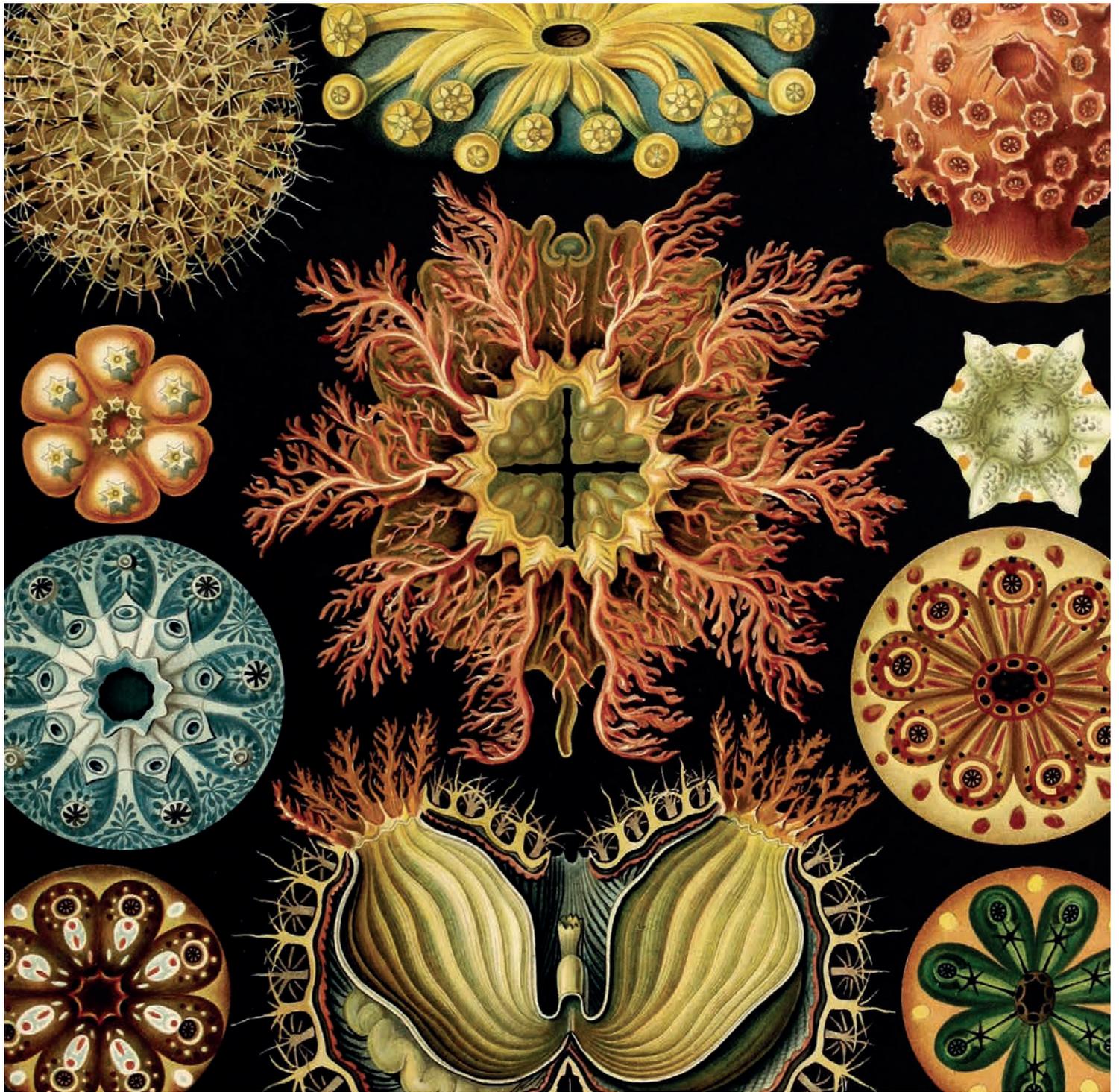




ART
MEETS
SCIENCE





ART MEETS SCIENCE

The books in this collection explore the intersection where rigorous scientific inquiry meets creative practice. Celebrating two independent yet fundamentally linked disciplines, Art Meets Science occupies a space where cornerstone discoveries inform creative outcomes in a true celebration of innovative artistry.

Working exclusively with heritage material, each title is carefully selected and curated, sourcing inspiration from notable texts on each subject. The preservation of classic works is a driving force behind the Art Meets Science imprint, with each volume carefully restored, taking care to conserve the colours, shapes, and text as they were printed on the original publication.

From the reverent *Art Forms in Nature*—a beautiful, groundbreaking study of microorganisms, to a collection of delicate cyanotype impressions from the first female photographer, Anna Atkins, these books showcase some of the pivotal works of visual culture that underpin our collective knowledge. Through the revival of forgotten material and seminal texts of the past, we aim to preserve and safeguard these key publications for future generations.

By creating remarkable books that showcase the boundless wonders of human intellect and artistic expression, we hope to build a collection that stands as an enduring testament to the arts and sciences.

**ART
MEETS
SCIENCE**

DISTRIBUTION & CONTACT

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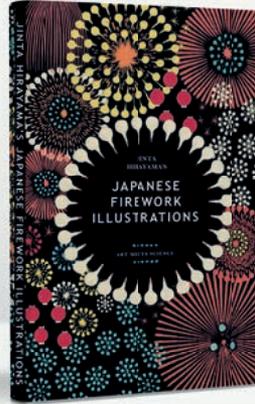
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**ART
MEETS
SCIENCE**



Discover the dazzling art and science of hanabi—Japanese “Fire Flowers”.

JINTA HIRAYAMA'S
**JAPANESE FIREWORK
ILLUSTRATIONS**

HARDBACK
9781528774956
112 pages
5 x 8 in
Oct 2025
RRP: GBP £24.99 | USD \$32.99

PAPERBACK
9781528724234
112 pages
5 x 8 in
Oct 2025
RRP: GBP £17.99 | USD \$22.99

In a unique fusion of art and pyrotechnic innovation, discover the history of Japanese fireworks in this collection of woodblock illustrations by Jinta Hirayama.

Originally published as a catalogue in the late-nineteenth century, this edition celebrates the craftsmanship, precision, and visual splendour of the Hirayama Fireworks Company's early print designs. Celebrating the cultural and scientific significance of traditional Japanese fireworks, known as Hanabi; or Fire Flowers, these extraordinary designs showcase the beauty of early Japanese pyrotechnics.

Known for creating the patent for the modern firework, Hirayama's captivating prints display the craftsmanship and visual spectacle of the first modern fireworks. From delicate sparklers to grand aerial spectacles, discover the elegance of nineteenth-century firework design in this new collection perfect for those interested in the artistry and history of fireworks.

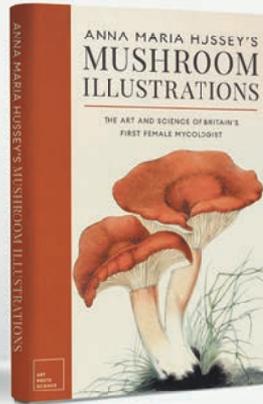
SUBJECT

Fireworks | Japanese Design |
Gift Books

JINTA HIRAYAMA'S JAPANESE FIREWORK ILLUSTRATIONS



ART
MEETS
SCIENCE



*“Mycology has great charms.
If any doubt, let them study
Mrs. Hussey’s book.”*

—The Morning Post, 1851

**ANNA MARIA HUSSEY’S
MUSHROOM ILLUSTRATIONS:**

THE ART AND SCIENCE OF BRITAIN’S
FIRST FEMALE MYCOLOGIST

HARDBACK

9781528774291

170 Pages

7 x 10 in

02 Sept 2025

RRP: GBP £29.99 | USD \$41.99

PAPERBACK

9781528724647

170 Pages

7 x 10 in

02 Jan 2025

RRP: GBP £22.99 | USD \$32.99

An extraordinary record of British fungi and female scientific achievement, this volume showcases the pioneering work of Anna Maria Hussey and her visionary approach to art and mycology.

First published in the mid-nineteenth century, Hussey’s seminal work, *Illustrations of British Mycology* (1847–55), is celebrated for its exquisitely detailed study of mushrooms native to Britain. Co-illustrated by her sister, Frances Reed, this edition brings together stunning facsimile plates from the original publication, accompanied by a collection of period writings that frame the work in the context of nineteenth-century mycology.

Showcasing the groundbreaking nature of early mycology and the pioneering women who helped define it, this edition from Art Meets Science celebrates the intersection of creative expression and scientific discovery. Explore Anna Maria Hussey’s legacy as Britain’s first female mycologist in this brilliant volume for fungi enthusiasts, art lovers, and all who find wonder in the natural world.

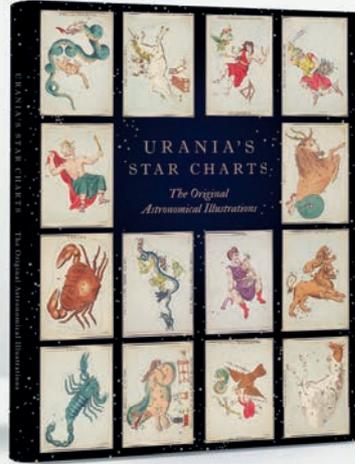
SUBJECT

Mycology | Fungi | Botanical Art |
Women In Science | Gift Books

ANNA MARIA HUSSEY'S MUSHROOM ILLUSTRATIONS



ART
MEETS
SCIENCE



“The plan upon which instruction
in that most sublime of all sciences,
astronomy... is not merely original,
but is entitled to the highest praise
for its elegance and ingenuity.”

—British Press, 1825

URANIA'S STAR CHARTS
**THE ORIGINAL ASTRONOMICAL
ILLUSTRATIONS**

By Jehoshaphat Aspin

HARDBACK

9781528774215

100 Pages

8.5 x 11 in

07 Jan 2025

RRP: GBP £29.99 | USD \$39.99

PAPERBACK

9781528724142

100 Pages

8.5 x 11 in

07 Jan 2025

RRP: GBP £24.99 | USD \$34.99

**Discover the wonders of the heavens in this beautifully illustrated
star atlas featuring over 70 astrological constellations.**

Urania's Star Charts is a brilliant testament to centuries of celestial observation. First published in 1825, its 32 illustrated cards present heavenly figures sprawled across the stars in stunning detail. Showcasing key constellations like Ursa Major and the twelve zodiacs, it encapsulates stories of the heavens in brilliantly coloured luminary forms, transforming the night sky into a canvas of legend and lore.

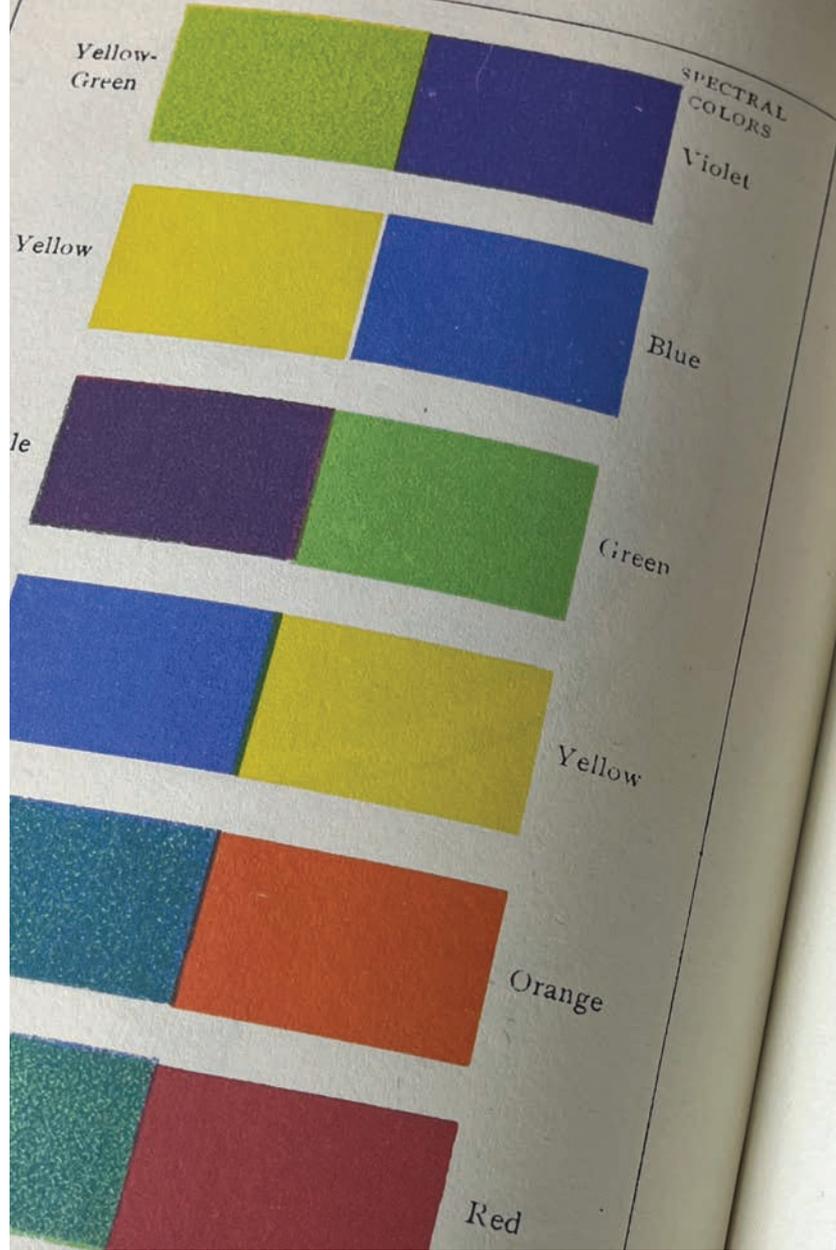
Republished here with additional writings on astronomy, plus comprehensive astronomical descriptions and the ancient fables of each constellation, *Urania's Star Charts: The Original Astronomical Illustrations* is an artefact of celestial cartography unlike any other. It represents a unique period of star atlas production, where age-old knowledge, folkloric narratives, and groundbreaking research meet. A truly stunning example of where the arts and sciences collide, it's perfect for those interested in the history of astronomy and the study of the heavens.

SUBJECT

Science | Astronomy | Astrology
Graphic Arts | Design |
Illustration | Gift Books

PLATE XXVIII

COMPLEMENTS



SPECTRAL
COLORS

Violet

Blue

Green

Yellow

Orange

Red

PLATE

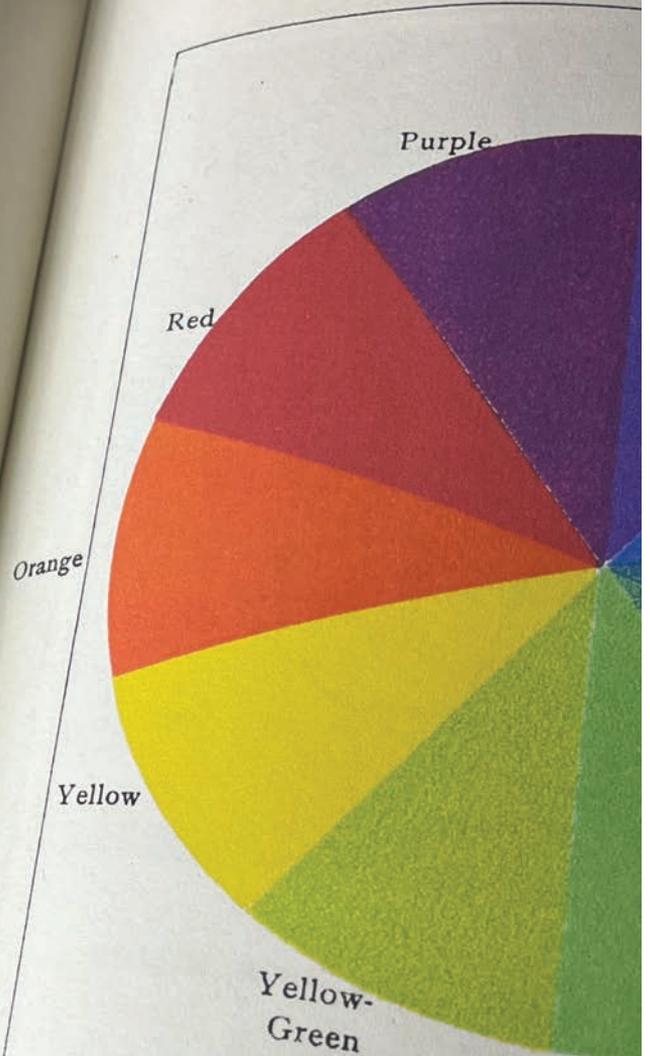
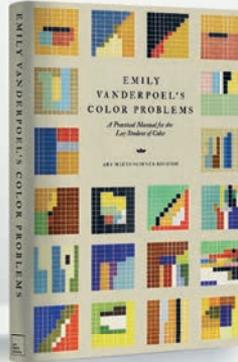


TABLE OF COMPLEMENTS

ART
MEETS
SCIENCE



“[Vanderpoel] has aimed to combine
the essential results of the scientific
and artistic study of colour in
concise, practical form.”

—Brush and Pencil, 1902-8

EMILY VANDERPOEL'S
COLOR PROBLEMS

HARDBACK

9781528773492
290 Pages
6 x 9 in
20 Aug 2024
RRP: GBP £34.99 | USD \$44.99

PAPERBACK

9781528724012
290 Pages
6 x 9 in
20 Aug 2024
RRP: GBP £27.99 | USD \$34.99

SUBJECT

Women Artists | Color Theory
Decorative Arts | Design |
Illustration | Gift Books

A key publication on colour theory from a pioneering female scientist, this unique work explores the world of colour, reimagining foundational theories for practical use in the fields of art, science, and design.

First published in 1902, *Color Problems* is a seminal work of the artist, scientist, and scholar, Emily Noyes Vanderpoel. Developing the colour theories established by Newton, Goethe, and their later compeers, Chevrue and Rood, this unique guide to colour presents accessible colour science to appeal across the disciplines, breaking down key ideas in a series of experimental and visually stunning illustrations.

While underappreciated in its time, Vanderpoel's expressions of colour not only changed the face of colour science but also anticipated major developments in modern art by nearly half a century, becoming influential for abstract artists like Josef Albers and the Bauhaus School of Art.

A proud addition to the Art Meets Science collection, *Color Problems* is a key text for those studying colour theory or interested in colour application and its history. This facsimile edition features Vanderpoel's original text and illustrations in a testament to her emotionally evocative work in the fields of both art and science.

MUNSELL COLOR SYSTEM

ATLAS

—OF—
COLOR CHARTS.

COPYRIGHT BY A. H. MUNSELL, 1907-1915.
PATENTED JUNE 26, 1906.

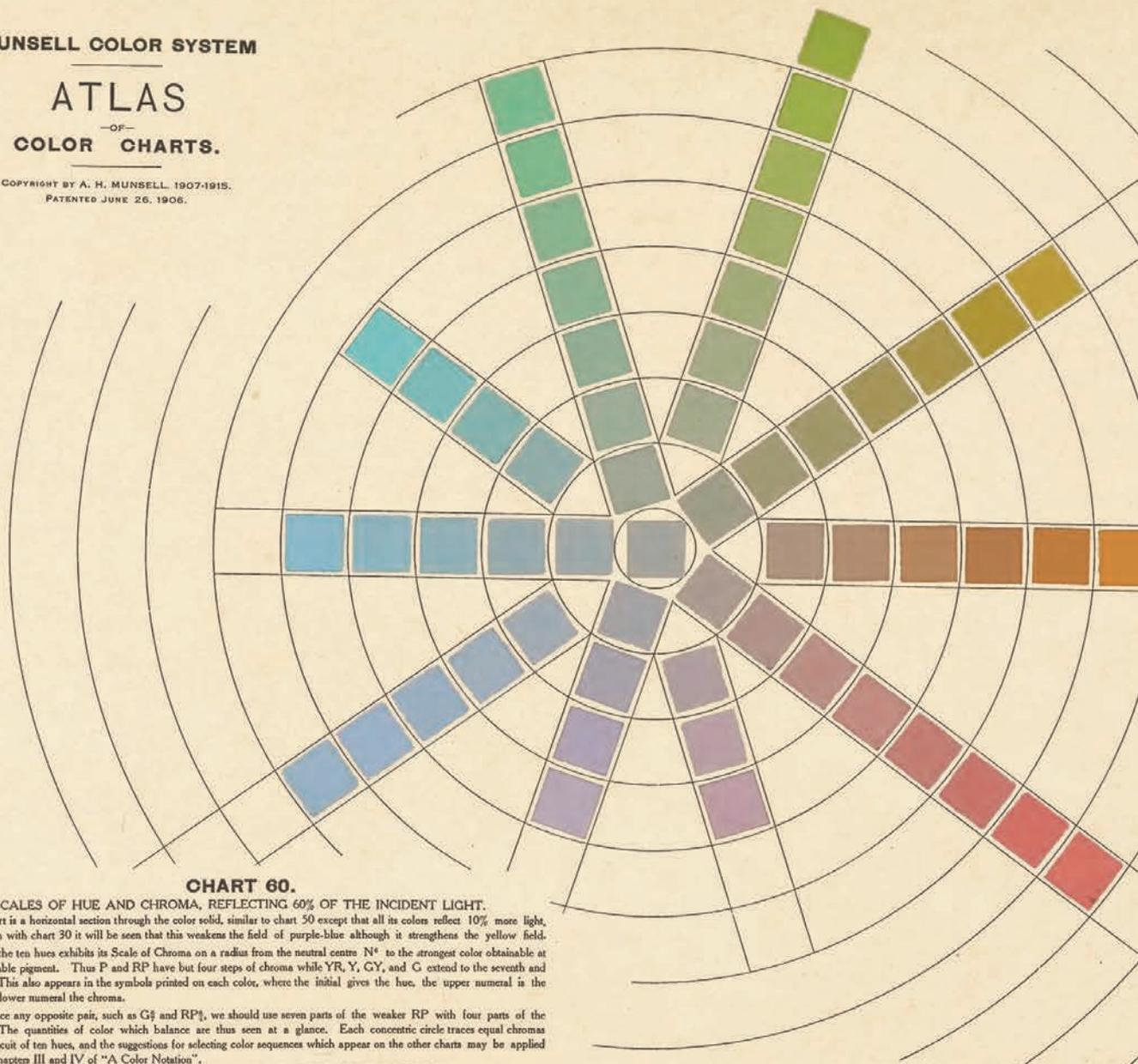


CHART 60.

SCALES OF HUE AND CHROMA, REFLECTING 60% OF THE INCIDENT LIGHT.

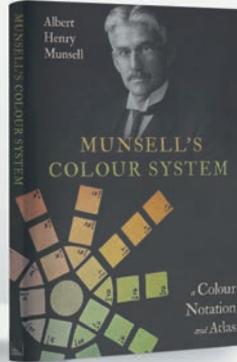
This chart is a horizontal section through the color solid, similar to chart 50 except that all its colors reflect 10% more light. By comparison with chart 30 it will be seen that this weakens the field of purple-blue although it strengthens the yellow field.

Each of the ten hues exhibits its Scale of Chroma on a radius from the neutral centre N^6 to the strongest color obtainable at this level in stable pigment. Thus P and RP have but four steps of chroma while YR, Y, GY, and G extend to the seventh and eighth step. This also appears in the symbols printed on each color, where the initial gives the hue, the upper numeral is the value and the lower numeral the chroma.

To balance any opposite pair, such as G_5^6 and RP_1^1 , we should use seven parts of the weaker RP with four parts of the stronger G. The quantities of color which balance are thus seen at a glance. Each concentric circle traces equal chromas through the circuit of ten hues, and the suggestions for selecting color sequences which appear on the other charts may be applied here. See Chapters III and IV of "A Color Notation".

AVOID DUST, HANDLING AND LONG EXPOSURE TO LIGHT

ART
MEETS
SCIENCE



“The only way to obtain an accurate knowledge of colour harmony.”

—The Catholic School Journal, 1914

MUNSELL'S COLOUR SYSTEM
A COLOUR NOTATION AND ATLAS

HARDBACK

9781528773539
142 Pages
6.14 x 9.21 in
4th September 2024
RRP: GBP £25.99 | USD \$39.99

PAPERBACK

9781528724050
142 Pages
6.14 x 9.21 in
4th September 2024
RRP: GBP £18.99 | USD \$24.99

SUBJECT

Colour Theory | Decorative Arts
Physics | Optics and Light
Art Theory | Design

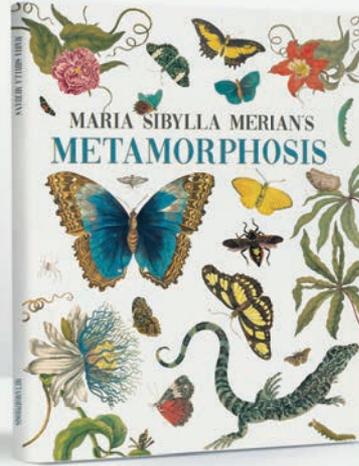
This comprehensive guide to colour science presents A. H. Munsell's foundational texts on colour theory and practice in a true celebration of both art and science.

Albert Henry Munsell was a pioneer of colour theory. His *Colour Notation* established theories for categorising colour around three dimensions: hue, value (lightness), and chroma (purity). These elements were proposed to produce any particular colour or differentiate between those of the same character. First published in 1905, Munsell's innovative theory offered insights into colour harmony, relationships, and the psychological impact of colours. It spurred significant advancements in colour science, art, and design, standing as a cornerstone text alongside those published by Michel Chevreul and Ogden Rood.

This edition from Art Meets Science combines Munsell's seminal *A Colour Notation* with all fifteen full-colour plates from *Atlas of the Munsell Color System*, an introduction by Munsell, and an essay on colour by Bonnie E. Snow. An essential colour manual for those studying colour theory or with an interest in colour application, colour behaviours, and the history of colour theory.



ART
MEETS
SCIENCE



'So fond was she of flowers and
insects that it is said they told
her all their secrets.'

—H. J. Mozans, 1913

MARIA SIBYLLA MERIAN'S
METAMORPHOSIS

HARDBACK

9781528773423
112 Pages
8.5 x 11 in
14 May 2024
RRP: GBP £34.99 | USD \$44.99

PAPERBACK

9781528723916
112 Pages
8.5 x 11 in
14 May 2024
RRP: GBP £28.99 | USD \$36.99

Discover the trailblazing work of artist naturalist Maria Sibylla Merian in this beautifully illustrated volume on the life cycle of butterflies and moths.

Maria Sibylla Merian is one of the greatest entomologists of the seventeenth century. Her work documenting the life cycle and transformation of insects yielded a wealth of groundbreaking discoveries, captured vividly in beautiful illustrations.

Originally published in 1705, *Metamorphosis Insectorum Surinamensis* documents Merian's research expedition to Suriname in 1699. Over the period of two years, the German naturalist observed many South American butterflies and moths, meticulously recording her findings in a series of 60 stunning full-plate illustrations. Her groundbreaking entomological observations, coupled with her unique artworks, emphasise her invaluable role as a pioneering woman in science.

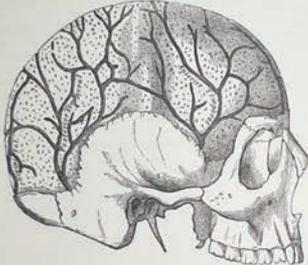
Merian's work transcends the boundaries between art and science, embodying the brilliant intersection where the two disciplines collide. This facsimile edition from Art Meets Science is a testament to her enduring legacy, showcasing the brilliant outcome of her discoveries whilst celebrating her work as a mainstay of the arts and sciences.

SUBJECT

Women Artists | Butterflies
& Moths | Entomology |
Illustration | Gift Books

MARIA SIBYLLA MERIAN'S METAMORPHOSIS

into the supra-orbital vein, by an aperture at the supra-orbital notch, the *anterior temporal*, which is confined chiefly to the frontal bone, and opens into one of the deep temporal veins, after escaping by an aperture in the great wing of the sphenoid, the *posterior temporal*, which is confined to the parietal bone, and terminates in the lateral sinus, by an aperture at the posterior inferior angle of the parietal bone, and the *occipital* which is confined to the occipital bone, and opens either into the occipital vein, or the occipital sinus.



The *Cerebral Veins* are remarkable for the extreme thickness of their coats, from the muscular tissue in them being wanting, and for the absence of valves. They may be divided into two sets, the superficial, which are placed on its surface, and the deep veins, which occupy the interior of the organ.

CEREBRAL VEINS.

The *Superficial Cerebral Veins* ramify upon the surface of the brain, being lodged in the sulci, between the convolutions, a few running across the convolutions. They receive branches from the substance of the brain, and terminate in the sinuses. They are named from the position they occupy, superior, inferior, internal, or external.

The *Superior Cerebral Veins*, seven or eight in number on each side, pass forwards and inwards towards the great longitudinal fissure, where they receive the *internal cerebral veins*, which return the blood from the convolutions of the flat surface of the corresponding hemisphere; passing obliquely forwards, they become invested with a tubular sheath of the arachnoid membrane, and open into the superior longitudinal sinus, in the opposite direction to the source of the blood.

The *Inferior Anterior Cerebral Veins* commence on the under surface of the anterior lobes of the brain, and terminate in the cavernous sinuses.

The *Inferior Lateral Cerebral Veins* commence on the lateral parts of the hemispheres and at the base of the brain; they unite to form three or four veins, which open into the lateral sinus from before backwards.

The *Inferior Median Cerebral Veins*, which are very large, commence at the fore part of the under surface of the cerebrum, and from the convolutions of the posterior lobe, and terminate in the straight sinus behind the vena Galeni.

The *Deep Cerebral, or Ventricular Veins* (vena Galeni), are two in number, one from the right, the other from the left, ventricle. They are each formed by two veins, the vena corporis striati, and the choroid vein. They pass backwards, parallel with one another, enclosed within the velum interpositum, and pass out of the brain at the great transverse fissure, between the under surface of the corpus callosum and the tubercula quadrigemina, and enter the straight sinus.

The *Vena Corporis Striati* commences in the groove between the corpus striatum and thalamus opticus, receives numerous veins from both of these parts, and unites behind the anterior pillar of the fornix with the choroid vein, to form one of the vena Galeni.

The *Choroid Vein* runs along the whole length of the outer border of the choroid plexus, receiving veins from the hippocampus major, the fornix and corpus callosum, and unites, at the anterior extremity of the choroid plexus, with the vein of the corpus striatum.

The *Cerebellar Veins* occupy the surface of the cerebellum, and are disposed in three sets, superior, inferior, and lateral. The superior pass forwards and inwards, across the superior vermiciform process, and terminate in the straight sinus; some open into the vena Galeni. The inferior cerebellar veins, of large size, run transversely outwards, and terminate by two or three trunks in the lateral sinuses. The lateral anterior cerebellar veins, terminate in the superior petrous sinuses.

SINUSES OF THE DURA MATER.

The sinuses of the dura mater are venous channels, analogous to the veins, their outer coat being formed by the dura mater; their inner, by a continuation of the serous membrane of the veins. They are twelve in number, and are divided into two sets. 1. Those situated at the upper and back part of the skull. 2. The sinuses at the base of the skull. The former are the

Superior longitudinal.	Straight sinus.
Inferior longitudinal.	Lateral sinuses.

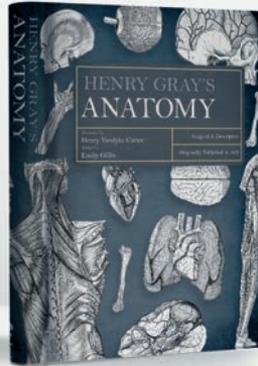
Occipital sinuses.

112.—Vertical Section of the Skull, showing the Sinuses of the Dura Mater.



The *Superior Longitudinal Sinus* occupies the attached margin of the falx cerebri. Commencing at the crista Galli, it runs from before backwards, grooving the inner surface of the frontal, the adjacent margins of the two parietal,

ART
MEETS
SCIENCE



“The pinnacle of anatomical works”

—The St. Louis Clinique, 1896

HENRY GRAY'S ANATOMY

HARDBACK

9781528773416

822 pages

6 x 9 in

22 March 2024

RRP: GBP £39.99 | USD \$52.99

PAPERBACK

9781528723671

822 pages

6 x 9 in

22 March 2024

RRP: GBP £32.99 | USD \$39.99

A scientific and artistic triumph, *Gray's Anatomy* is one of the most iconic anatomical texts ever to be printed. Rediscover the original 1858 text and illustrations republished in this stunning tribute to the renowned work.

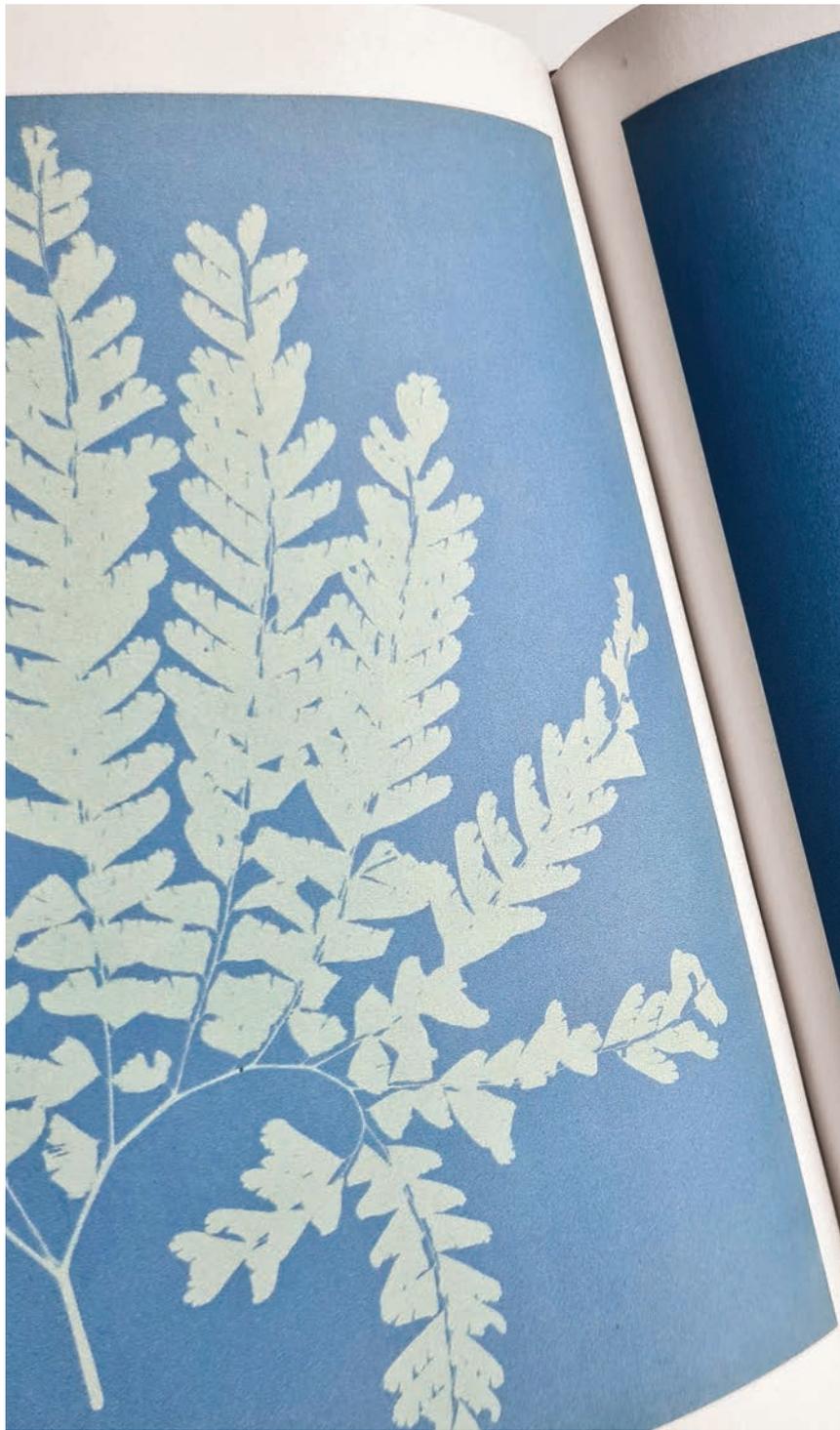
One of the most distinguished texts on medical anatomy, the thoroughly illustrated pages of *Gray's Anatomy* have provided generations of readers with an invaluable reference to the human form. The volume was originally produced in 1858 by two young medical professionals, Henry Gray and Henry Vandyke Carter, as an accessible manual for medical students. Over the past two centuries, its practical approach to the subject has proved essential in the teachings of physiology, establishing a legacy like no other.

A must-have for medical students and artists alike, this latest addition to the Art Meets Science Collection features the original text and illustrations from the first edition in 1858. This edition breathes new life into the early work while preserving the charm of this beloved classic of human anatomy.

SUBJECT

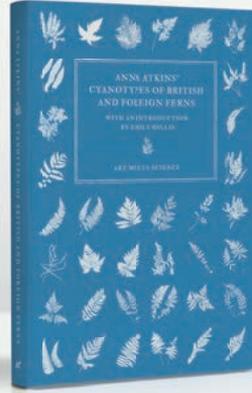
Science | Human Anatomy &
Physiology | Illustration |
Gift Books

HENRY GRAY'S ANATOMY



Adiantum tenerum
(Jamaica)

**ART
MEETS
SCIENCE**



“If the photograph in its early and imperfect scientific state was more consonant to our feelings for art, it is because... it was more true to our experience of Nature.”

—Lady Elizabeth Eastlake, 1857

ANNA ATKINS’
**CYANOTYPES OF BRITISH
AND FOREIGN FERNS**

HARDBACK

9781528773379

128 pages

6.14 x 9.21 in

25 September 2023

RRP: GBP £24.99 | USD \$34.99

PAPERBACK

9781528721646

128 pages

6.14 x 9.21 in

25 September 2023

RRP: GBP £18.99 | USD \$22.99

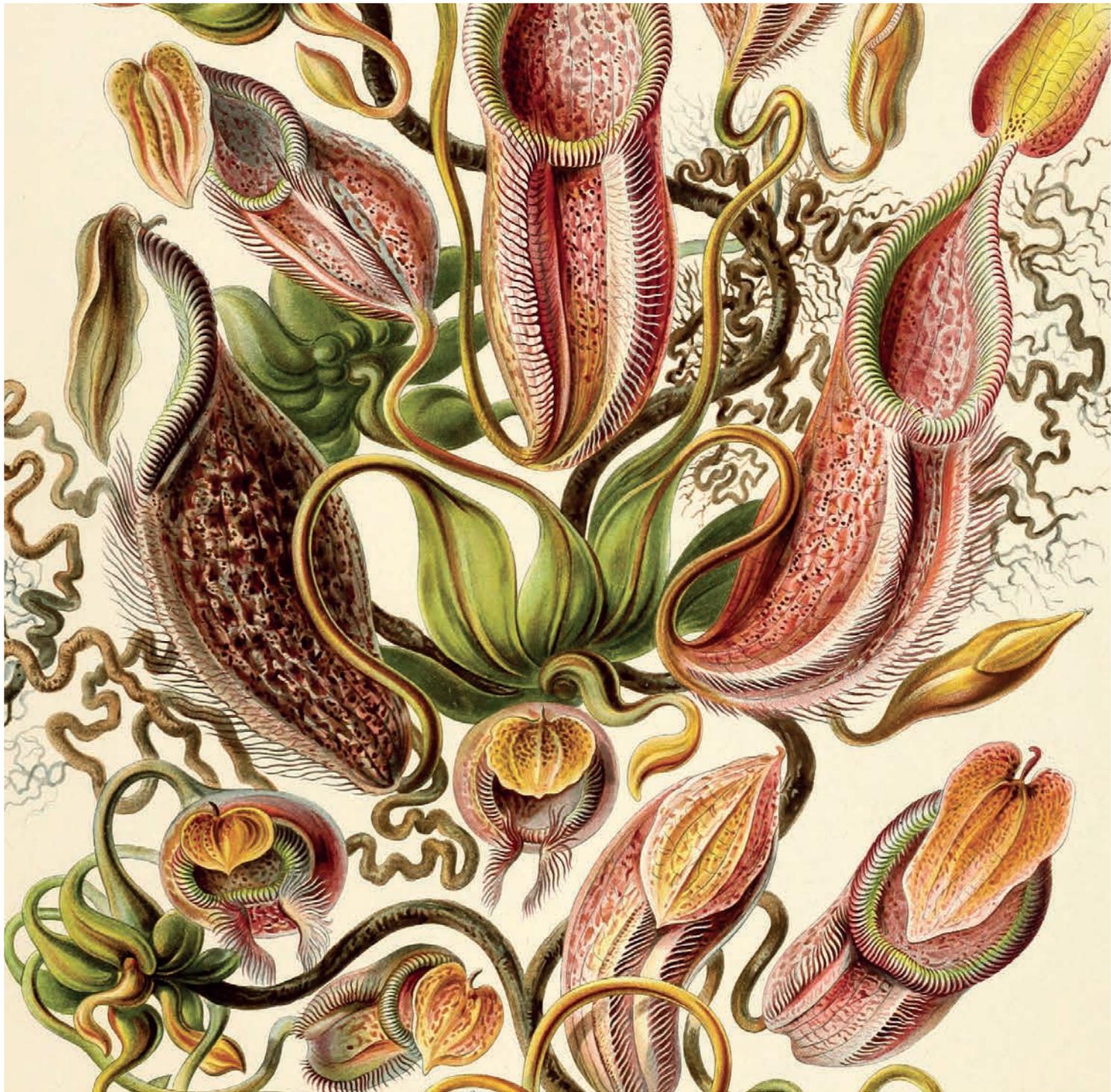
Explore this remarkable collection of botanical cyanotypes by Anna Atkins, the world’s first female photographer, in a stunning celebration of early photography and the natural world.

First published in 1853, this unique volume is an immersive showcase of Atkins’ botanical prints. The delicate cyanotypes featured in these pages are some of history’s first photographs, capturing British and foreign ferns in deep Prussian blues and vibrant whites.

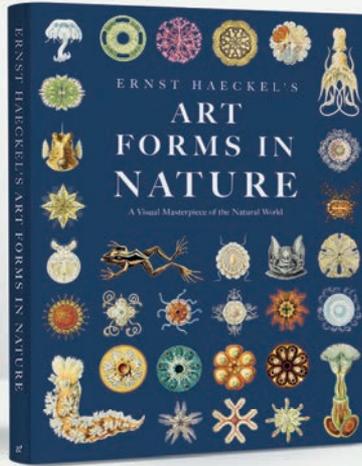
Discover exquisitely detailed blueprints of over 100 fern specimens and explore the original artwork of one of the most overlooked women in science. In this new edition of *Cyanotypes of British and Foreign Ferns*, each image has been faithfully reproduced in a dazzling tribute to the intersection where art meets science.

SUBJECT

Photography | Botanical Art |
Women Artists | Gift Books



ART
MEETS
SCIENCE



“Haeckel’s splendid monograph, the flinty shells of which are amongst the finest artistic treasures of nature.”

—Wilhelm Bölsche, 1906

ERNST HAECKEL'S
ART FORMS IN NATURE

HARDBACK

9781528773133
144 pages
8.5 x 11 in
11th April 2023
RRP: GBP £29.99 | USD \$38.99

PAPERBACK

9781528720809
144 pages
8.5 x 11 in
11th April 2023
RRP: GBP £22.99 | USD \$29.99

In a beautiful celebration of the natural world, *Ernst Haeckel's Art Forms in Nature* is a masterful union of science and art. This volume is comprised of 100 illustrated plates, featuring stunning watercolour paintings and pencil sketches.

Ernst Haeckel's Art Forms in Nature was first published in 1904, under the German title *Kunstformen der Natur*. Ernst Haeckel's detailed illustrations serve as a visual encyclopaedia for his pioneering research and anatomical discoveries, and this unique collection of plates holds a lasting influence in both the art and science worlds.

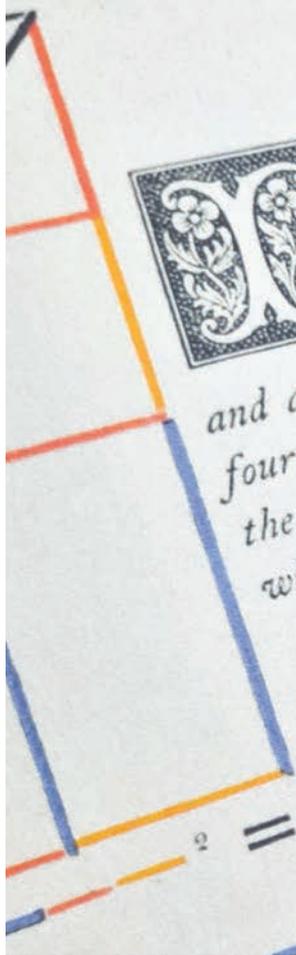
Ernst Haeckel (1834–1919) was a prolific German scientist, credited with popularising Charles Darwin's theory of evolution in Germany. He discovered and named thousands of new species in his lifetime, and coined many biological terms, such as 'ecology.'

SUBJECT

Science | Marine Biology
Animals in Art | Gift Books

PROP. VIII. THEOR.

IF a straight line be divided into any two parts, the square of the whole line and any one of its parts, is equal to four times the rectangle contained by the whole line, and that part together with the square of the other part.



$a^2 = 4 \cdot ab + b^2$
 and make $a^2 =$

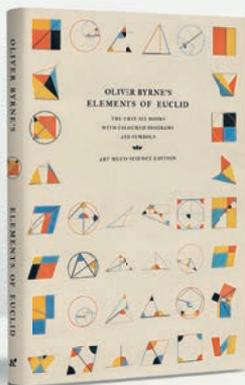
BOOK II. PROP. IX. THEOR.

IF a straight line be divided into two equal parts, and also into two unequal parts, the squares of the unequal parts are together double and of the part between the points of section.



$a^2 + b^2 = 2ab + c^2$
 Make \perp and $=$
 Draw \parallel and $=$
 $\triangle = \triangle$ (pr. 5, B.)
 $\triangle = \triangle$ (pr. 5, B.)
 $\triangle = \triangle$

ART
MEETS
SCIENCE



“This work has a greater aim than mere illustration; we do not introduce colours for the purpose of entertainment, or to amuse by certain combinations of tint and form, but to assist the mind...”

—Oliver Byrne, 1847

OLIVER BYRNE'S
ELEMENTS OF EUCLID

HARDBACK

9781528770439
308 pages
6.14 x 9.21 in
10th May 2022
RRP: GBP £34.99 | USD \$47.99

PAPERBACK

9781528720090
308 pages
6.14 x 9.21 in
10th May 2022
RRP: GBP £29.99 | USD \$37.99

In one of the most stunning expositions of mathematical publishing, Oliver Byrne combines Euclid's geometric theories with vibrant colour proofs, turning what was already a cornerstone academic text into a pedagogical work of art.

First published in 1847, *Oliver Byrne's Elements of Euclid* is an innovative educational masterpiece. Uniquely beautiful in its presentation, Byrne's edition was the first attempt to illustrate the classic books of mathematical theorems written by the ancient Greek mathematician, Euclid of Alexandria, in 300BC.

Scattered across each page in brilliant reds, blues and yellows are triangles, squares and circles combined in a myriad of combinations with intersecting lines and numbers. These intricate figures express the proofs of many of the iconic geometric equations that form the bedrock of mathematical study.

This stunning example of numerical visual study greatly influenced the history of mathematics, with Euclid's text being used in classrooms until the late nineteenth century. It has also proven to be an indispensable inspiration for following twentieth-century art movements, with avant-garde groups like De Stijl and The Bauhaus using Byrne's iconic colour, line work and form in many of their works.

SUBJECT

Mathematics | Geometry
Art & Design | Gift Books

GREENS.

No.	Names	Colours	ANIMAL	VEGETABLE	MINERAL
46	<i>Celandine Green.</i>		<i>Phalena Macaristaria.</i>	<i>Jack of Turbage Leaves.</i>	<i>Beryl.</i>
47	<i>Mountain Green.</i>		<i>Phalena Lividaria.</i>	<i>Thick-leaved Cudweed, Silver-leaved Almond.</i>	<i>Actynolite Beryl.</i>
48	<i>Leek Green.</i>			<i>Sea Kale, Leaves of Leeks in Winter.</i>	<i>Actynolite Prase.</i>
49	<i>Blackish Green.</i>		<i>Elytra of Meloe Tulaceae.</i>	<i>Dark Stripes on Leaves of Cayenne Pepper.</i>	<i>Serpentine.</i>
50	<i>Verdigris Green.</i>		<i>Tail of small Long- tailed Green Parrot.</i>		<i>Copper Green.</i>
51	<i>Bluish Green.</i>		<i>Eggs of Thrush.</i>	<i>Under Disk of Wild Rose leaves.</i>	<i>Beryl.</i>
52	<i>Apple Green.</i>			<i>Under Side of Wings of Green Brown Moth.</i>	<i>Crysopras.</i>
53	<i>Emerald Green.</i>		<i>Beauety Spot on Wing of Teal Drake.</i>		<i>Emerald.</i>

GREENS.

No. 46. Celindine Green, is composed of verdigris green and ash grey. W.

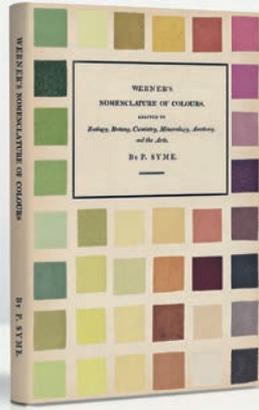
47. Mountain Green, is composed of emerald green, with much blue and a little yellowish grey. W.

48. Leek Green, is composed of emerald green, with a little brown and bluish grey. W.

49. Blackish Green, is grass green mixed with a considerable portion of black. W.

50. Verdigris Green, is composed of emerald green, much Berlin blue, and a little white. W.

ART
MEETS
SCIENCE



*'I had been struck by the beautiful
colour of the sea... according to
Werner nomenclature
'Indigo with a little Azure blue.'*

—Charles Darwin, 1832

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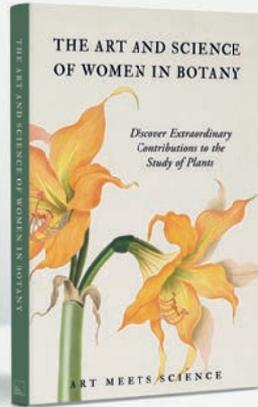
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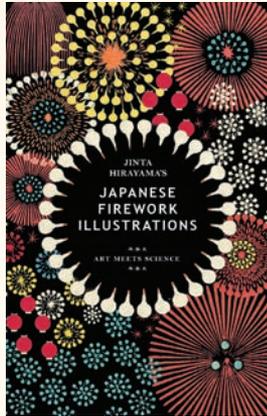
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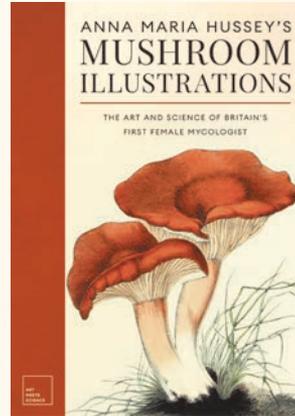
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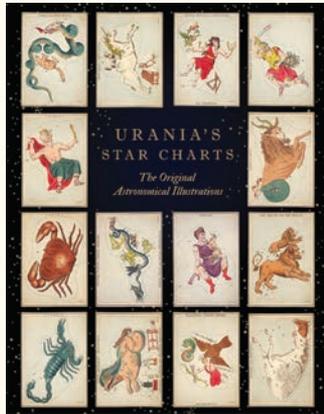
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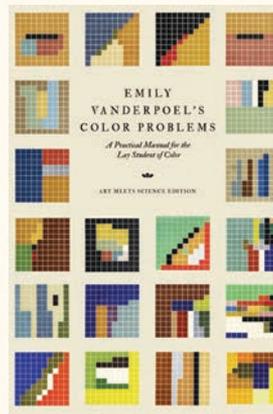


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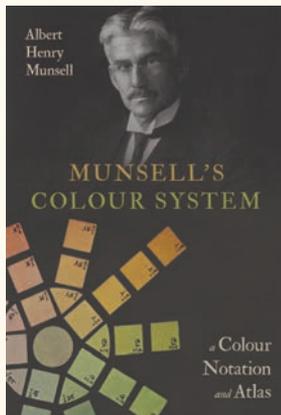
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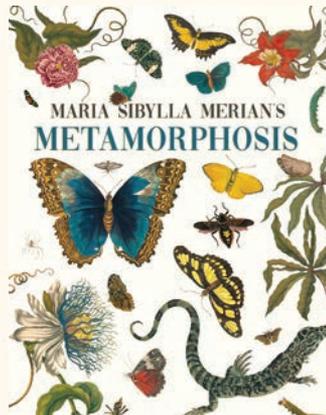
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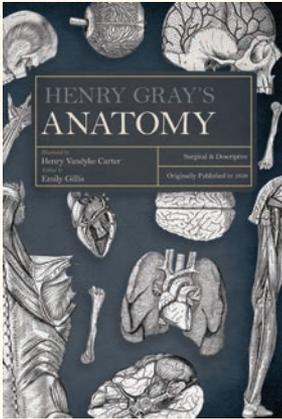
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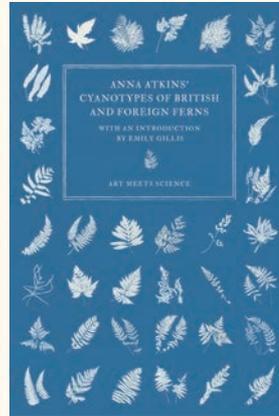
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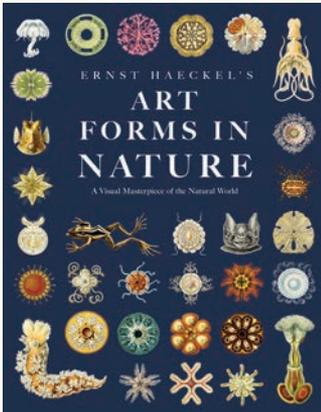
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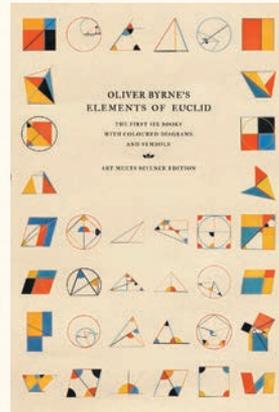
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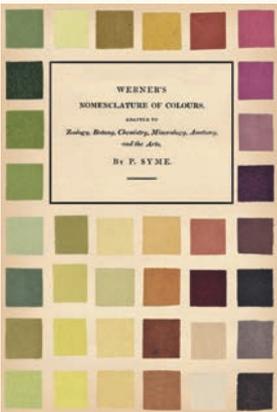
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