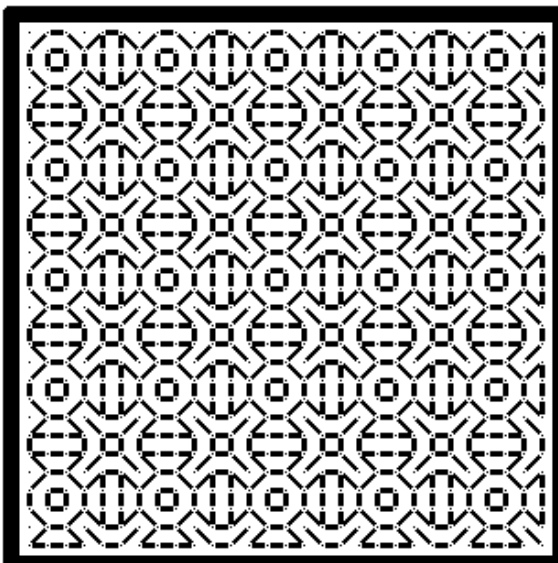
*231



232*



*233



234*

