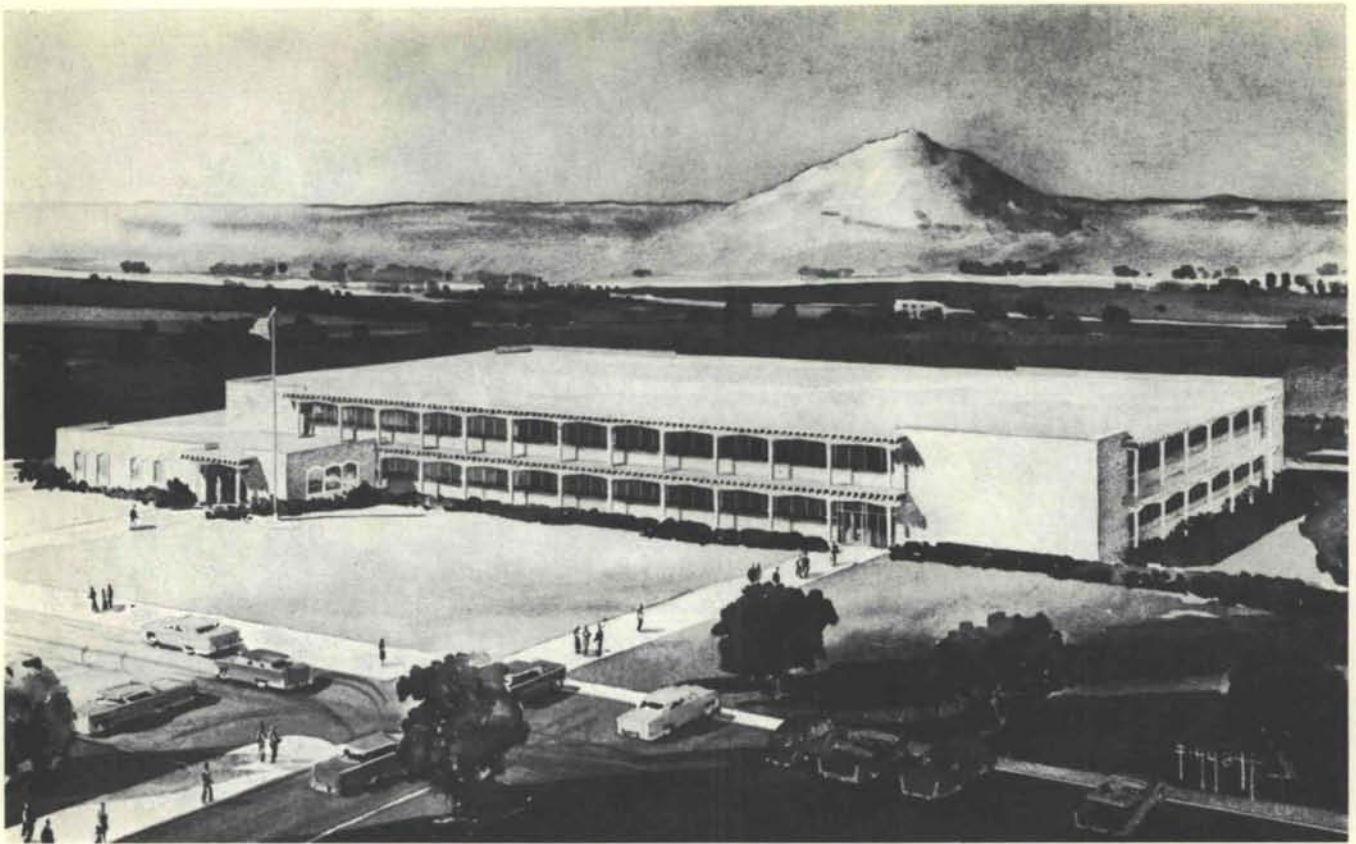


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News 4 and 9

Kearney Elementary School 13

The Santa Fe Opera 17

New Mexico Goes To The Fair 27

An Apartment Complex 30

Architecture and The Great Society 31

(Cover — The Santa Fe Opera — Harvey Caplin — Photographer)

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NEWS

A New Santa Fe Architectural Office

Albert S. Merker, A.I.A. has announced the opening of an office for the general practice of architecture in Santa Fe. Mr. Merker has been associated with such firms as Holien and Buckley, and Phillip Register during the past few years. The new office, Albert S. Merker, Architect, is located at 1109 San Felipe, Santa Fe.

□ □ □ □

And A New Albuquerque Architectural Office

J. J. Hill, A.I.A., and Craig G. Andrews announce the formation of the firm of J. J. Hill - Craig G. Andrews, Architects, for the practice of architecture. The new firm will continue the practice of J. J. Hill, Architect. The offices will be maintained at 7831 Marble NE, Albuquerque, New Mexico.

□ □ □ □



Albuquerque Chapter Members Only

All members of Albuquerque Chapter, A.I.A., are asked to participate in the forthcoming program of awards for "design excellence." For this first time, at least, all building types are eligible, and the building may have been completed in any year. An entry fee of five dollars has been established. The winners will be announced in December and the awards presented to the architect, the contractor, and the owner at that time.

For additional information, please address J. Hill, A.I.A., Albuquerque.

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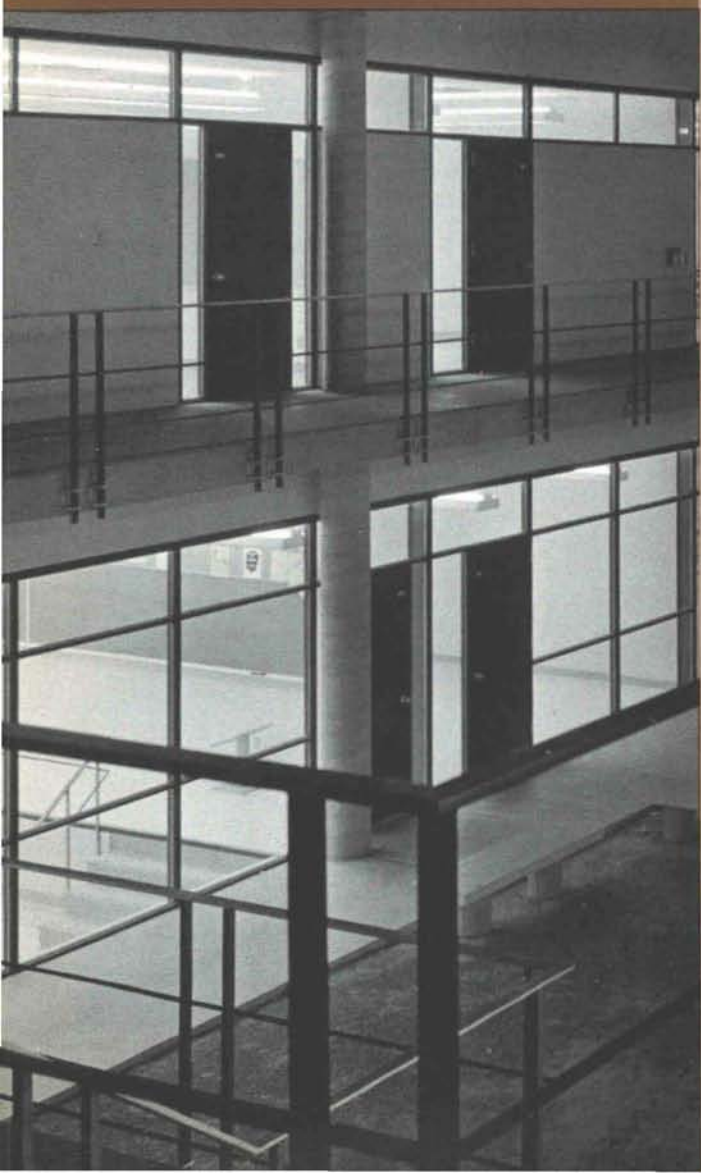
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... Experienced in contracting and building, Walter joined Builders' Specialty Service, Inc., in 1958. In addition to his duties as an officer, he handles all orders pertaining to chalk boards, skydomes, tack boards, toilet compartments and ornamental metal.



MALCOLM W. JENKINS
... With a background ranging from accounting to construction, Malcolm joined B.S.S. in 1956. He now serves as Account Executive for the following items: hollow metal, windows, rolling doors, special doors, sound proofing and x-ray protection.



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BERNARD A. DURAN started training as → an estimator with Builders' Specialty Service, Inc., in 1957 and now heads the Estimating Department. He is responsible for all work within this department as well as for preparing bids and supervising their distribution.



STEVEN J. DURAN joined the firm in 1962 as an estimator, putting to use the pre-engineering courses he took while serving with the armed forces in Korea, and later supplementing these with night school courses. →



THEODORE J. ASPLUND ... After many years of interest in and work related to the construction industry, Ted came into the firm in 1963 to complete the Estimating Department. →



FLOYD E. VIGIL joined B.S.S. in early 1964 to fill a vital need in the Order Processing Department where he assists Walter Jones and Malcolm Jenkins. ↓



(NOT PICTURED) **DR. KARL F. MAST** ... Vice-President, Director and Special Consultant, has been associated with Builders' Specialty Service, Inc., since 1956.



M. R. (JIM) ADLER, PRESIDENT ... A Registered Professional Engineer with a B.S. in Civil Engineering and 25 years experience in engineering and construction. Served with the U. S. Army Corps of Engineers in military and civilian capacities, was a member of the University of Nebraska College of Engineering faculty, field engineer for the Portland Cement Association, and held positions with private consulting, architectural, mining and manufacturing firms. Founded Builders' Specialty Service, Inc., late in 1950 with the stated purpose of obtaining information for the architect and delivery for the contractor.

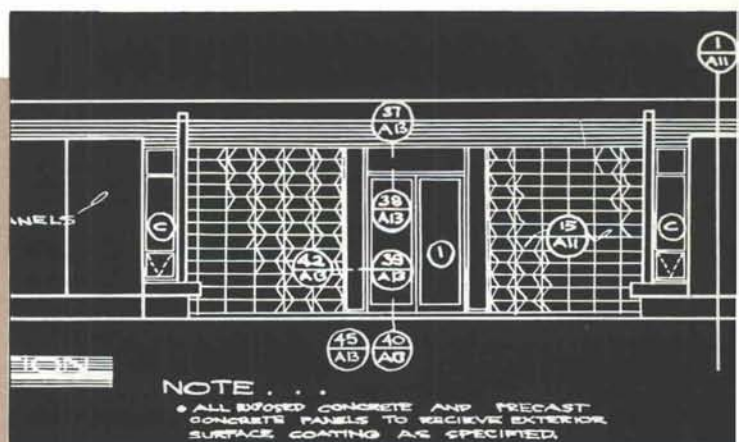
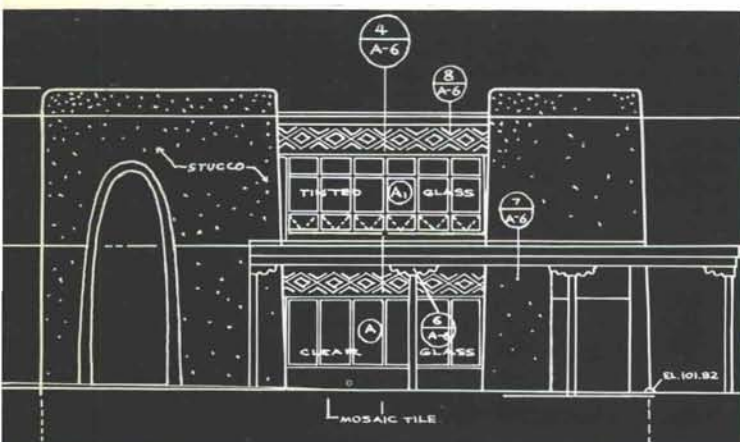
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Flight Training Facilities	England AFB, Louisiana	Neiman-Marcus Department Store	Dallas, Texas
Glyndon Public School	Glyndon, Minnesota	Logan Senior High School	Logan, Utah
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Bunting Book Is Awarded Southern Prize

A book published by the Museum of New Mexico Press has been awarded a prize by the Southern Books Competition.

Published in 1964, *Taos Adobes* by Bainbridge Bunting, is illustrated by Jean Lee Booth and William R. Sims Jr. It was designed by Joseph Haydock, head of the Museum's exhibitions department and published in cooperation with the Fort Burgwin Research Center of Taos.

The book describes the four major architectural periods in the area of Northern New Mexico. This area is unique in that it is probably the only part of the United States in which structures as old as 700 years are still standing.

The periods are Indian, Spanish, Territorial and later American. Photographs, plans and details of the more famous old houses in the area are included.

The 13th annual Southern Books competition produced 34 winning books from 23 presses. In all, 143 books were submitted by 29 publishers and printers.

The winning books will be exhibited in university and public libraries. A permanent archive of winning books in the competition is maintained at the University of Kentucky.

Bainbridge Bunting is the Co-Editor of *New Mexico Architecture*, and Professor of Fine Arts at the University of New Mexico. He is working hard again this summer in Cambridge, Massachusetts, as Director of the Cambridge Survey staff which has just released the first of several comprehensive reports dealing with the architectural heritage of that particular city. The report entitled: *SURVEY OF ARCHITECTURAL HISTORY IN CAMBRIDGE - EAST CAMBRIDGE*, is a fine and most detailed survey. It is precisely the sort of research needed by the entire State of New Mexico.

The book, *Taos Adobes*, is an excellent start. Jean Lee Booth and William B. Sims are graduates of the University of New Mexico and former students of Dr. Bunting. Miss Booth is now Mrs. William R. Sims.

A sketch from "Taos Adobes"



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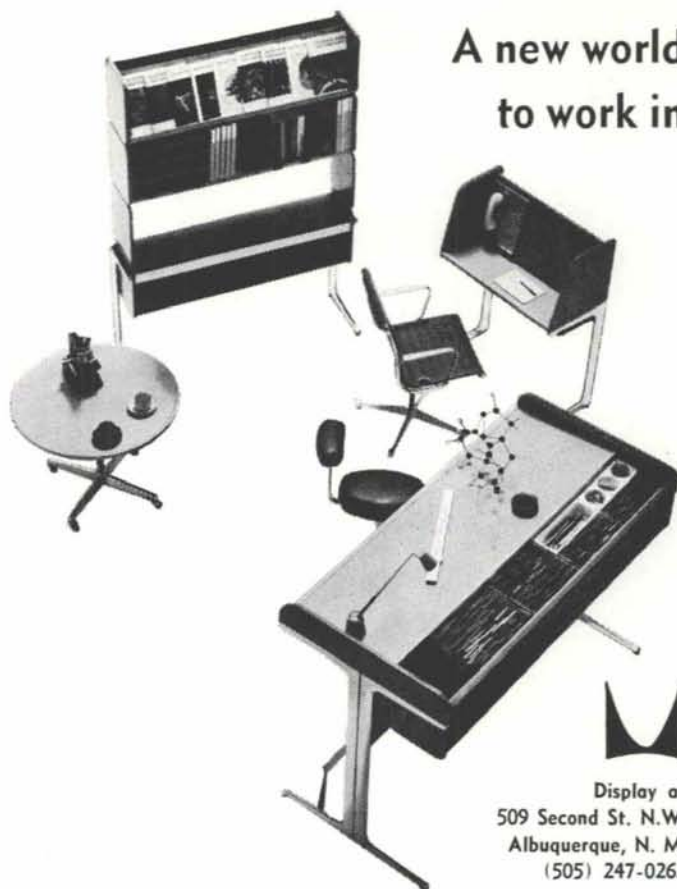
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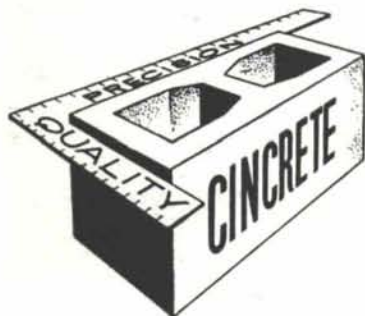
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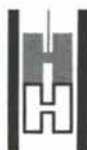
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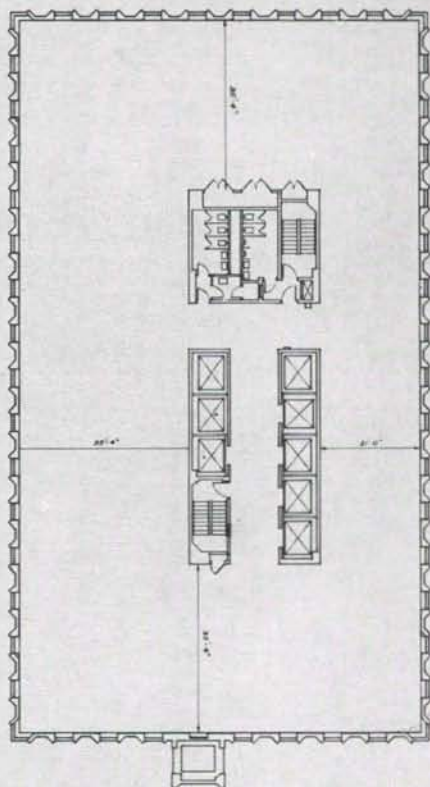
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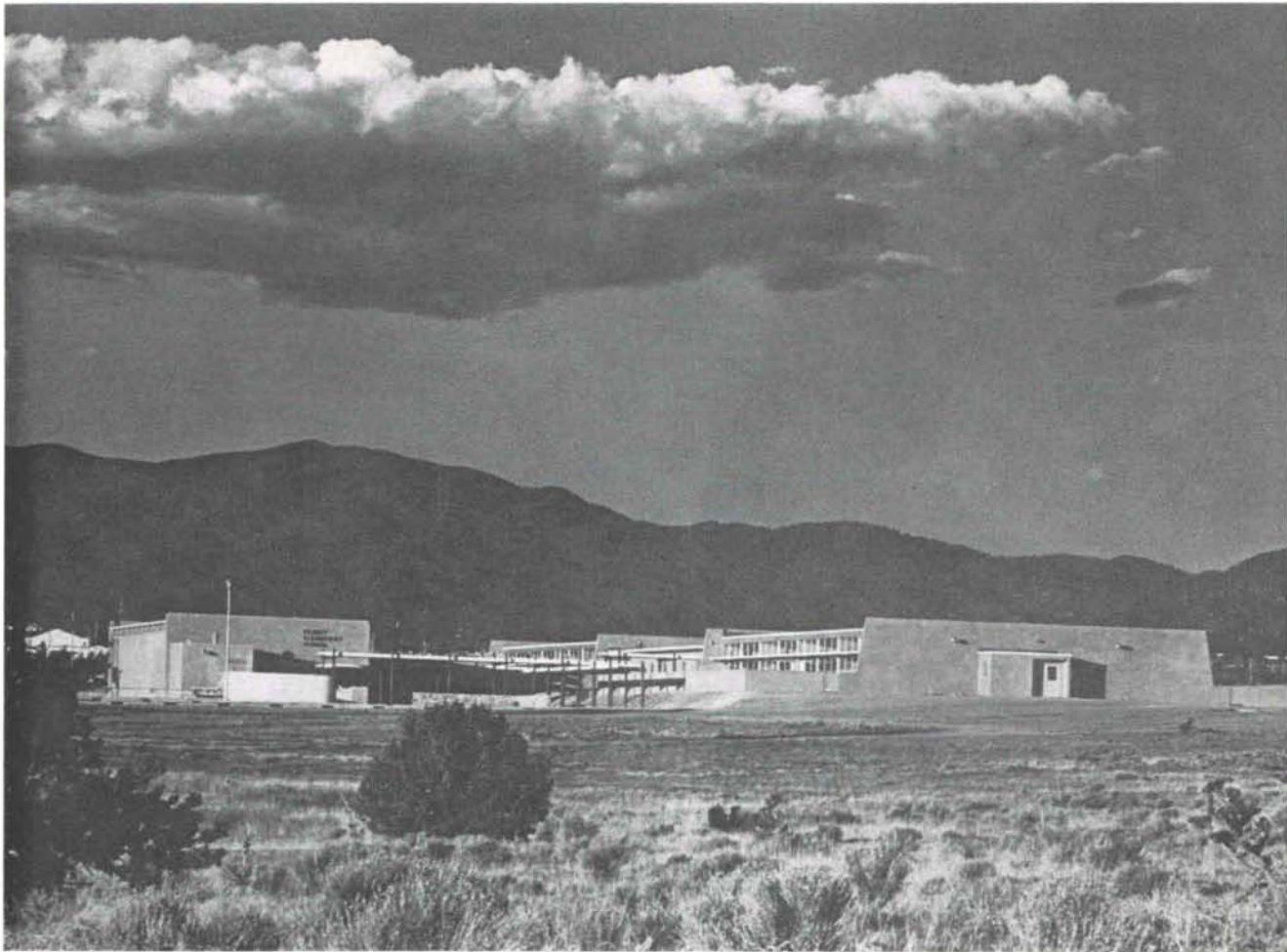
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KEARNEY ELEMENTARY SCHOOL

Santa Fe, New Mexico

ARCHITECTS:

McHugh, Kidder, Plettenberg

STRUCTURAL ENGINEERS:

Wood and DeLapp

MECHANICAL ENGINEER:

Claude Lyon

ELECTRICAL ENGINEER:

Carl R. Albach

GENERAL CONTRACTOR:

Bradbury and Stamm

Kearney Elementary School comes to grips with the problem of natural lighting, accepts the very real difficulties of glare and visual distractions, and solves them in a simple, yet handsome way. The building combines controlled natural lighting with controlled vistas so that children who are being trained to live in the world will not be shut off from it during school hours. The little poets and engineers of the future will be able to see racing clouds or to watch a dog worrying a beetle — and how can one become a good poet, engineer, or even architect without such opportunities?

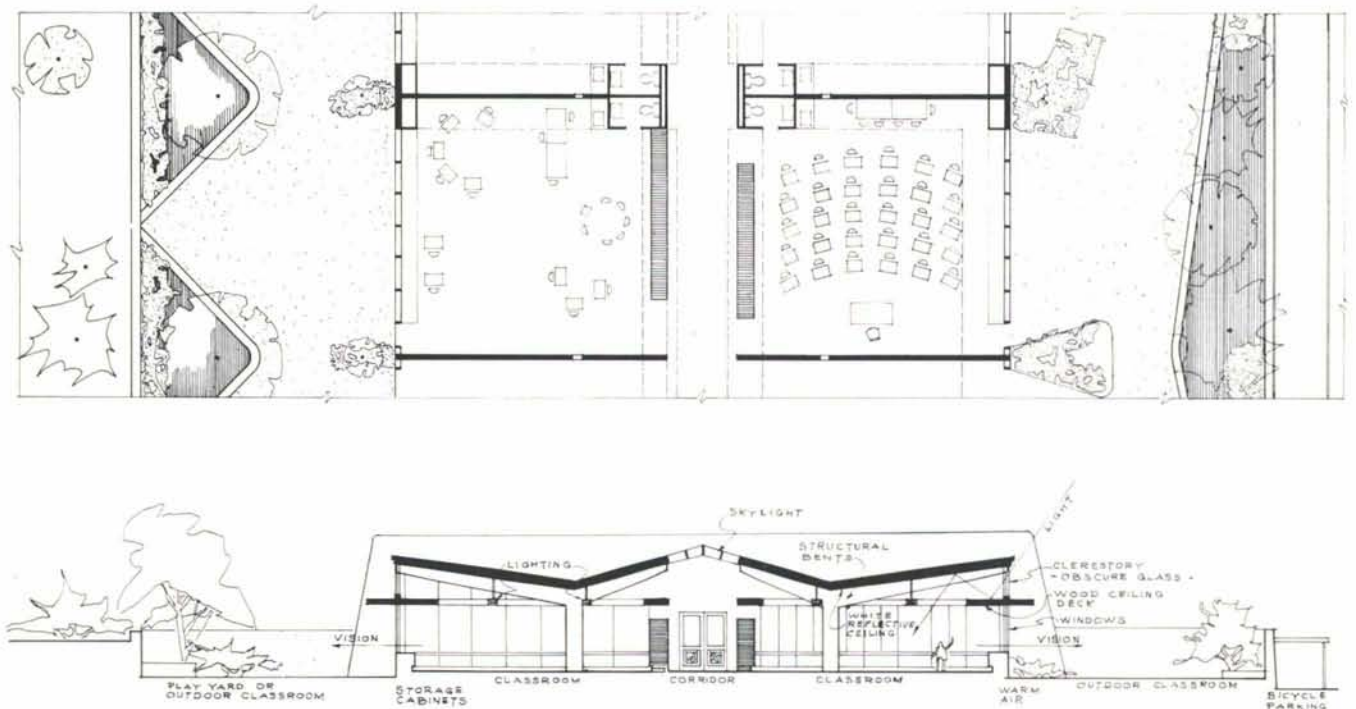
School buildings have broken out of the glass box to be trapped in the closed box. Detached

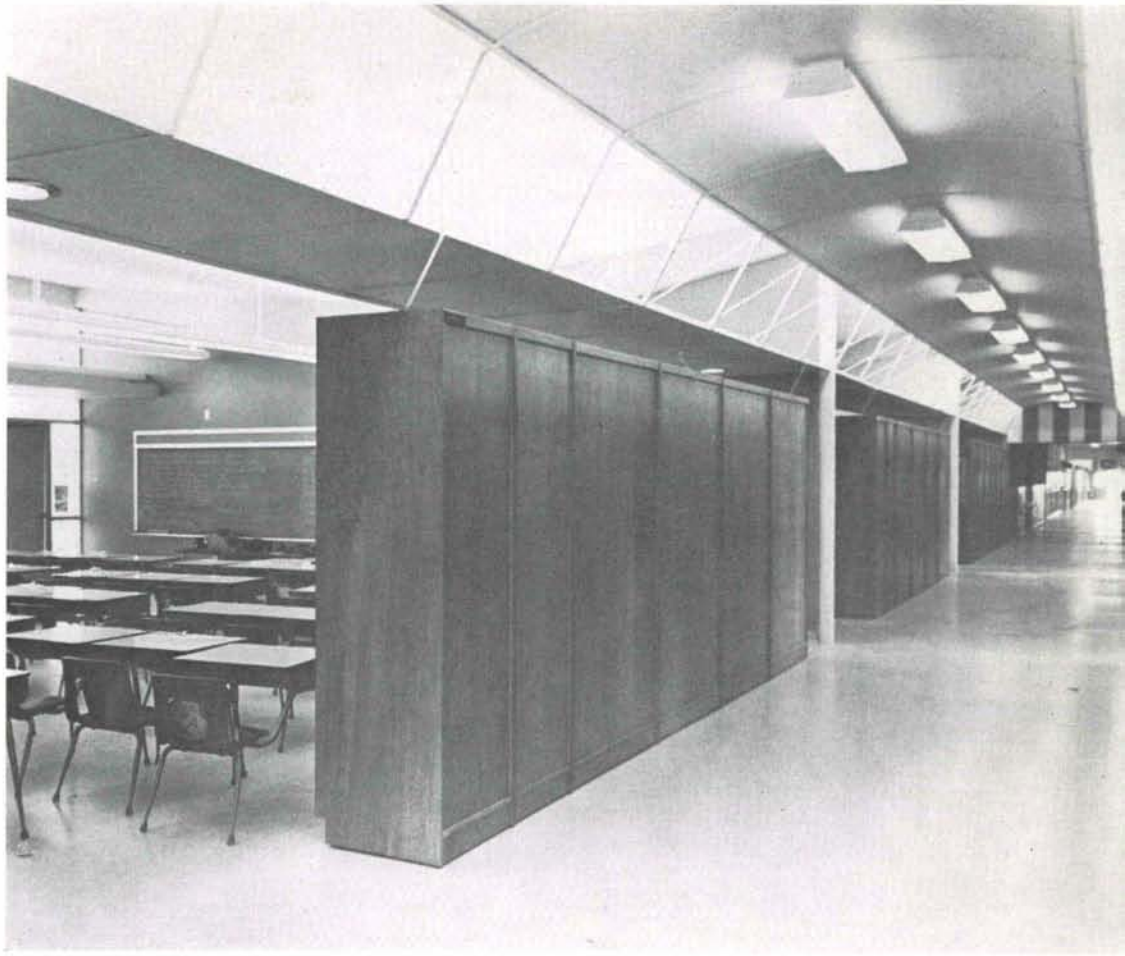


pavilions have added humanity together with increased cost and increased problems of discipline. The Kearney building recaptures the economy of the large structure while bringing a quality of delight and fun through the use of walks, and the moving light of the New Mexico sun.

Aside from the extremely simple plan arrangement, with walled gardens and courts, the principal design feature shows up best in the section drawing. About one-third of the way down the glass wall there is a through-wall sunshade which keeps the direct sun off the lower section of the glass. While the sun does shine through the upper section of the glass, the inside portion of the sunshade keeps it from the children's desks. Further, the upper surfaces of this sunshade are highly reflective directing the light from the sky onto the sloping white ceiling for diffusion into the rooms. In the center of the building is a continuous skylight over the corridor area. Beneath this is suspended another reflective canopy serving the same function as the sunshades in that it reflects the light onto the inward slope of the ceiling to give a balanced and softly diffused light over the entire classroom area. At the ends of the rooms the level of these sunshades and canopies is continued as a small deck. This serves the two purposes of carrying lighting fixtures at an efficient height and of psychologically lowering the ceiling to give a more domestic scale to the rooms. Outside the glass walls are garden courts which serve both as outdoor classrooms and as vision stoppers. There are no walls between the classrooms and corridor; this function

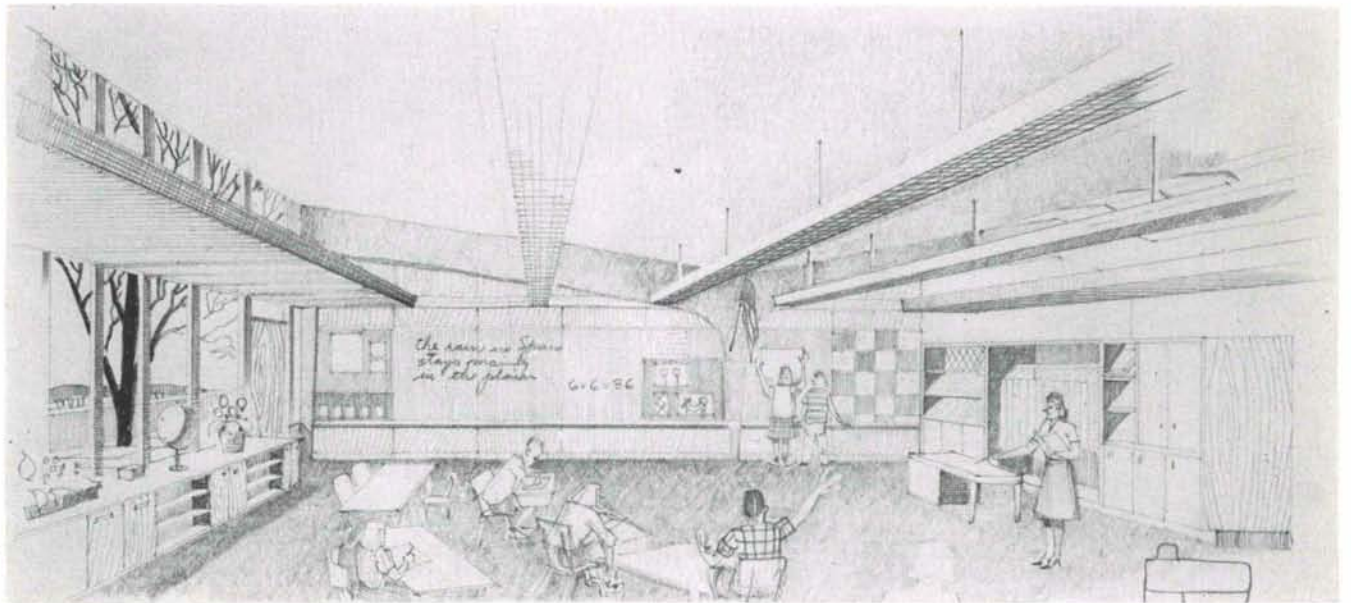
Plan and section at classrooms.

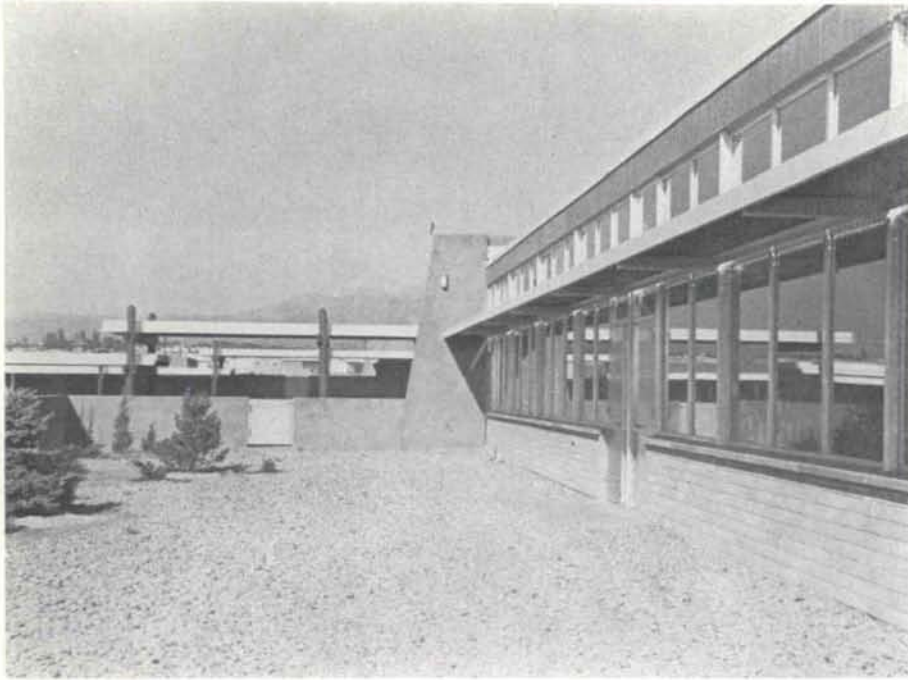




The sky-lighted corridor.

Sketch of typical classroom.

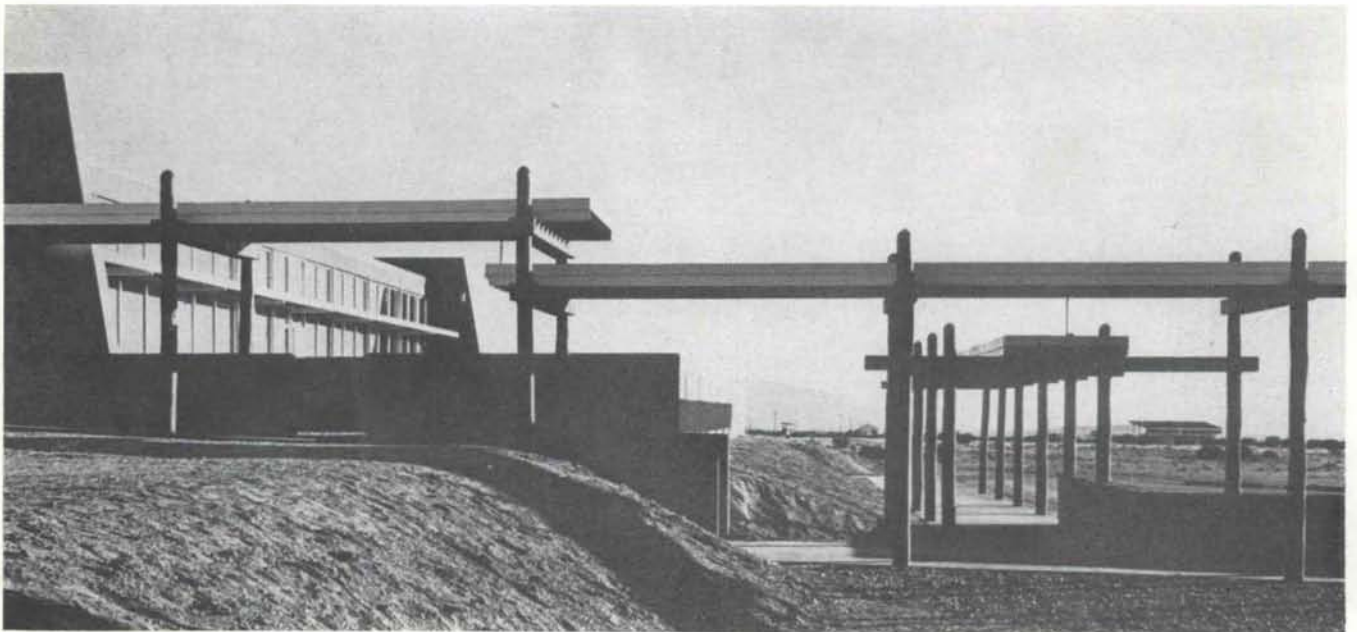




is performed by moveable storage furniture. Presently the acoustic plaster on the sloping ceiling is just a bit insufficient as a sound deadener between rooms, but it is expected that when the planned carpeting is installed this defect will no longer be a problem.

The structure is composed of free-standing pre-stressed concrete "Y" columns supporting a roof of "Rapidex." End walls are of concrete masonry as are all the walls of the administration wing and gymnasium. The gas-fired hot water heating system brings 55 degree air to each room where it is tempered by local exchangers controlled by individual thermostats to the desired temperature.

John W. McHugh, A.I.A.





Oedipus Rex — A Santa Fe Production

The Santa Fe Opera

*a
theater expands*

ARCHITECTS:

McHugh, Kidder, Plettenberg — Santa Fe

STRUCTURAL ENGINEERS:

Wood & DeLapp — Santa Fe

ELECTRICAL ENGINEER:

Carl S. Albach — Santa Fe

ACOUSTICAL ENGINEERS:

Bolt, Beranek, and Newman — Los Angeles

GENERAL CONTRACTOR:

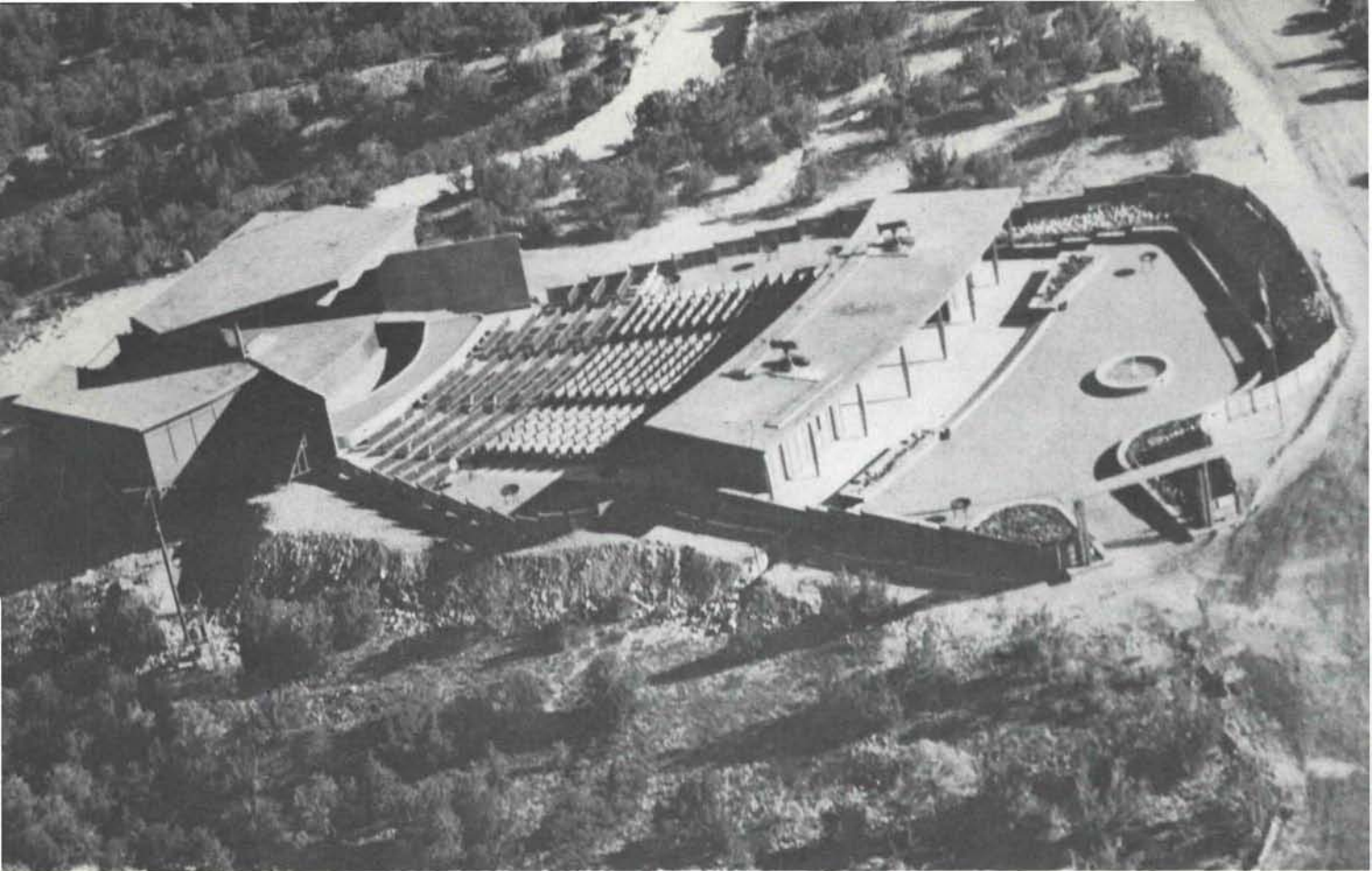
Modern Construction Co. — Santa Fe

OWNER:

The Santa Fe Opera Assn., John C. Crosby, Director

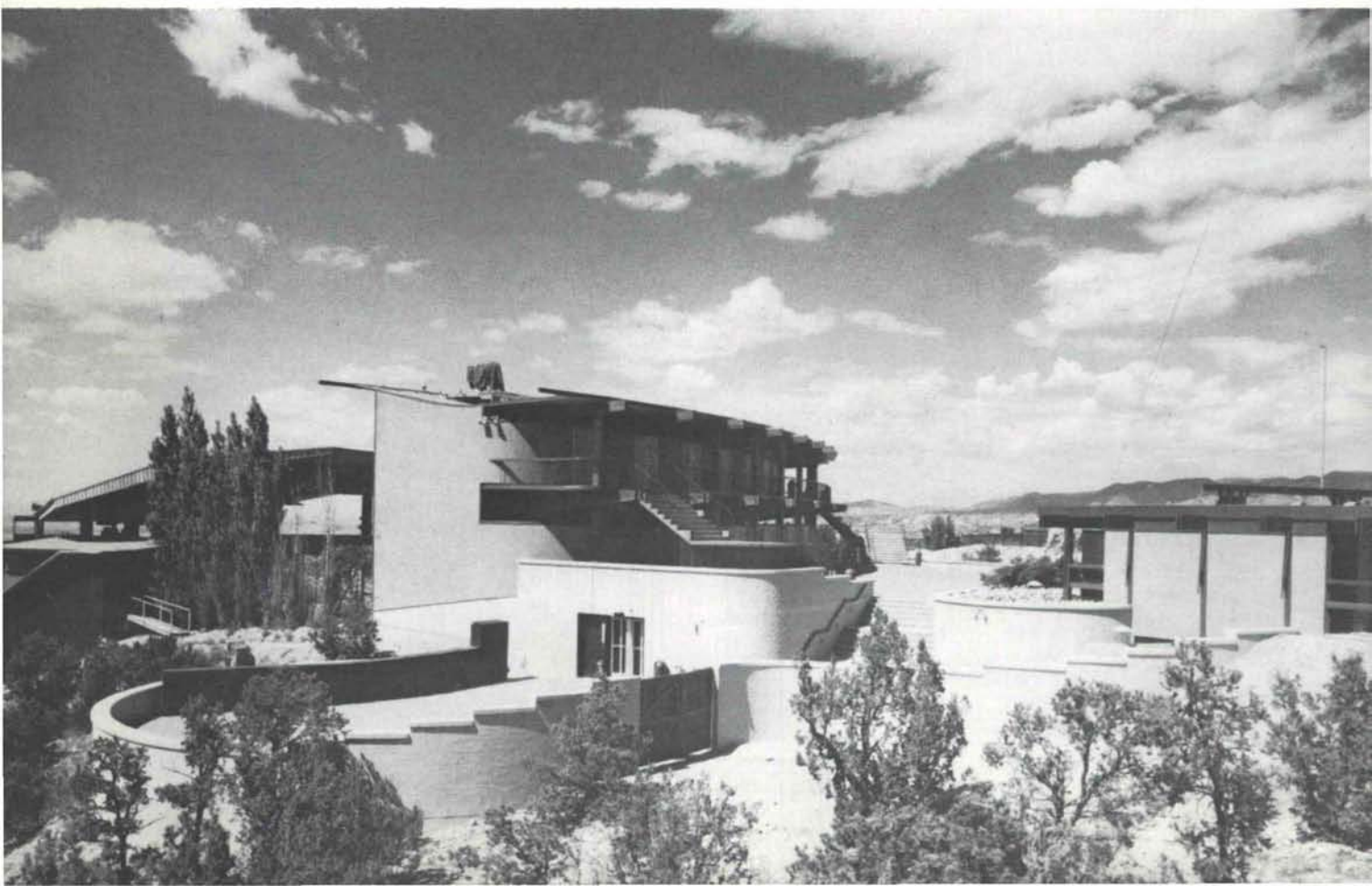
It is a rare instance when an architect is able to remodel or add to a building which he designed originally, and perhaps it is a mixed blessing when it does occur. We were a bit apprehensive when we began work on the 1965 changes to the Santa Fe Opera Pavilion both because the original was well liked by the patrons and because we were reluctant to tamper with what seemed to be excellent acoustics. Those fine acoustics were of little use, however, when the rain forced the orchestra to leave the pit and go home. The hardier members of the audience used to sit through some remarkable rains, though, as long as the show went on.

I can still recall a memorable performance of "Cinderella" when the continuous heavy rain had reduced the audience to a handful of wet and happy souls and the orchestra to one piano which had to be moved onto the stage. The tenor stepped to the front and sang: "Where did he go — o — o?"



1957

1965

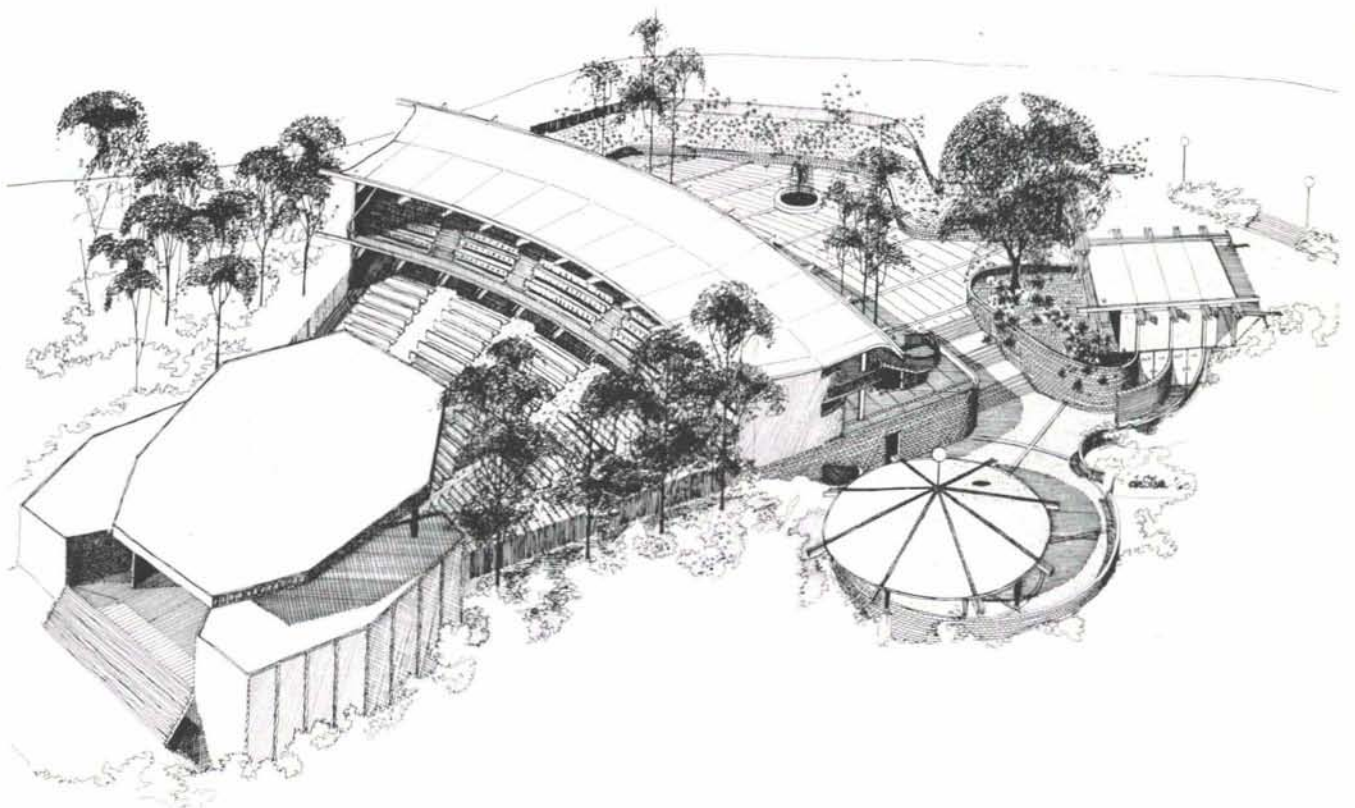


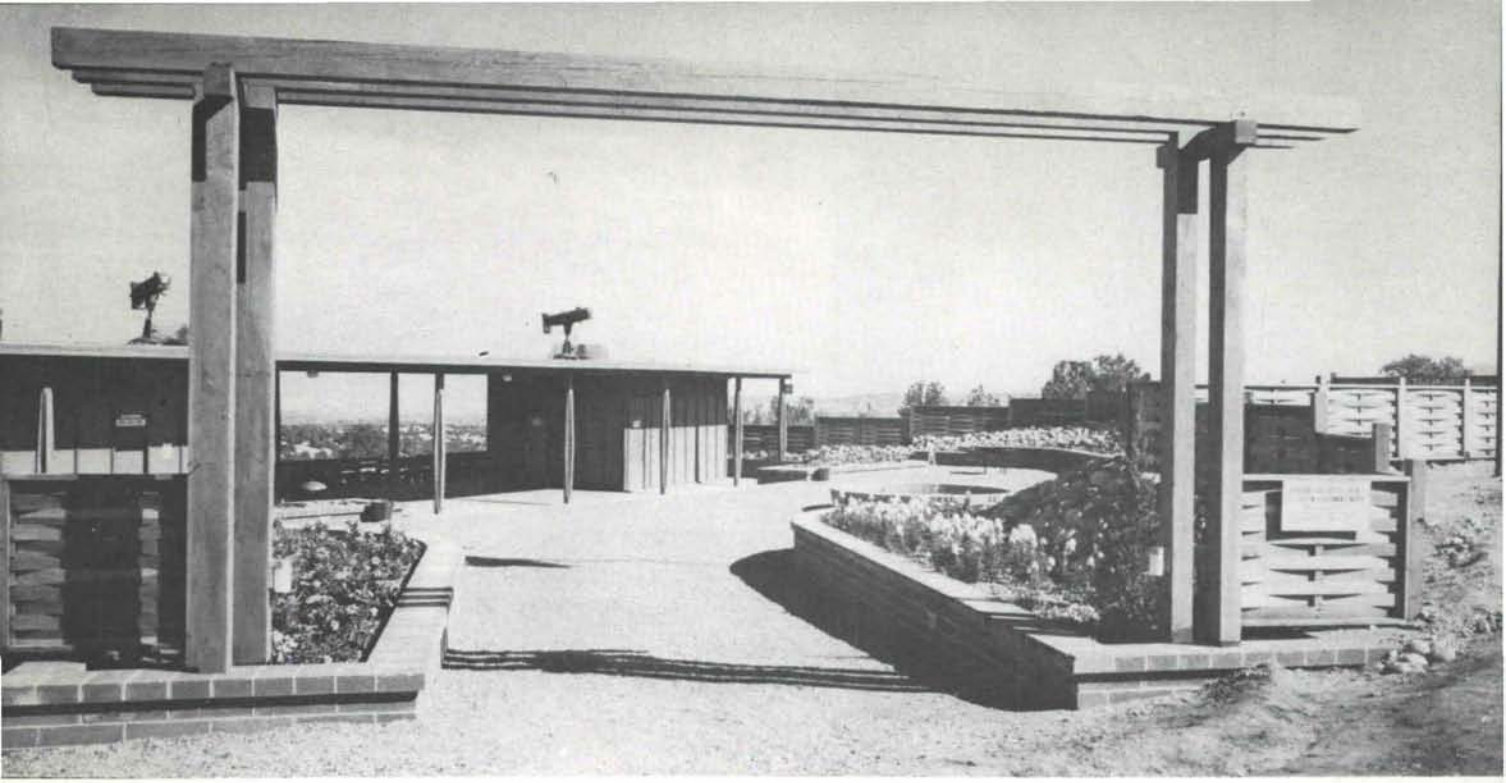
The growth of a creative and exciting musical enterprise can be seen in these illustrations. The productions presented in this theater have won the acclaim of opera critics the world over.

The original theater was selected as one of the best examples of contemporary architecture in New Mexico, and was shown in the traveling exhibition: ARCHITECTURE IN NEW MEXICO, 1959.

All photographs of the expanded theater were taken by Harvey Caplin.

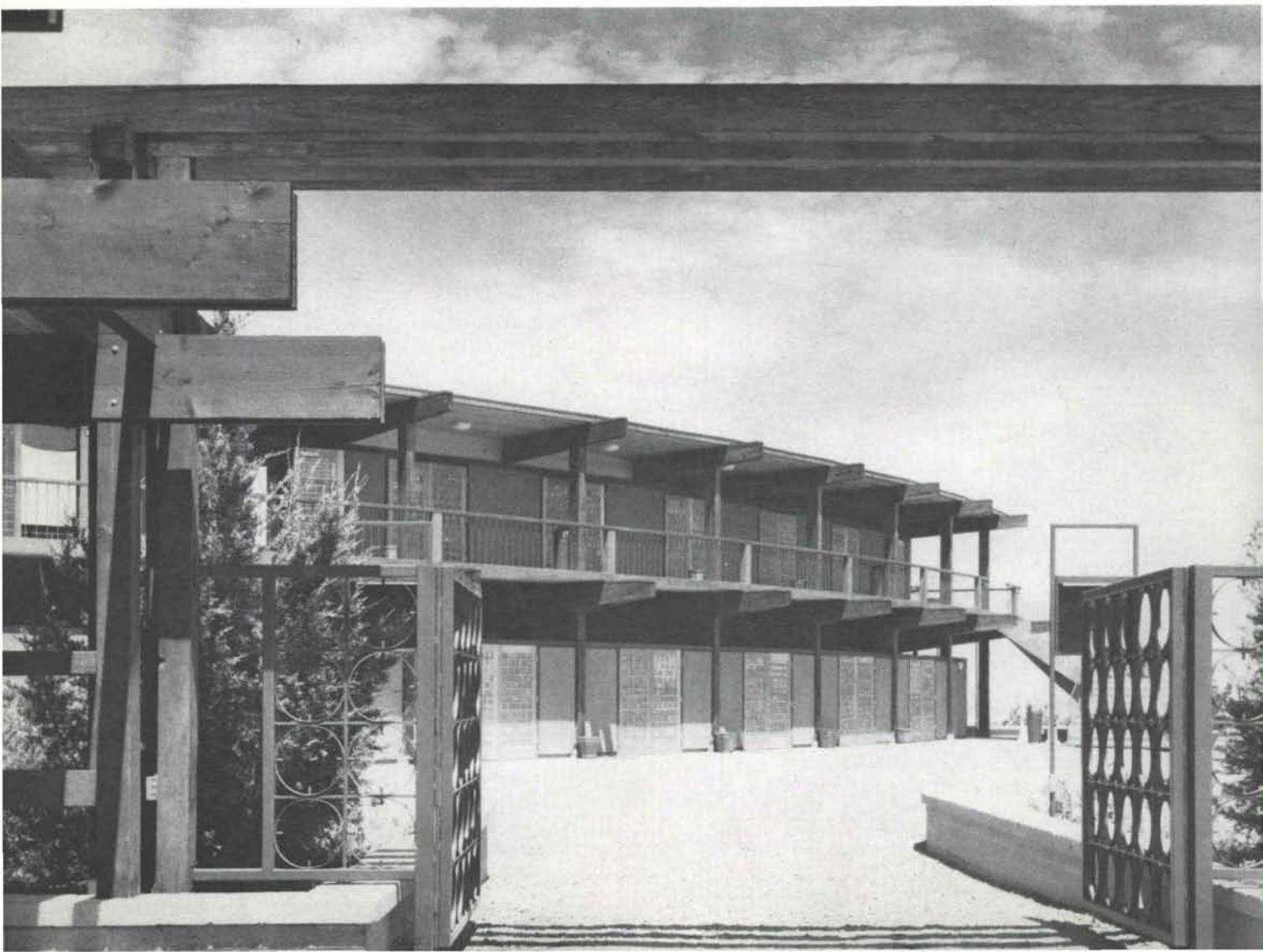
1966





1957

1965



— and someone from the audience stood and shouted "He went that-a-way!". At the end of the show, the performers applauded the audience. For those few of us who were able to stick it out, it is fun to recall such evenings when we braved the elements for music to the extent that we had no dry matches with which to light our damp cigarettes, and our shoes were squishing with water as we made for El Nido Restaurant in an attempt to restore the inner man. But there is no doubt that the bloom was somewhat off the evening if our wives' new dresses and shoes were ruined, and it was provoking to say the least when the performance was cancelled because of rain. This conclusion was particularly inconvenient for patrons from Albuquerque or from out of the state.

Mr. John Crosby, director of the Santa Fe Opera Association, instructed us to design an all-weather theatre which would still be permanently

open to the starry skies of New Mexico. We accomplished this task by extending the stage roof another twenty feet toward the audience to shelter the musicians. At the same time we moved the small reflecting pool three feet forward, increasing the pit size to permit a much larger orchestra. This change still left the audience in the wet. We then removed the old loggia structure completely and built the new two-story loggia. This new building accommodates about six hundred sheltered seats on two levels, and provides sheltered ramp standing space for those patrons whose seats are still in the open. Thus, with the stage, the orchestra, and more than one-half of the seats under roof — plus sheltered standing space for the remainder of the audience — the show can go on in spite of rain.

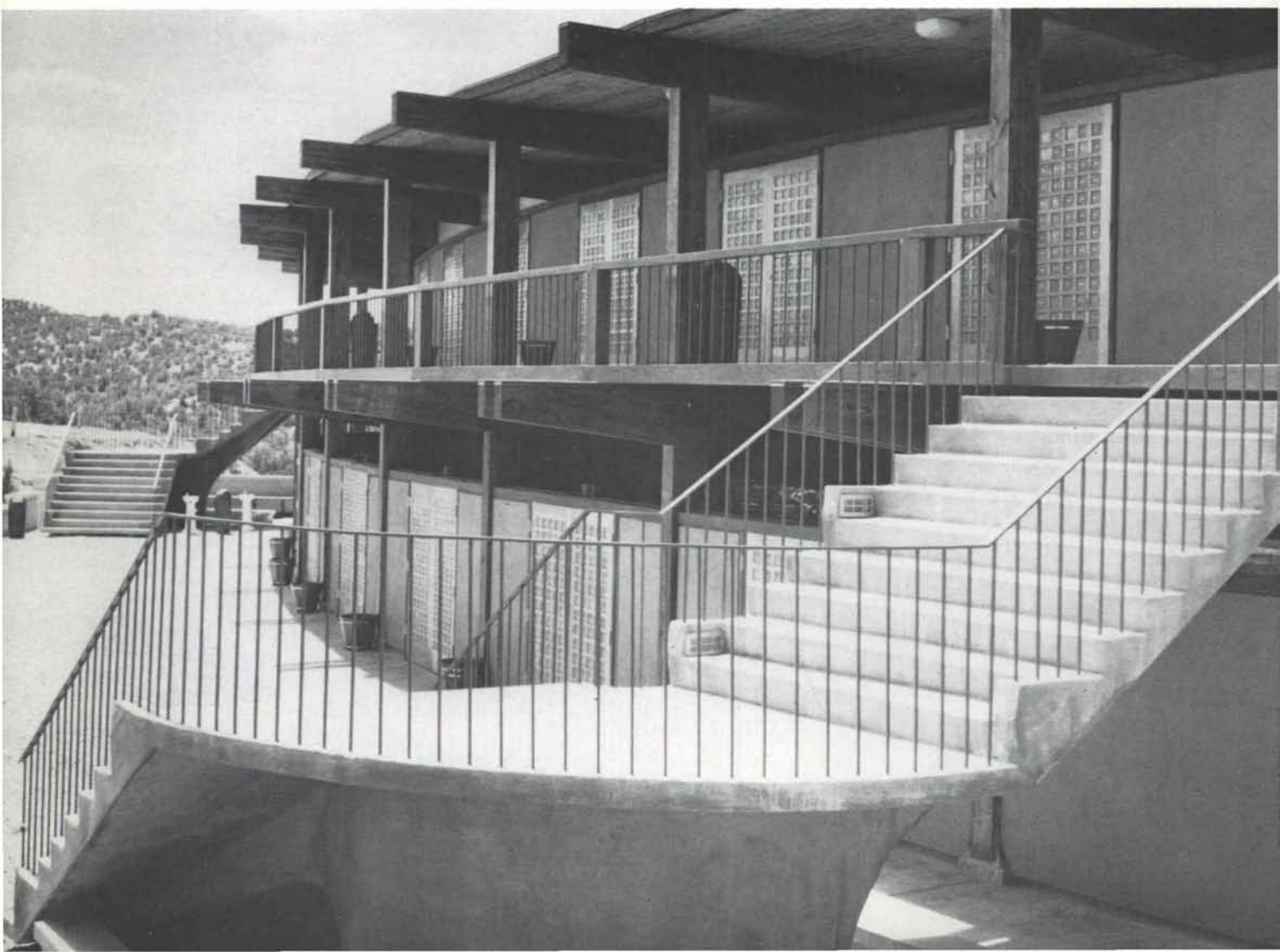
In order to gain visually and acoustically prime space for seating, while at the same time eliminating two sources of noise, the box office and toilet

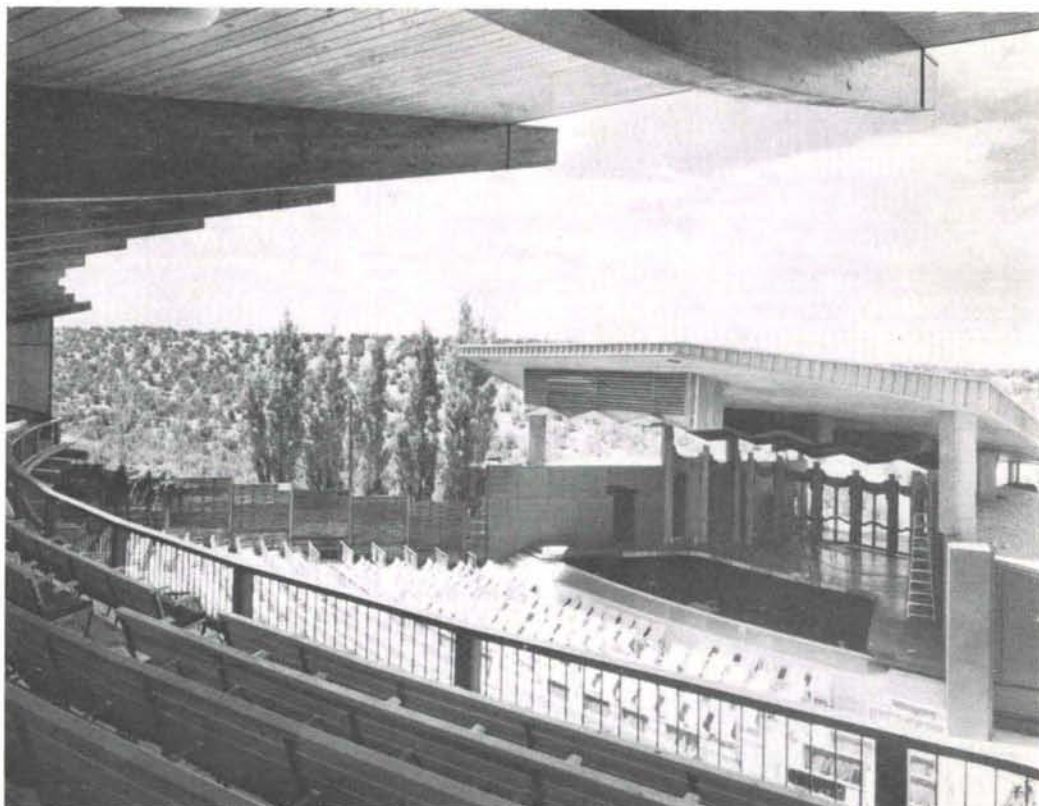
The new box office, with toilet facilities below and parking beyond.





1965





1965

facilities were relocated in a new building situated at the entrance to the main garden. The box office is at the garden level, and the rest rooms are at the level of a new lower patio which is reached from the main garden by a sort of *escalier d'honneur*. At this lower level is a temporary refreshment bar standing in a location where the new circular bar pavilion is planned hopefully to be built, in time for the 1966 season.

In addition to all these visible changes, there were many additions and remodelling in the back-stage area to increase the ease and efficiency of these operations. The parking lot has been greatly enlarged, with most of the new space near the theatre.

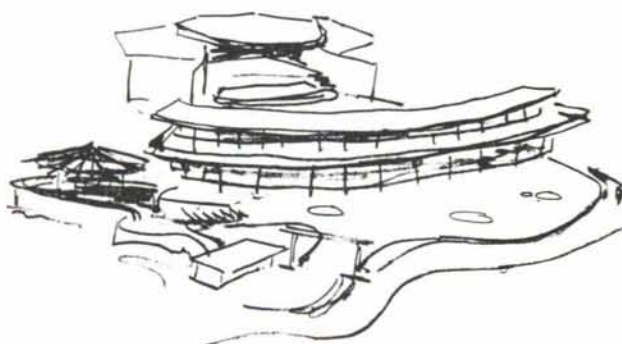
The stage roof extension with its new lighting baffle is of cantilevered steel construction encased in redwood plywood for desired resonance. The loggia is of gluelam columns and beams, braced with a small exposed steel truss; and the decking is of five-inch double T & G yellow pine. The roof deck is of similar material in three-inch thickness. For resonance this building is lined with $\frac{1}{4}$ " mahogany plywood, and it is surfaced on the outside with stucco in a warm earth colour. Aside from the curving shapes of the building itself, the only element of decoration is the rich panelling of the twelve sets of double doors made by Mr.

Ernest Knee of Santa Fe. While the curving concrete stairways are really a part of the loggia, they are separate structures connected to the balcony only by their simple handrails.

The new box office building is of stud and stucco construction over a concrete basement, and it has been kept extremely simple in design so as to complement but not compete with the theatre itself.

Throughout all stages of design and building, the overriding aesthetic consideration has been to avoid a carnival atmosphere and to keep a feeling of quiet dignity and serenity, fitting to a temple of music.

John W. McHugh



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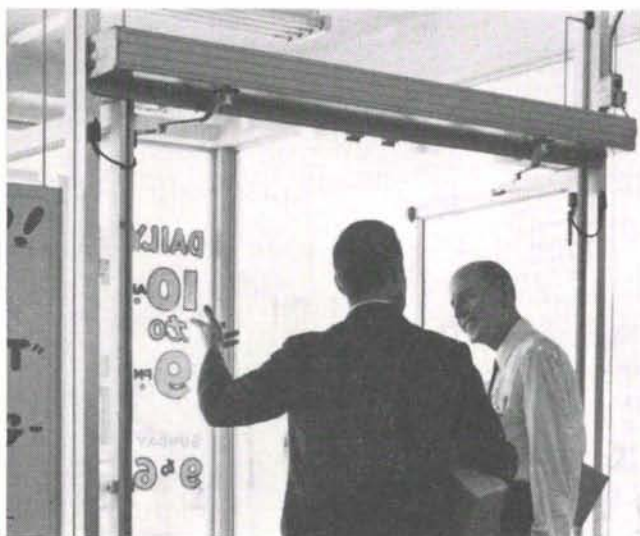
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NEW MEXICO GOES TO THE FAIR

We publish two similar views of the efforts put forth by the State of New Mexico at the about-to-close New York World's Fair. The Editors of *NEW MEXICO ARCHITECTURE* have seen the Pavilion, and cannot but agree with the following comments. These are printed here in the hope that future fairs will see our state better represented. The architectural profession volunteered its advice and talents at the very inception of the idea of a state exhibit for the New York Fair, but to no avail. With the vast storehouse of material available in our museums, with the majesty of our land-

scape, and with the richness of our architectural heritage, a truly exciting exhibit would never be difficult to design.

The New Mexico Society of Architects, A.I.A., and the New Mexico Chapter, American Institute of Interior Designers, stand ready again to offer their advice and counsel in any future such exhibitions. It is the firm desire of both the design professions that the debacle that was the 1964-65 New Mexico Pavilion will not again shame our state.

The Editors



1. Howard Bryan reported his opinions in an article in the *Albuquerque Tribune* of August 3, 1965. His article dealt with New York City as well as the New Mexico Pavilion. His comments about the Pavilion are an excerpt from the article but are quoted here in their entirety.

The New Mexico Pavilion at the World's Fair was a disappointment, and I can't imagine what there is about it that would attract anybody to the Land of Enchantment.

It consists of a barn-like Mexican restaurant and a cluster of small adobe-like buildings, filled with photographs, charts, a few Chimayo blankets and a lot of cheap souvenirs. It looked like a ghost town, visitors were so few.

Entering the door of one building, you encounter a large wall display which patiently explains the difference between genuine Indian hand-made jewelry and the cheap imitation jewelry, with samples of each.

Nearby is a counter where Indian jewelry is sold — practically all of it imitation.

Maybe it is just as well. If we attracted too many people here, we might wind up as crowded as New York.

2. Miss Vivian N. Milford prepared the following critique of the New Mexico Pavilion at the request of the NMA editors. Miss Milford is an

art historian and educator, and is currently associated with the Brooklyn Museum. She has spent much time in New Mexico as a tourist, as a student and as a teacher; she is a former teaching assistant to Bainbridge Bunting at the University of New Mexico. This statement was prepared late in the 1964 Fair season. Some small exhibit changes were made prior to the opening of the 1965 season, but these were few and minor; the overall design and impression remained the same.

For those who think of New Mexico as home, a bit of turquoise in silver, a viga or a yucca plant evokes the image of gold-brown expanses, brilliant skies, clear thin air and the easy give-and-take of unpretentious people. It is hard to imagine that those who have passed through the state, even briefly, will not have the same warm memories. But many of them do not. They have seen only its hostile aspect, both in geography, climate and commerce. They have come across Route 66 in the summertime.

Away from the mountains and the river valley, when the temperatures are high, there is no relief from the sun, and the wind blows the dust. The traveller then may easily miss the beauty of the Southwest. When, worse still, he has been caught in a speed trap in Guadalupe County, has braved the traffic on Central Avenue in Albuquerque and then been sold water and shown rattlesnakes at a 'highway adobe' between Albuquerque and the Rio Puer-



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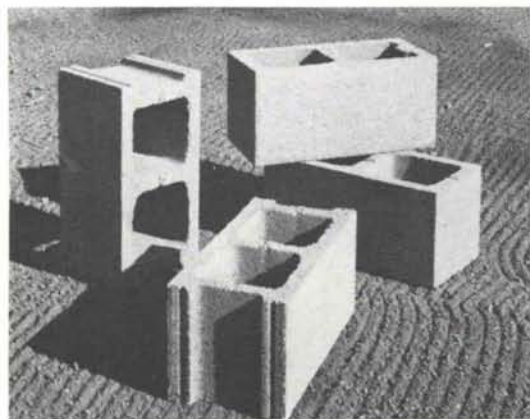
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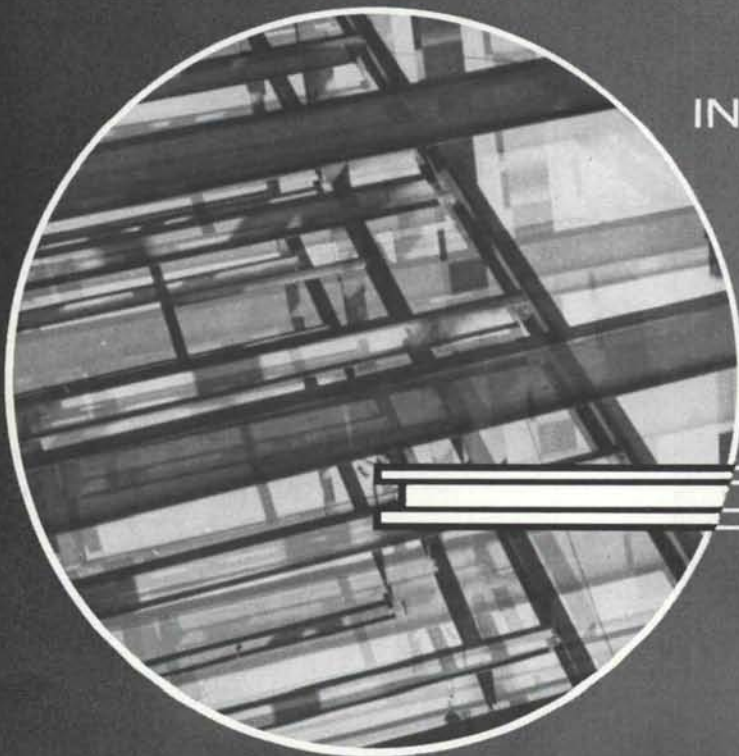
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co, he can easily develop a permanently hostile impression of New Mexico. It is this type of impression which is being reinforced by the companies that hold the concessions for the New Mexico exhibit at the New York Fair.

The buildings themselves, in the best 'highway' tradition, are innocuous and uninspired. A routine use of vigas and exterior paint which simulates the pink-tan of clay, is vaguely reminiscent of the best that adobe has to offer, but none of the best is there. The drab interiors give no hint of white-washed walls, beehive fireplaces, aged vigas, blooded or tiled floors and deep sills. The round, kiva-inspired concrete platform around which the buildings cluster, offers a note of hope, for it is obviously meant for ceremonial dances. But it remains nothing but a useless eyesore, because the dances are held inside the restaurant where 25c can be collected from each viewer. Those outside must content themselves with the life-size plastic Indian, mare and foal which adorn the front of the trading post.

The landscaping around the building includes yucca plants in a pebble terrain and a spanking new split-rail fence in the true 'Western' tradition. Hanging from the exterior protrusions of the vigas are some strings of dried chile, which are as always nice to look at. However, they have been skimpily used — as much else in the exhibit — too few and too late.

While the exterior of the exhibit is drab and commercial, the displays inside, with few exceptions, are cheap and downright offensive. The life, the crafts and traditions of the pueblos are not represented. The Spanish heritage, as in Christos and mission-church altars, is not in evidence anywhere. The State Museum, which has been allotted a small amount of space in one of the buildings, does show a large photograph of the portal of the Governor's Palace, but not much else. Given the space and the proper setting, the State Museum's rich collections could have provided an impressive exhibit.

There are three small exhibit buildings, one of which does include good installations by the White Sands Missile Range and the New Mexico Craftsmen. However, these are crowded into so small a space that it is difficult for interested viewers to circulate. In the other two buildings the outstanding features are a low caliber display by the Chamber of Commerce of Tucumcari (the only city represented) and a series of unbelievably gross murals which are supposed to show the grandeur of New Mexico's resources and industries. With the total of these attractions, as might be expected, the buildings are often empty.

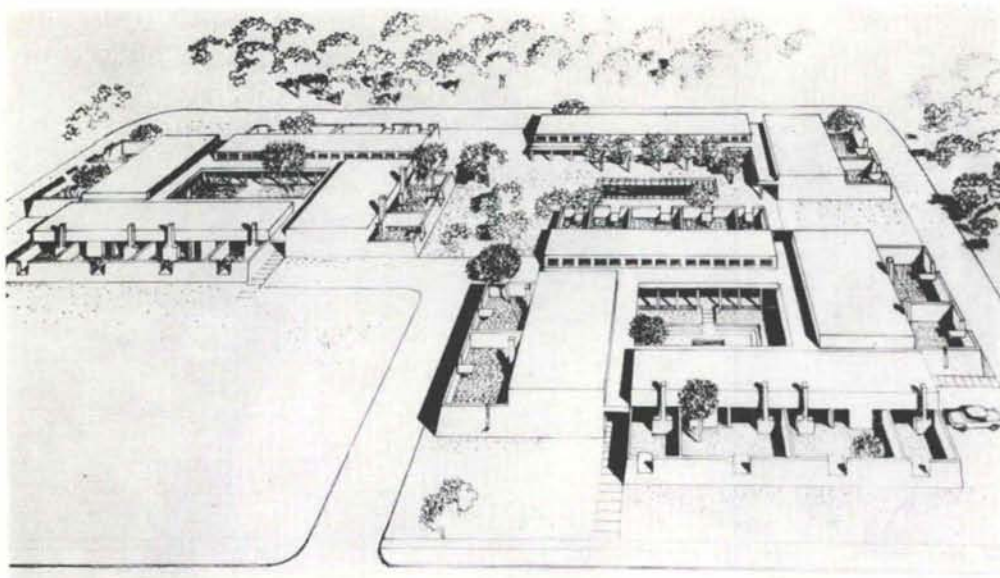
The remaining edifices in the complex are occupied by the Longbranch Saloon and Hitching Post Restaurant, and the Running Indian Trading Post. The restaurant can be characterized by its littered floors and unwiped tables. Its barn-like



expanse is graced by a wall-hanging which is a huge and unlikely woven blanket whose tag testifies to a prize won at some Gallup Ceremonial. An award for sheer size, no doubt. Although one is far from New Mexico and yearning for good tacos and enchiladas, the smells and sights of that cafeteria did not tempt him to satisfy a chili hunger.

The trading post is equally untempting. It is well stocked with glaringly painted Tesuque ware and factory-made jewelry. There are some fine San Ildefonso and Santa Clara pots, as well as good silver work and Navajo blankets, but these items are highly overpriced and hard to see. The manufactured knick-knacks are everywhere, and in blaring quantities. The Indian crafts are piled in corners or behind other things and out of reach. When a salesman was questioned about this display arrangement, he replied that he had at first tried to feature the better work but that people seemed to prefer the cheap, flashy items. This situation is not suprising, considering the type of customer undoubtedly attracted by the tone and appearance of the rest of the exhibit. Certainly, many of the international pavilions, designed by their respective countries' finest architects, have shops where only tasteful examples of native handcrafts are sold, and often even at high prices. Many of these shops are having trouble getting stock through customs fast enough to fill demands. The Running Indian Trading Post does not have such customers or such problems.

Vivian Milford



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Architecture and the Great Society

President Lyndon Johnson's dream of achieving "The Great Society" forms the basis for the forthcoming Western Mountain Region, A.I.A. Conference, which will convene in Phoenix this fall. Clare Booth Luce, an outspoken critic of President Johnson and ardent supporter of Arizona's own Barry Goldwater, is to be a principal speaker, George F. Kassabaum, ALA of St. Louis, Mo., and Charles A. Blessing, FAIA, of Detroit, Mich., will also participate in the discussions. Perhaps some interesting and divergent view of how to achieve "The Great Society" will be expressed.



A subject of considerable regional significance will undoubtedly be discussed during the business sessions at the Phoenix Conference. Should the Western Mountain Region AIA undertake the publication of a regional magazine? The directors of the region have authorized the publication of a "prototype" issue of *Mountain States Architecture* under the editorship of Phil Stitt. This "prototype" issue has been authorized to announce and to publicize this Fourteenth Annual Regional Conference. We understand that a post-conference summary issue of *Mountain States Architecture* will also be published under the sponsorship of the region.

Mr. Stitt is the editor of the *Arizona Architect* which has been recognized as one of the outstanding publications of its kind. With this past experience, we can expect that the two forthcoming trial issues of *Mountain States Architecture* will be of editorial and graphic excellence. Certainly the region, which, we understand, has also authorized a financial subsidy to aid in the production of these two issues, can expect nothing less from Mr. Stitt.

The future life of the *Mountain States Architecture* will be discussed at the Phoenix Conference. The future life of the three existing publications, *Arizona Architect*, *New Mexico Architecture*, and *Utah Architect* will be materially affected by the decisions made by the members present at the conference.

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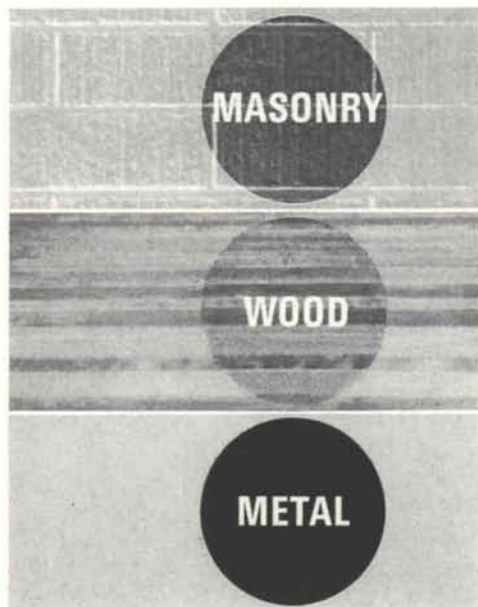
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INDEX TO FIRMS

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Albuquerque Blueprint Company	32
Albuquerque Gravel Products Company	24
Albuquerque Lumber Co.	34
Albuquerque Testing Laboratory	33
Atlas Building Products Co.	2
Broadway Lumber Co.	32
Builder's Block & Stone Co., Inc.	10
Builders Specialty Service	5 - 8
Crego Block Co., Inc.	28
Culligan Water Conditioning, Inc.	32
Cummings Co., Inc., Don J.	32
Customcraft Fixtures, Inc.	33
Executone of New Mexico	33
Gibson Lumber Company	4
Hanley Paint Mfg. Co., Inc.	24
Hunter-Hayes Elevator Co.	11
Hydro Conduit Corporation	26
Idealite Company	12
Kinney Brick Company, Inc.	33
Lydick Roofing Co.	32
Miller Metal Co.	24
Miller & Smith Mfg. Co., Inc.	28
Mountain States Telephone	26
New Mexico Marble & Tile Co.	25
New Mexico Pipe Trades Industry Program	11
Office Interiors	10
Otto, Edgar & Sons, Inc.	36
Paso-Vue Window Co.	25
Portland Cement Association	35
Prestressed Concrete Products, Inc.	33
Southwest Vermiculite Co.	24
Southern Union Gas Co.	9
Stryco Sales, Inc.	34
Wellborn Paint Mfg. Co.	34

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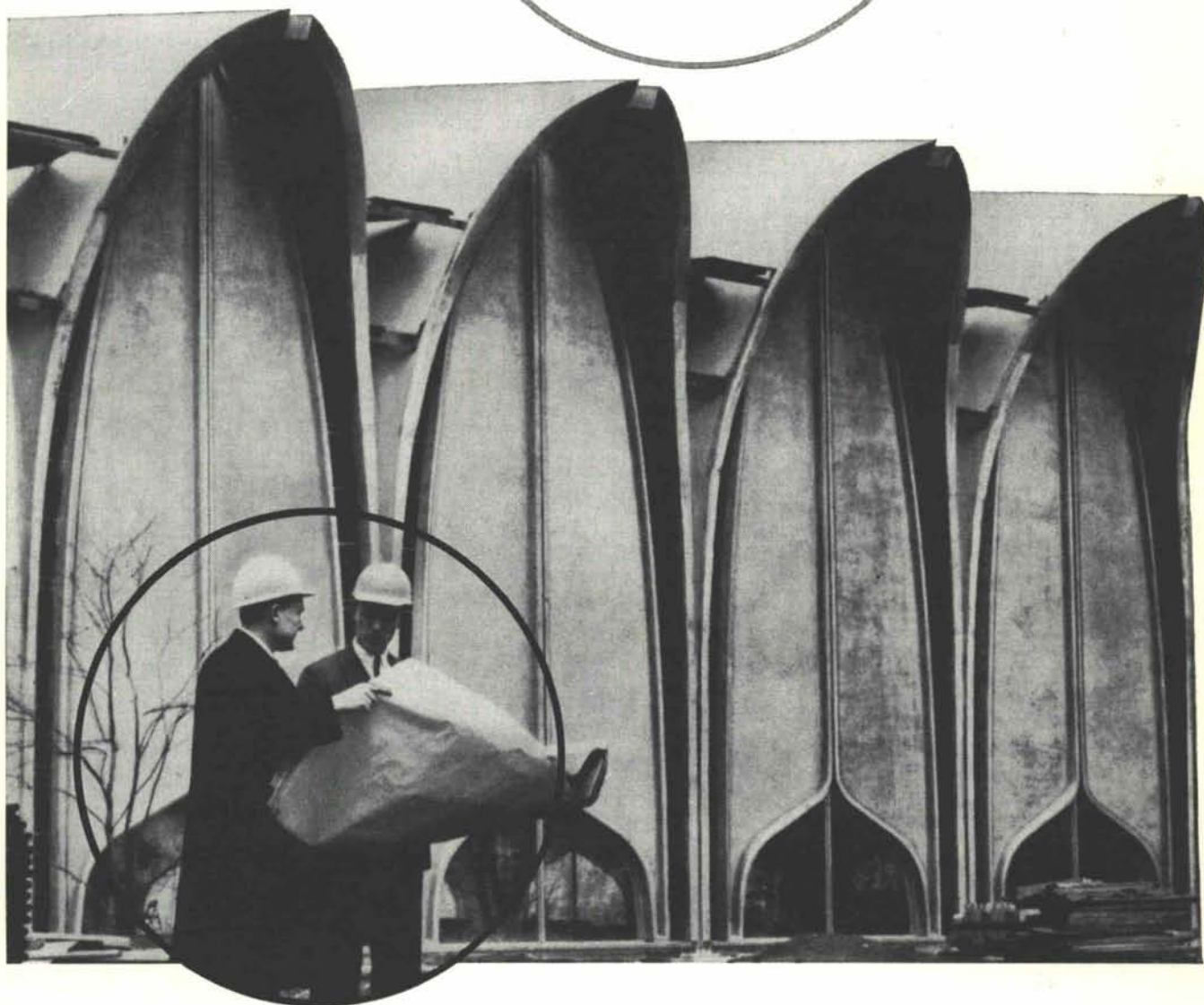
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