



STAR WARS

75159

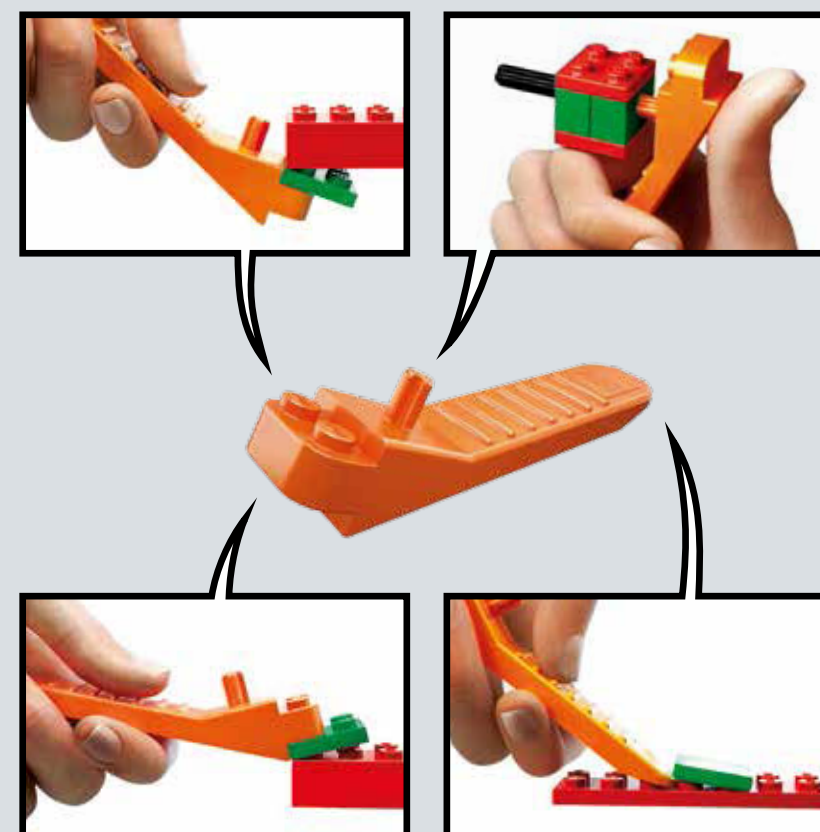
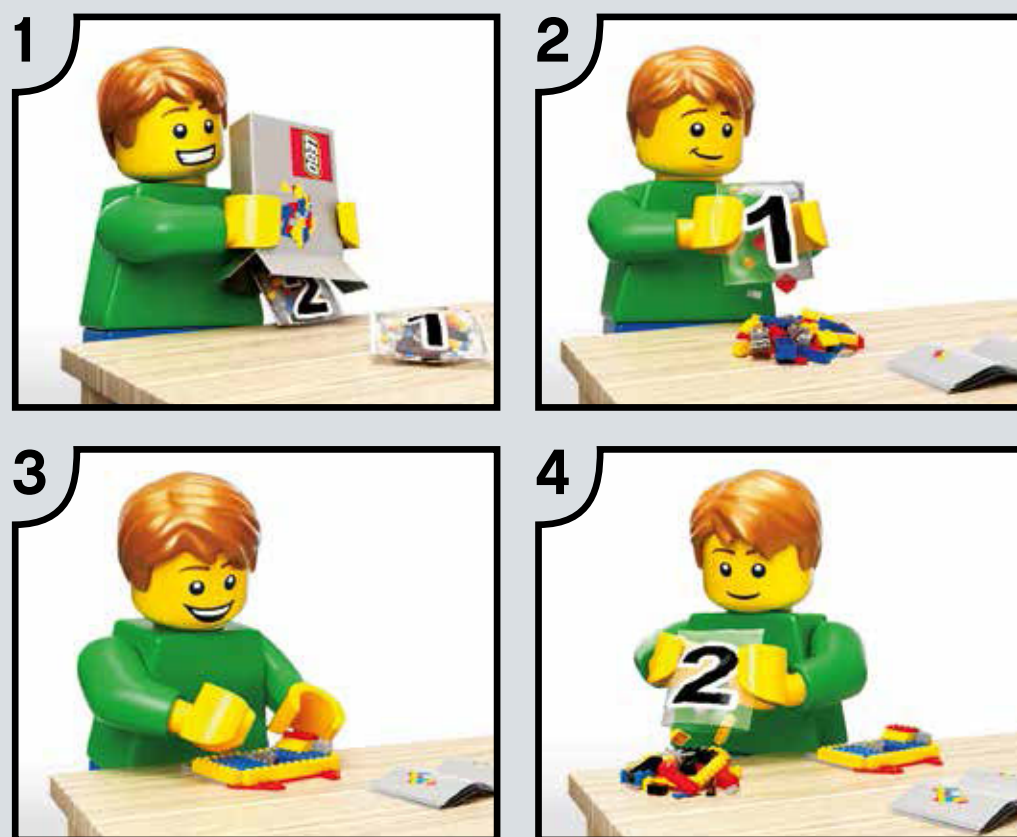


 LEGO.com

Disney

Инструкция лего 75159

IMPORTANT: Never modify the elements or use other projectiles than provided with this toy.
 IMPORTANT : Ne jamais modifier les éléments ni utiliser d'autres projectiles que ceux fournis avec ce jouet.
 IMPORTANTE: No modifique los elementos ni utilice otros proyectiles diferentes a los suministrados junto con este juguete.



[LEGO.com/brickseparator](https://www.lego.com/brickseparator)

About the LEGO® Star Wars™ Design Team

LEGO® Star Wars started in 1999 and we have been making new models for the product line every year since then. The LEGO Star Wars design team consists of eight model designers and four graphic designers. The team is a mix of brand new designers with new, fresh ideas and experienced LEGO Star Wars designers with many models under their belts.

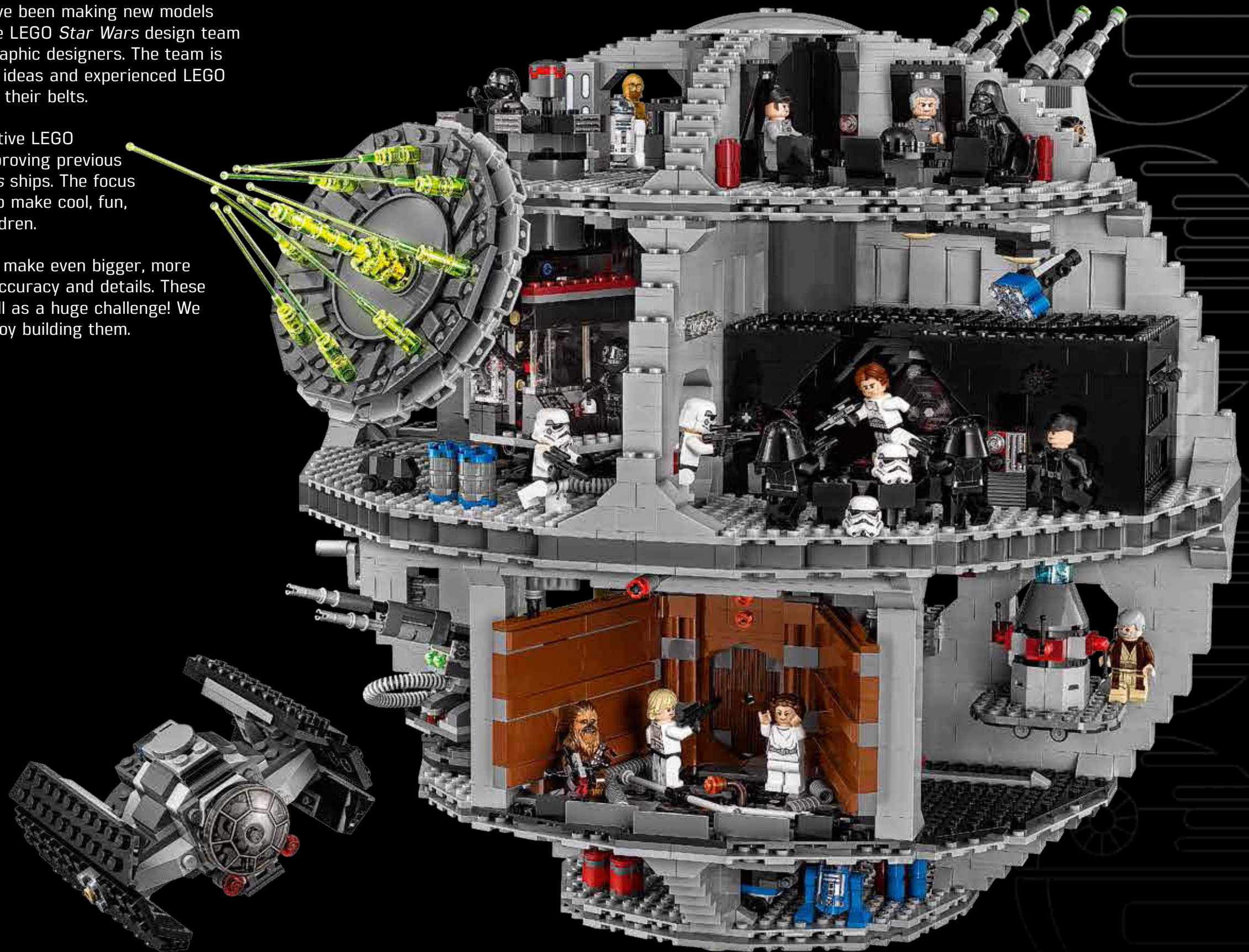
This is an ideal team for creating new, innovative LEGO Star Wars models, as well as revising and improving previous LEGO versions of classic and iconic Star Wars ships. The focus of our main LEGO Star Wars product line is to make cool, fun, and inspiring LEGO Star Wars models for children.

With LEGO Direct, we have the opportunity to make even bigger, more challenging models with special attention to accuracy and details. These models are fun and exciting to develop, as well as a huge challenge! We always do our very best, and hope you will enjoy building them.

Happy building!

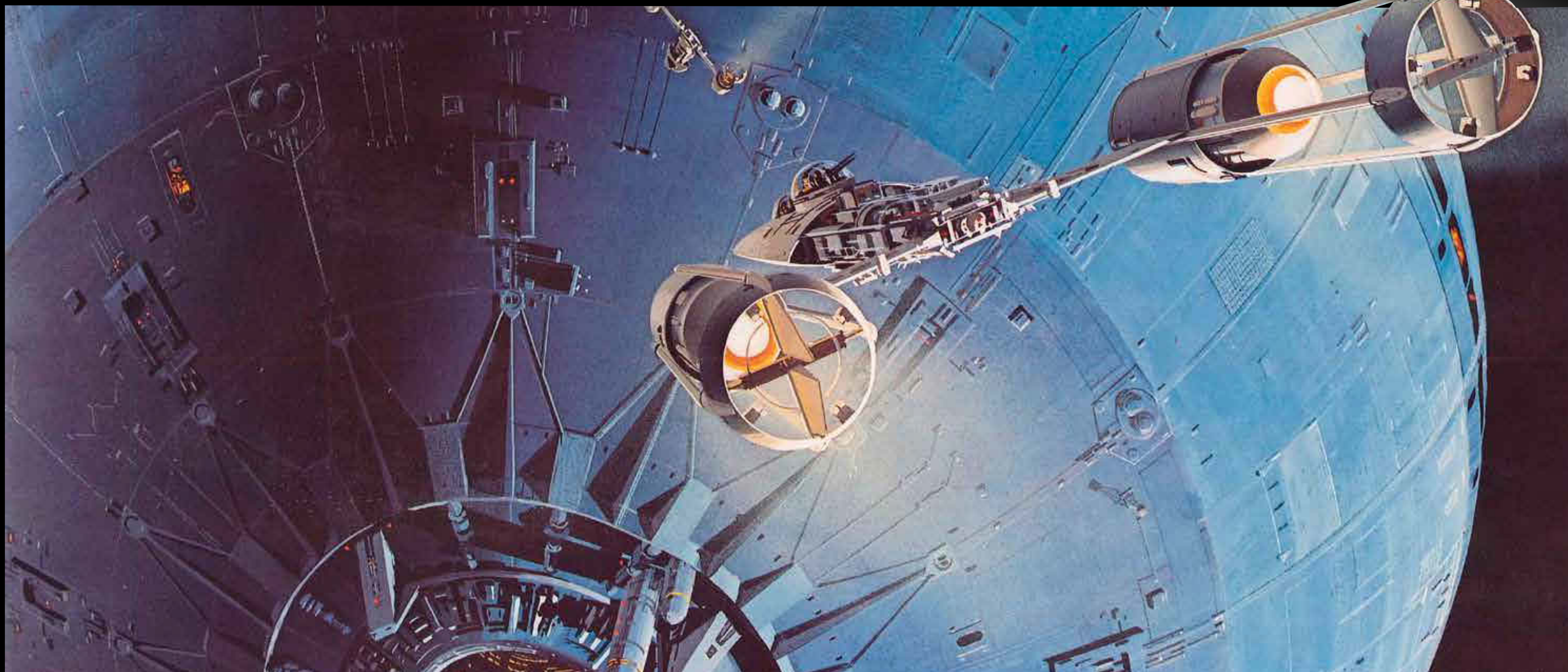


Jens Kronvold Frederiksen
Design Director, LEGO® Star Wars™





About the Death Star



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The ultimate weapon of terror, the DS-1 Orbital Battle Station colloquially known as the Death Star, became one of the most effective weapons in the arsenal of the Galactic Empire. Prior to its eventual destruction by the Rebel Alliance led by the young Jedi Luke Skywalker, the Death Star earned its infamy by crushing resistance through sheer size and might, as well as the total destruction of Leia Organa's homeworld, Alderaan.

Supreme Chancellor Palpatine, with assistance from the Geonosians, plotted to build the first dreaded Death Star – a weapon unlike anything the galaxy had ever seen. Palpatine, secretly the Sith Lord Darth Sidious, had his apprentice Darth Tyranus (also known as Count Dooku) deliver the plans from Geonosis to Coruscant at the start of the Clone Wars. The Death Star secretly took shape in space above Geonosis. Access to the former Separatist world was restricted, with very few in the Imperial hierarchy allowed to know about the battle station's construction.

The Empire appointed Wilhuff Tarkin to oversee the project. Tarkin proved a capable commander, and Palpatine rewarded him by making him a Grand Moff with greater control over the project. Tarkin would become the battle station's greatest champion, seeing it as the key to vanquishing all resistance to Palpatine's rule.

The Death Star's downfall began with Leia Organa rescuing a series of blueprint layouts and plans for the Death Star, and realizing the importance of the plans' survival, placed them inside Astromech droid R2-D2 who, along with his companion C-3PO, were purchased by Owen Lars from scavenging Jawas. Located by Luke Skywalker, and later Obi-Wan Kenobi, the plans inside R2-D2 were key in the Rebel Alliance's discovery of the Death Star's one major weakness: an exhaust shaft that led directly into the Death Star's main reactor.

This weakness was exploited by Luke Skywalker who piloted an X-wing down to the surface of the Death Star, and utilizing the Force, fired two proton torpedoes down into the exhaust shaft, destroying the Death Star entirely. This proved to be a decisive victory for the Rebel Alliance, and not long after, thousands of star systems began to align with the Alliance. Unbeknownst to the Rebels however, Emperor Palpatine had ordered the construction of a second Death Star only days prior to the first’s destruction.

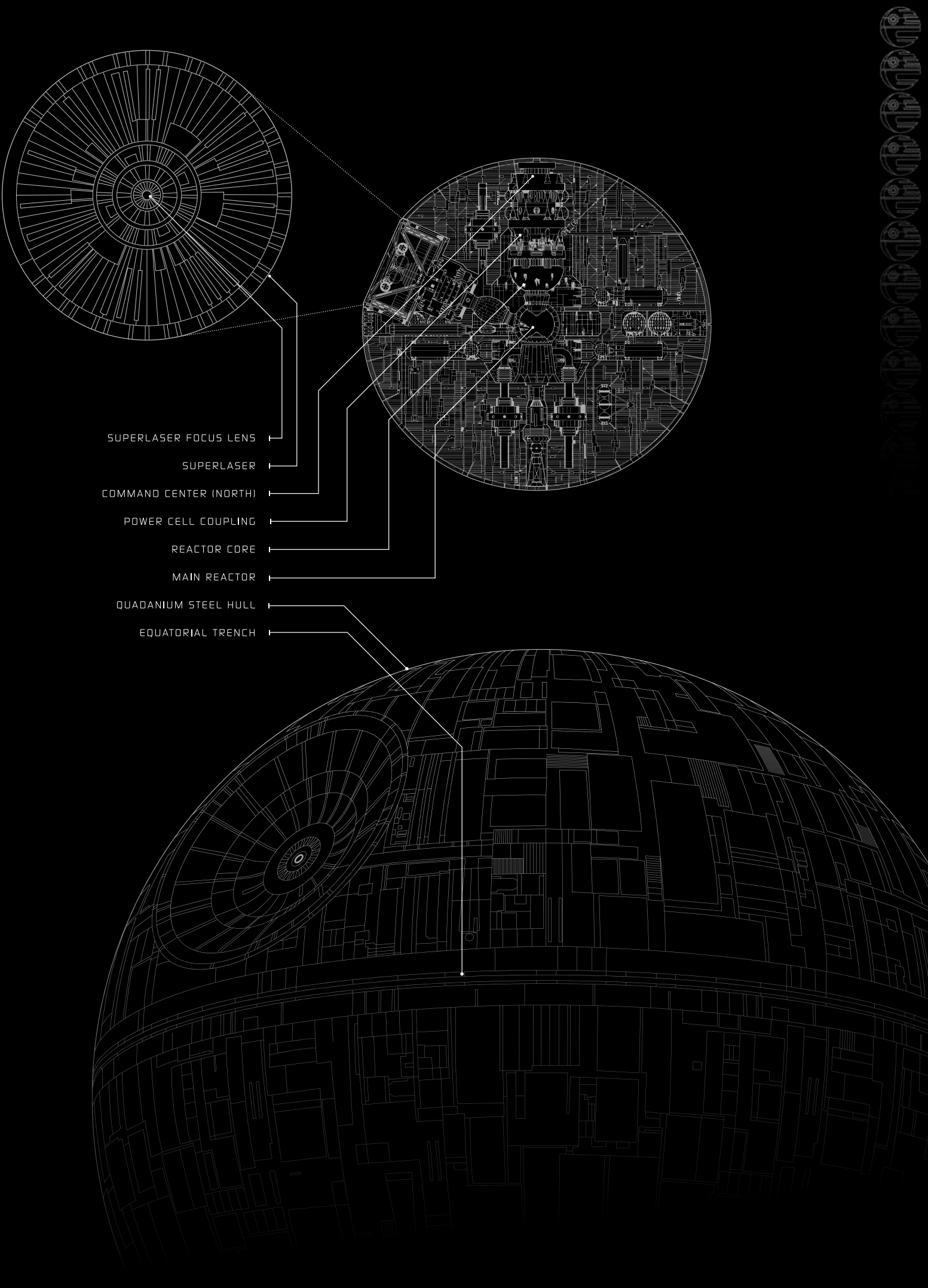
Facts/Specifications

Death Star Facts

Manufacturer.....	Imperial Department of Military Research Sienar Fleet Systems
Model.....	DS-1 Orbital Battle Station
Class.....	Deep-space mobile battle station

Technical Specifications – DS-1 Orbital Battle Station

Diameter.....	160 kilometers
Armament.....	Concave Dish Composite Beam Superlaser Taim & Bak D6 turbolaser batteries (5,000) Taim & Bak XX-9 heavy turbolasers (5,000) SFS L-s 4.9 laser cannons (2,500) Borstel MS-1 ion cannons (2,500) SB-920 laser cannons Phylon tractor beam generators (768) Charged-particle blasters Magnetic railguns Proton torpedo banks Surface cannon
Engine Unit.....	Sepma 30-5 sublight engines
Crew.....	Full-time crew members (342,953) Officers (27,048) Troops (607,360) Pilots (167,216) Support and maintenance crew (285,675) Support droids (400,000) Stormtroopers (25,984) Gunners (57,278) Starship support staff (42,782)
Cargo capacity.....	over 1 million kilotons



Death Star Compartments

Rotating Turbolaser Turret

Emperor's Throne Room

When Luke Skywalker was captured he was brought to the second Death Star's throne room, where Palpatine tried to convert the young Jedi to the dark side of the Force. When he refused to join the Sith, Emperor Palpatine used Skywalker's anger to instigate a duel between Darth Vader and Luke Skywalker in the throne room.

Air Duct

Central Core Shaft

The Central Core Shaft houses the Death Star's air shaft and central turbolift shaft. Luke Skywalker and Princess Leia Organa used a grappling hook to swing across the chasm inside this room during Leia's rescue.

Droid Repair Center

Littered with spare parts and advanced machinery, the Droid Repair Center is where droids aboard the Death Star are maintained and fixed as well as upgraded and improved.

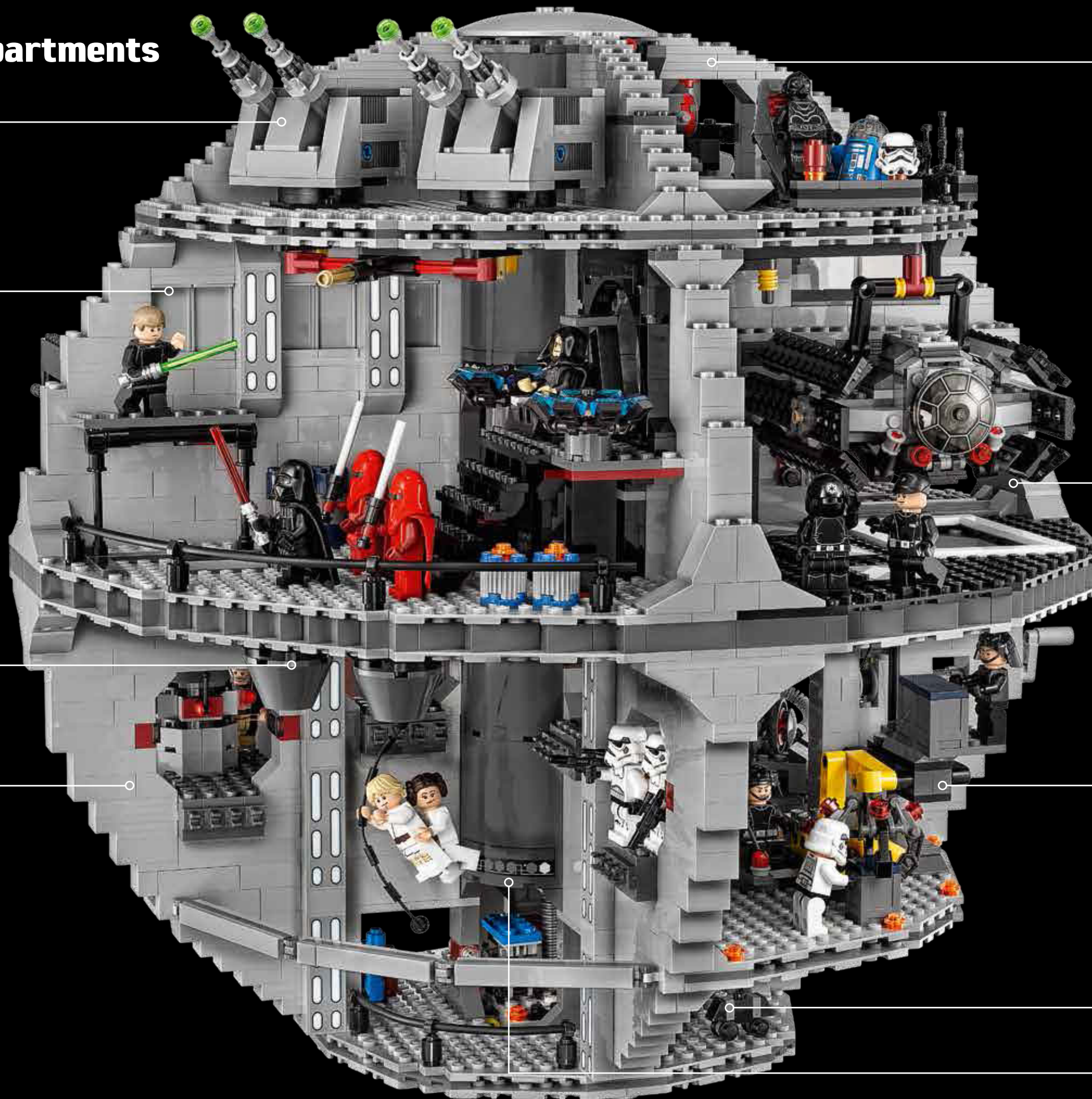
Docking Bay 327

One of many hangars in the Death Star that are used to store ships that have been dragged in via the Death Star's tractor beam.

Cargo Bay

Storage Bay

Central Turbolift Shaft



Superlaser Fire Control Room

This chamber in Theta Sector of both Death Stars is where the superlaser controls are situated.

Conference Room

This is where leaders of the Galactic Empire would meet aboard the Death Star, and is also where Darth Vader choked Admiral Motti.

Security Camera

Cell 2187

Cell 2187 in Detention Block AA-23 was where Princess Leia Organa was imprisoned by Darth Vader for suspected Rebel activities.

Level 6 Core Shaft Corridor

The Level 6 Core Shaft Corridor is a walkway across the tractor beam power generator trench on the Death Star. It was here that Obi-Wan Kenobi took out Docking Bay 327's tractor beam, ultimately allowing the Millennium Falcon to flee.

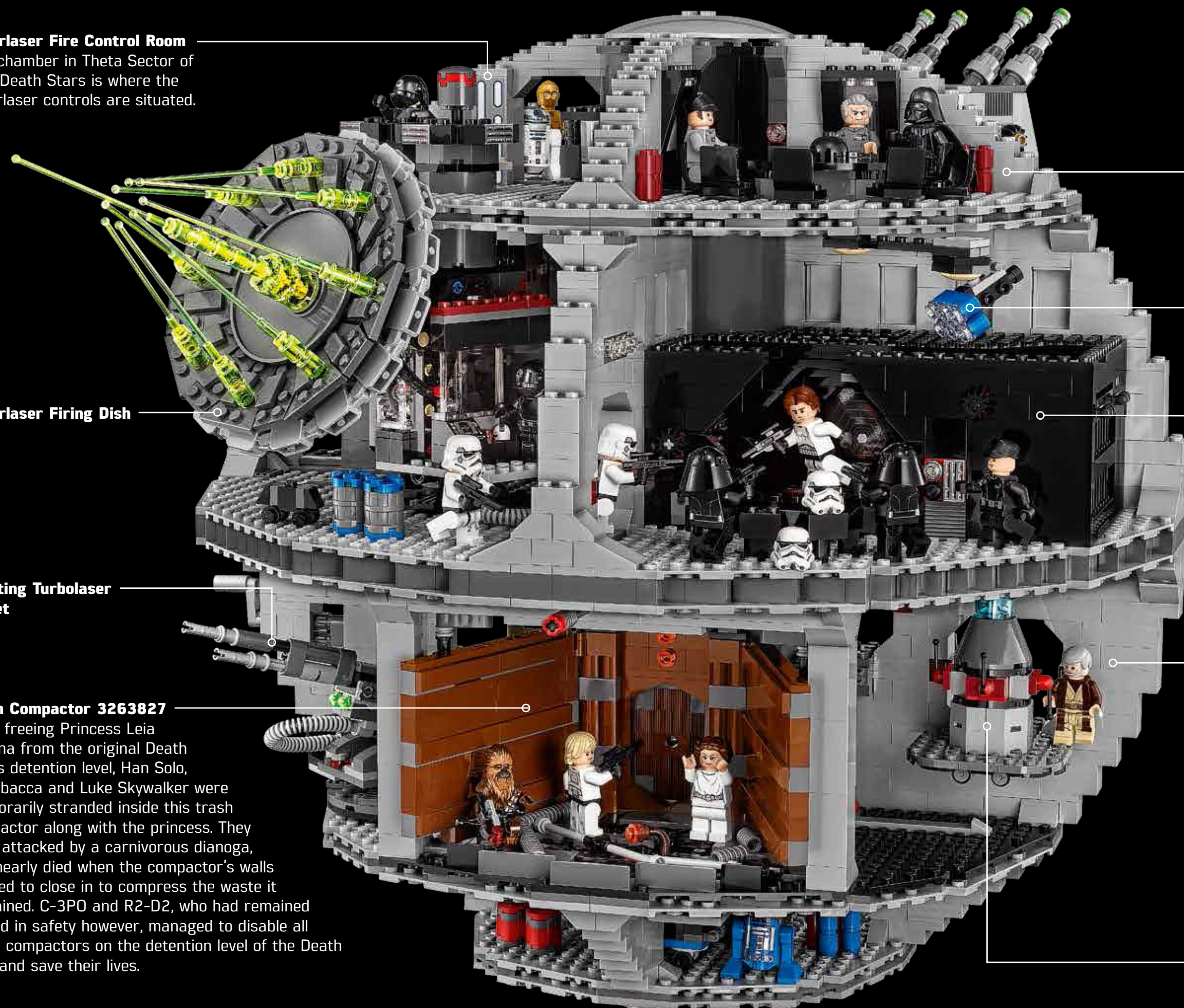
Tractor Beam Reactor Coupling

Superlaser Firing Dish

Rotating Turbolaser Turret

Trash Compactor 3263827

Upon freeing Princess Leia Organa from the original Death Star's detention level, Han Solo, Chewbacca and Luke Skywalker were temporarily stranded inside this trash compactor along with the princess. They were attacked by a carnivorous dianoga, and nearly died when the compactor's walls started to close in to compress the waste it contained. C-3PO and R2-D2, who had remained behind in safety however, managed to disable all trash compactors on the detention level of the Death Star and save their lives.





Meet the Model Designer

Niels Mølgård Frederiksen

Q: The LEGO® *Star Wars* Death Star is one of the most recognizable battle stations from the entire *Star Wars* canon. Known for its iconic round shape, how did you begin designing this model?

A: I started by looking into what was great about the last incarnation of the Death Star, and which areas could be updated. I especially looked at the different functions to see if they could be improved. Besides that, I really dived into the overall building experience and how this could be improved, to ensure that building this set will be a great experience for everybody.

Q: What kind of reference material did you use to begin designing the Death Star?

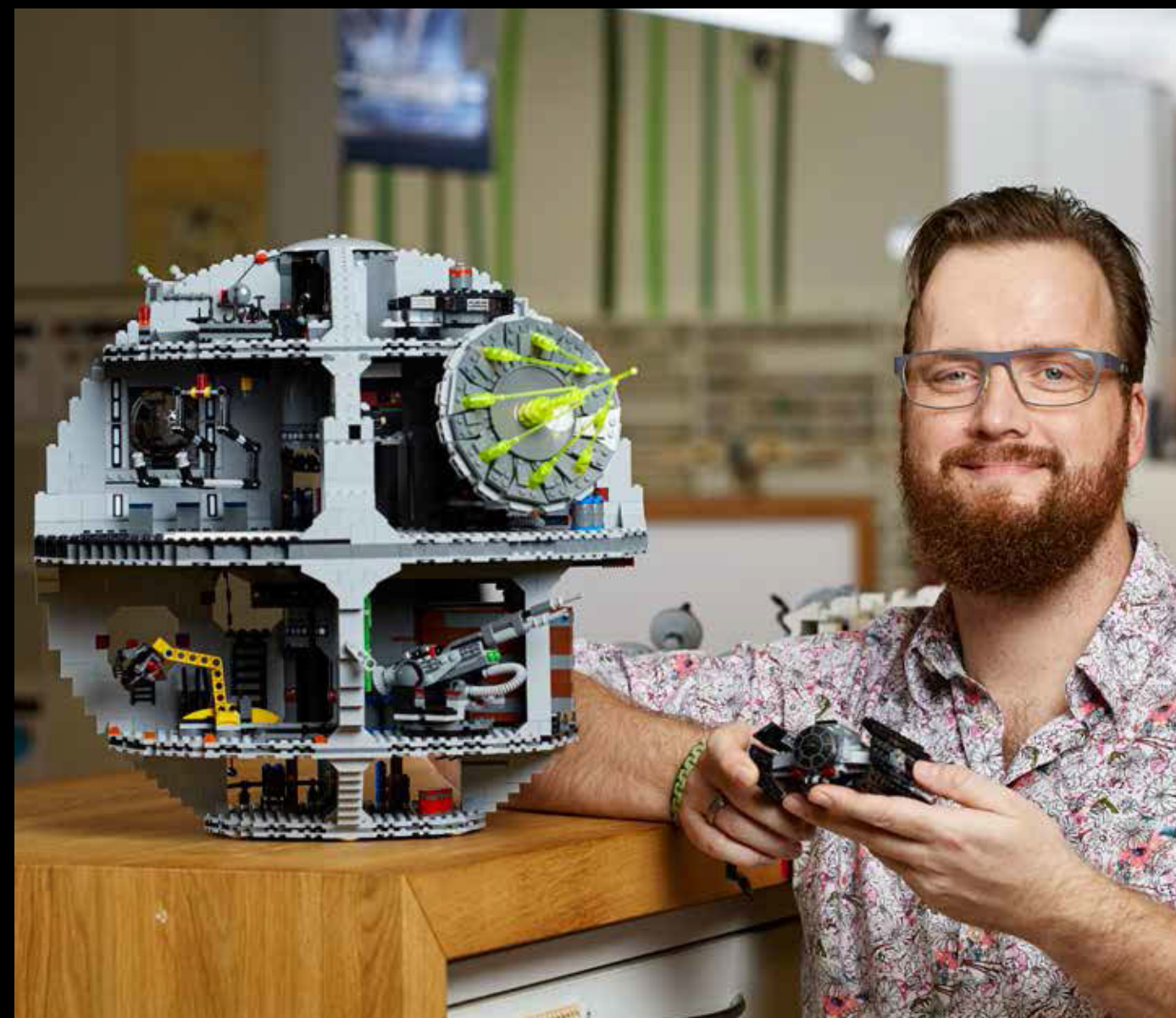
A: I used the two movies featuring both Death Stars (“*Star Wars: A New Hope*” and “*Star Wars: Return of the Jedi*”), plus all the screenshots I could make or find to get an overview of the rooms and scenarios.

Q: What kind of building techniques do you frequently use when designing a model of this scale?

A: Stability is always an important feature for us when we design the models, but especially for models this size the emphasis is on stability, simply because of the weight and size of the model. In this set there’s a lot of stacking bricks, so it’s super important that both the walls and floors are stable. This ensures that the model is stable during the build phase and also afterwards when being played with.

Q: One of the best features of the LEGO *Star Wars* Death Star are the rooms on the interior of the model. How did these factor into your design process when creating a model that needs to be functional while remaining stable?

A: The rooms were very much given from the last incarnation of the model – however, I did work with optimizing the walls and floors for a better build flow. Securing stable walls and floors are key here, because once you start adding functions in or through walls or floors, you often remove stability. So ensuring that the model doesn’t get any weak spots (like exhaust ports) while adding lots of playable functions is really important and a big part of the challenge of designing a model like this.



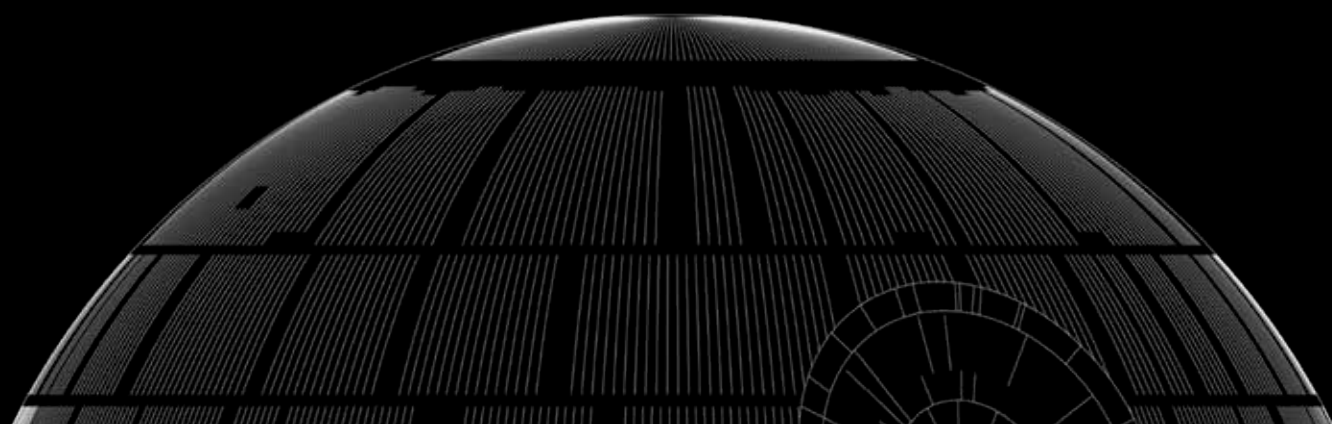
Niels Mølgård Frederiksen

Q: Is there a specific feature of the model that you enjoyed designing the most?

A: Well the spring-loaded-missile-shooting turbolaser on the lower floor was really fun to design, because that was my design from the ground up. I also came up with a new trigger function for the shooter, so I’m really proud of that part. Besides that, I really like my small tweaks to the turbolasers on the top floor. I love the turbolaser towers in the attack run from “*Star Wars: A New Hope*”, so putting my fingerprint on those was awesome.

Q: What is different about this version of the LEGO *Star Wars* Death Star set from the previous incarnation?

A: A couple of major improvements have been made to the hangar bay elevator, planet killer laser, turbolaser and Darth Vader’s TIE X-1 Advanced. Besides that, a lot of small, more subtle changes have been made throughout the entire battle station.



As I designed the new dianoga, I got the idea of adding playability to the trash compactor room. By making a hole in the floor, the dianoga could peek up through as if it was submerged in the muddy water. That task did present some challenges but I'm quite fond of the end result and hope it will add lots of fun to that scenario. Besides that, I've made changes in the building flow and improved the building experience.

Q: Was there anything unique about designing the round surface of the Death Star while accommodating the planet killer laser?

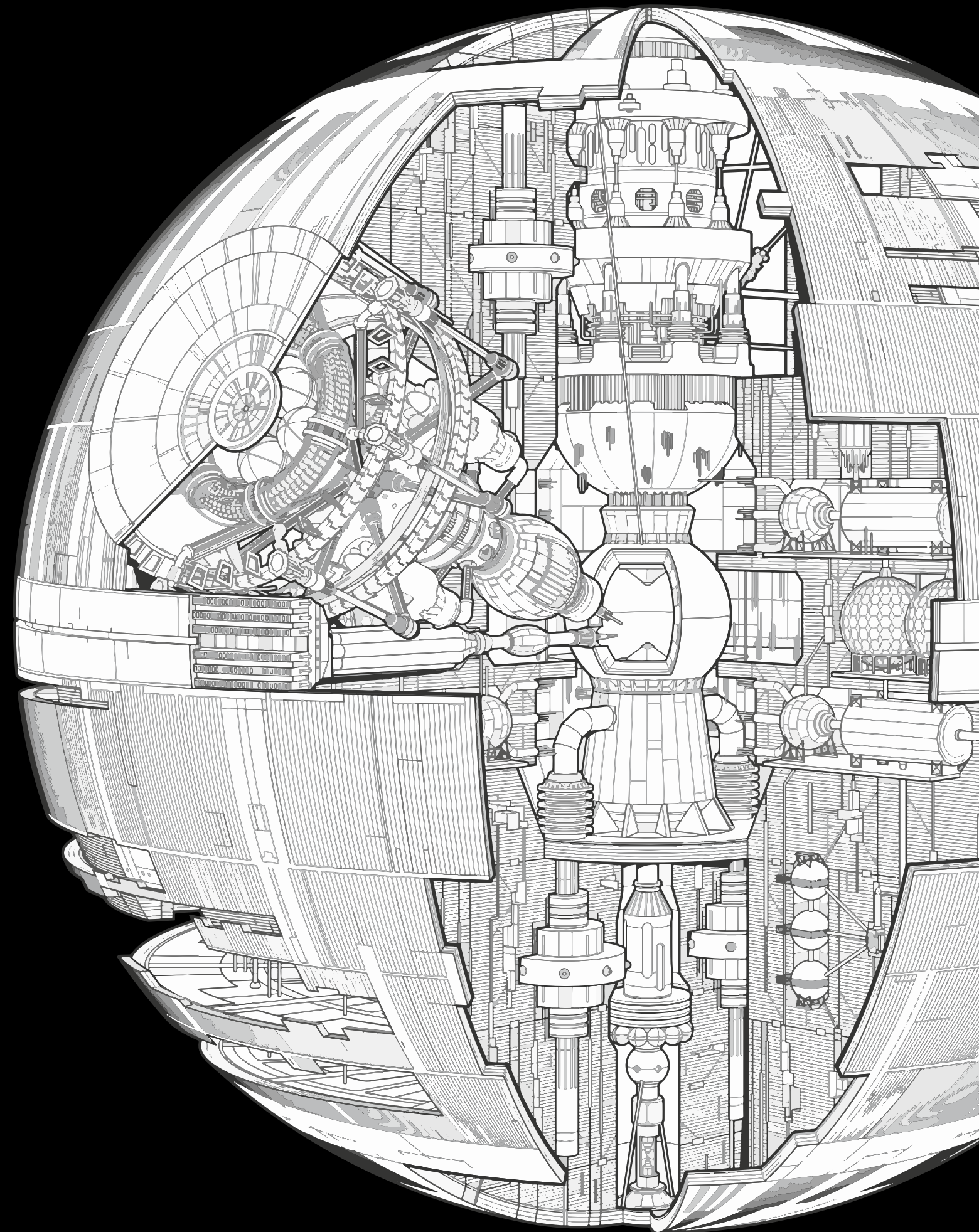
A: I managed to add more articulation to the planet killer laser in comparison to the previous incarnation. So yes, I of course had to be aware of the confinements, so the planet killer laser's disc wouldn't hit the walls and floors of the Death Star.

Q: What did you find most challenging about the design for the Death Star?

A: It was probably redesigning Vader's TIE X-1 Advanced to accommodate the Darth Vader minifigure with the new two-piece helmet. The TIE vehicle went through numerous iterations before I had a model where I was satisfied with the design, stability, and building experience.

Q: Was there anything in your original design that was not included in the final set?

A: No, actually not. Well, minor changes from my original sketches and iterations, but nothing major was left out.





Meet the Graphic Designer

Jakob Liesenfeld

Q: What LEGO® Star Wars minifigures have you designed?

A: This would be a very long list, but I will give a few personal highlights: I have designed all kinds of cool armored troops, including all Clone Troopers, Imperial Stormtrooper, Sandtrooper, Scout Trooper, Stealth Trooper and Snowtroopers. I especially enjoyed creating the First Order Stormtrooper, Flametrooper, TIE Fighter pilots, and the Imperial AT-AT pilot. I also did lots of Officers and Crewmen, both Imperial and Rebel. I have designed almost all the Old Republic minifigures, including the unique Jedi Knights and Sith Warriors; then I have done lots of Astromech and Protocol droids, many aliens and bounty hunters, and of course many heroes ranging from Padmé and Anakin to Hera and Kanan, and sometimes new characters like JEK-14.

Q: What kind of reference material did you use to begin designing the decorations for LEGO Star Wars minifigures?

A: We get a lot of reference material from our partners at Lucasfilm, from the first concept sketches to the final costumes and props. And of course we use the movies and our knowledge of the characters in order to get across their personality!

Q: What are some of the challenges you face when designing art for a small surface like a LEGO minifigure?

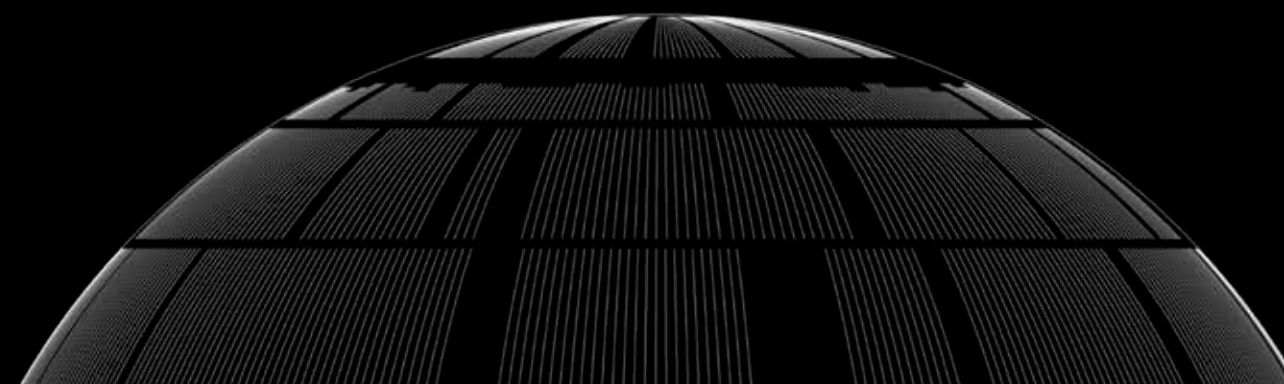
A: I always try to capture as many details as possible from the amazing originals, but at the same time keep the design on the minifigures as clear as possible. Especially on the minifigure torsos, you should be able to understand the overall shape, what main objects are there or how things are layered from relatively far away. Then there are some smaller details to discover once you take a closer look!



Jakob Liesenfeld

Q: The LEGO Star Wars Death Star encompasses many different scenes from multiple Star Wars movies. How did you begin design work on characters like Luke Skywalker and Han Solo who appear more than once in the set in different outfits?

A: To be honest, we have had the main characters' looks established before; so we mostly used existing designs, although we did do a badly-needed update for Leia's classic white outfit. And of course we were finally able to create a proper hairpiece for Han Solo!





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Q: What is your method for determining which details are important enough to be included in the final design of a minifigure deco, and which details can be simplified?

A: Normally we look for the most iconic parts of a costume. Of course for many fans every detail is important, and we are big *Star Wars* fans in the team! We often simplify details that would get too small, or when we need to adapt the human proportions to the ones of the minifigure. The Stormtrooper for instance has a very short belly, to properly show the bulk and form of the chest armor and belt.

Q: Is there a part of the design process that you enjoy most?

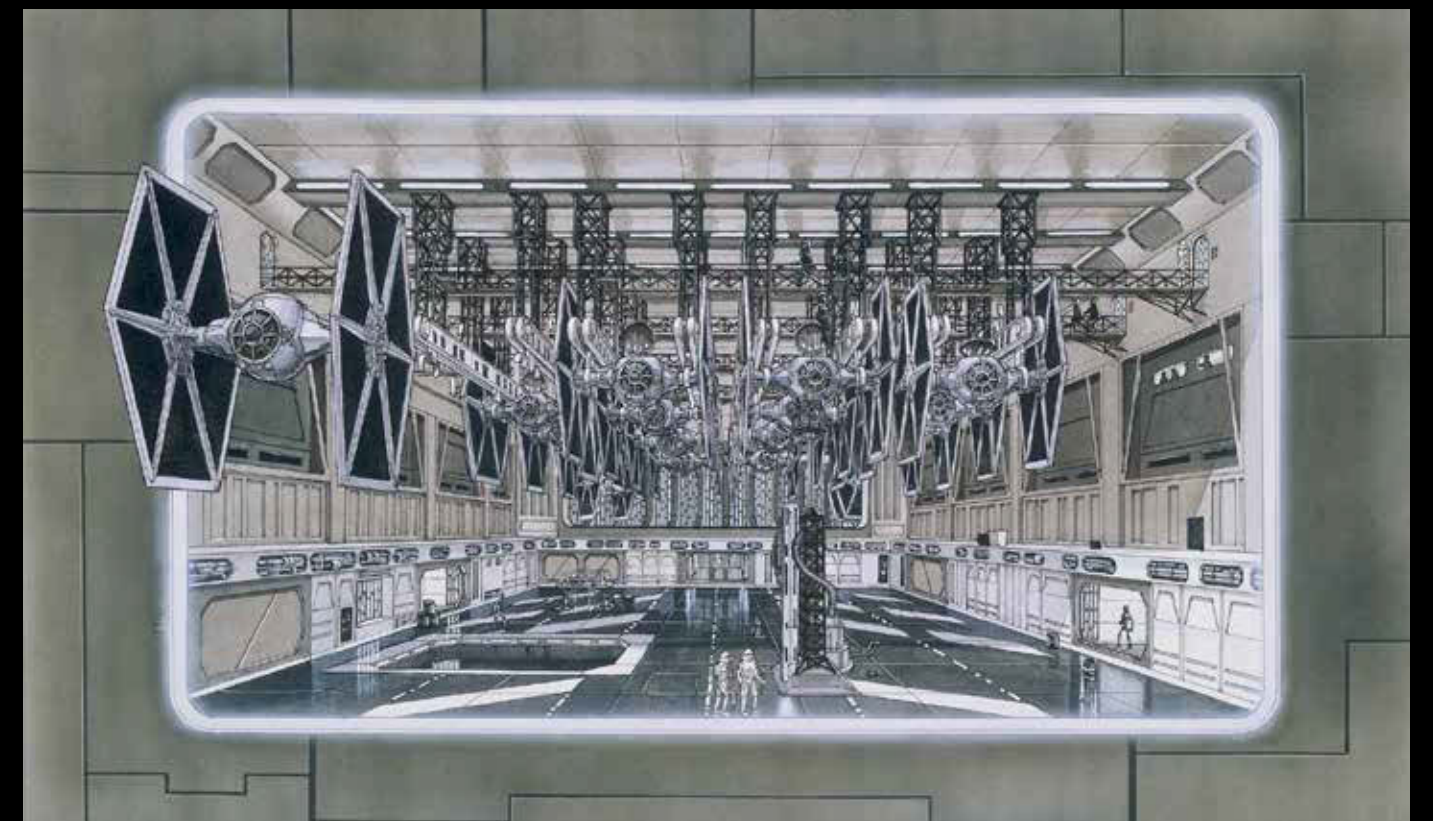
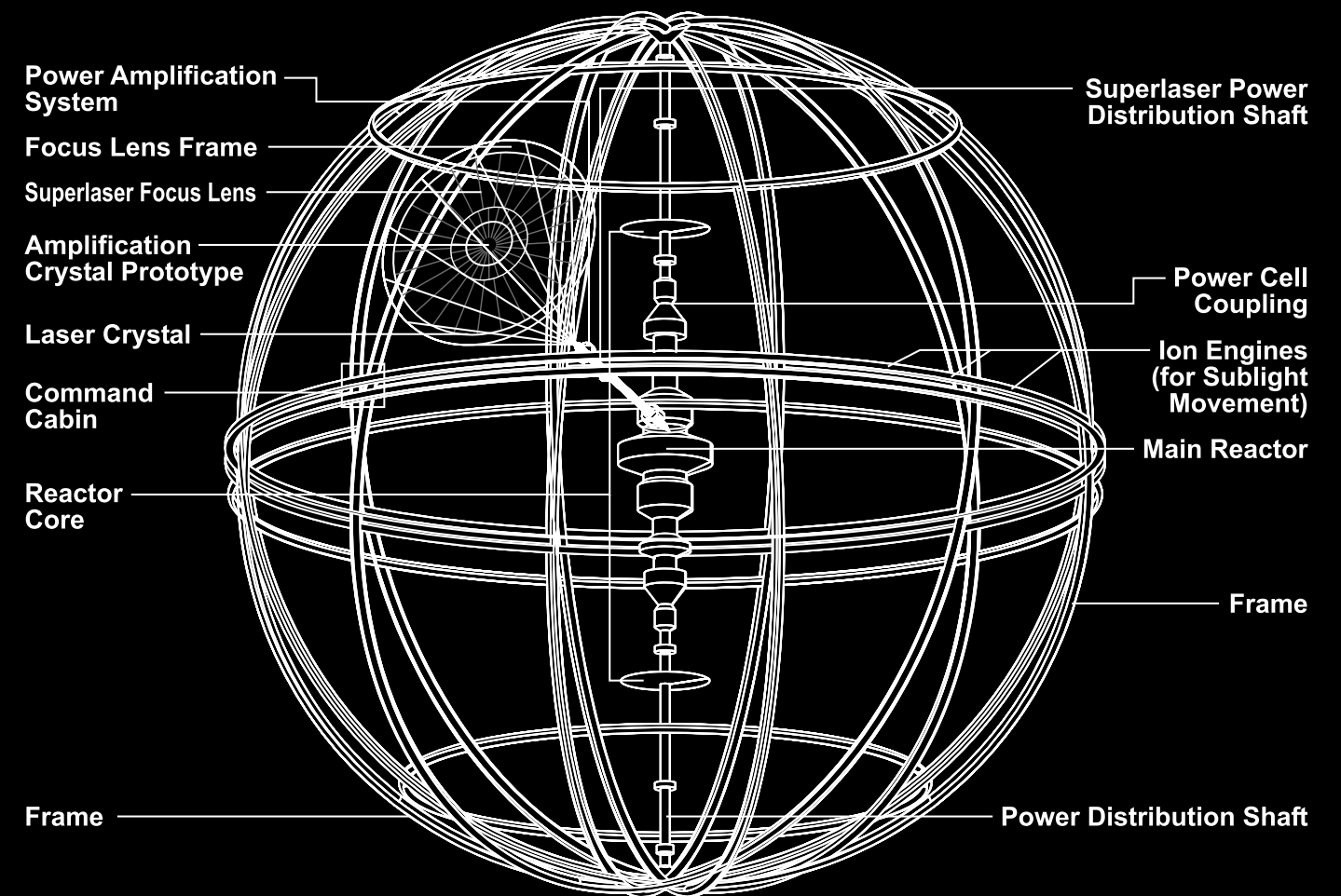
A: While I really enjoy solving all the little problems along the way, I think that what I like the most are the very big ideas at the start, when we make the decisions about which characters to include and how to approach them. It is also great to look back at the humble beginnings at the end, when I am holding the final prints in my hand.

Q: How do you begin to create your first initial design when you start a new project?

A: At the start, I would usually do a hand sketch. This helps determine what to focus on and what to leave out, as I mentioned earlier. After that I will work on top of it using vector graphics, and match important lines as closely as possible to the reference.

Q: Which minifigure in this set did you find most challenging to design and why?

A: This would once again be the Stormtrooper. With this super-iconic design you just have to get it right. Especially the helmet proved to be quite a challenge, since the element itself is of an older generation and full of sculpted details that can conflict with the printing. The wonderful people in our print department had to endure many loops, until we finally found the right placement and distortion to ensure that every detail would land in the right place on the final piece!



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Meet the Art Director

William Colburn Jr.

Q: What are you responsible for as an art director working on packaging for LEGO® Star Wars?

A: Our roles are sort of a combination of an art director and graphic designer. Essentially we're responsible for making the packaging look as cool as it possibly can! I'll work with several different artists who help me create different assets – everything from the box's background image to the overall design elements on the packaging. My job is to piece together all of those different assets and create the final box art. We often take a team approach to our work on LEGO Star Wars, and I wouldn't be able to do the best job I can without the rest of the group. Our team is always growing and changing, but I want to give a special thanks to John McCormack, Mike Swiatlowski, Jake Blais, Mike Sion, Sara Gomes, and Peter Cangialosi for being the best team I could imagine... thanks for all your help!

Q: The LEGO Star Wars Death Star is a huge model with multiple rooms, features, and functions. How did you begin the design process for the box art while taking into account all the details that needed to be included?

A: We're lucky enough to have a good template from the previous version of the packaging, and I'd like to thank Rob Johnson for giving us a great starting blueprint! As with all packaging, we begin our designs based on a brief we receive from our marketing team. The marketers give us suggestions for which elements of the model that they would like to focus on. From there we go into our first layout phase. We try to make the marketer's requests come to life in the most creative ways we can, and also give them some alternative options that we put forward ourselves. The box goes through several rounds of design changes based on feedback from the marketing team and our partners until we have all agreed on the final design.

Q: What kind of reference material do you use to begin designing the package art?

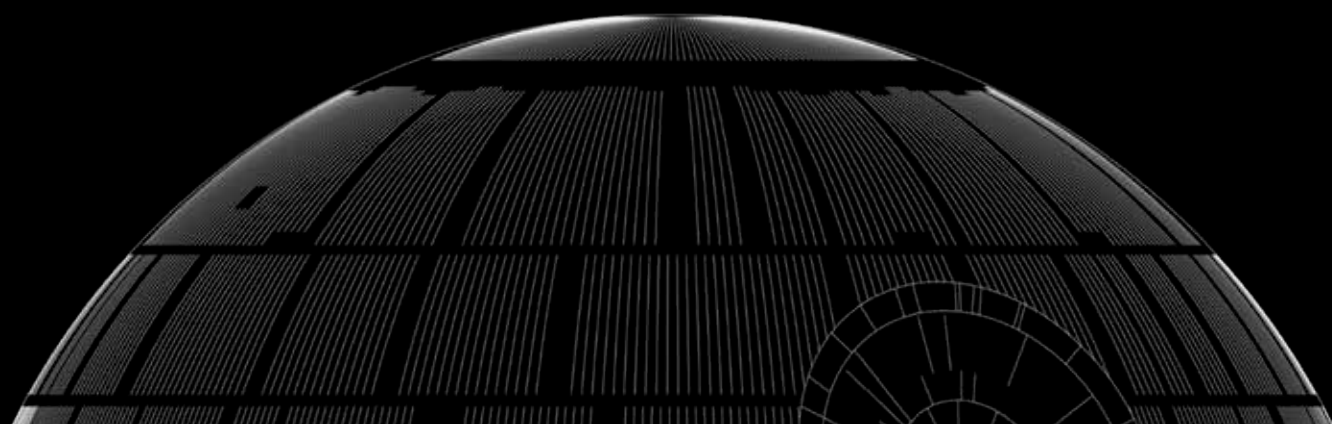
A: In general, we use lots of different materials ranging from images taken directly from the movies, to any kind of things that we find visually inspiring. One day it might be an awesome poster, the next day it might be a pattern in your morning bowl of cereal... you never know where inspiration will strike! Also, our partners at Disney and Lucasfilm have awesome websites available to us that are filled with images from the Star Wars universe. These websites have tons of behind-the-scenes shots, movie stills, posters, concept art, 3D assets... pretty much anything you can imagine. It's by far my favorite place to look for reference material!



William Colburn Jr.

Q: What kind of challenges do you face when designing art that will be specifically used for packaging design? Is designing package art for smaller sets different from designing package art for larger sets like the Death Star?

A: The biggest challenge is trying to figure out how to fit everything that comes in the box onto the front of the box without interfering with our logos, product information, and legal text. With the Death Star, it's been a bit easier because it's one large model and all of the minifigures are contained in the model itself. Typically we have several smaller pieces, vehicles, and multiple minifigures, so it can turn into quite a puzzle trying to fit everything in... especially on the smaller boxes! I find the puzzle can be challenging at times, however it can be the most rewarding aspect of the design when you are able to tell a fun story and show off all of the included models and minifigures at the same time.

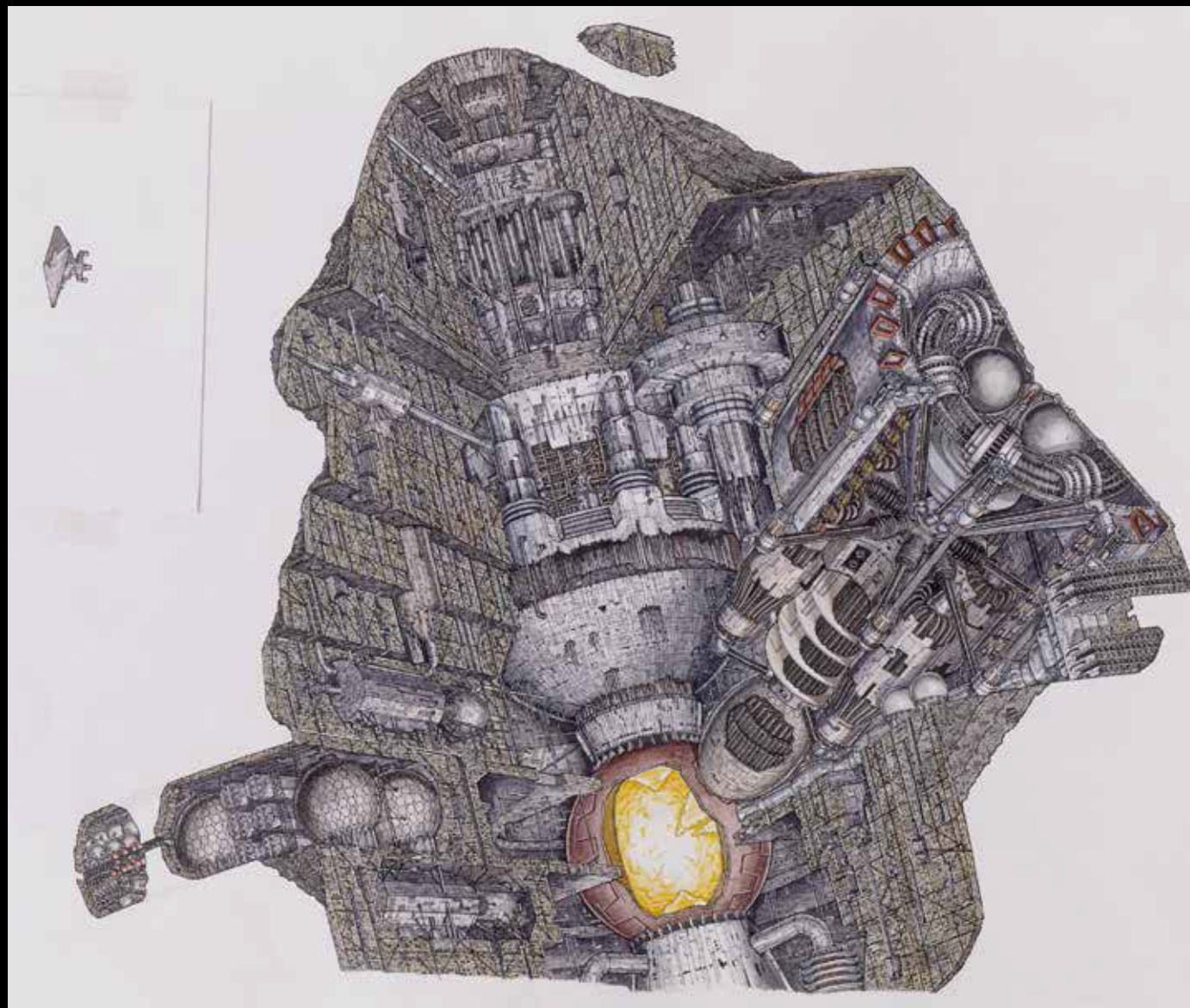


Q: Were there certain details about this set that were important to you to feature in the packaging art?

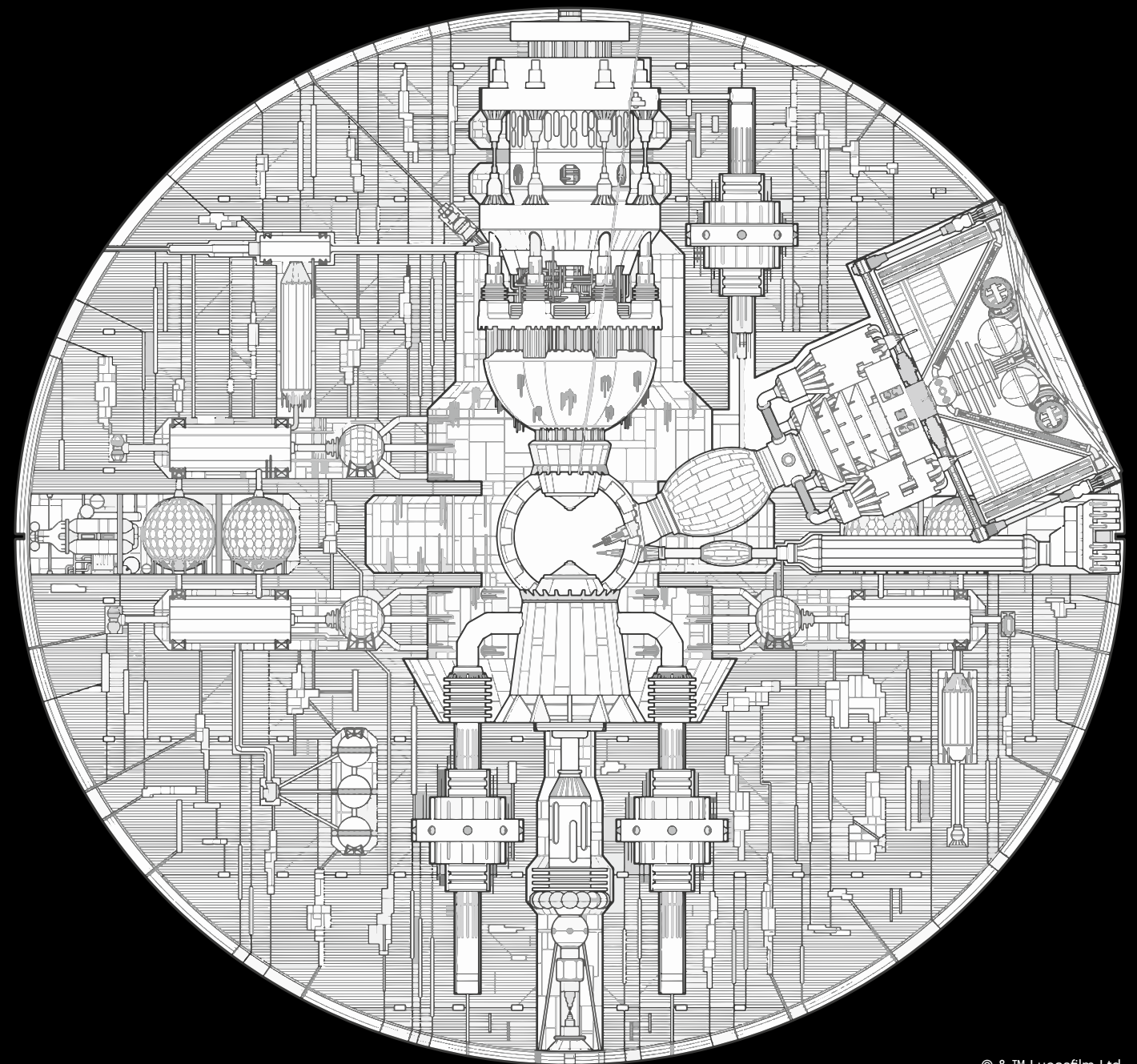
A: I really wanted to showcase all of the little details that the model designers included. This is one of the biggest sets in our LEGO® *Star Wars* assortment, but it's essentially made up of a bunch of smaller rooms with all sorts of references to the movies. I especially love the new addition in the trash compactor room that allows the dianoga to stick its head up through the floor!

Q: The scenes that take place within the Death Star are seminal moments in the *Star Wars* movies. How did you decide which scenes to recreate for the packaging art?

A: We tried to recreate as many scenes as we could for the packaging. However, since the Death Star has so many rooms, it wasn't possible to include every scene we wanted, so we tried to stick with the most iconic and memorable scenes that we could. Most are references from "Episode IV: A New Hope" though my favorite one might be the Lightsaber duel between Darth Vader and Luke Skywalker in the Emperor's throne room from "Episode VI: Return of the Jedi".



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Q: What do you enjoy most about the design process?

A: By far my favorite part of the design process is final photography. In the digital age, a lot of companies have transitioned over to using 3D renders for their packaging; however we still shoot photos of the actual product. I have a background in photography, so getting to go to these photo shoots is a very fun time for me. With all the gear and camera equipment around, I feel like a kid in a candy store! It can get hectic, as there are a lot of things going on all at once, but the team at Atwater Studios make it an awesome experience. Thanks to Joey, Tim, and Victor for all of your help over the years!

Character Overview



Grand Moff Tarkin

Ordered the destruction of Princess Leia's home planet Alderaan. He also placed a tracking beacon on the Millennium Falcon to find the Rebel base.



Imperial Officer

These officers were skilled and intelligent soldiers who worked their way up the chain of command aboard the Death Star.



Imperial Navy Officer

These soldiers were higher-ranking officials serving on board the many ships of the Imperial Fleet.



C-3PO

Protocol droid built by young Anakin Skywalker. His quick reactions aboard the Death Star prevented Luke and friends from being crushed in the trash compactor.



R2-D2

Astromech droid R2-D2 was instrumental in delivering the Death Star blueprints to the Rebel forces.



Chewbacca

Han Solo's copilot and best friend, Chewbacca helped Luke and Han stage the daring rescue of Princess Leia Organa.



Han Solo (disguise)

Sneaking on board the Death Star by posing as a Stormtrooper with Luke, Han Solo was able to find and rescue Princess Leia.



Luke Skywalker (disguise)

Disguised as a Stormtrooper, Luke Skywalker infiltrated the Death Star with the help of his friend Han Solo to rescue Princess Leia.



Death Star Gunner

Member of the Imperial Navy's Starfighter Corps with lightning-fast reflexes.



Death Star Droid

Mechanical beings that often possessed artificial intelligence, droids were often given jobs too dangerous or too difficult for their human counterparts.



Emperor's Royal Guard

An elite unit of the Galactic Empire, tasked with the protection of Emperor Palpatine.



Emperor Palpatine

Leader of the Galactic Empire, but behind closed doors he was in reality, Darth Sidious, the Dark Lord of the Sith who sought to control the Galaxy.



Luke Skywalker (final duel)

After learning that Vader was actually his father, Anakin Skywalker, Luke returned to the second Death Star to defeat Vader and the Galactic Empire.



Darth Vader

Loyal to the Galactic Empire, Darth Vader tortured Princess Leia aboard the Death Star into revealing the location of the Rebel base. He later severed Luke's hand in a lightsaber duel.



Imperial Astromech

Imperial Astromechs were extremely flexible and efficient and could often be found on the battlefield.



Stormtrooper

The numerous ground troops of the Galactic Empire were well-trained soldiers, highly effective in combat and heavily armored.



Death Star Trooper

Elite Imperial Navy troopers were specially trained soldiers who were deeply loyal to Emperor Palpatine.



Han Solo

Pilot of the Millennium Falcon and a well-known smuggler, Han Solo became a key part of the Rebel Alliance.



Princess Leia

Princess of the planet Alderaan and Rebel Alliance sympathizer, Leia was held captive aboard the Death Star before her rescue by Han Solo and Luke Skywalker.



Luke Skywalker (Tatooine)

An apprentice Jedi to Master Obi-Wan Kenobi, Luke Skywalker proved to be a leading member of the Rebel Alliance, destroying the Death Star by using the Force to guide his aim.



Obi-Wan Kenobi

As a Jedi Master and Luke Skywalker's mentor, Obi-Wan Kenobi was a formidable ally against the Galactic Empire.

À propos de l'équipe de design LEGO® Star Wars™

LEGO® Star Wars a commencé en 1999 et nous avons conçu chaque année depuis de nouveaux modèles pour cette gamme de produits. L'équipe de design LEGO Star Wars est composée de huit créateurs de modèles et de quatre graphistes. Cette équipe est un mélange de nouveaux designers avec des idées originales et de designers LEGO Star Wars expérimentés ayant déjà créé de nombreux modèles.

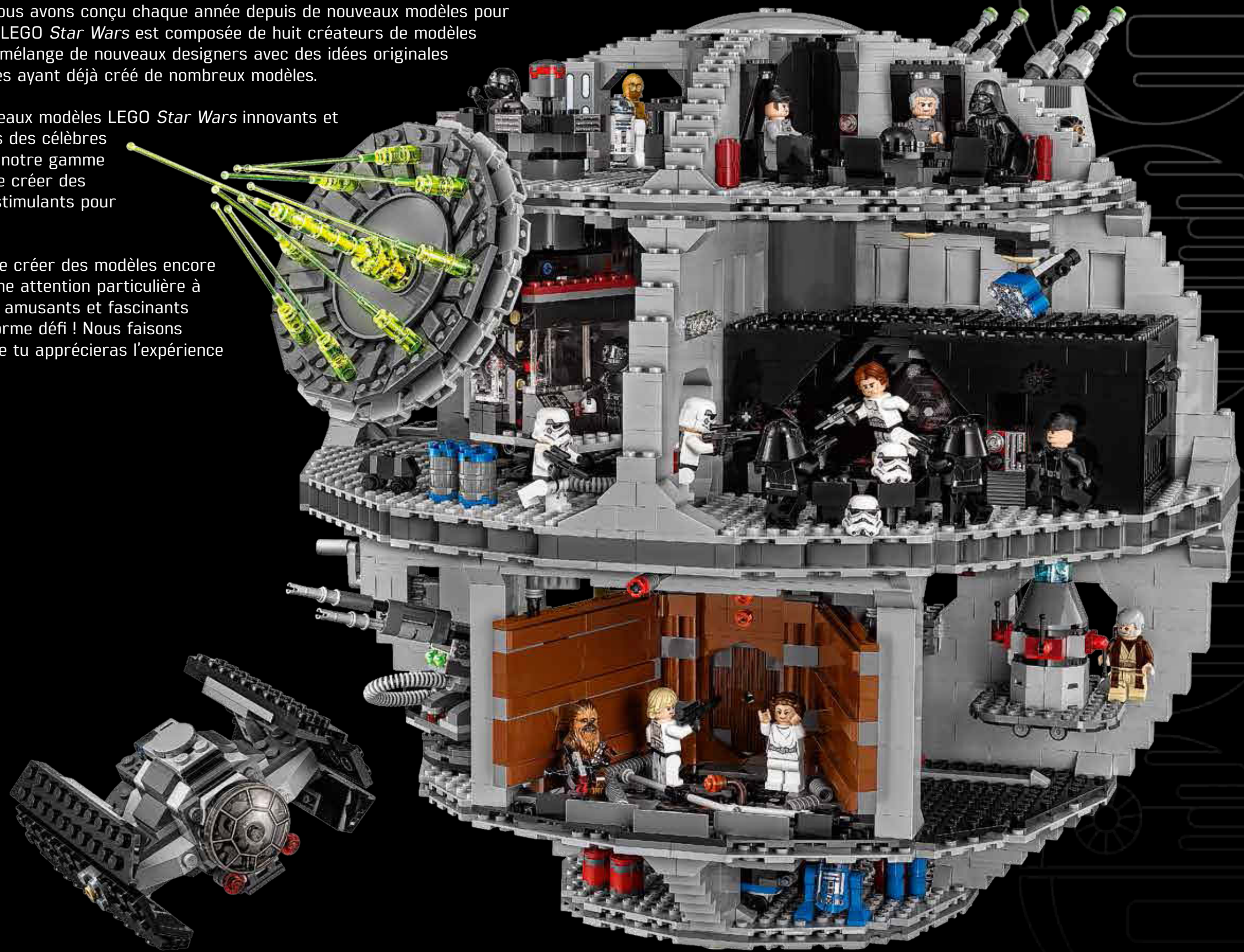
Il s'agit de l'équipe idéale pour créer de nouveaux modèles LEGO Star Wars innovants et pour améliorer les versions LEGO antérieures des célèbres vaisseaux classiques Star Wars. L'objectif de notre gamme principale de produits LEGO Star Wars est de créer des modèles LEGO Star Wars cool, amusants et stimulants pour les enfants.

Pour LEGO Direct, nous avons la possibilité de créer des modèles encore plus grands et plus complexes, en prêtant une attention particulière à la précision et aux détails. Ces modèles sont amusants et fascinants à concevoir, mais ils constituent aussi un énorme défi ! Nous faisons toujours de notre mieux et nous espérons que tu apprécieras l'expérience de construction.

Bonne construction !

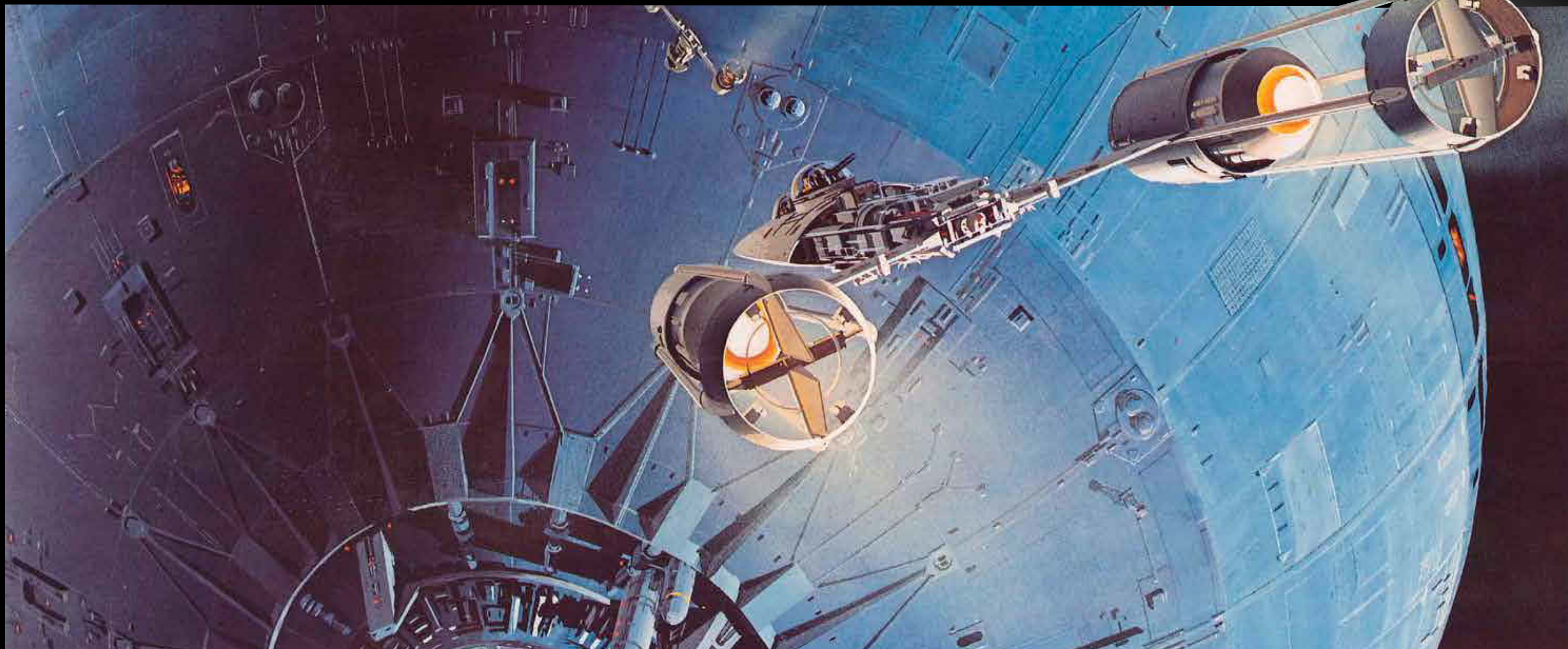


Jens Kronvold Frederiksen
Directeur du design, LEGO® Star Wars™





À propos de l'Étoile de la mort



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L'arme de terreur suprême, la station de combat orbitale DS-1 connue sous le nom d'Étoile de la mort, est devenue l'une des armes les plus redoutables dans l'arsenal de l'Empire galactique. Avant sa destruction finale par l'Alliance rebelle, menée par le jeune Jedi Luke Skywalker, l'Étoile de la mort a gagné sa terrible réputation en écrasant la résistance par sa taille et sa puissance, et en assurant la destruction totale du monde de Leia Organa, Alderaan.

Le chancelier suprême Palpatine, avec l'aide des Géonosiens, a comploté pour construire la première Étoile de la mort redoutée – une arme différente de tout ce que la galaxie avait connu jusqu'alors. Palpatine, secrètement le Seigneur Sith Darth Sidious, avait fait livrer par son apprenti Darth Tyranus (également appelé Comte Dooku) les plans de Géonosis à Coruscant au début de la Guerre des Clones. L'Étoile de la mort prit secrètement forme dans l'espace au-dessus de Géonosis. L'accès à l'ancien monde séparatiste était restreint, et très peu de membres de la hiérarchie impériale étaient autorisés à être informés de la construction de la station de combat.

L'Empire chargea Wilhuff Tarkin de superviser le projet. Tarkin s'est révélé être un commandant efficace, et Palpatine l'a récompensé en le faisant Grand Moff avec un plus grand contrôle sur le projet. Tarkin allait devenir le plus fervent défenseur de la station de combat, la voyant comme la clé pour vaincre toute résistance à la domination de Palpatine.

La chute de l'Étoile de la mort commença avec Leia Organa, qui se procura une série de plans et de schémas de l'Étoile de la mort. Réalisant l'importance de préserver ces plans, elle les plaça dans le droïde Astromech R2-D2 qui fut acheté, avec son compagnon C-3PO, par Owen Lars auprès des Jawas pilliers. Ayant localisé Luke Skywalker, puis Obi-Wan Kenobi, les plans à l'intérieur de R2-D2 furent essentiels pour que l'Alliance rebelle découvre le principal point faible de l'Étoile de la mort : un conduit d'évacuation qui menait directement dans le réacteur principal de l'Étoile de la mort.

Ce point faible fut exploité par Luke Skywalker qui pilota un X-wing sur la surface de l'Étoile de la mort et, utilisant la Force, tira deux torpilles à protons dans le conduit d'évacuation, détruisant entièrement l'Étoile de la mort. Ceci se révéla être une victoire décisive pour l'Alliance rebelle, et peu après, des milliers de systèmes stellaires commencèrent à rejoindre l'Alliance. Les Rebelles ignoraient cependant que l'Empereur Palpatine avait commencé la construction d'une seconde Étoile de la mort, seulement quelques jours avant la destruction de la première.

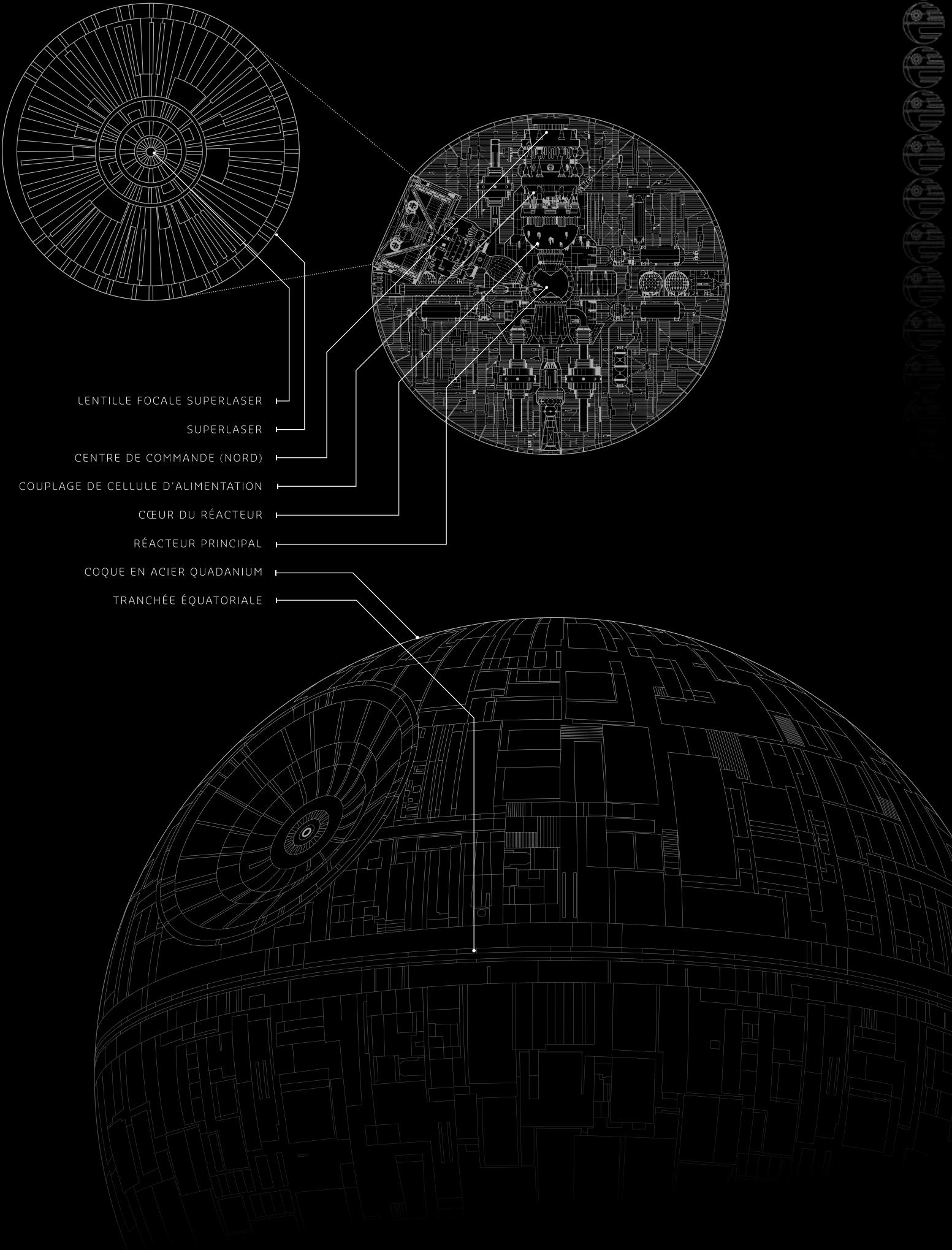
Informations/caractéristiques

Informations sur l'Étoile de la mort

Fabricant	Département impérial de recherche militaire
	Systèmes de flotte Sienar
Modèle	Station de combat orbitale DS-1
Classe	Station de combat mobile de l'espace

Caractéristiques techniques – Station de combat orbitale DS-1

Diamètre	160 kilomètres
Armement	Superlaser à rayon composite concave
	Batteries turbolaser Taim & Bak D6 (5 000)
	Turbolasers lourds Taim & Bak XX-9 (5 000)
	Canons laser SFS L-s 4.9 (2 500)
	Canons ioniques Borstel MS-1 (2 500)
	Canons laser SB-920
	Générateurs de rayon tracteur Phylon (768)
	Canons à particules chargées
	Canons à rails magnétiques
	Banques de torpilles à protons
	Canon de surface
Moteurs	Moteurs subluminiques Sepma 30-5
Équipage	Membres d'équipage à temps plein (342 953)
	Officiers (27 048)
	Soldats (607 360)
	Pilotes (167 216)
	Équipe de soutien et d'entretien (285 675)
	Droïdes de soutien (400 000)
	Stormtroopers (25 984)
	Artilleurs (57 278)
	Personnel de soutien des vaisseaux (42 782)
Capacité cargo	plus de 1 million de kilotonnes



Compartiments de l'Étoile de la mort

Tourelle rotative à turbolaser

Salle du trône de l'Empereur

Lorsque Luke Skywalker fut capturé, il fut emmené dans la salle du trône de la deuxième Étoile de la mort, où Palpatine tenta de convertir le jeune Jedi au côté obscur de la Force. Quand Luke refusa de rejoindre le Sith, l'Empereur Palpatine utilisa la colère de Skywalker pour provoquer un duel entre Darth Vader et Luke Skywalker dans la salle du trône.

Conduit d'air

Conduit du cœur central

Le conduit du cœur central abrite le conduit d'air de l'Étoile de la mort et le conduit central du turbo-ascenseur. Luke Skywalker et la princesse Leia Organa utilisèrent un grappin pour se balancer au-dessus du vide dans cette salle pendant le sauvetage de Leia.

Centre de réparation des droïdes

Rempli de pièces détachées et de machines sophistiquées, le centre de réparation des droïdes est l'endroit où les droïdes à bord de l'Étoile de la mort sont entretenus, réparés, actualisés et améliorés.

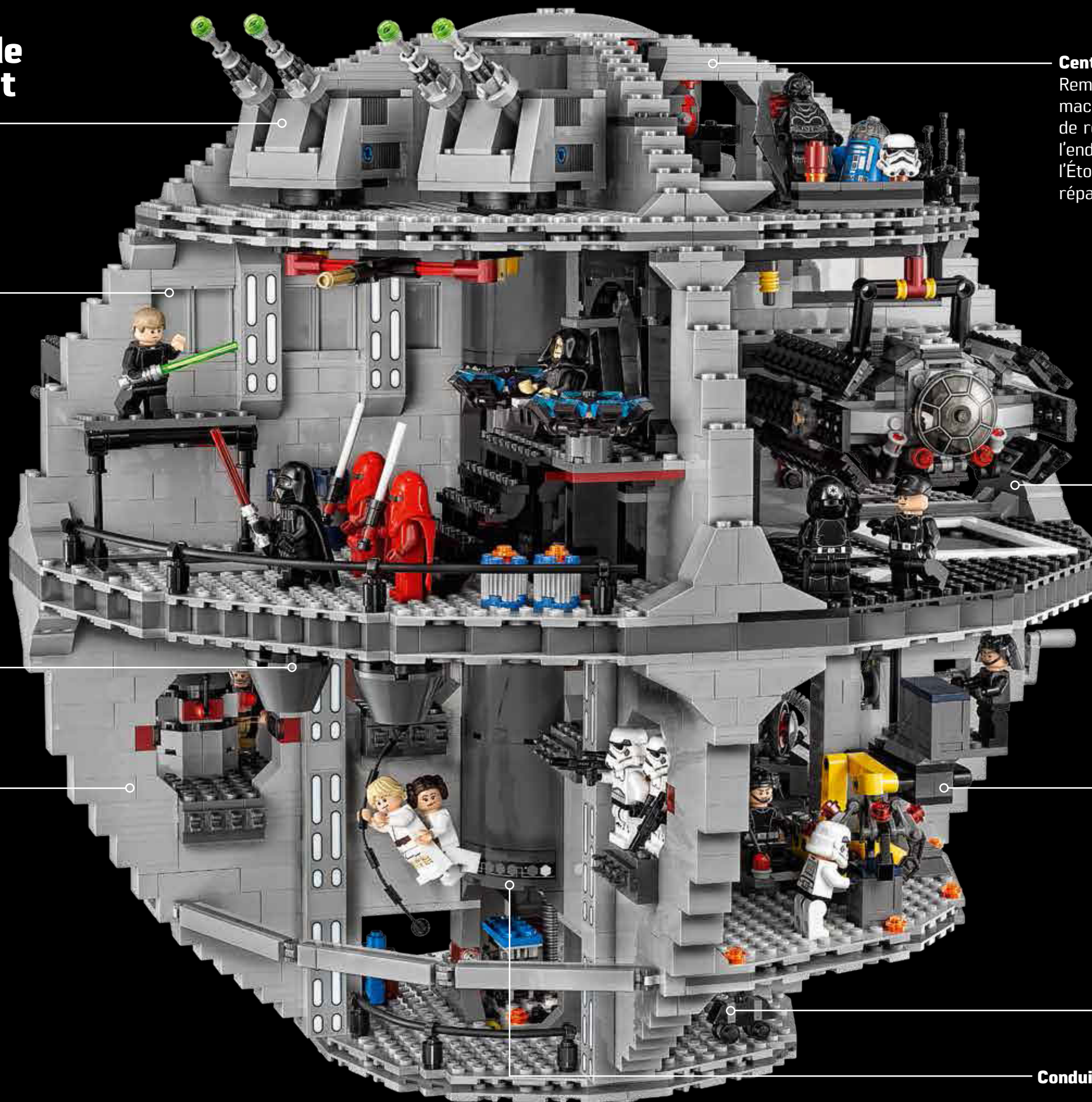
Compartiment d'accostage 327

L'un des nombreux hangars dans l'Étoile de la mort utilisés pour stocker les vaisseaux qui ont été attirés par le rayon tracteur de l'Étoile de la mort.

Compartiment cargo

Compartiment de stockage

Conduit du turbo-ascenseur central



Salle de contrôle du superlaser

Cette salle du secteur Theta des deux Étoiles de la mort est l'endroit où sont situés les contrôles du superlaser.

Salle de conférence

C'est l'endroit où les chefs de l'Empire galactique se réunissaient à bord de l'Étoile de la mort et c'est aussi là que Darth Vader a étranglé l'Amiral Motti.

Caméra de sécurité

Cellule 2187

La cellule 2187 du bloc de détention AA-23 est l'endroit où la princesse Leia Organa fut emprisonnée par Darth Vader, soupçonnée d'activités rebelles.

Couloir du conduit central du niveau 6

Le couloir du conduit central du niveau 6 est une passerelle sur la tranchée du générateur de puissance du rayon tracteur de l'Étoile de la mort. C'est là qu'Obi-Wan Kenobi a neutralisé le rayon tracteur du compartiment d'accostage 327, permettant finalement au Millennium Falcon de s'enfuir.

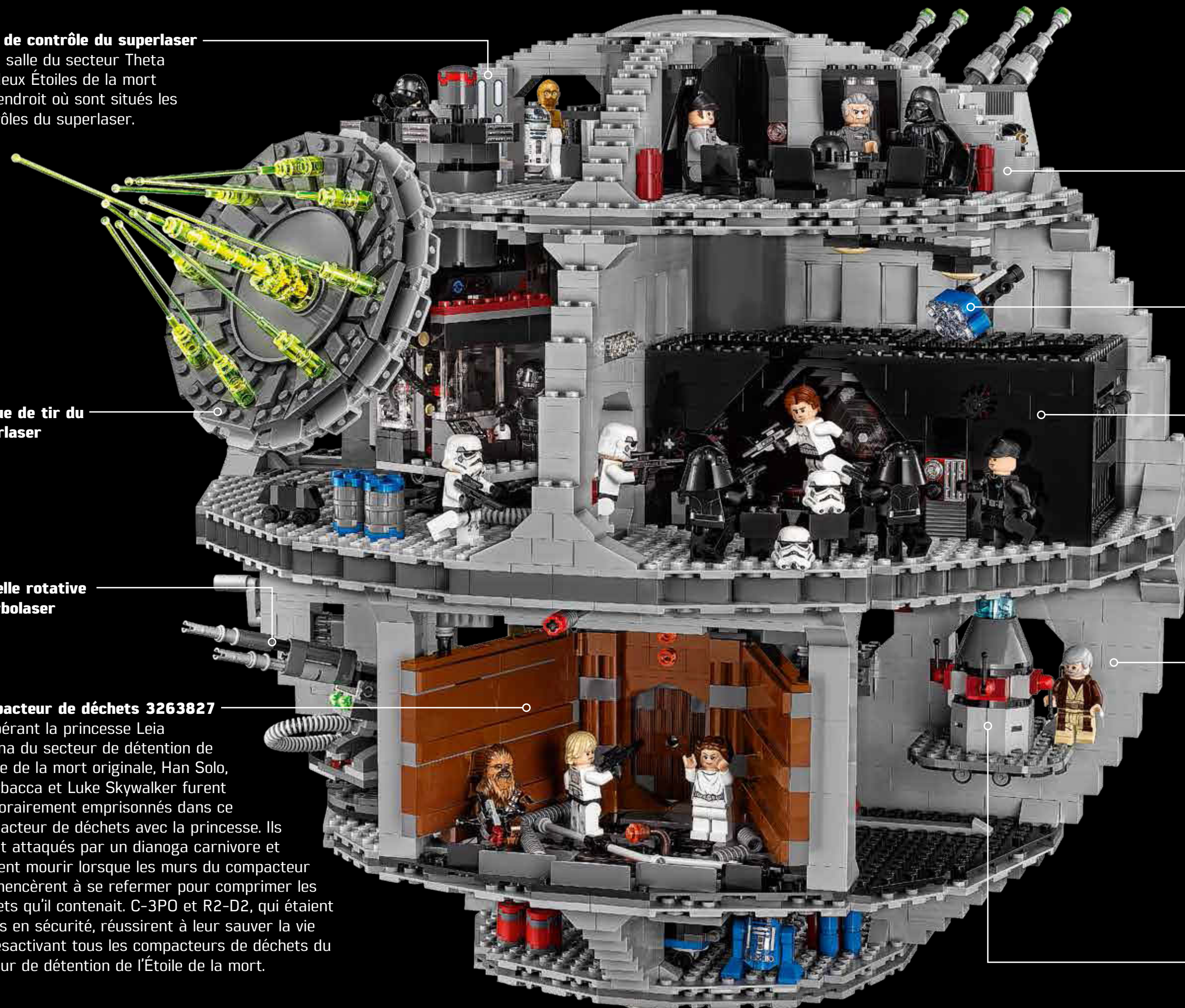
Rayon tracteur Couplage du réacteur

Disque de tir du superlaser

Tourelle rotative à turbolaser

Compacteur de déchets 3263827

En libérant la princesse Leia Organa du secteur de détention de l'Étoile de la mort originale, Han Solo, Chewbacca et Luke Skywalker furent temporairement emprisonnés dans ce compacteur de déchets avec la princesse. Ils furent attaqués par un dianoga carnivore et faillirent mourir lorsque les murs du compacteur commencèrent à se refermer pour comprimer les déchets qu'il contenait. C-3PO et R2-D2, qui étaient restés en sécurité, réussirent à leur sauver la vie en désactivant tous les compacteurs de déchets du secteur de détention de l'Étoile de la mort.





Rencontre avec le designer du modèle

Niels Mølgård Frederiksen

Q : L'Étoile de la mort LEGO® *Star Wars* est l'une des stations de combat les plus reconnaissables de tout l'univers *Star Wars*, célèbre pour sa forme ronde caractéristique. Comment as-tu commencé à concevoir ce modèle ?

R : J'ai commencé par déterminer ce qui était génial dans la dernière version de l'Étoile de la mort, et quels aspects pouvaient être actualisés. J'ai particulièrement étudié les différentes fonctions pour voir si elles pouvaient être améliorées. De plus, j'ai vraiment plongé dans l'expérience de construction générale pour voir comment elle pouvait être améliorée et assurer que la construction de cet ensemble soit une expérience formidable pour tout le monde.

Q : Quel type de matériel de référence as-tu utilisé pour commencer à concevoir l'Étoile de la mort ?

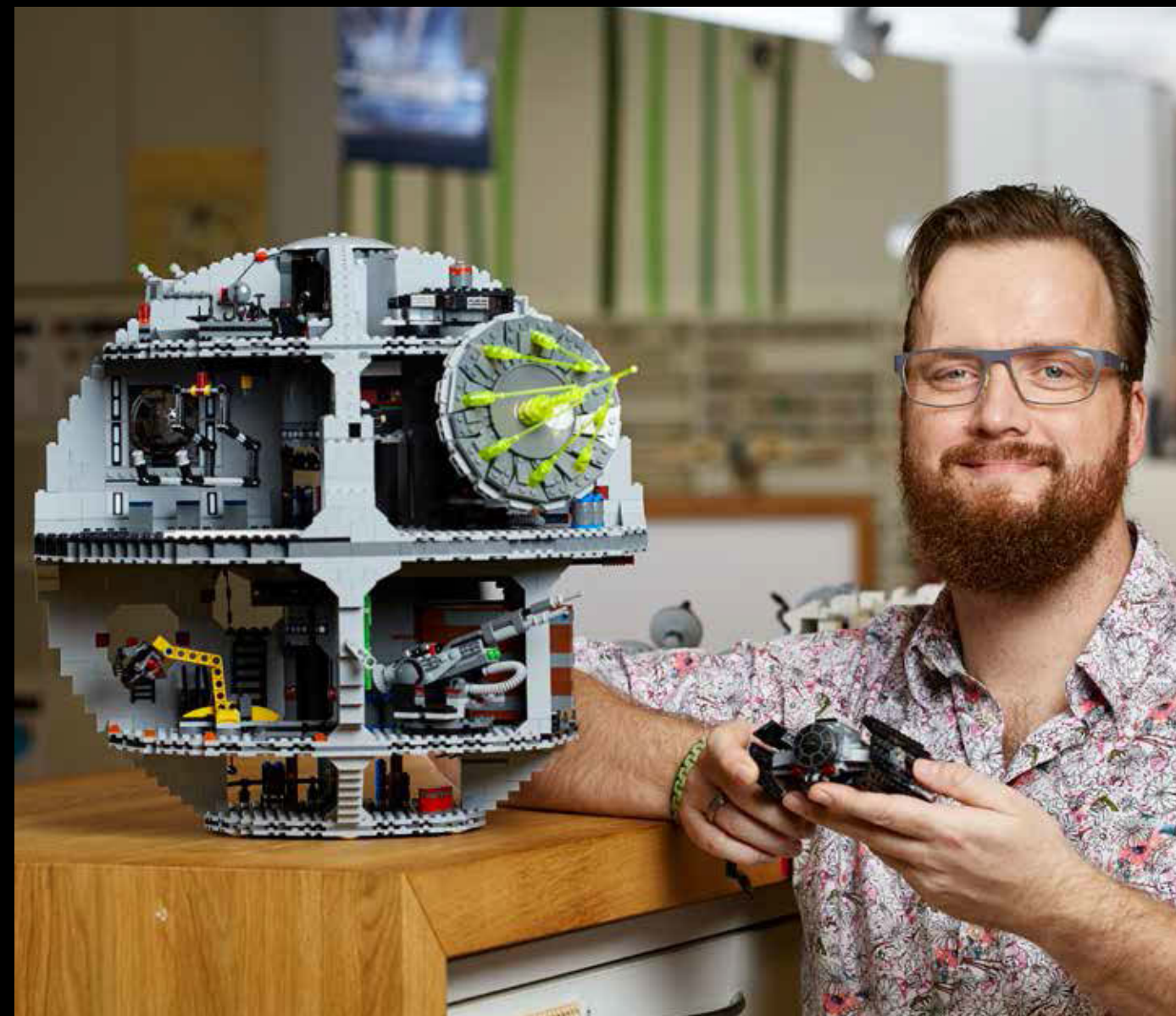
R : J'ai utilisé les deux films comprenant les deux Étoiles de la mort (*Star Wars : Un nouvel espoir* et *Star Wars : Le retour du Jedi*), plus toutes les captures d'écran que j'ai pu créer ou trouver pour obtenir une vue d'ensemble des salles et des scénarios.

Q : Quel type de techniques de construction utilises-tu fréquemment lors de la conception d'un modèle à cette échelle ?

R : La stabilité est toujours un élément important pour nous quand nous concevons les modèles, mais elle est renforcée davantage pour les modèles de cette taille, tout simplement en raison du poids et de la taille du modèle. Il y a beaucoup de briques à empiler dans cet ensemble, il est donc très important que les murs et les planchers soient stables. Ceci assure la stabilité du modèle pendant la phase de construction et également ensuite, pendant la phase de jeu.

Q : L'une des meilleures caractéristiques de l'Étoile de la mort LEGO *Star Wars* sont les salles à l'intérieur du modèle. Comment ont-elles influencé la création de ce modèle, qui doit être fonctionnel tout en restant stable ?

R : Les salles venaient principalement de la version précédente du modèle, mais j'ai cependant travaillé pour optimiser les murs et les planchers, afin d'obtenir un meilleur processus de construction. La stabilité des murs et des planchers est essentielle, car une fois qu'on commence à ajouter des fonctions sur les murs et les planchers, cela diminue souvent la stabilité. S'assurer que le modèle n'a aucun point faible (comme les orifices d'échappement) tout en ajoutant de nombreuses fonctions de jeu est vraiment important et constitue une grande partie du défi posé par la construction d'un modèle de ce type.



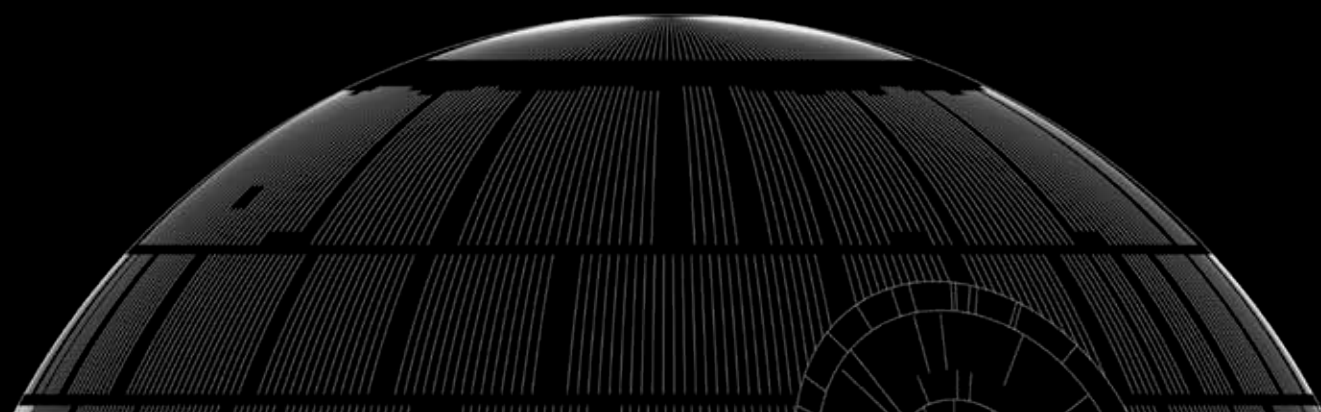
Niels Mølgård Frederiksen

Q : Y a-t-il une fonction spécifique du modèle que tu as préféré créer ?

R : Le turbolaser à ressorts tireur de missiles à l'étage inférieur a été vraiment amusant à concevoir, car je l'ai entièrement créé moi-même. J'ai aussi conçu une nouvelle fonction de gâchette pour le tir, donc je suis vraiment fier de cette partie. À part ça, j'aime aussi mes petites variations sur les turbolasers du dernier étage. J'adore les tours à turbolaser dans l'attaque de *Star Wars : Un nouvel espoir*, alors y mettre ma touche personnelle a été génial.

Q : Qu'est-ce qui est différent dans cette version de l'ensemble de l'Étoile de la mort LEGO *Star Wars* par rapport à la précédente ?

R : Quelques grandes améliorations ont été faites à l'ascenseur du hangar, au laser tueur de planètes, au turbolaser et au TIE X-1 Advanced de Darth Vader. De plus, de nombreux changements plus subtils ont été effectués dans toute la station de combat.



Quand j'ai créé le nouveau dianoga, j'ai eu l'idée d'ajouter une valeur ludique à la salle du compacteur de déchets. En faisant un trou dans le sol, le dianoga pouvait regarder comme s'il était plongé dans l'eau boueuse. Cette tâche a présenté quelques défis mais je suis assez content du résultat final et j'espère qu'il rendra ce scénario plus amusant. J'ai aussi fait des changements dans le processus de construction et amélioré l'expérience de construction.

Q : Y a-t-il eu quelque chose d'unique dans la conception de la surface ronde de l'Étoile de la mort pour pouvoir y placer le laser tueur de planètes ?

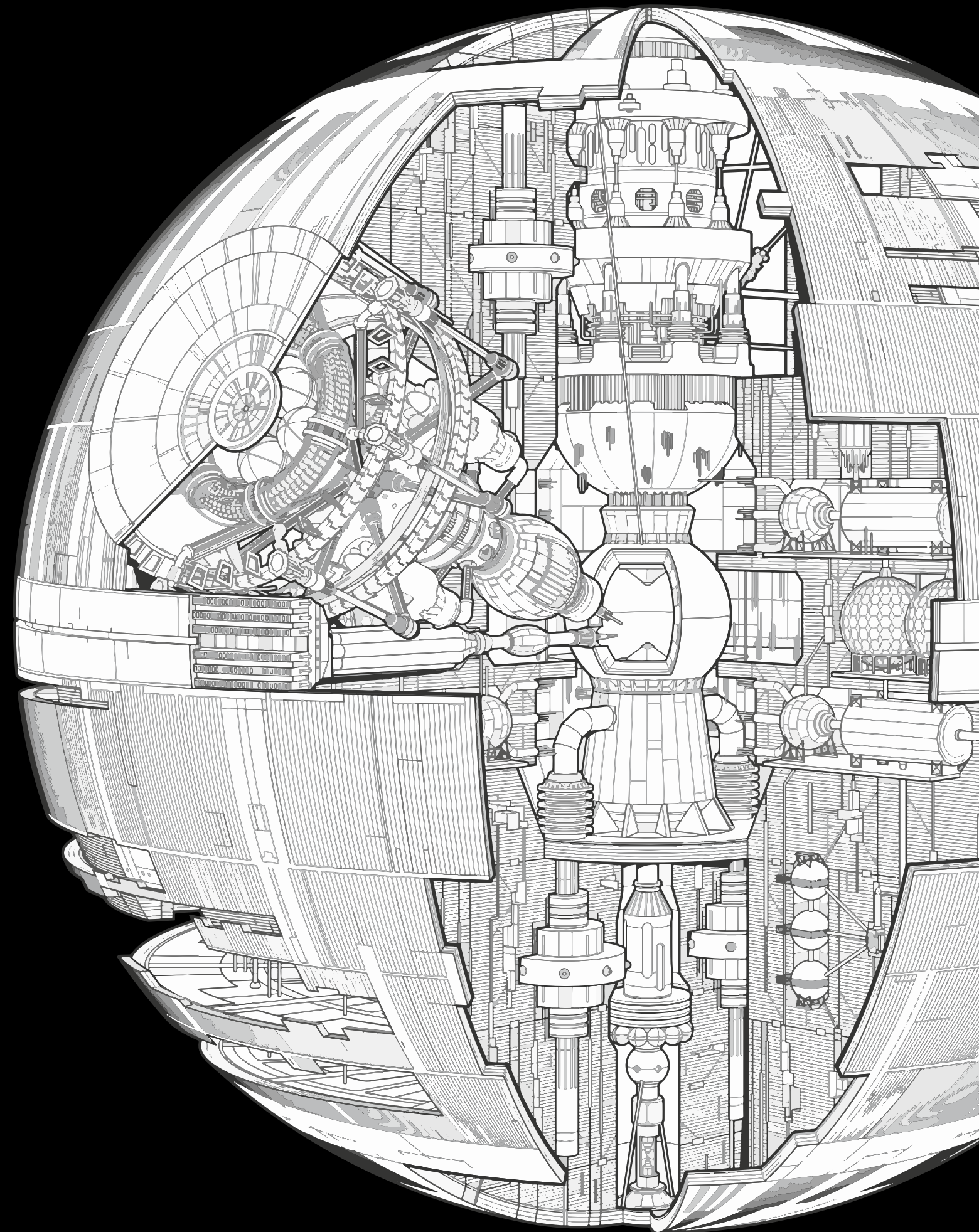
R : J'ai réussi à rendre le laser tueur de planètes plus articulé par rapport à la version précédente. Alors oui, bien sûr, j'ai dû tenir compte des limitations, pour que le disque du laser tueur de planète ne touche pas les murs et les planchers de l'Étoile de la mort.

Q : Qu'est-ce qui a été le plus complexe pour toi dans la conception de l'Étoile de la mort ?

R : Cela a probablement été de transformer le TIE X-1 Advanced de Vader pour pouvoir y placer la figurine de Darth Vader avec le nouveau casque en deux éléments. Le véhicule TIE a connu de nombreuses transformations avant que je réussisse à obtenir un modèle dont le design, la stabilité et l'expérience de construction me satisfaisaient.

Q : Y a-t-il quelque chose dans ton design original qui n'a pas été inclus dans l'ensemble final ?

R : En fait, non. Quelques changements mineurs ont été faits à mes esquisses et à mes versions originales, mais aucun élément important n'a été écarté.





Rencontre avec le graphiste

Jakob Liesenfeld

Q : Quelles autres figurines LEGO® Star Wars as-tu conçues ?

R : La liste serait très longue, mais je vais donner quelques préférences personnelles : j'ai conçu toutes sortes de soldats en armure très cool, notamment tous les Clone Troopers, le Stormtrooper impérial, le Sandtrooper, le Scout Trooper, le Stealth Trooper et les Snowtroopers. J'ai particulièrement aimé créer le Stormtrooper du Premier Ordre, le Flametrooper, les pilotes de TIE Fighter, et le pilote impérial d'AT-AT. J'ai aussi créé beaucoup d'officiers et de membres d'équipage, impériaux et rebelles. J'ai conçu presque toutes les figurines de l'Ancienne République, y compris les chevaliers Jedi uniques et les guerriers Sith. J'ai aussi fait beaucoup de droïdes Astromech et droïdes de protocole, de nombreux extraterrestres et chasseurs de primes, et bien sûr de nombreux héros, allant de Padmé et Anakin à Hera et Kanan, et parfois de nouveaux personnages tels que JEK-14.

Q : Quel type de matériel de référence as-tu utilisé pour commencer à concevoir les décorations des figurines LEGO Star Wars ?

R : Nous avons beaucoup de matériel de référence fourni par nos partenaires chez Lucasfilm, des premières esquisses aux costumes et accessoires finaux. Et bien sûr, nous utilisons les films et notre connaissance des personnages pour transmettre leur personnalité !

Q : Quels sont certains des défis posés par la création de décorations pour une surface aussi petite que celle d'une figurine LEGO ?

R : J'essaie toujours d'inclure un maximum de détails des fantastiques originaux, mais je dois également rendre le design sur les figurines aussi clair que possible. En particulier pour les torsos des figurines, on doit pouvoir comprendre la forme générale, quels sont les objets principaux ou comment les choses sont superposées, et ce, depuis une certaine distance. Viennent ensuite des détails plus petits à découvrir en regardant de plus près !



Jakob Liesenfeld

Q : L'Étoile de la mort LEGO Star Wars couvre de nombreuses scènes différentes tirées de plusieurs films Star Wars. Comment as-tu conçu les personnages tels que Luke Skywalker et Han Solo, qui apparaissent plus d'une fois dans différentes tenues ?

R : Pour être honnête, nous avons établi auparavant l'aspect des personnages principaux. Nous avons donc utilisé principalement les designs existants, mais nous avons réalisé une actualisation très nécessaire pour la tenue blanche classique de Leia. Et bien sûr, nous avons finalement été capables de créer une coiffure adéquate pour Han Solo !





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Q : Quelle est ta méthode pour déterminer quels sont les détails assez importants pour être inclus dans le design final d'une décoration de figurine, et quels sont les détails à simplifier ?

R : Nous cherchons généralement les parties les plus caractéristiques d'un costume. Bien sûr, pour de nombreux fans chaque détail est important, et nous sommes de grands fans de *Star Wars* dans l'équipe ! Nous simplifions souvent des détails qui seraient trop petits, ou si nous avons besoin d'adapter les proportions humaines à celles de la figurine. Le Stormtrooper a par exemple un ventre très court, pour montrer correctement le volume et la forme de l'armure de poitrine et de la ceinture.

Q : Y a-t-il une partie du processus de design que tu apprécies davantage ?

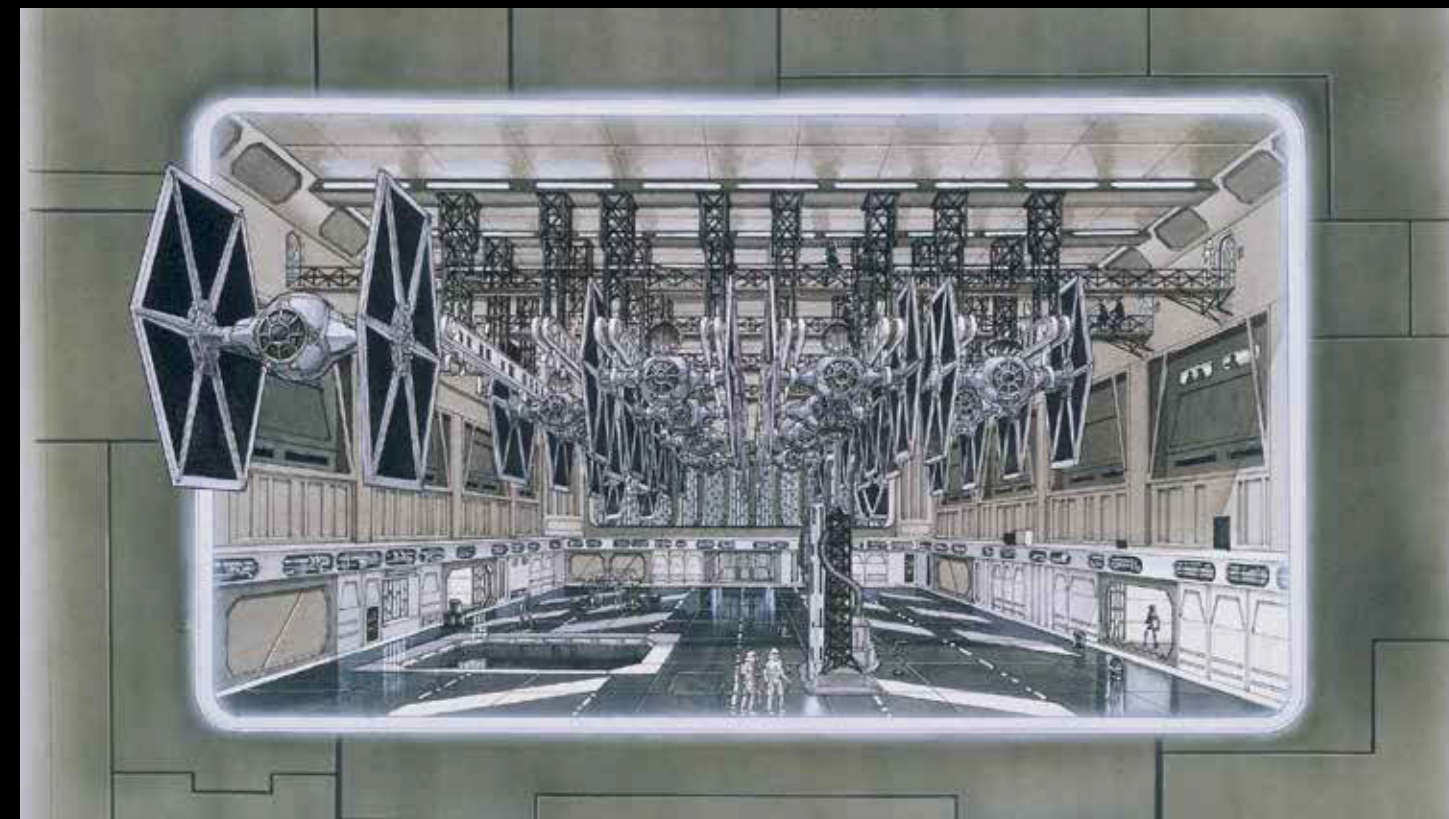
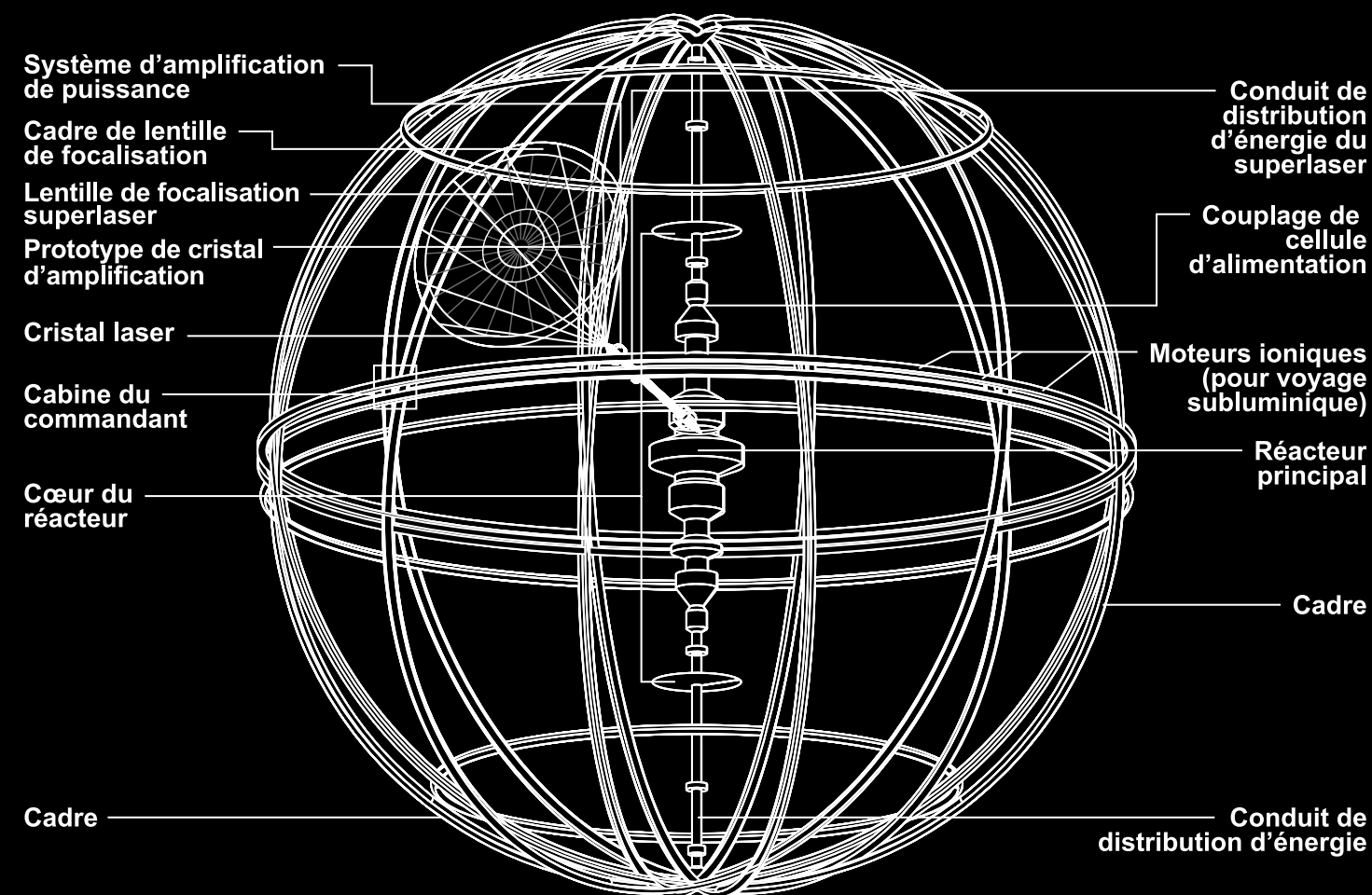
R : J'aime vraiment résoudre tous les petits problèmes qui surgissent, mais je crois que ce que je préfère ce sont les grandes idées de départ, quand nous choisissons les personnages à inclure et la façon de les aborder. C'est aussi génial de revenir à la fin sur les humbles débuts, quand je tiens les plans finaux dans ma main.

Q : Comment crées-tu ton concept initial quand tu commences un nouveau projet ?

R : Au début, je fais en général une esquisse à la main. Ceci m'aide à déterminer les aspects à retenir et ceux à écarter, comme je l'ai dit auparavant. Je travaille ensuite là-dessus en utilisant des images vectorielles, en faisant correspondre autant que possible les lignes importantes à l'original.

Q : Quelle figurine de cet ensemble a été pour toi la plus complexe à concevoir et pourquoi ?

R : Ce serait encore une fois le Stormtrooper. Avec son design ultra emblématique, il devait être parfait. Le casque en particulier a été un défi, car l'élément est d'une génération plus ancienne et plein de détails sculptés qui peuvent entrer en conflit avec l'impression. Les personnes merveilleuses de notre service d'impression ont dû apporter de nombreux changements, avant que nous ne trouvions finalement le placement et la distorsion qu'il fallait pour s'assurer que le moindre détail arriverait au bon endroit sur la pièce finale !



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Rencontre avec le directeur artistique

William Colburn Jr.

Q : De quoi es-tu responsable en tant que directeur artistique travaillant sur les emballages de LEGO® Star Wars ?

R : Mon rôle est une sorte de combinaison de directeur artistique et de graphiste. Je suis principalement chargé de rendre l'emballage aussi cool que possible ! Je travaille avec différents artistes qui m'aident à créer différents éléments, depuis l'image d'arrière-plan de la boîte aux éléments de design général sur l'emballage. Mon travail est d'assembler tous ces différents éléments et de créer le design final de la boîte. Nous adoptons souvent une approche d'équipe pour notre travail sur LEGO *Star Wars*, et je ne pourrais pas faire le meilleur travail possible sans le reste du groupe. Notre équipe ne cesse de s'agrandir et de se transformer, mais je veux remercier tout spécialement John McCormack, Mike Swiatlowski, Jake Blais, Mike Sion, Sara Gomes, et Peter Cangialosi de former la meilleure équipe que je puisse imaginer... merci pour toute votre aide !

Q : L'Étoile de la mort LEGO Star Wars est un énorme modèle avec de multiples salles, caractéristiques et fonctions. Comment as-tu commencé le processus de conception de la boîte tout en tenant compte des détails qui devaient être inclus ?

R : Nous avons la chance d'avoir un bon modèle de la version précédente de l'emballage, et j'aimerais remercier Rob Johnson de nous avoir donné un excellent schéma de départ ! Comme avec tous les emballages, nous commençons la conception sur la base d'un dossier que nous recevons de notre équipe de marketing. Les responsables du marketing nous donnent des suggestions sur les éléments du modèle qu'ils aimeraient souligner. Nous entrons alors dans notre première phase de maquette. Nous essayons de donner vie aux exigences des responsables du marketing de la façon la plus créative possible, et aussi de leur fournir des options que nous élaborons nous-mêmes. La boîte traverse plusieurs phases de modifications du design en fonction des commentaires de l'équipe de marketing et de nos partenaires, jusqu'à ce que nous soyons finalement d'accord sur le design final.

Q : Quel type de matériel de référence as-tu utilisé pour commencer à concevoir l'emballage ?

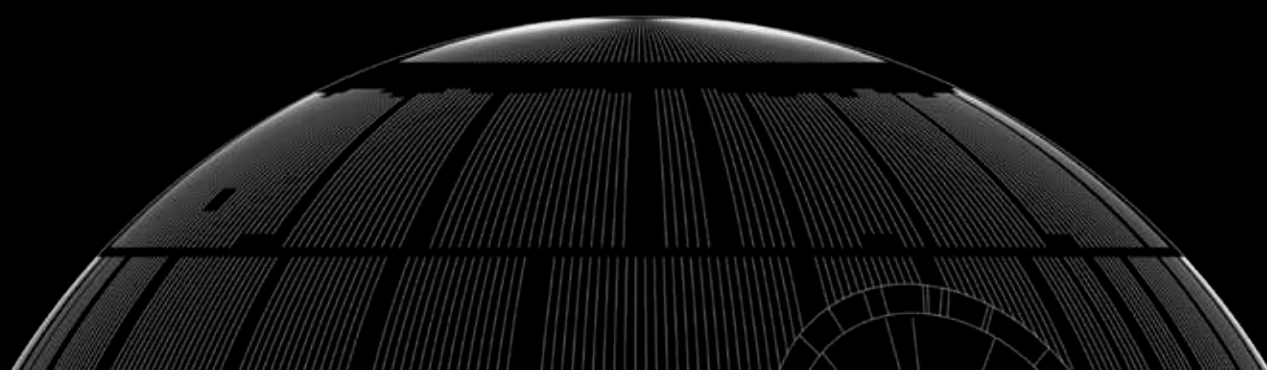
R : En général, nous utilisons de nombreux éléments différents allant des images tirées directement des films, à toutes sortes de choses que nous trouvons inspirantes visuellement. Un jour cela peut être une affiche géniale, le lendemain un motif dans ton bol de céréales... On ne sait jamais d'où viendra l'inspiration ! De plus, nos partenaires chez Disney et Lucasfilm ont des sites Internet géniaux auxquels nous avons accès. Ils sont pleins d'images de l'univers *Star Wars*. Ces sites Internet ont des tonnes d'images en coulisses, de photos des films, d'affiches, de concepts graphiques, d'éléments en 3D... Presque tout ce qu'on peut imaginer ! C'est de loin mon endroit préféré pour chercher du matériel de référence !



William Colburn Jr.

Q : À quel type de défis es-tu confronté lorsque tu crées des illustrations qui seront utilisées spécialement pour l'emballage ? Est-ce que la conception de l'emballage pour des ensembles plus petits est différente de la création de l'emballage pour des ensembles plus grands, comme l'Étoile de la mort ?

R : Le plus grand défi est d'essayer d'imaginer comment faire tenir tout le contenu sur le devant de la boîte sans interférer avec nos logos, nos informations sur les produits, et les textes légaux. Avec l'Étoile de la mort, cela a été un peu plus facile car c'est un grand modèle et toutes les figurines sont présentes sur le modèle lui-même. Normalement nous avons plusieurs pièces plus petites, des véhicules et de nombreuses figurines, et tout illustrer devient donc un vrai casse-tête... Surtout sur les boîtes plus petites ! Je pense que le casse-tête peut être parfois complexe, mais c'est aussi l'aspect le plus gratifiant du design, quand on réussit à raconter une histoire amusante et à montrer tous les modèles et les figurines inclus en même temps.

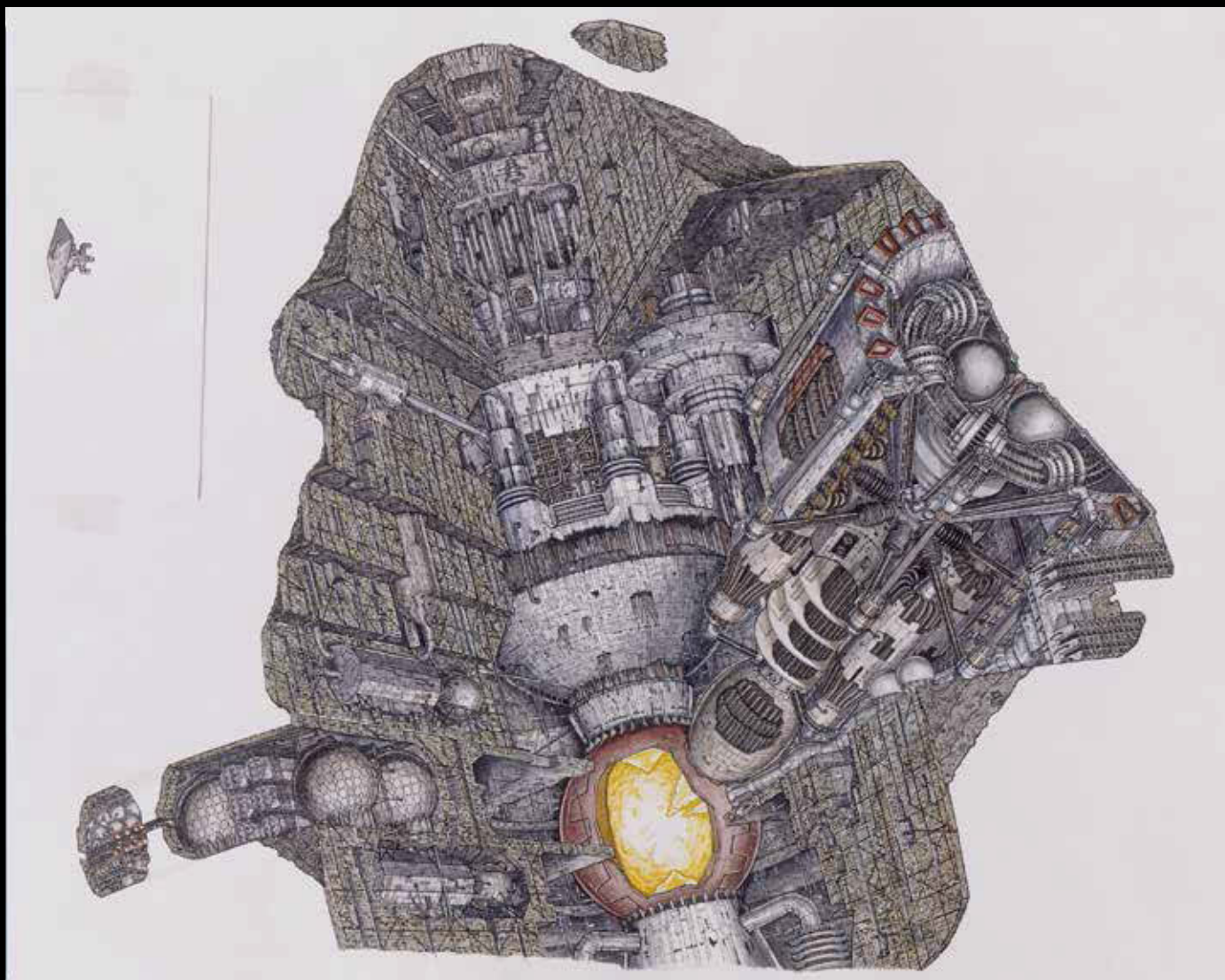


Q : Y avait-il certains détails sur cet ensemble qu'il était important pour toi d'inclure dans l'image de l'emballage ?

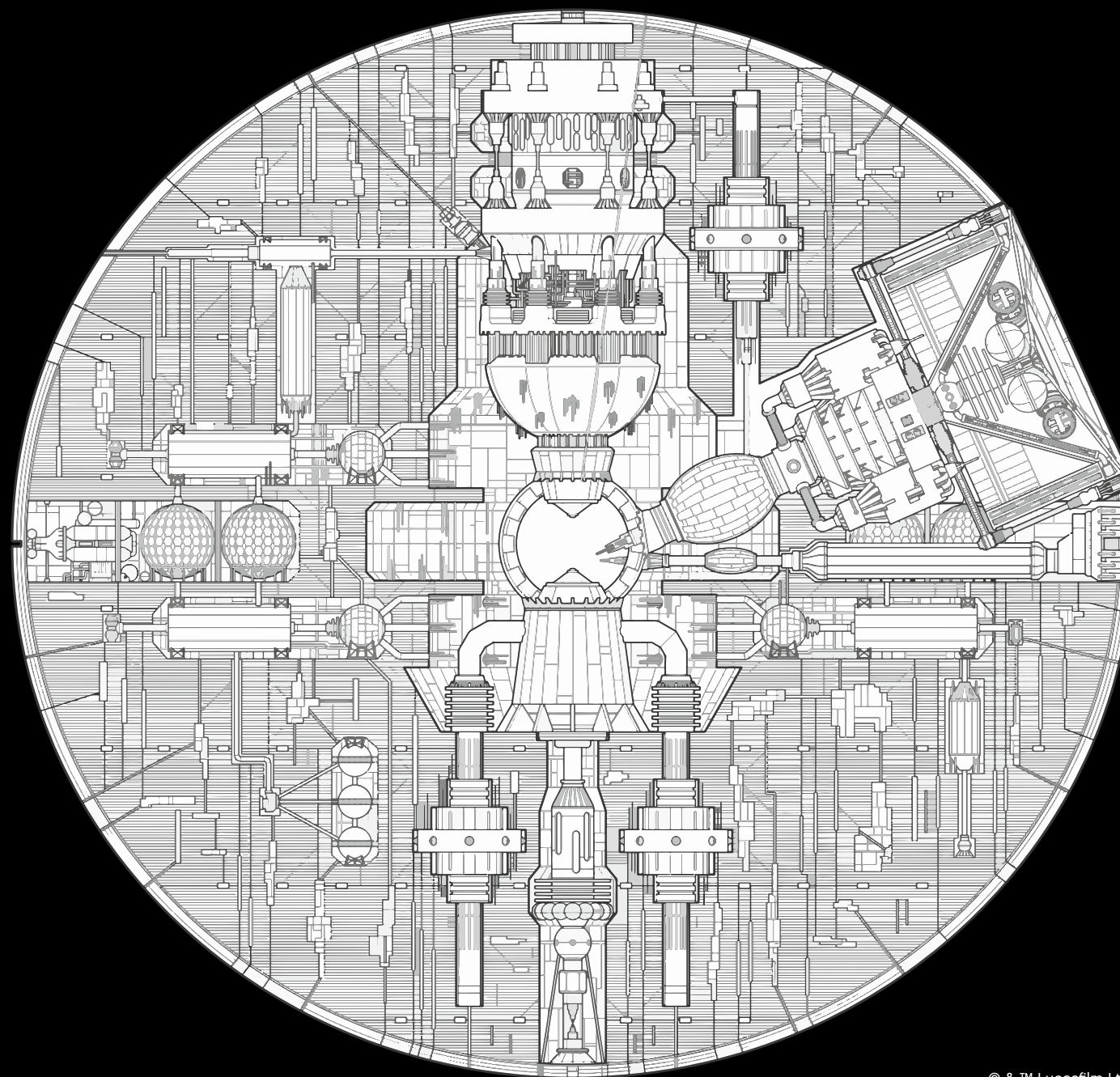
R : Je souhaitais vraiment montrer tous les petits détails que les designers du modèle ont inclus. C'est l'un de nos plus grands ensembles dans la gamme LEGO® *Star Wars*, mais il est principalement composé de plusieurs petites pièces avec toutes sortes de références au film. J'aime particulièrement le nouvel ajout dans la pièce du compacteur de déchets qui permet au dianoga de sortir sa tête du plancher !

Q : Les scènes qui se déroulent dans l'Étoile de la mort sont des moments décisifs dans les films *Star Wars*. Comment as-tu choisi les scènes à recréer sur l'emballage ?

R : Nous avons essayé de recréer autant de scènes que possible pour l'emballage. Cependant, l'Étoile de la mort ayant tellement de salles, il n'a pas été possible d'inclure toutes les scènes que nous voulions. Nous avons donc essayé de conserver les scènes les plus emblématiques et les plus mémorables. La plupart des scènes sont des références à l'*Épisode IV : Un nouvel espoir*, mais ma préférée est sans doute le duel au sabre laser entre Darth Vader et Luke Skywalker dans la salle du trône de l'Empereur, dans l'*Épisode VI : Le retour du Jedi*.



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Q : Qu'as-tu préféré dans le processus de conception ?

R : Mon étape préférée du processus de conception est la photographie finale. À l'ère du numérique, de nombreuses entreprises sont passées à l'utilisation de rendus en 3D pour leur emballage; cependant, nous continuons à prendre des photos du produit. J'ai une formation de photographe, alors ces séances de photos sont un moment très amusant pour moi. Entouré par tout le matériel et l'équipement photographique, je me sens vraiment comme un enfant dans un magasin de bonbons ! Cela peut devenir intense, car il se passe beaucoup de choses à la fois, mais l'équipe des studios Atwater en fait une expérience géniale. Merci à Joey, Tim et Victor pour toute votre aide pendant toutes ces années !

Vue d'ensemble des personnages



Grand Moff Tarkin

Il a commandé la destruction de la planète de la princesse Leia, Alderaan. Il a aussi placé une balise de repérage sur le Millennium Falcon pour trouver la base rebelle.



Officier impérial

Ces officiers étaient des soldats intelligents et doués qui montaient dans la chaîne de commandement de l'Étoile de la mort.



Officier de la flotte impériale

Ces soldats étaient des officiers de haut rang servant à bord des nombreux vaisseaux de la flotte impériale.



C-3PO

Droïde de protocole construit par le jeune Anakin Skywalker. Ses réactions rapides à bord de l'Étoile de la mort ont empêché Luke et ses amis d'être écrasés dans le compacteur de déchets.



R2-D2

Le droïde Astromech R2-D2 a joué un rôle important en livrant les plans de l'Étoile de la mort aux forces rebelles.



Chewbacca

Copilote et meilleur ami de Han Solo, Chewbacca a aidé Luke et Han à organiser le sauvetage intrépide de la princesse Leia Organa.



Han Solo (déguisé)

Se faufilant à bord de l'Étoile de la mort en se faisant passer pour un Stormtrooper, Luke Skywalker s'est infiltré dans l'Étoile de la mort avec l'aide de son ami Han Solo pour sauver la princesse Leia.



Luke Skywalker (déguisé)

Déguisé en Stormtrooper, Luke Skywalker s'est infiltré dans l'Étoile de la mort avec l'aide de son ami Han Solo pour sauver la princesse Leia.



Artilleur de l'Étoile de la mort

Membre du corps Starfighter de la flotte impériale avec des réflexes rapides comme l'éclair.



Droïde de l'Étoile de la mort

Créatures mécaniques qui possédaient souvent une intelligence artificielle, les droïdes se voyaient souvent confier des travaux trop dangereux ou trop difficiles pour leurs homologues humains.



Garde de l'Empereur

Unité d'élite de l'Empire galactique, chargée de la protection de l'Empereur Palpatine.



Empereur Palpatine

Leader de l'Empire galactique, il était en réalité Darth Sidious, le seigneur noir des Sith qui cherchait à contrôler la galaxie.



Luke Skywalker (duel final)

Après avoir appris que Vader était en fait son père, Anakin Skywalker, Luke est retourné vers la deuxième Étoile de la mort pour vaincre Vader et l'Empire galactique.



Darth Vader

Loyal à l'Empire galactique, Darth Vader a torturé la princesse Leia à bord de l'Étoile de la mort pour lui faire révéler l'emplacement de la base rebelle. Il a par la suite coupé la main de Luke lors d'un duel au sabre laser.



Astromech impérial

Les Astromechs impériaux étaient incroyablement flexibles et efficaces et se trouvaient souvent sur le champ de bataille.



Stormtrooper

Les nombreuses troupes terrestres de l'Empire galactique étaient bien entraînées, hautement efficaces au combat et portaient une armure blindée.



Soldat de l'Étoile de la mort

Soldats d'élite de la flotte impériale qui étaient spécialement entraînés et totalement fidèles à l'Empereur Palpatine.



Han Solo

Pilote du Millennium Falcon et célèbre contrebandier, Han Solo est devenu un élément clé de l'Alliance rebelle.



Princesse Leia

Princesse de la planète Alderaan et sympathisante de l'Alliance rebelle, Leia était retenue prisonnière à bord de l'Étoile de la mort avant d'être libérée par Han Solo et Luke Skywalker.



Luke Skywalker (Tatooine)

Apprenti Jedi du Maître Obi-Wan Kenobi, Luke Skywalker s'est révélé être l'un des principaux membres de l'Alliance rebelle, détruisant l'Étoile de la mort en utilisant la Force pour se guider.



Obi-Wan Kenobi

En tant que Maître Jedi et mentor de Luke Skywalker, Obi-Wan Kenobi était un allié formidable contre l'Empire galactique.

Acerca del equipo de diseño de LEGO® Star Wars™

La línea LEGO® Star Wars se lanzó en 1999 y suma nuevos modelos todos los años desde entonces. El equipo de diseño de LEGO Star Wars se compone de ocho diseñadores de modelos y cuatro diseñadores gráficos. El grupo combina nuevos diseñadores con ideas frescas y diseñadores con mucha experiencia en el universo LEGO Star Wars y un gran número de modelos a sus espaldas.

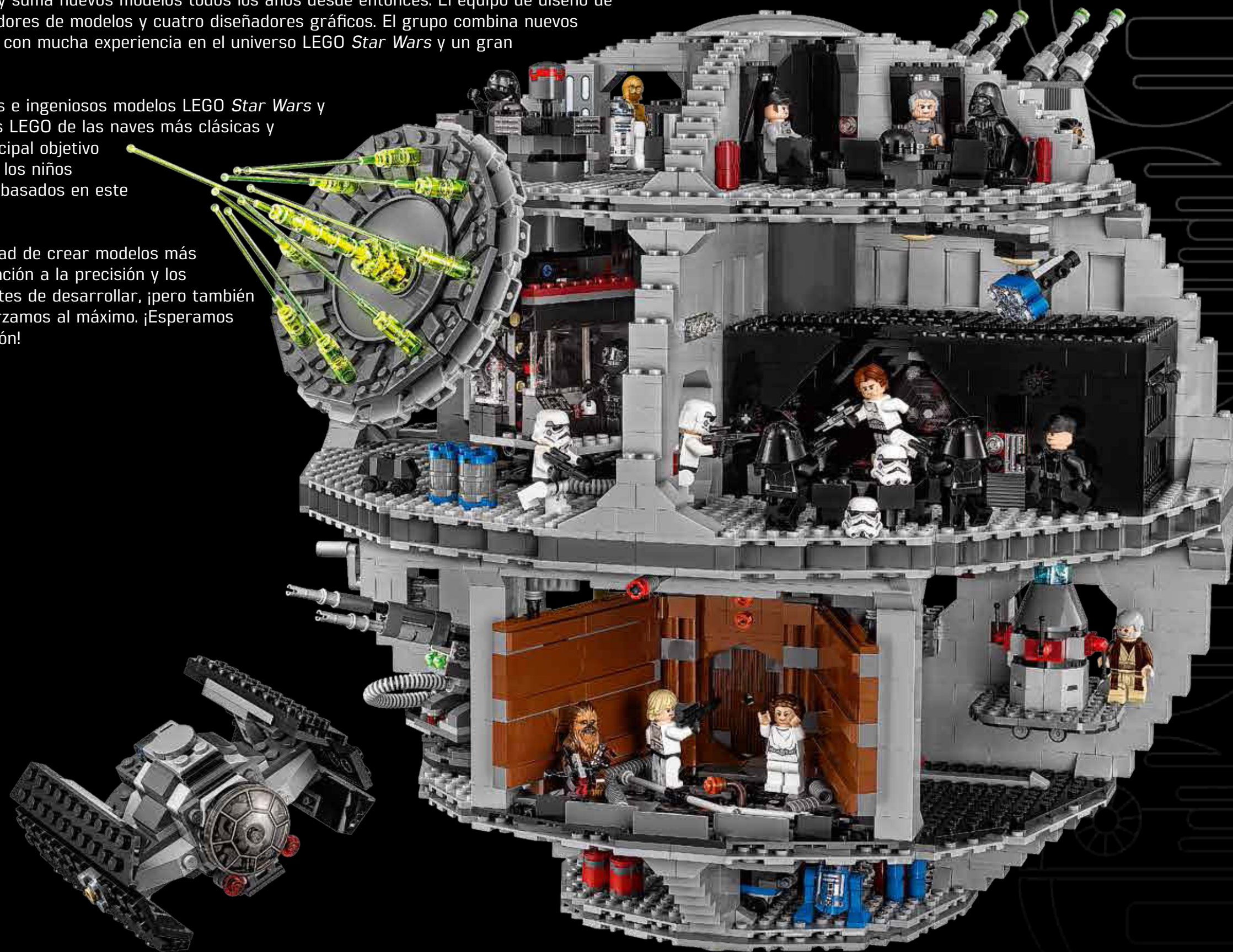
Es un equipo ideal para la creación de nuevos e ingeniosos modelos LEGO Star Wars y la revisión y mejora de las antiguas versiones LEGO de las naves más clásicas y emblemáticas del universo Star Wars. El principal objetivo de la línea LEGO Star Wars es hacer llegar a los niños modelos divertidos, modernos e inspiradores basados en este universo.

Gracias a LEGO Direct, tenemos la oportunidad de crear modelos más grandes y complejos, prestando especial atención a la precisión y los detalles. Son modelos divertidos y emocionantes de desarrollar, ¡pero también plantean muchos desafíos! Siempre nos esforzamos al máximo. ¡Esperamos que disfrutes de la experiencia de construcción!

¡Feliz construcción!

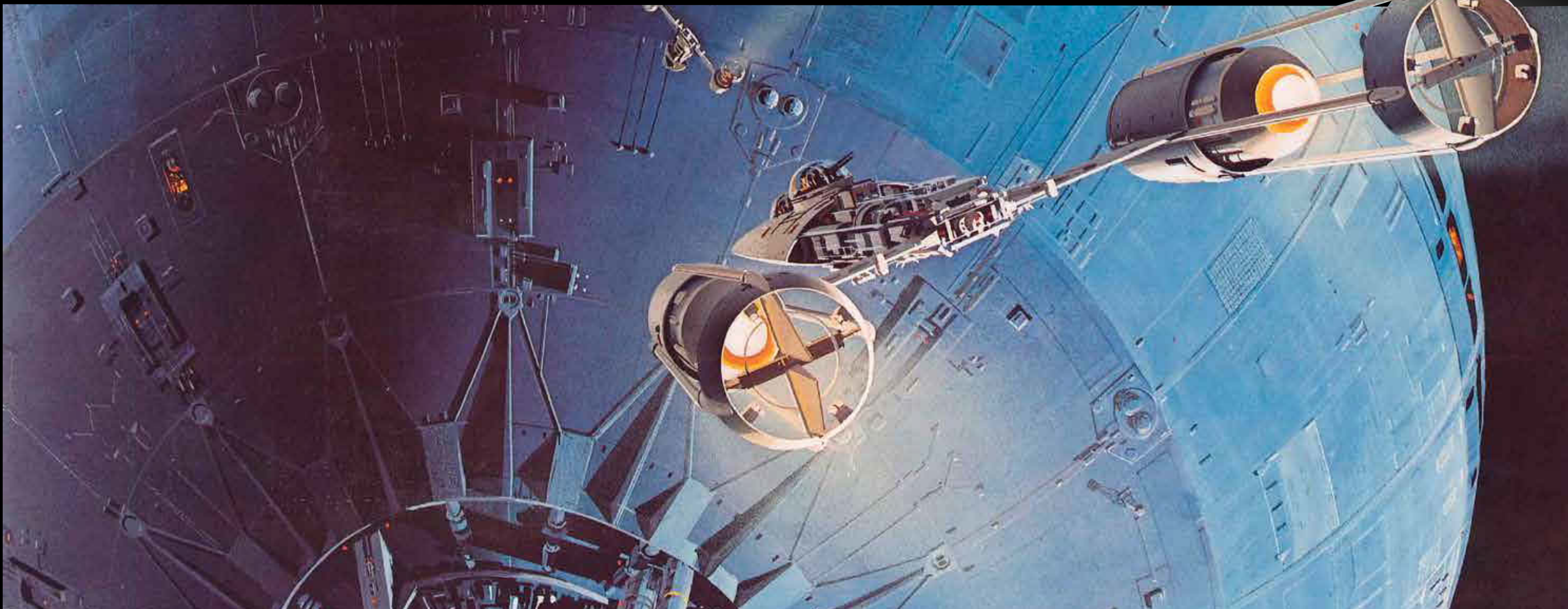


Jens Kronvold Frederiksen
Director de diseño, LEGO® Star Wars™





Acerca de la Estrella de la Muerte



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La estación de combate orbital EM-1, conocida como Estrella de la Muerte, fue un arma absolutamente terrorífica y una de las más eficaces del arsenal del Imperio Galáctico. Antes de su destrucción a manos de la Alianza Rebelde, liderada por el joven Jedi Luke Skywalker, la Estrella de la Muerte se ganó a pulso su nefasta reputación gracias a su gigantesco tamaño y su capacidad de aniquilación de toda forma de resistencia, así como por la destrucción total de Alderaan, el planeta adoptivo de Leia Organa.

Fue el Canciller Supremo Palpatine, ayudado por los geonosianos, quien planeó en secreto la construcción de la primera y temible Estrella de la Muerte, un instrumento bélico con un poder desconocido hasta entonces en la galaxia. Palpatine, secretamente el Lord Sith Darth Sidious, encargó a su aprendiz Darth Tyranus (también conocido como conde Dooku) la misión de transportar los planos desde Geonosis hasta Coruscant en los inicios de las Guerras Clon. La Estrella de la Muerte fue tomando forma en secreto en el espacio, en órbita sobre Geonosis. El acceso al antiguo mundo separatista estaba restringido y muy pocos dentro de la cadena de mando imperial sabían de la construcción de esta estación de combate.

El Imperio designó a Wilhuff Tarkin como supervisor del proyecto. Tarkin demostró ser un excelente comandante, razón por la que Palpatine lo recompensó otorgándole el rango de Gran Moff, así como un mayor control sobre el proyecto. A la larga, Tarkin se convertiría en el mayor defensor de la estación de combate, considerándola un elemento clave para eliminar por completo toda oposición al mandato imperial de Palpatine.

El final de la Estrella de la Muerte comenzó a fraguarse cuando Leia Organa se hizo con los planos de la estación de combate; al reconocer su importancia, los escondió en el interior del droide astromecánico R2-D2. Este y su compañero C-3PO fueron adquiridos por Owen Lars a los jawas, unos “carroñeros” de chatarra. Tras localizar a Luke Skywalker y, posteriormente, a Obi-Wan Kenobi, los planos escondidos en R2-D2 fueron vitales para que la Alianza Rebelde pudiera descubrir el punto débil definitivo de la Estrella de la Muerte: un conducto de escape que conducía directamente hasta el reactor principal.

Esta debilidad fue aprovechada por Luke Skywalker, quien, piloteando su X-Wing hasta la superficie misma de la Estrella de la Muerte y dejándose guiar por la Fuerza, disparó dos torpedos de protones hacia el interior de dicho conducto, lo que provocó la destrucción completa de la estación espacial. La victoria resultó ser decisiva para la Alianza Rebelde. Poco tiempo después, miles de sistemas se unieron a la Rebelión. Sin embargo, los rebeldes desconocían que el emperador Palpatine había ordenado la construcción de una segunda Estrella de la Muerte tan solo unos días antes de la destrucción de la primera.

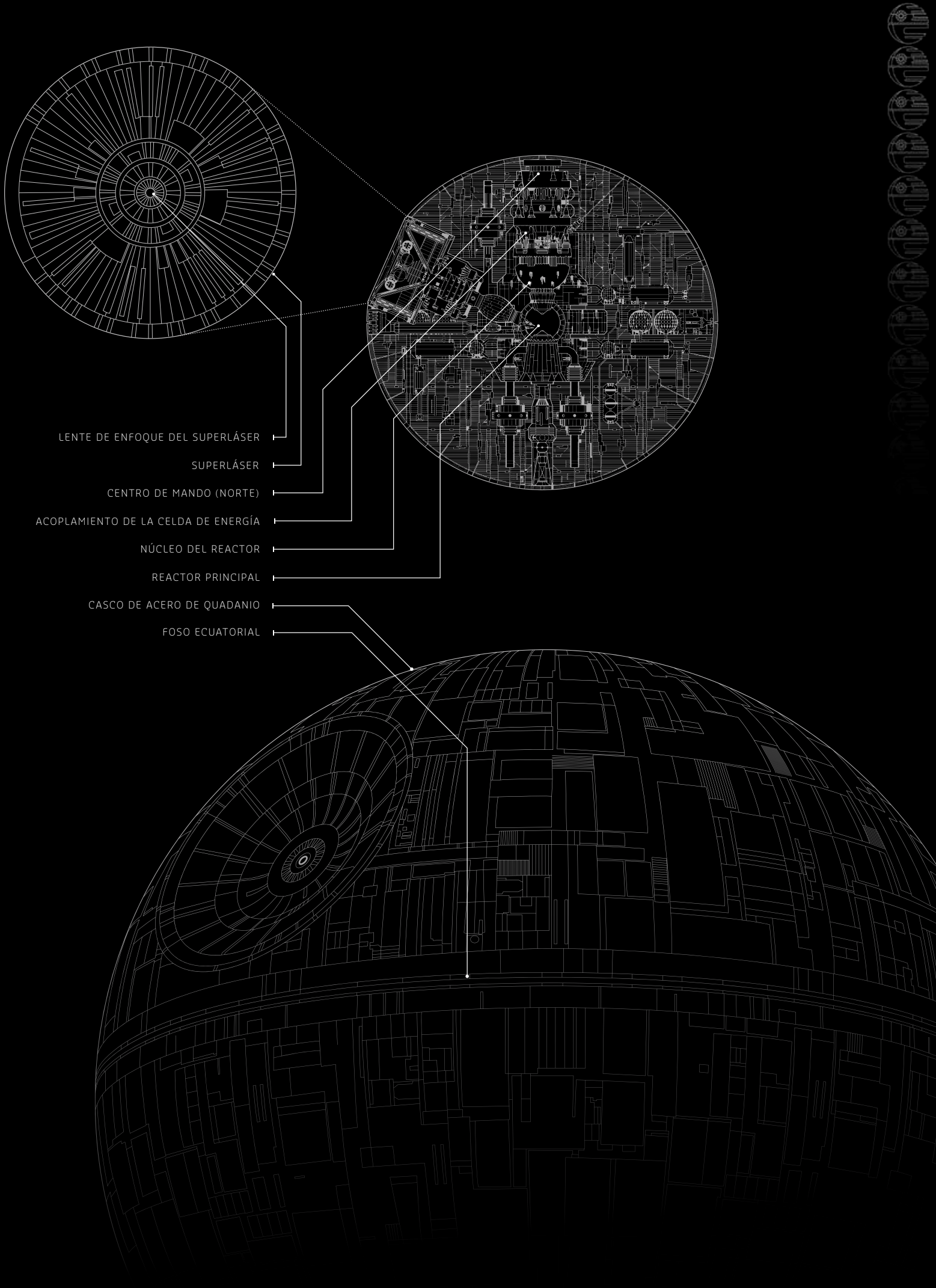
Datos/especificaciones

Datos sobre la Estrella de la Muerte

Fabricantes	Departamento Imperial de Investigación Militar
	Sistemas de Flota Sienar
Modelo	Estación de combate orbital EM-1
Clase	Estación de combate móvil para el espacio profundo

Especificaciones técnicas: estación de combate orbital EM-1

Diámetro	160 kilómetros
Armamento	Rayo superláser con base parabólica cóncava
	Baterías turboláser D6 Taim & Bak (5.000)
	Turboláseres pesados XX-9 Taim & Bak (5.000)
	Cañones láser L-s 4.9 SFS (2.500)
	Cañones de iones MS-1 Borstel (2.500)
	Cañones láser SB-920
	Generadores de rayo tractor Phylon (768)
	Blásteres de partículas cargadas
	Cañones magnéticos
	Lanzaderas de torpedos de protones
	Cañón de superficie
Motores	Motores sublumínicos 30-5 Sepma
Tripulación	Tripulación permanente (342.953)
	Oficiales (27.048)
	Soldados (607.360)
	Pilotos (167.216)
	Tripulación de apoyo y mantenimiento (285.675)
	Droides de apoyo (400.000)
	Soldados de asalto (25.984)
	Artilleros (57.278)
	Personal de mantenimiento de cazas estelares (42.782)
Capacidad de carga	Más de 1 millón de kilotoneladas



Compartimentos de la Estrella de la Muerte

Torreta turboláser giratoria

Sala del trono del emperador

Tras ser capturado por el Imperio, Luke Skywalker fue conducido a la sala del trono de la segunda Estrella de la Muerte, donde Palpatine intentó atraer al joven Jedi hacia el lado oscuro de la Fuerza. Cuando este rechazó unirse a los Sith, el emperador Palpatine aprovechó la ira de Skywalker para provocar un duelo entre el joven Jedi y Darth Vader en la sala del trono.

Conducto de ventilación

Compartimento del núcleo central

El compartimento del núcleo central alberga el conducto de ventilación y el conducto del turboelevador central de la Estrella de la Muerte. Luke Skywalker y la princesa Leia Organa utilizaron un lanzador de garfios para sortear el abismo de este compartimento durante la operación de rescate de Leia.

Centro de reparación de droides

El centro de reparación de droides, rebotante de piezas de repuesto y maquinaria avanzada, es donde se llevan a cabo las operaciones de mantenimiento, reparación, actualización y mejora de los droides de la Estrella de la Muerte.

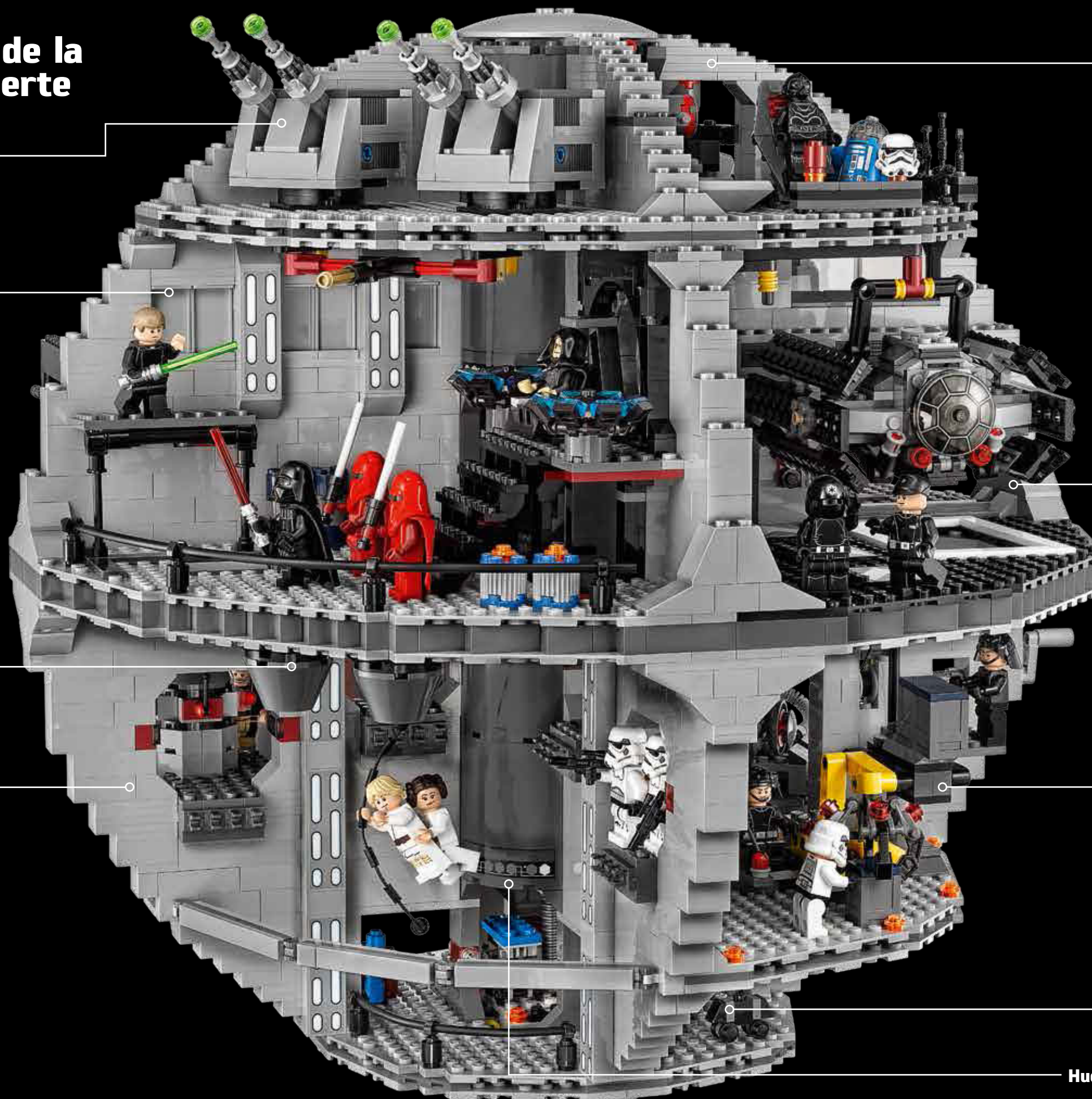
Hangar 327

Uno de los numerosos hangares empleados para depositar las naves capturadas por el rayo tractor de la Estrella de la Muerte.

Bodega de carga

Bodega de almacenamiento

Hueco del turboelevador central



Sala de control de disparo del superláser

En esta cámara, ubicada en el sector Theta de ambas Estrellas de la Muerte, están ubicados los mandos de control del superláser.

Sala de conferencias

En esta sala es donde los líderes del Imperio Galáctico se reunían a bordo de la Estrella de la Muerte. Aquí es donde Darth Vader usó la Fuerza para estrangular al almirante Motti.

Cámara de seguridad

Celda 2187

La celda 2187, ubicada en el bloque de detención AA-23, fue el lugar en el que retuvieron como prisionera a la princesa Leia Organa, arrestada por Darth Vader bajo la sospecha de colaborar con la Alianza Rebelde.

Corredor del núcleo central del nivel 6

El corredor del núcleo central del nivel 6 es una pasarela que atraviesa el foso del generador de energía del rayo tractor de la Estrella de la Muerte. Aquí fue donde Obi-Wan Kenobi desactivó el rayo tractor del hangar 327, lo que permitió la huida del Halcón Milenario.

Acoplamiento del reactor del rayo tractor

Base parabólica del superláser

Torreta turboláser giratoria

Compactador de basura 3263827

Tras liberar a la princesa Leia Organa del nivel de detención de la primera Estrella de la Muerte, Han Solo, Chewbacca y Luke Skywalker quedaron atrapados con ella en el interior de este compactador de basura. Dentro, sufrieron el ataque de un dianoga carnívoro y estuvieron cerca de la muerte cuando las paredes del compactador comenzaron a cerrarse para comprimir los desechos que contenía. C-3PO y R2-D2, que habían logrado mantenerse a salvo, consiguieron desactivar todos los compactadores de basura del nivel de detención de la Estrella de la Muerte, salvando así sus vidas.



Conoce al diseñador del modelo

Niels Mølgård Frederiksen

P: La Estrella de la Muerte LEGO® *Star Wars*™ es una de las estaciones de combate más famosas de todo el universo *Star Wars*. Es conocida por su emblemática forma redonda. ¿Cuáles fueron tus primeros pasos a la hora de diseñar este modelo?

R: En primer lugar, examiné el modelo anterior de la Estrella de la Muerte para ver qué elementos destacaban y en qué partes podían hacerse mejoras. Presté especial atención a las diversas funciones para ver si se podían perfeccionar. Además, me sumergí por completo en el proceso de construcción en busca de formas de hacerlo más divertido para garantizar que representase una experiencia fantástica para cualquiera.

P: ¿Qué tipo de materiales de referencia usaste para empezar a diseñar la Estrella de la Muerte?

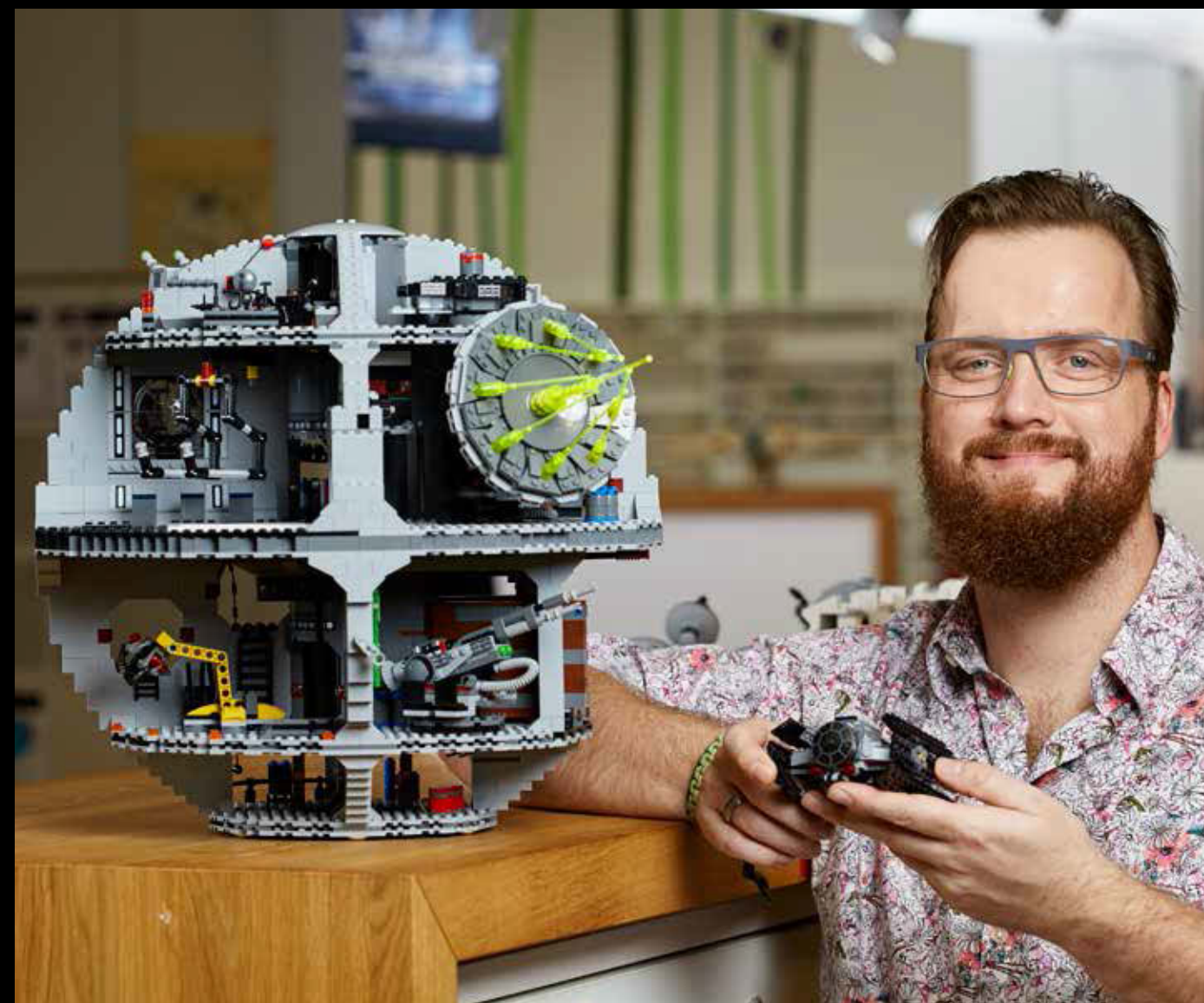
R: Usé como referencia las películas en las que aparecen ambas Estrellas de la Muerte (*Star Wars: Una Nueva Esperanza* y *Star Wars: El Retorno del Jedi*), así como todas las capturas de pantalla que pude hacer o encontrar para componer un esquema de los distintos escenarios y salas.

P: ¿Qué técnicas de construcción usas normalmente al enfrentarte al diseño de un modelo de esta escala?

R: La estabilidad es siempre un aspecto importante a la hora de diseñar cualquier modelo; sin embargo, en un modelo de estas dimensiones resulta fundamental debido a su peso y tamaño. Este set incluye muchos bricks, así que era extremadamente importante que las paredes y los pisos fuesen estables. Era la única forma de garantizar que el modelo resultase estable durante la fase de construcción y también después, a la hora de jugar con él.

P: Las salas interiores de la Estrella de la Muerte LEGO *Star Wars* son una de las características que más llama la atención de este modelo. ¿Cómo hiciste para integrar estas salas en tu proceso de diseño y conseguir crear un modelo funcional y estable a la vez?

R: Las salas ya estaban muy bien integradas en la última versión del modelo; no obstante, optimicé las paredes y los pisos para conseguir un proceso de construcción más fluido. Garantizar la estabilidad de las paredes y los pisos es un factor clave, ya que una vez que empiezas a incorporar funciones a través de esos elementos, el modelo suele perder estabilidad. Por tanto, asegurarse de que el modelo no tenga ningún punto débil (como sucedía con el conducto de escape en la película) e incorpore un gran número de funciones para jugar es muy importante y una gran parte del desafío de diseñar un modelo como este.



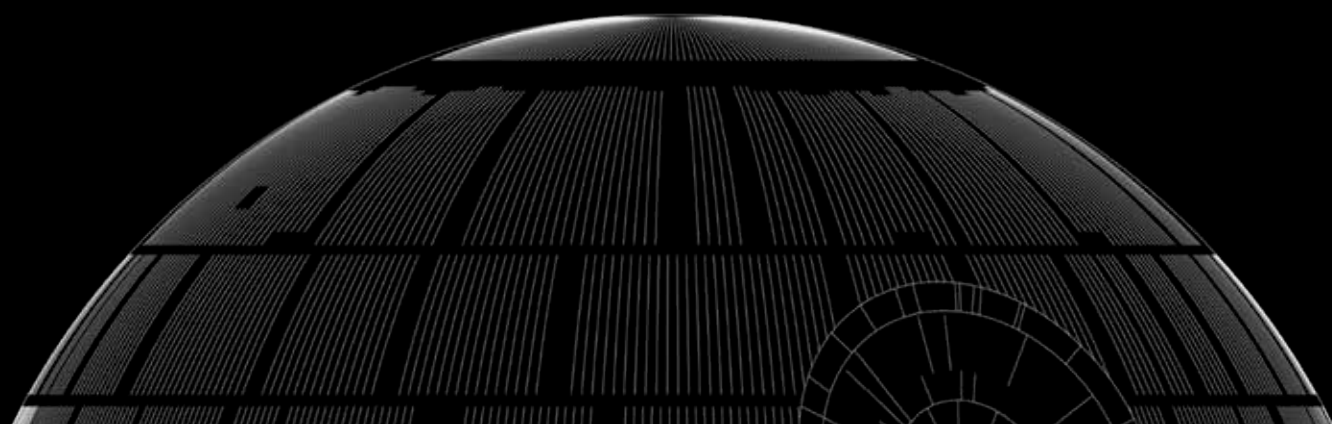
Niels Mølgård Frederiksen

P: ¿Existe alguna característica específica del modelo con la que hayas disfrutado particularmente durante el diseño?

R: Bueno, el proceso de diseño del turboláser lanzamisiles automático de la sección inferior fue realmente divertido, ya que tuve que crearlo desde cero. También diseñé una nueva función de disparo para el lanzador, así que estoy realmente orgulloso de esa parte. Más allá de eso, estoy muy satisfecho con los pequeños cambios que introduje en los turboláseres de la sección superior. Me encantan las torretas turboláser que aparecen en el ataque a la Estrella de la Muerte en *Star Wars: Una Nueva Esperanza*, así que poder dejar mi huella en ellas fue algo increíble.

P: ¿Cuál es la diferencia entre esta versión de la Estrella de la Muerte LEGO *Star Wars* y la anterior?

R: Hemos hecho algunas mejoras importantes en el elevador del hangar, el láser destructor de planetas, los turboláseres y el TIE Advanced X-1 de Darth Vader. Además, hemos introducido pequeños y sutiles cambios por toda la estación de combate.



Al diseñar el nuevo dianoga, se me ocurrió dotar de mayor jugabilidad a la sala del compactador de basura. A través de un agujero en el piso, el dianoga puede espiar a sus presas como si estuviera sumergido en el fango. Esta función hizo necesario superar algunos desafíos, pero estoy bastante orgulloso del resultado final y espero que consiga que este escenario resulte aún más divertido. Aparte, modifiqué el proceso de construcción para hacerlo más fluido y mejorar la experiencia de construcción.

P: ¿Supuso un reto diseñar la superficie redonda de la Estrella de la Muerte y ubicar en ella el láser destructor de planetas?

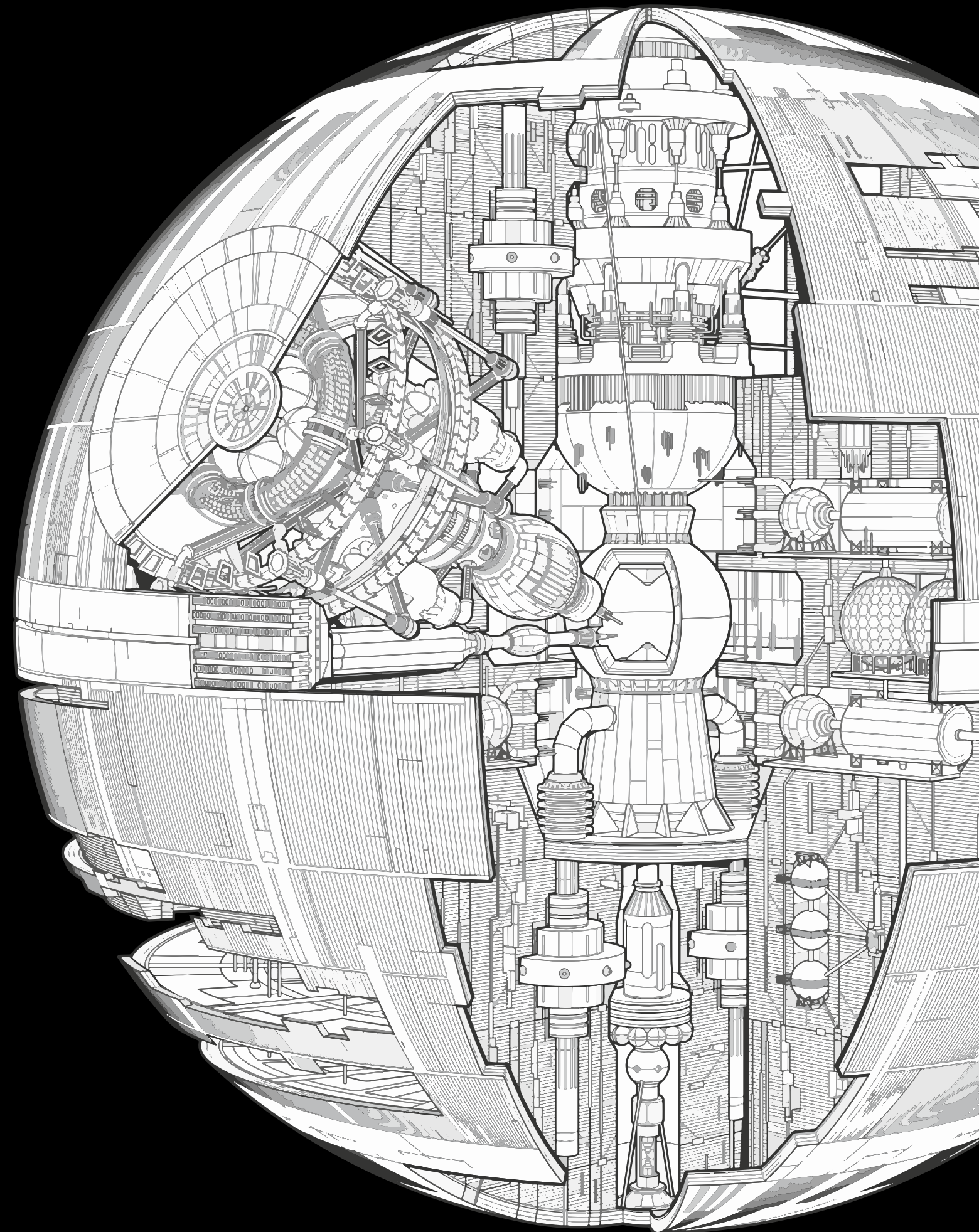
R: Conseguí que el grado de articulación del láser destructor de planetas fuera mayor que en la versión anterior. Por tanto, sí. Tuve que tener en cuenta las limitaciones de espacio, de forma que la base parabólica del láser no tocara las paredes y los pisos de la Estrella de la Muerte.

P: ¿Cuál fue el mayor reto al que te enfrentaste al diseñar la nueva Estrella de la Muerte?

R: Probablemente, tener que rediseñar el TIE Advanced X-1 para adaptarlo a la minifigura de Darth Vader con el nuevo casco de dos piezas. Fui haciendo cambios en el TIE Advanced hasta conseguir un modelo que me hizo quedar satisfecho con el diseño, la estabilidad y la experiencia de construcción.

P: ¿Alguna parte de tu diseño original quedó fuera del modelo final?

R: No, ninguna. Solo algunos pequeños cambios que aparecían en los primeros bocetos y modelos de prueba, pero todo lo importante está en el modelo final.





Conoce al diseñador gráfico

Jakob Liesenfeld

P: ¿Qué otras minifiguras LEGO® Star Wars has diseñado hasta la fecha?

R: La lista completa sería demasiado extensa, pero puedo mencionar algunas de mis favoritas: he diseñado todo tipo de soldados con armadura, incluidos todos los soldados clon y los soldados imperiales de asalto, de las arenas, exploradores, de camuflaje y de las nieves. Disfruté especialmente con la creación del soldado de asalto de la Primera Orden, el soldado lanzallamas, los pilotos de TIE Fighter y el piloto de AT-AT imperial. También he hecho muchos oficiales y tripulantes, tanto imperiales como rebeldes. He diseñado casi todas las minifiguras de la Antigua República (incluidos los exclusivos caballeros Jedi y guerreros Sith), numerosos droides astromecánicos y de protocolo, alienígenas y cazarrecompensas y, por supuesto, muchos de los héroes (desde Padmé y Anakin hasta Hera y Kanan), así como nuevos personajes, como JEK-14.

P: ¿Qué tipo de materiales de referencia usaste para empezar a diseñar las decoraciones de las minifiguras LEGO Star Wars?

R: Lucasfilm nos envía muchos materiales de referencia: desde los primeros bocetos de diseño hasta la ropa y los accesorios finales. Después, por supuesto, usamos las películas y nuestro propio conocimiento sobre los personajes para transmitir su personalidad.

P: ¿Puedes contarnos algunos de los retos a los que te enfrentas al diseñar gráficos para una superficie tan pequeña como la de una minifigura LEGO?

R: Siempre intento capturar tantos detalles como puedo de los fantásticos personajes originales y, a la vez, conseguir una minifigura tan “limpia” como sea posible. En particular, los torsos de las minifiguras deben transmitir la forma general, permitiendo ver los objetos principales o las “capas” de elementos desde una distancia relativamente lejana. ¡También hay que incluir pequeños detalles que puedas descubrir al examinar una minifigura más de cerca!



Jakob Liesenfeld

P: La Estrella de la Muerte LEGO Star Wars incluye muchas escenas diferentes de varias de las películas de la saga. ¿Cómo planteaste el diseño de personajes como Luke Skywalker o Han solo, que aparecen varias veces en el modelo con atuendos diferentes?

R: Para ser sincero, el aspecto de los personajes principales ya se había definido, así que básicamente usamos modelos ya existentes; no obstante, actualizamos el vestido clásico de color blanco de la princesa Leia, que necesitaba una puesta al día. Además, ¡por fin pudimos crear el pelo que Han Solo se merecía!





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P: ¿Cuál es tu método para determinar qué detalles es importante incluir en la decoración final de una minifigura y cuáles hay que simplificar?

R: Normalmente, nos fijamos en las partes más representativas del atuendo de cada personaje. Por supuesto, para muchos fans, todos los detalles son importantes; ¡de hecho, a todos los miembros del equipo nos apasiona el universo *Star Wars*! A menudo simplificamos los detalles que quedarían demasiado pequeños o adaptamos detalles al pasar de las proporciones humanas a las de una minifigura. Por ejemplo, el abdomen de la minifigura del soldado de asalto es muy corto para resaltar la forma y el volumen de la armadura del pecho y el cinturón.

P: ¿Hay alguna parte del proceso de diseño con la que disfrutes particularmente?

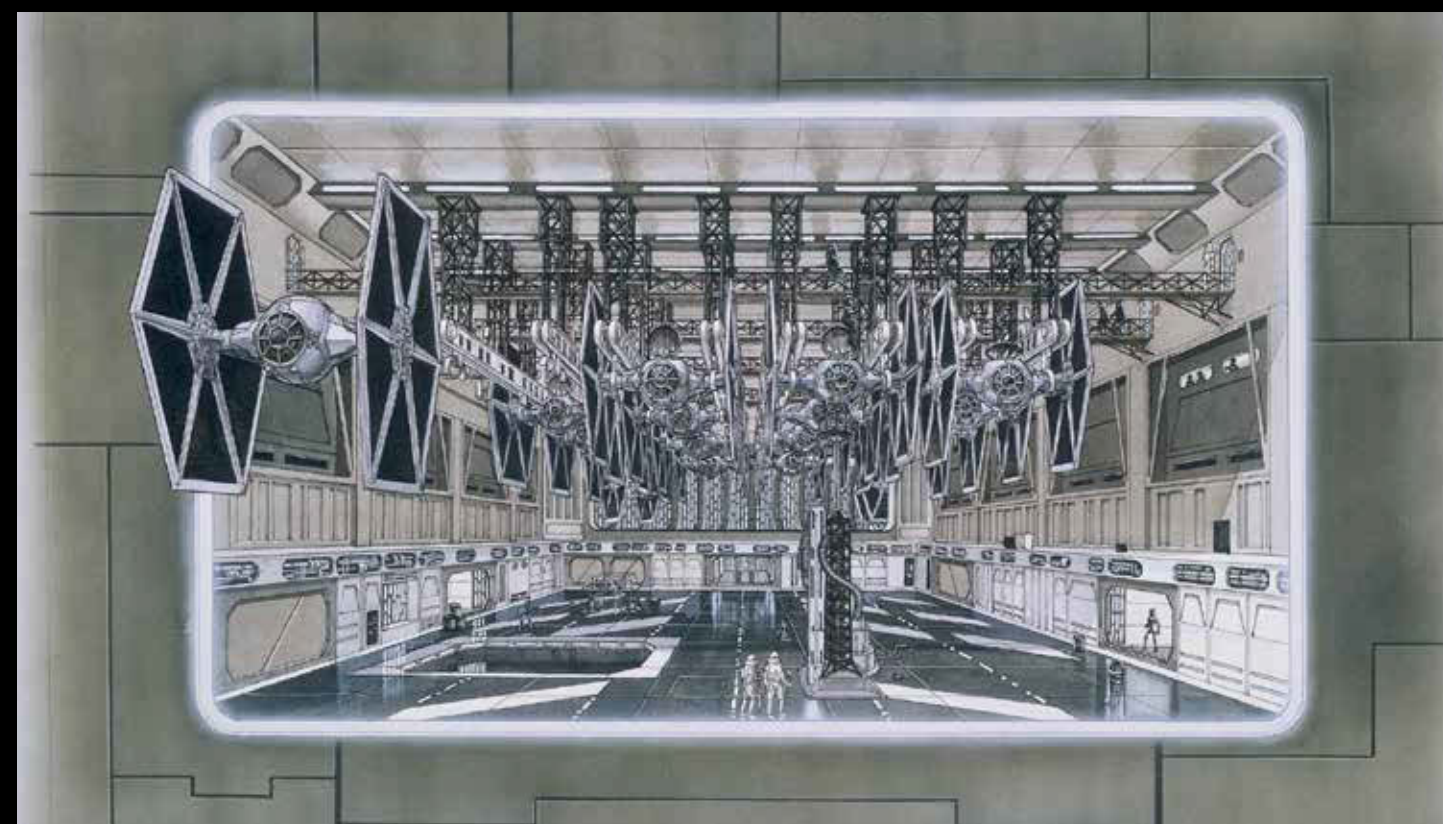
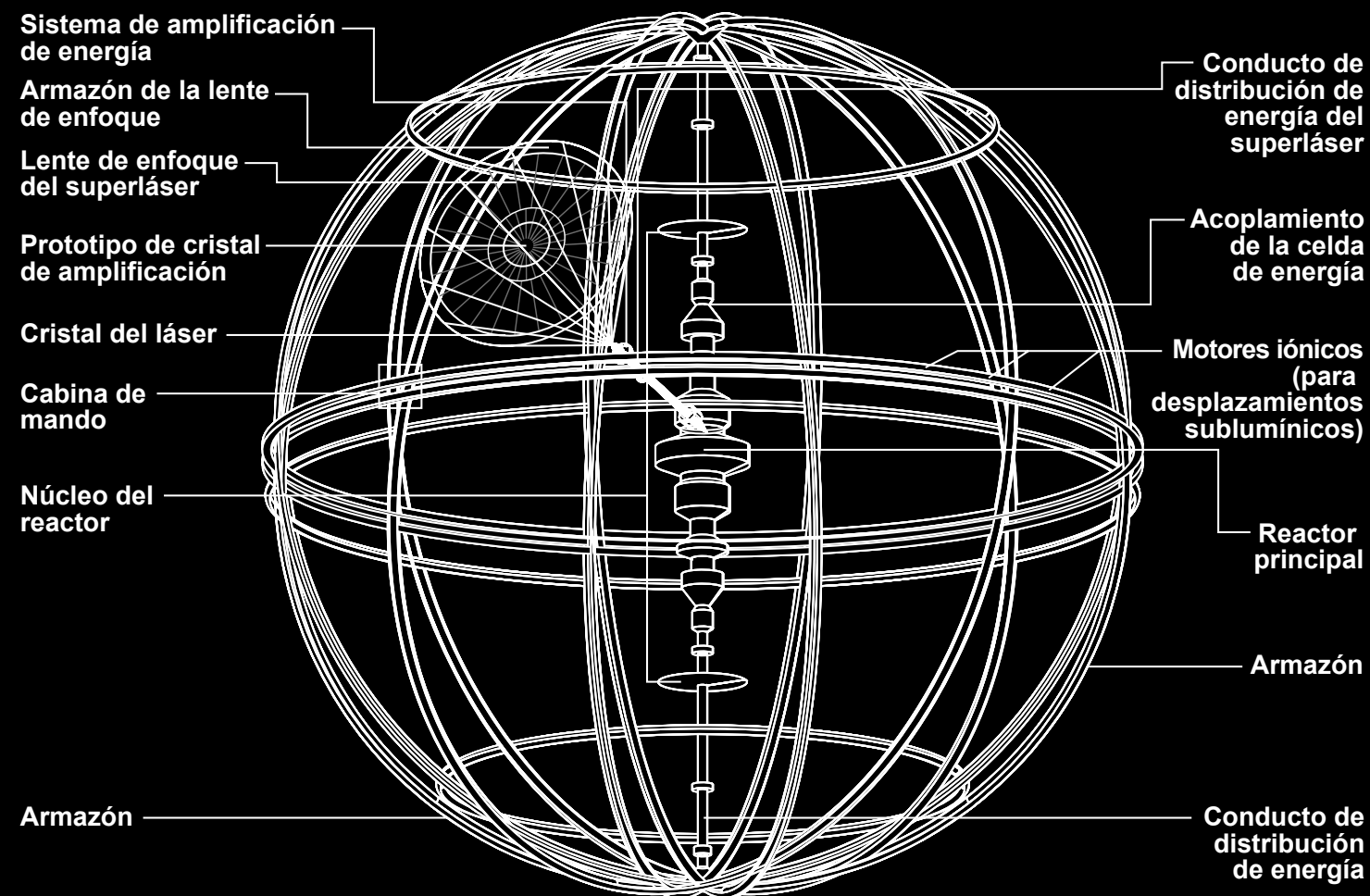
R: Aunque disfruto resolviendo los pequeños retos que surgen a lo largo del camino, creo que lo que más me gusta es esa fase inicial en la que surgen las grandes ideas y decidimos qué personajes vamos a incluir y cómo enfocar su diseño. También me encanta volver a los modestos orígenes de los modelos al terminarlos, una vez que tengo la versión final en mis manos.

P: ¿Cómo comienzas a crear el boceto inicial cuando empiezas un nuevo proyecto?

R: Al principio, suelo dibujar un boceto a mano. Me ayuda a determinar en qué partes debo centrarme y cuáles debo descartar, como ya mencioné anteriormente. Después, trabajo sobre el boceto usando gráficos vectoriales y ajustando las líneas principales lo máximo posible a la referencia.

P: ¿Qué minifigura de este set te resultó más compleja de diseñar y por qué?

R: De nuevo, elegiría el soldado de asalto. Con un diseño tan emblemático no puedes cometer el más mínimo error. En particular, el casco me supuso un reto considerable, ya que es una pieza antigua y posee abundantes detalles esculpidos que, en ocasiones, pueden entrar en conflicto con el proceso de impresión. La maravillosa gente del departamento de impresión tuvo que hacer muchos intentos hasta que encontramos la ubicación y la distorsión adecuadas para que cada detalle de la versión final de la pieza quedara exactamente en su sitio.



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Conoce al director artístico

William Colburn Jr.

P: ¿Cuáles son tus responsabilidades como director artístico encargado de las cajas de los productos LEGO® Star Wars?

R: Nuestras funciones son una combinación de las de un director artístico y un diseñador gráfico. Básicamente, somos los responsables de conseguir que las cajas de los productos sean tan fantásticas como resulte posible. Trabajo con diferentes artistas que me ayudan a crear distintos elementos, desde la imagen de fondo hasta el diseño de todos los pequeños detalles de la caja. Mi trabajo es juntar todos esos elementos y crear el diseño final de cada caja. Con los productos LEGO Star Wars solemos aplicar una estrategia de trabajo en equipo; ciertamente, no podría conseguir resultados tan fantásticos sin la ayuda del resto del grupo. Nuestro equipo está en constante crecimiento y evolución, pero me gustaría agradecer especialmente el trabajo de John McCormack, Mike Swiatlowski, Jake Blais, Mike Sion, Sara Gomes y Peter Cangialosi. Forman el mejor equipo que podría imaginar. ¡Gracias por toda su ayuda!

P: La Estrella de la Muerte LEGO Star Wars es un modelo gigantesco con numerosos compartimentos, funciones y características. ¿Cuáles fueron los primeros pasos del proceso de diseño artístico de la caja teniendo en cuenta todos los detalles que había que incluir en ella?

R: Tuvimos la suerte de poder contar con una excelente plantilla de la versión anterior de la caja. Quiero aprovechar para agradecer a Rob Johnson que compartiera con nosotros unos planos tan fantásticos. Como ocurre con todas las cajas de nuestros productos, nuestro trabajo inicial se basa en la información que recibimos de nuestro equipo de marketing. Los técnicos de marketing nos proponen aquellos elementos del modelo en los que les gustaría que nos centráramos. Así comienza la primera fase de diseño. En ella, intentamos plasmar las indicaciones de los técnicos de marketing de la forma más creativa posible; además, también les entregamos algunas opciones alternativas basadas en nuestras propuestas. Después, la caja pasa por varios ciclos de rediseño en función de las opiniones del departamento de marketing y de nuestros socios, hasta que alcanzamos un diseño final con el que todos estamos satisfechos.

P: ¿En qué materiales de referencia te basas cuando empiezas a diseñar una caja?

R: En general, nos basamos en materiales de referencia muy diversos: desde imágenes sacadas directamente de las películas, hasta cualquier otro elemento visual que nos inspire. Un día puede ser un póster genial, al día siguiente un patrón que aparezca en el tazón de cereales del desayuno... ¡nunca sabes cuál va a ser la próxima fuente de inspiración! Además, nuestros colegas de Disney y Lucasfilm ponen a nuestra disposición sitios web llenos de imágenes del universo Star Wars.

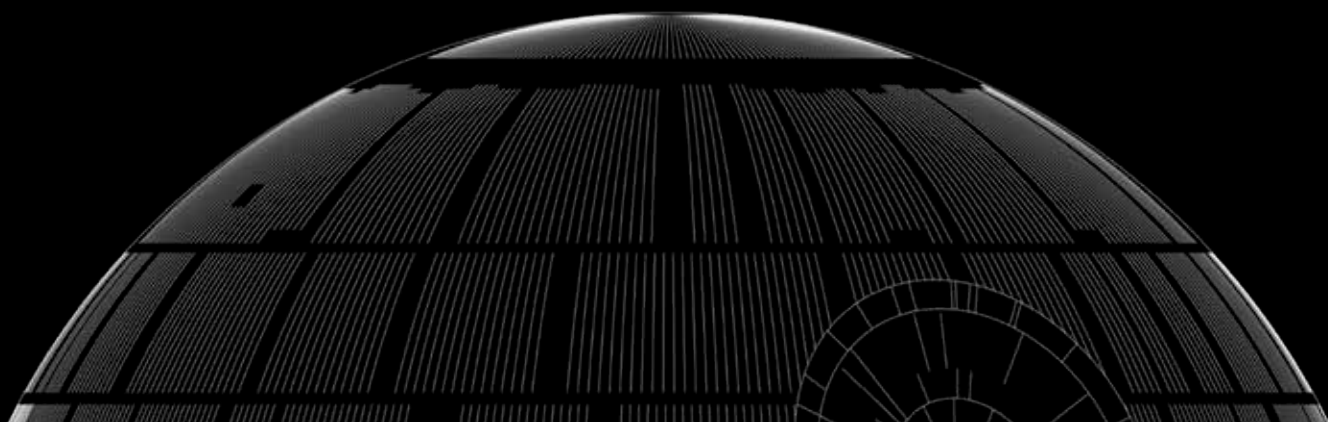


William Colburn Jr.

Estos sitios web incluyen enormes cantidades de imágenes tomadas tras las cámaras, fotogramas de las películas, pósters, diseños conceptuales, materiales en 3D... prácticamente cualquier cosa que uno pueda imaginar. ¡Sin duda, son mis lugares favoritos para buscar materiales de referencia!

P: ¿A qué desafíos te enfrentas cuando diseñas específicamente para una caja? ¿Existen diferencias entre diseñar para sets pequeños y hacerlo para sets más grandes, como el de la Estrella de la Muerte?

R: El mayor desafío es encontrar la manera de incluir en la cara delantera de la caja todo lo que contiene sin interferir con nuestros logotipos, la información del producto o los avisos legales. En el caso de la Estrella de la Muerte, el proceso fue algo más sencillo debido al tamaño del modelo y a que todas las minifiguras van dentro del mismo. Lo normal es que los sets contengan piezas pequeñas, vehículos y varias minifiguras, así que encajar todos los elementos puede convertirse en un rompecabezas bastante complejo, ¡sobre todo en las cajas de menor tamaño! Aunque, a veces, resolverlo es todo un reto, conseguir contar una buena historia en la que estén presentes a la vez todos los modelos y minifiguras incluidos en un set puede ser el aspecto más satisfactorio del proceso de diseño.

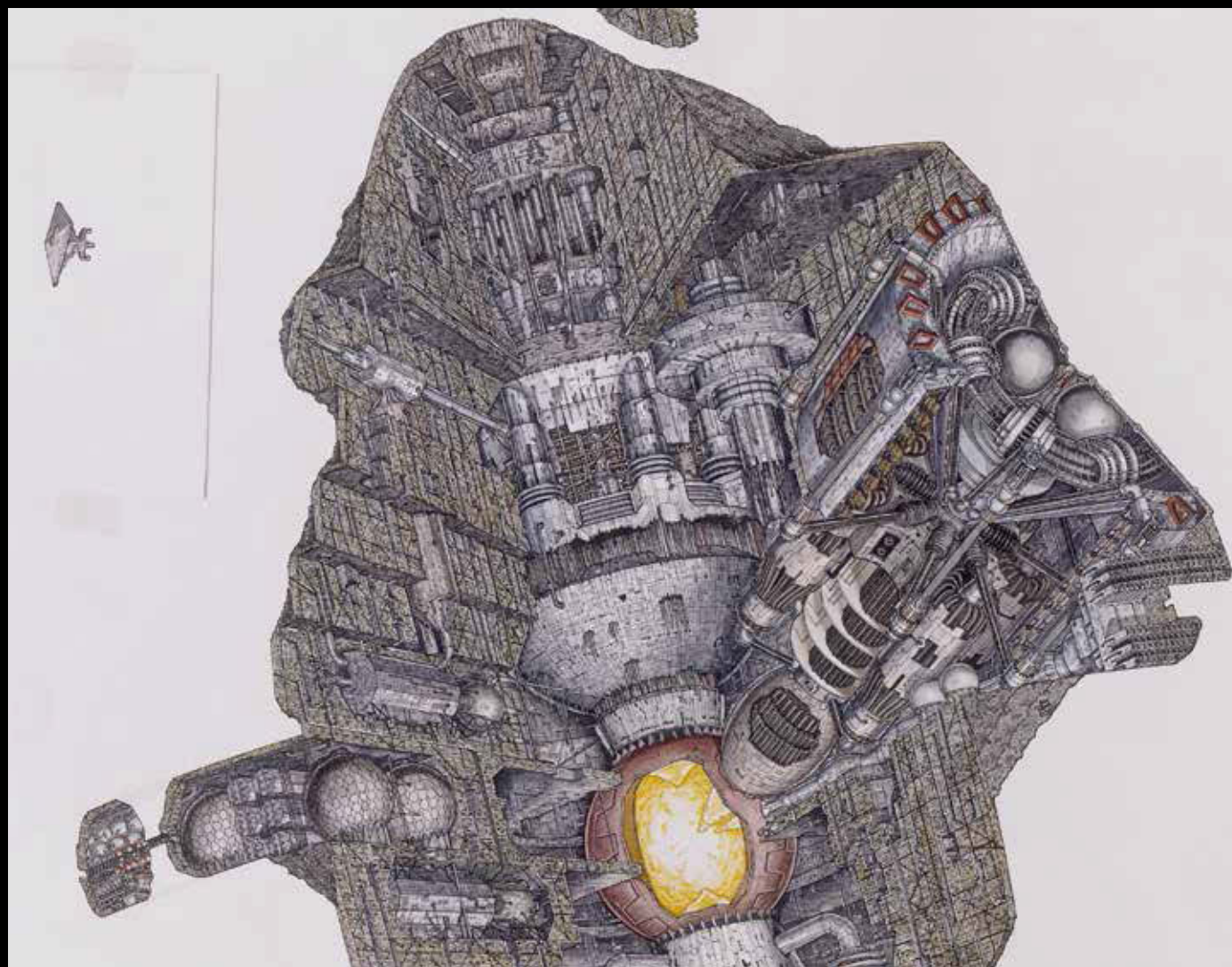


P: ¿Hay algún detalle de este set que creyeses imprescindible que apareciera en el diseño de la caja?

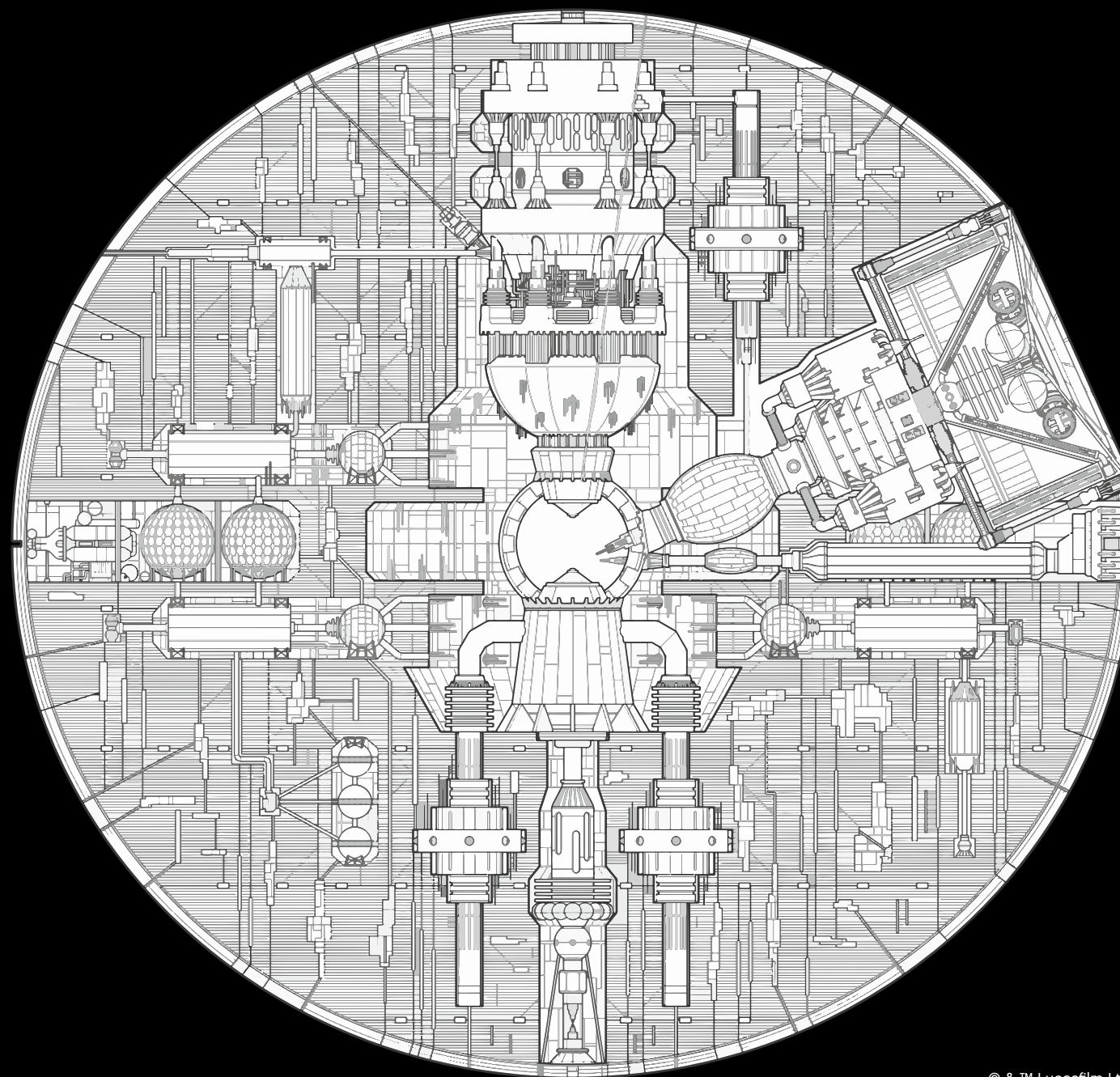
R: Mi intención era convertir la caja en un escaparate en el que pudieran apreciarse todos los pequeños detalles que los diseñadores han incluido en el modelo. Estamos ante uno de los sets más grandes de la colección LEGO® *Star Wars*. Posee muchos compartimentos con todo tipo de referencias a las películas. Lo que más me gusta es el nuevo diseño del compactador de basura, ¡que permite que el dianoga asome la cabeza a través del piso!

P: Las escenas que tienen lugar en el interior de la Estrella de la Muerte son momentos cruciales de las películas de la saga *Star Wars*. ¿Cómo decidiste qué escenas aparecerían en el diseño de la caja?

R: Intentamos dar cabida a tantas escenas como nos permitieran las dimensiones de la caja. No obstante, la Estrella de la Muerte tiene tantos compartimentos que no pudimos incluirlos todos; por tanto, intentamos hacer una selección de las escenas más famosas y memorables. La mayoría de ellas son del Episodio IV: Una Nueva Esperanza, aunque mi escena favorita quizá sea la del duelo con espadas de luz en la sala del trono del emperador del Episodio VI: El Retorno del Jedi.



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P: ¿Cuál es tu parte favorita del proceso de diseño?

R: Sin duda, mi parte favorita del proceso de diseño es la sesión fotográfica final. Estamos en la era digital y muchas compañías usan técnicas de representación 3D para diseñar las cajas de sus productos; sin embargo, nosotros seguimos fotografiando los modelos reales. Tengo conocimientos de fotografía, así que asistir a estas sesiones fotográficas es una fuente de diversión para mí. ¡Con todo ese material y equipamiento fotográfico alrededor, me siento como un niño en una tienda de juguetes! El ritmo de trabajo es frenético, ya que suceden muchas cosas al mismo tiempo, pero el equipo de Atwater Studios hace que resulte una experiencia increíble. ¡Gracias a Joey, Tim y Victor por toda su ayuda a lo largo de estos años!

Resumen de los personajes



Grand Moff Tarkin

Ordenó la destrucción de Alderaan, el planeta adoptivo de la princesa Leia. También instaló un dispositivo rastreador a bordo del Halcón Milenario para descubrir la ubicación de la base rebelde.



Imperial Officer

Estos oficiales eran soldados que destacaban por su habilidad e inteligencia, y conseguían ascender en la cadena de mando de la Estrella de la Muerte.



Imperial Navy Officer

Estos soldados eran oficiales de alto rango que servían a bordo de las numerosas naves estelares de la Flota Imperial.



C-3PO

Droide de protocolo construido por Anakin Skywalker en su juventud. Sus reflejos a bordo de la Estrella de la Muerte salvaron a Luke y sus amigos de morir aplastados en el compactador de basura.



R2-D2

El droide astromecánico R2-D2 interpretó un papel fundamental al entregar los planos de la Estrella de la Muerte a la Alianza Rebelde.



Chewbacca

Chewbacca, copiloto y mejor amigo de Han Solo, ayudó a Luke y Han a planear y llevar a cabo el rescate de la princesa Leia Organa.



Han Solo (disfrazado)

Tras infiltrarse con Luke a bordo de la Estrella de la Muerte simulando ser soldados de asalto, Han Solo consiguió encontrar y rescatar a la Princesa Leia.



Luke Skywalker (disfrazado)

Caracterizado como soldado de asalto, Luke Skywalker logró infiltrarse en la Estrella de la Muerte con ayuda de su amigo Han Solo para rescatar a la princesa Leia.



Death Star Gunner

Miembro del Cuerpo de Pilotos de la Armada Imperial con unos reflejos excepcionalmente rápidos.



Death Star Droid

Estos droides, seres mecánicos que a menudo estaban provistos de inteligencia artificial, eran los encargados de llevar a cabo tareas excesivamente peligrosas o difíciles para sus homólogos humanos.



Emperor's Royal Guard

El deber de los integrantes de esta unidad de élite del Imperio Galáctico era proteger al Emperador Palpatine.



Emperor Palpatine

Líder del Imperio Galáctico. Era en secreto Darth Sidious, el Señor Oscuro de los Sith, cuyo objetivo era hacerse con el control de la galaxia.



Luke Skywalker (duelo final)

Tras descubrir que Darth Vader era en realidad Anakin Skywalker, su padre, Luke regresó a la segunda Estrella de la Muerte con la intención de derrotar a Vader y al Imperio Galáctico.



Darth Vader

Leal al Imperio Galáctico, Darth Vader torturó a la princesa Leia a bordo de la Estrella de la Muerte con la intención de que esta revelara la ubicación de la base rebelde. Posteriormente, amputó la mano de Luke en un duelo con espadas de luz.



Imperial Astromech

Los droides astromecánicos imperiales eran extremadamente flexibles y eficientes, y a menudo estaban presentes en el campo de batalla.



Stormtrooper

Las numerosas tropas terrestres del Imperio Galáctico estaban compuestas por soldados bien adiestrados, muy eficaces en combate y protegidos por una armadura pesada.



Death Star Trooper

Los soldados de élite de la Armada Imperial superaban una instrucción especial y eran profundamente leales al emperador Palpatine.



Han Solo

Han Solo, piloto del Halcón Milenario y conocido contrabandista, se convirtió en uno de los miembros clave de la Alianza Rebelde.



Princess Leia

Leia, princesa del planeta Alderaan y simpatizante de la Alianza Rebelde, estuvo retenida como prisionera a bordo de la Estrella de la Muerte antes de ser rescatada por Han Solo y Luke Skywalker.



Luke Skywalker (Tatooine)

Luke Skywalker, aprendiz del maestro Jedi Obi-Wan Kenobi, se convirtió en uno de los líderes de la Alianza Rebelde tras destruir la Estrella de la Muerte en un ataque en el que dejó que la Fuerza guiara su puntería.

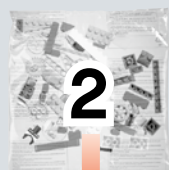
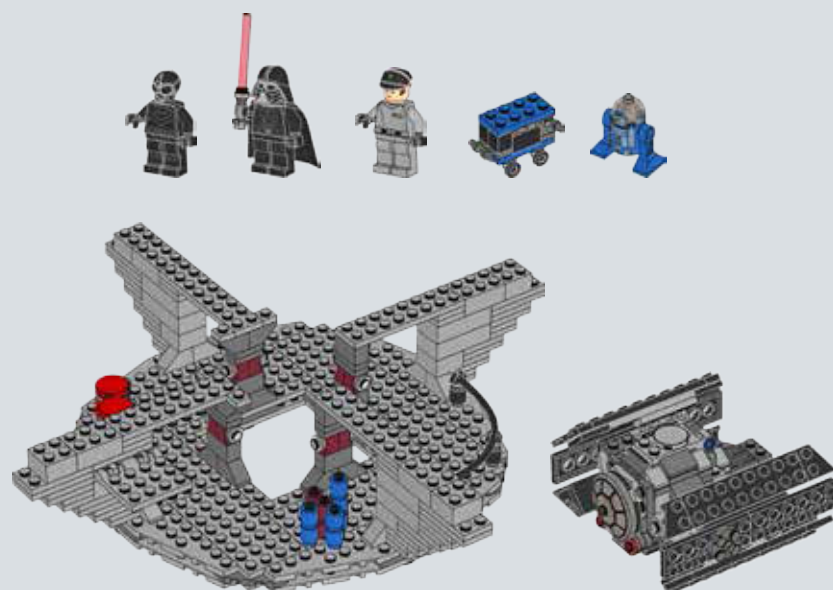


Obi-Wan Kenobi

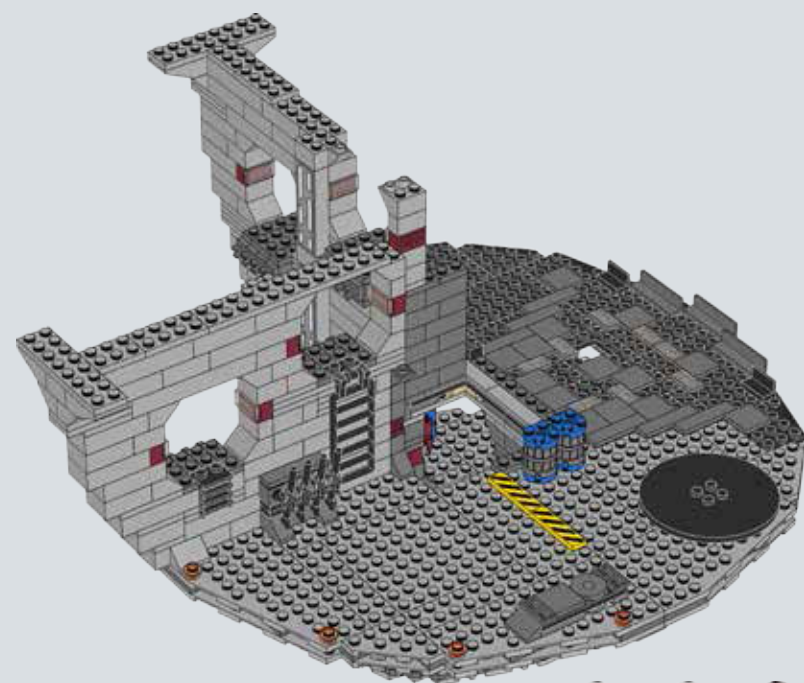
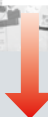
Obi-Wan Kenobi, maestro Jedi y mentor de Luke Skywalker, fue un aliado formidable en la lucha contra el Imperio Galáctico.



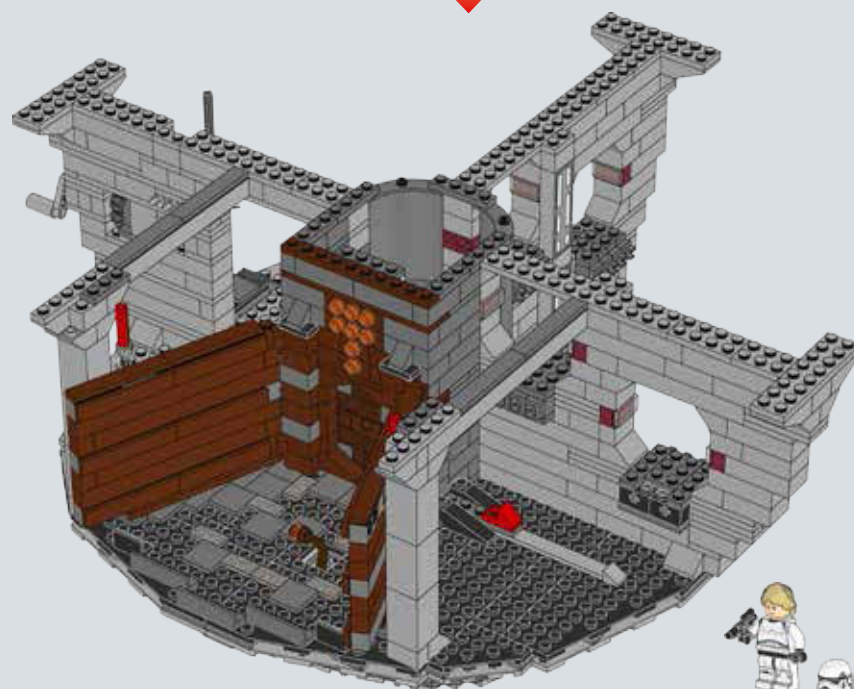
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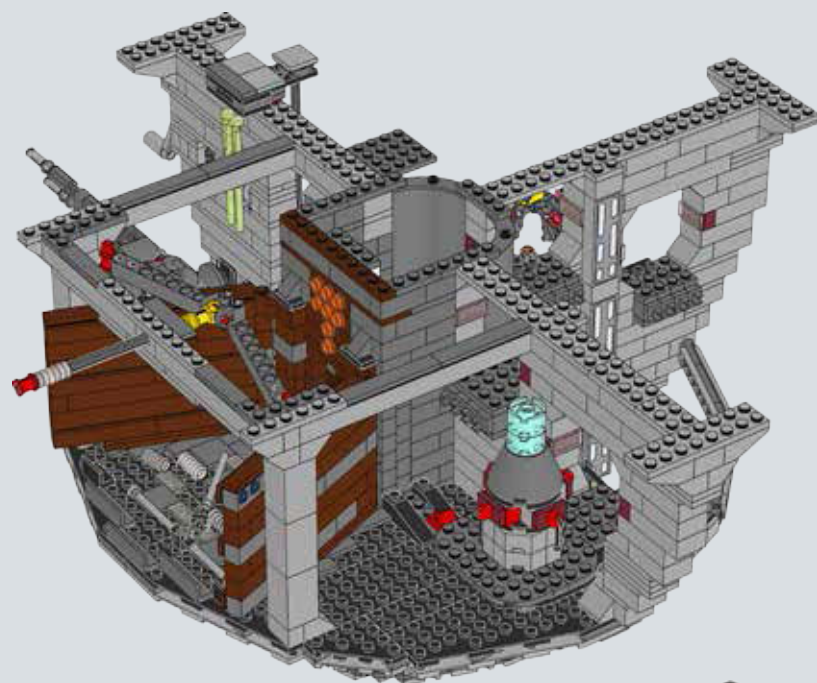
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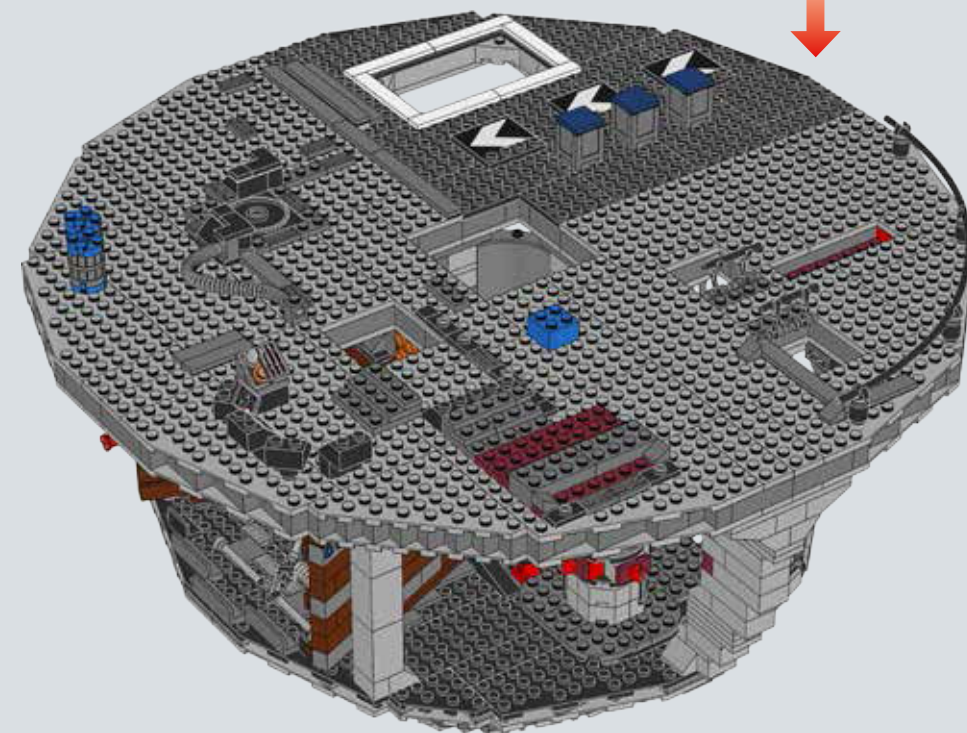
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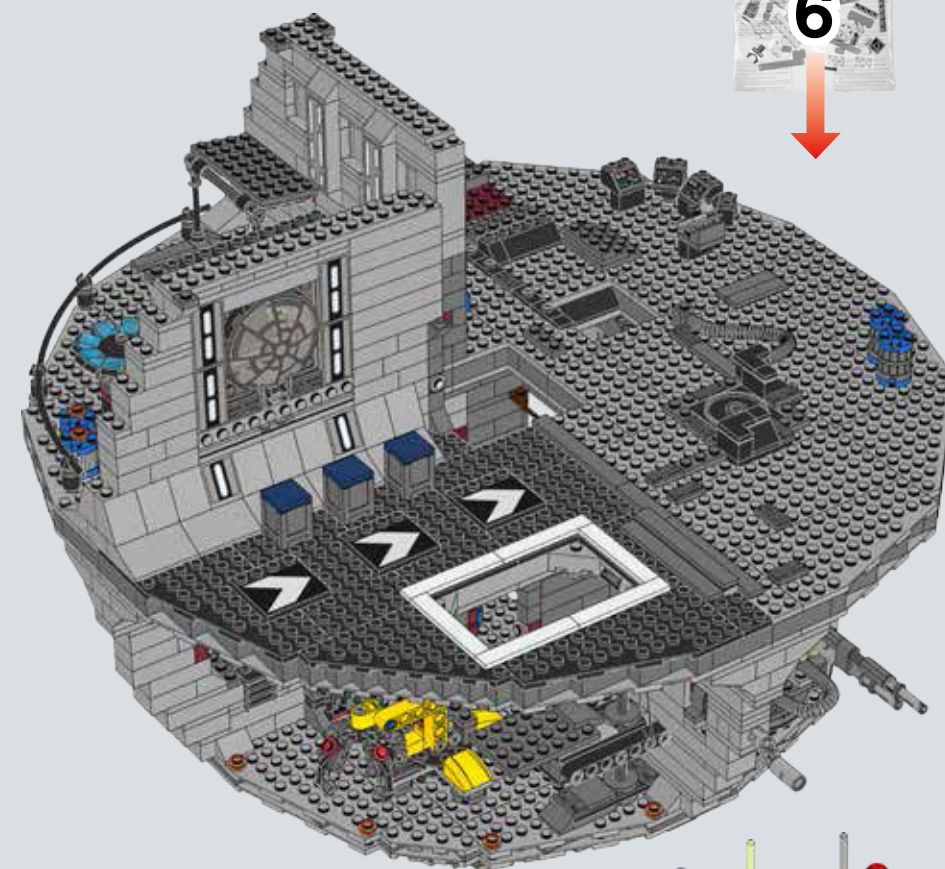
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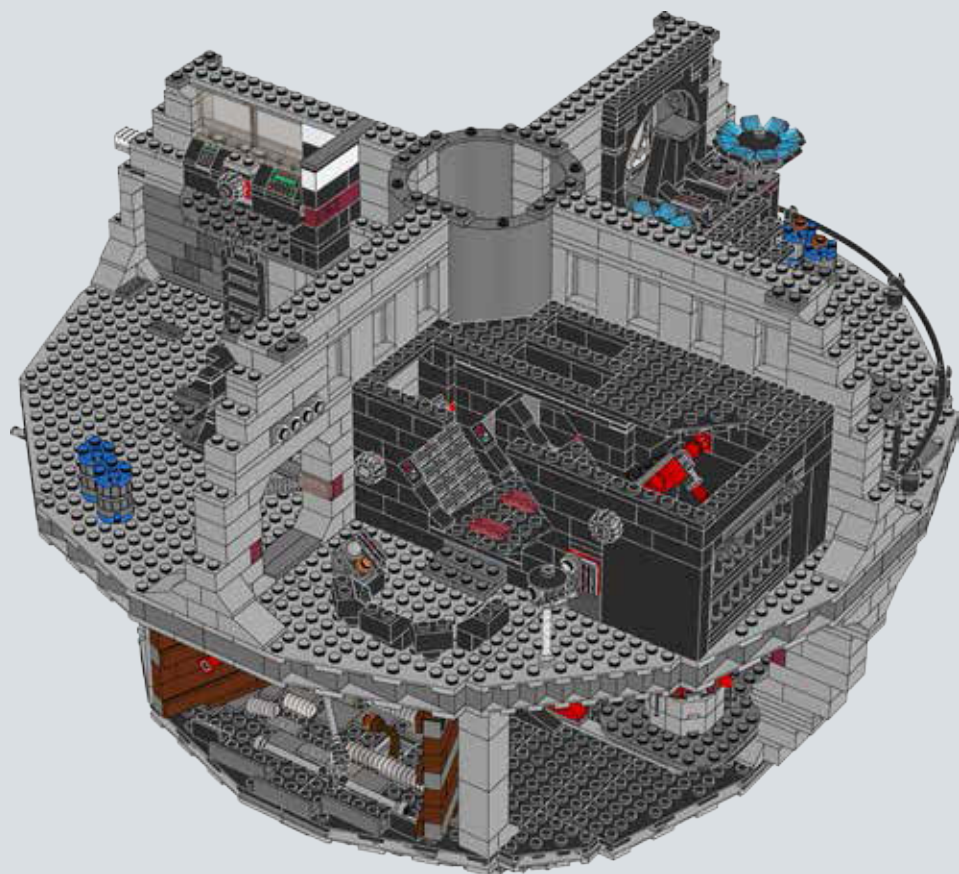


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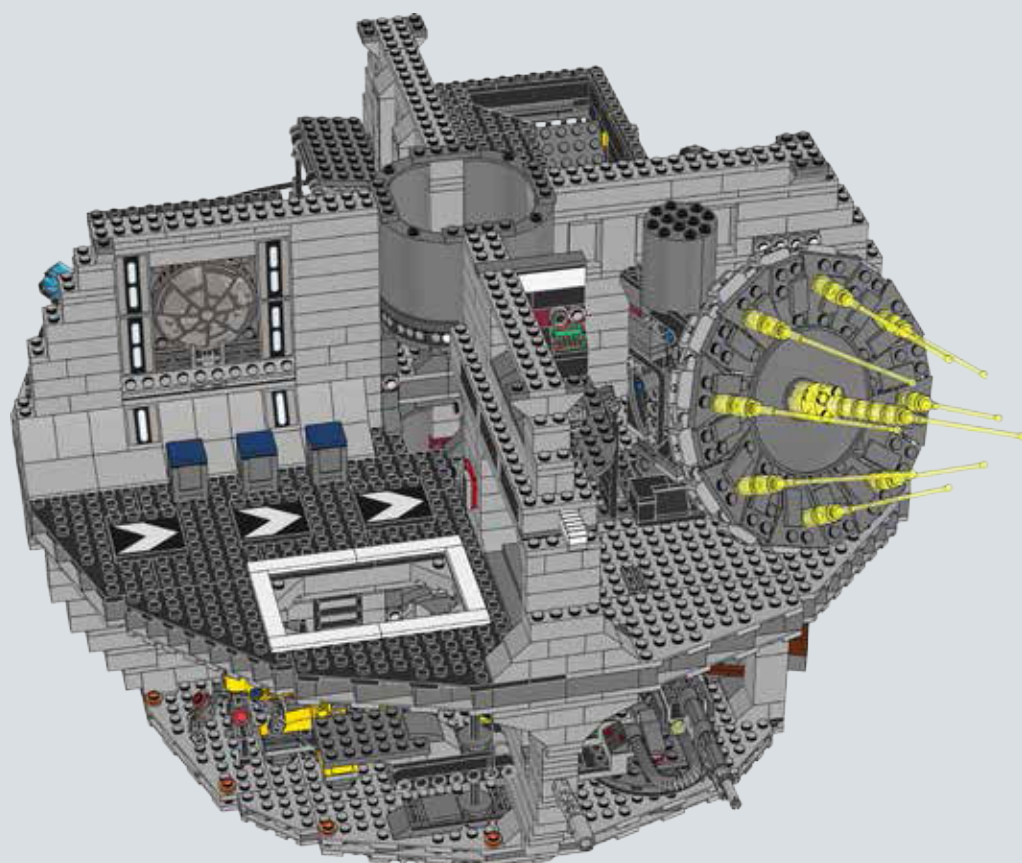




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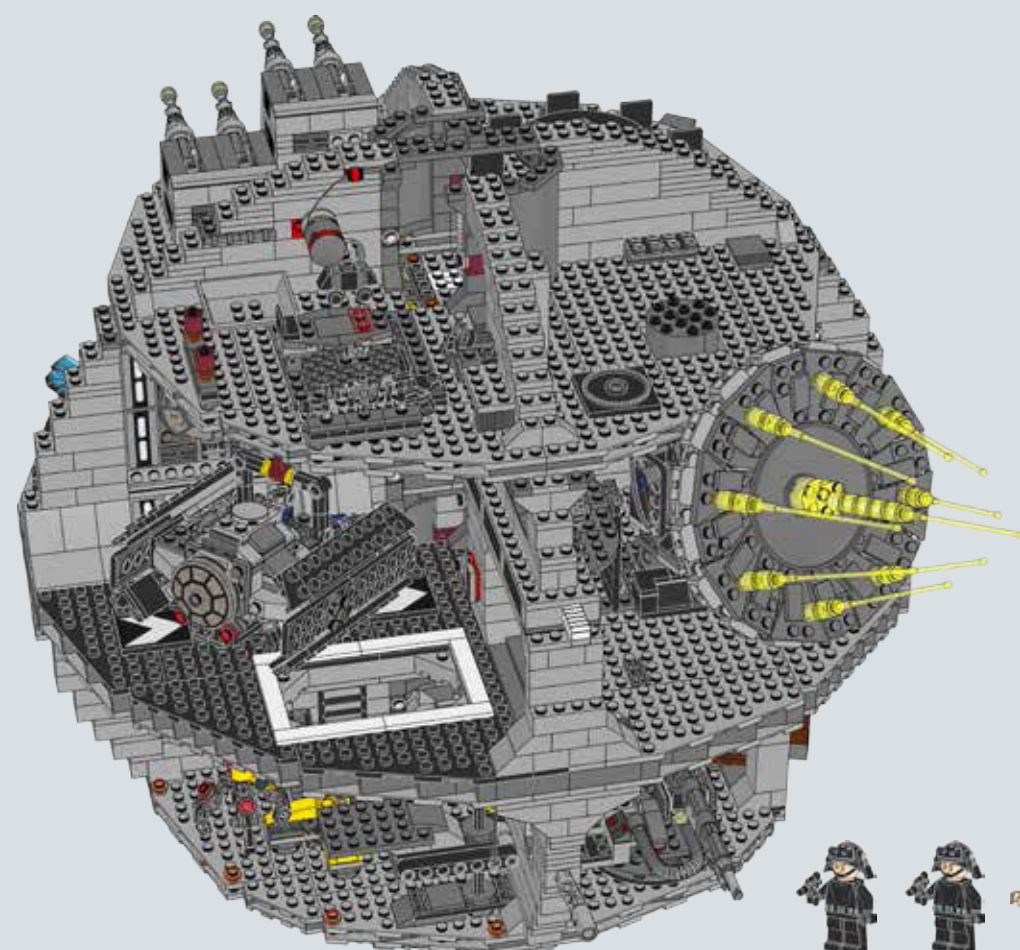
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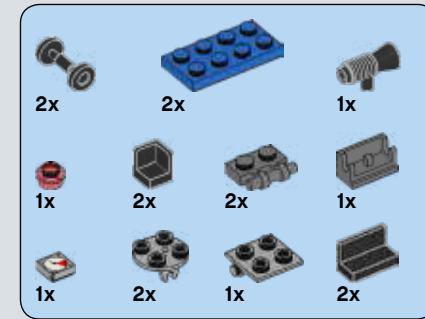
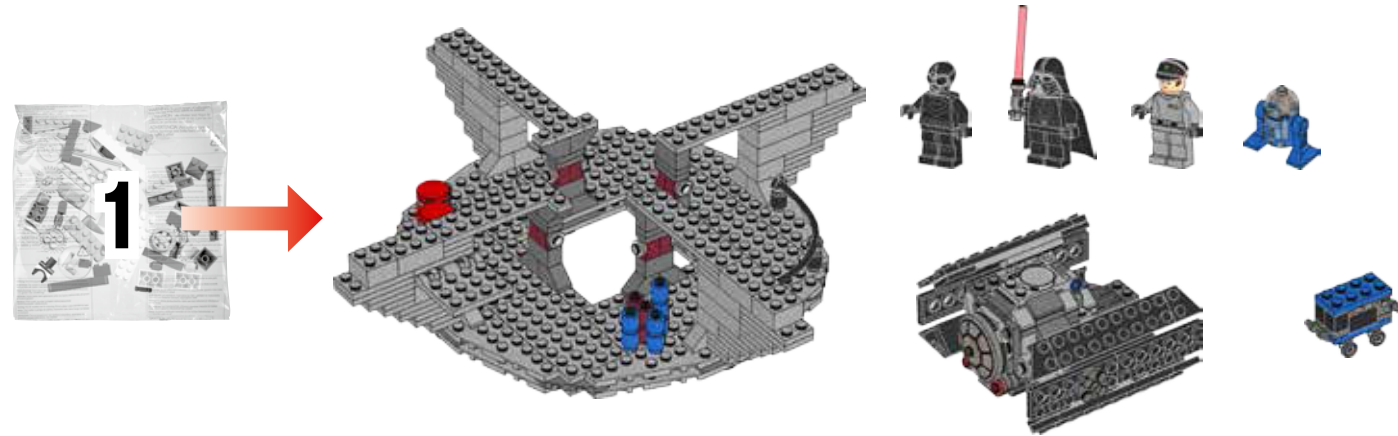


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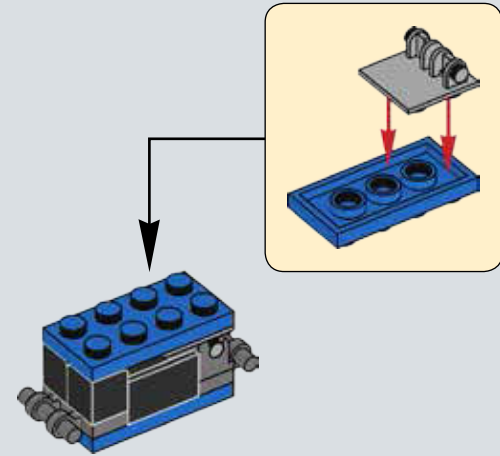


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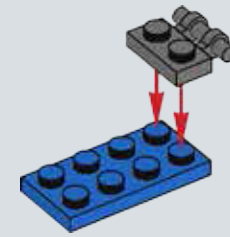




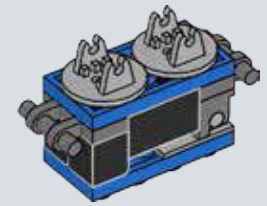
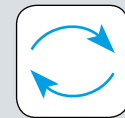
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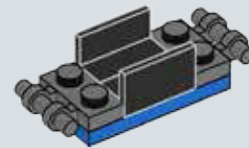
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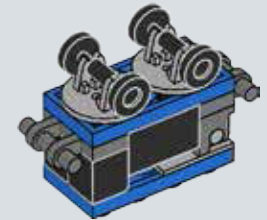
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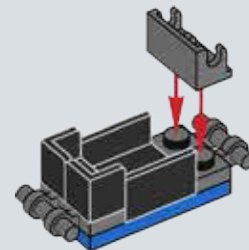
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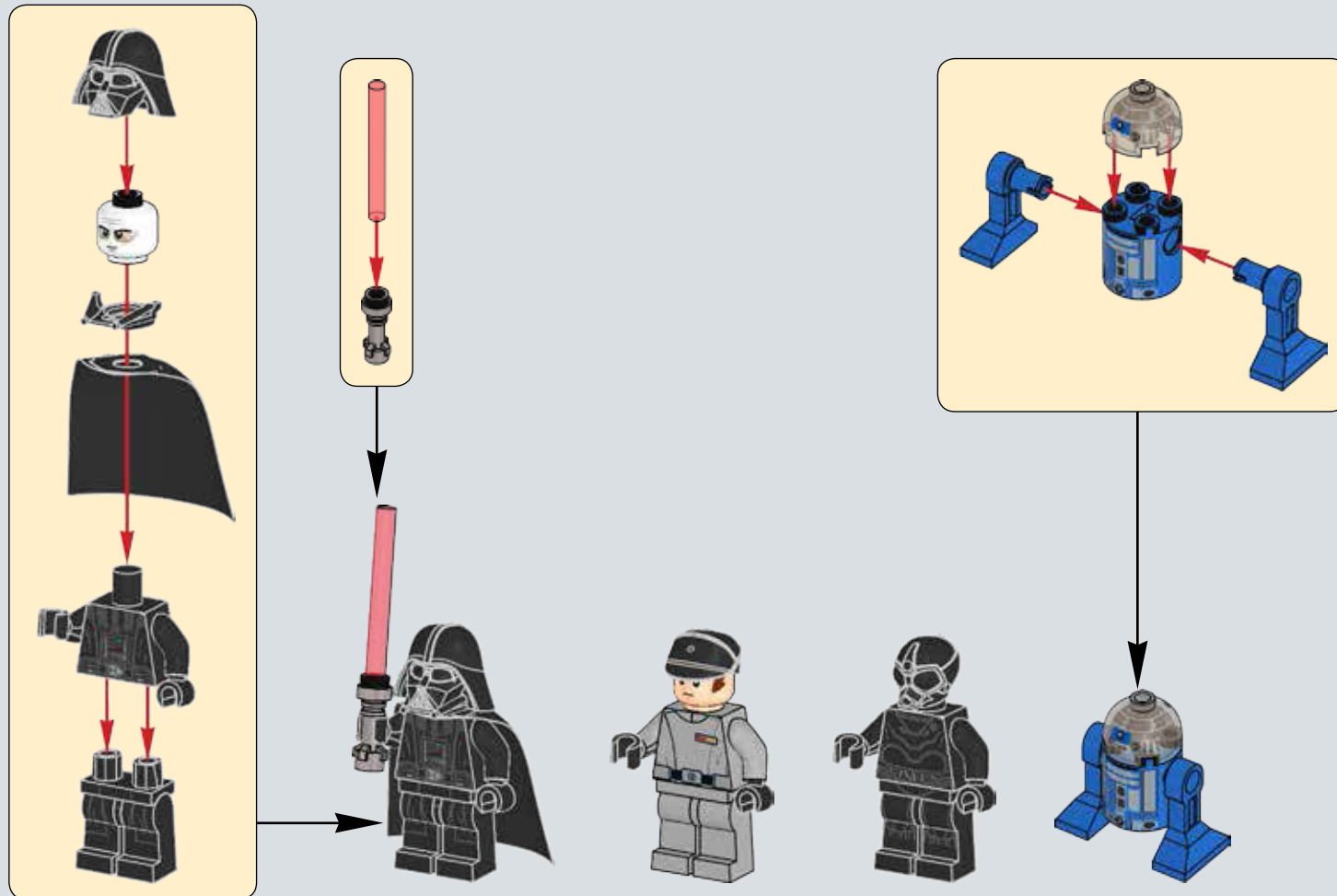
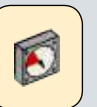
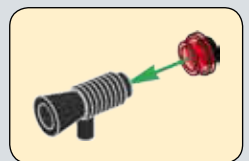
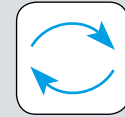
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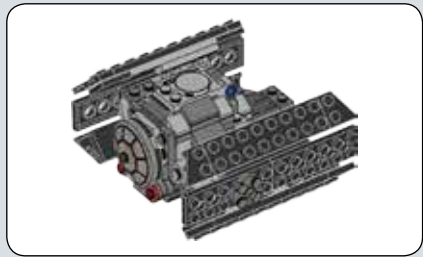


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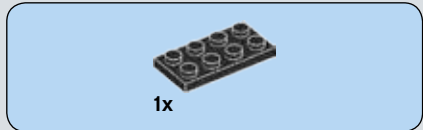
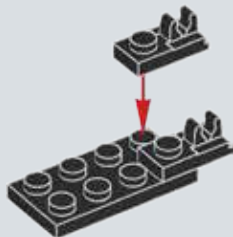


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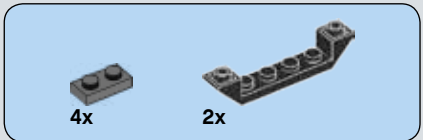
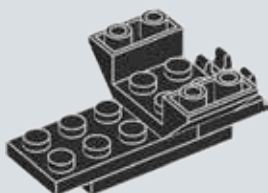
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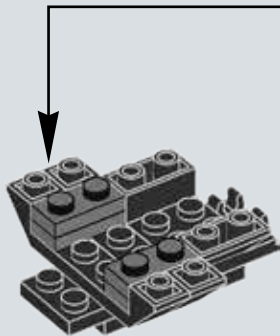
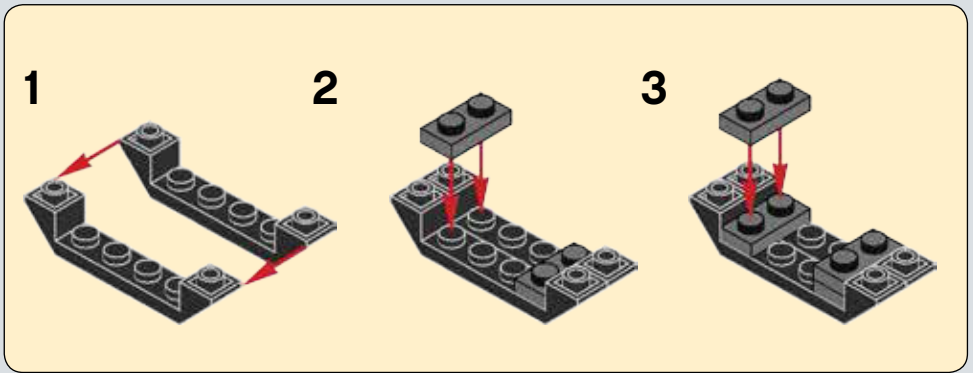
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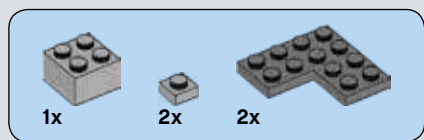
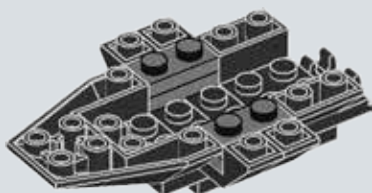
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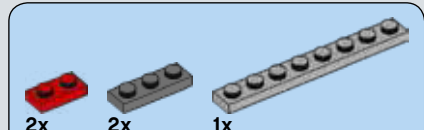
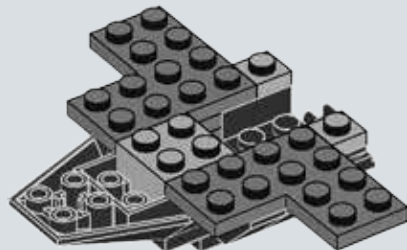
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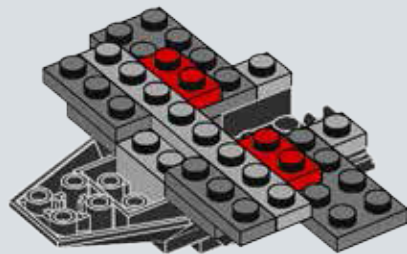
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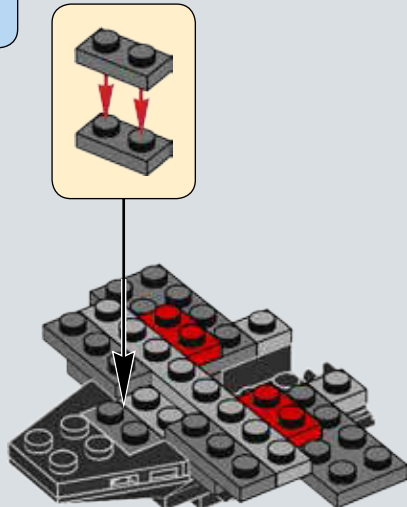
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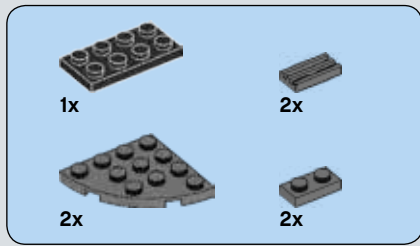


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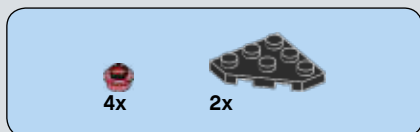
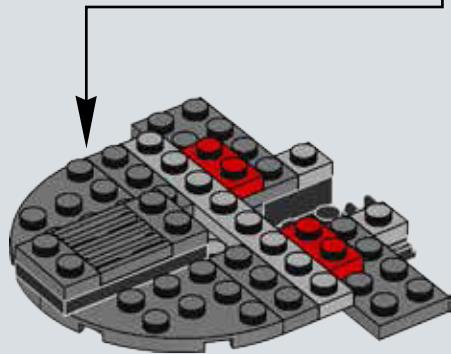
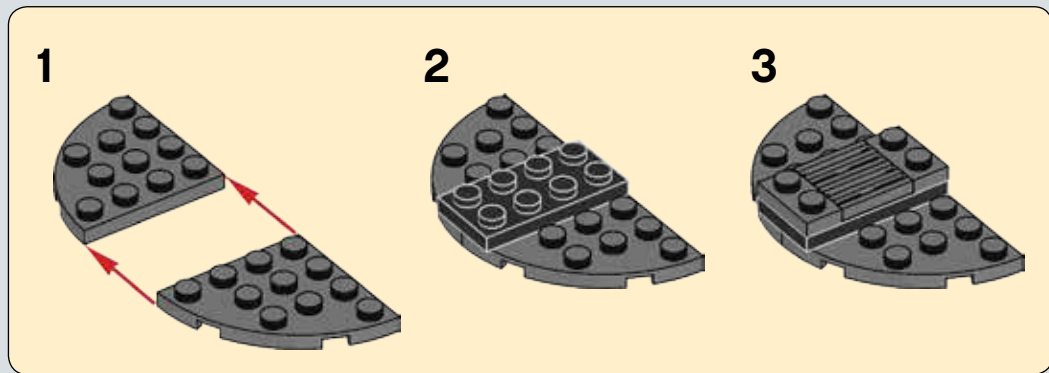


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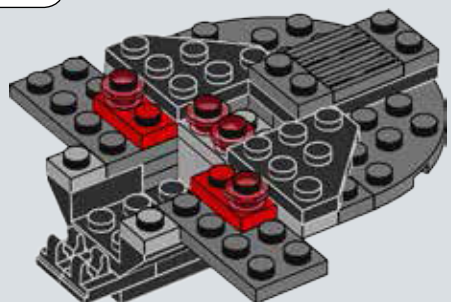
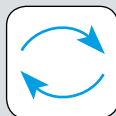




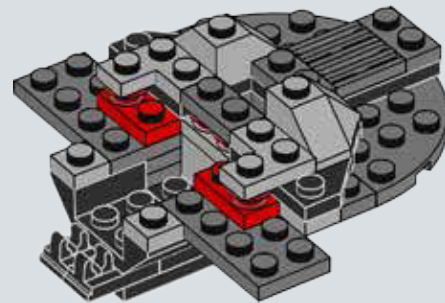
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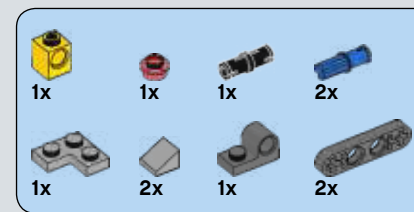
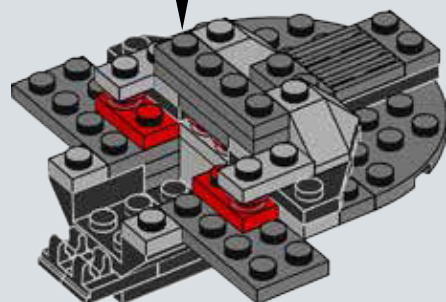
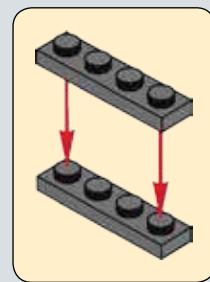
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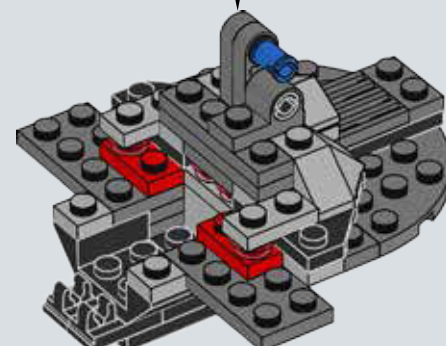
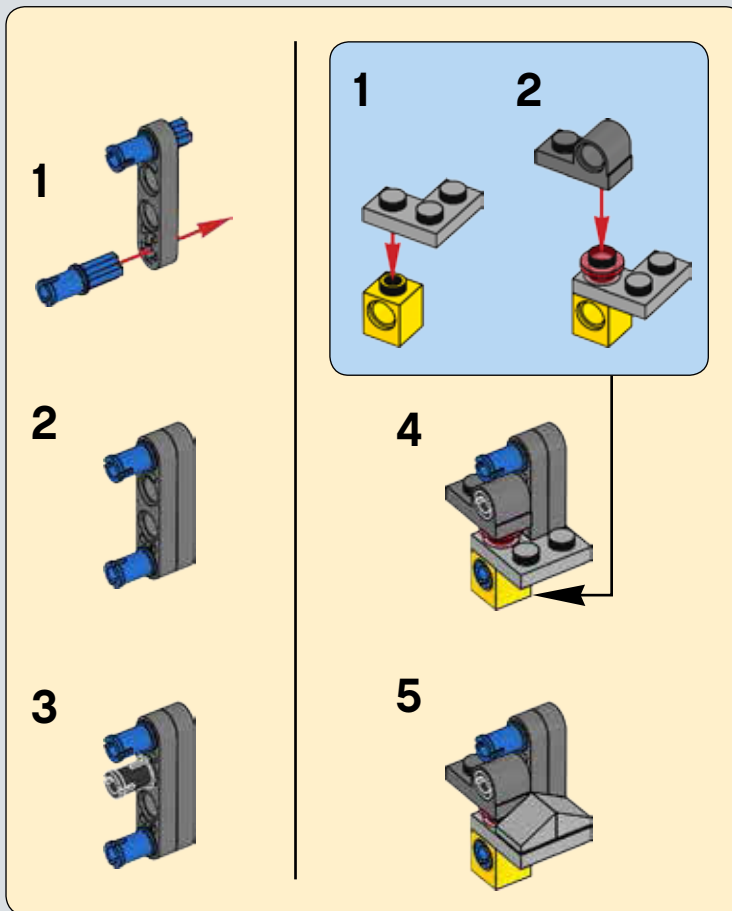
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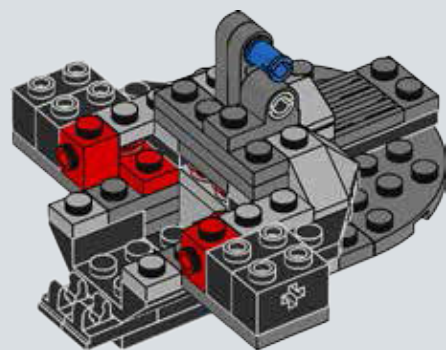


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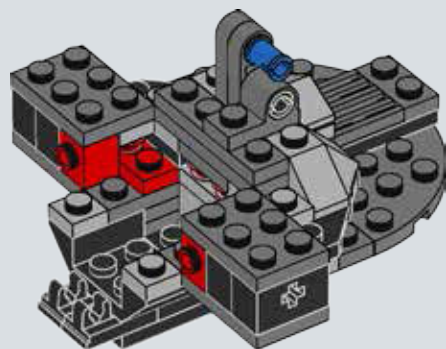




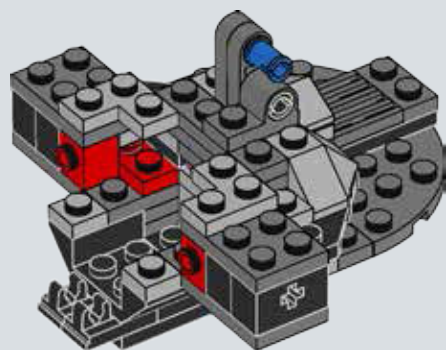
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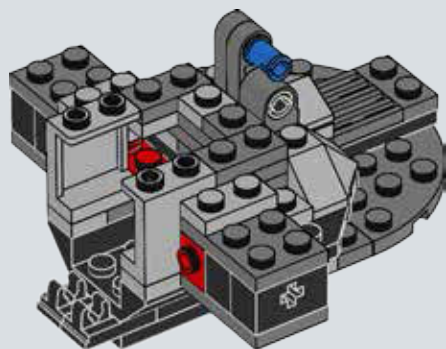
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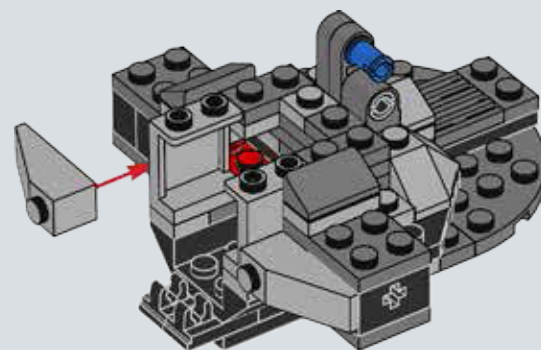
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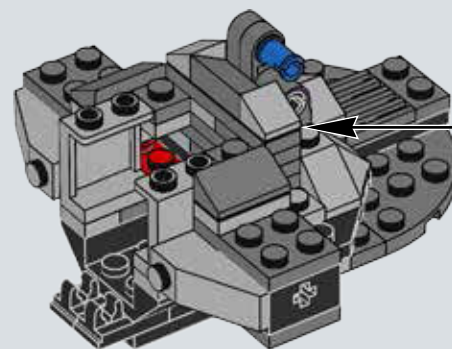
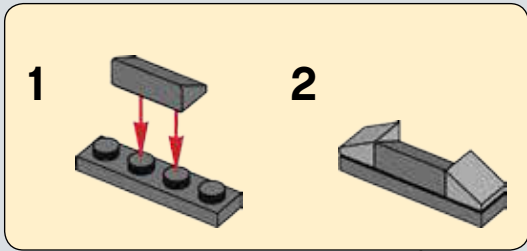
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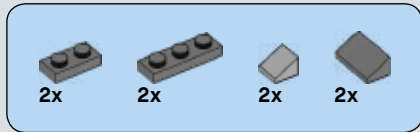


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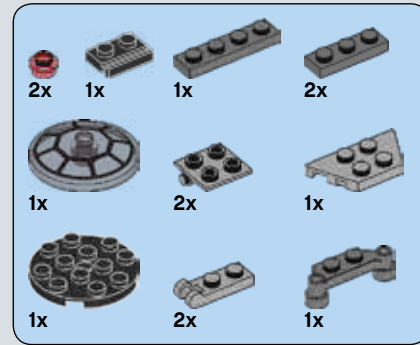
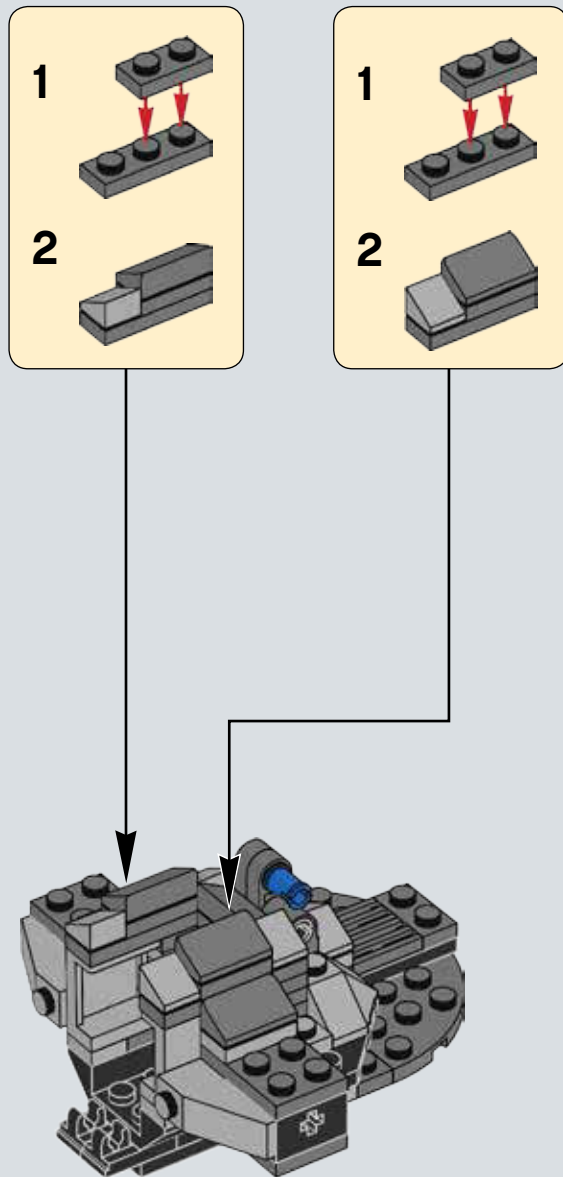


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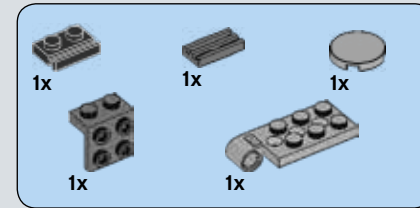
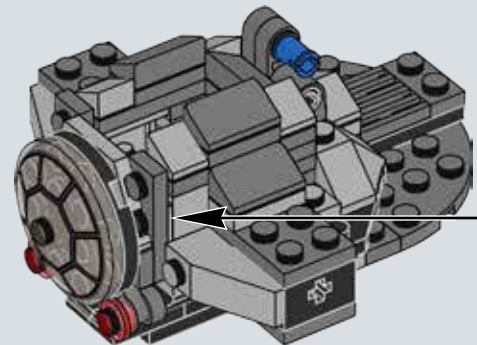
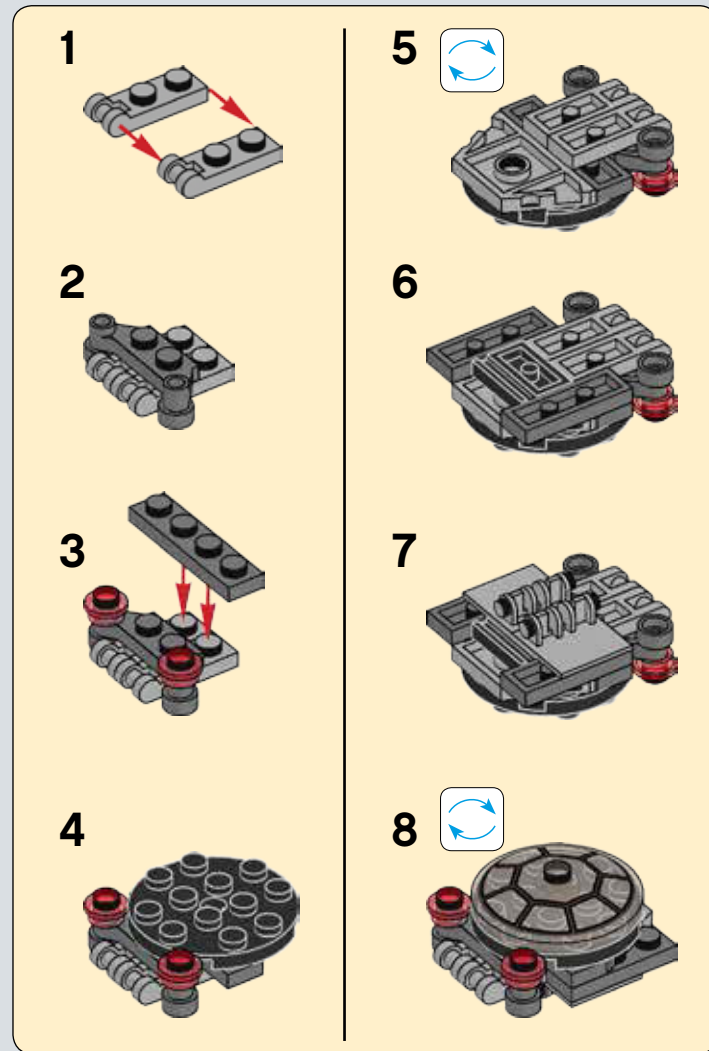




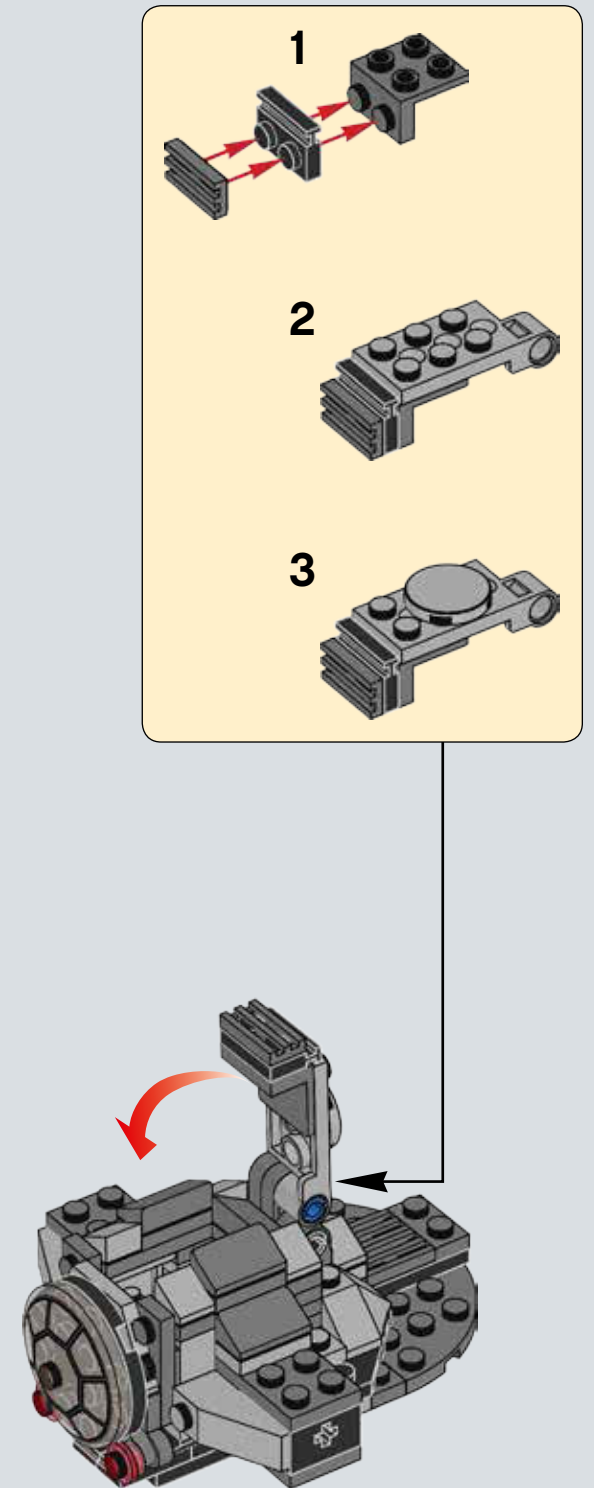
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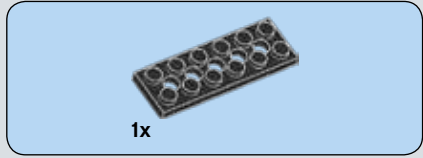
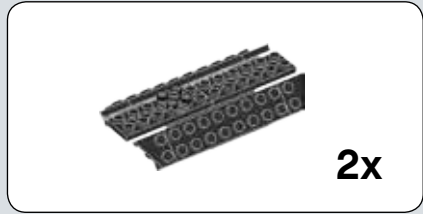


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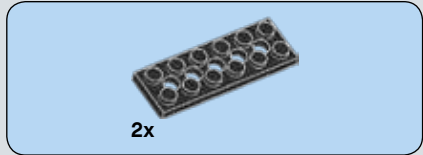
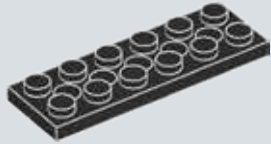


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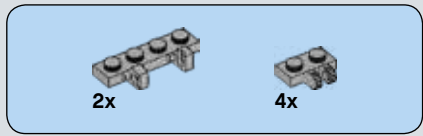
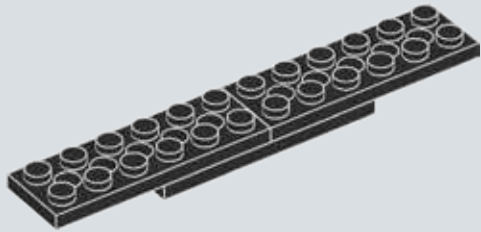




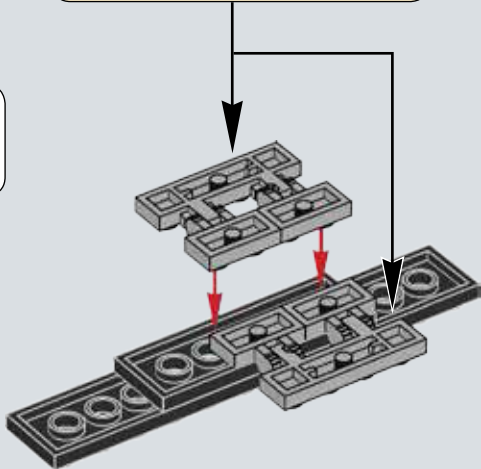
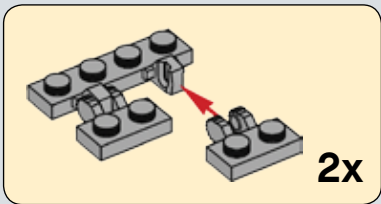
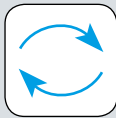
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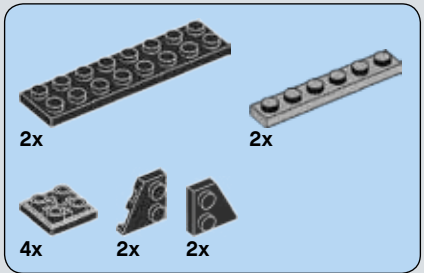
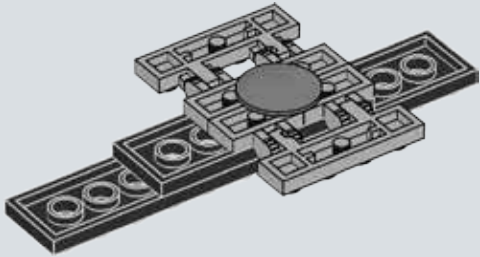
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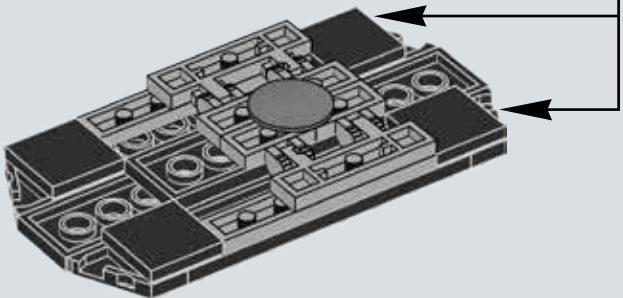
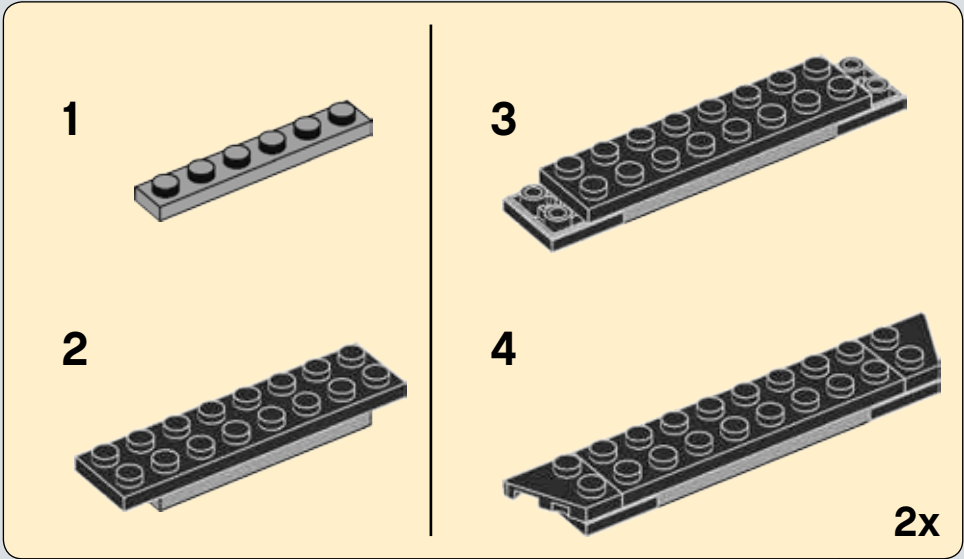
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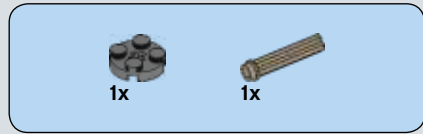


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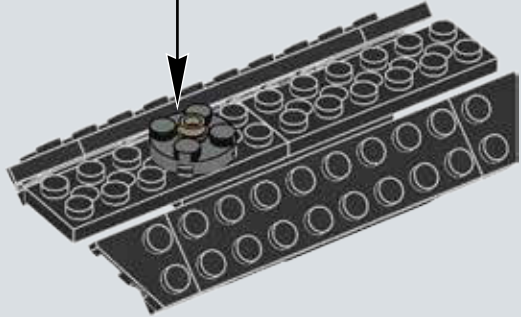
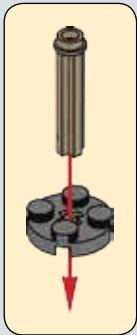
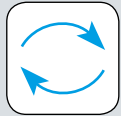


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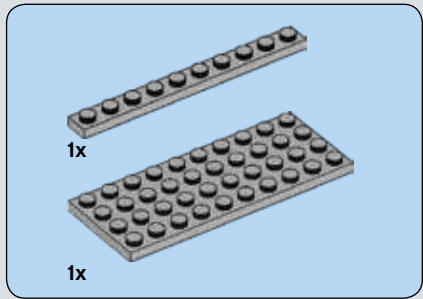
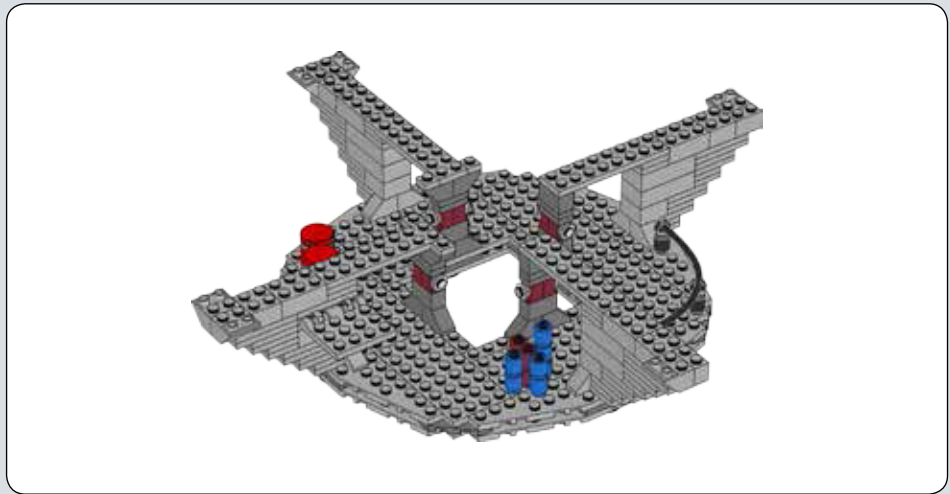




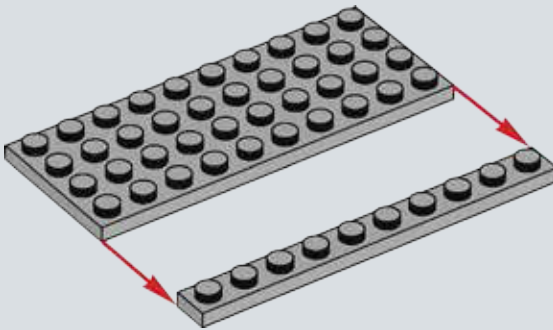
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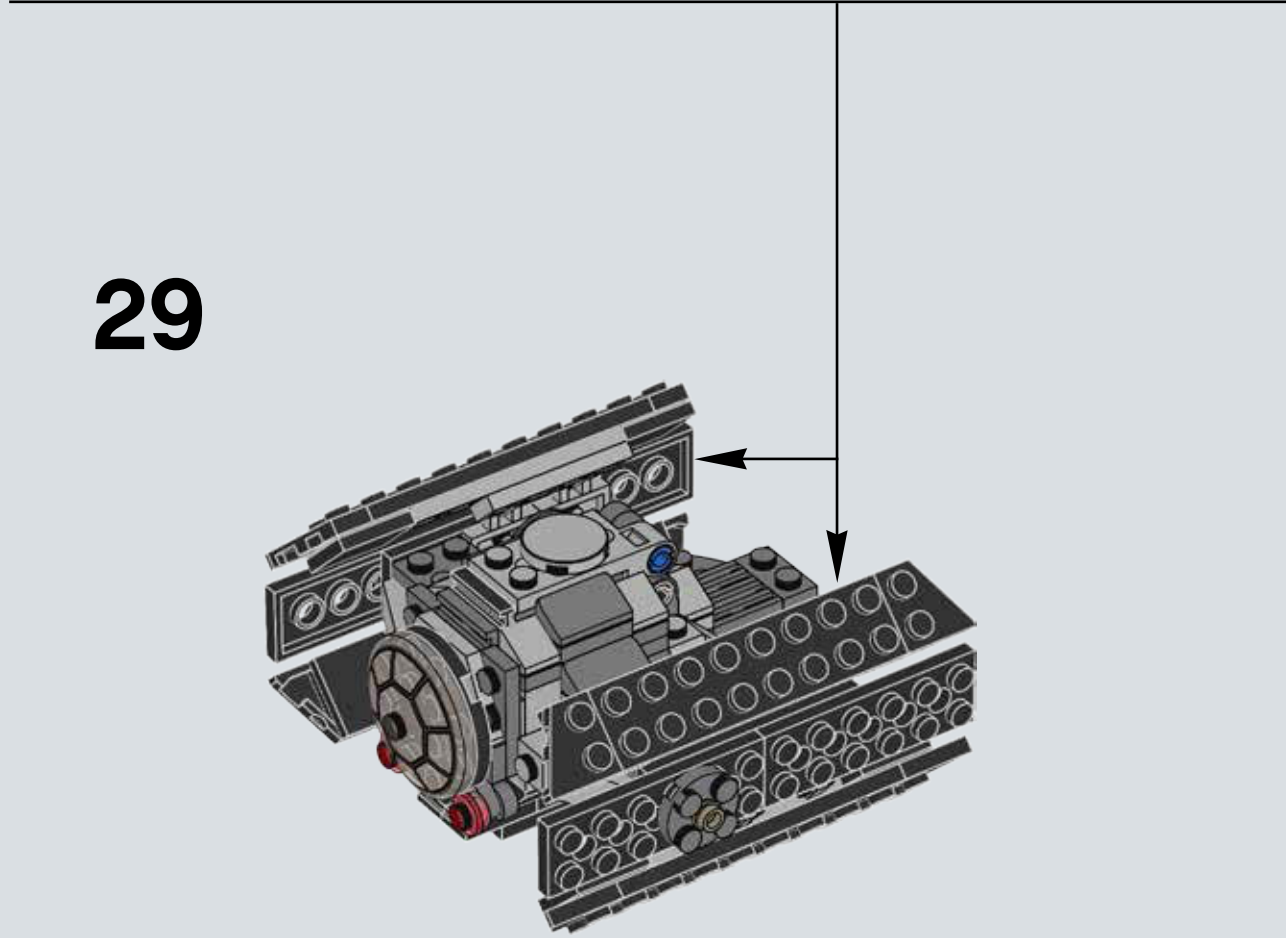
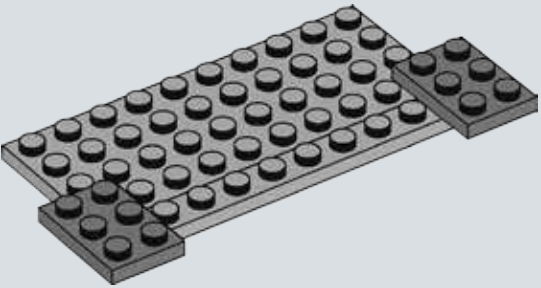
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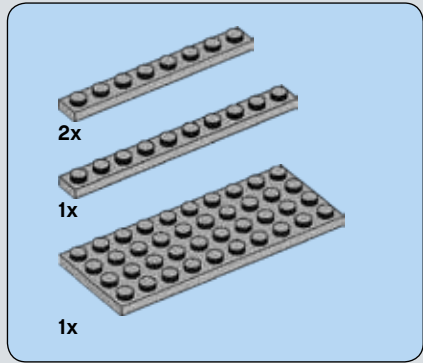
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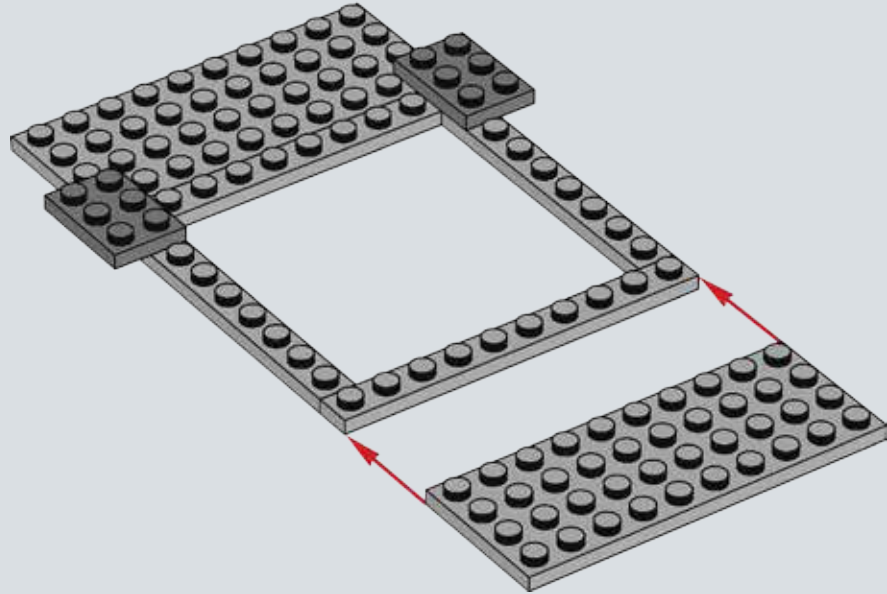
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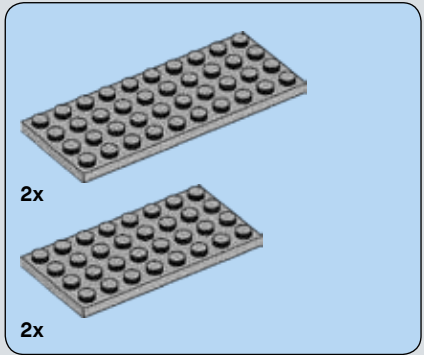
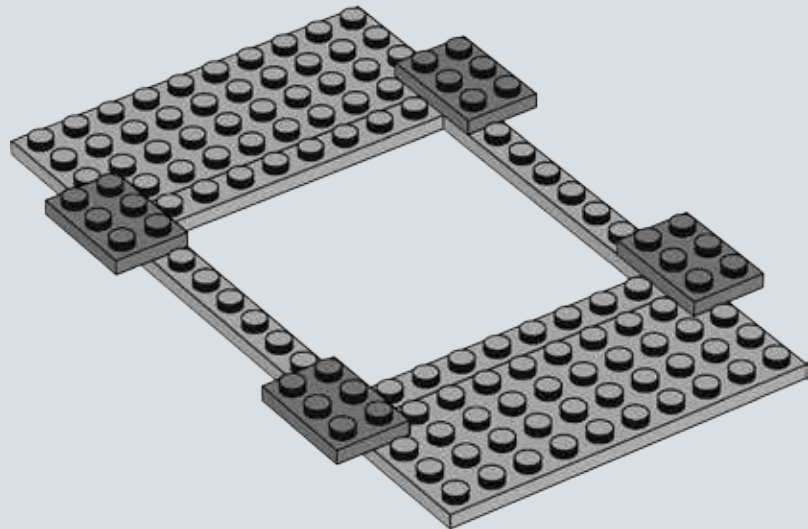
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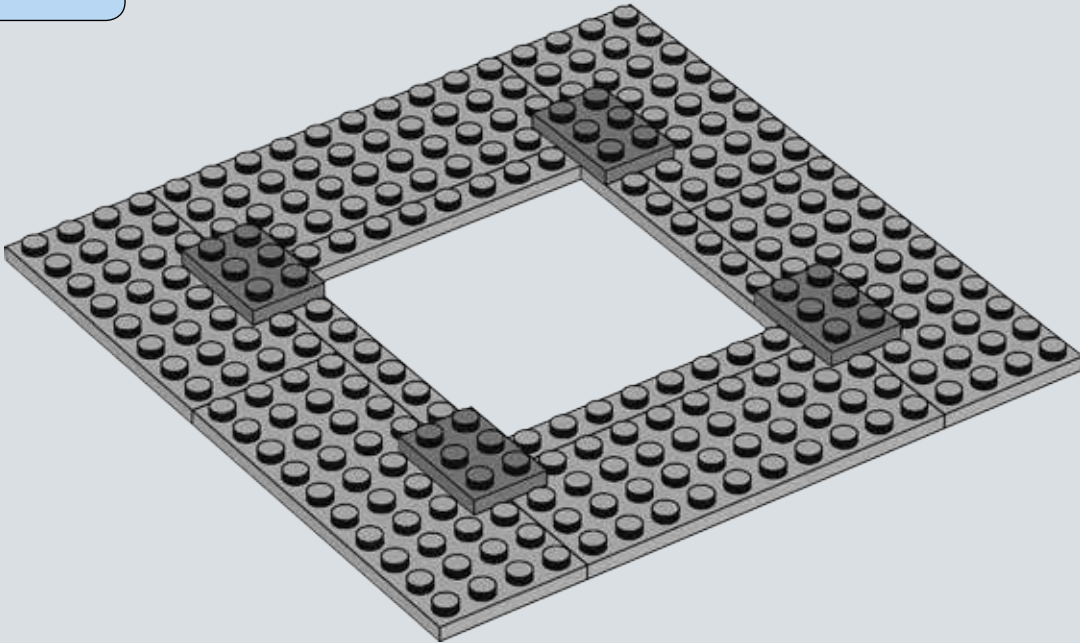
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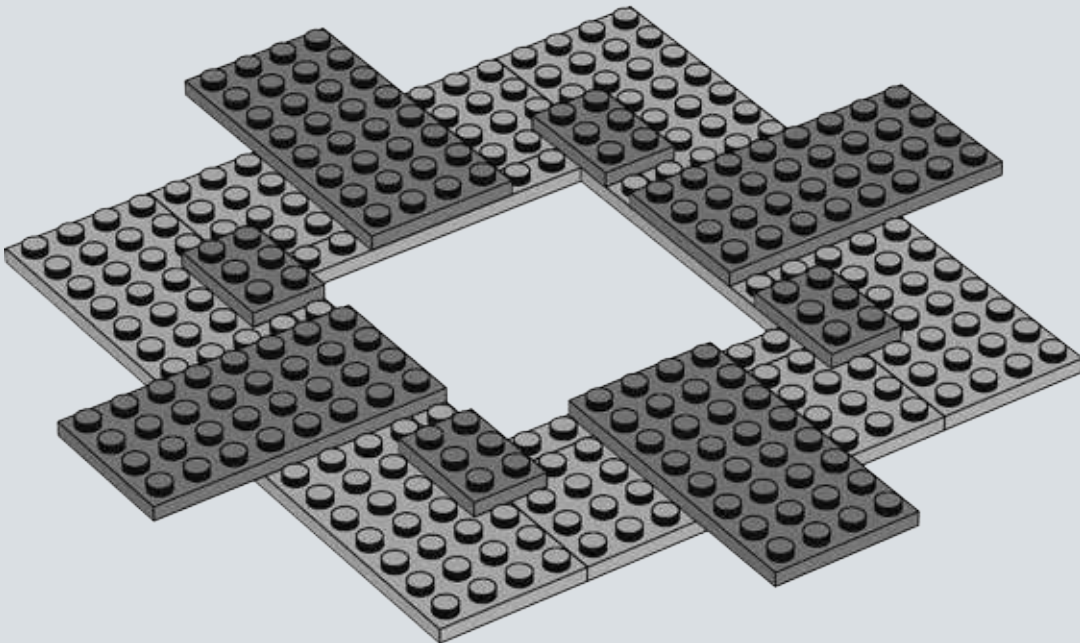
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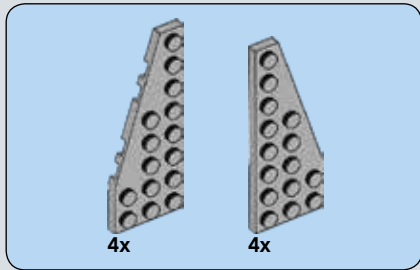


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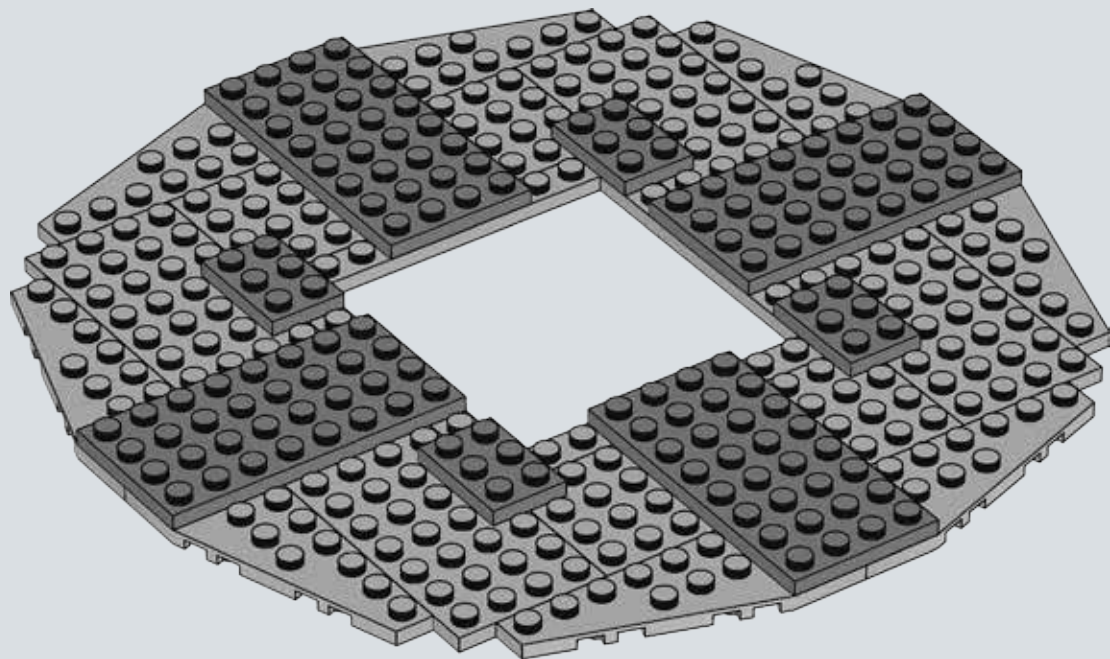


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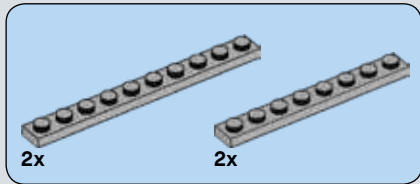
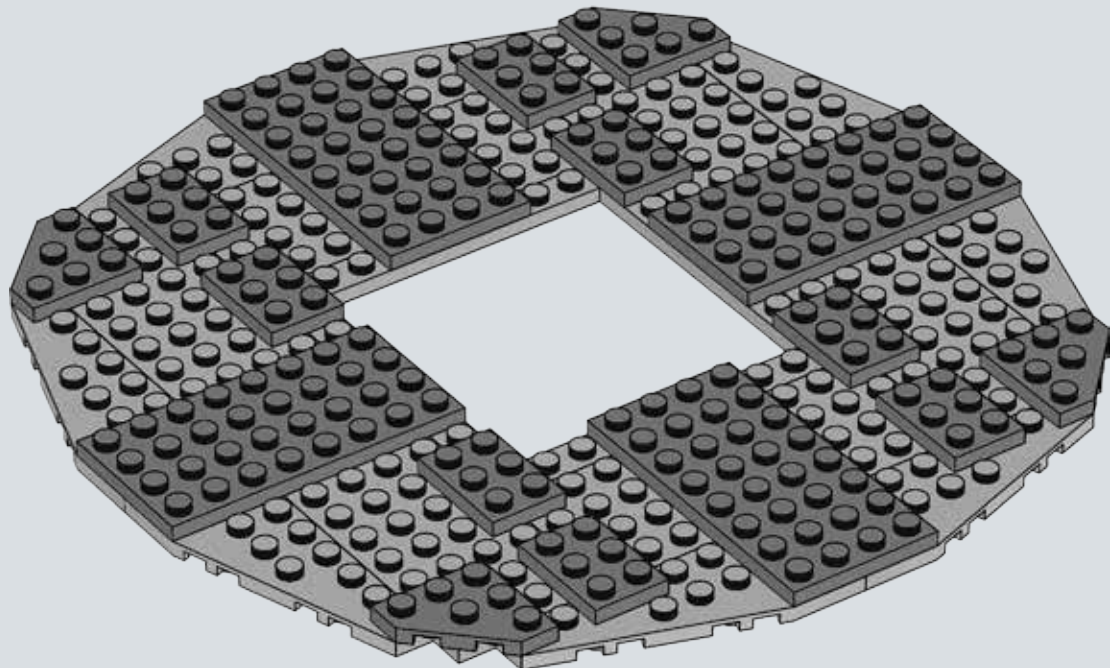




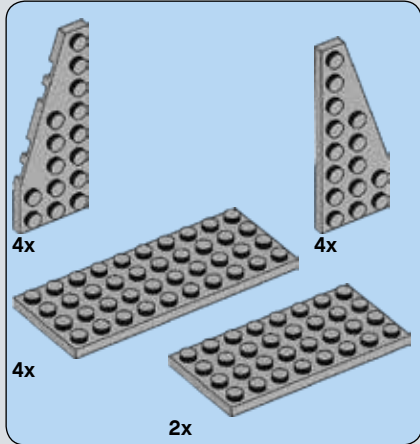
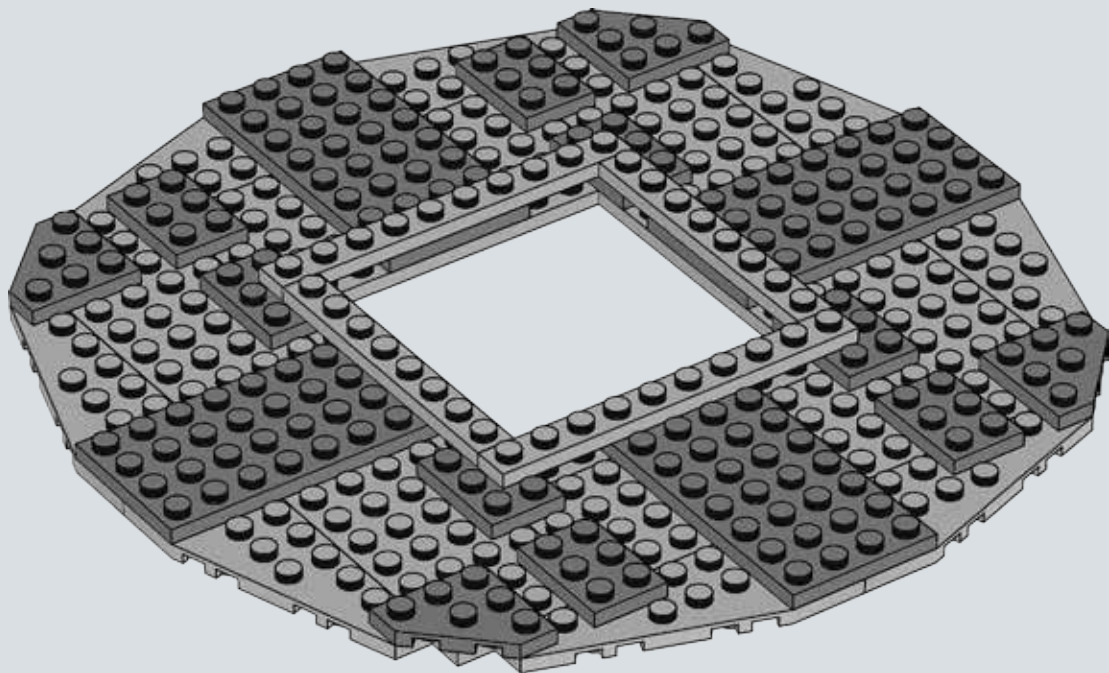
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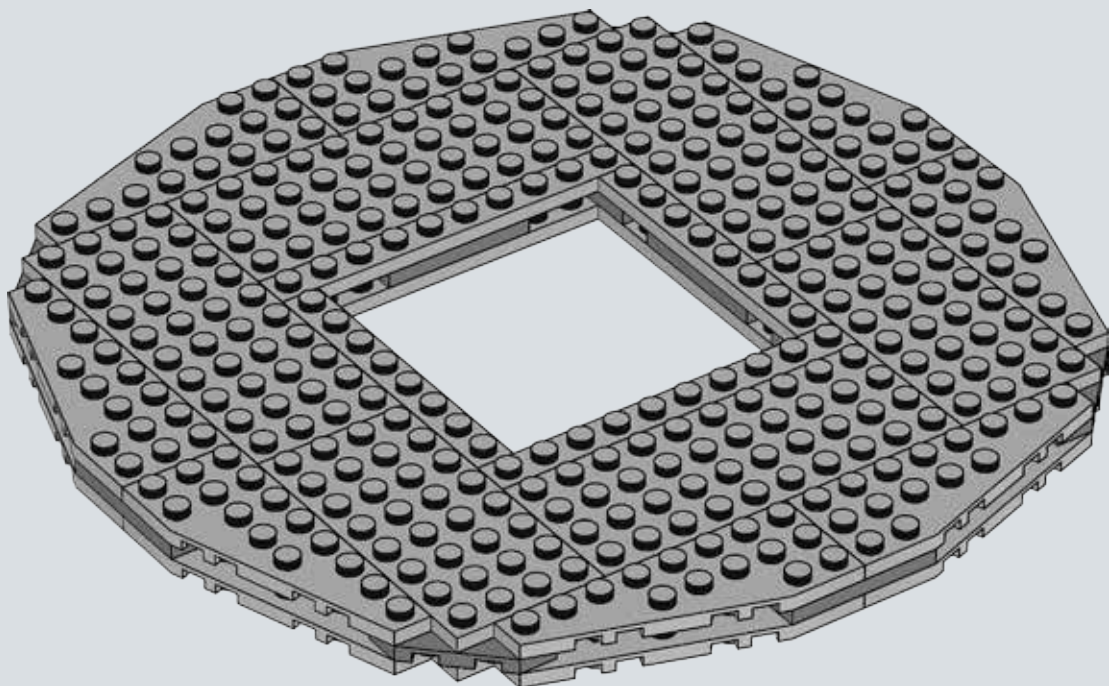
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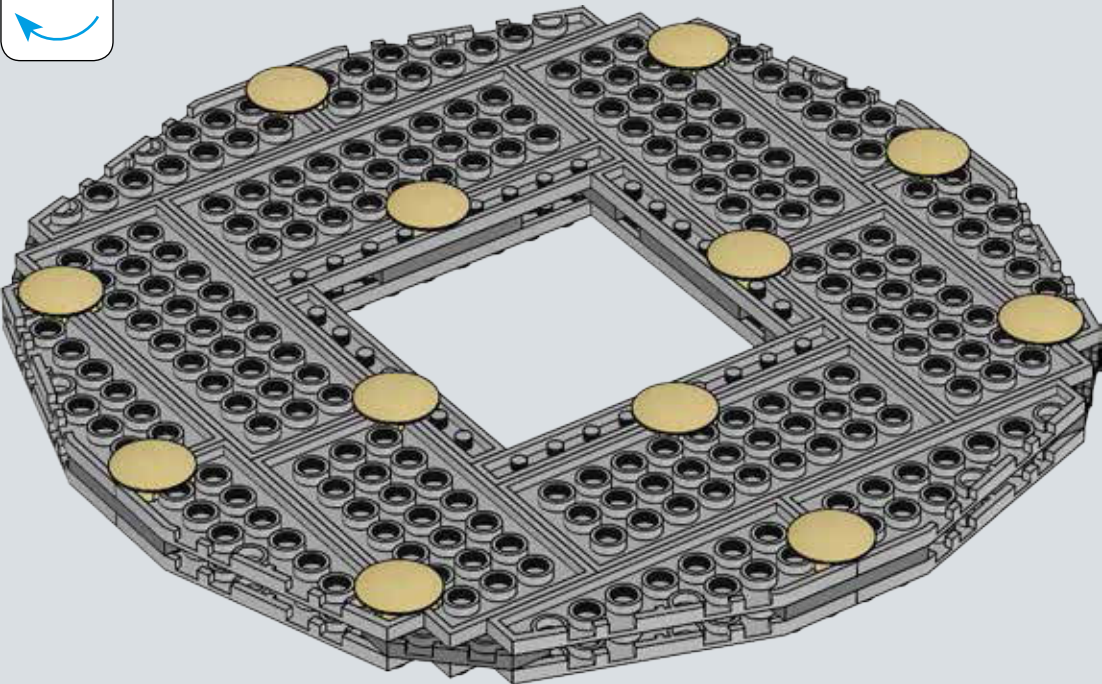


10




12x

11




3x

8x

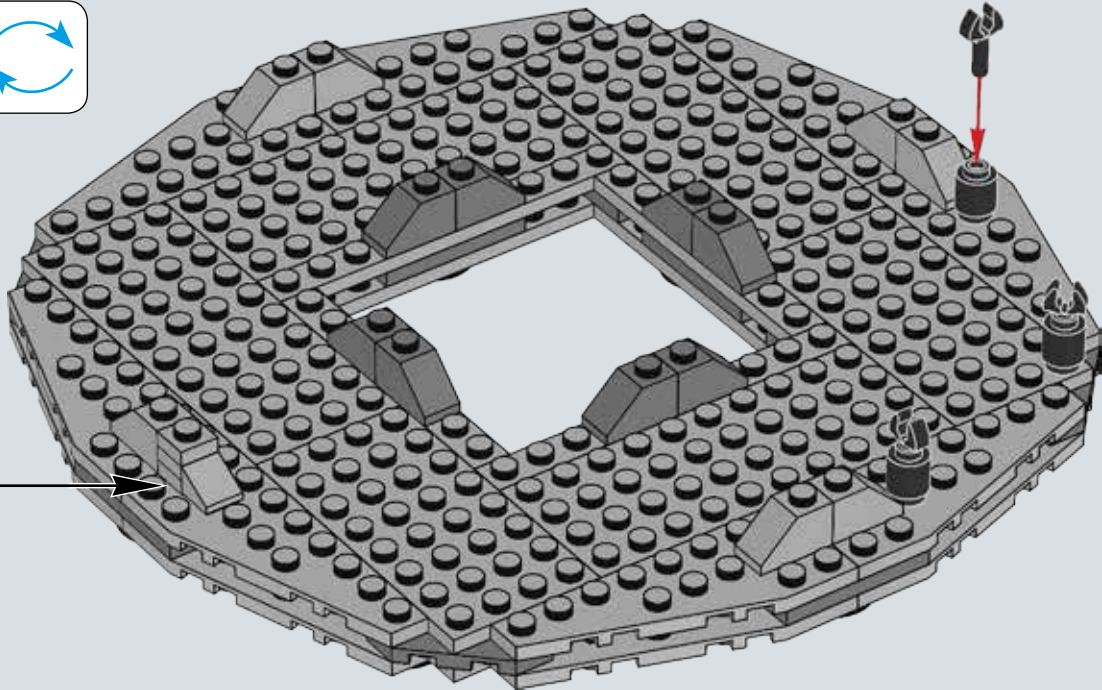
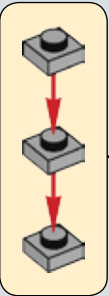
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7x

3x

1x

12




8x

8x

4x

8x

13

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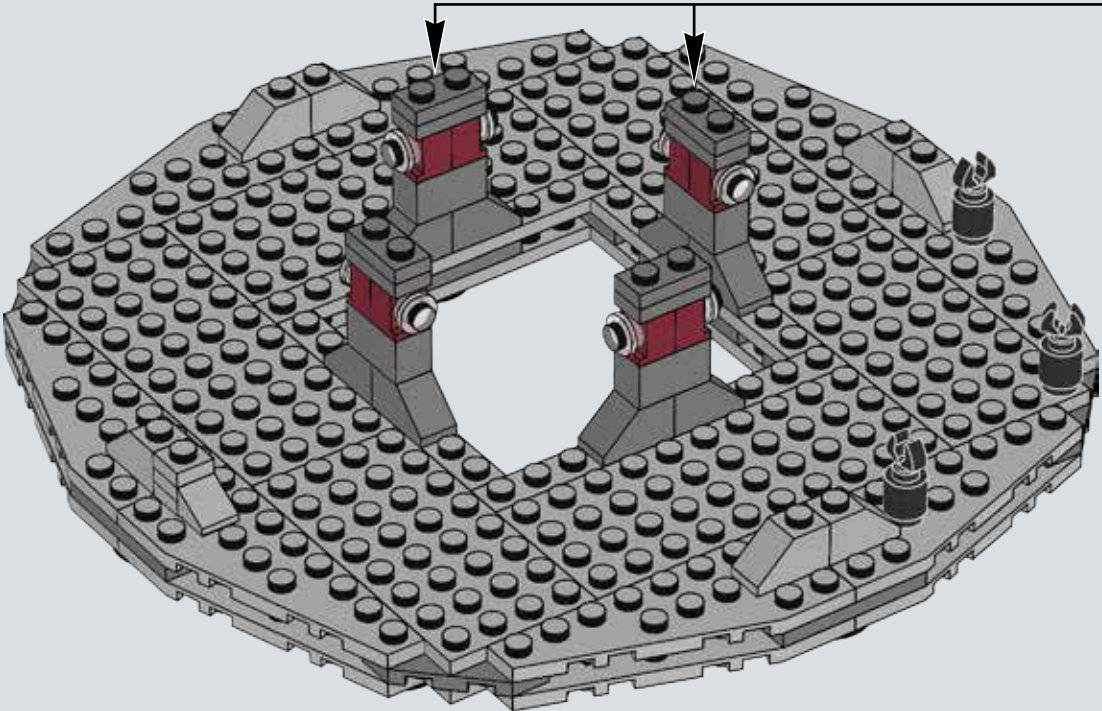


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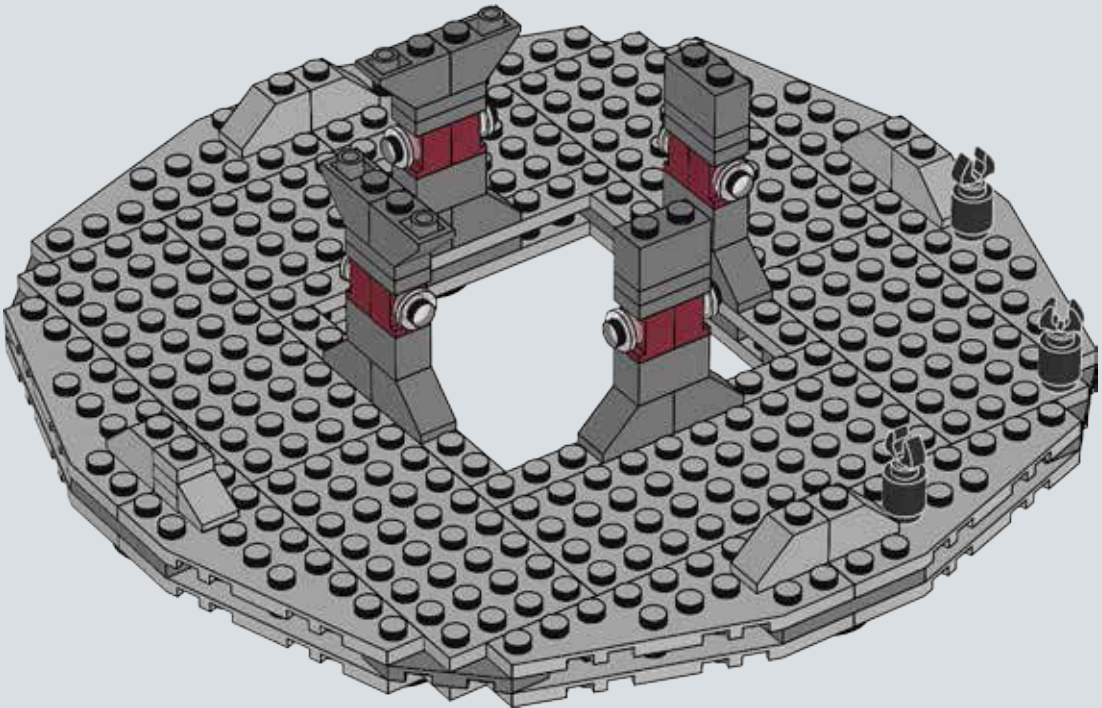
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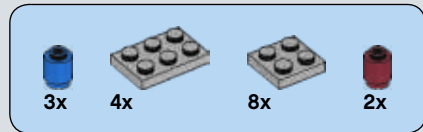




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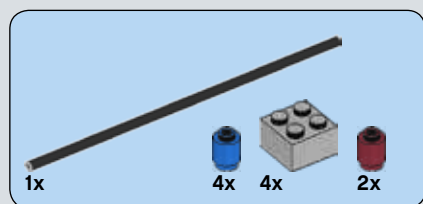
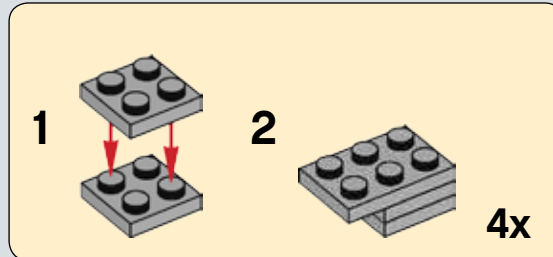
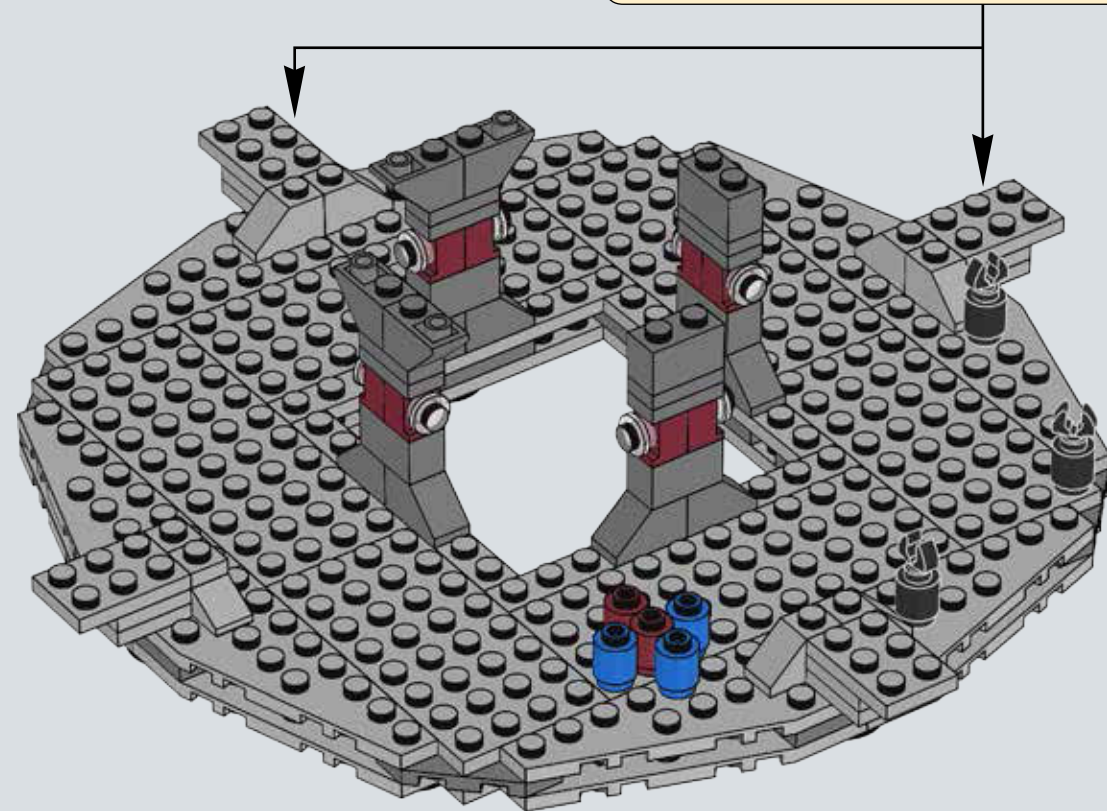
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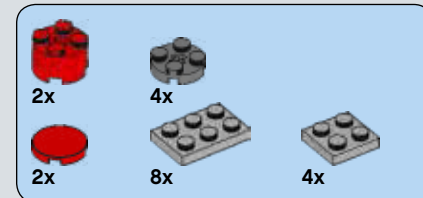
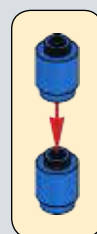
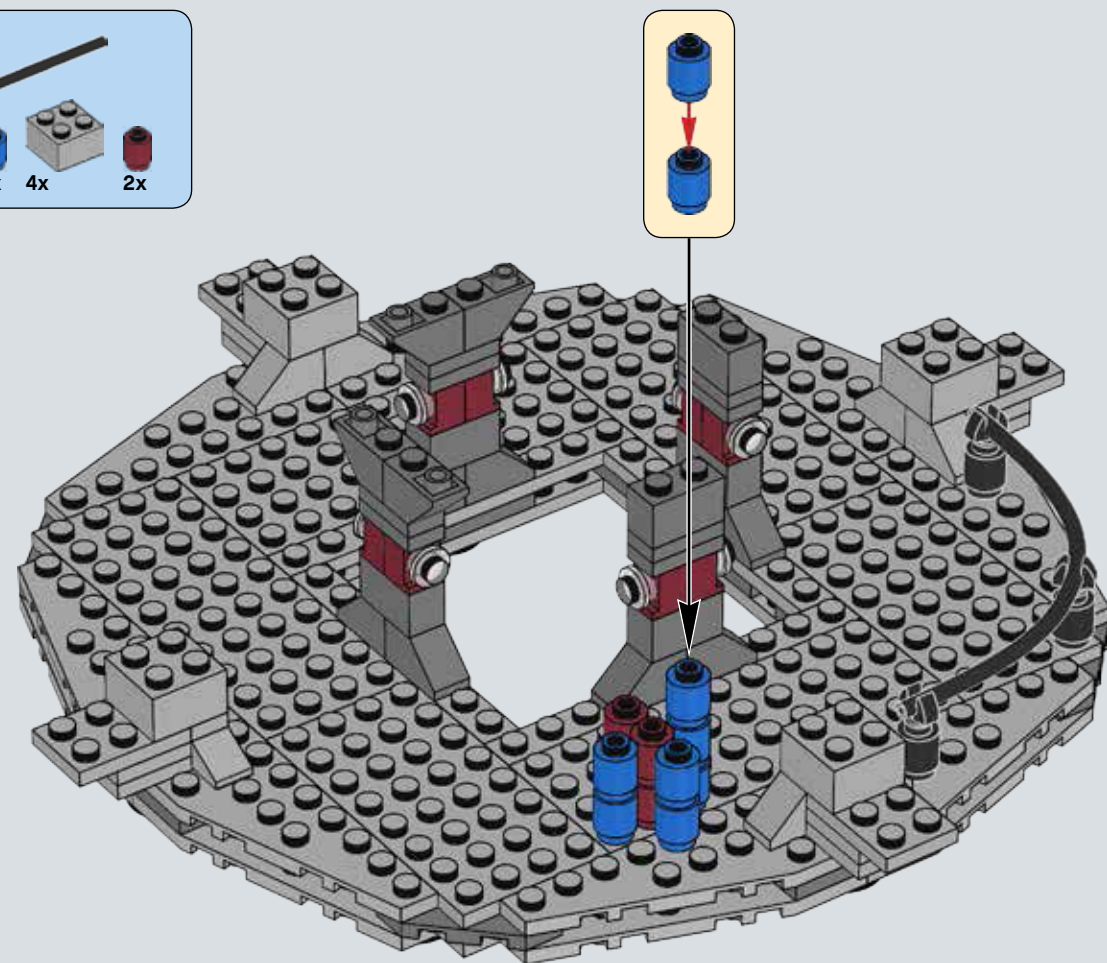




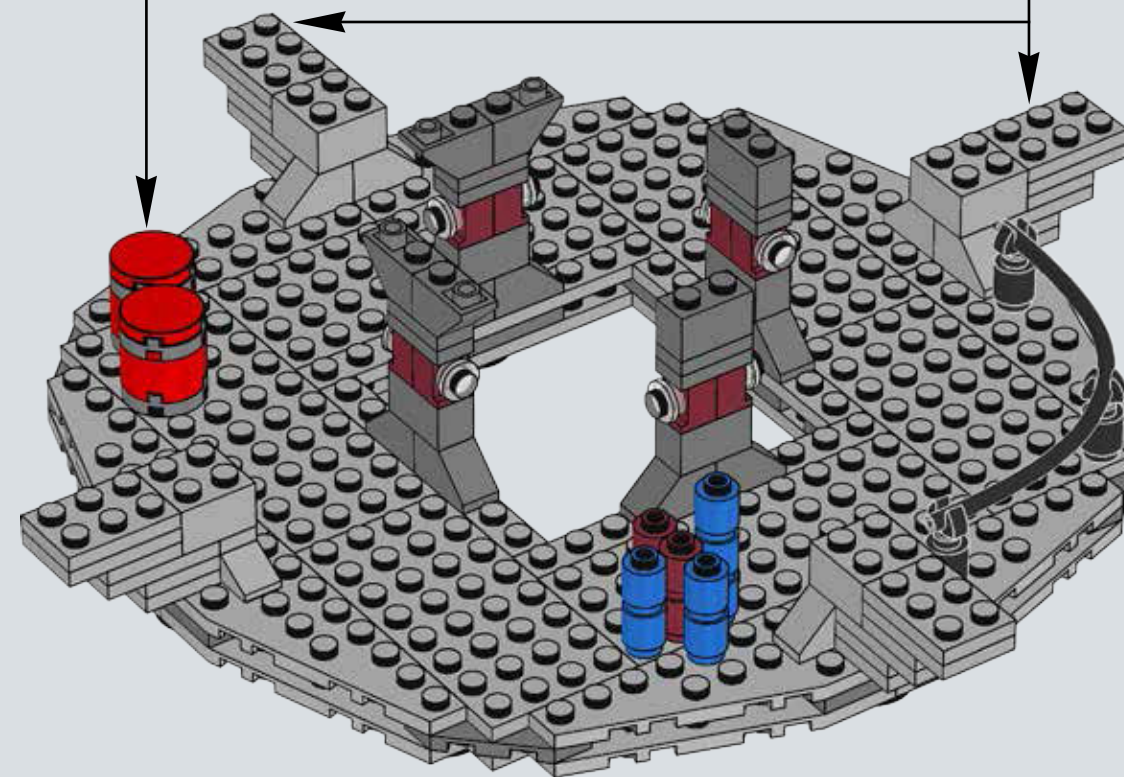
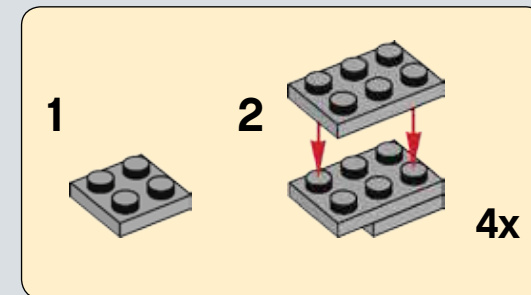
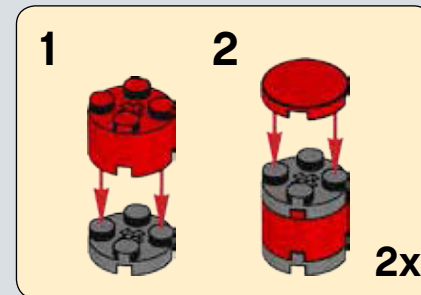
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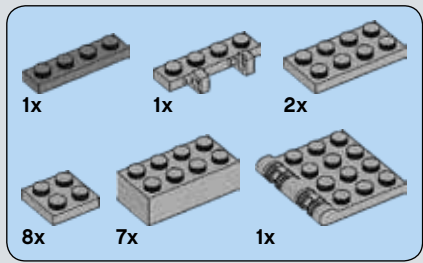


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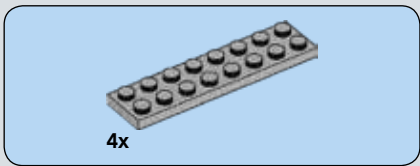
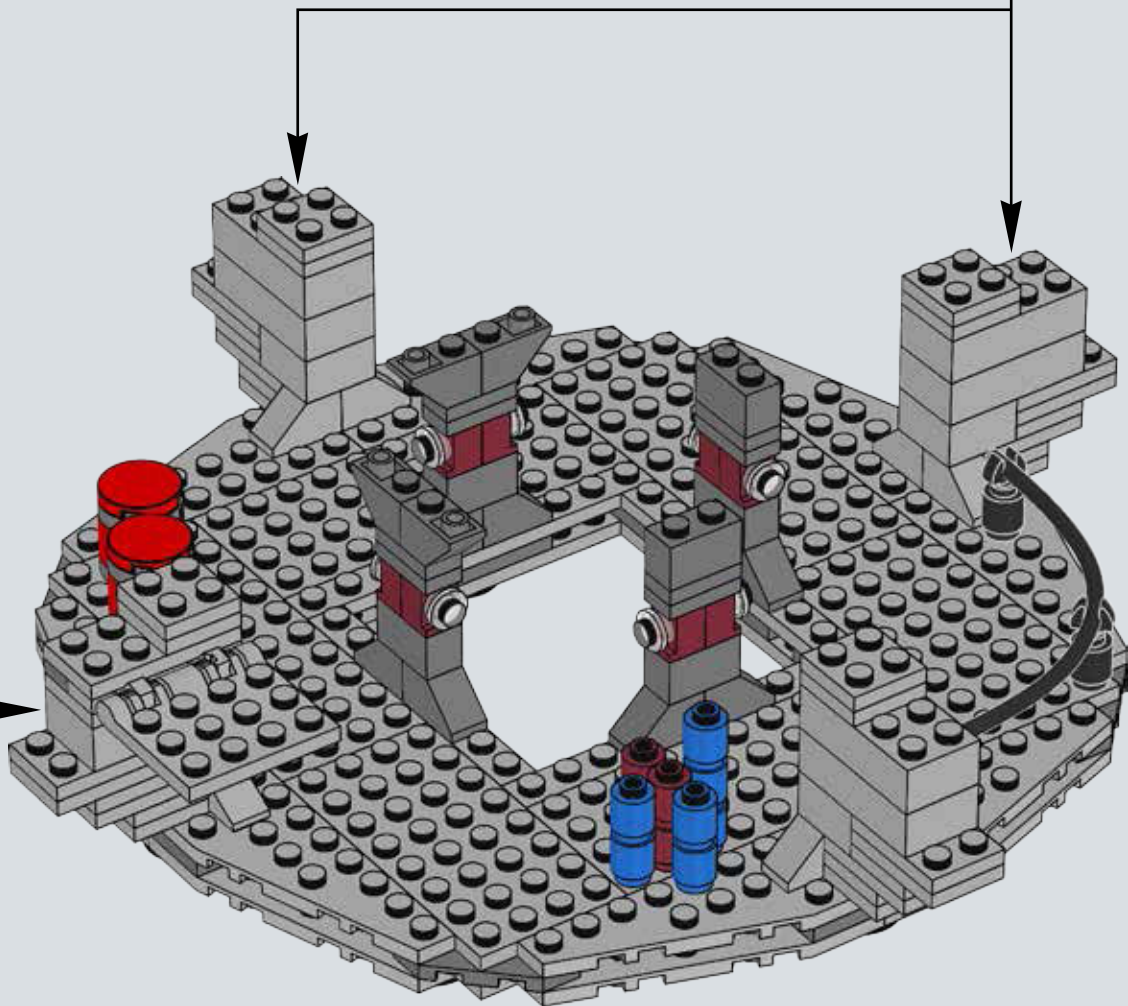
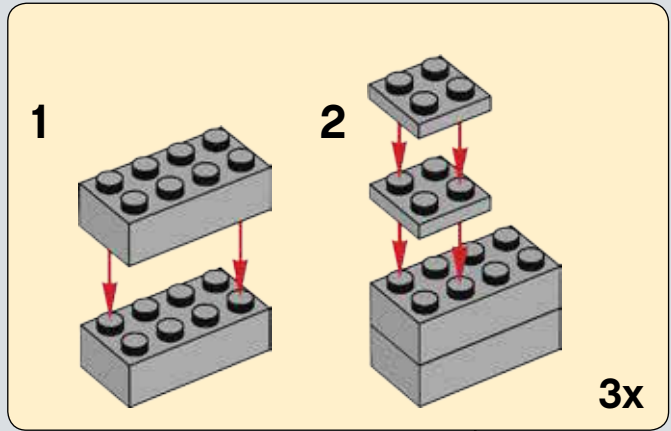
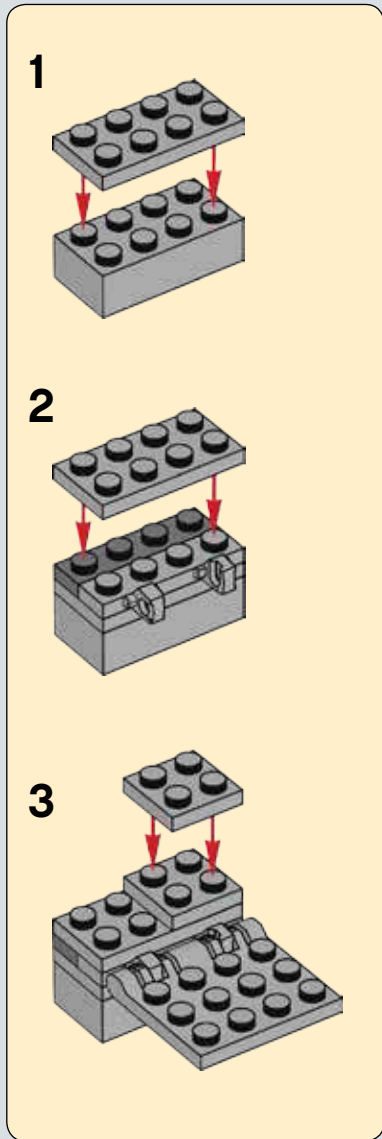


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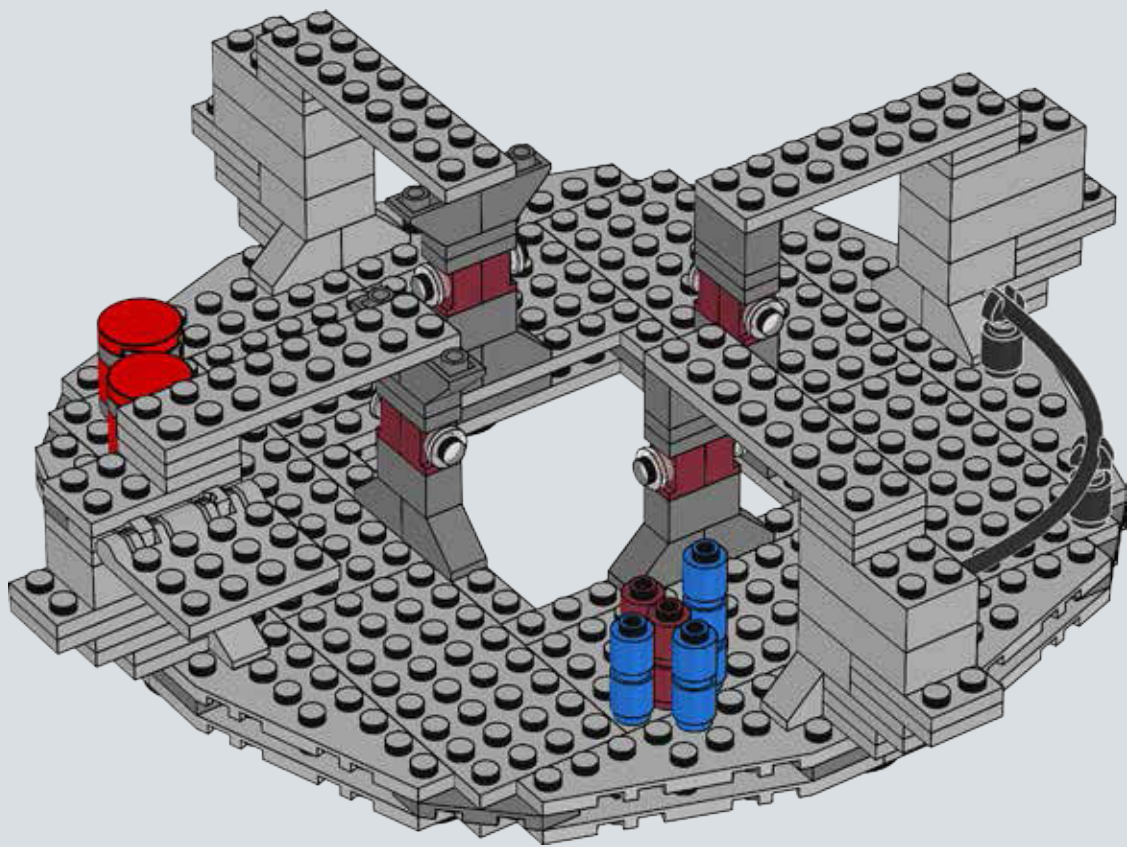


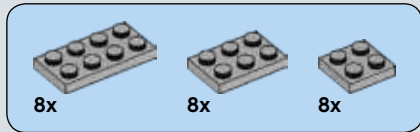


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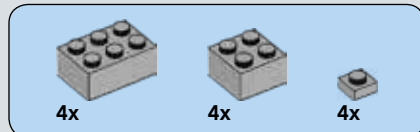
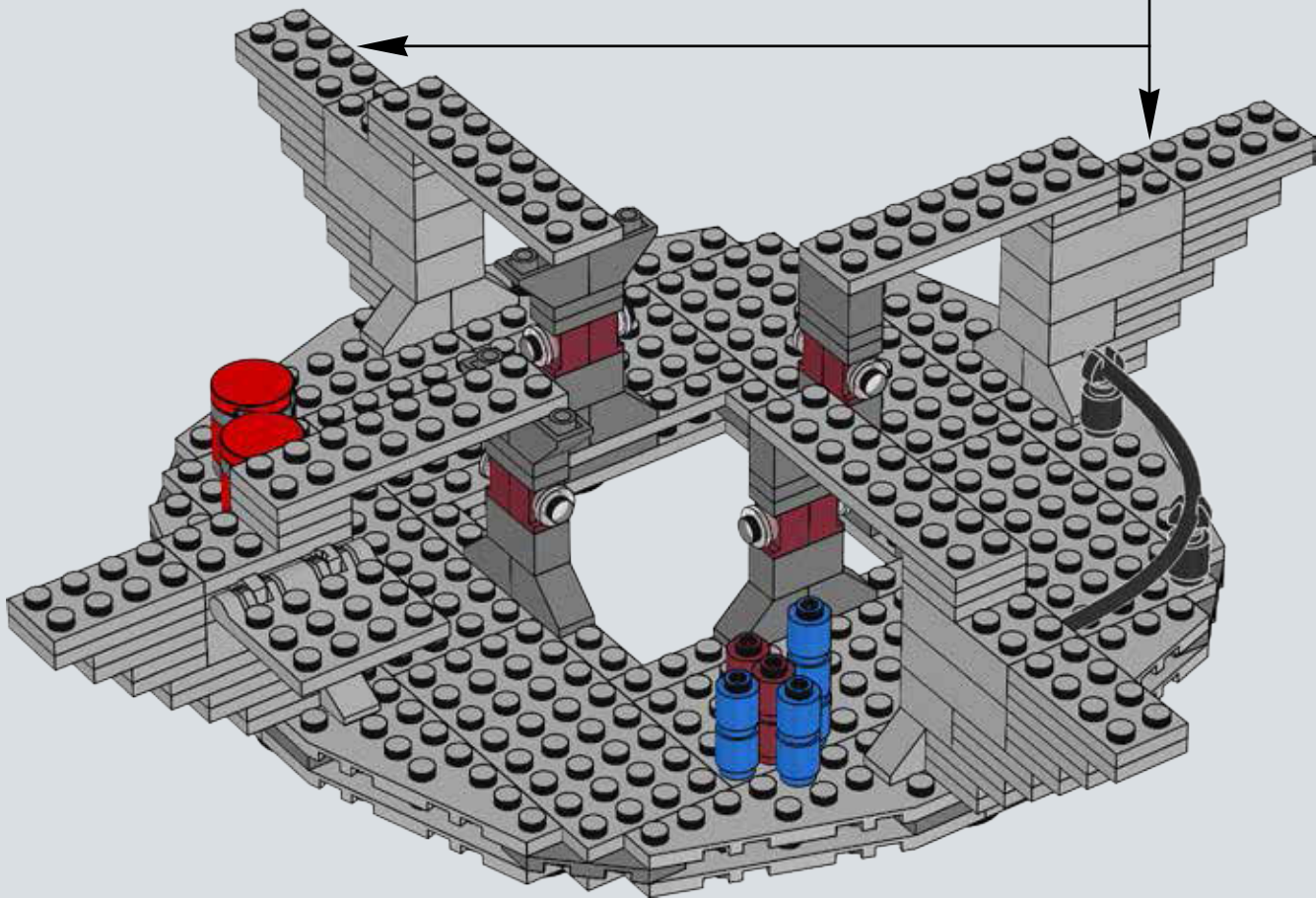
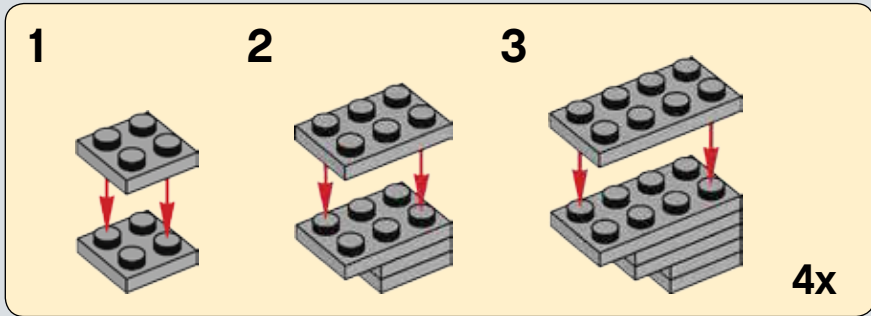


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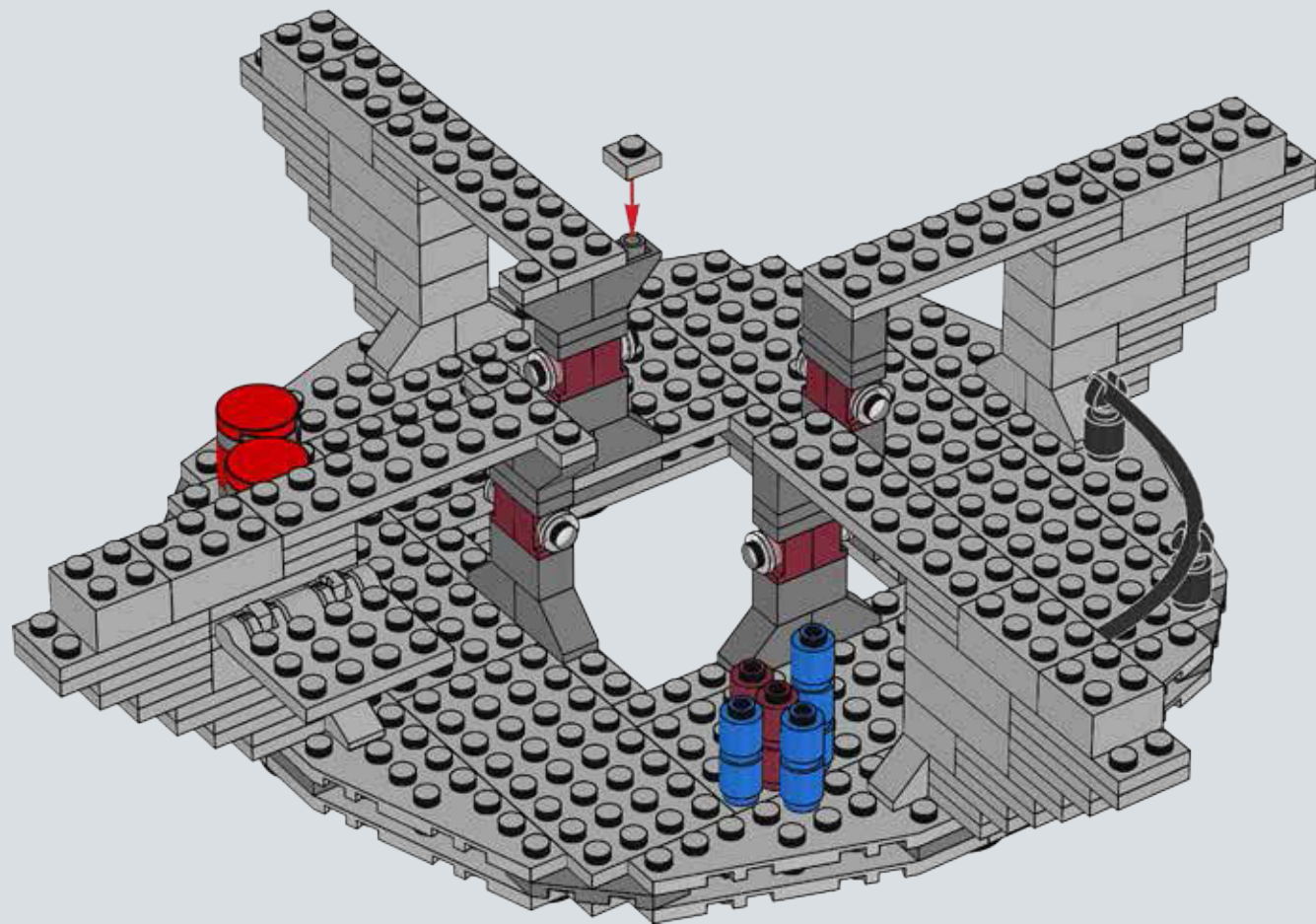


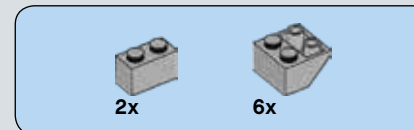


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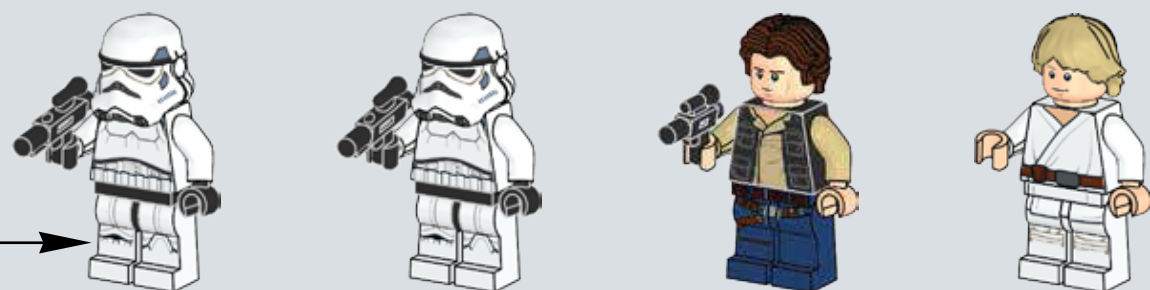
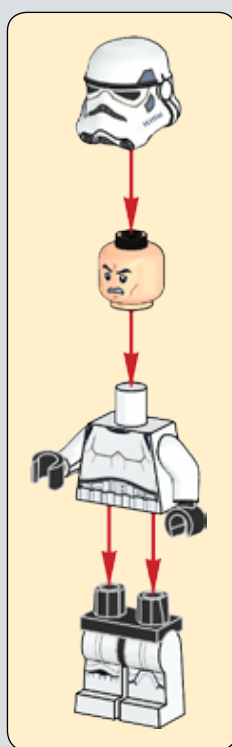
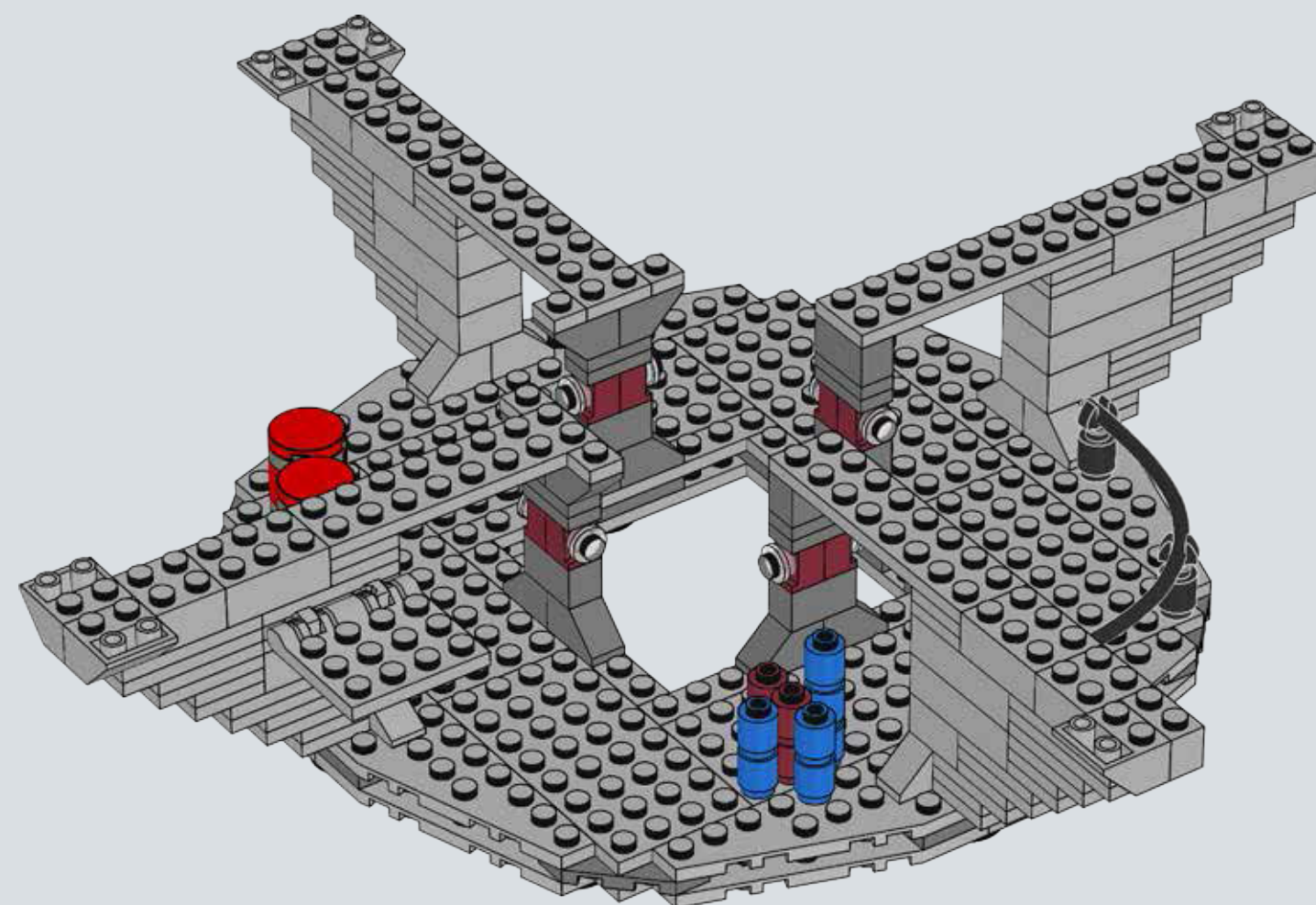


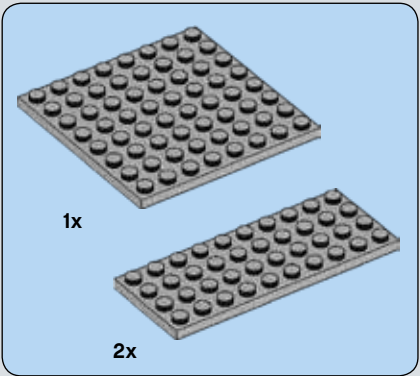
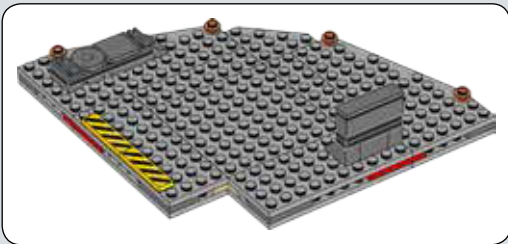
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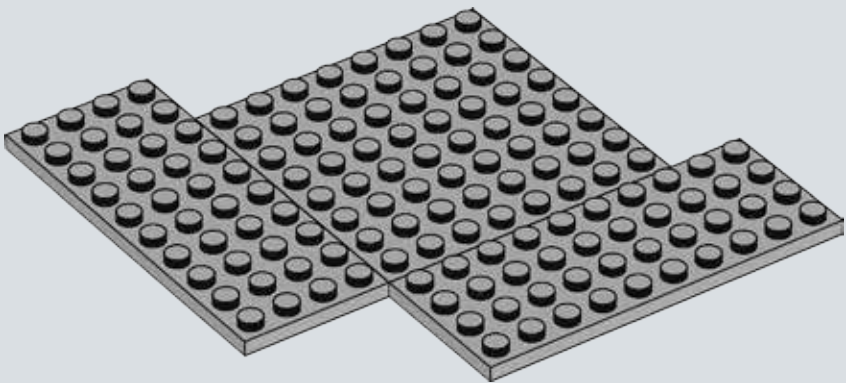


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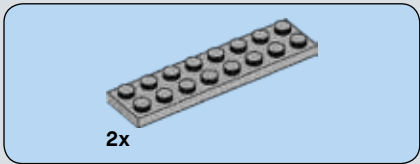
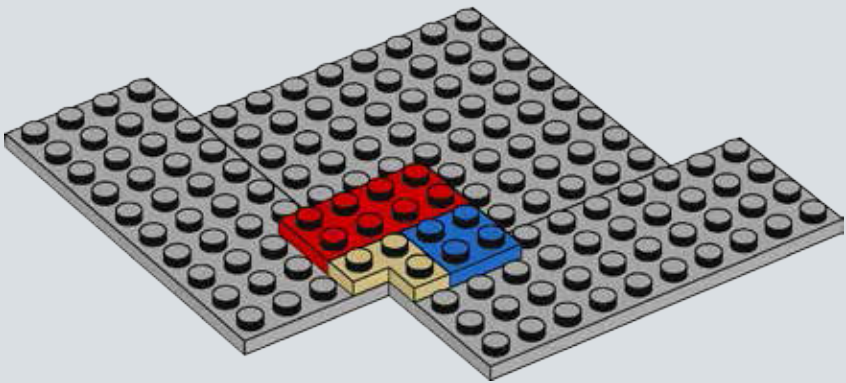




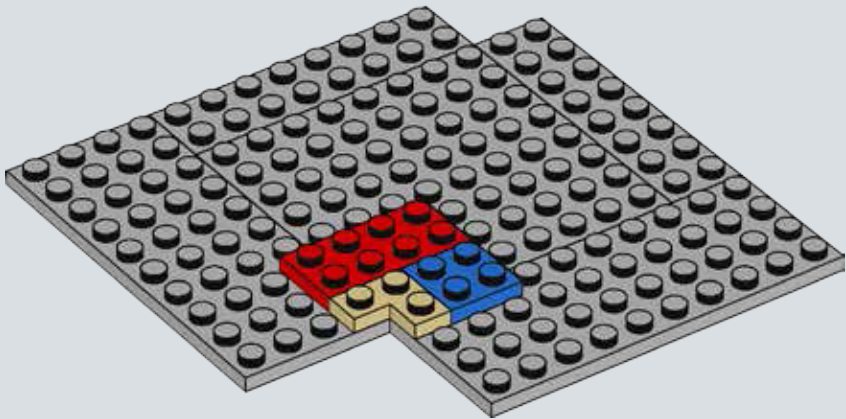
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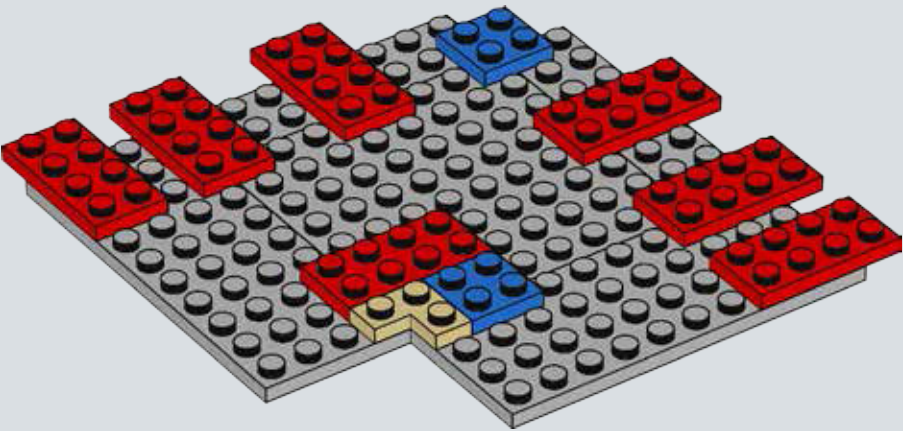
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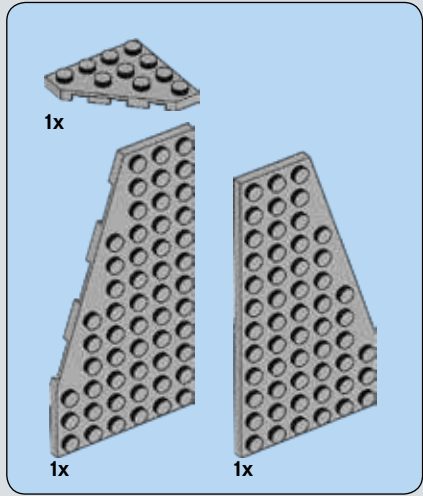


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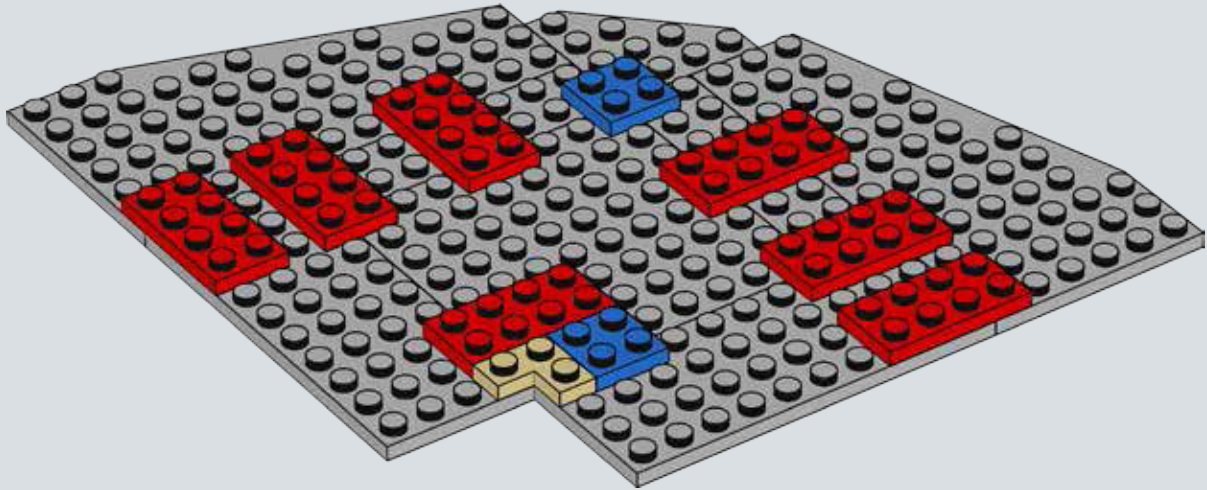


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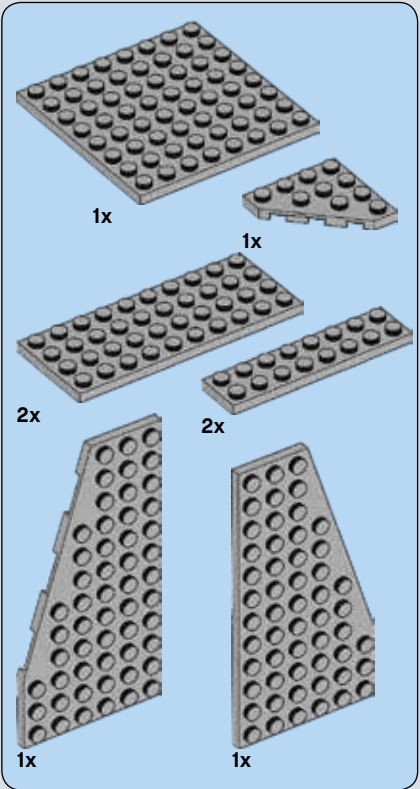
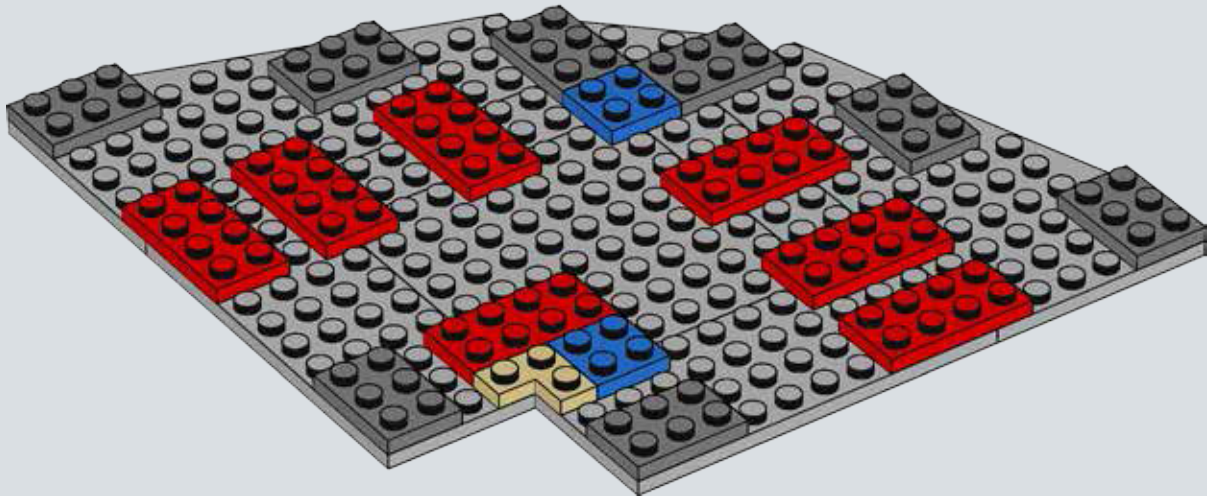




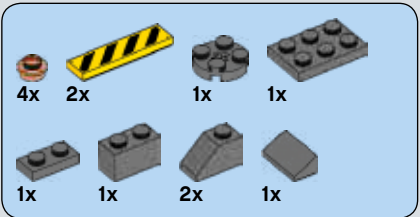
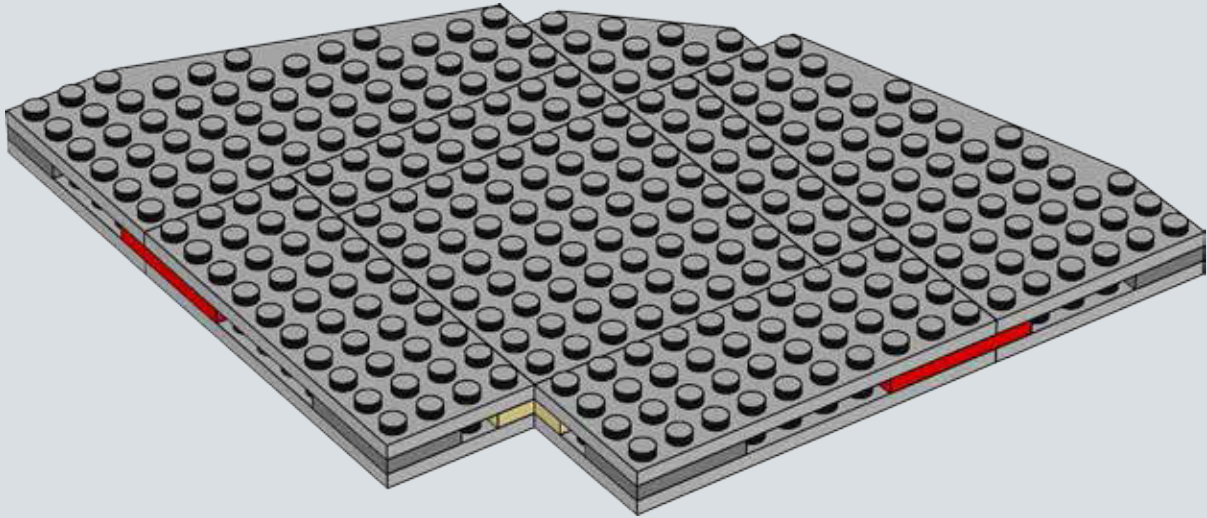
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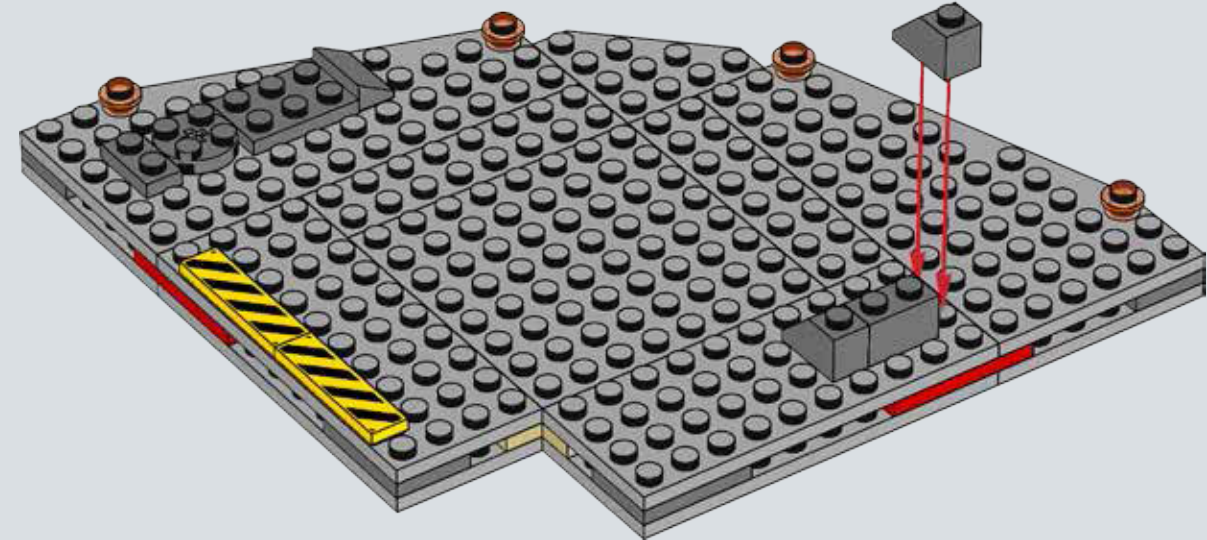
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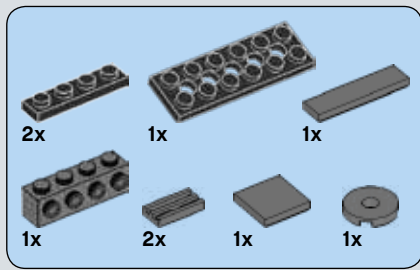


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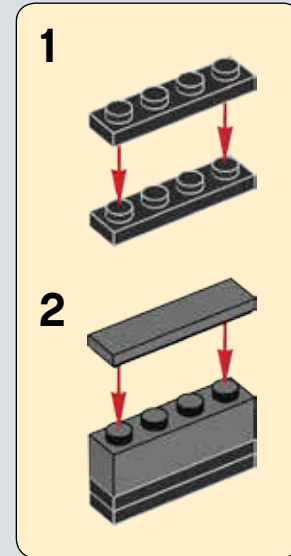
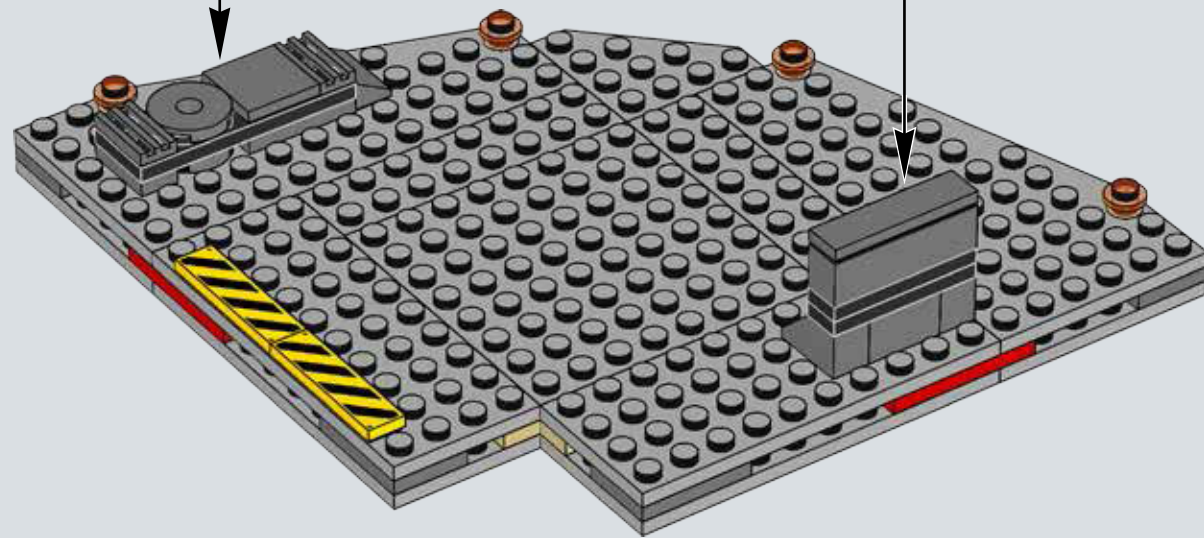
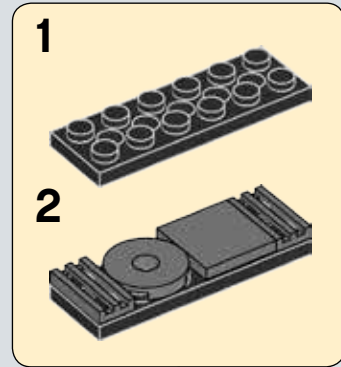


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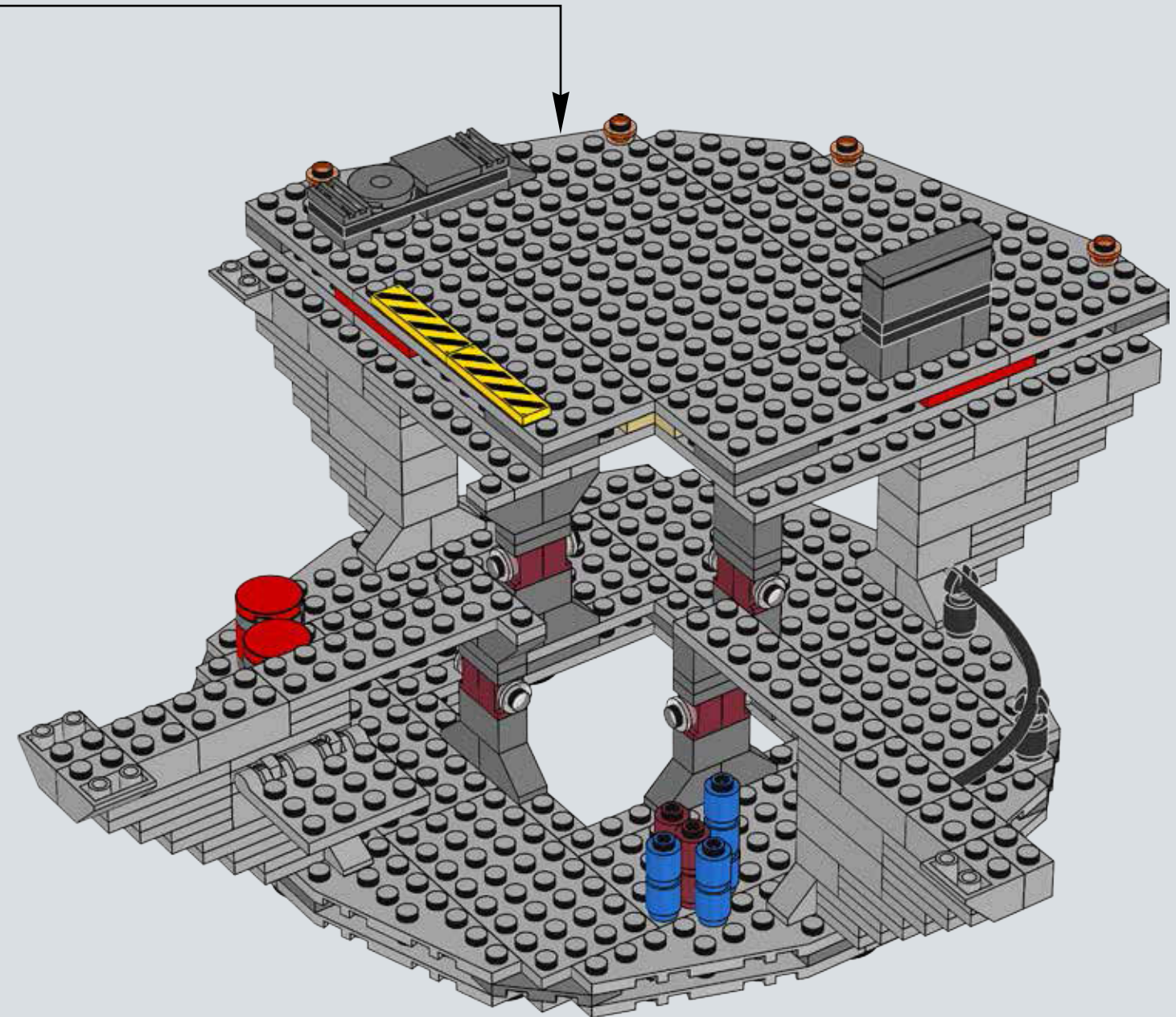


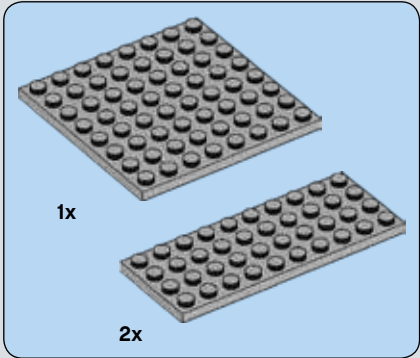
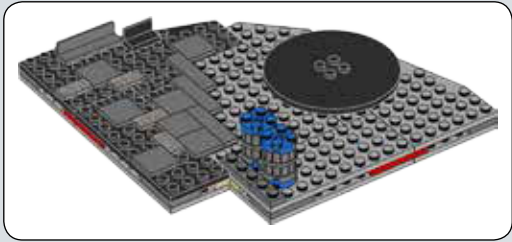


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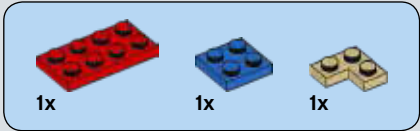
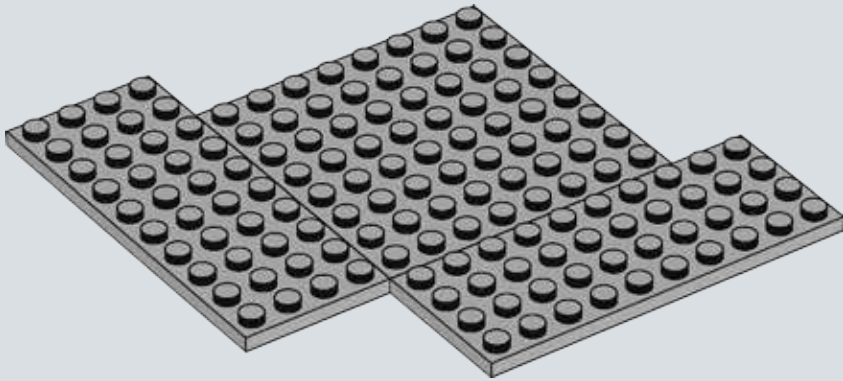


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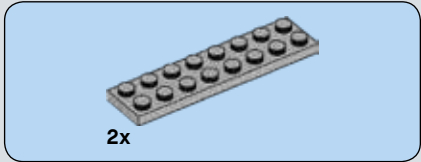
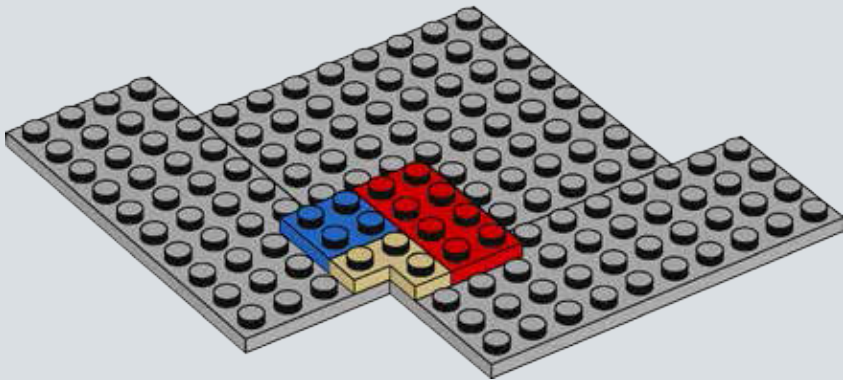




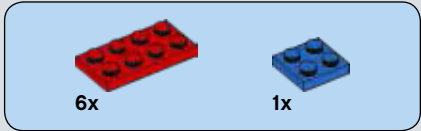
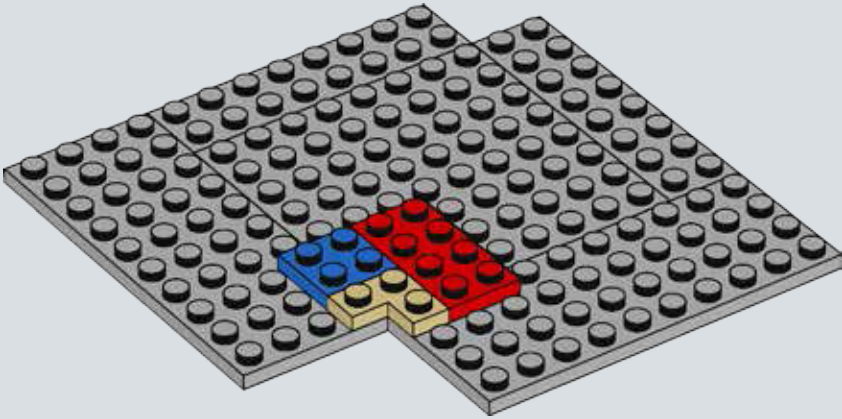
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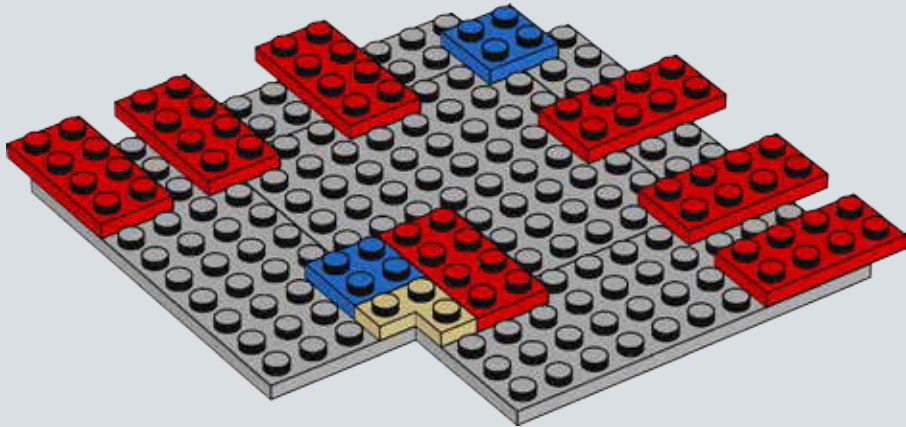
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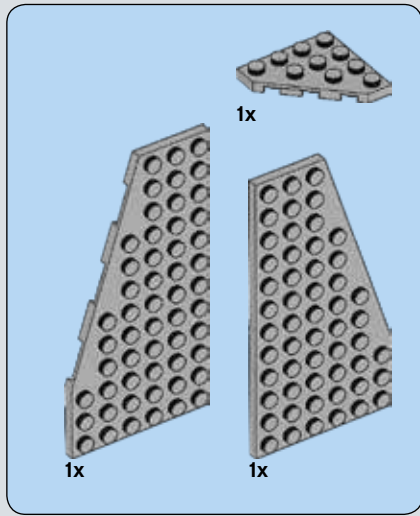


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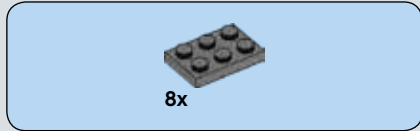
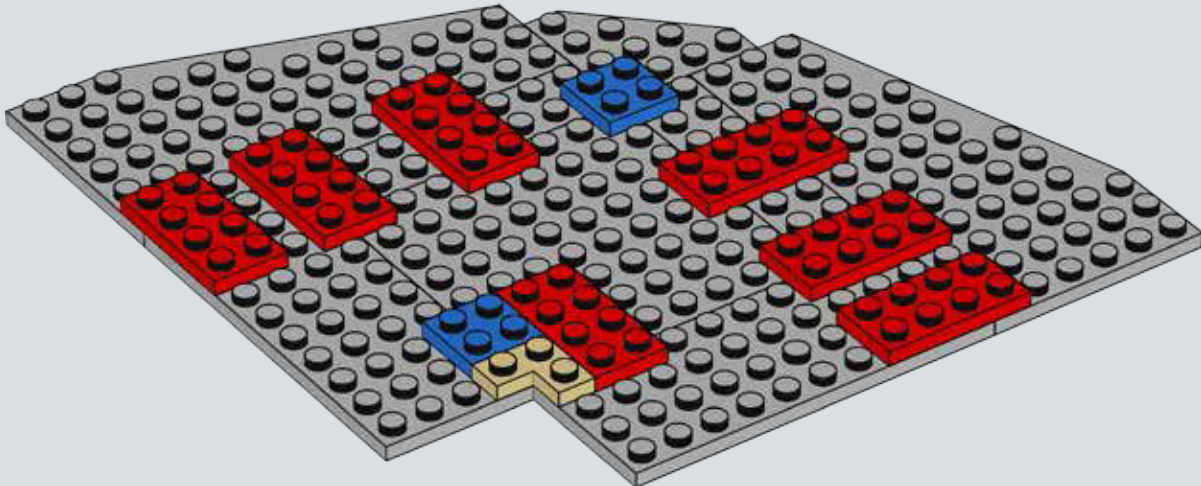


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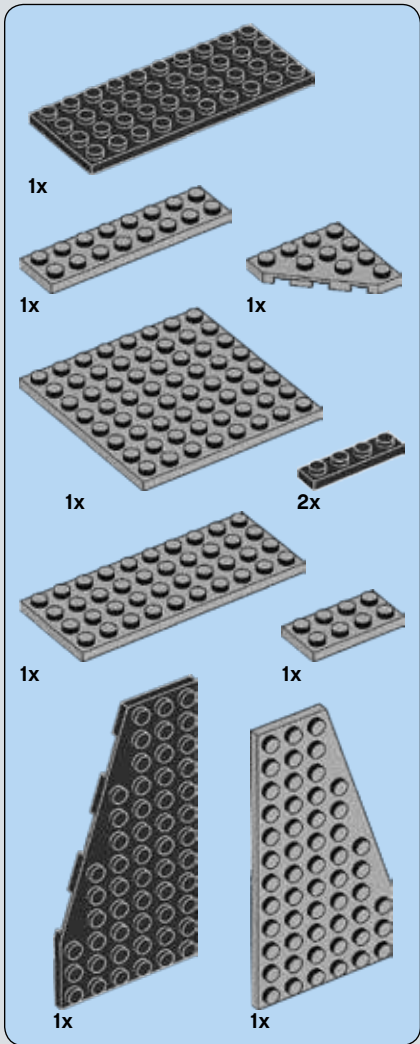
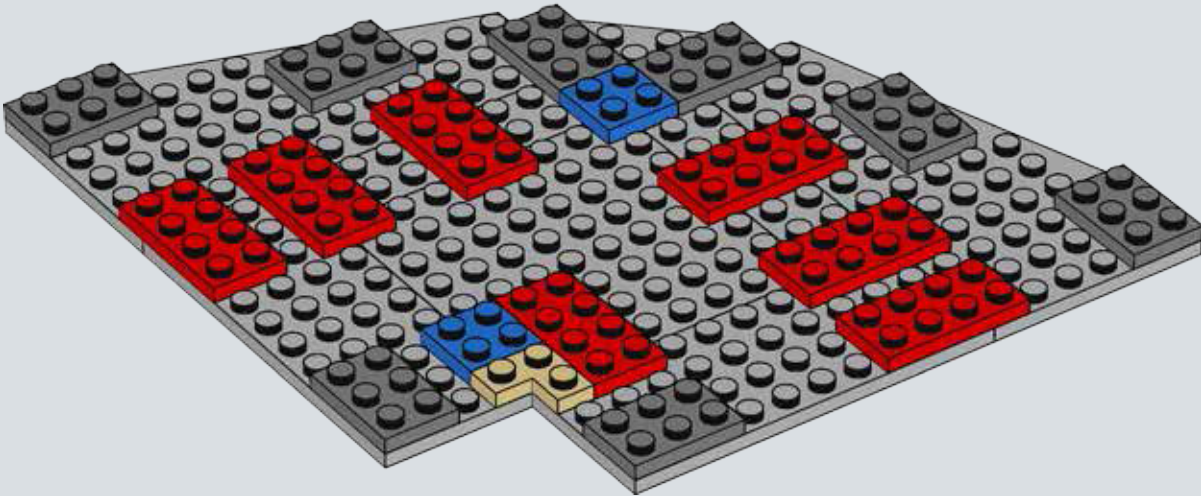




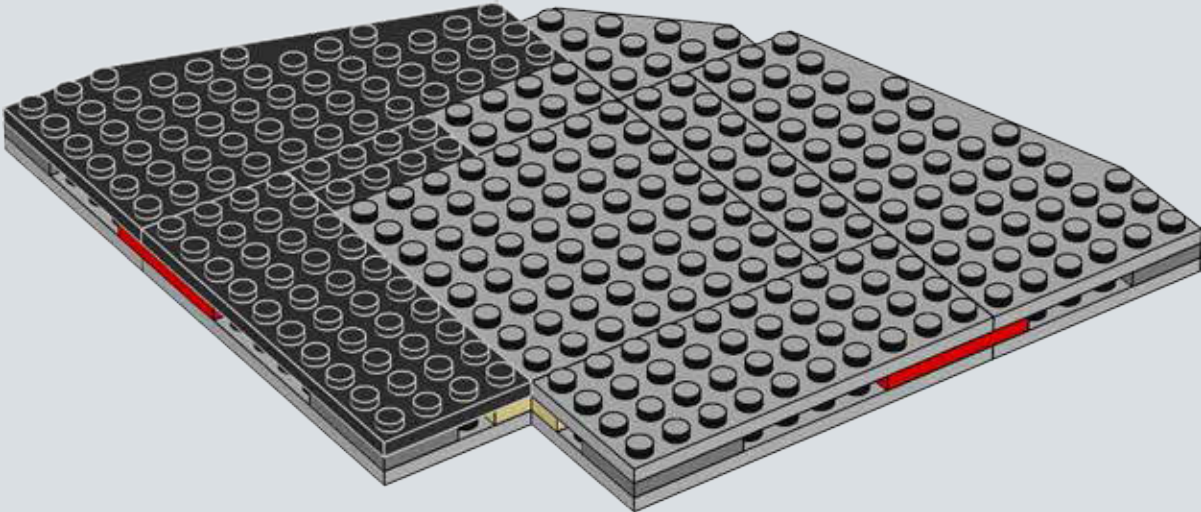
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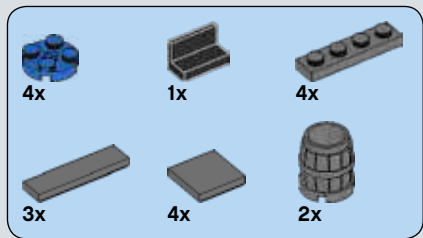


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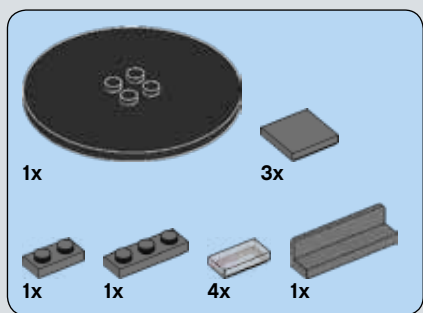
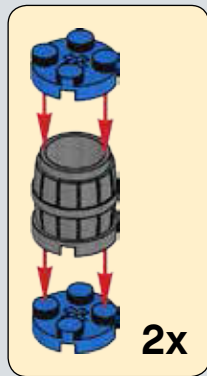
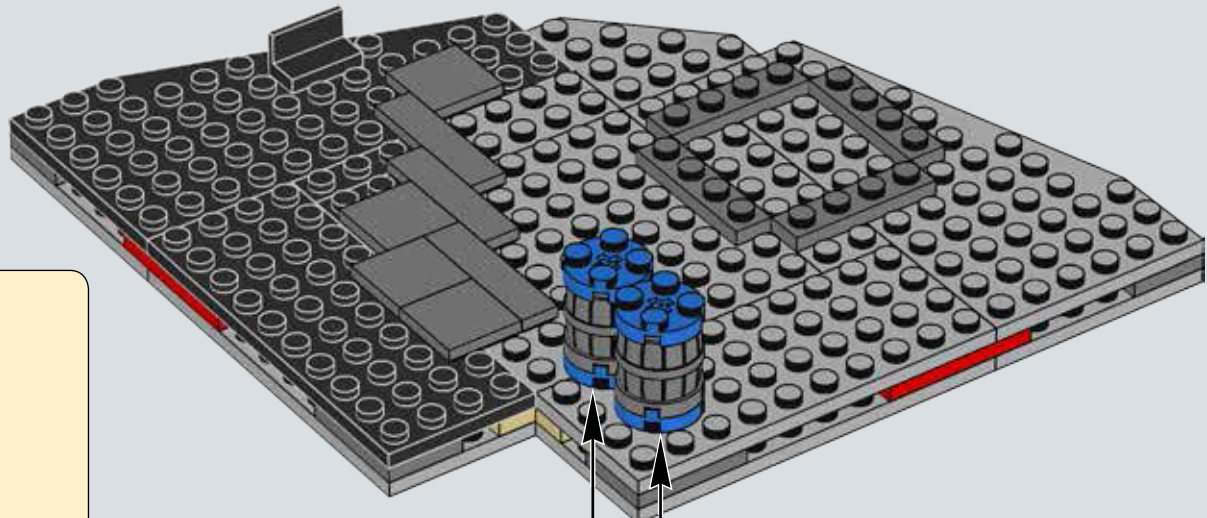


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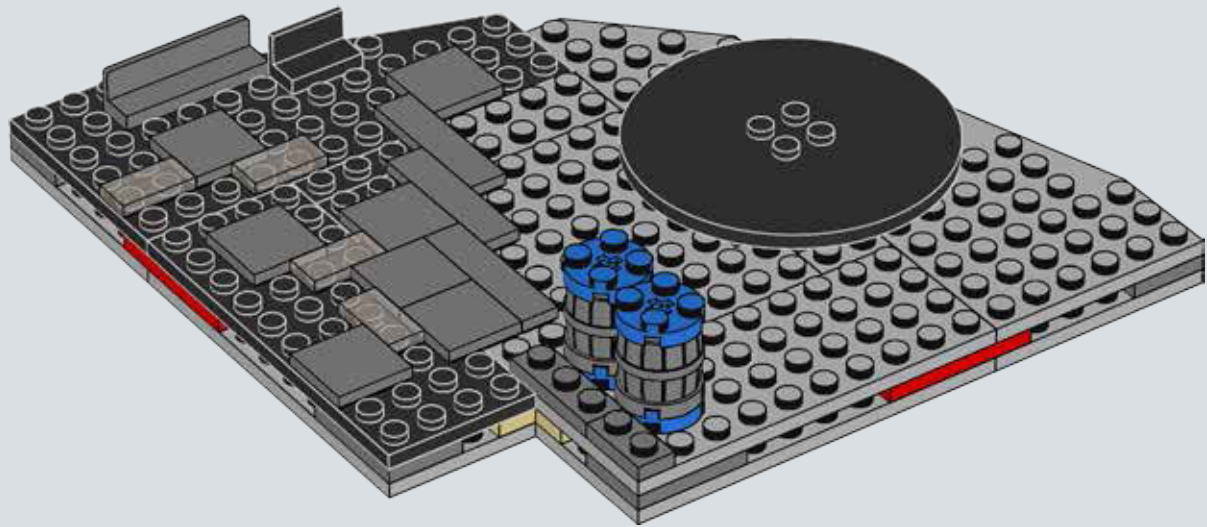




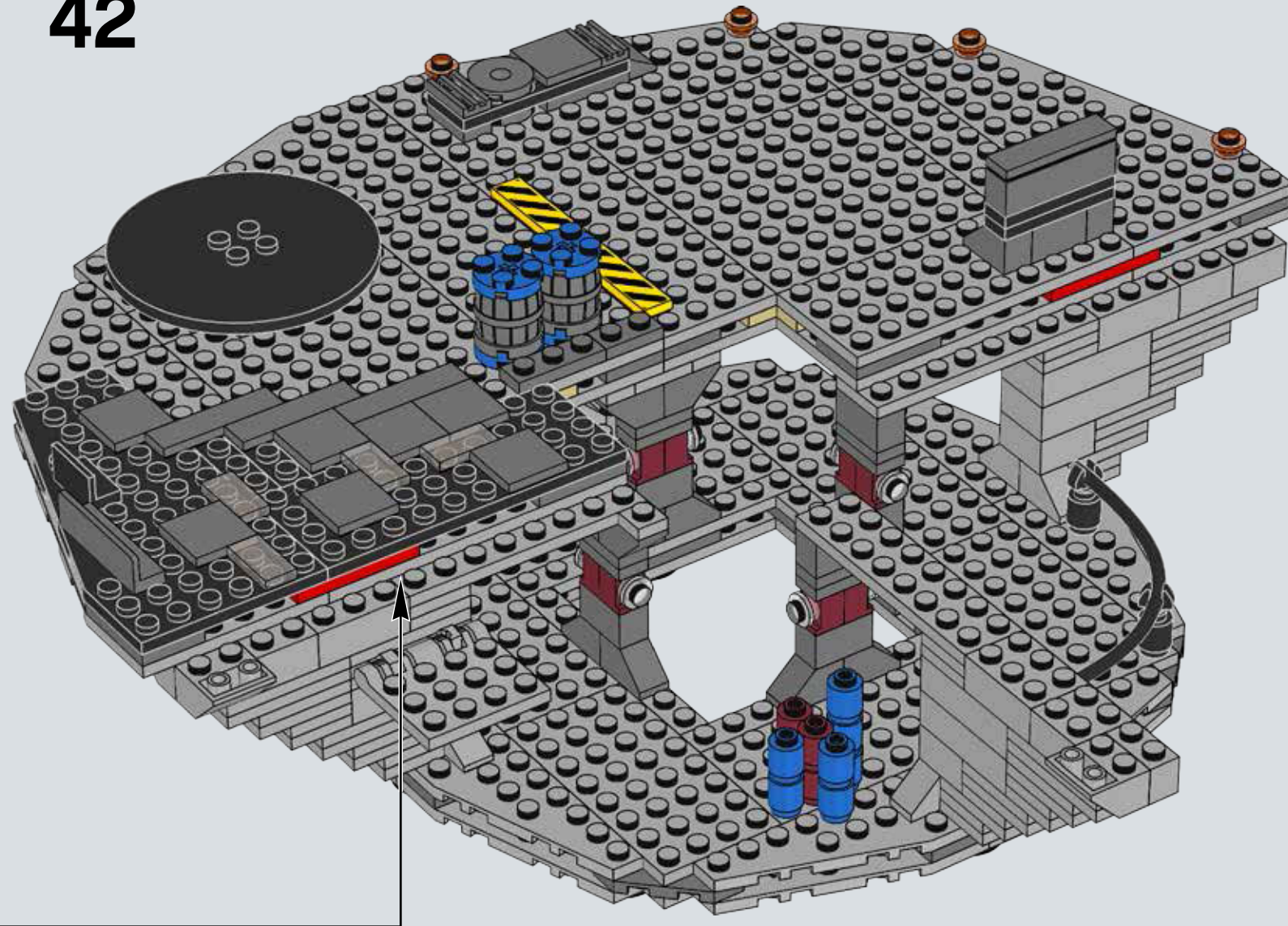
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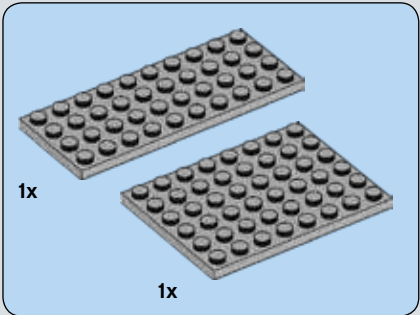
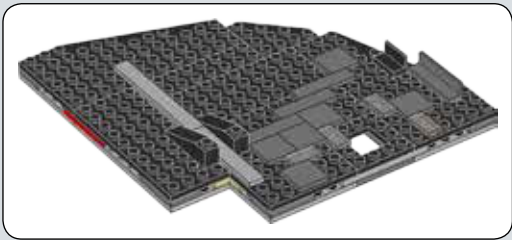


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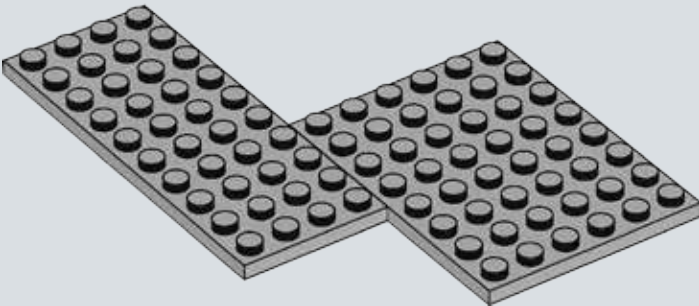


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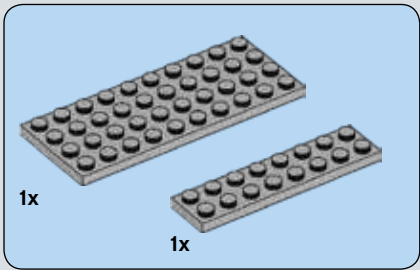
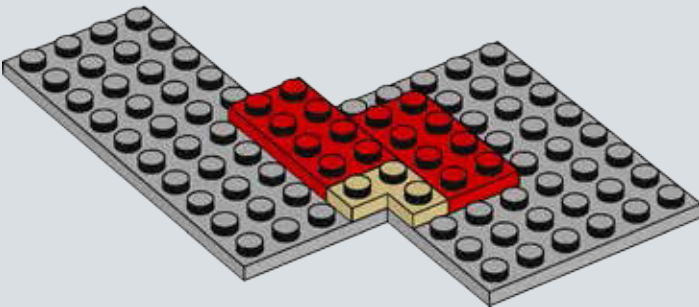




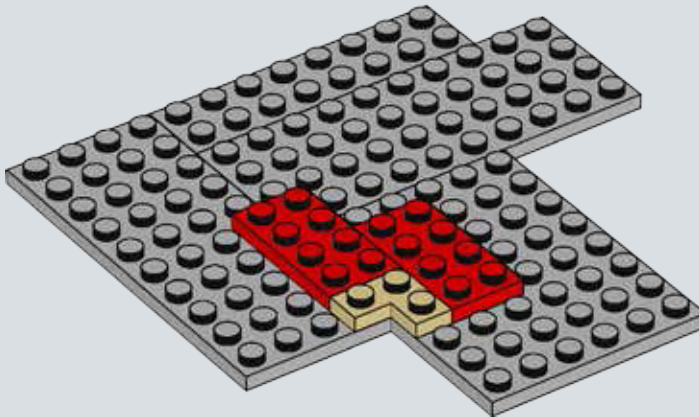
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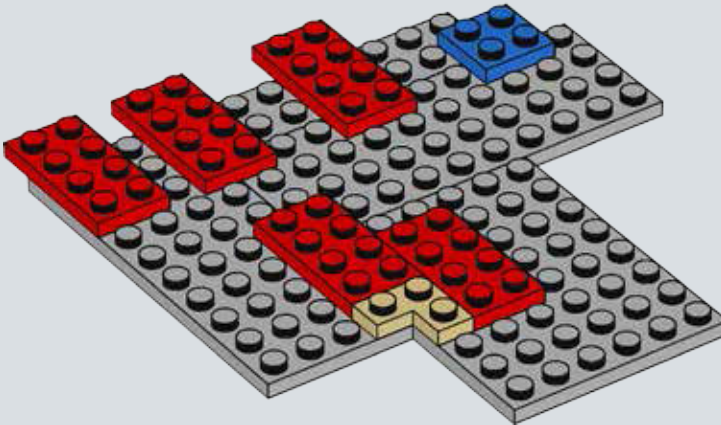
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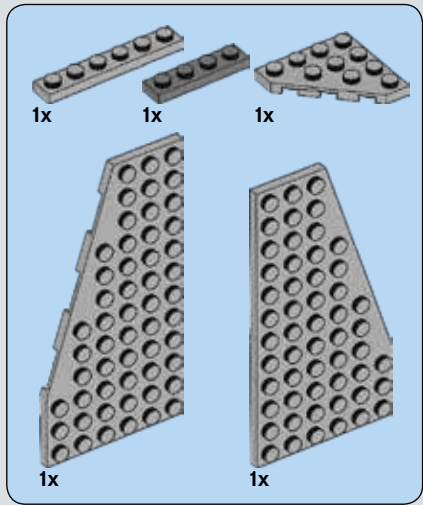


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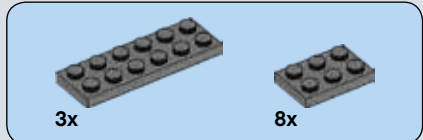
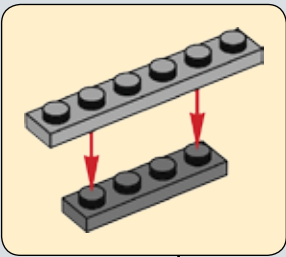
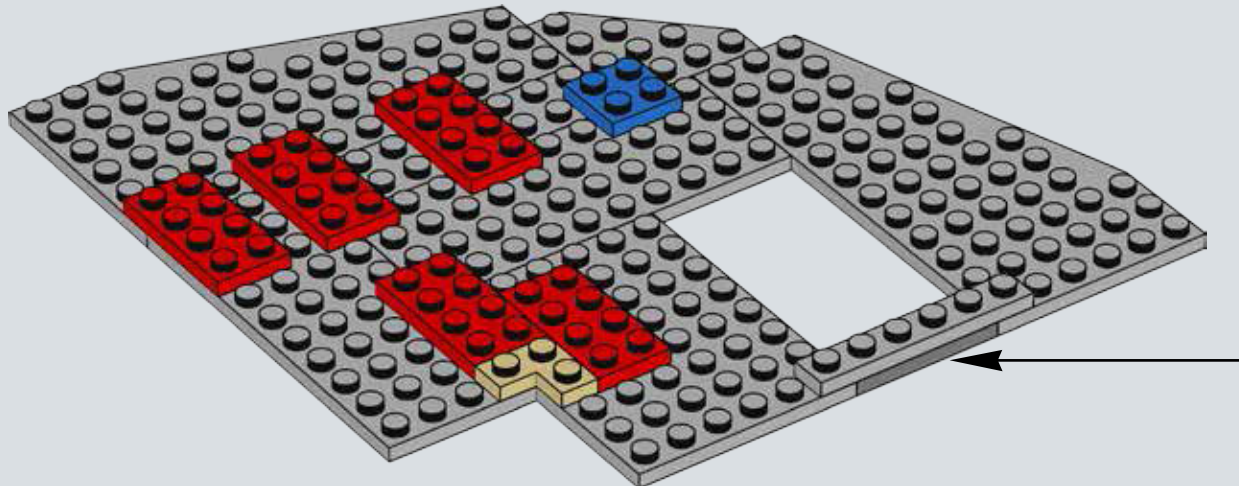


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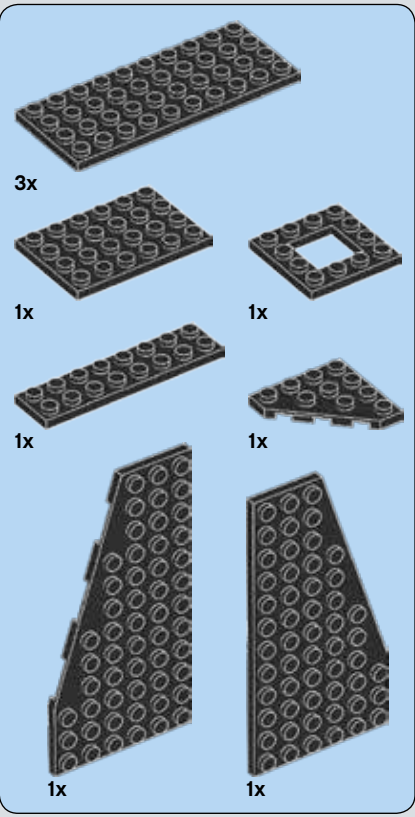
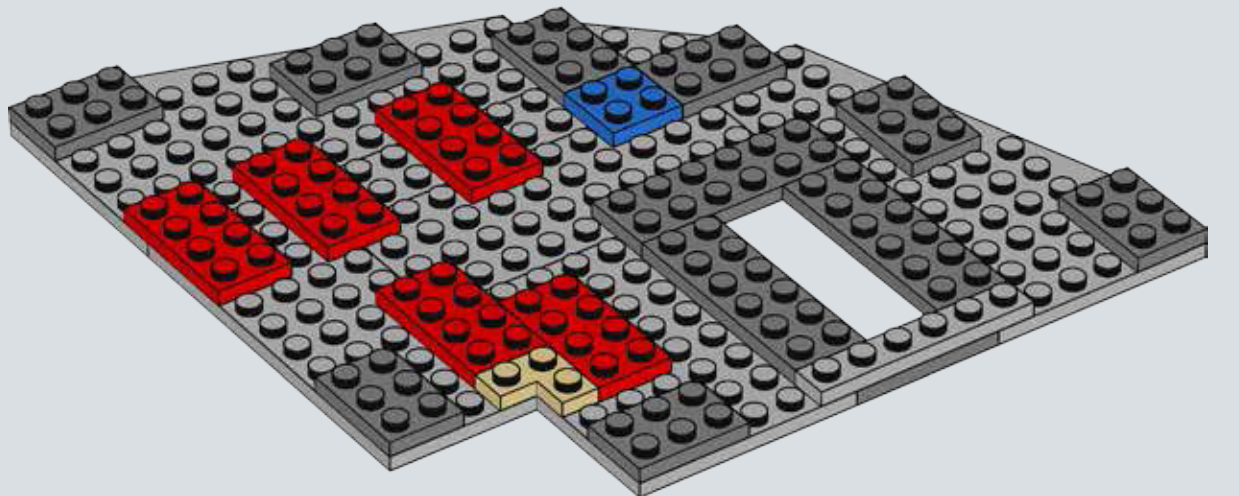




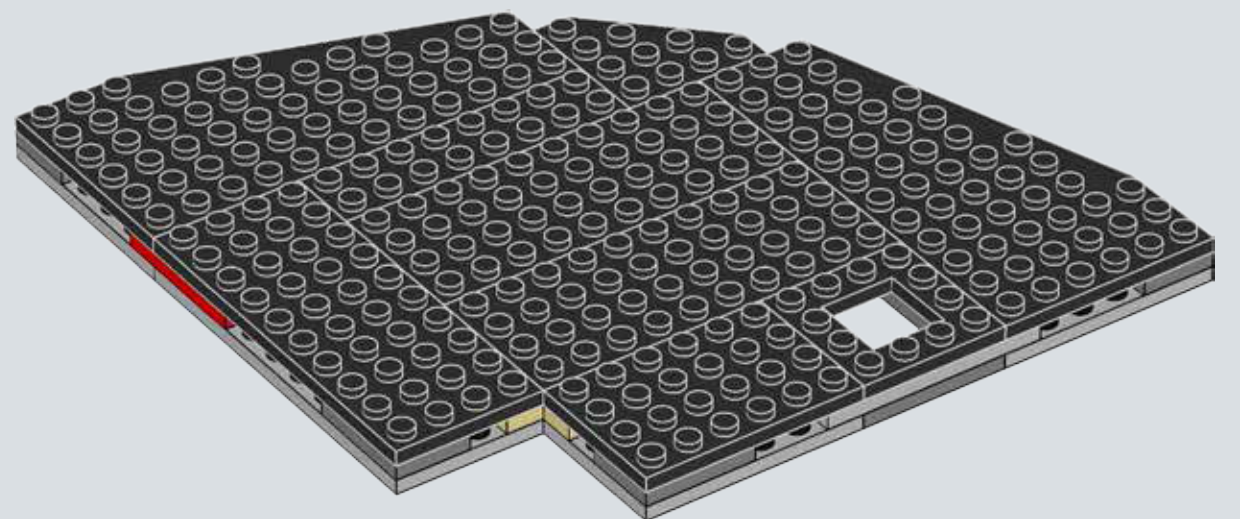
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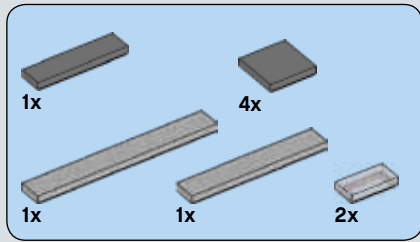


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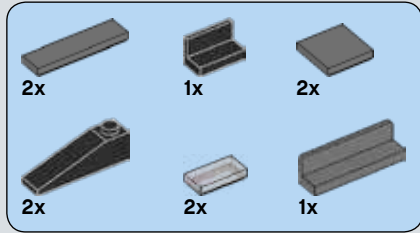
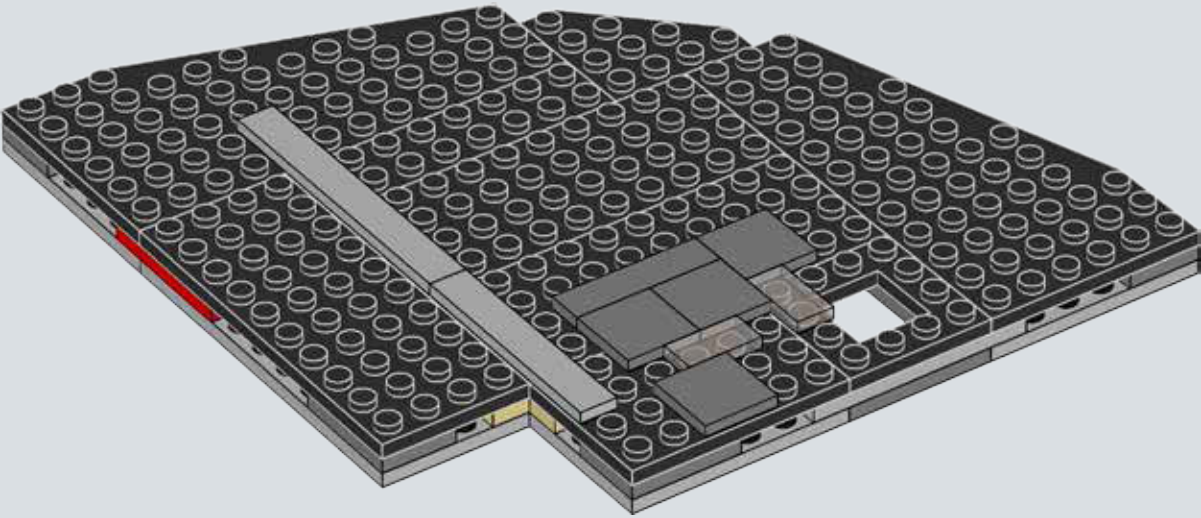


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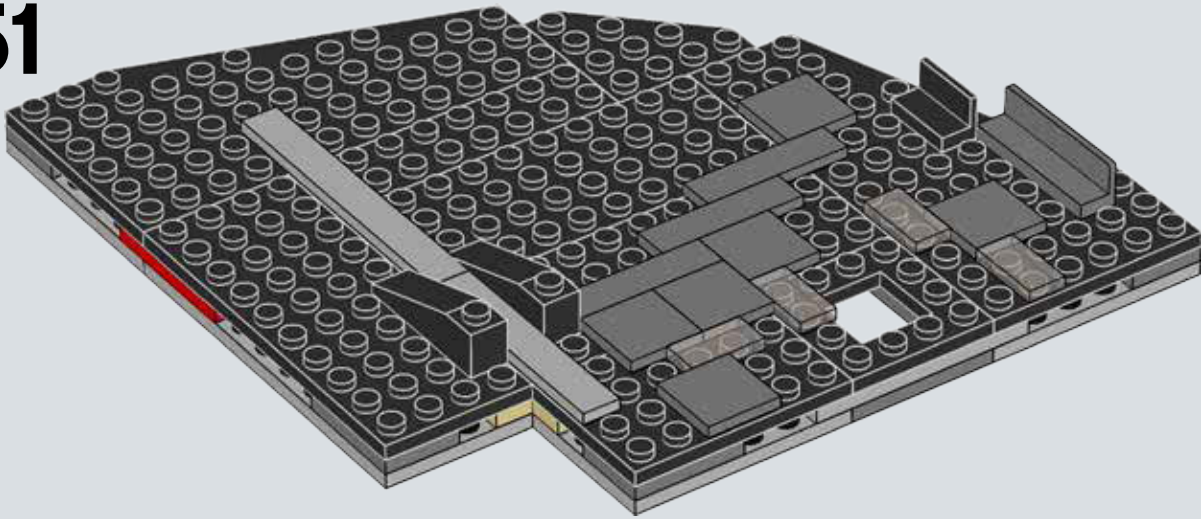




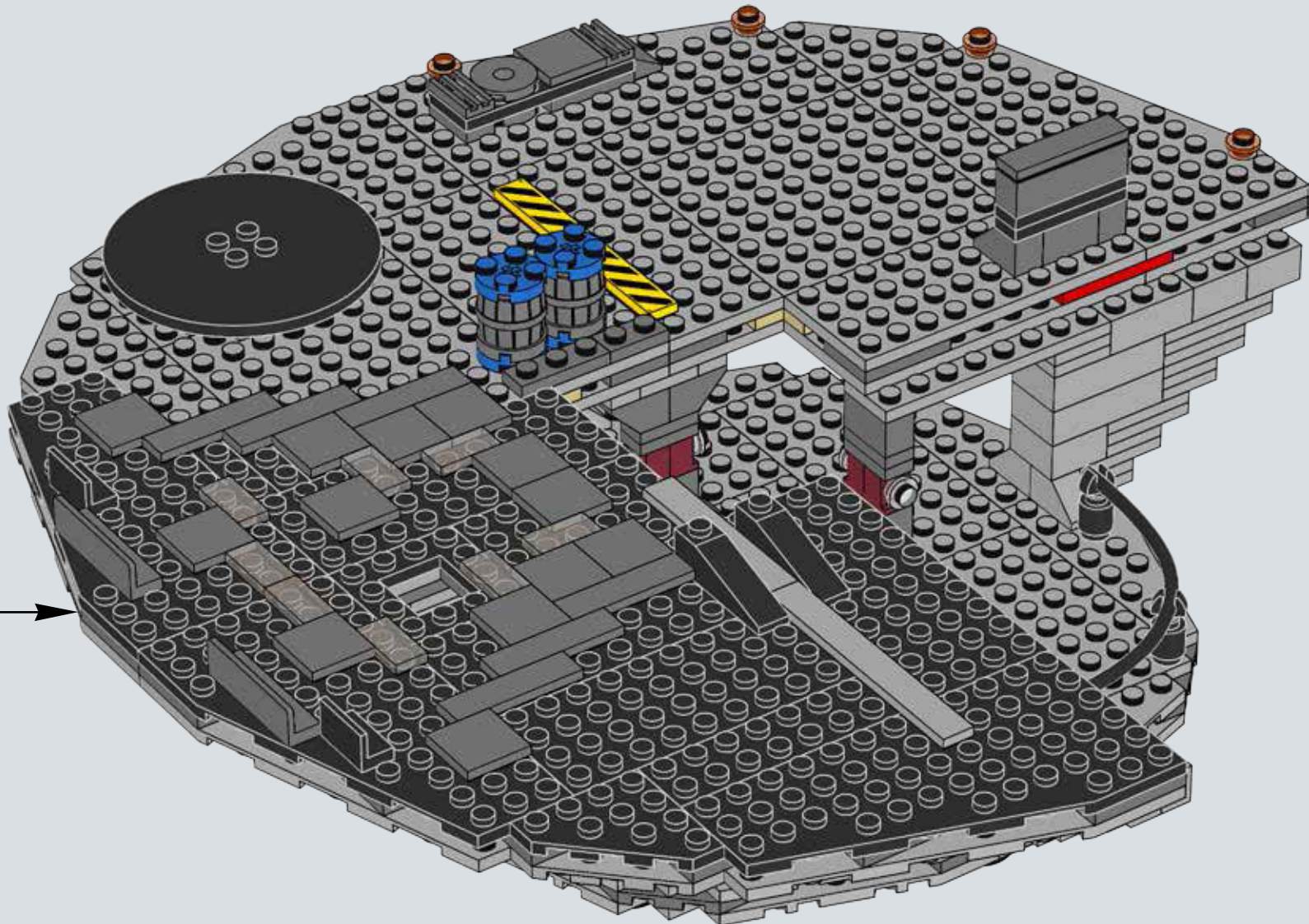
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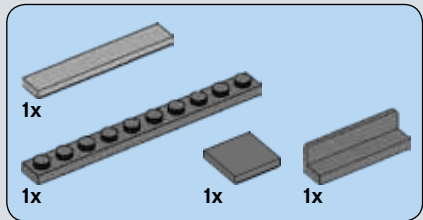


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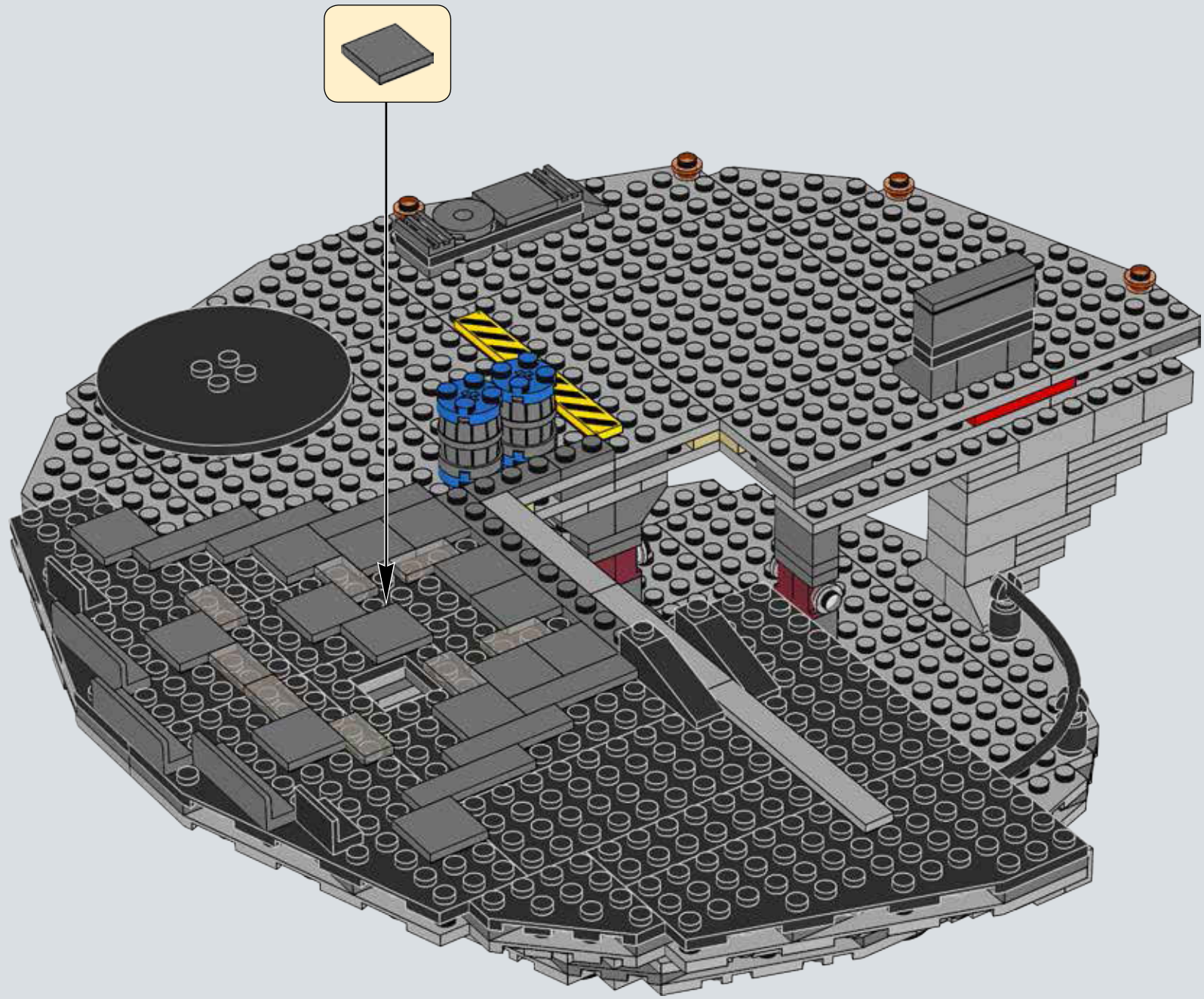


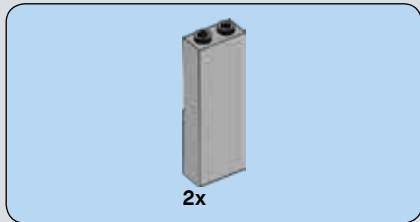
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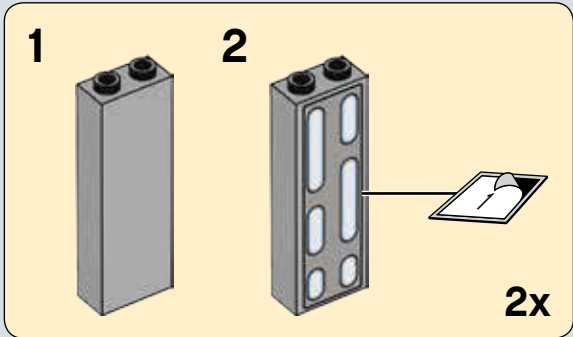
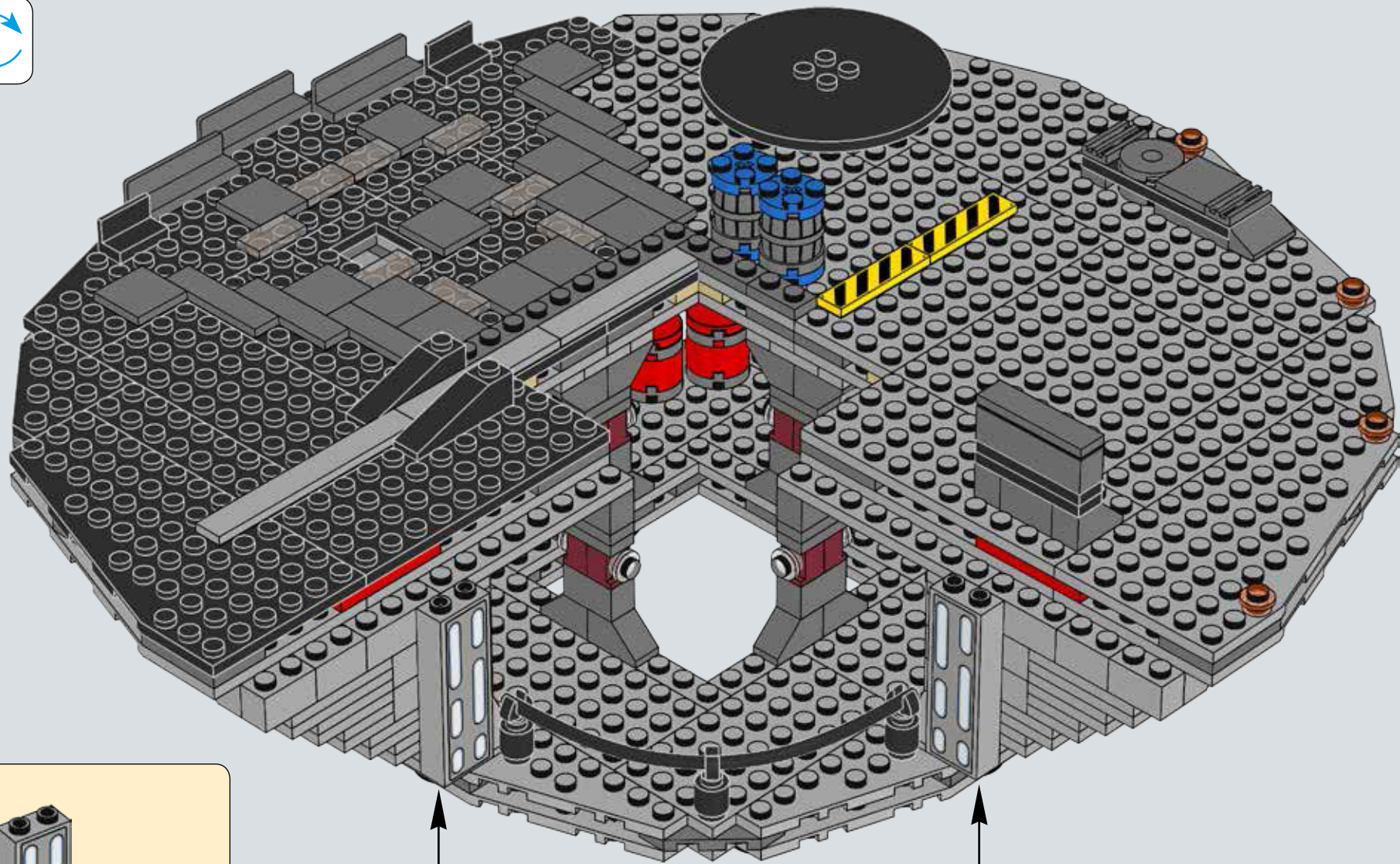
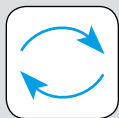


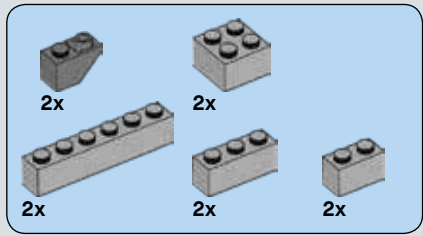
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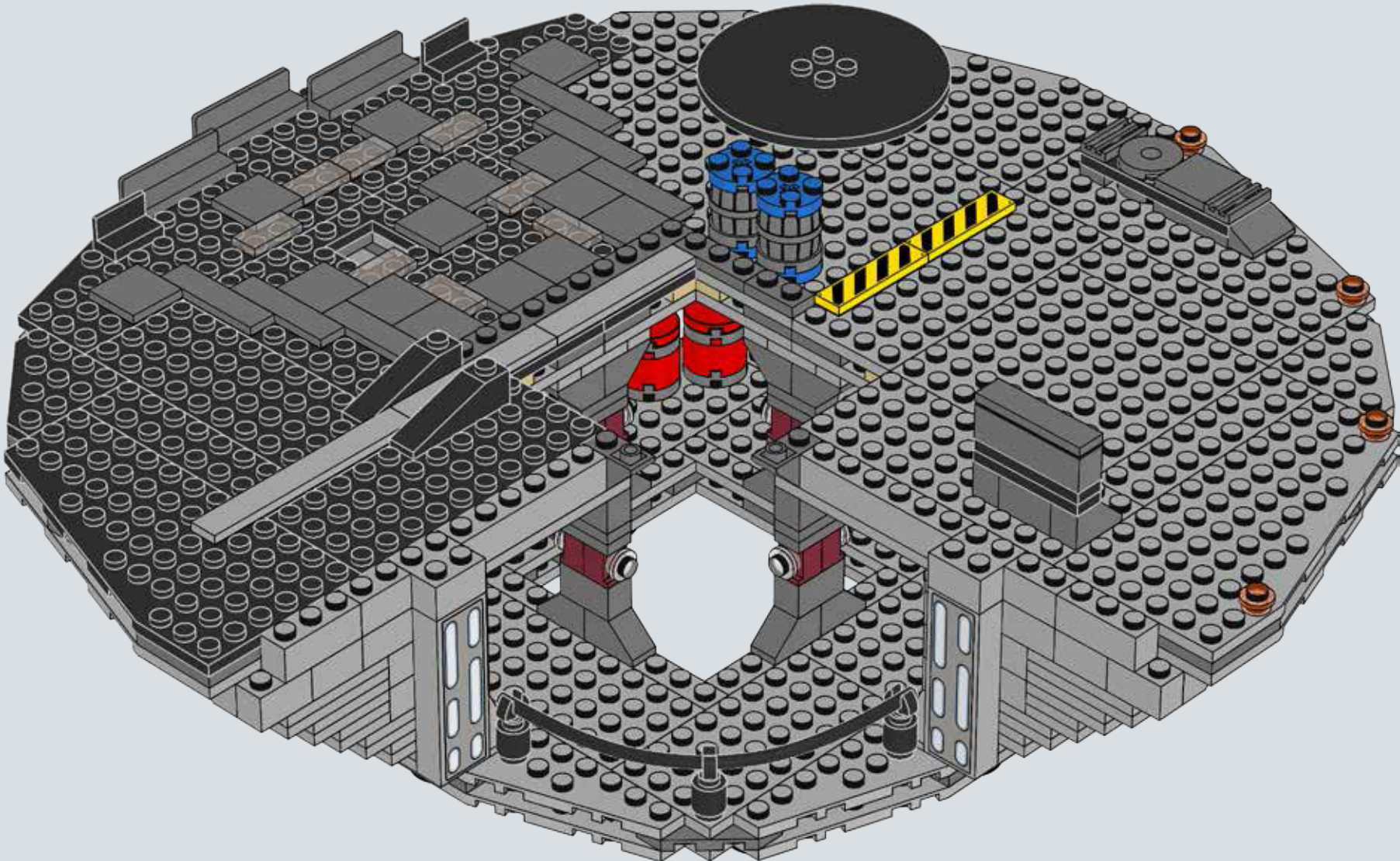


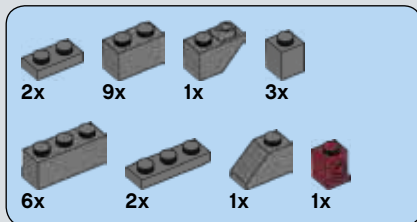
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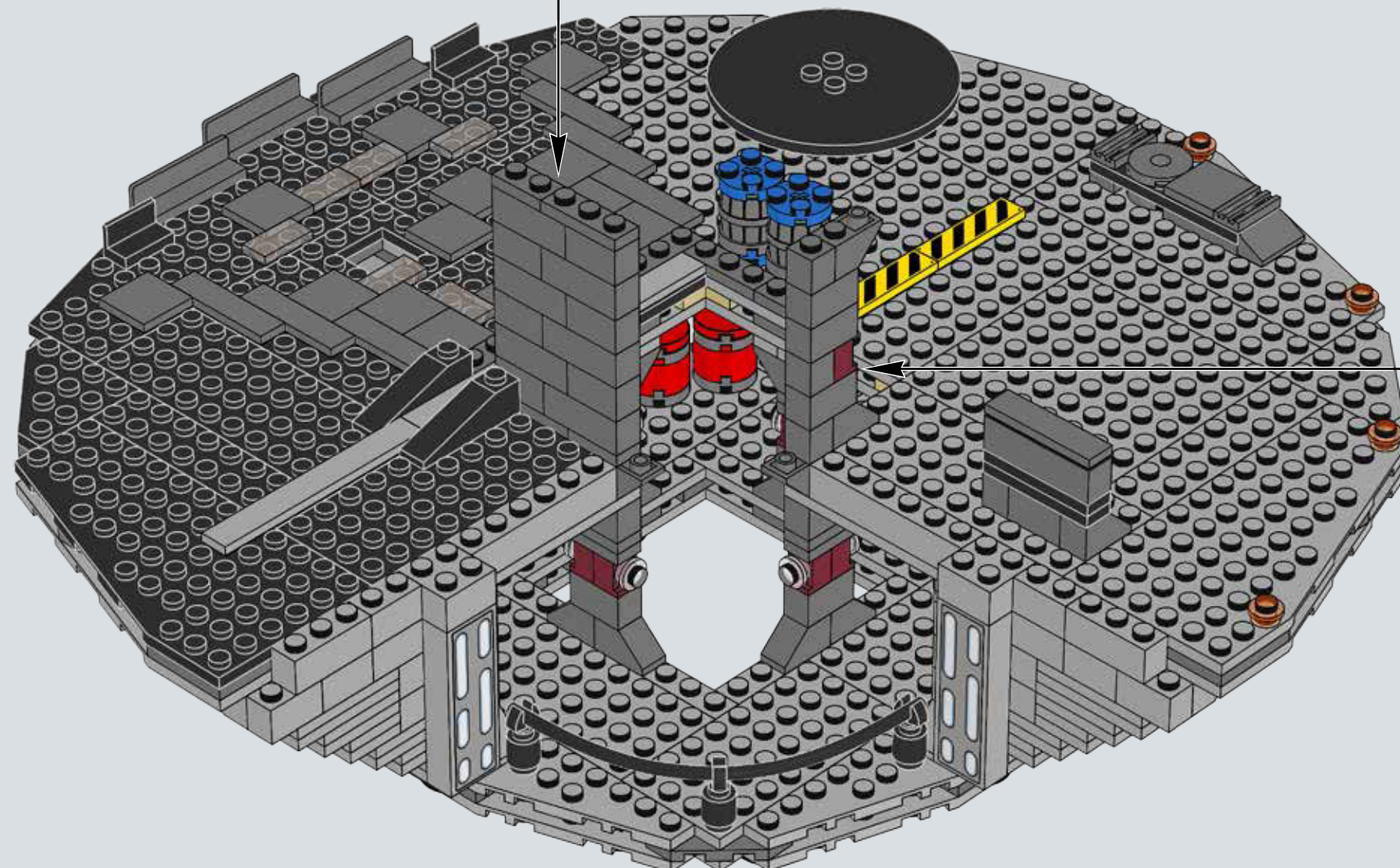
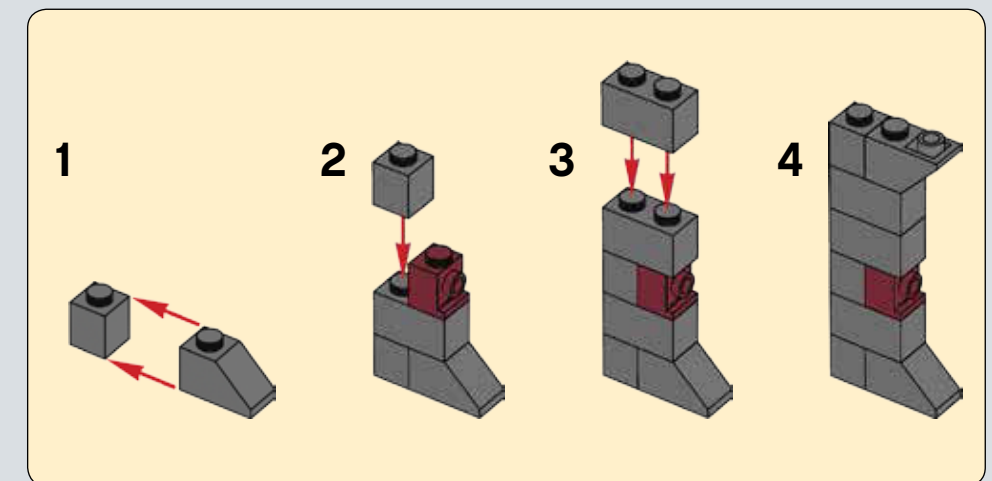
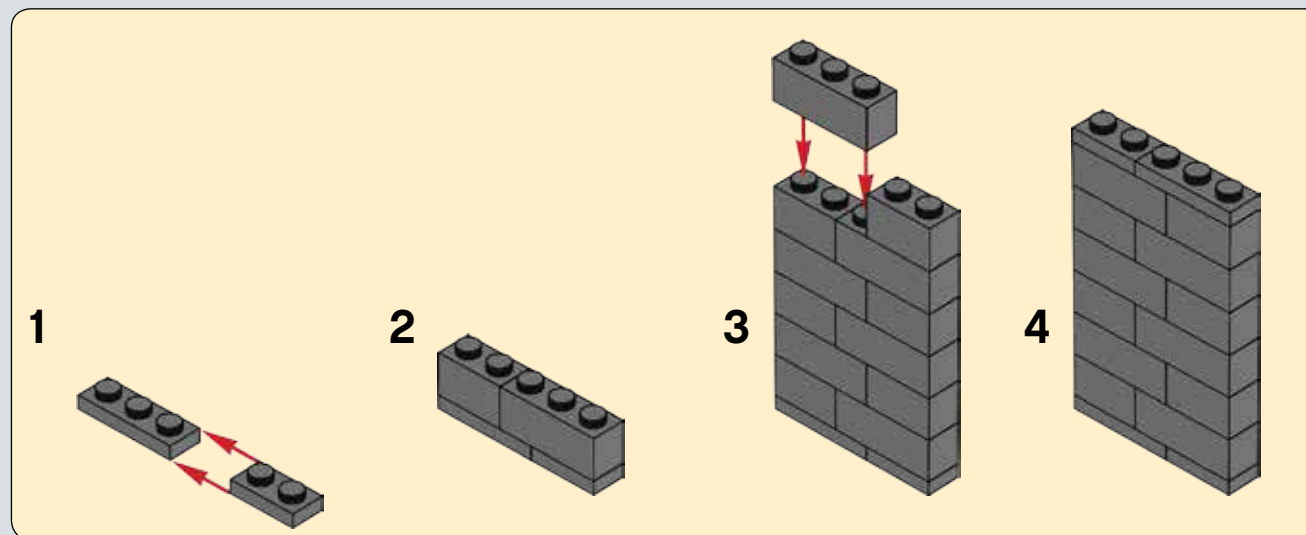


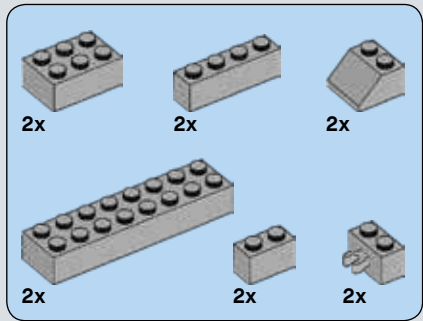
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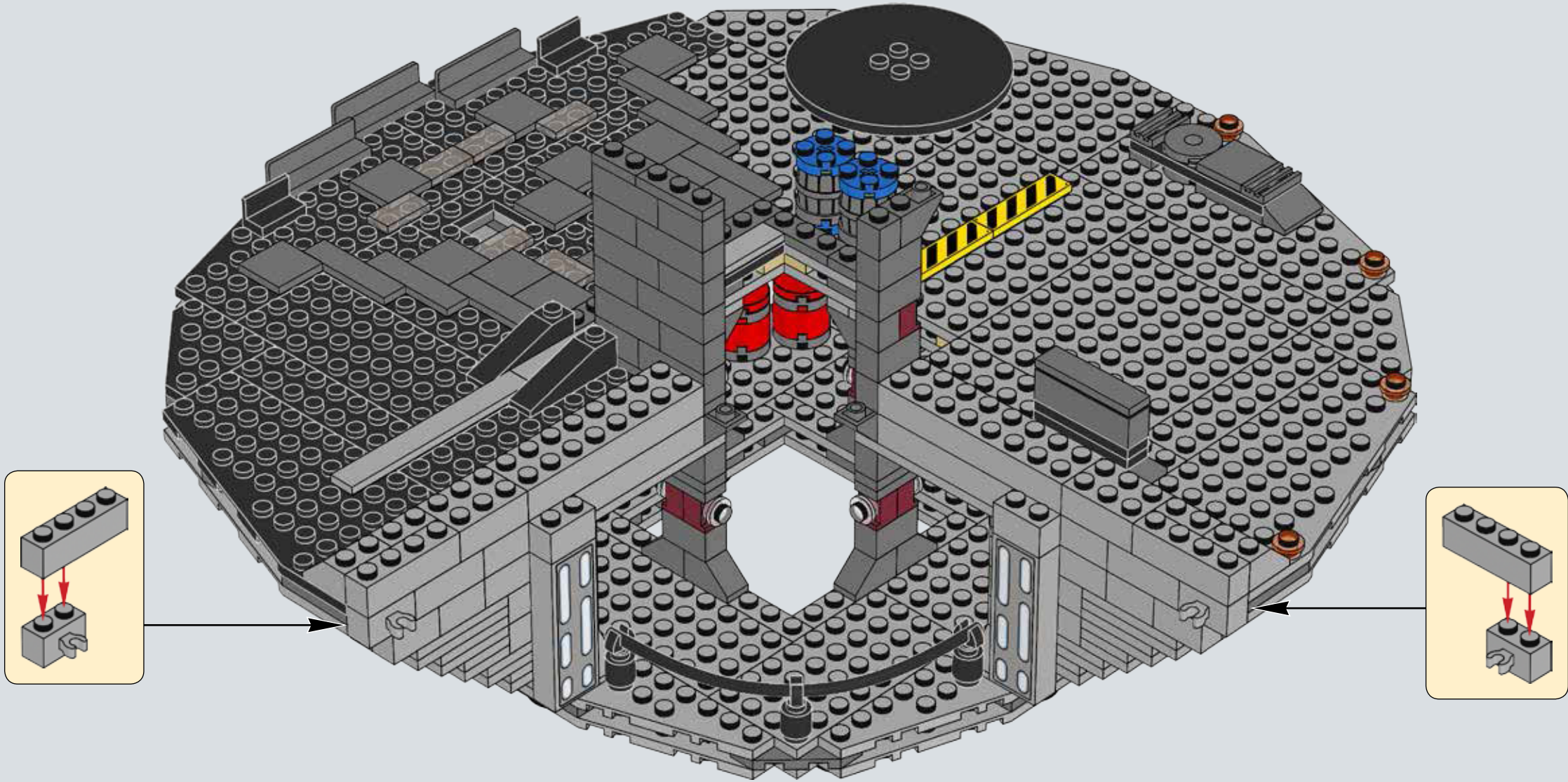


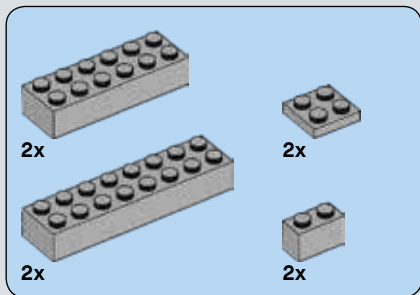
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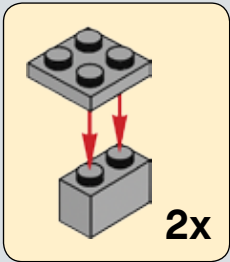
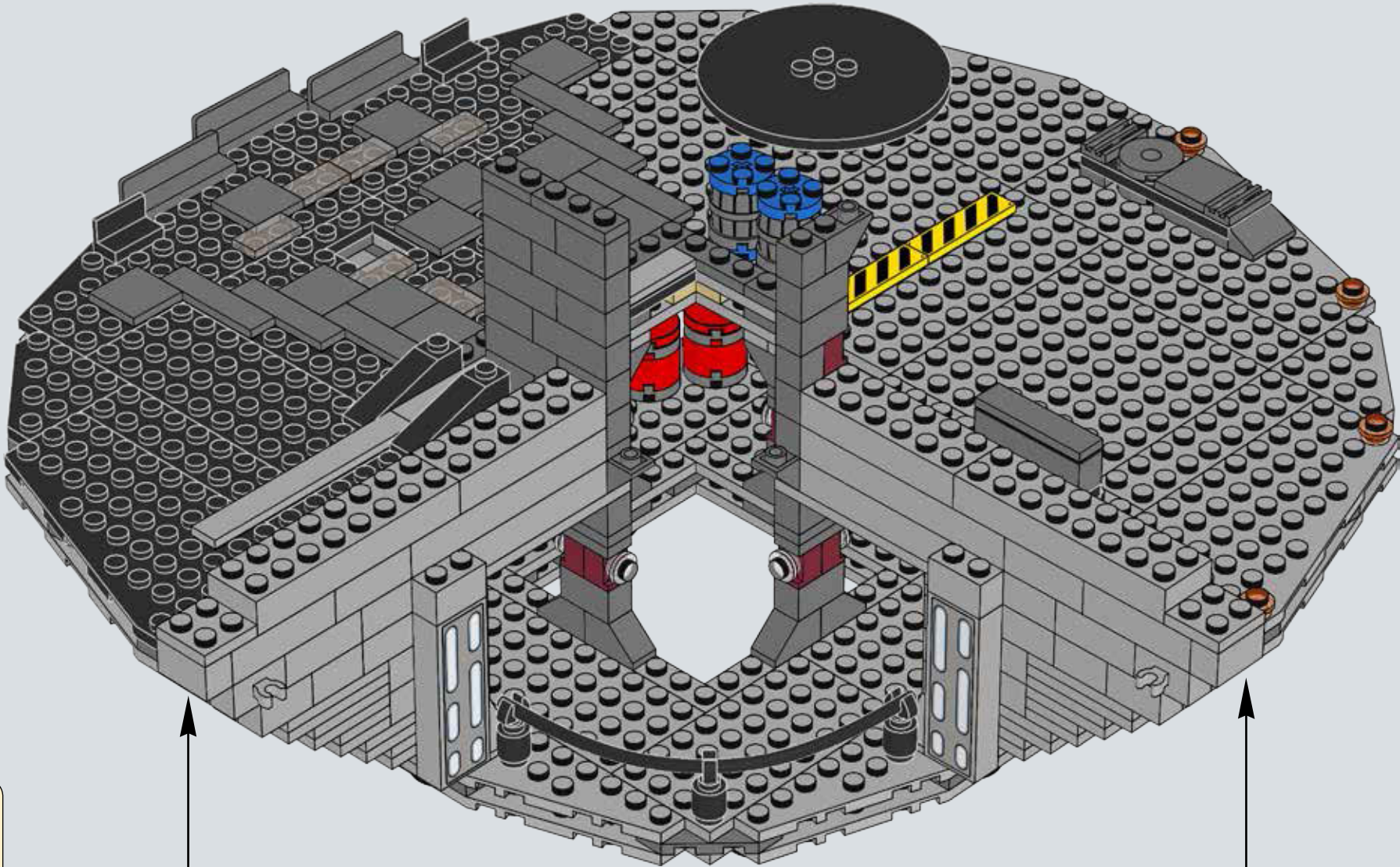


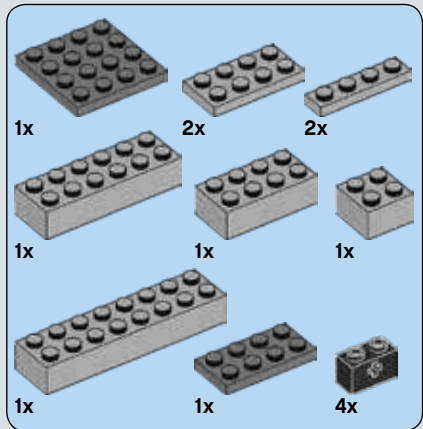
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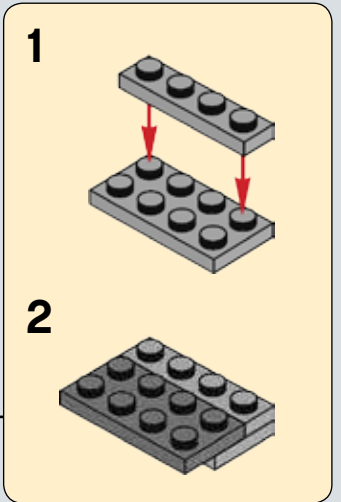
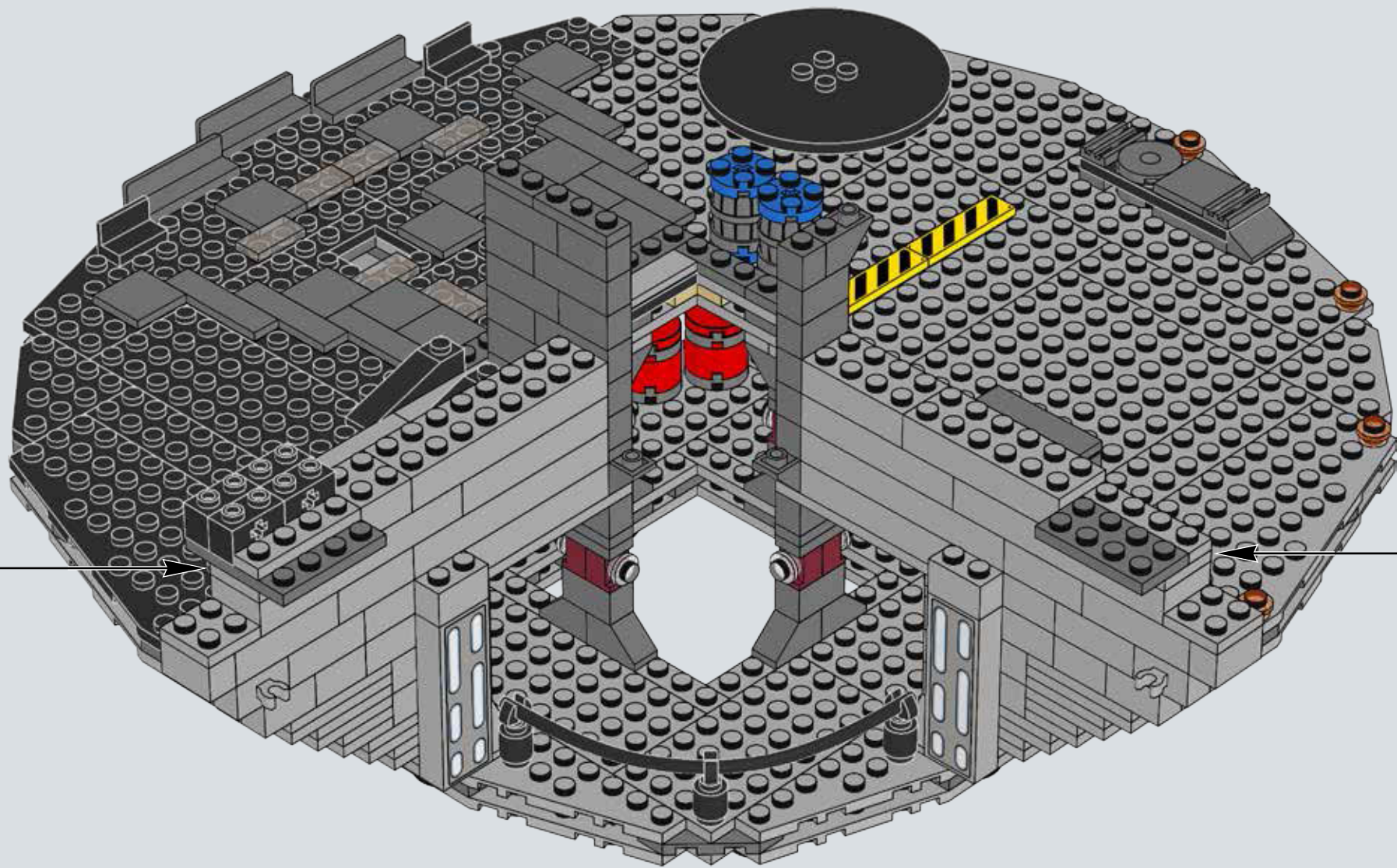
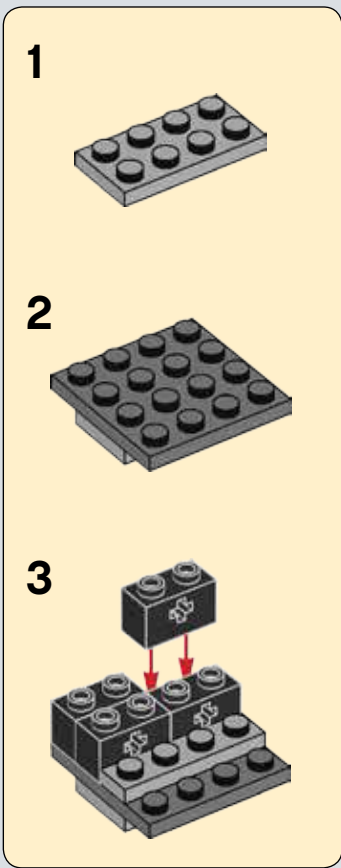


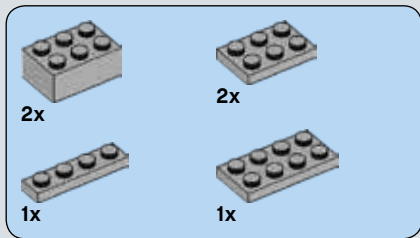
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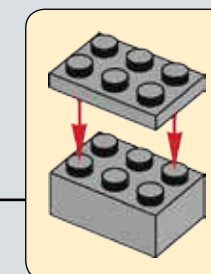
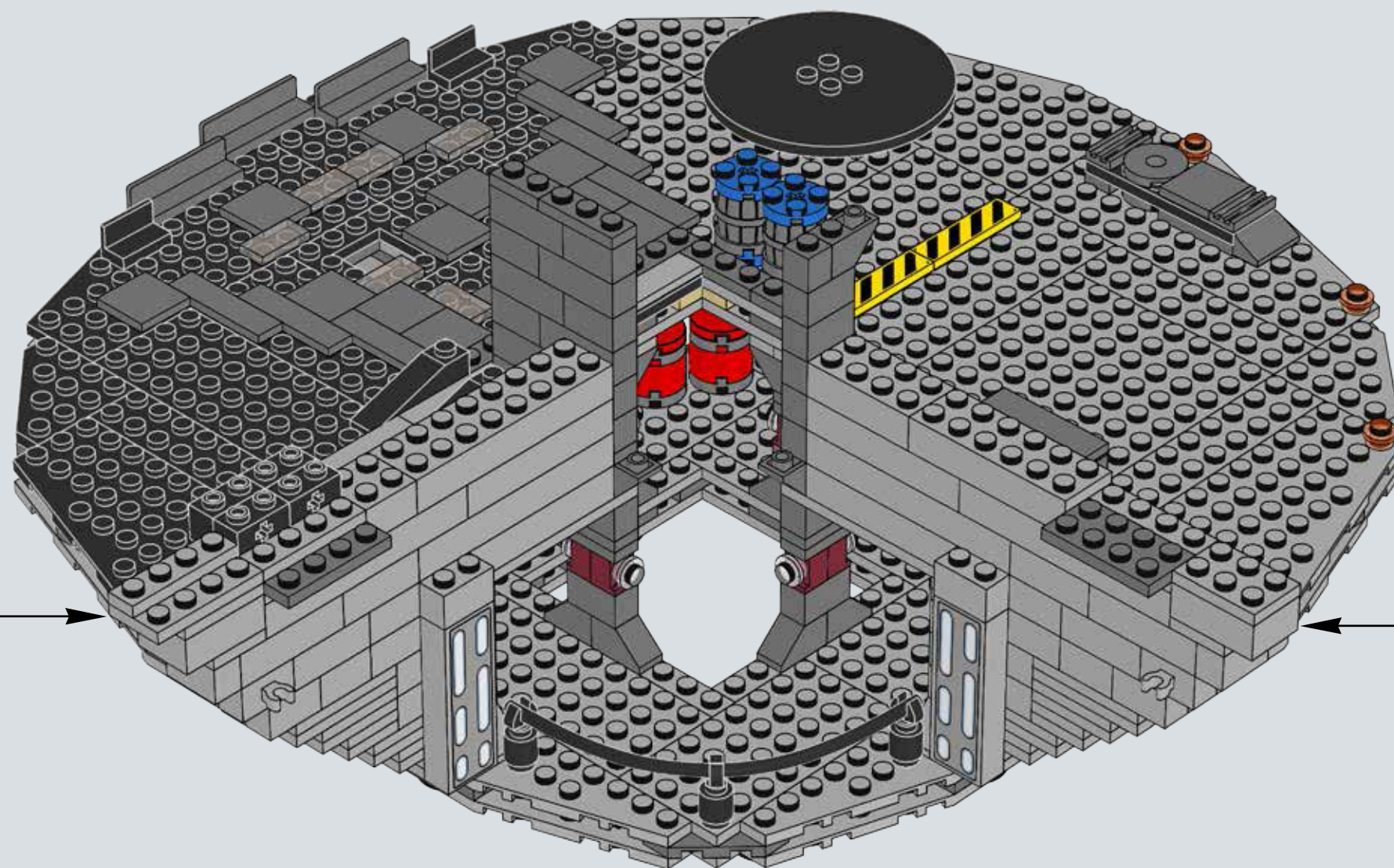
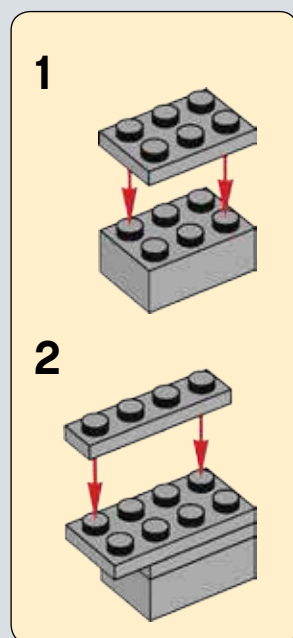


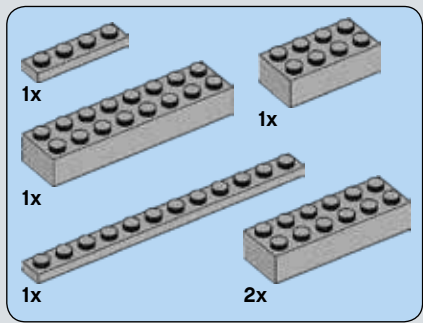
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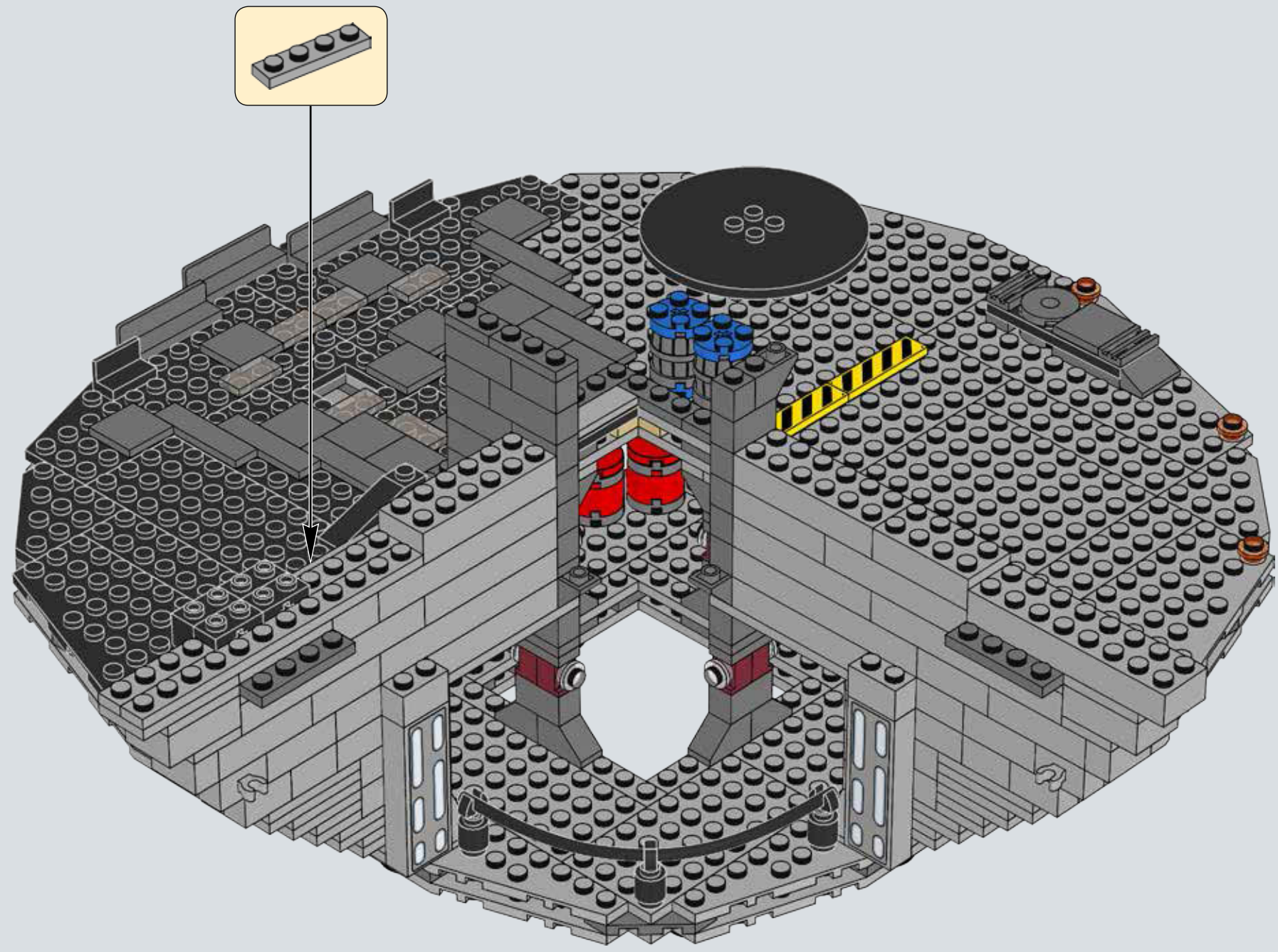


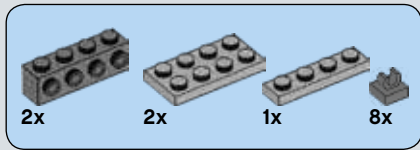
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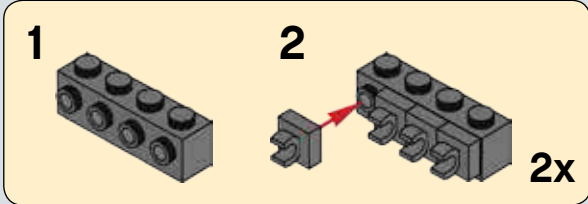
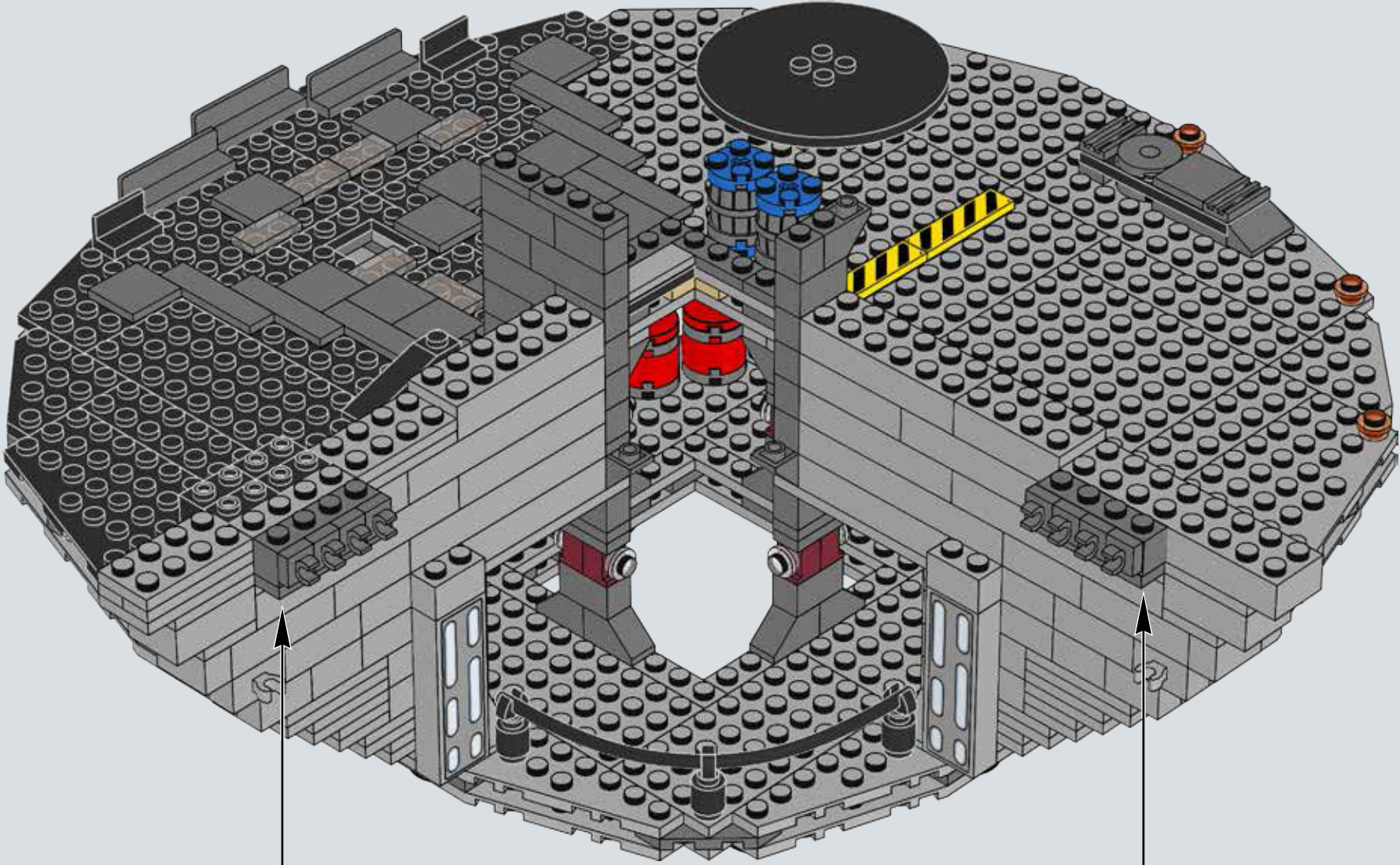


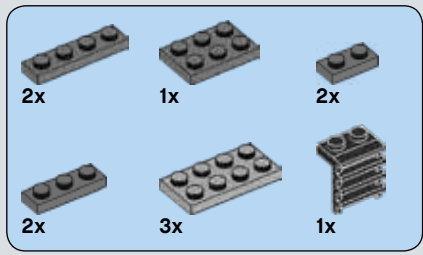
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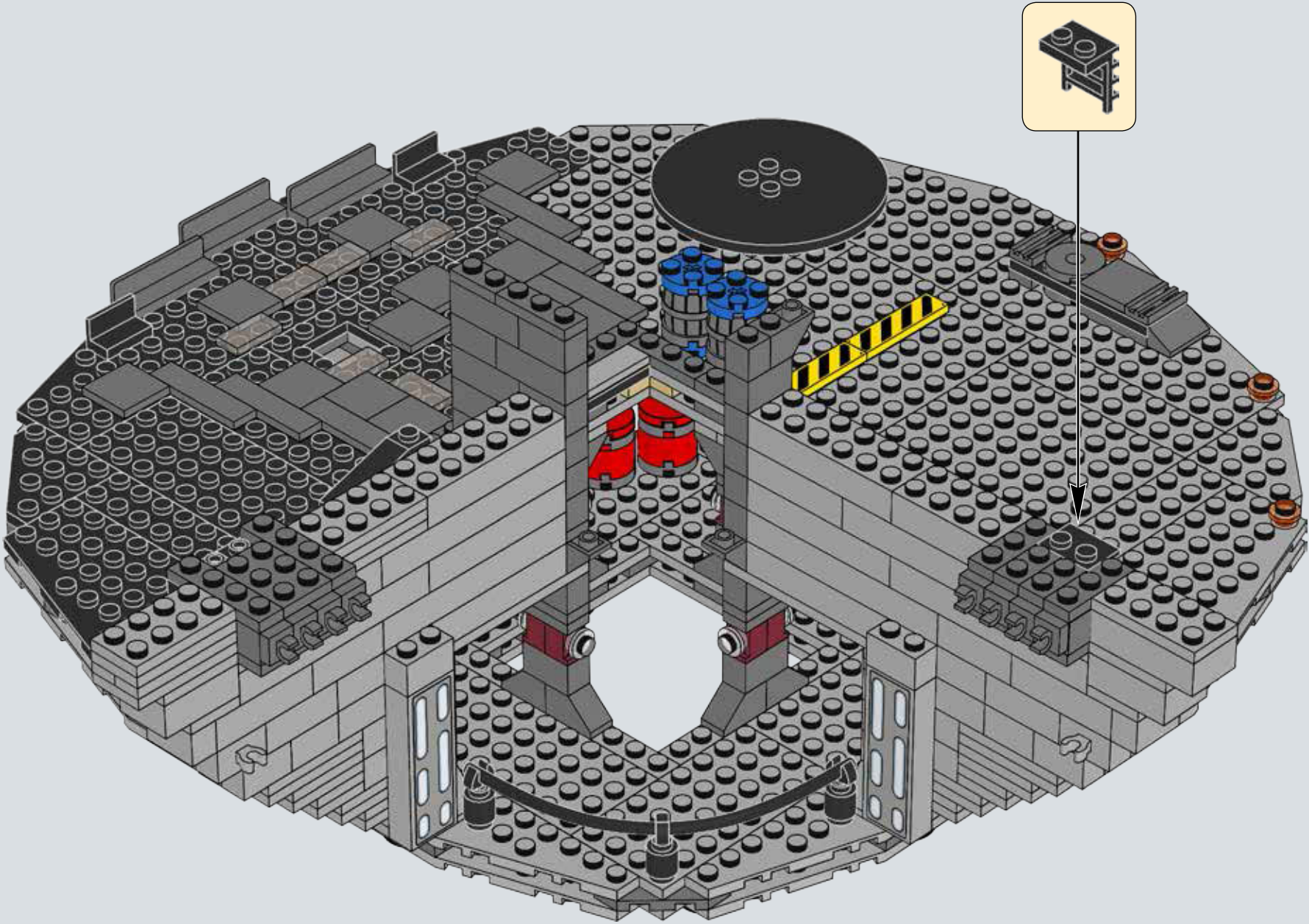


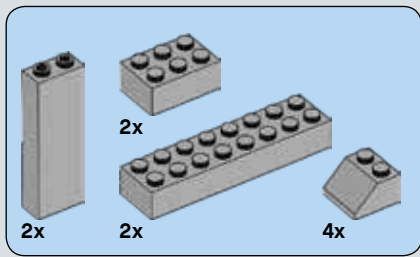
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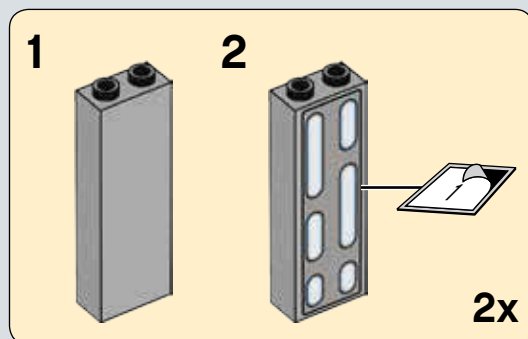
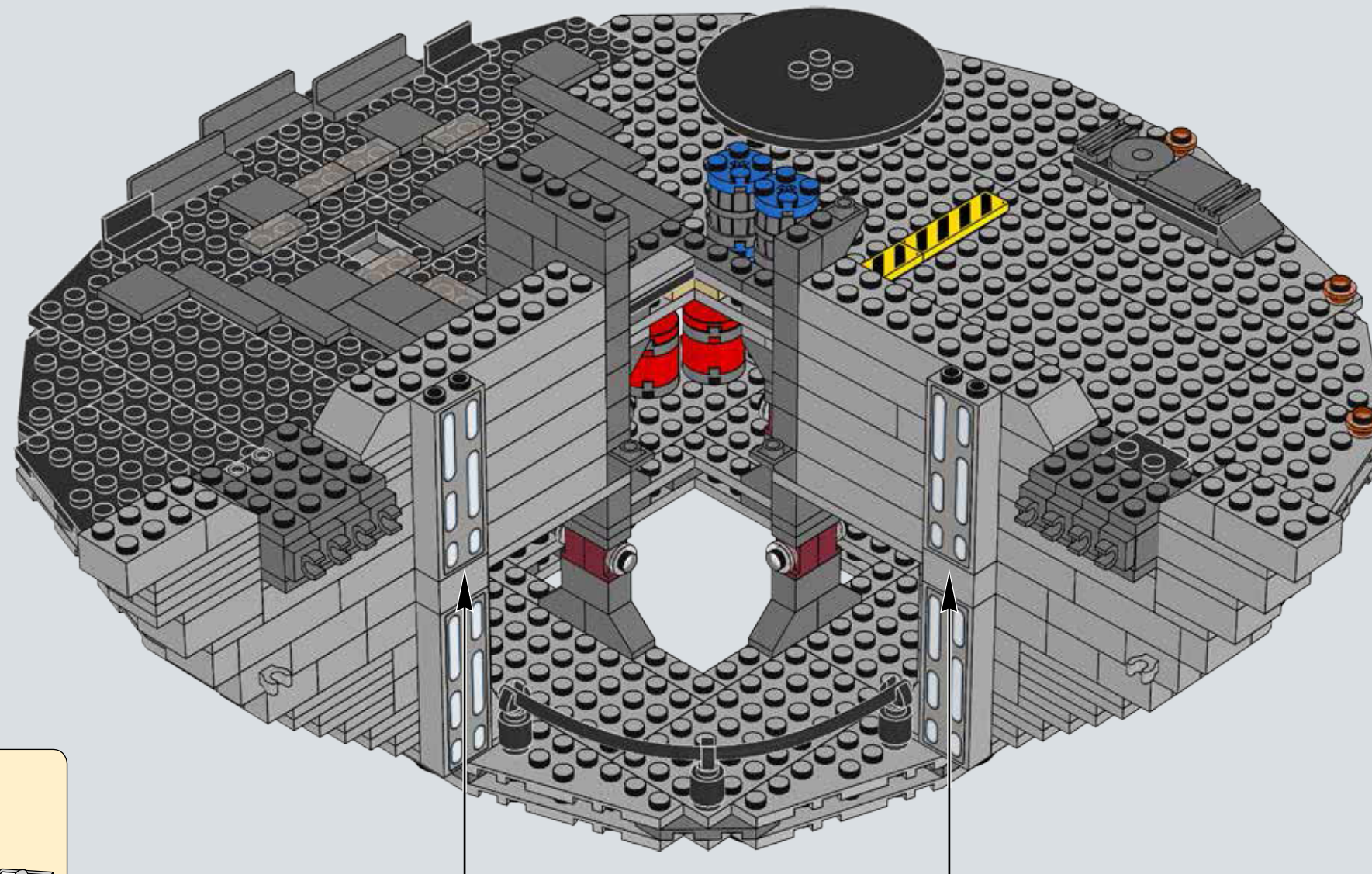


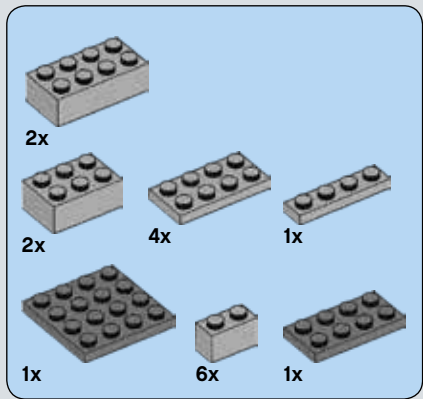
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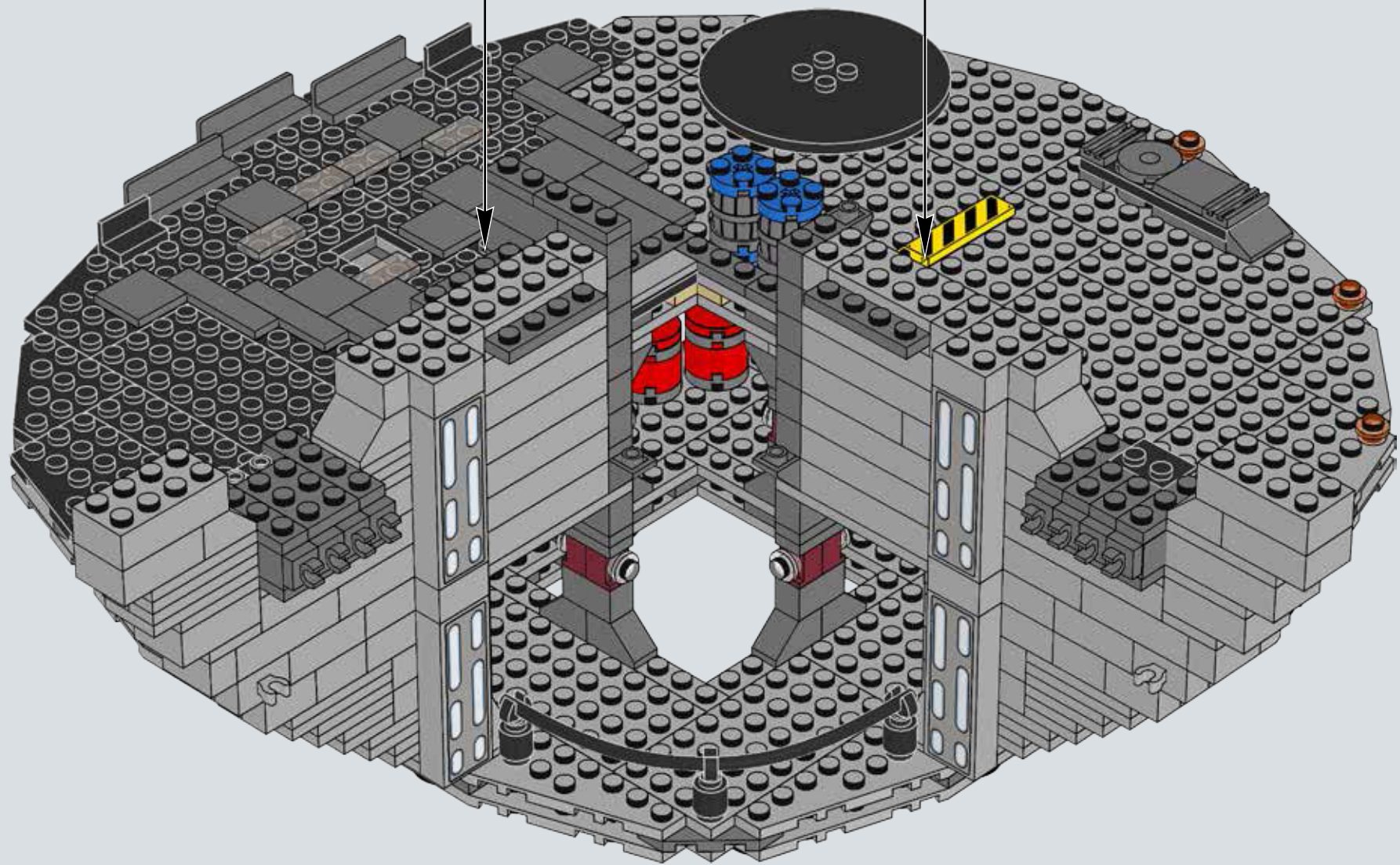
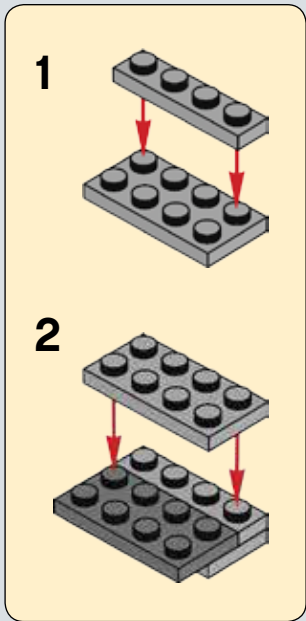
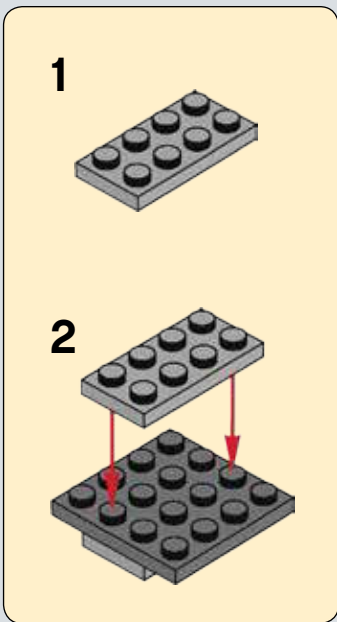


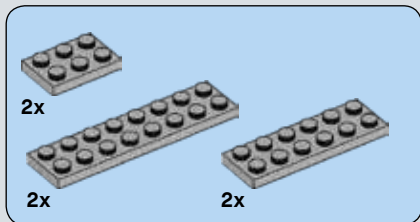
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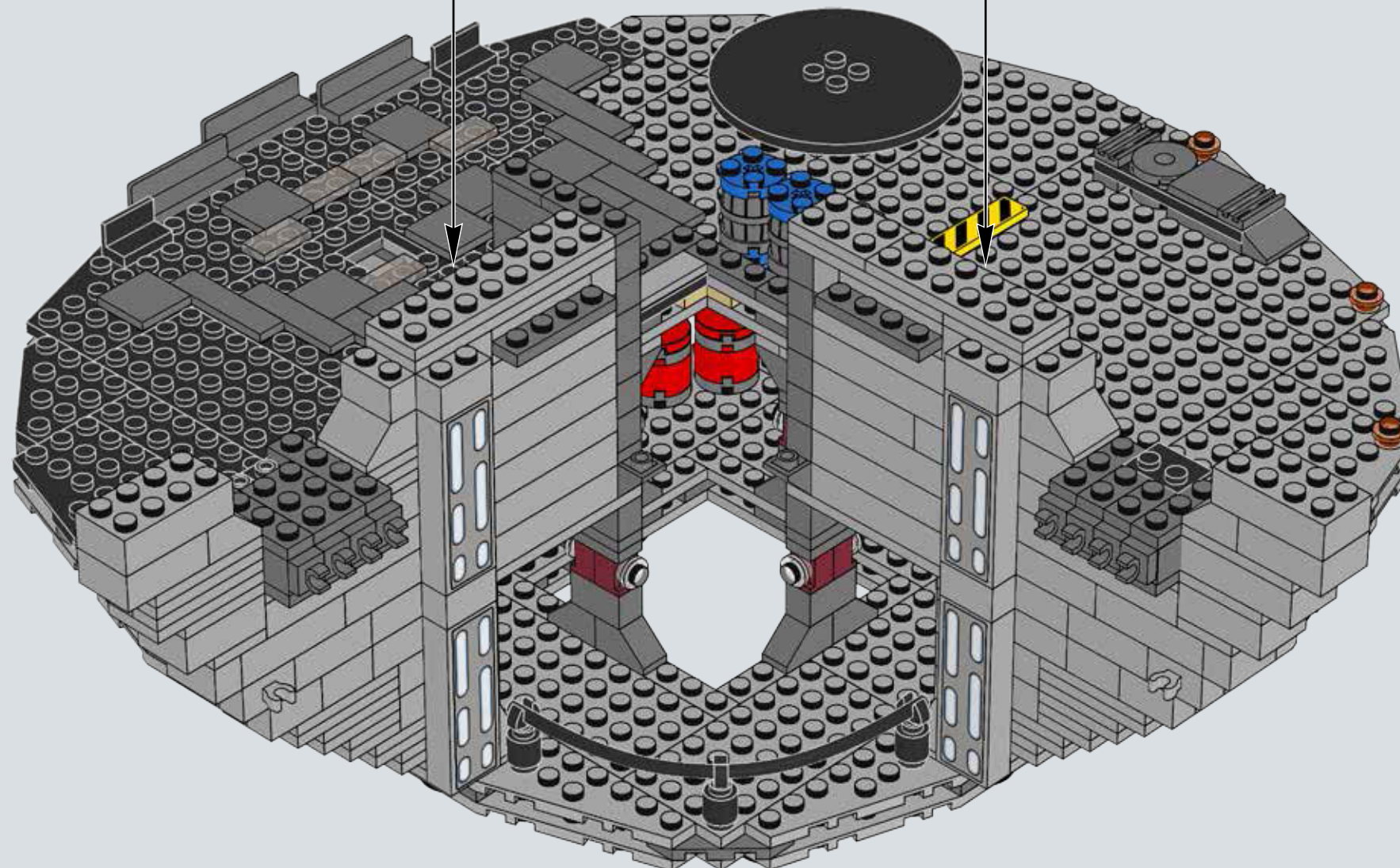
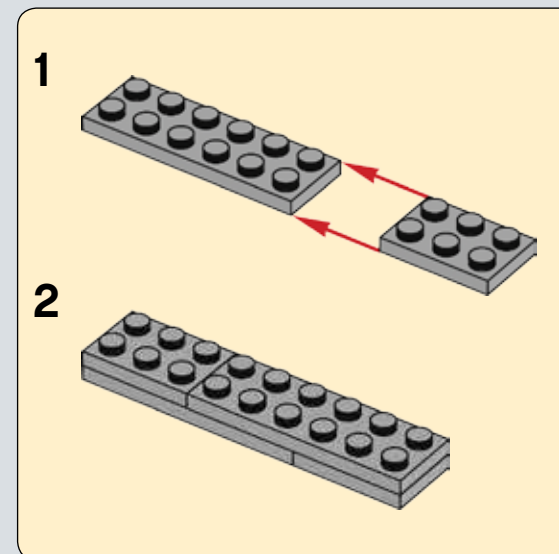
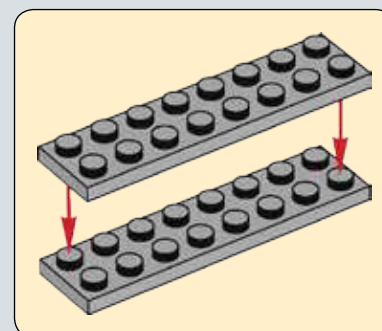


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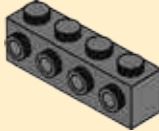



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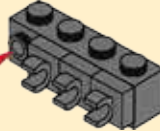

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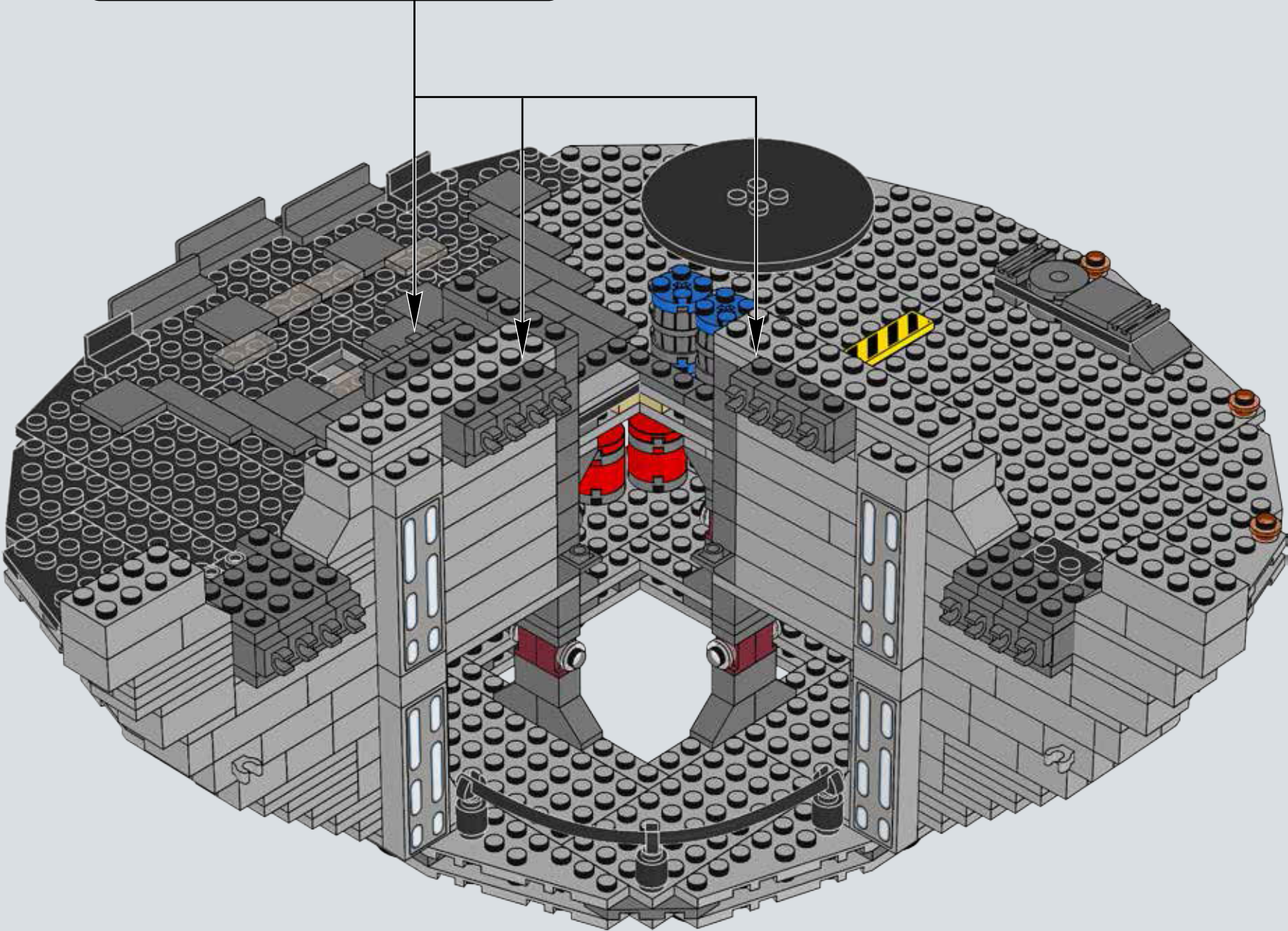
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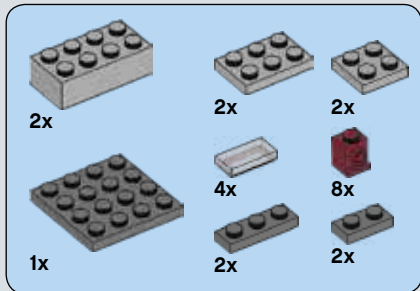


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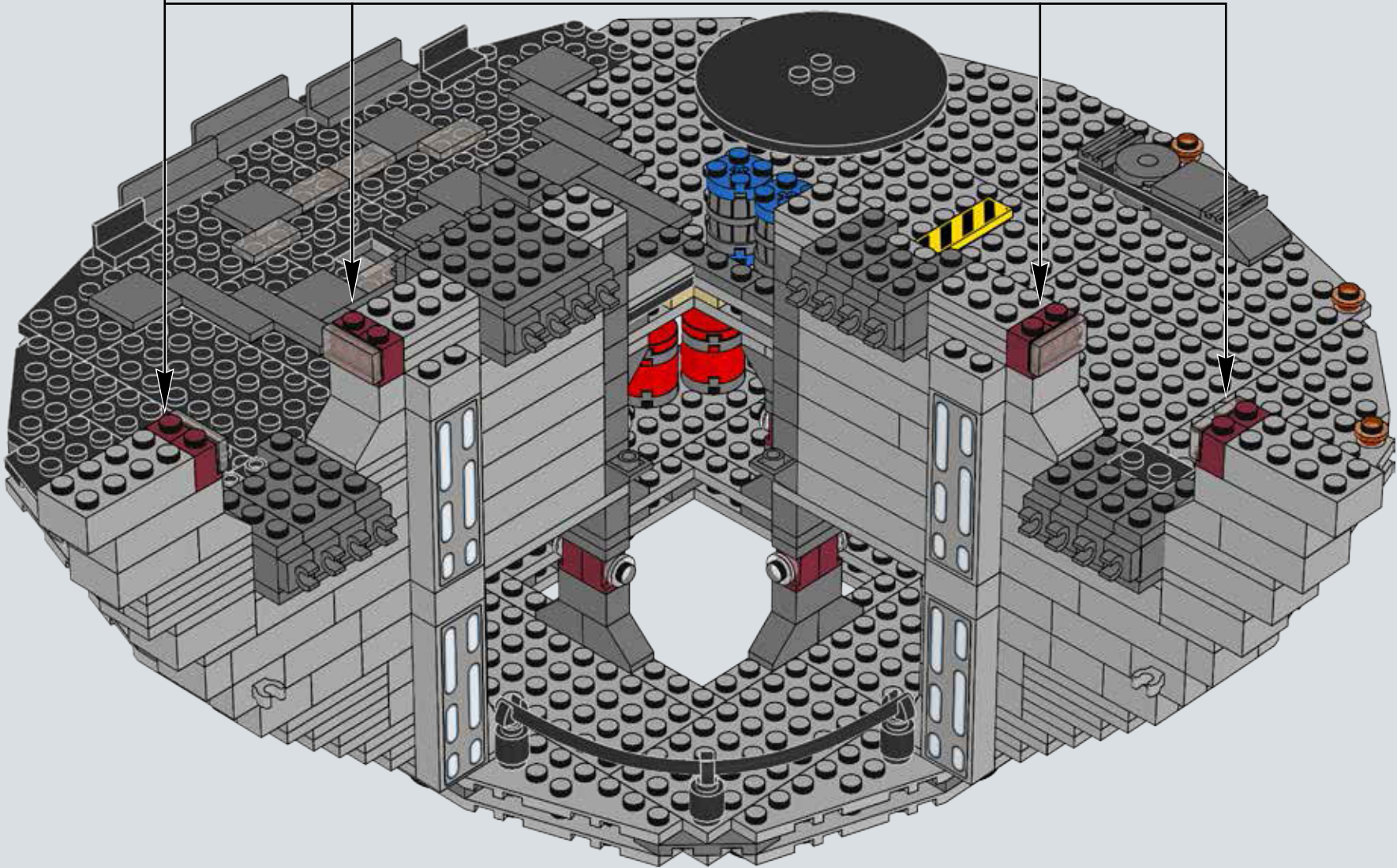
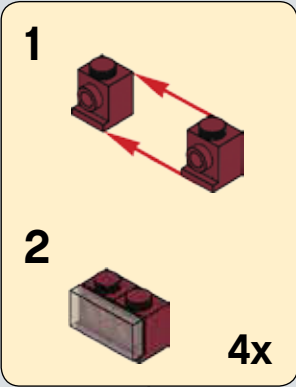


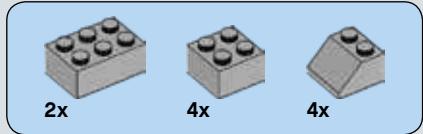
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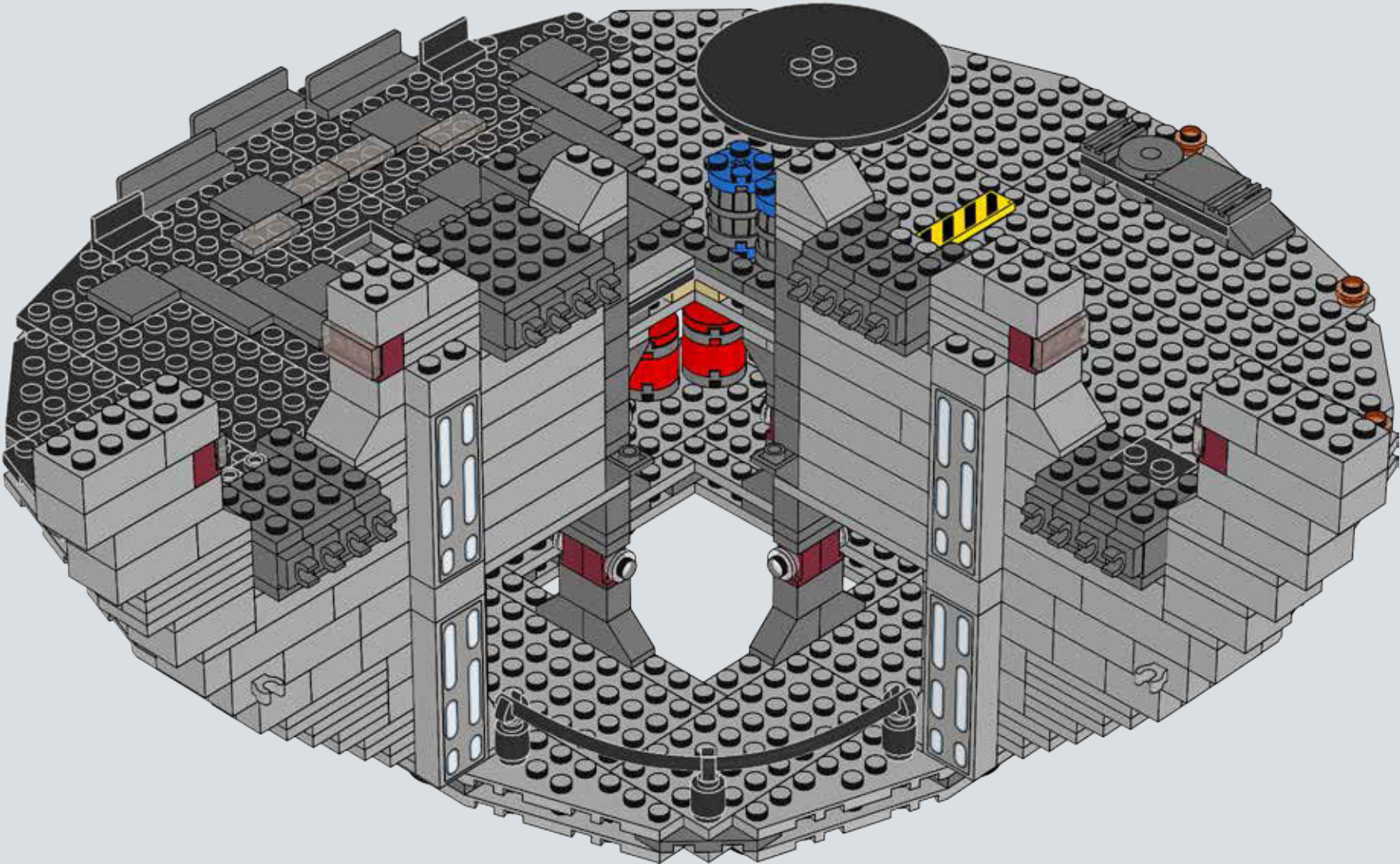


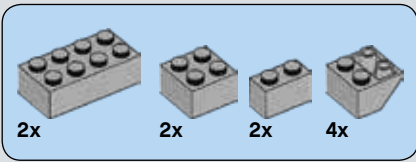
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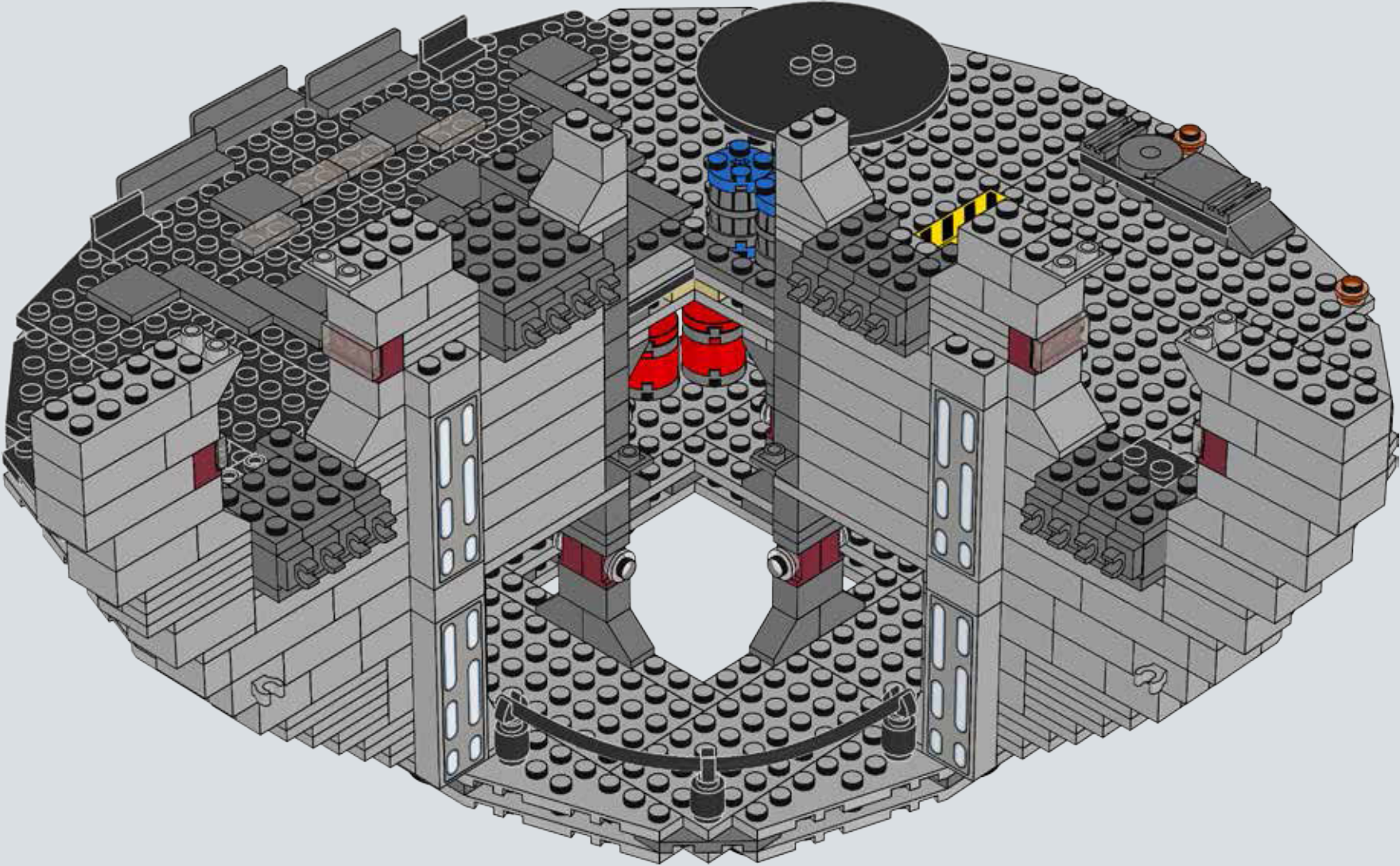


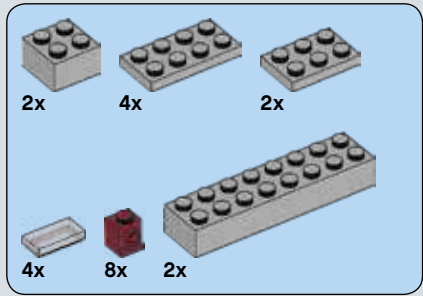
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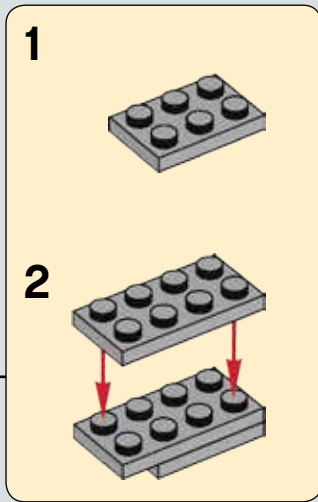
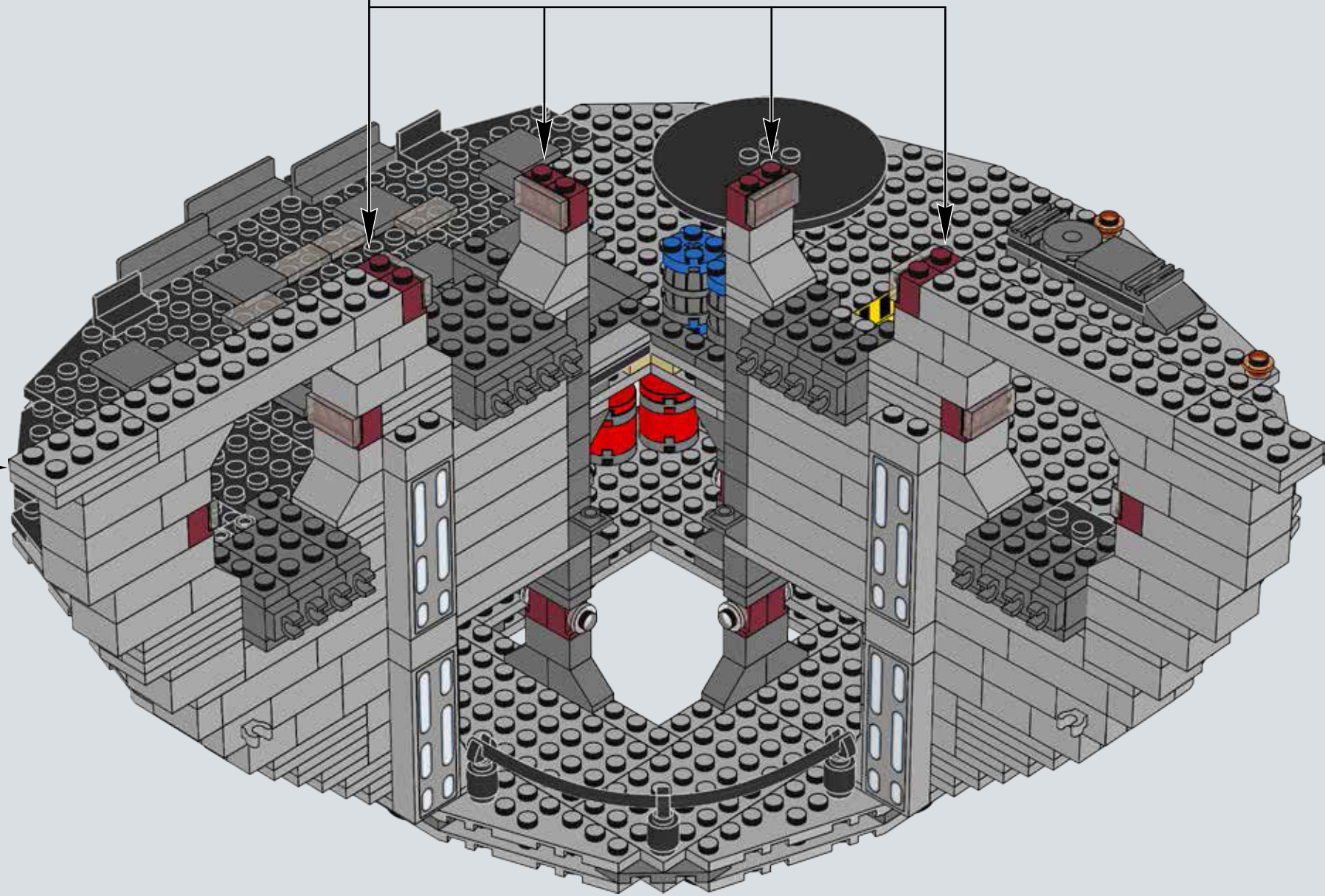
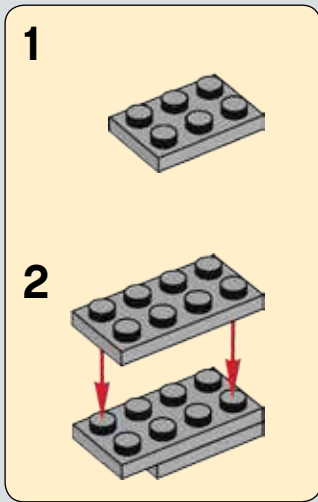
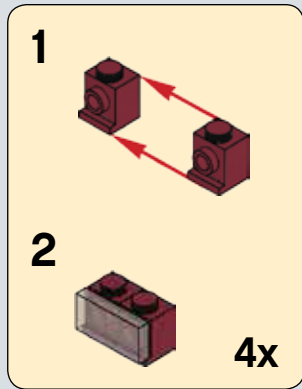


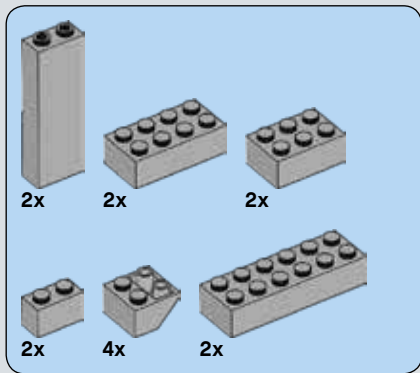
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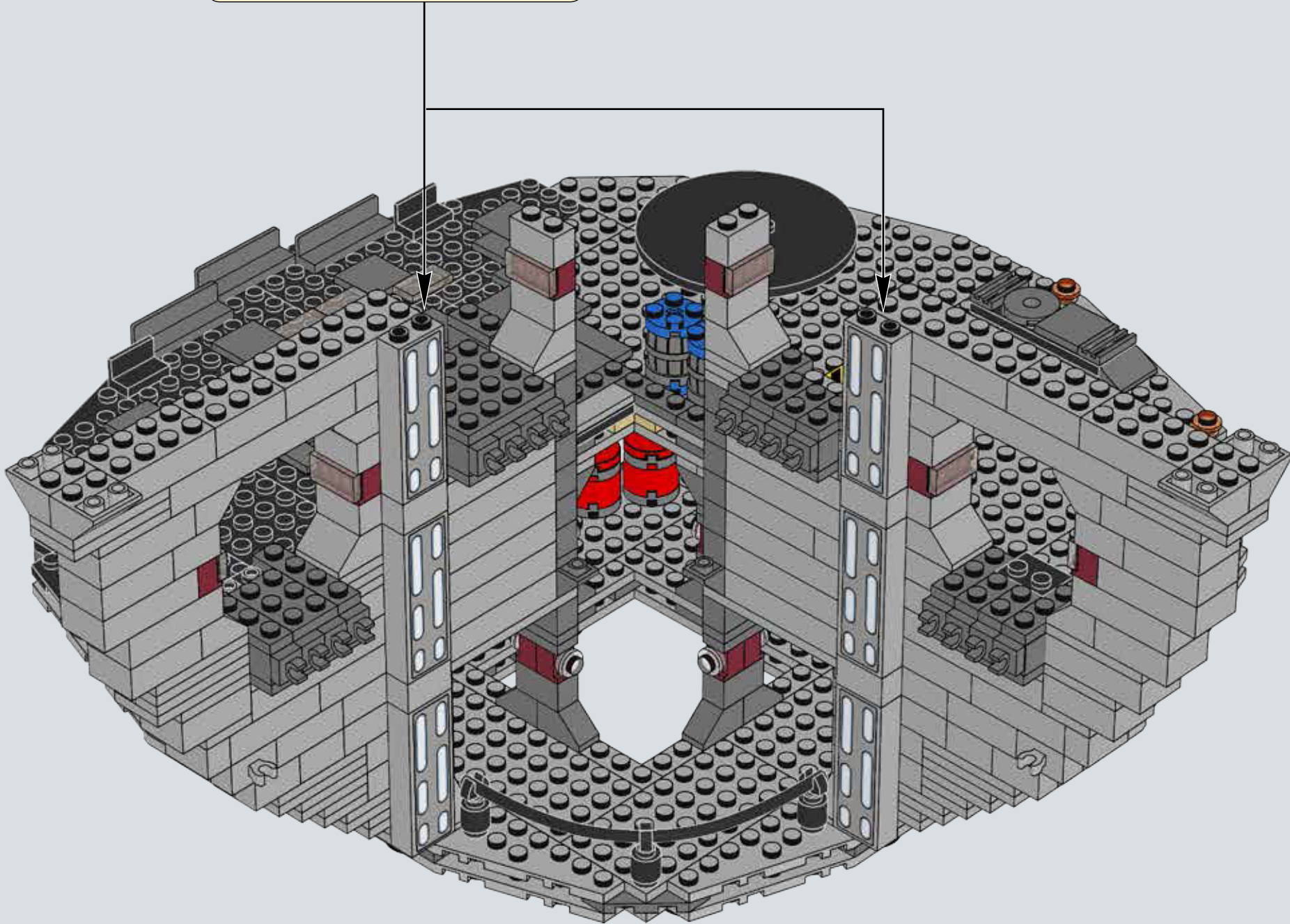
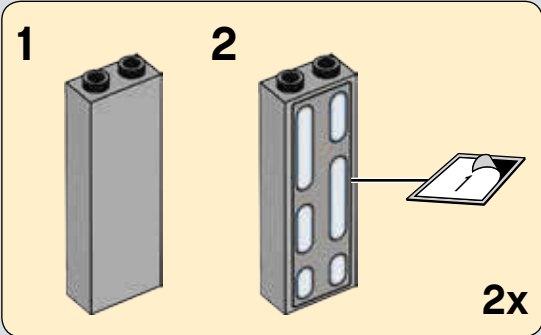


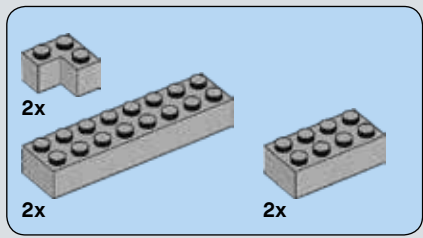
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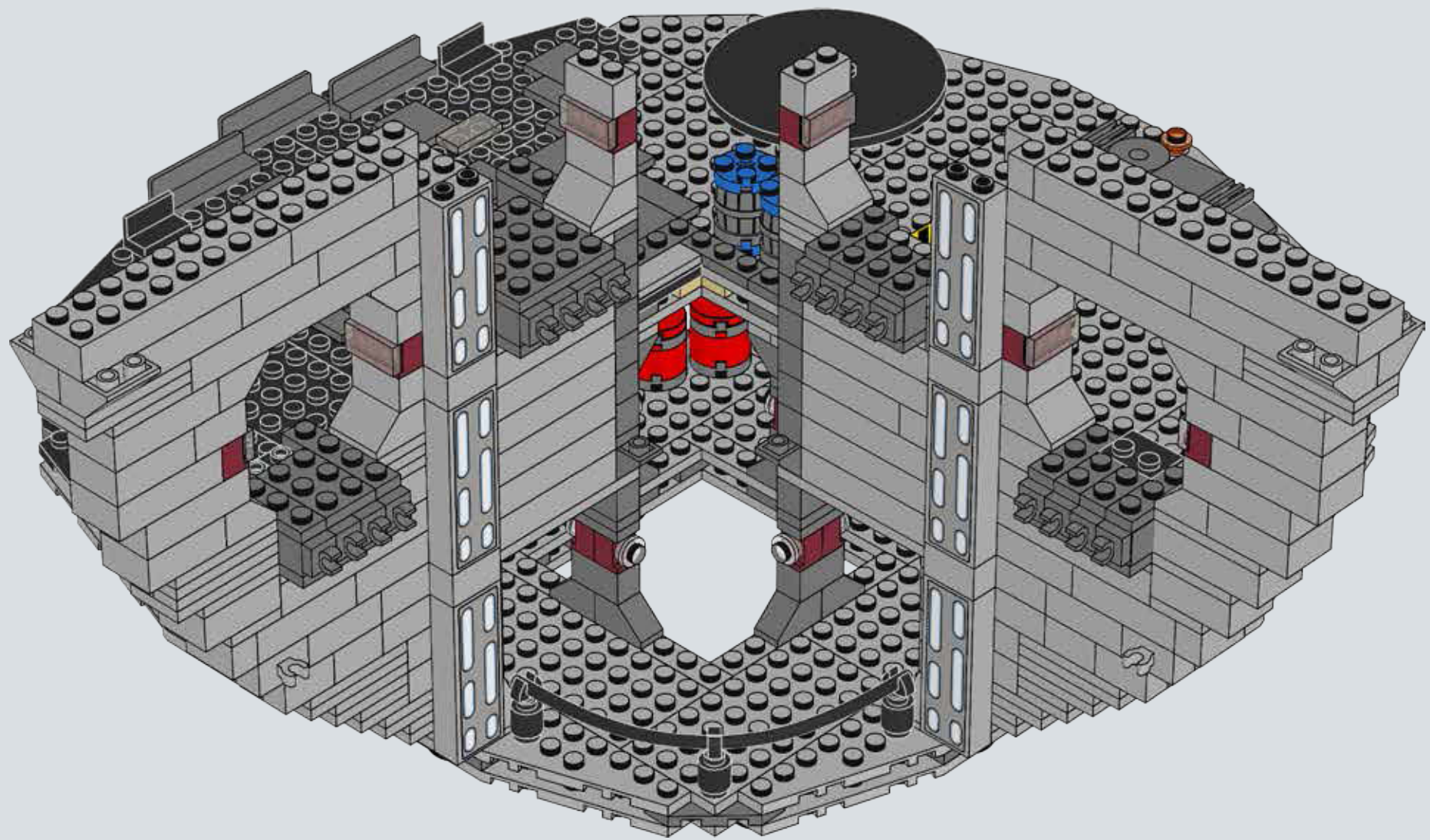


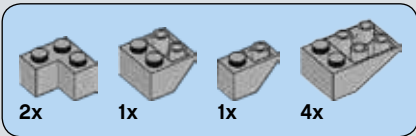
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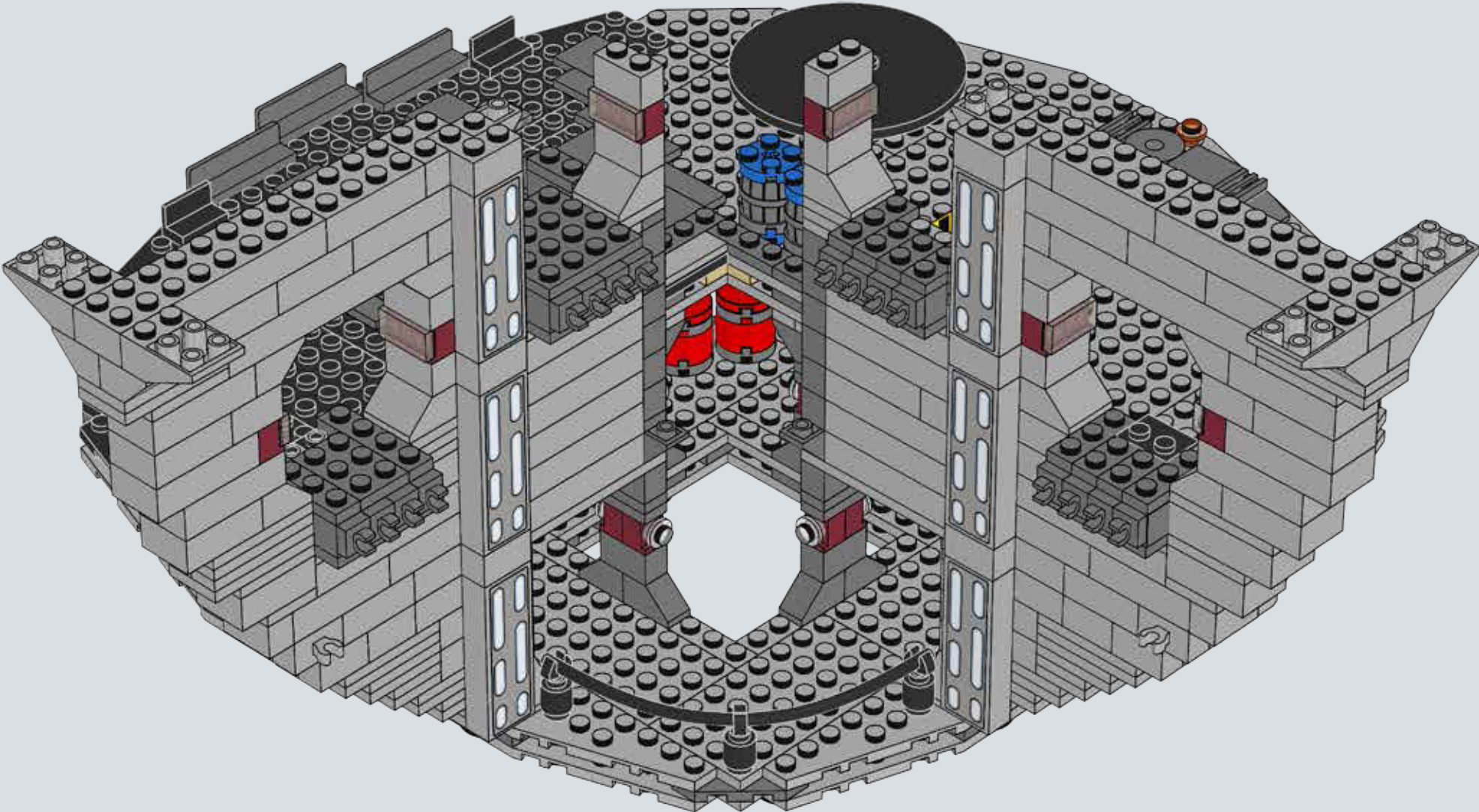


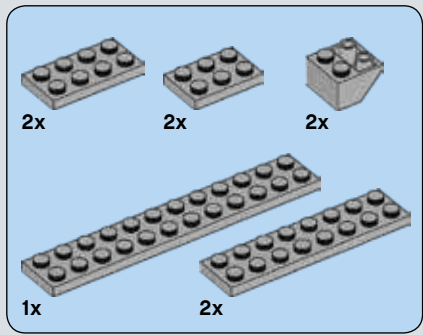
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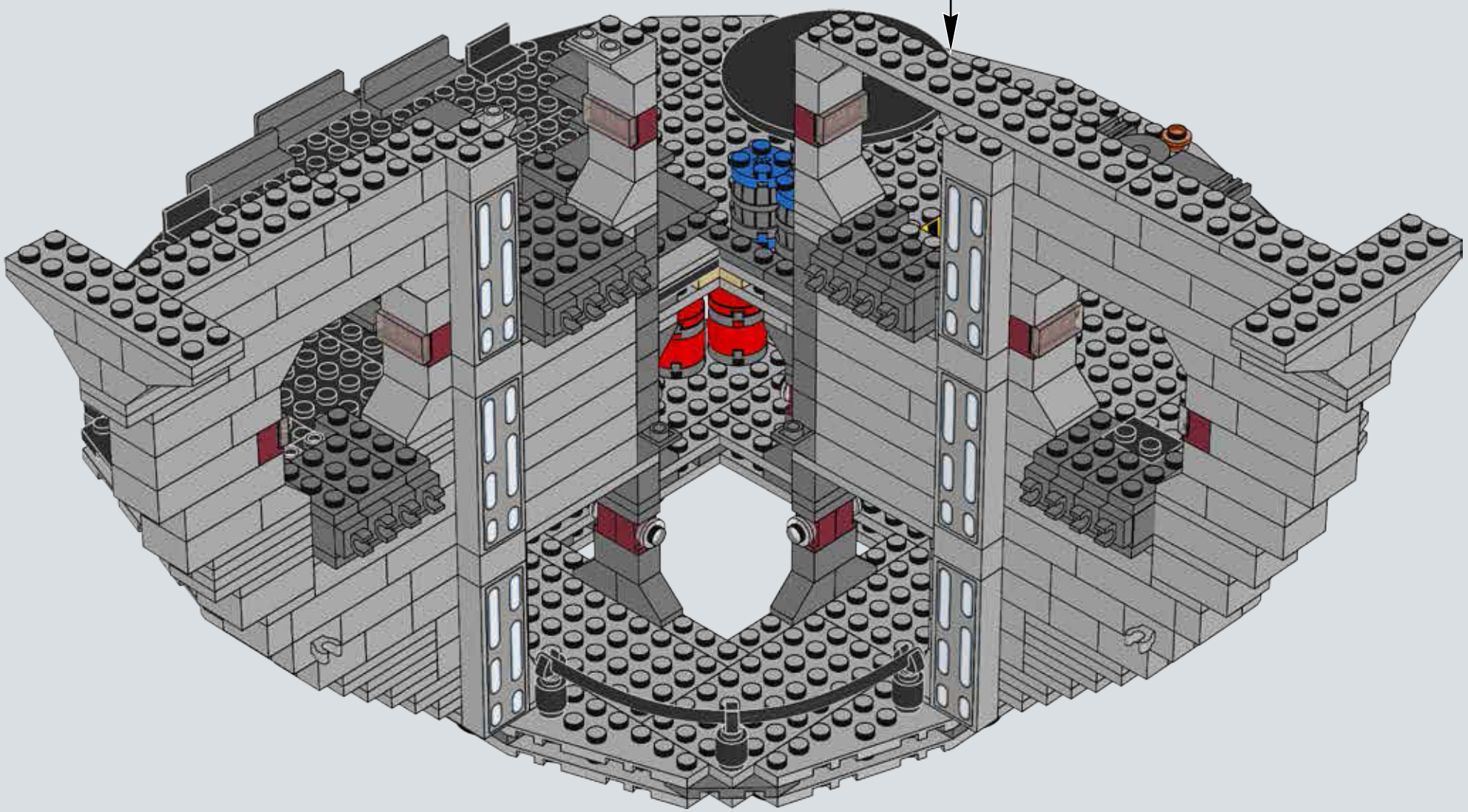
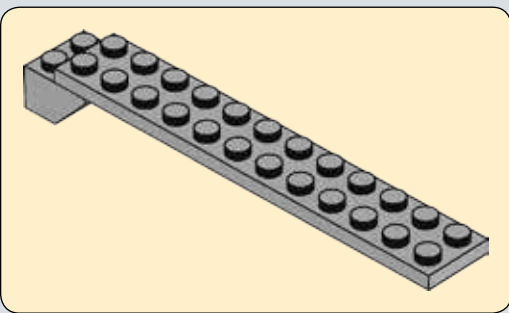


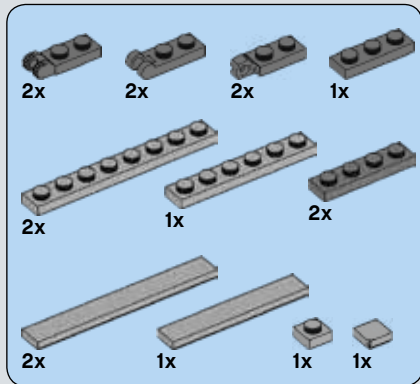
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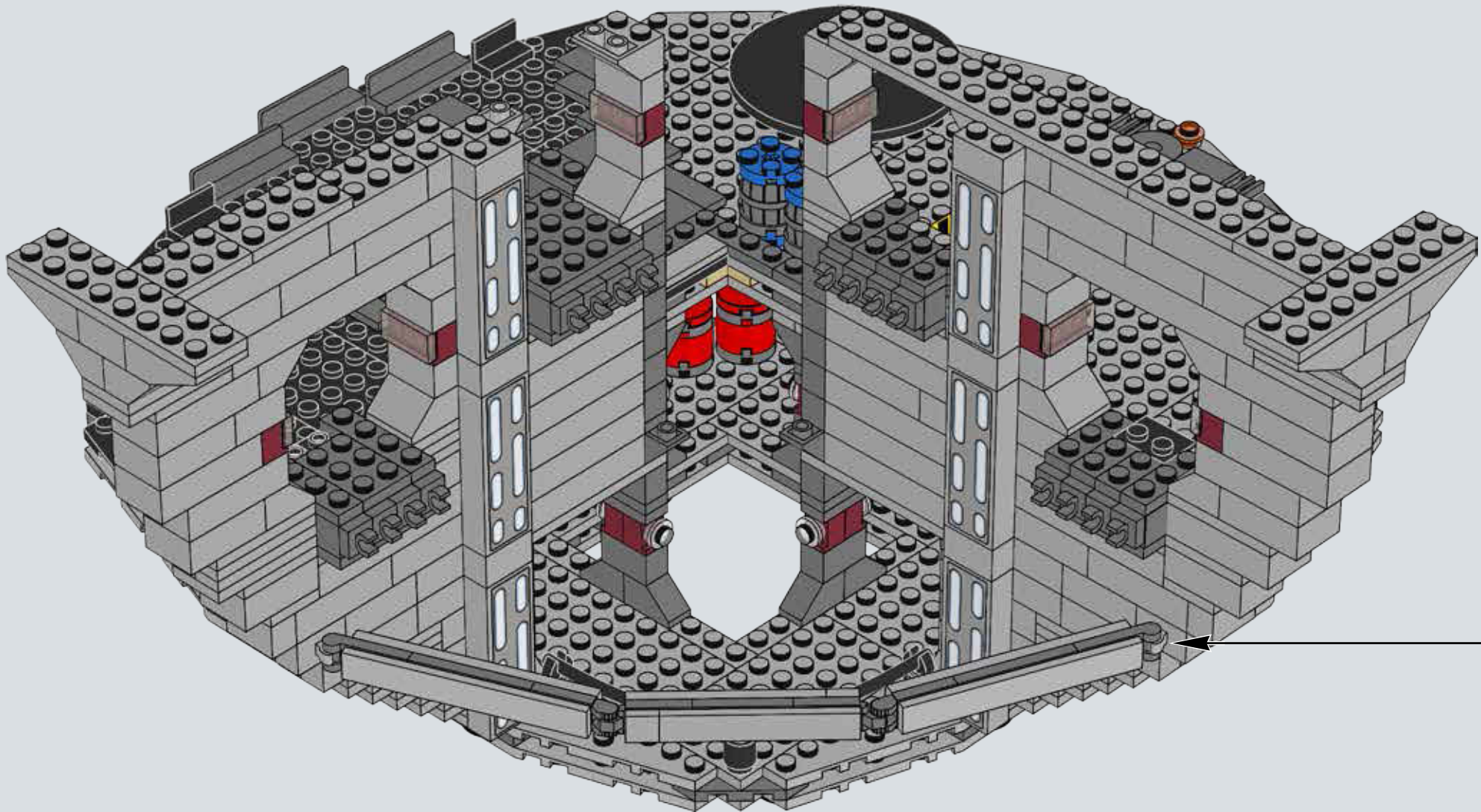
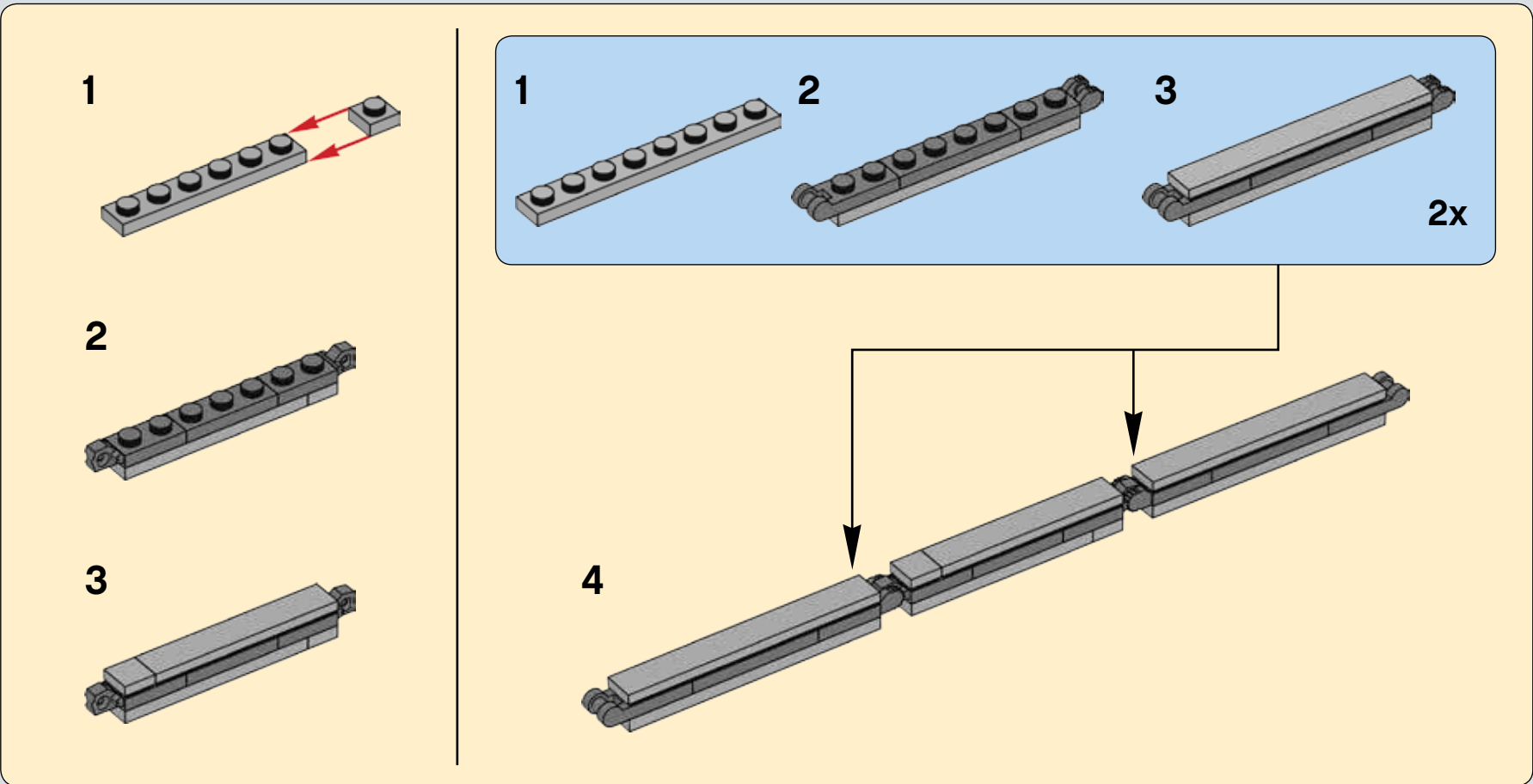


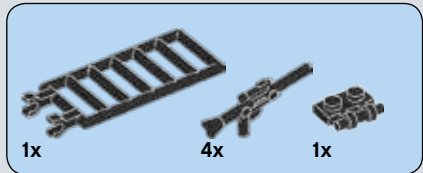
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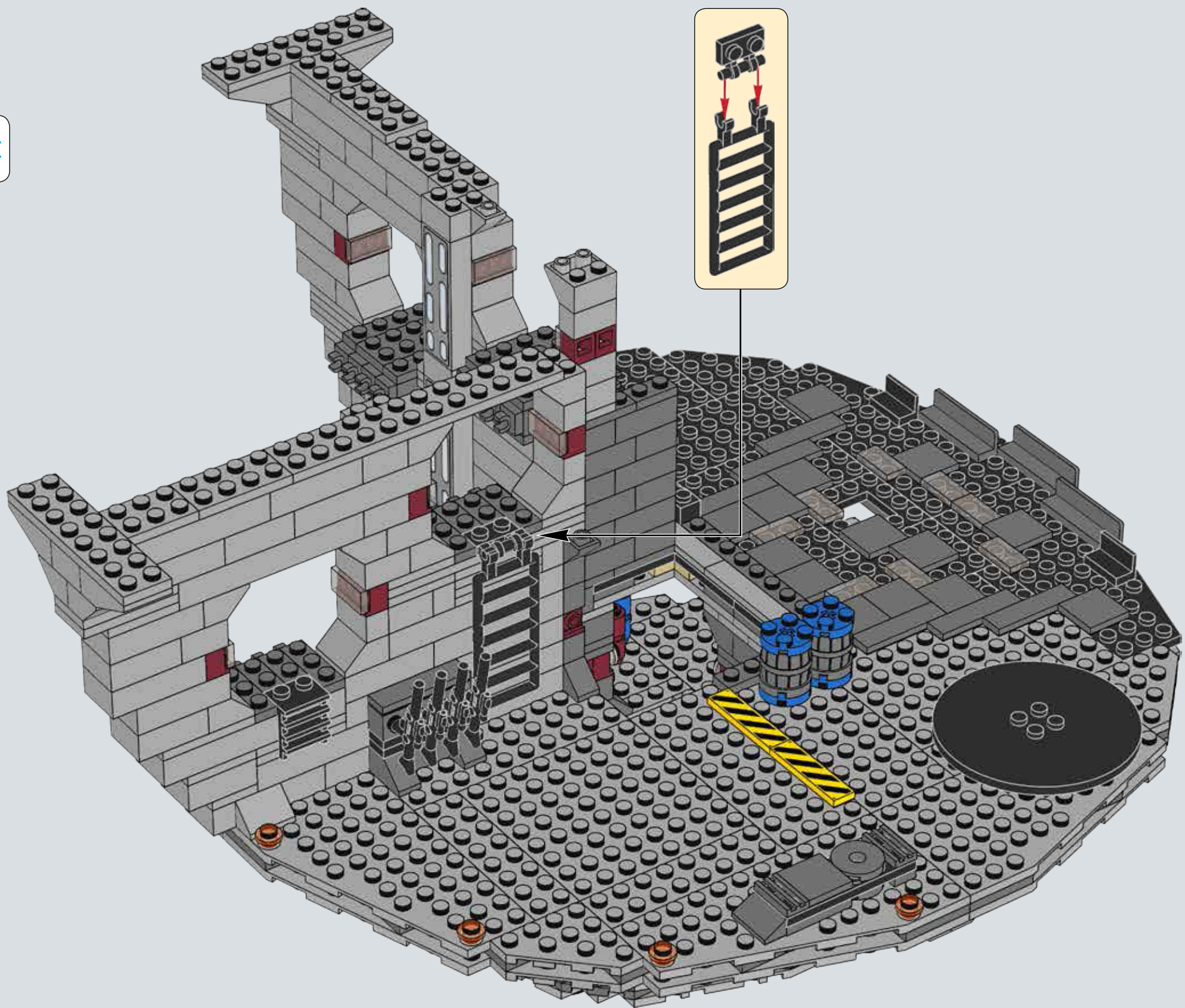


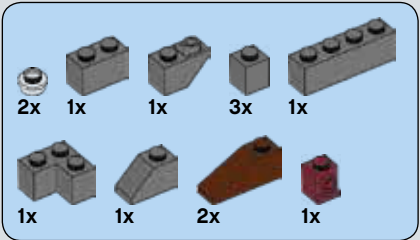
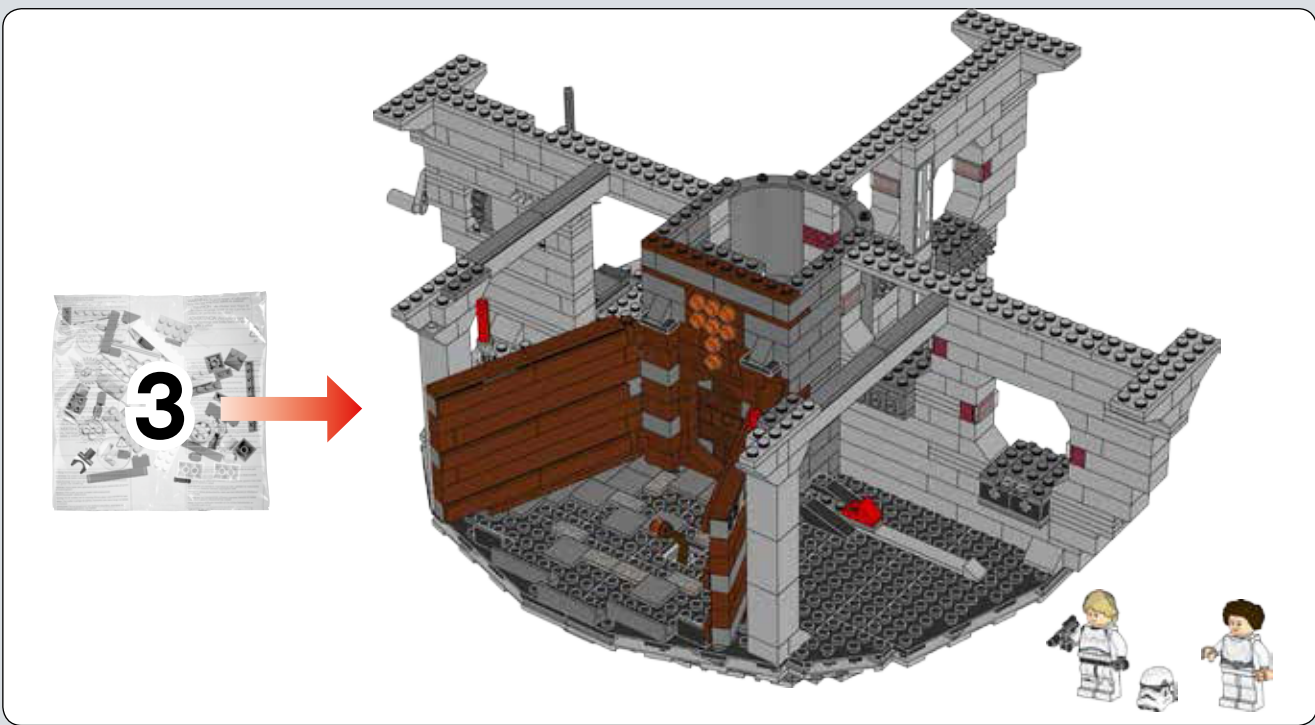
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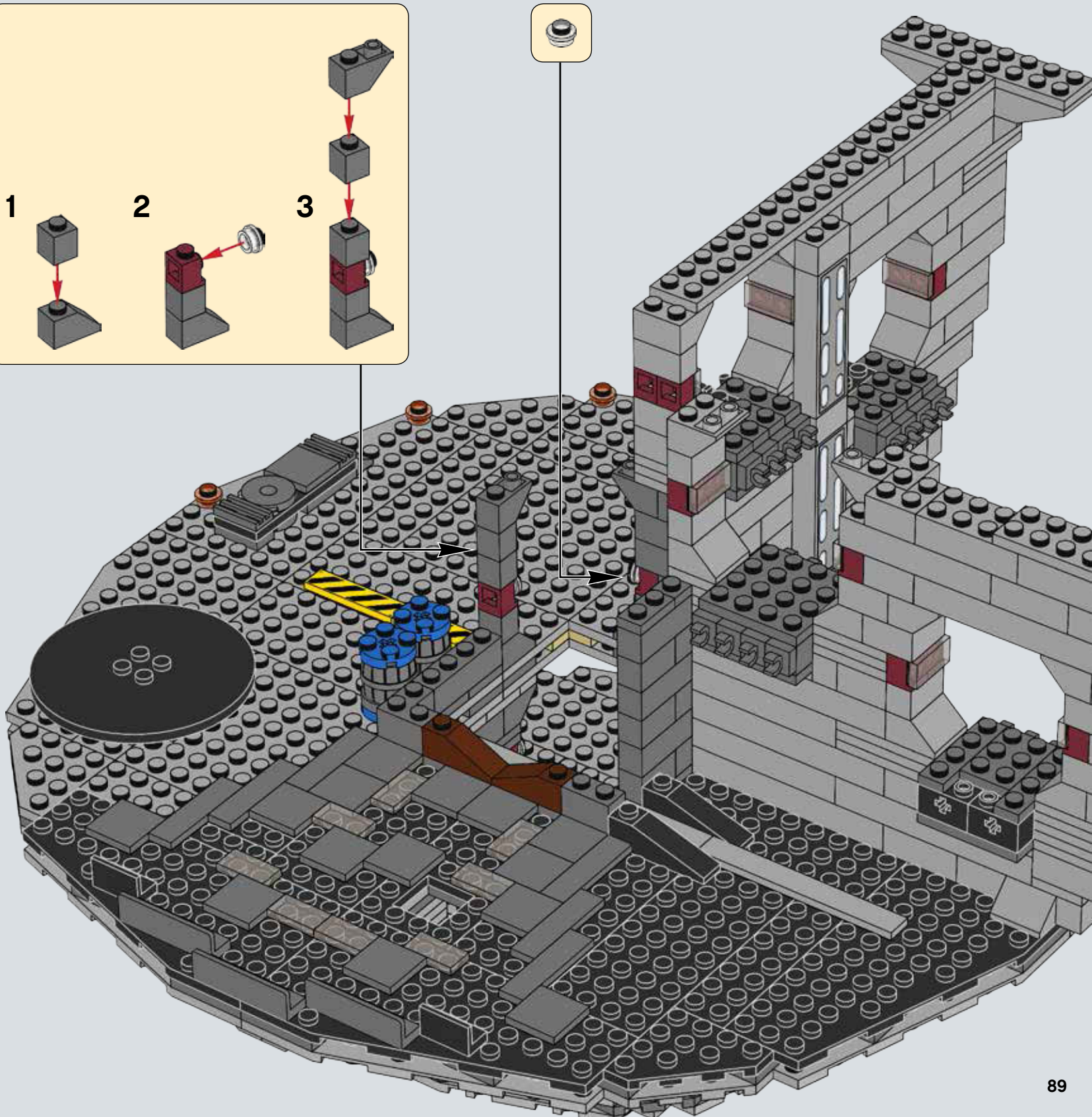
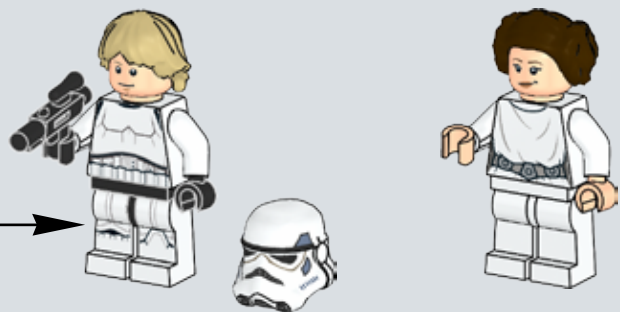
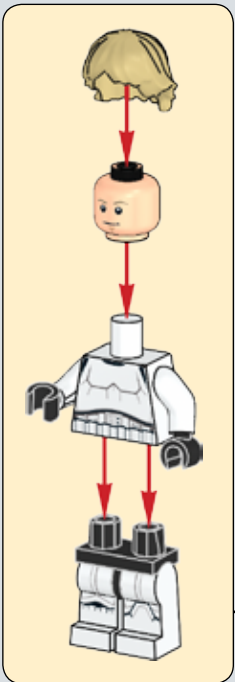
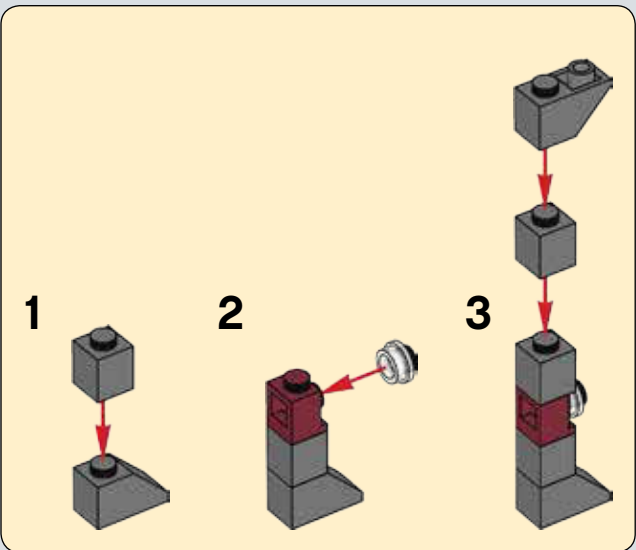


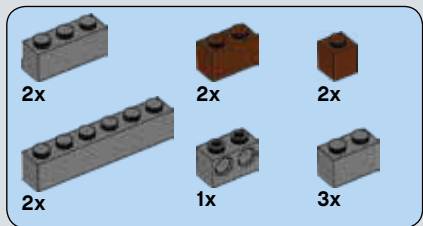
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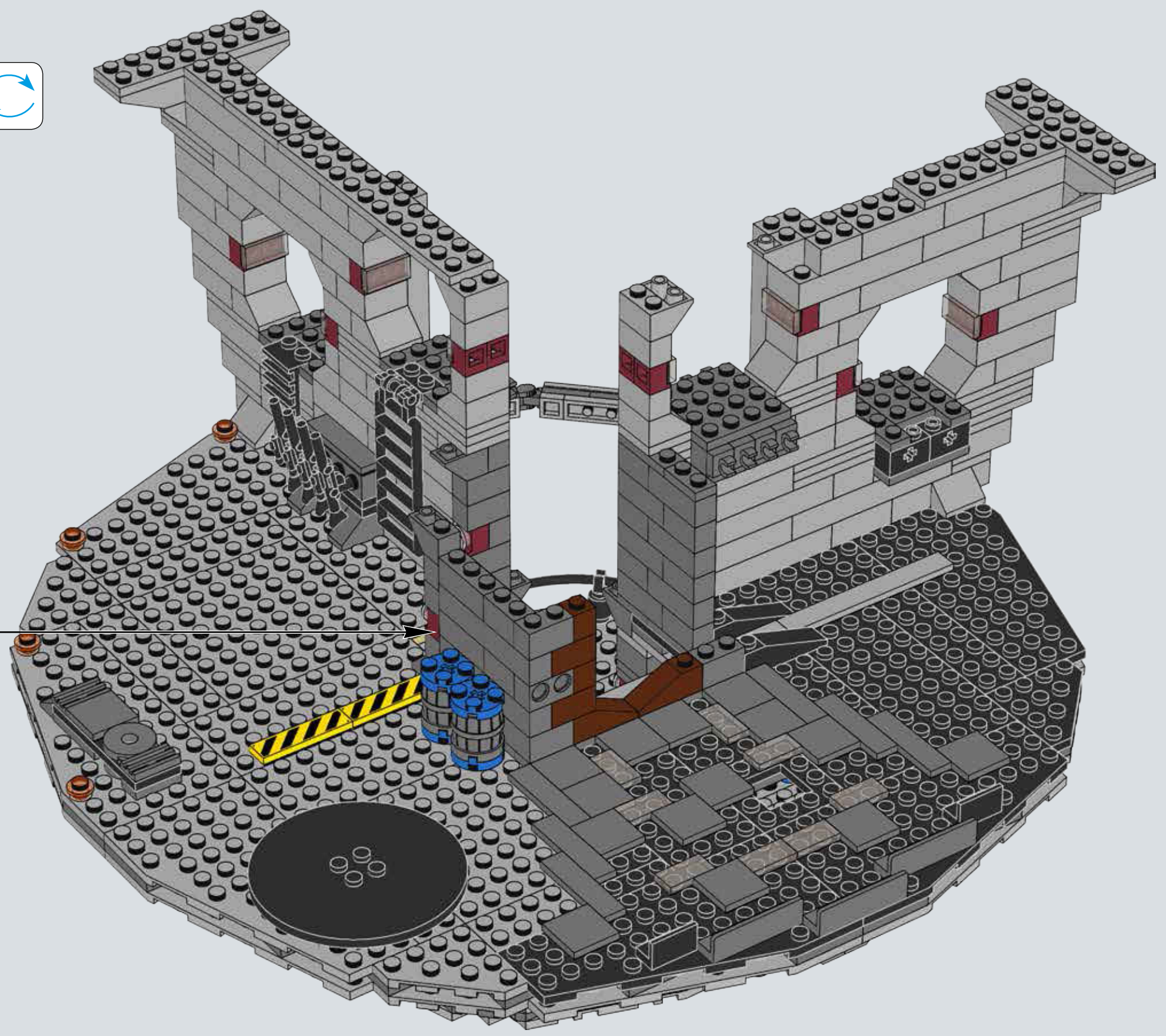
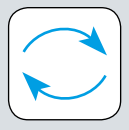
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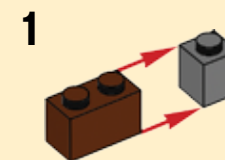
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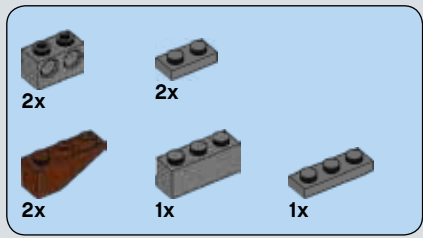


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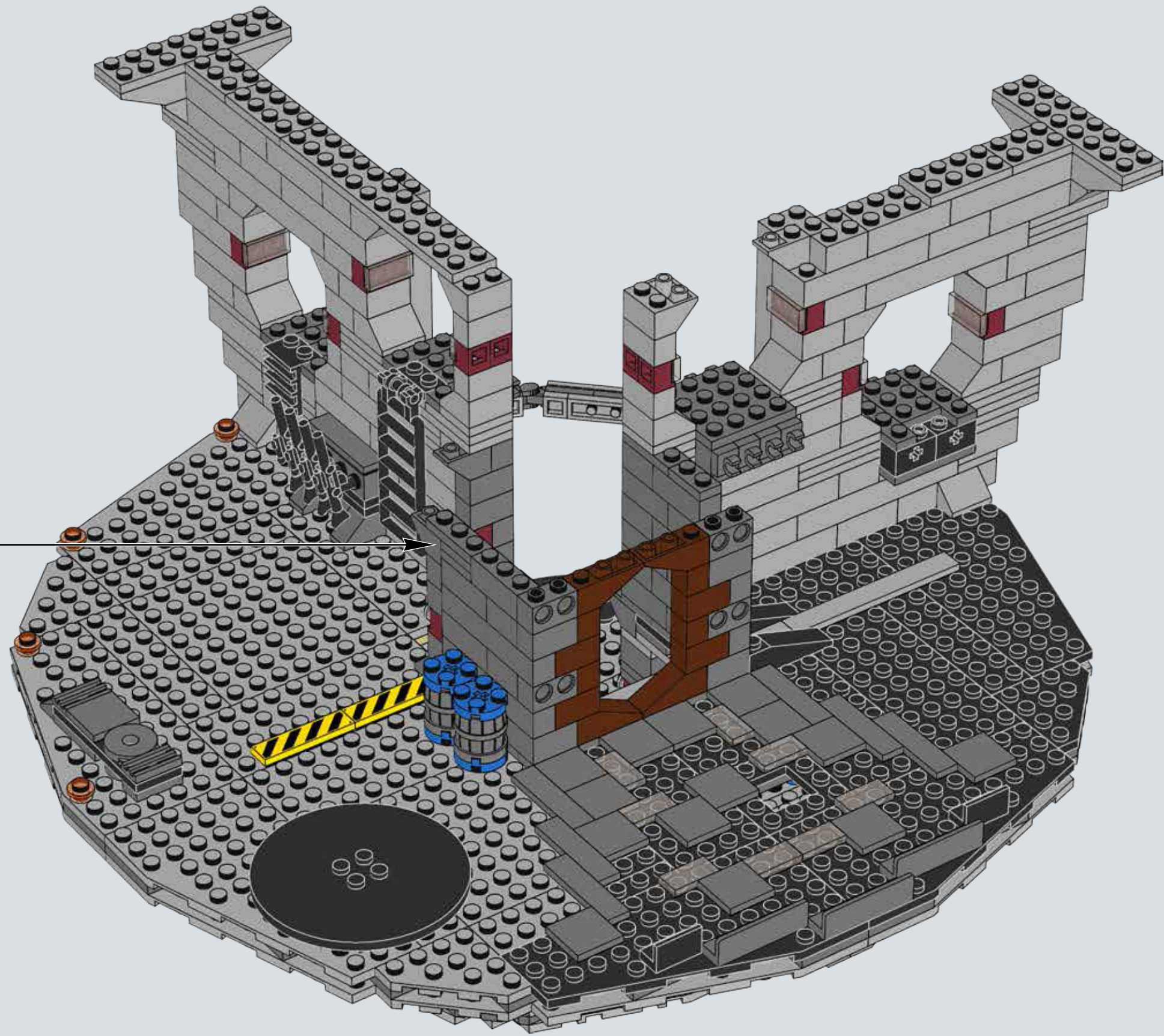
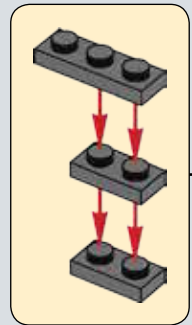


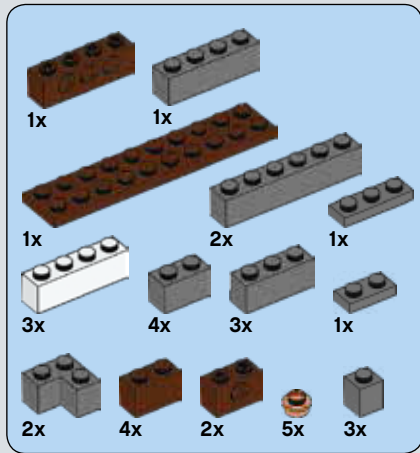
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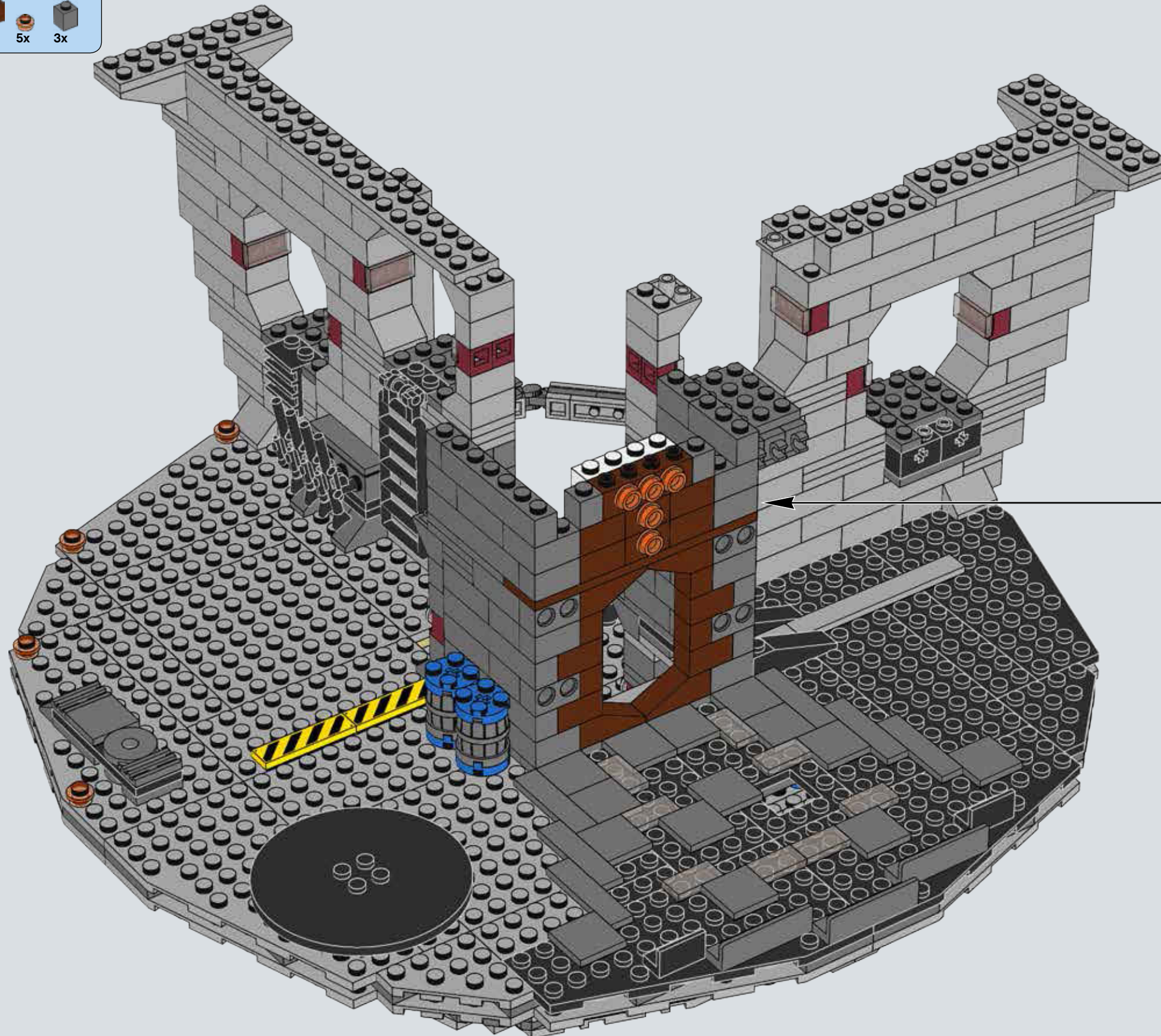


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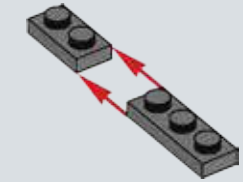




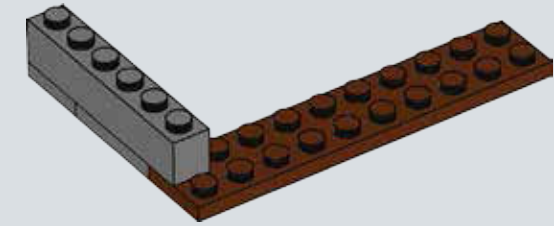
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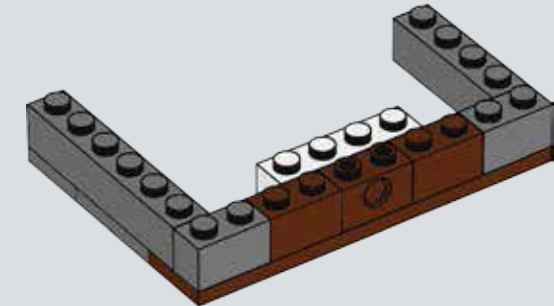
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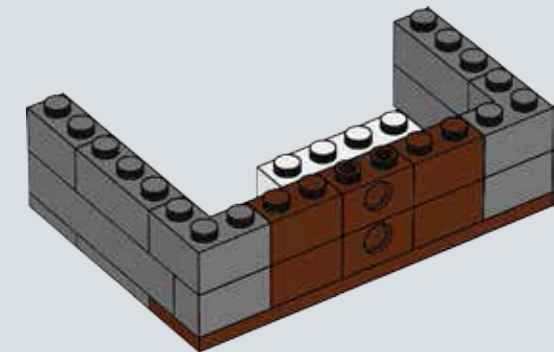
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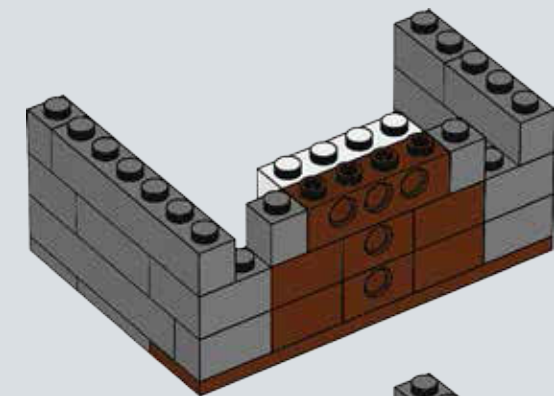
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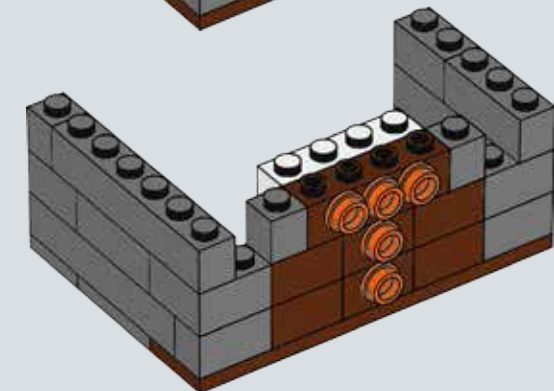
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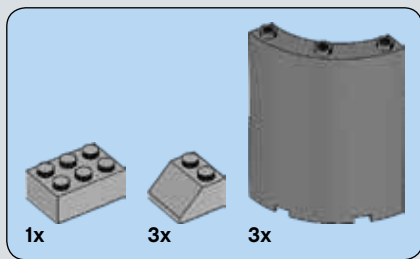


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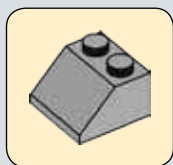
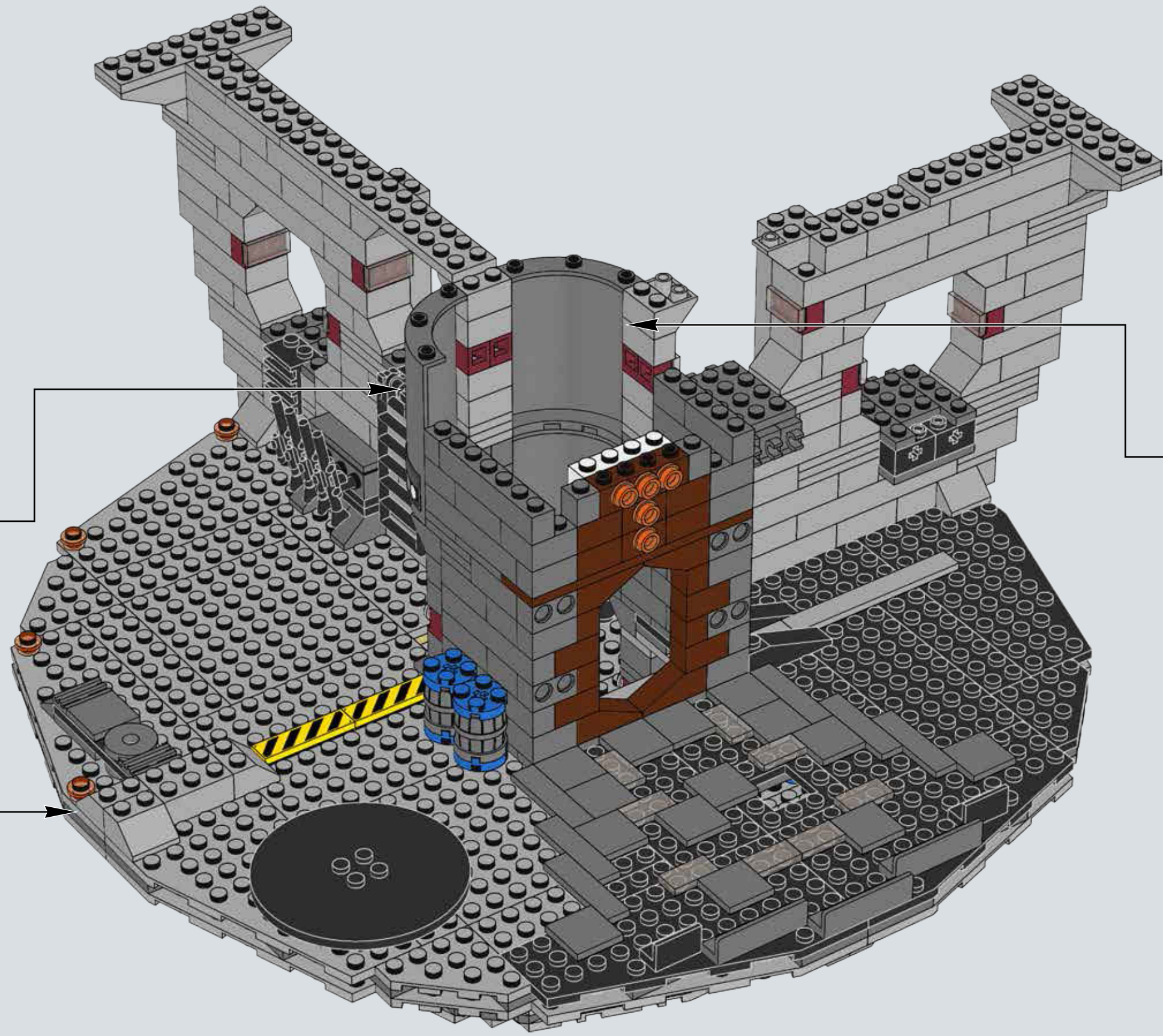
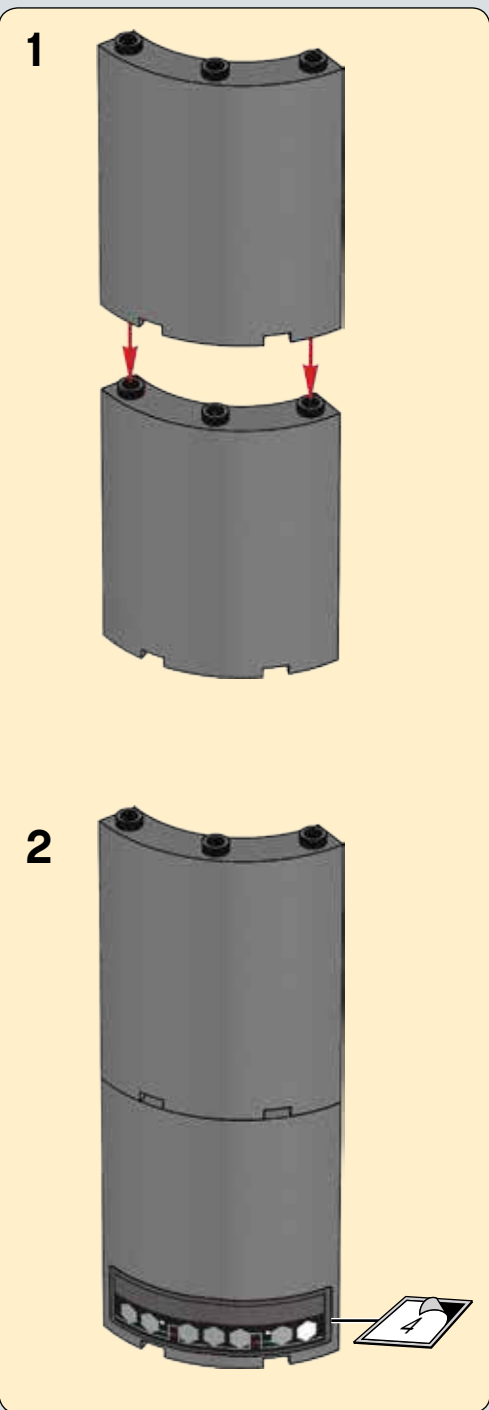
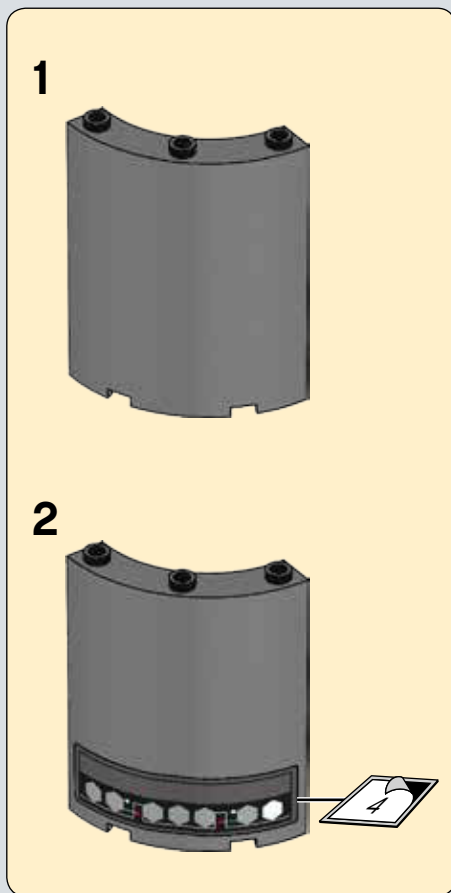


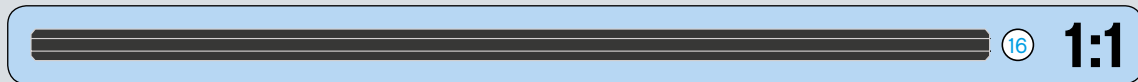
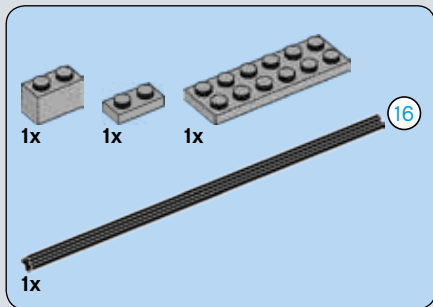
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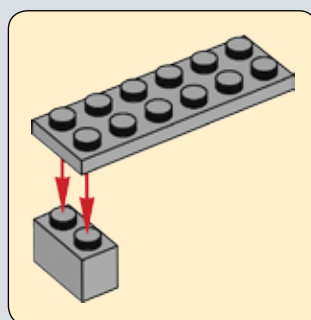
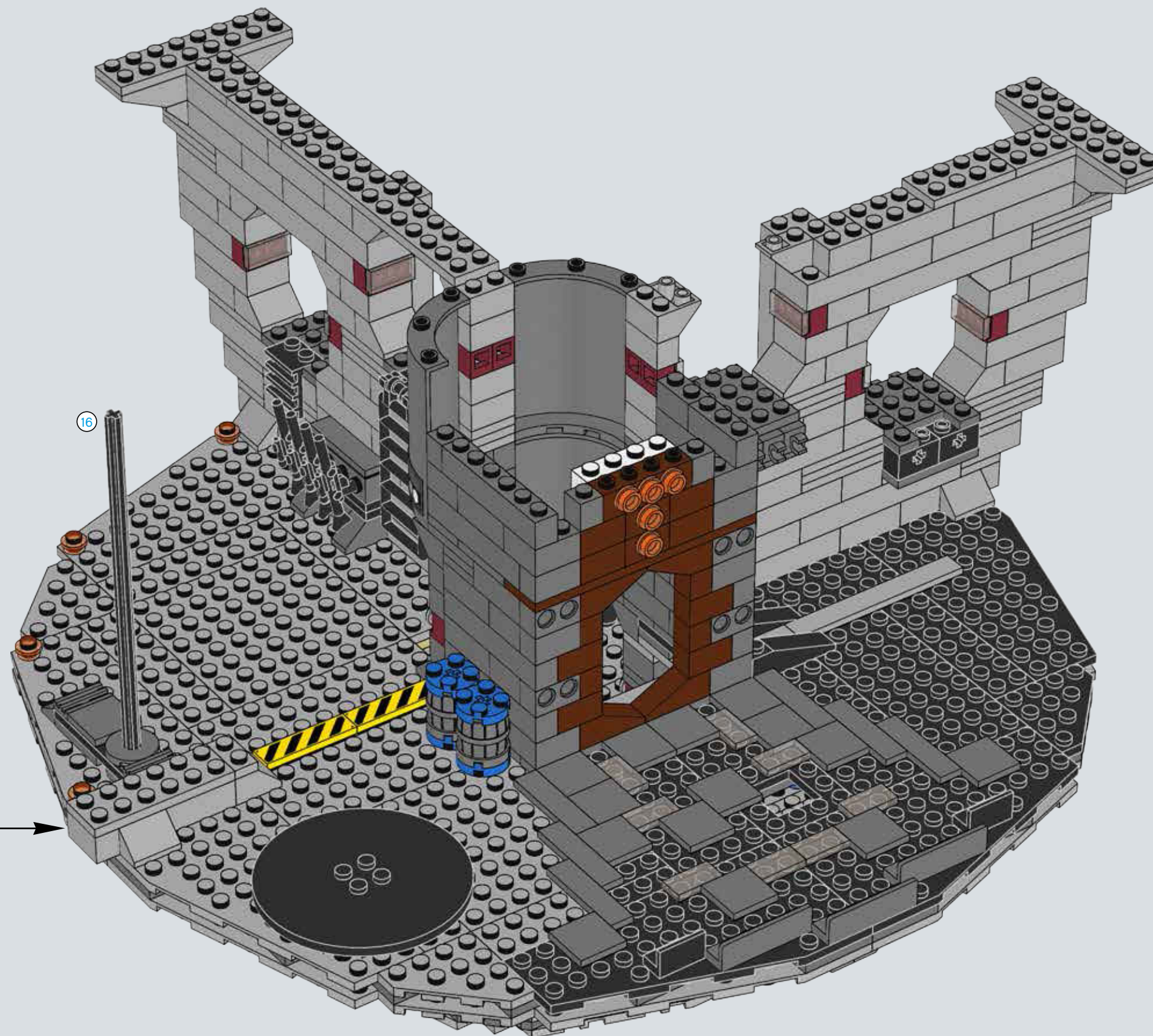


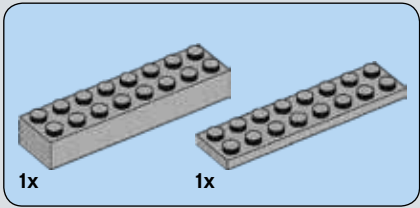
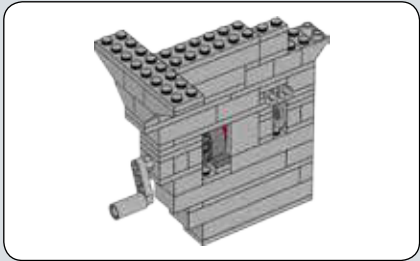
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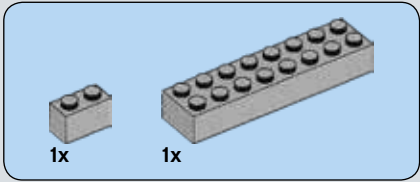
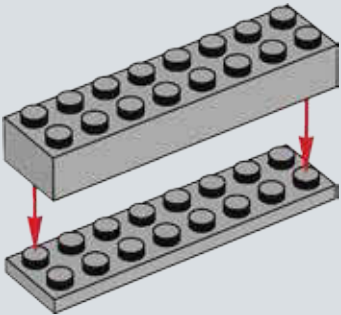


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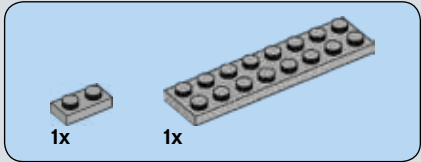
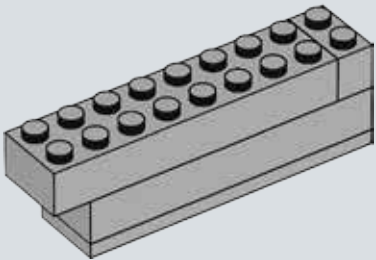




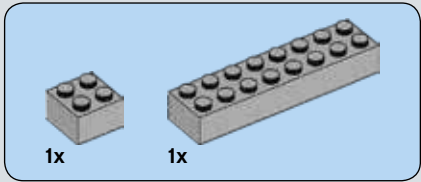
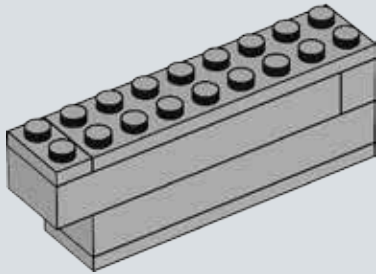
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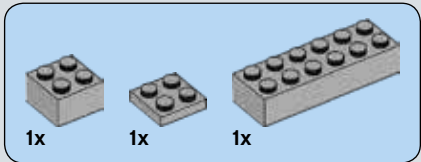
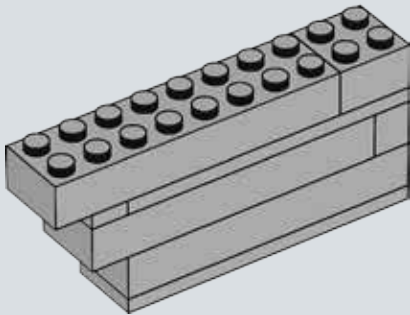
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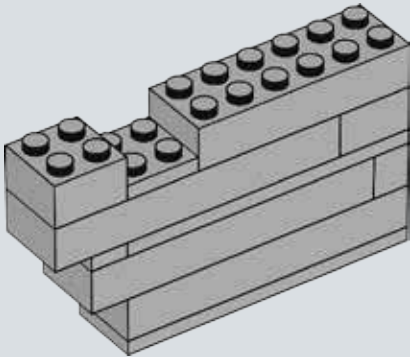
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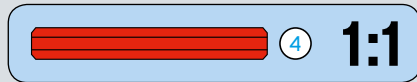
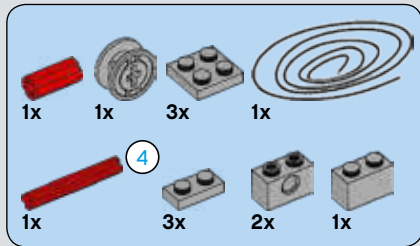


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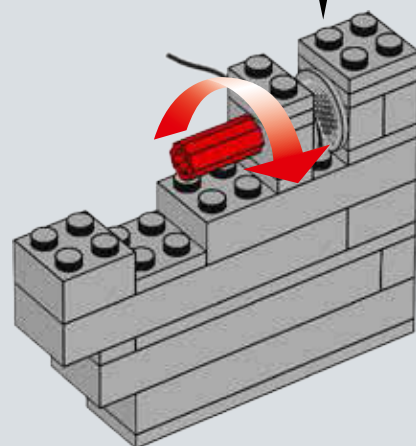
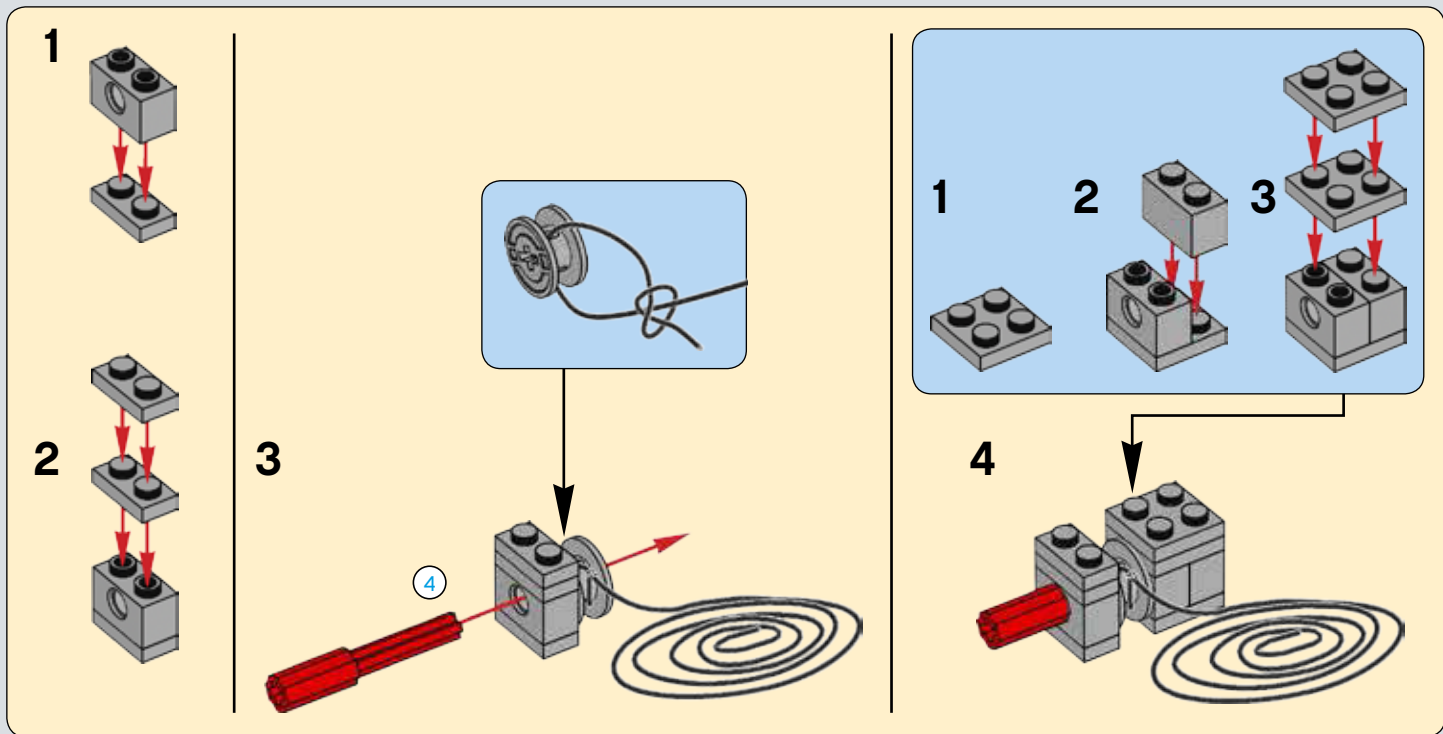


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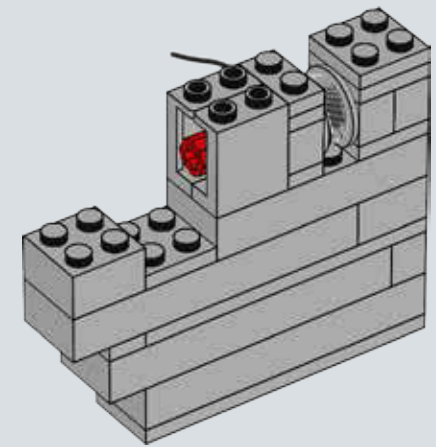




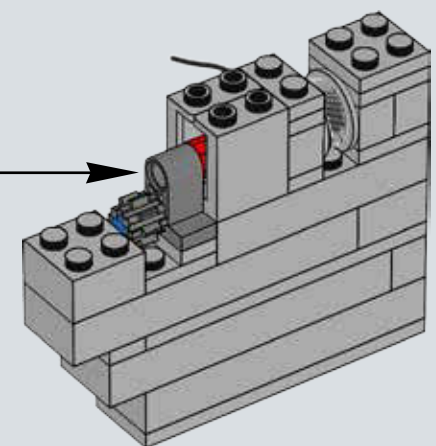
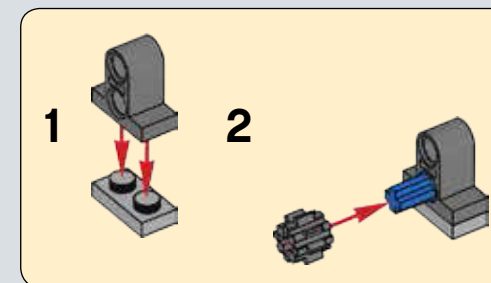
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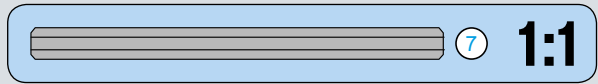
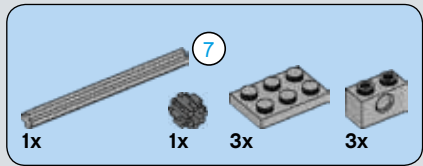


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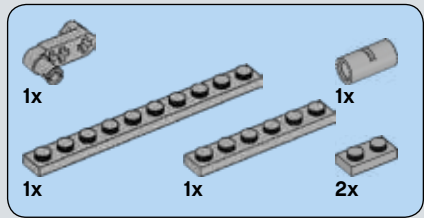
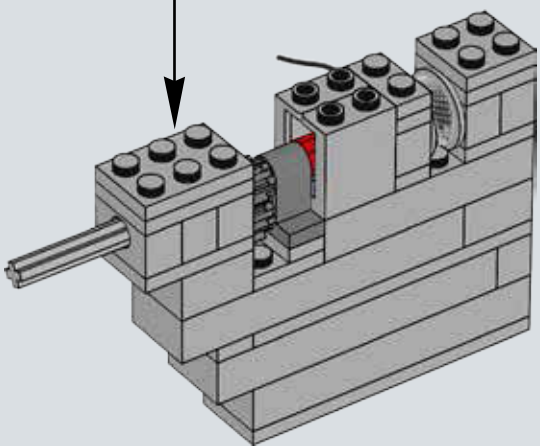
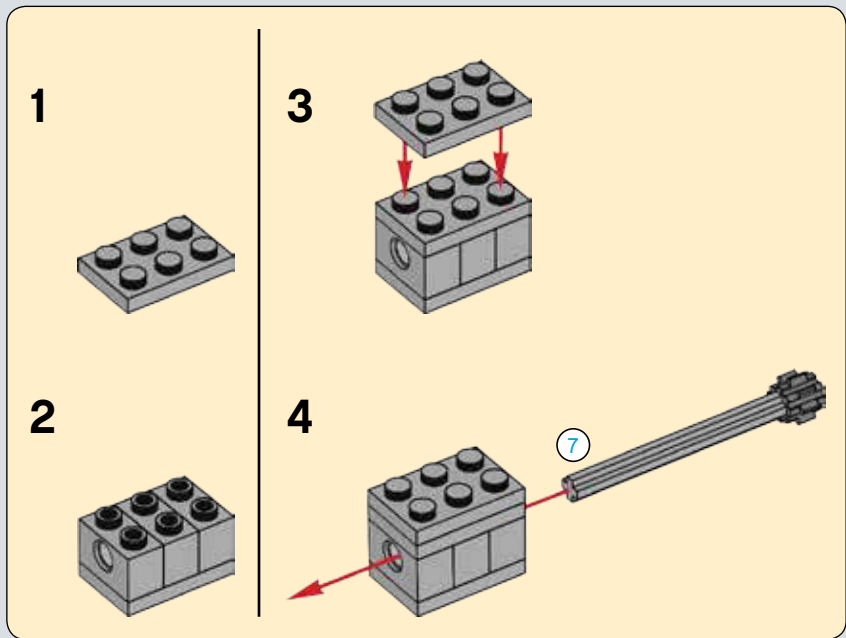


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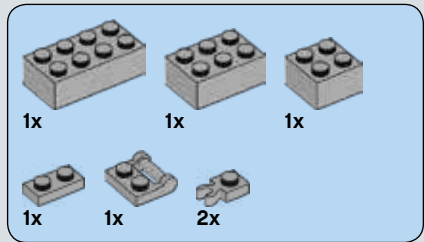
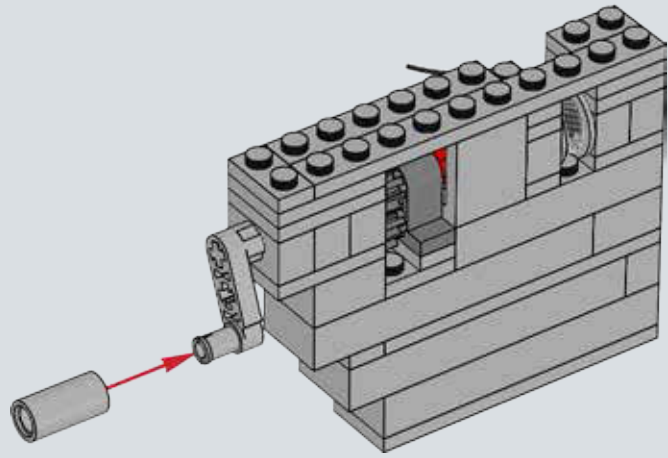




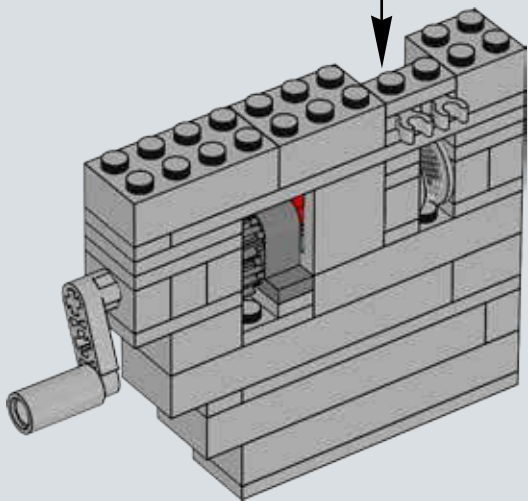
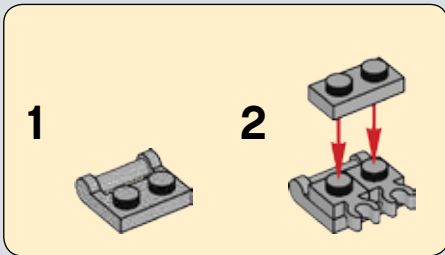
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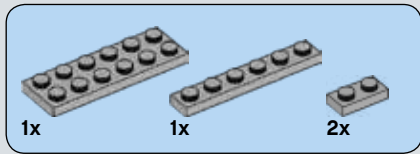


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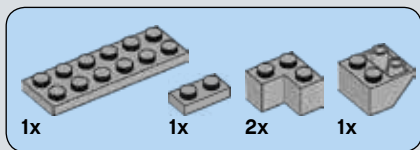
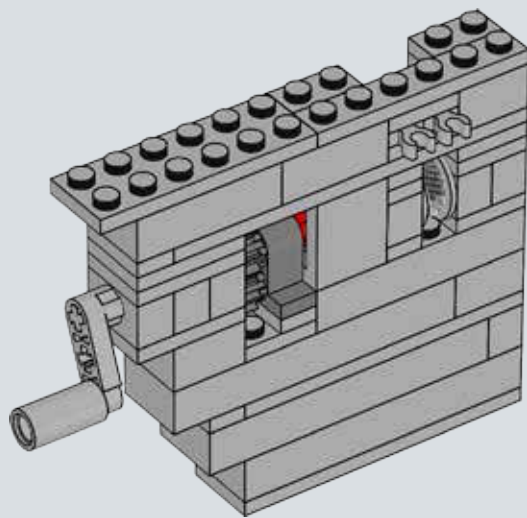


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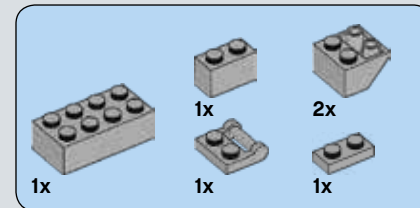
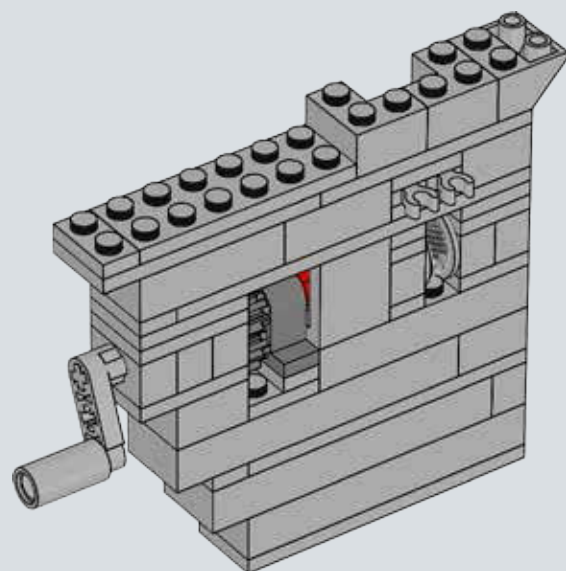




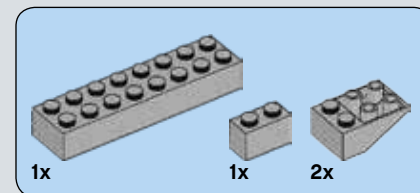
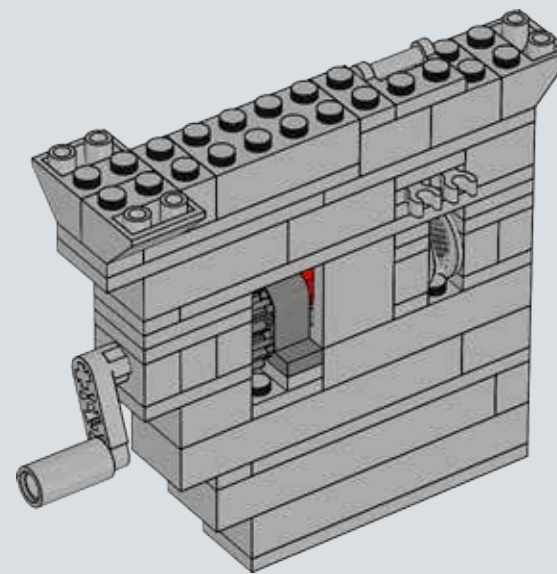
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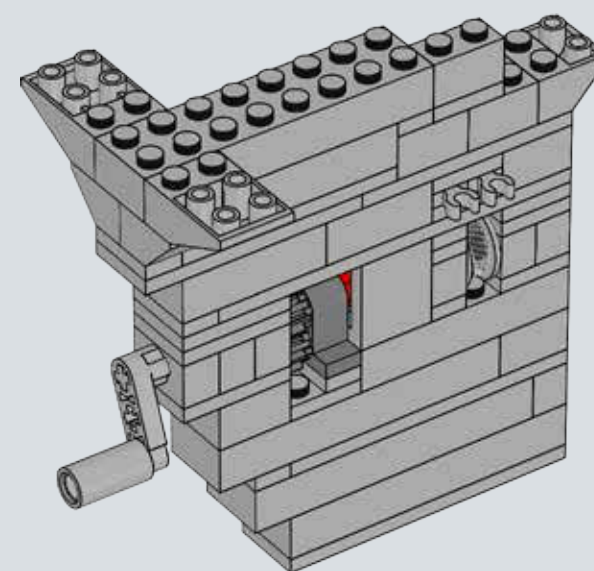
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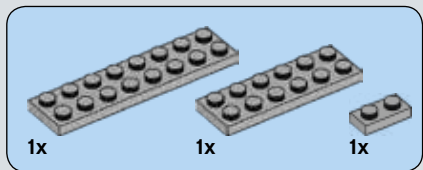


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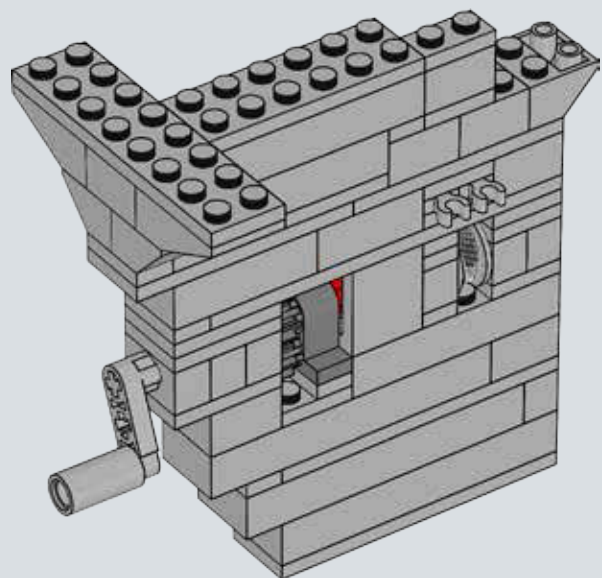


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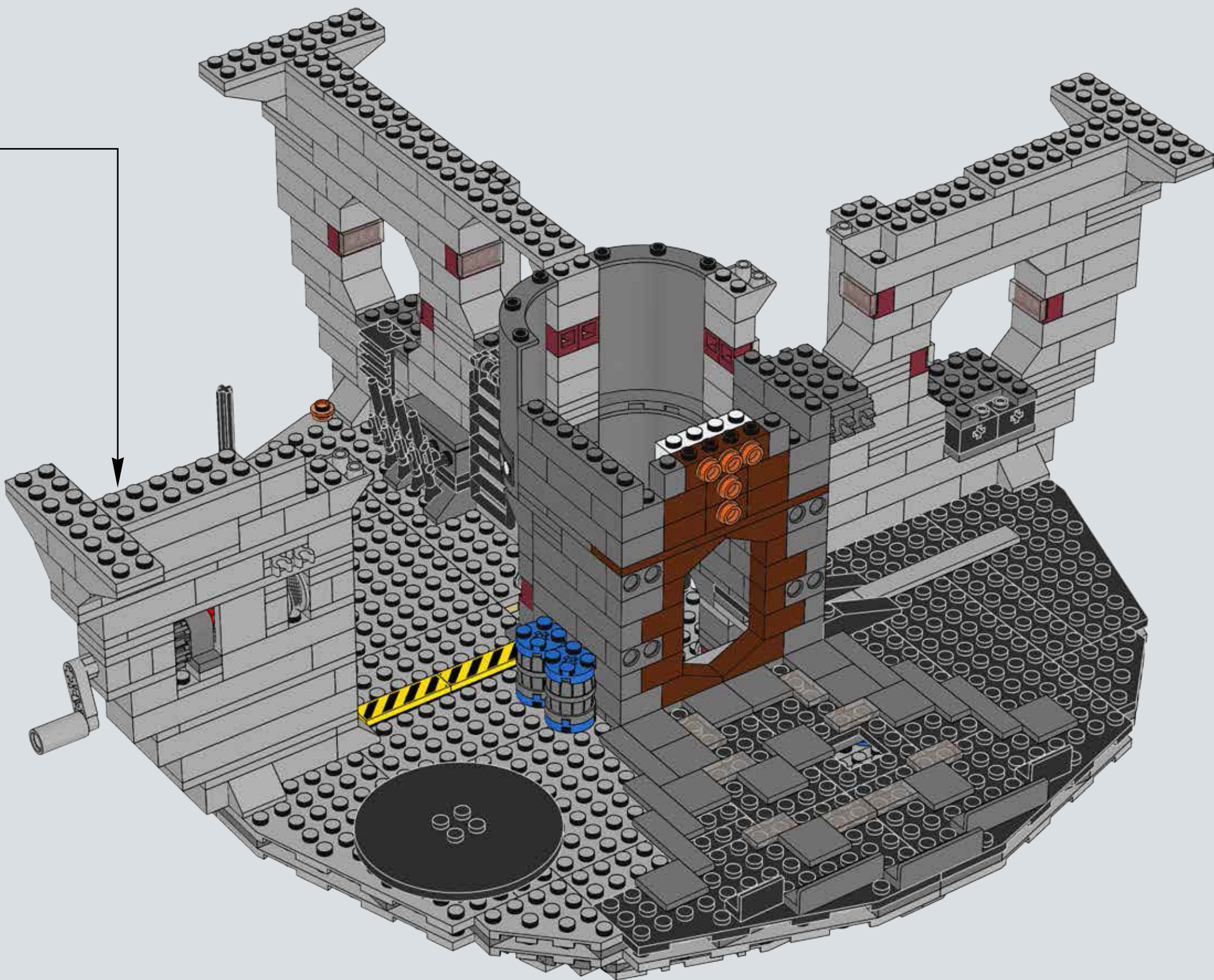


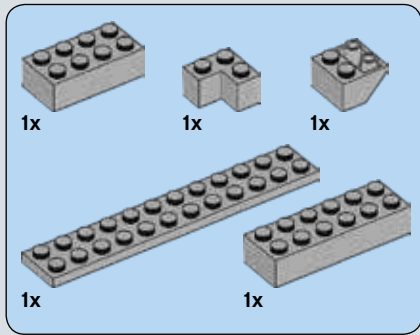


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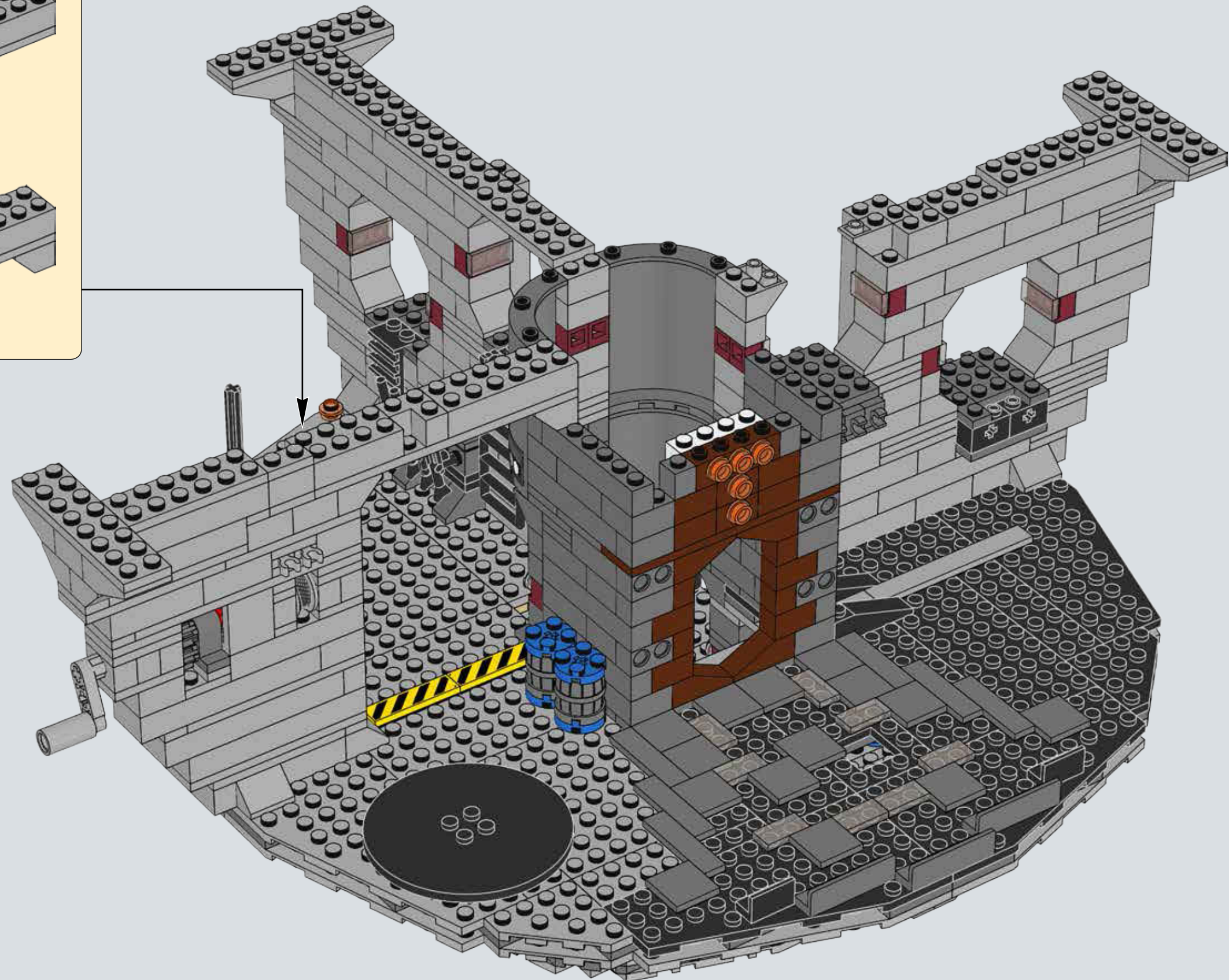
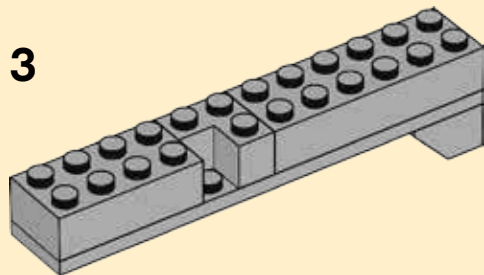
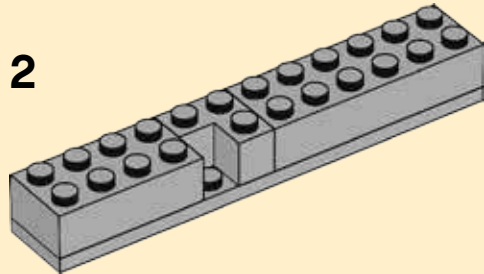
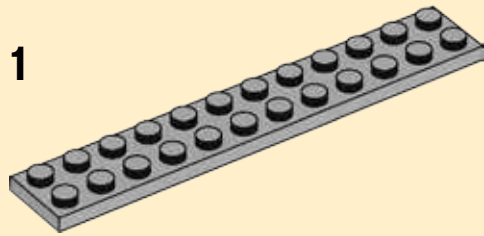


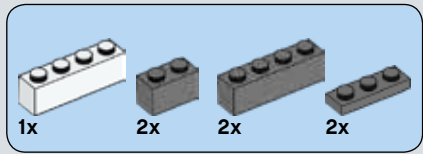
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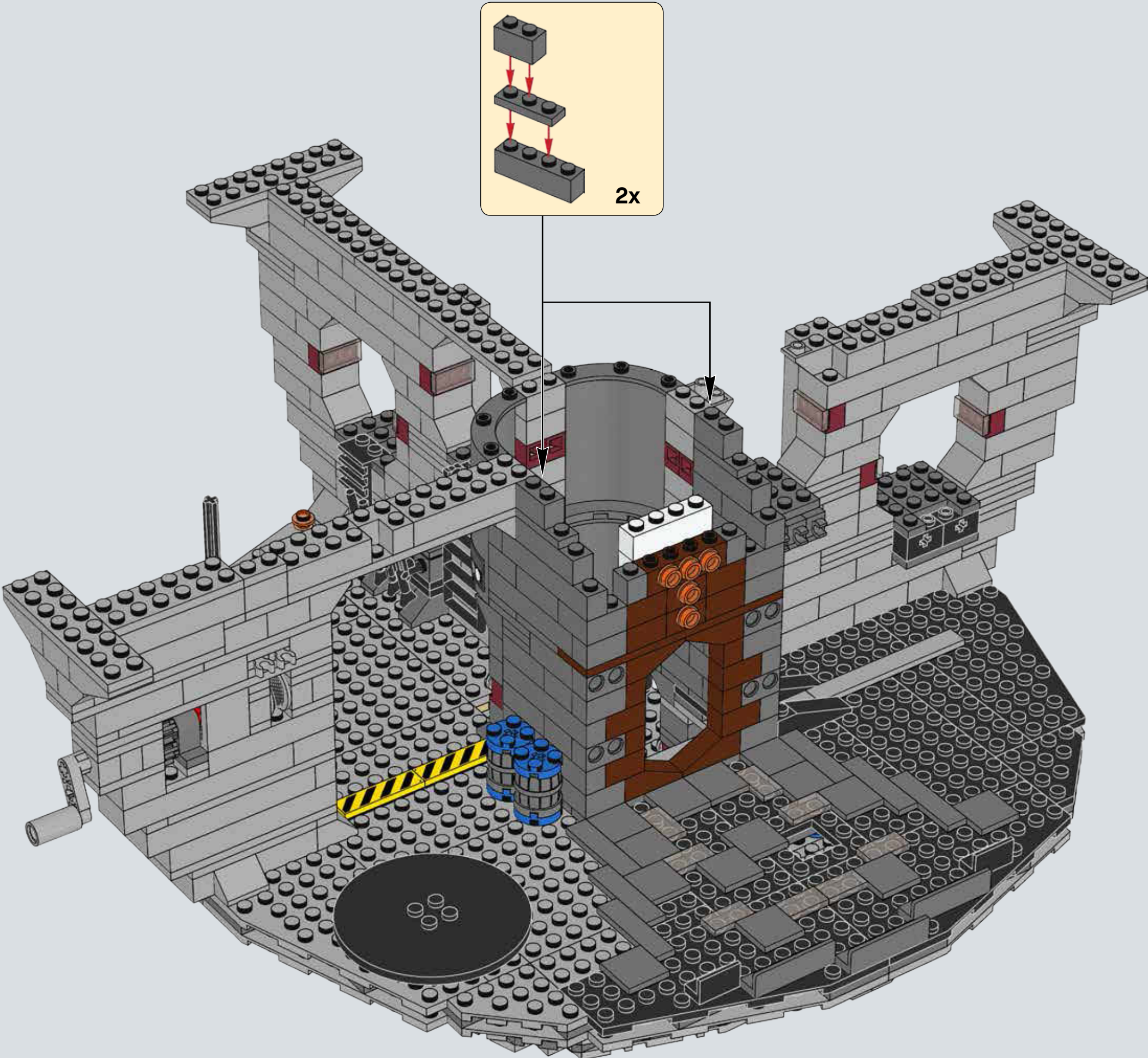


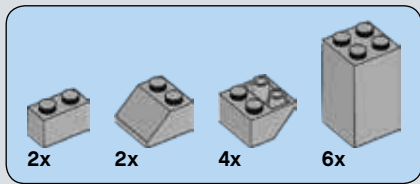
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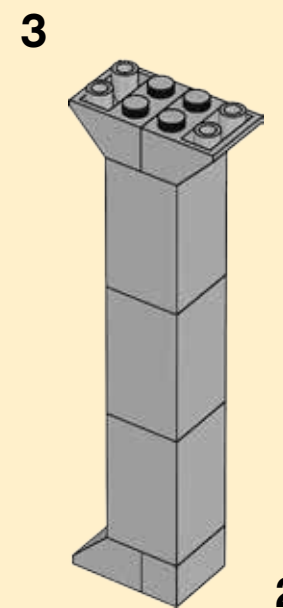
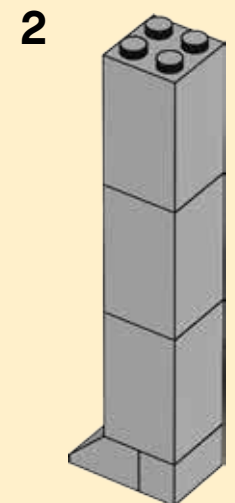
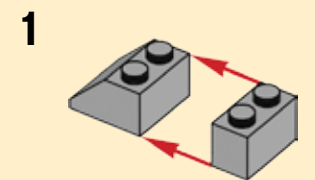
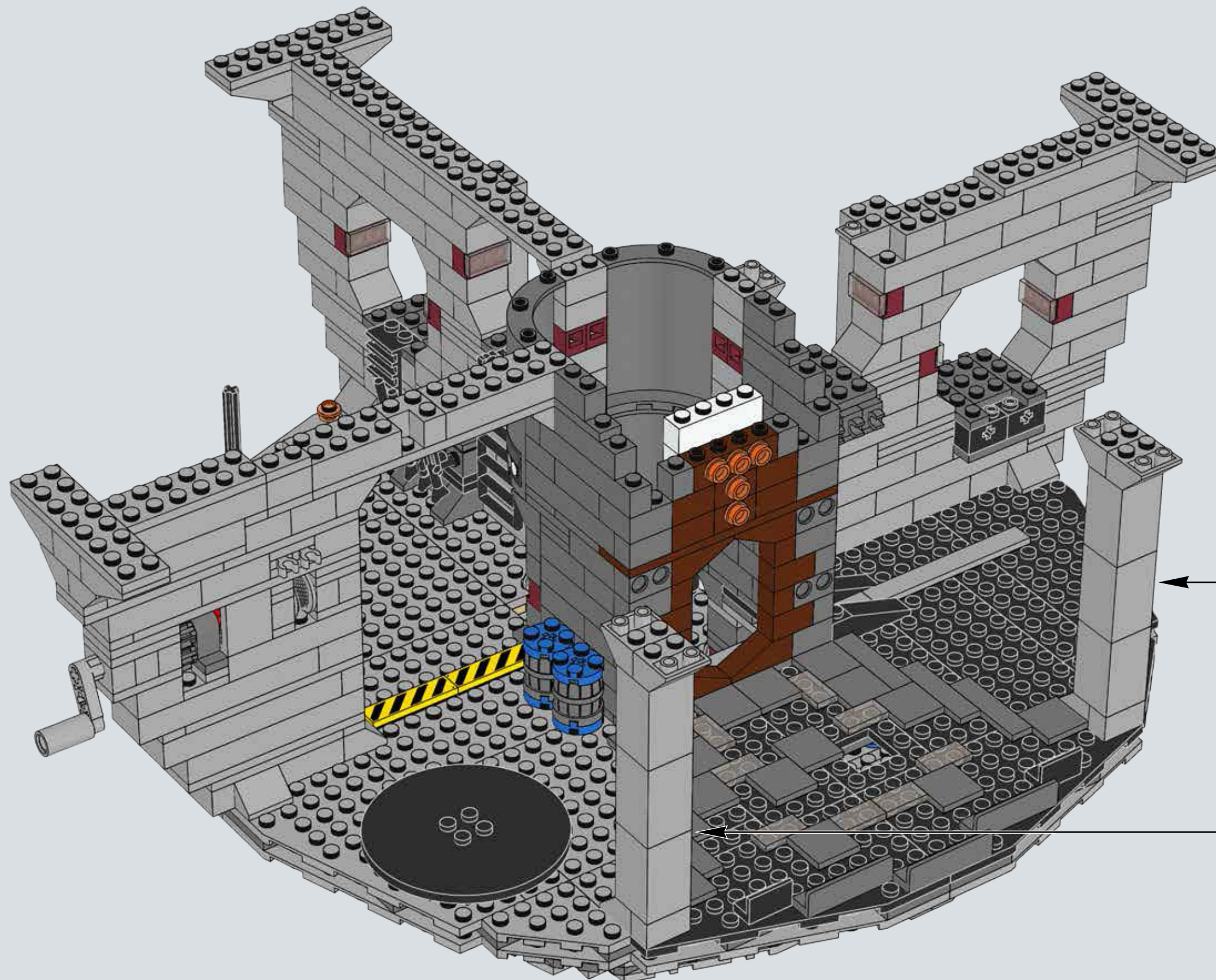


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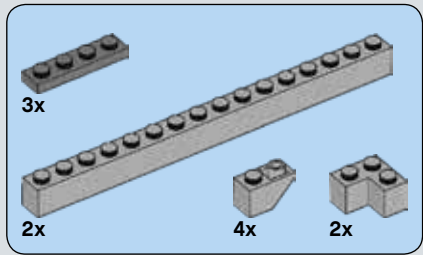




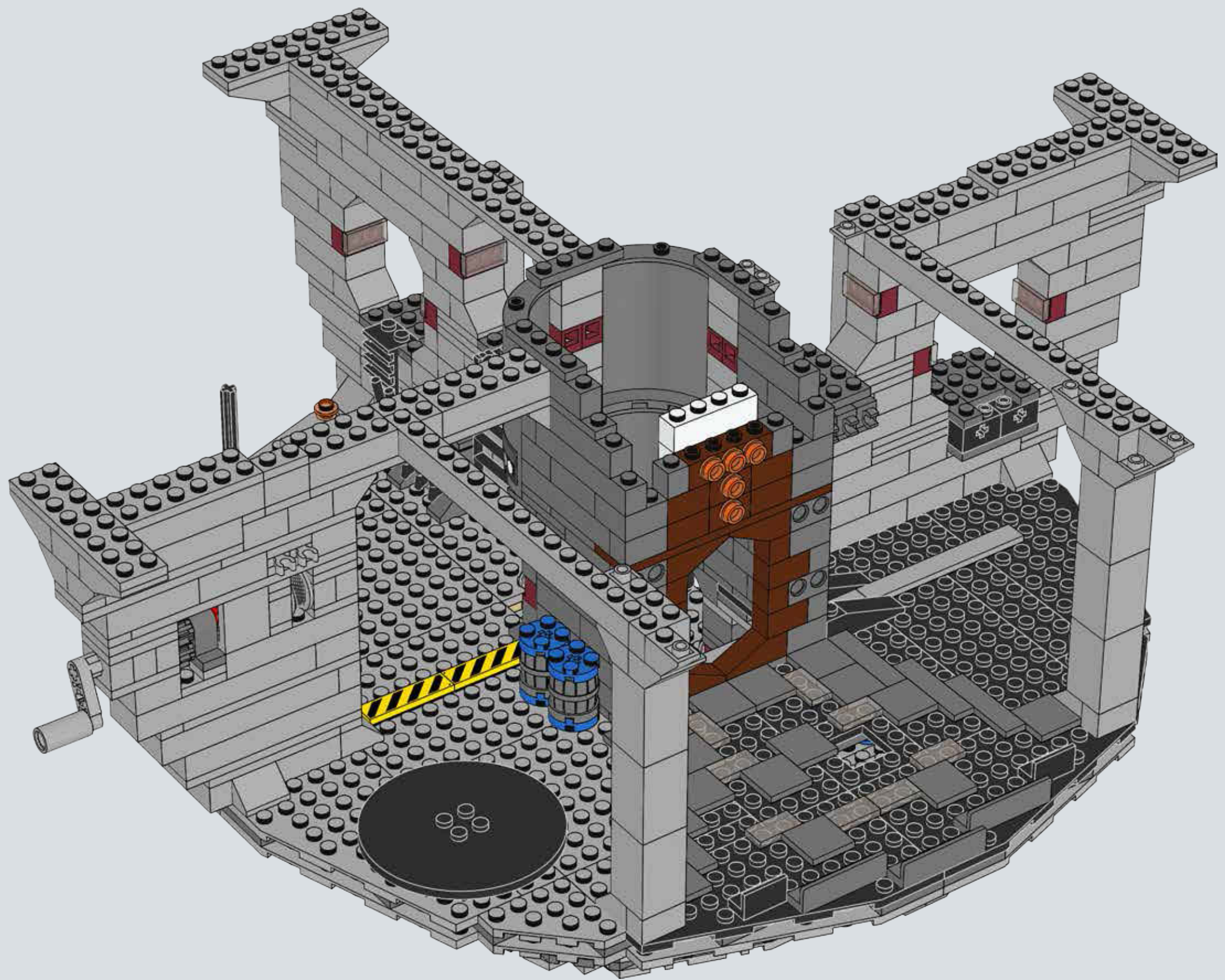
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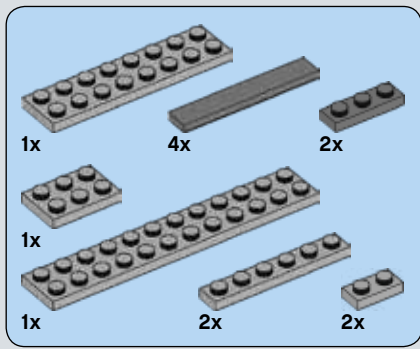


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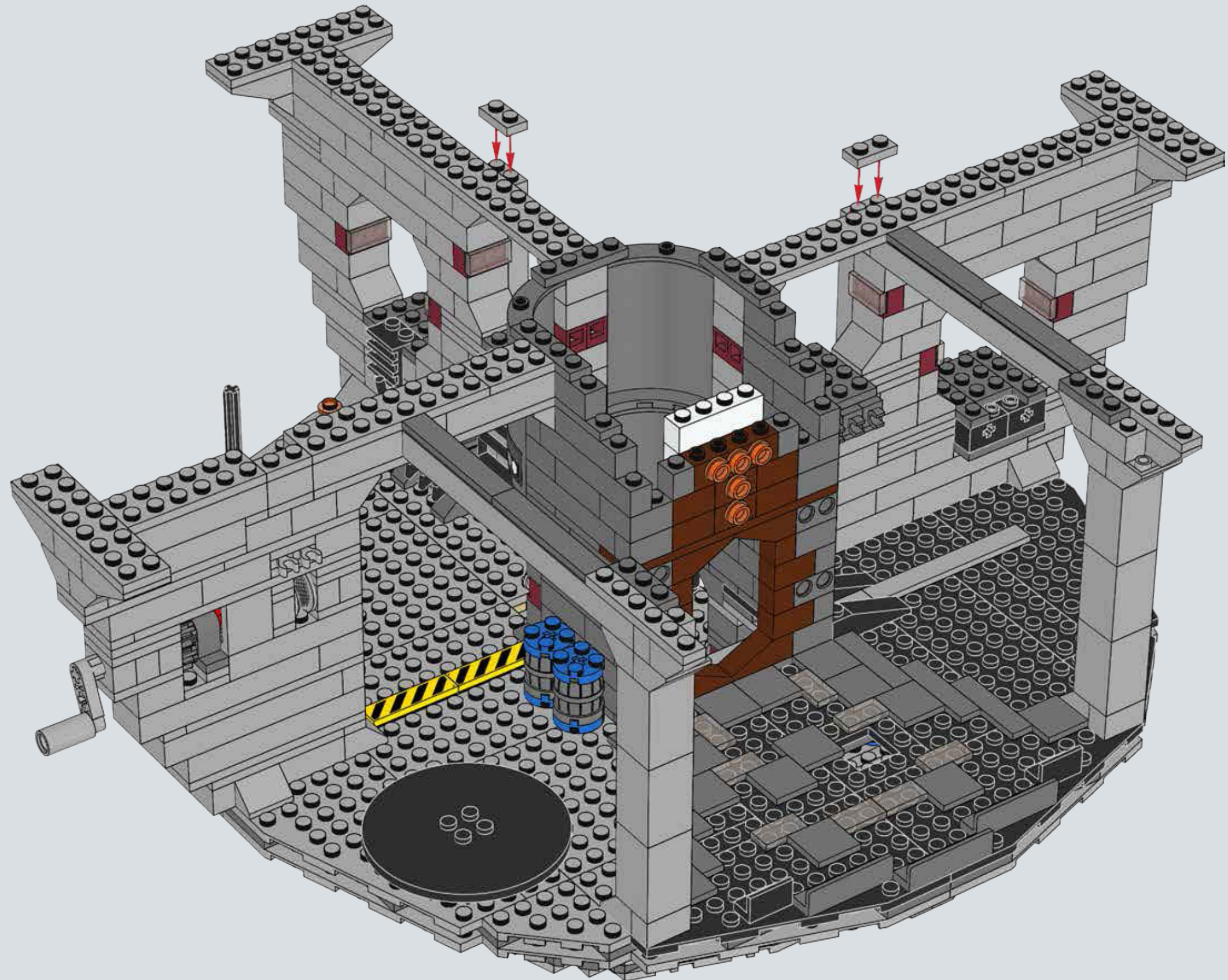


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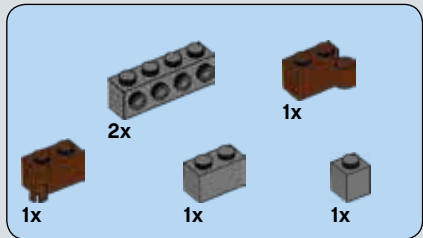
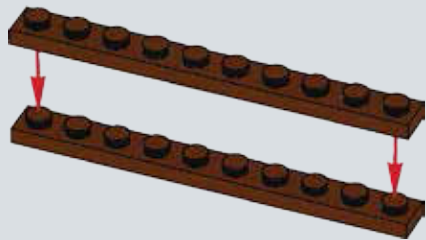


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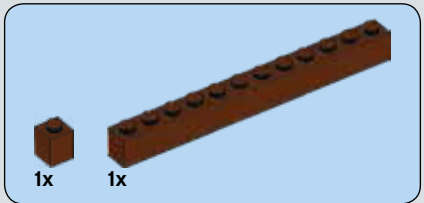
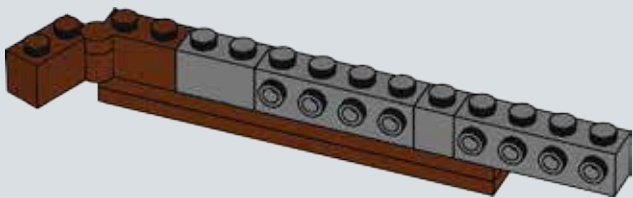
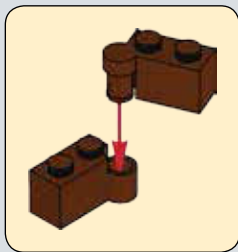




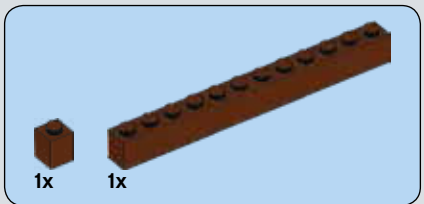
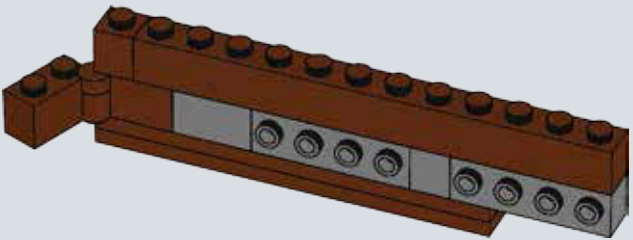
107



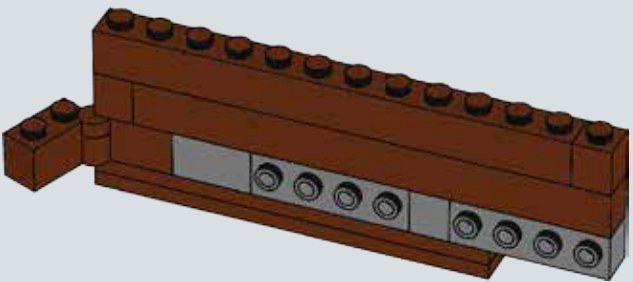
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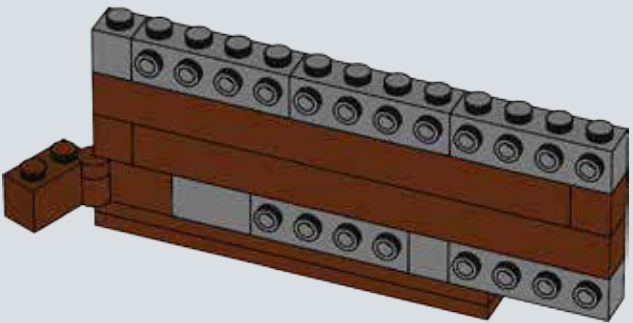
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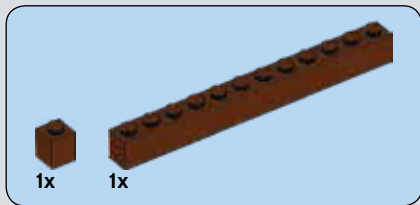


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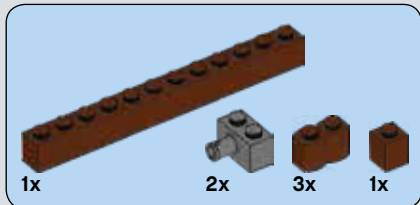
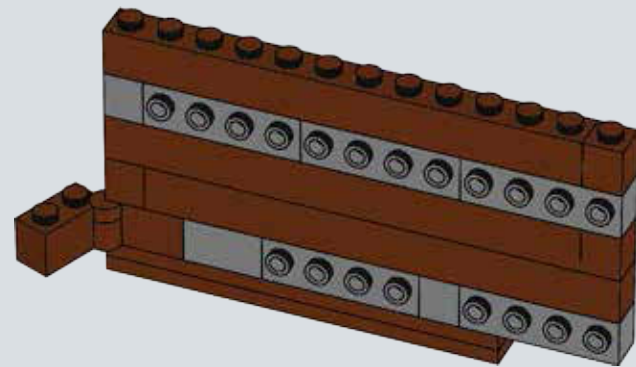


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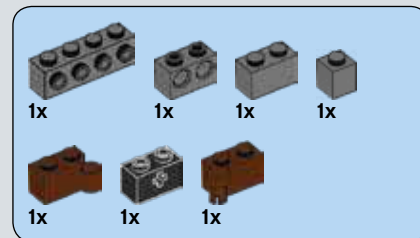
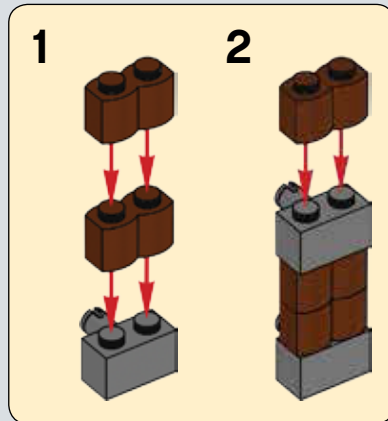
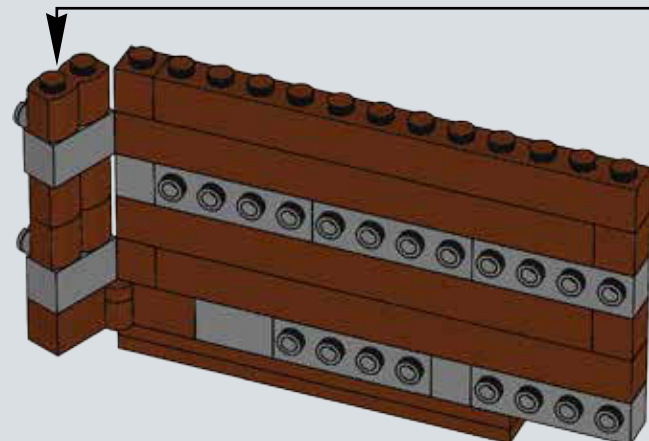




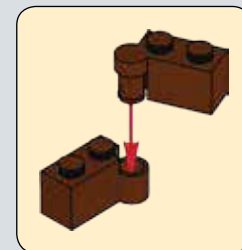
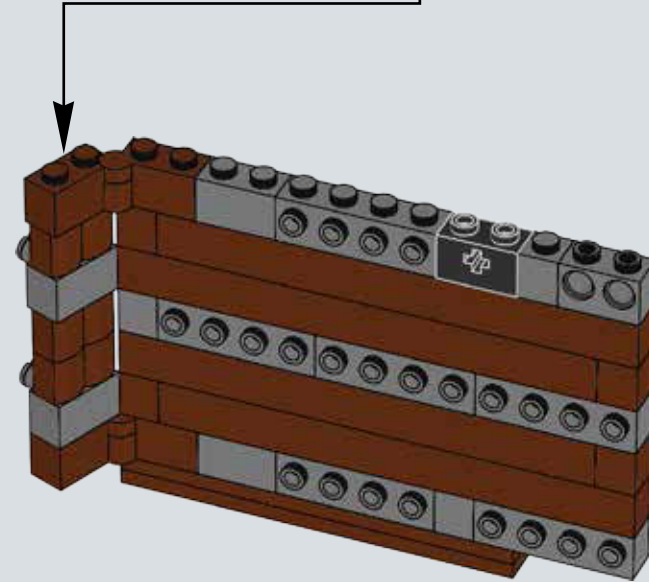
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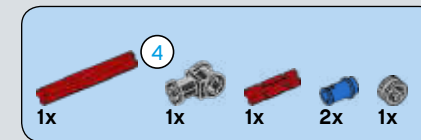
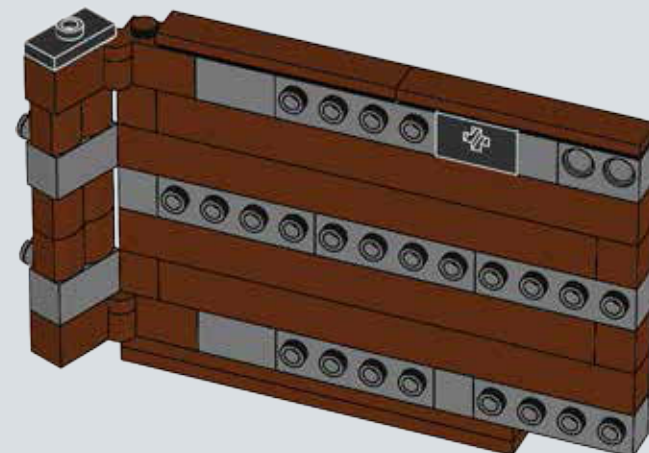
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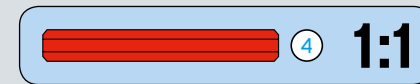
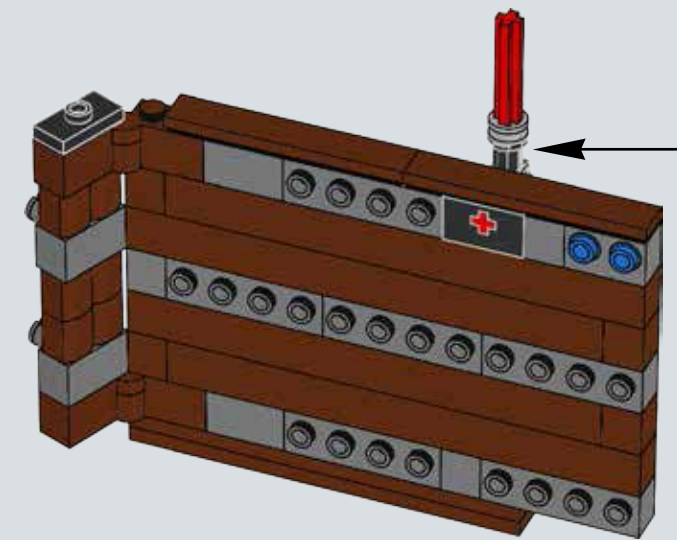
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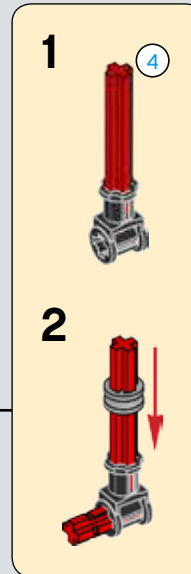
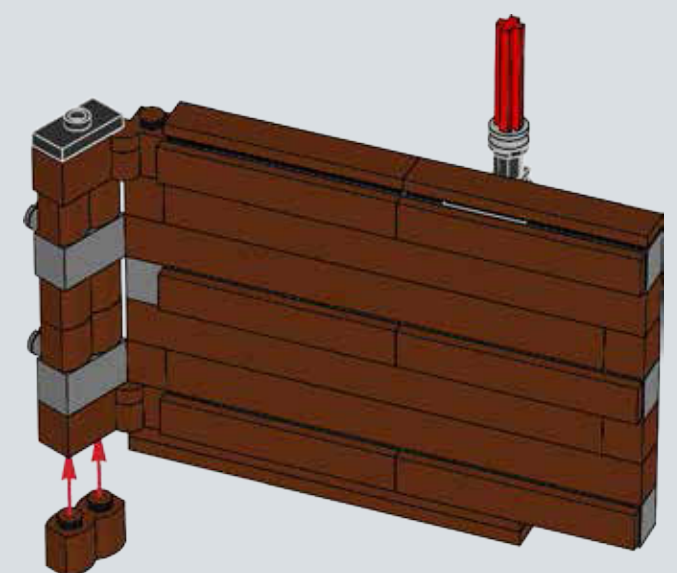
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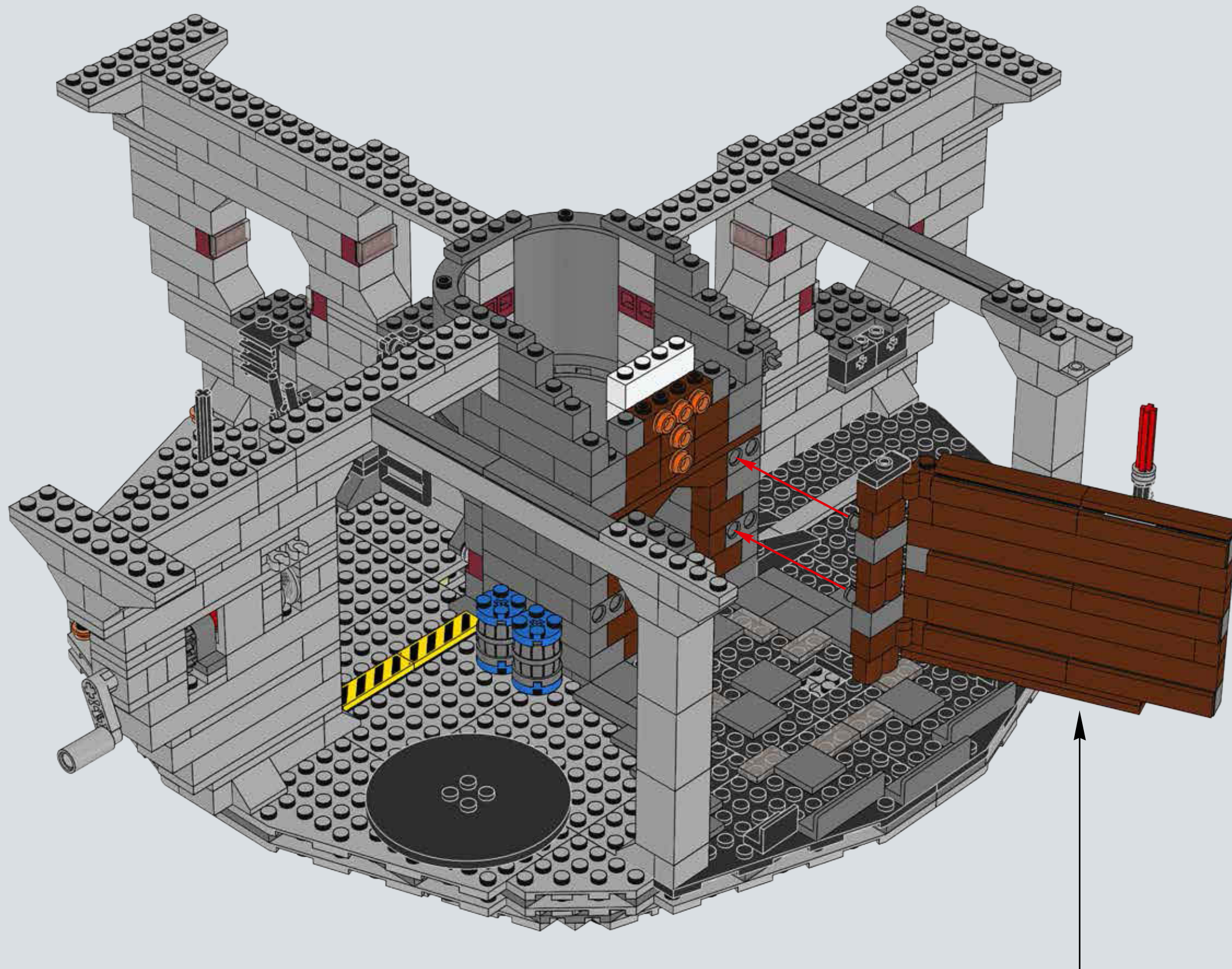
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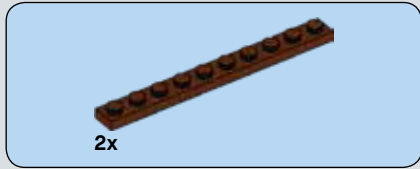


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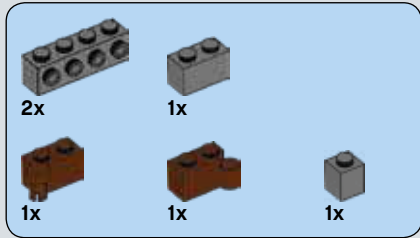
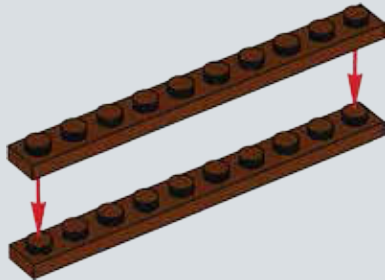


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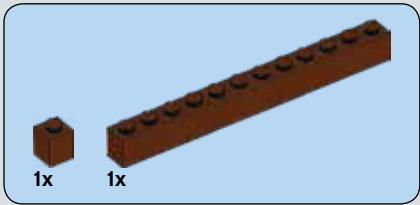
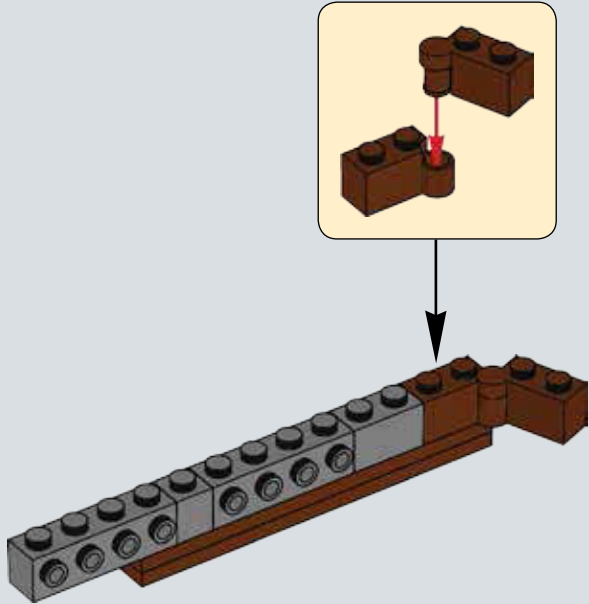




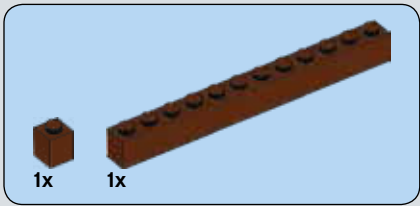
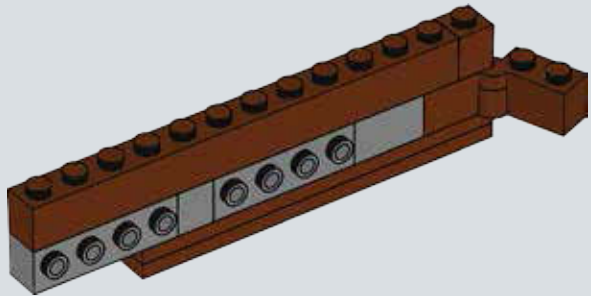
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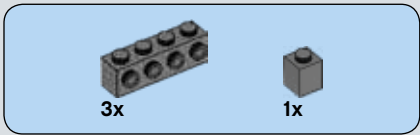
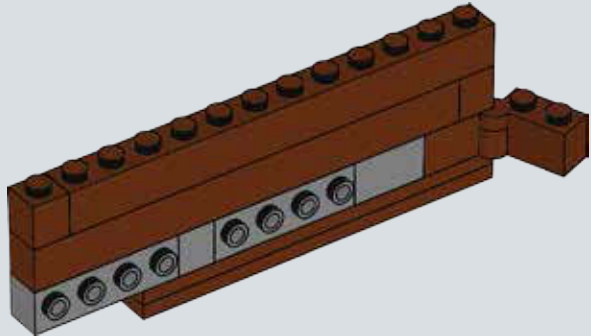
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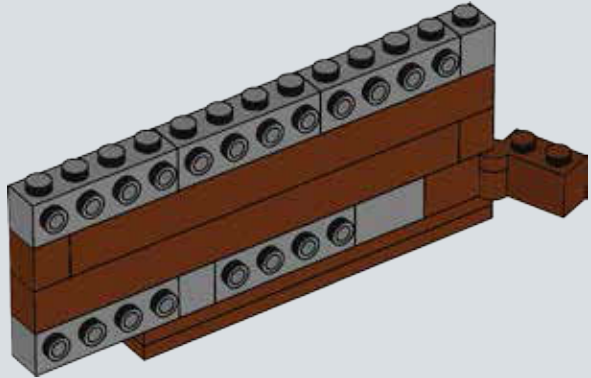
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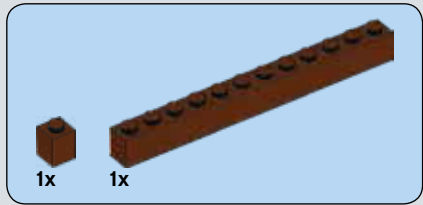


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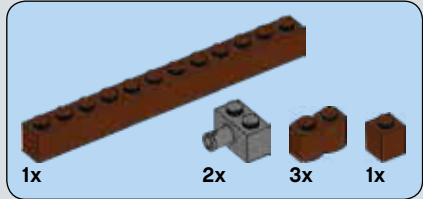
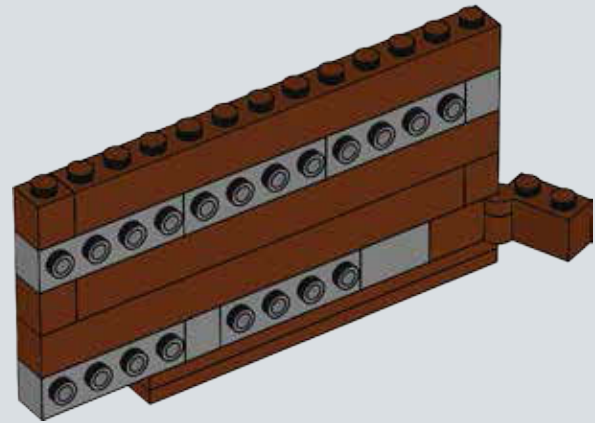


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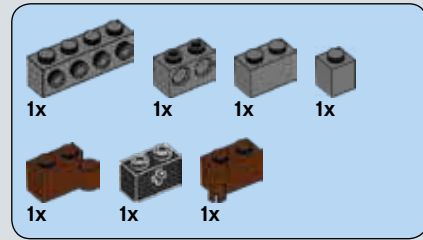
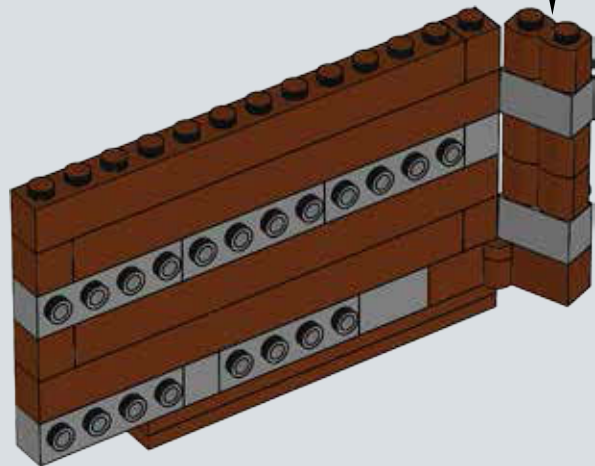
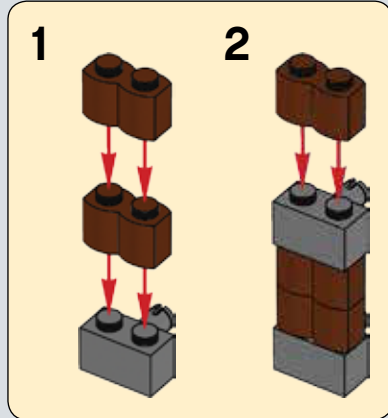




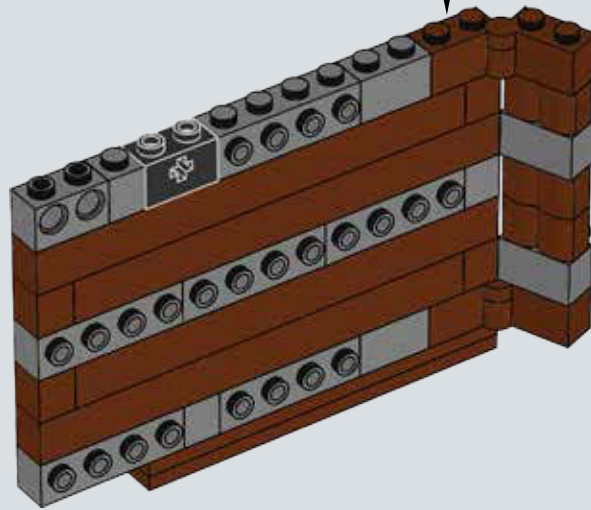
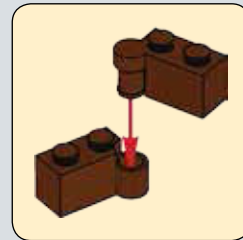
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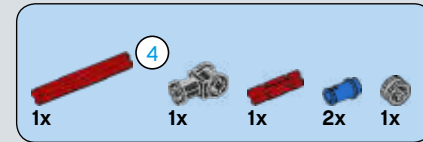
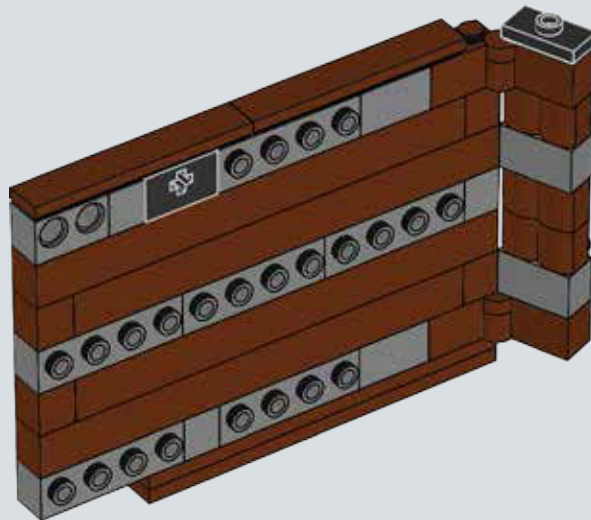
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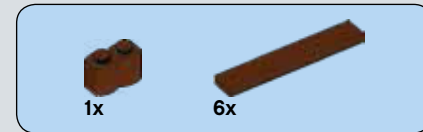
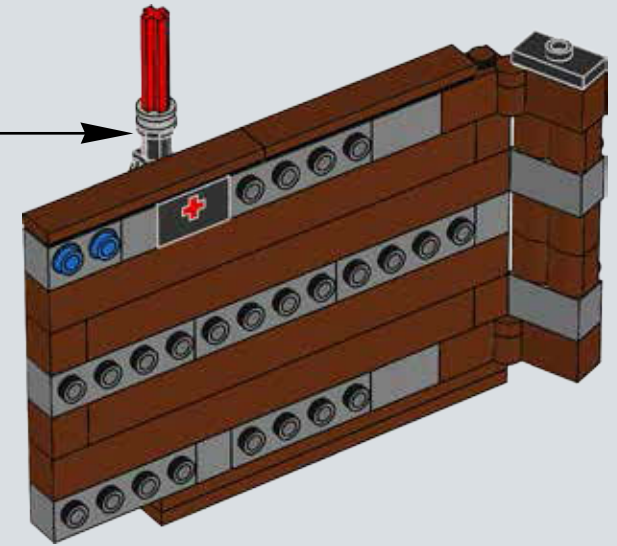
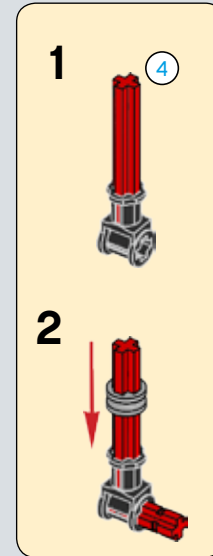
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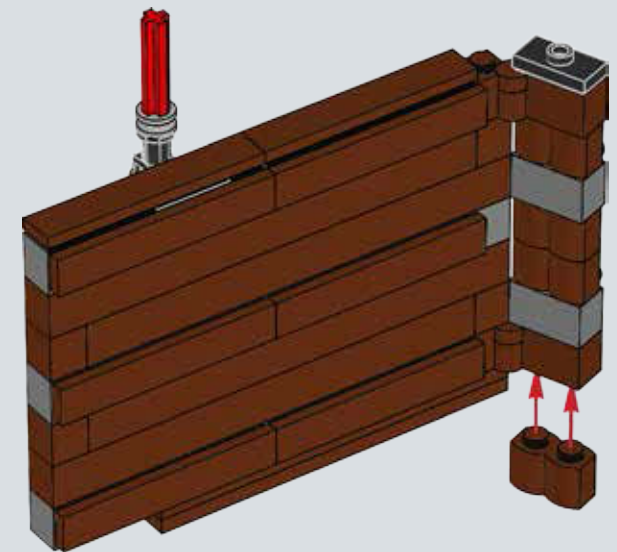
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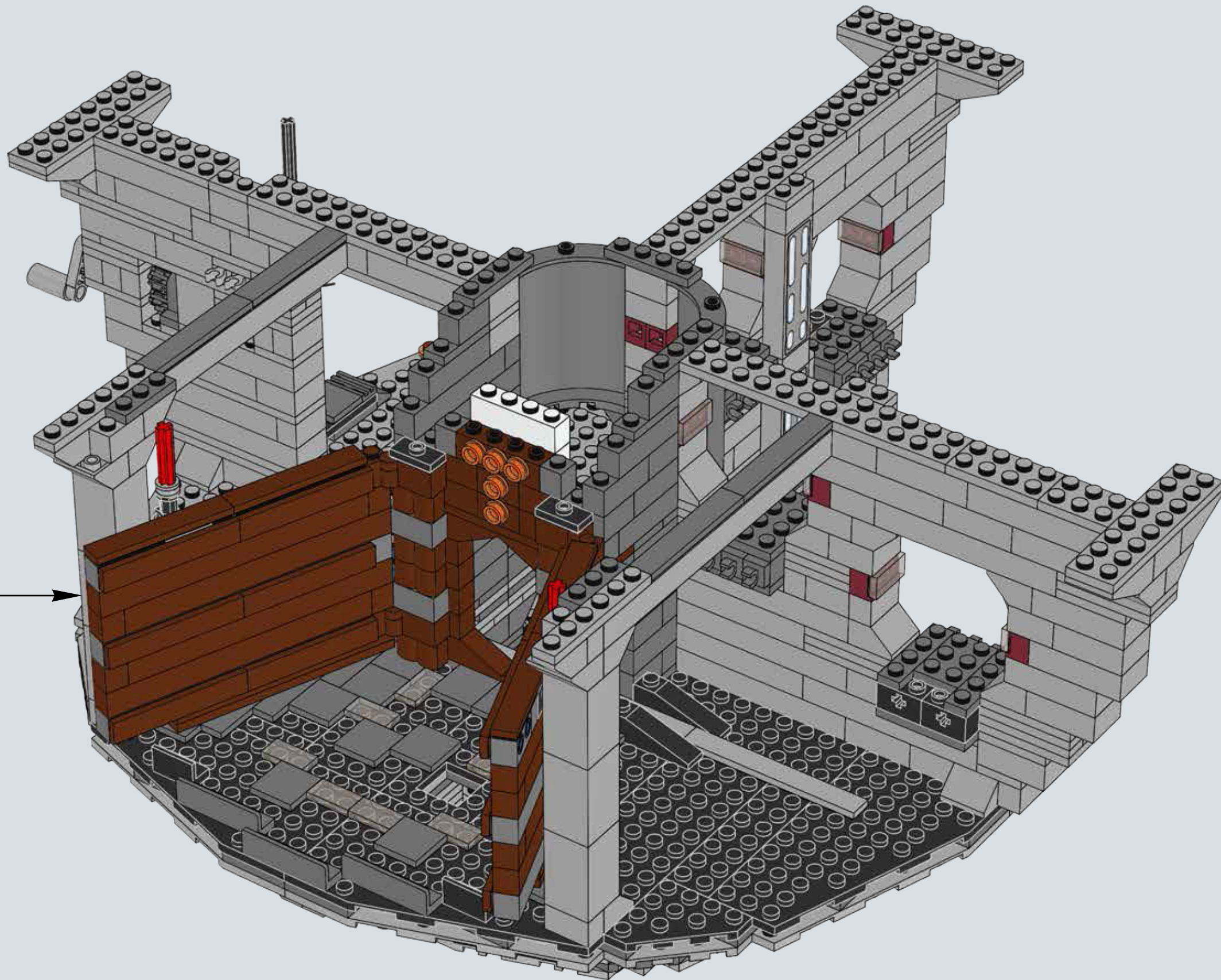
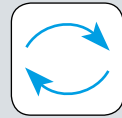
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129

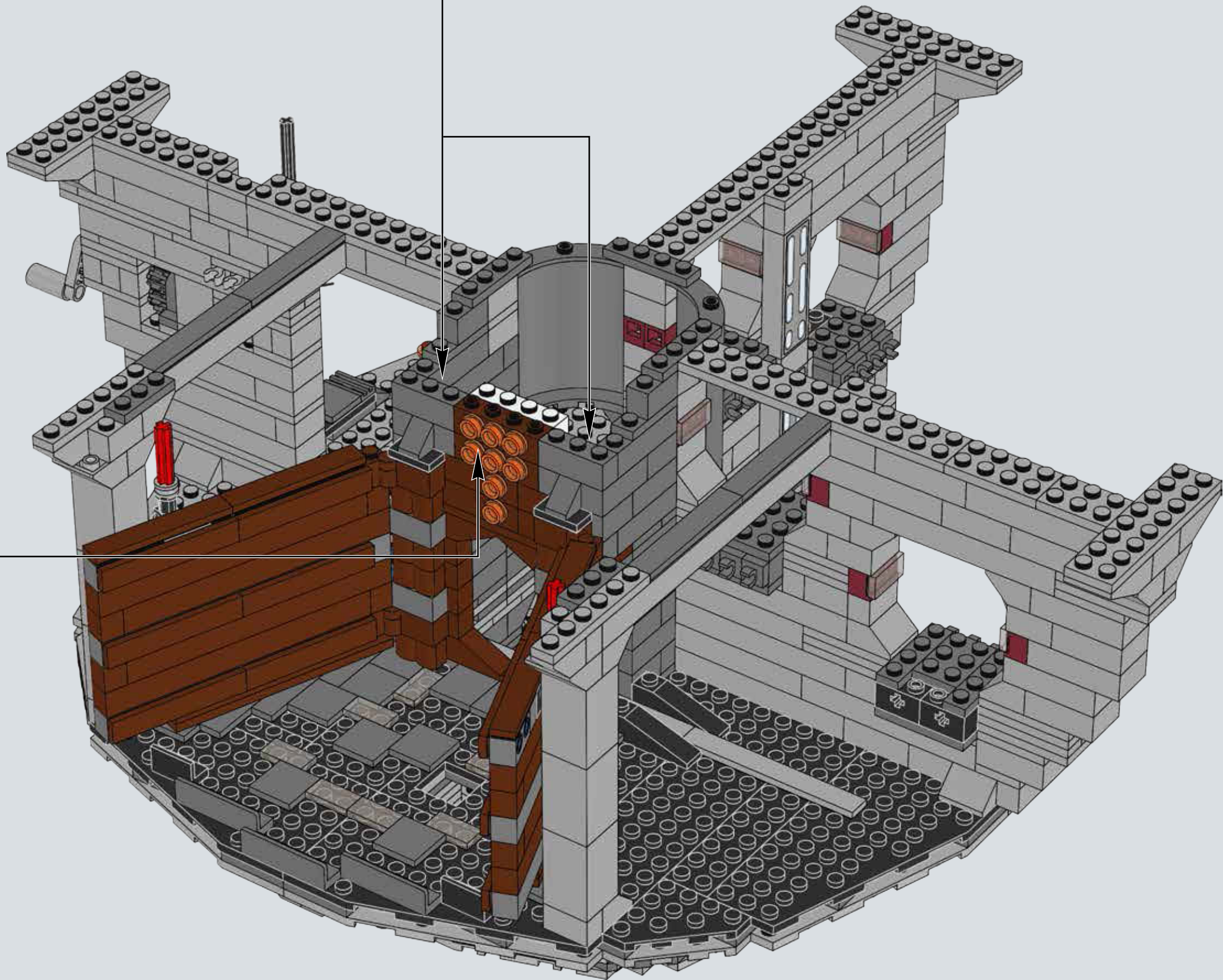
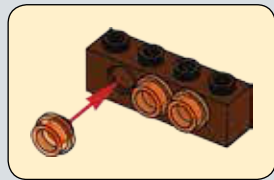
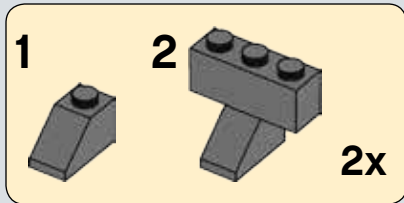


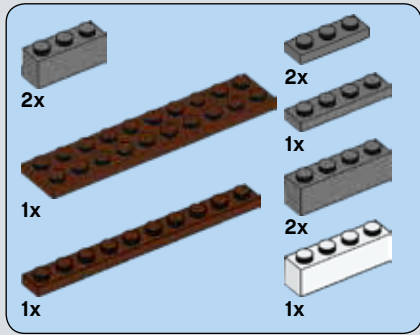
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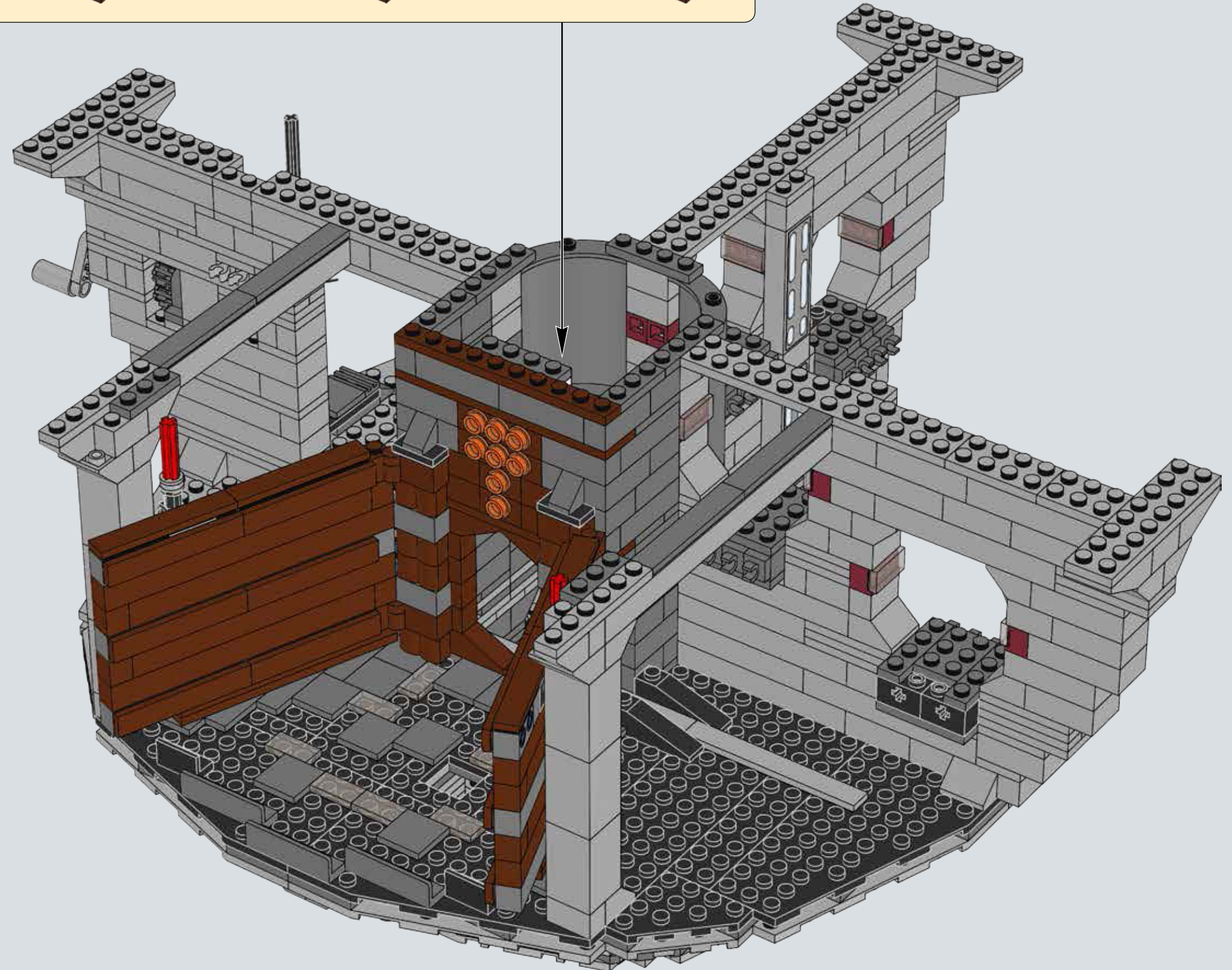
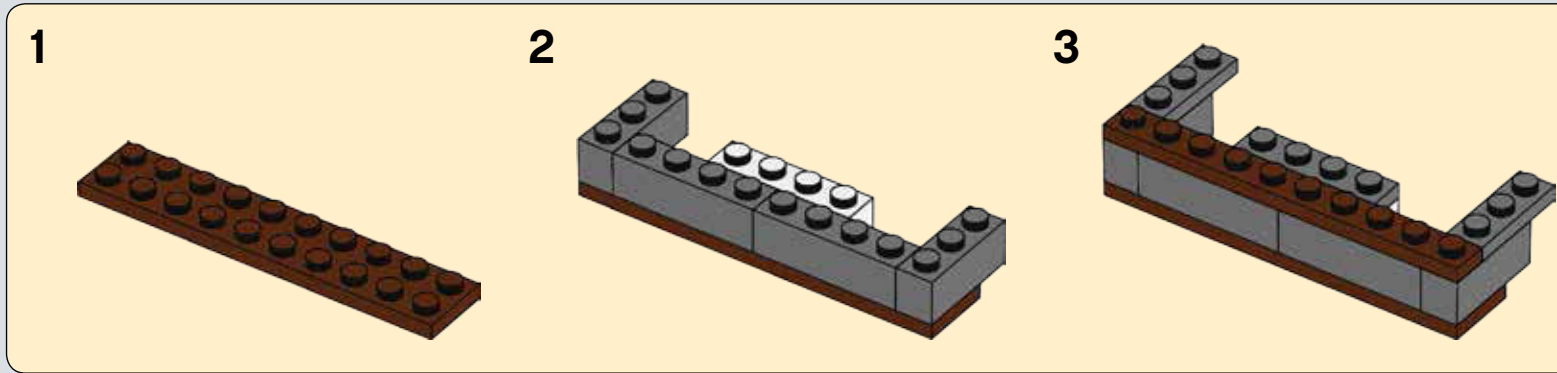


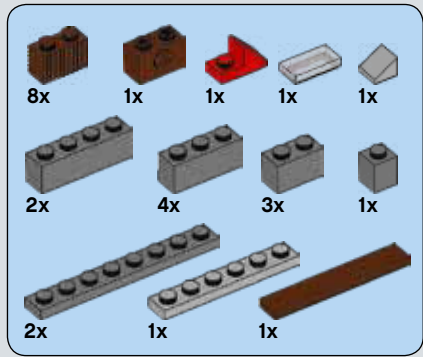
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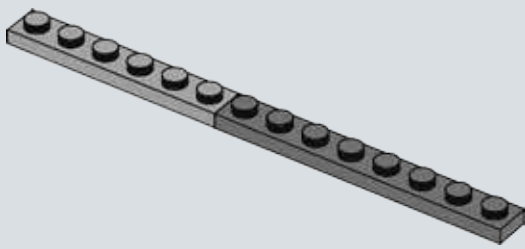
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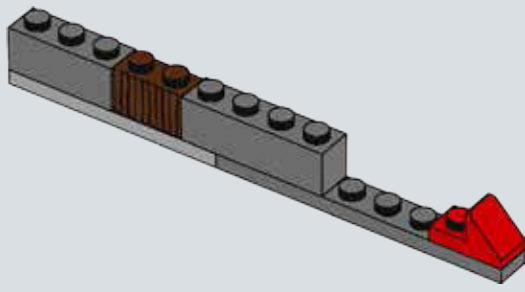


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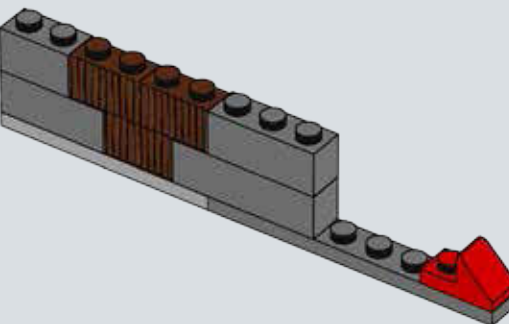
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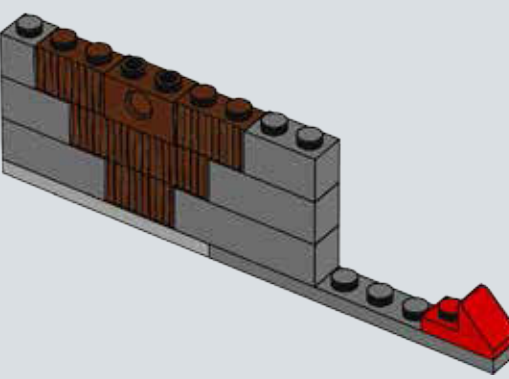
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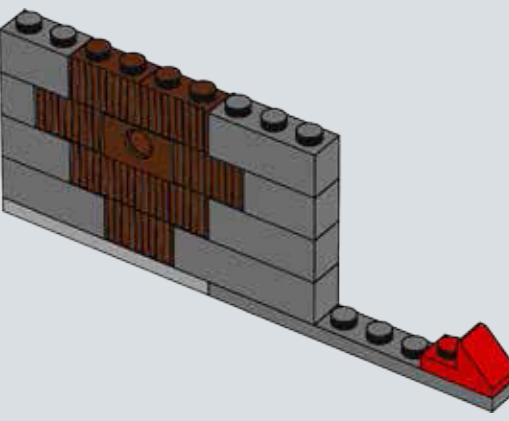
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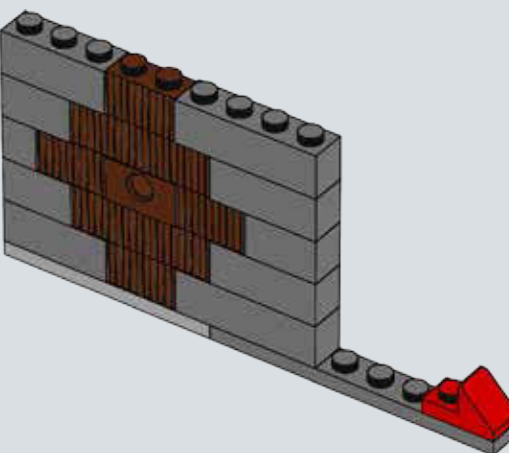
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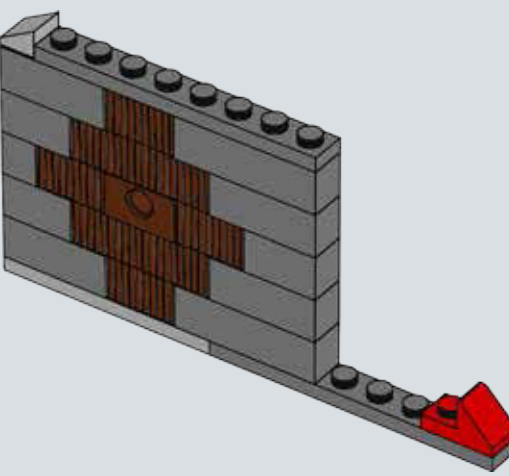
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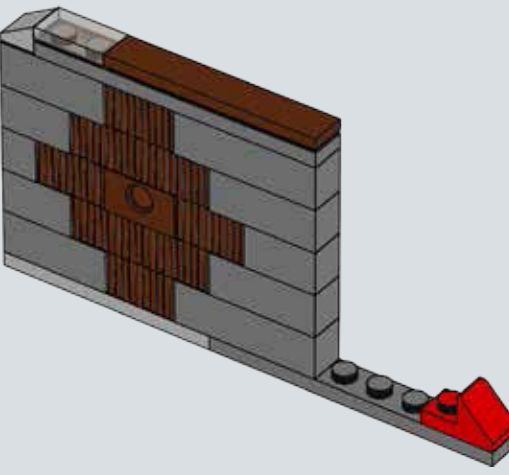
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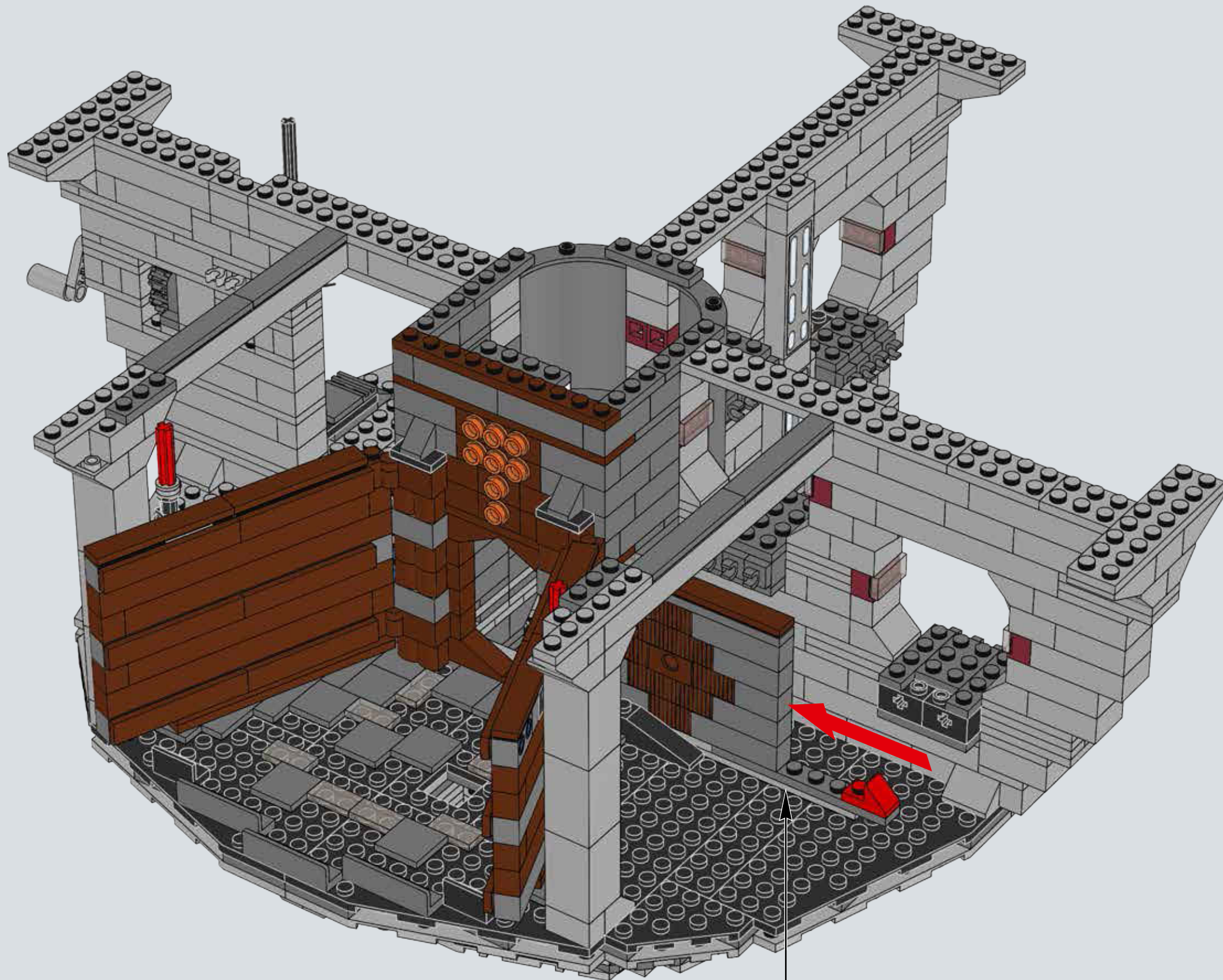
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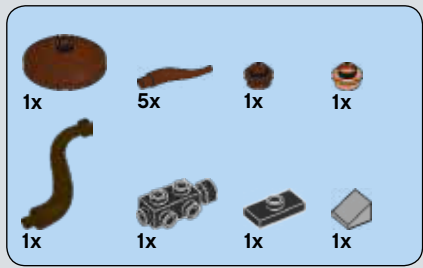


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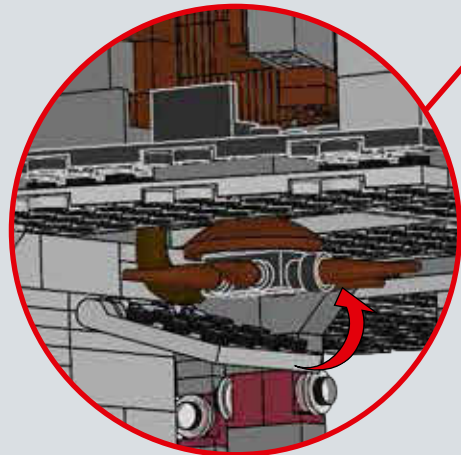
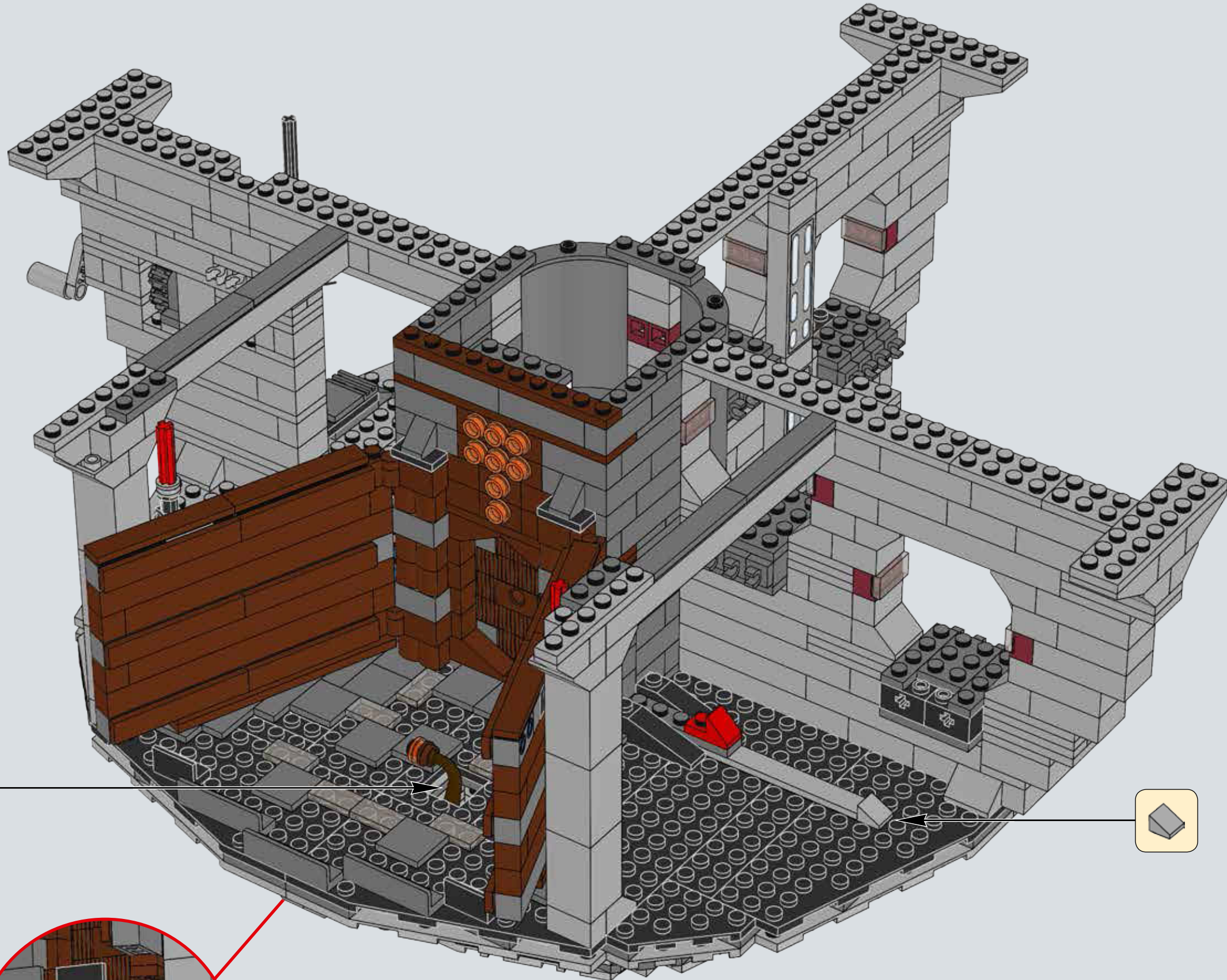
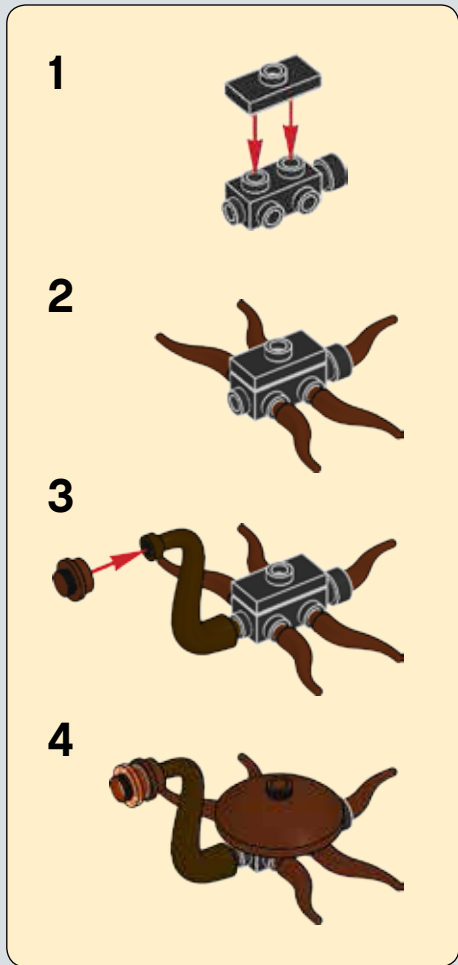


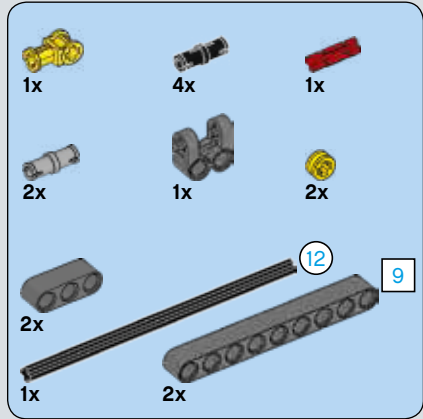
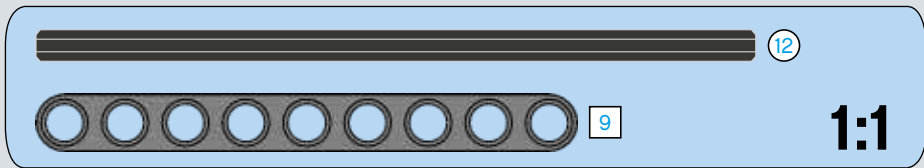
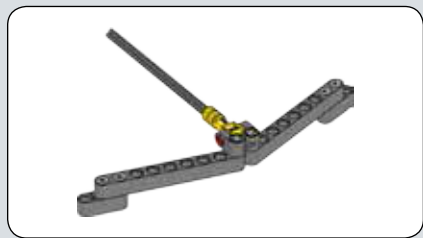
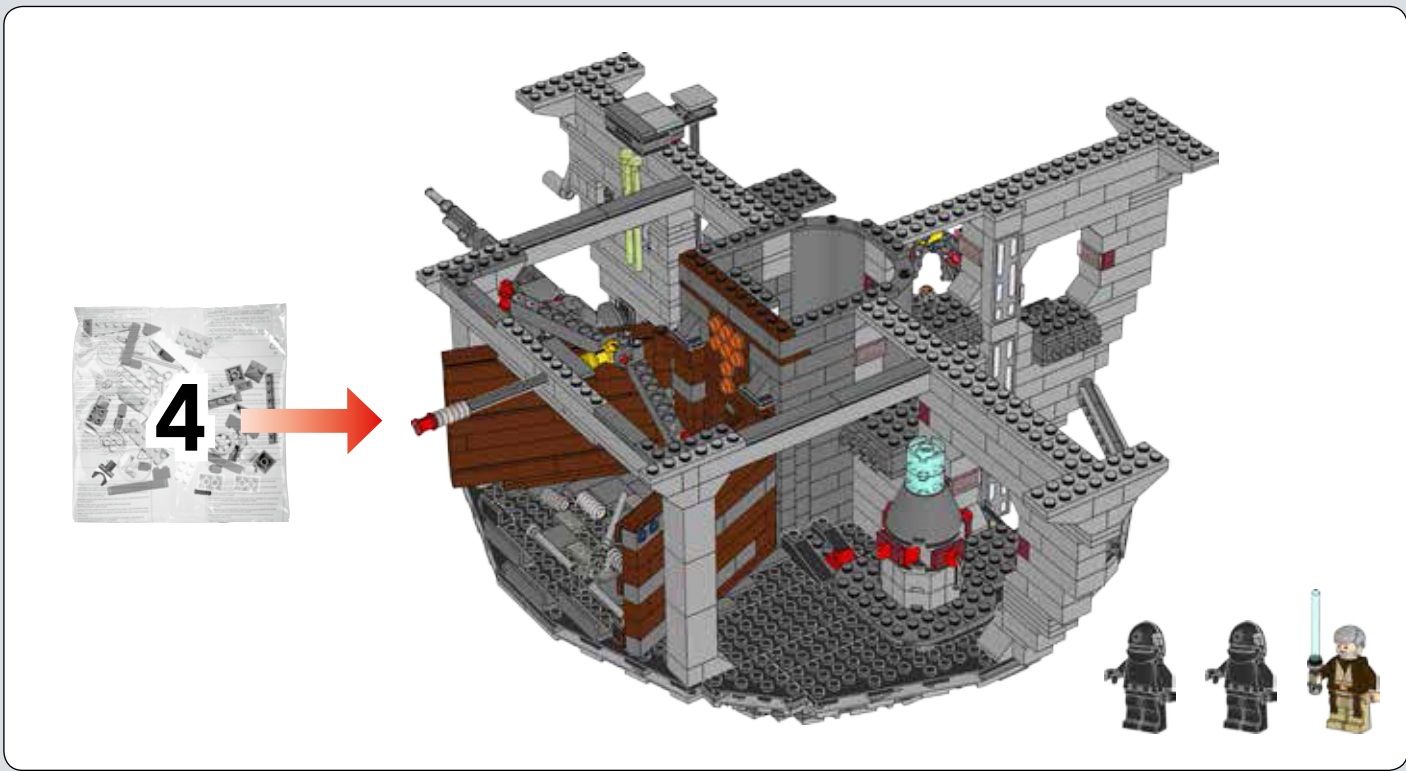
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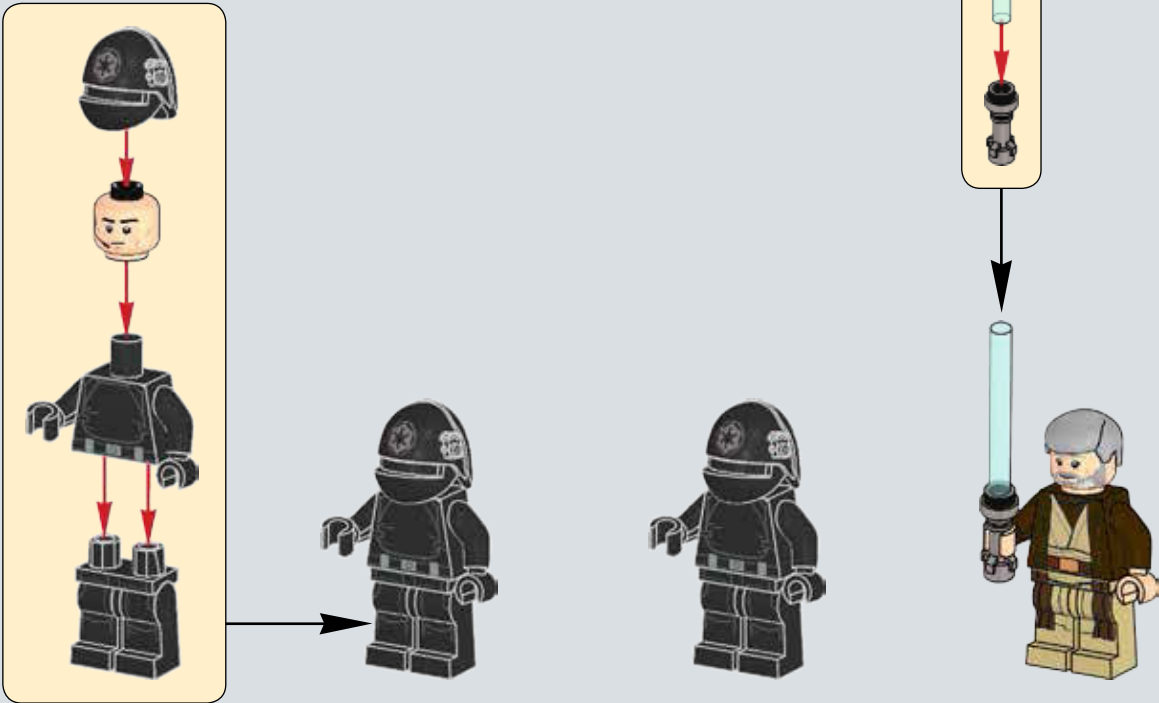
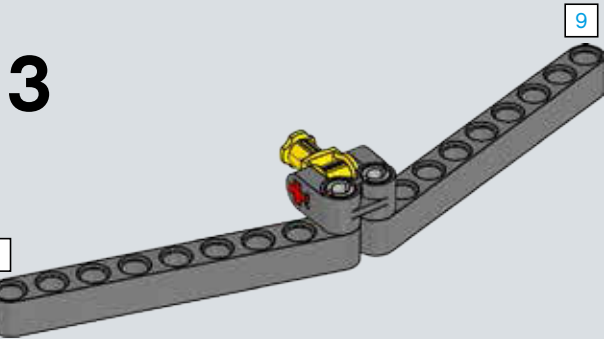
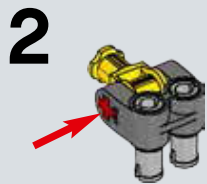
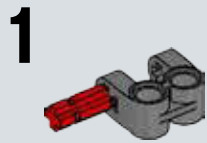


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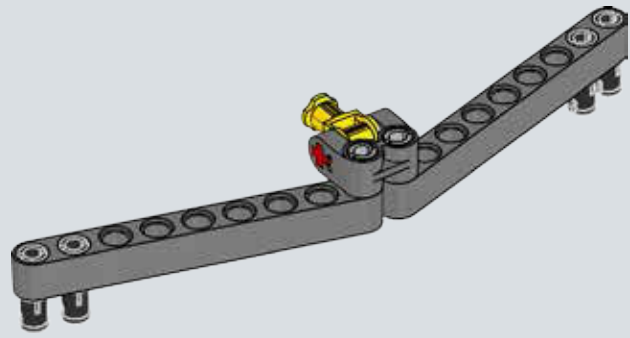




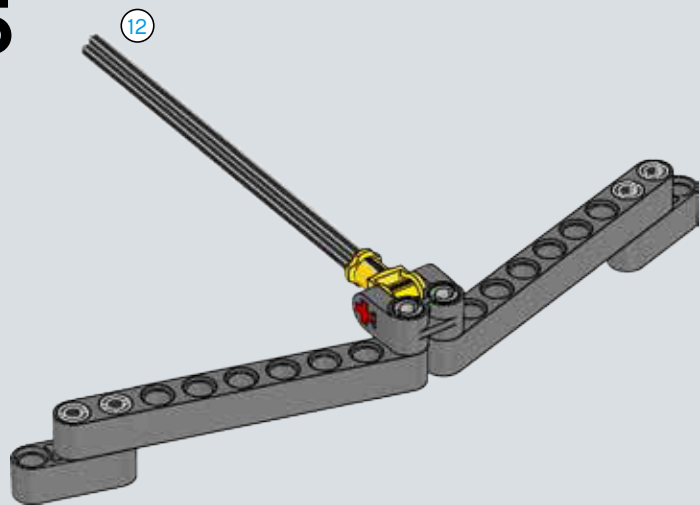
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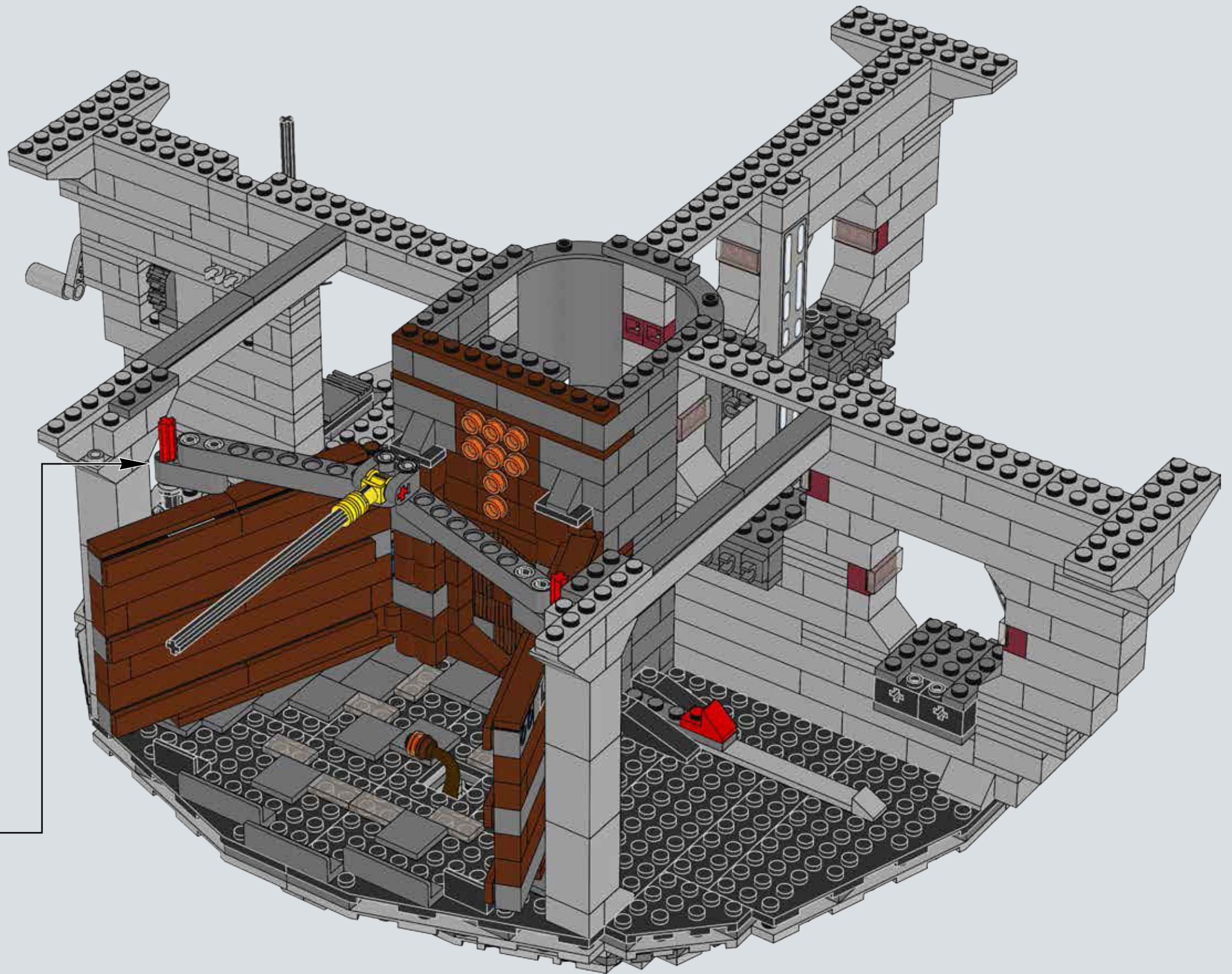
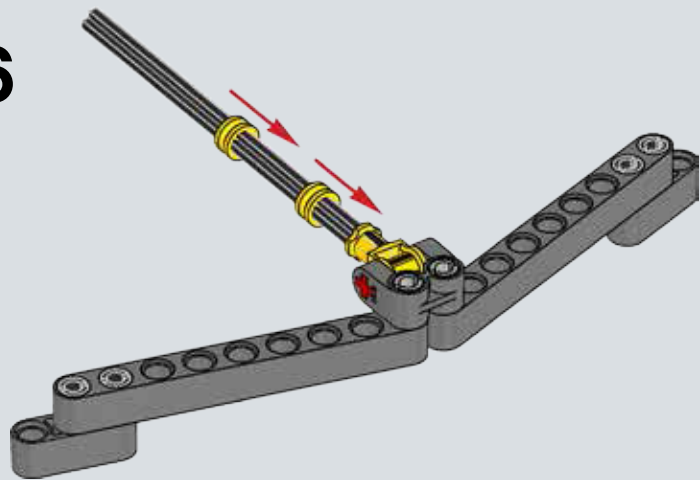
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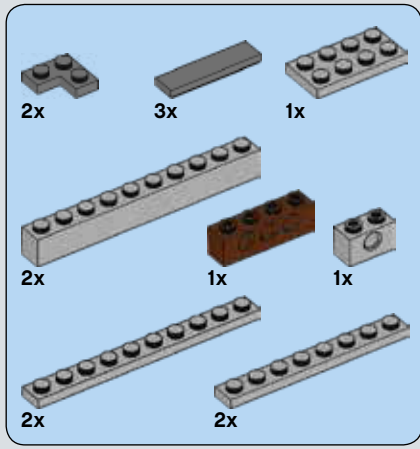


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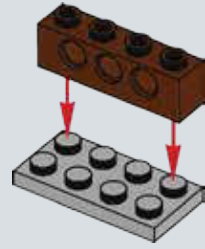
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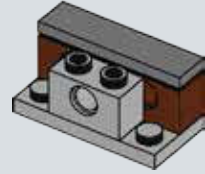


137

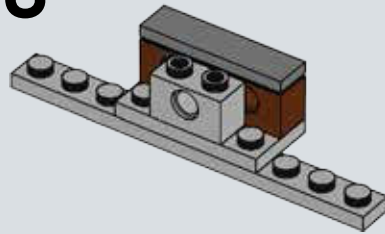
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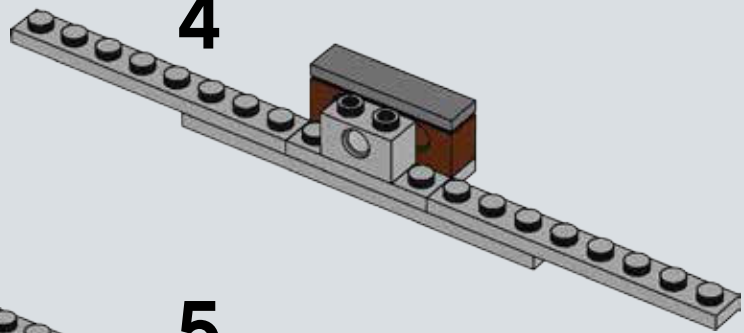
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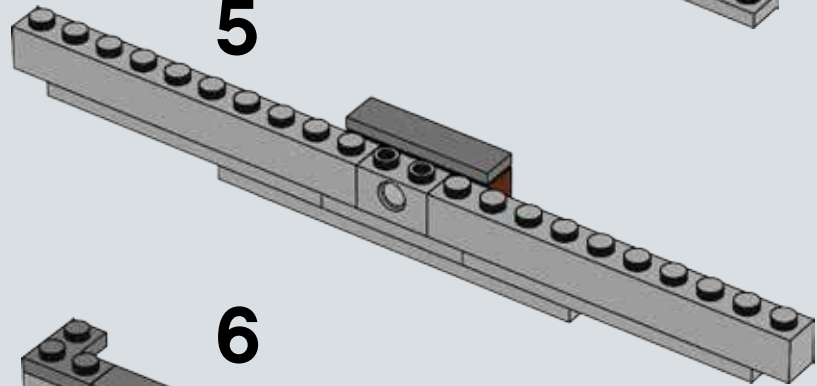
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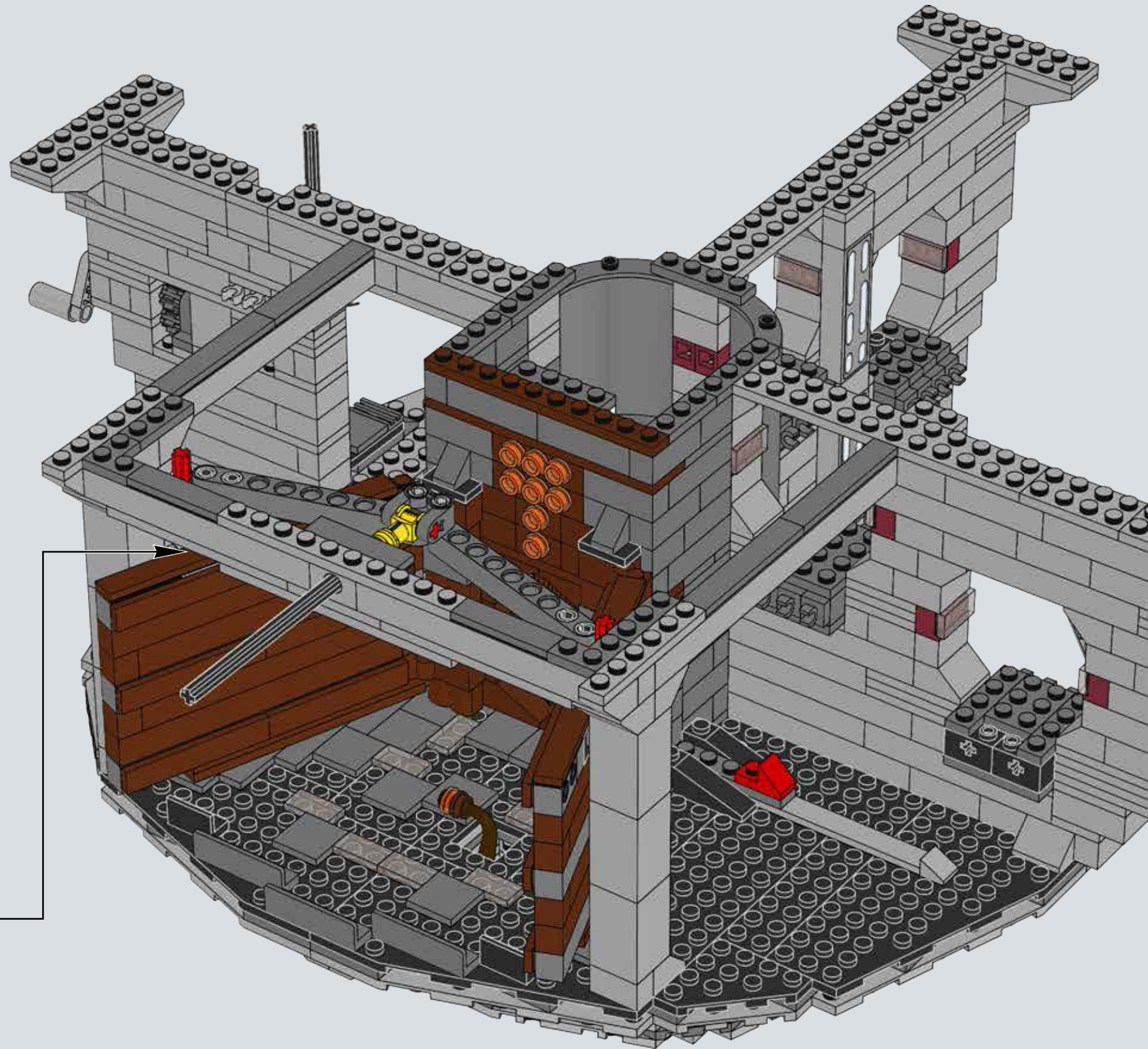
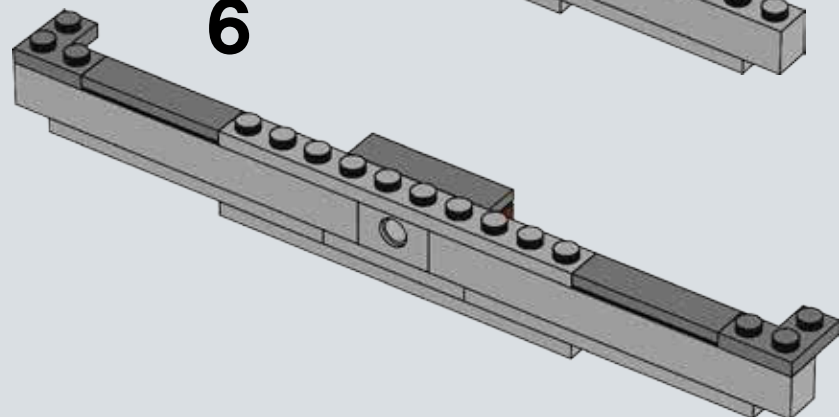
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5



6

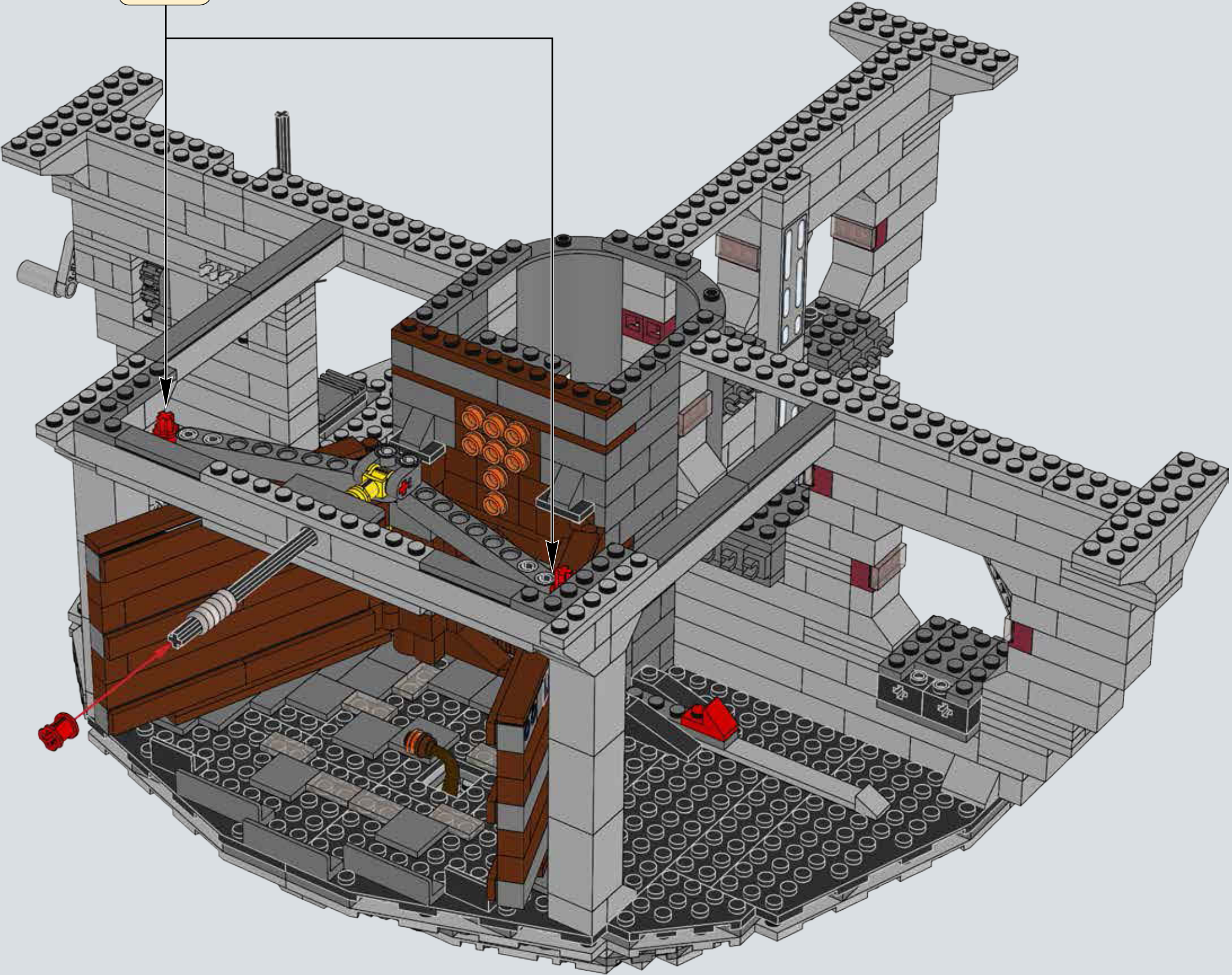


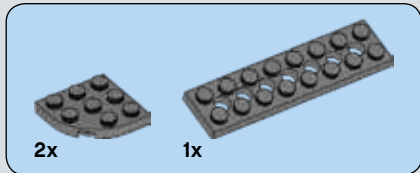
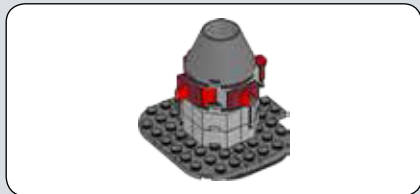

3x


1x

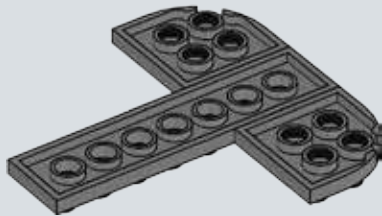
138


2x

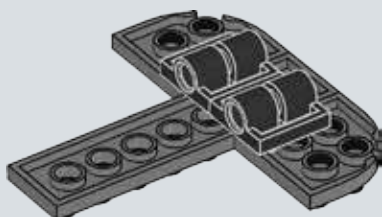




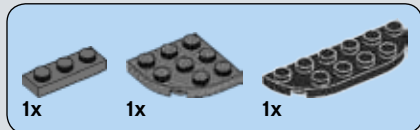
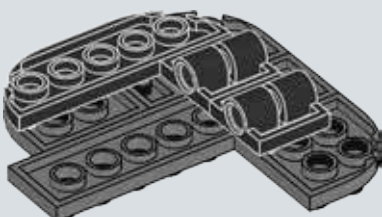
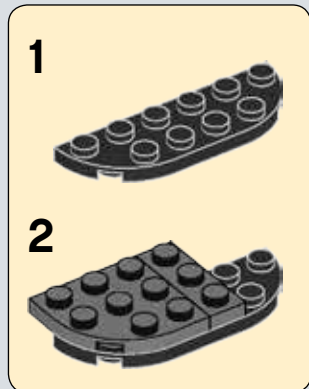
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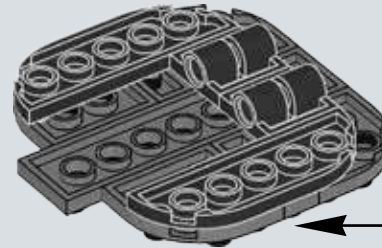
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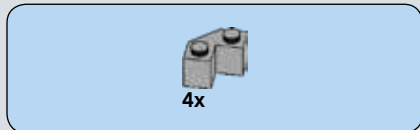
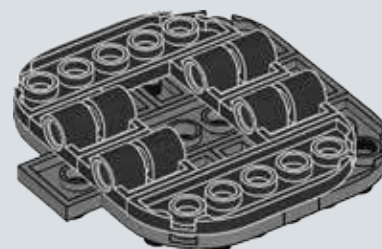
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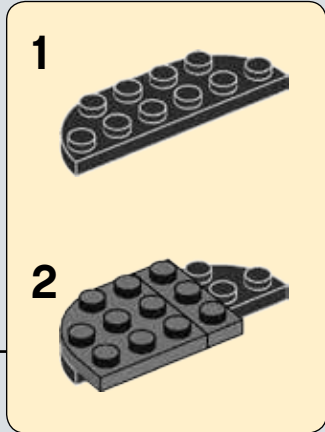
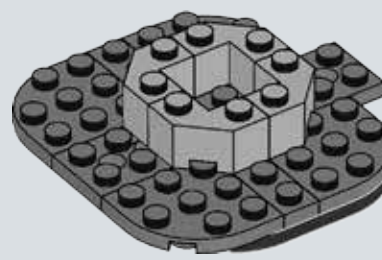
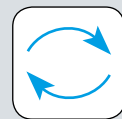
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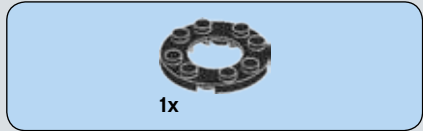
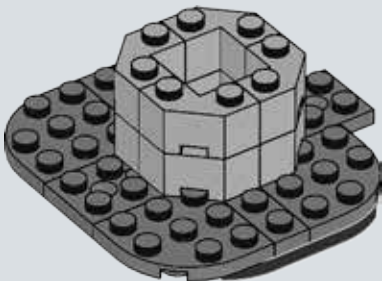


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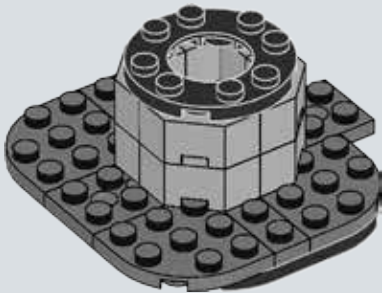




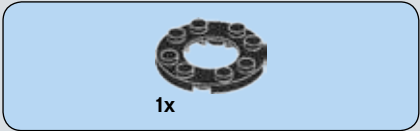
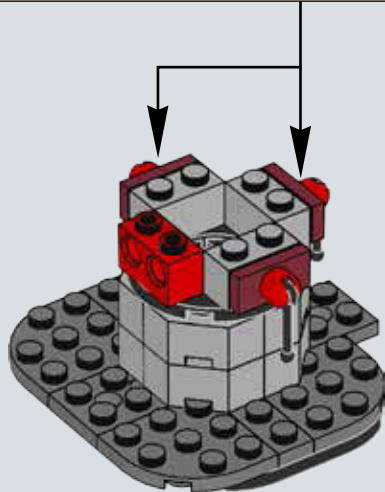
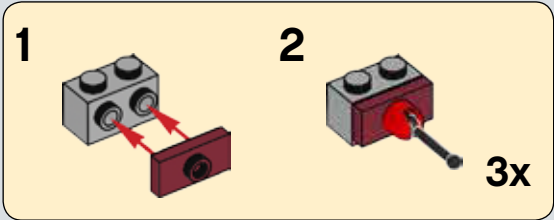
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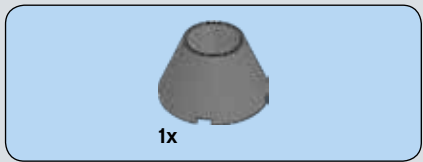
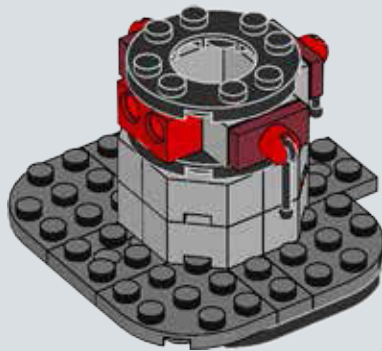
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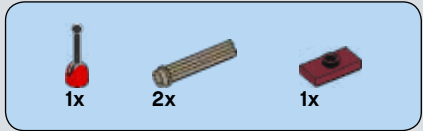
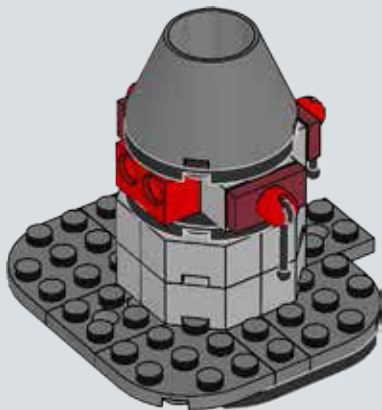
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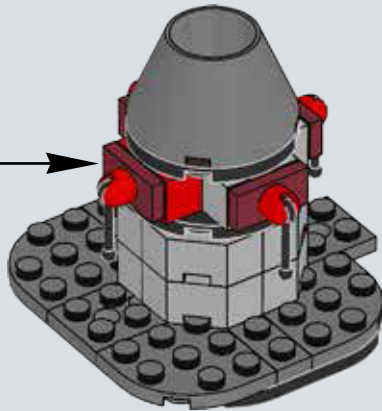
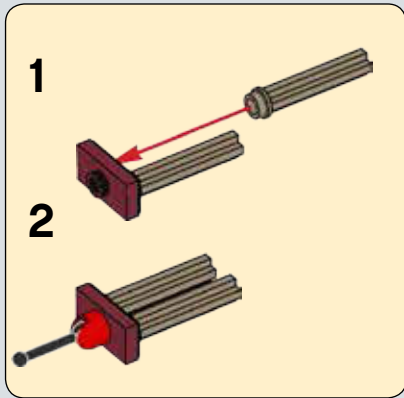
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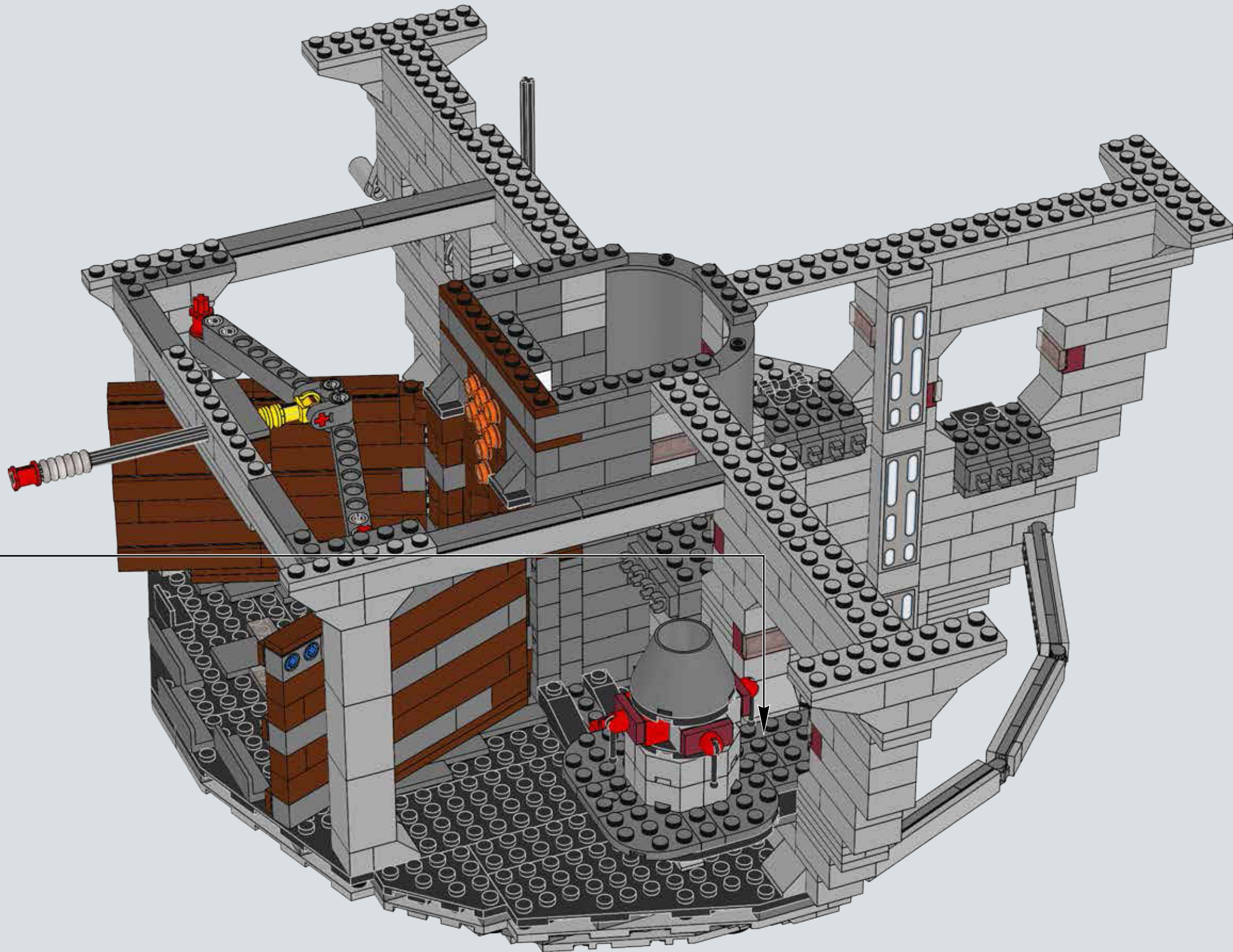
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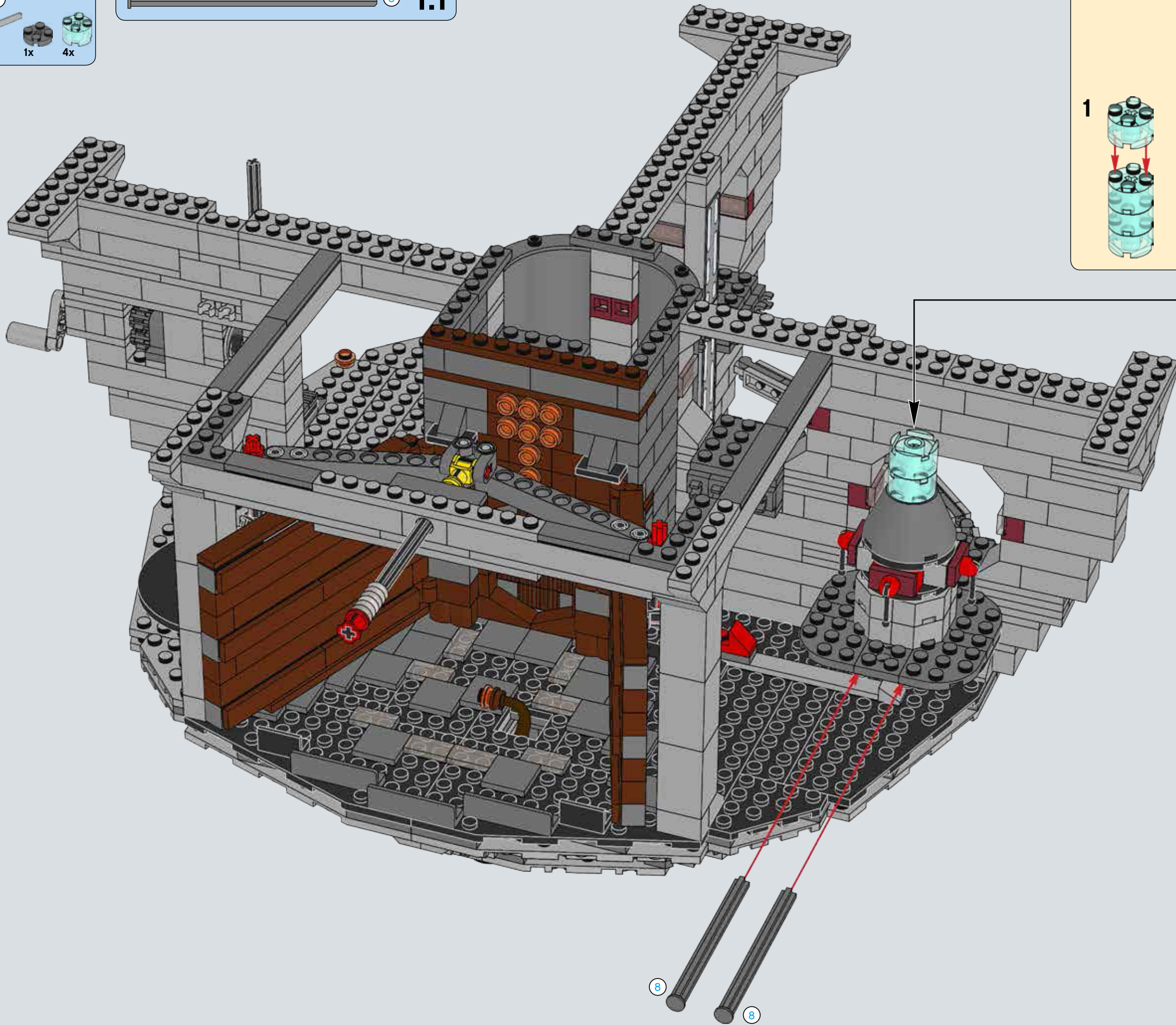
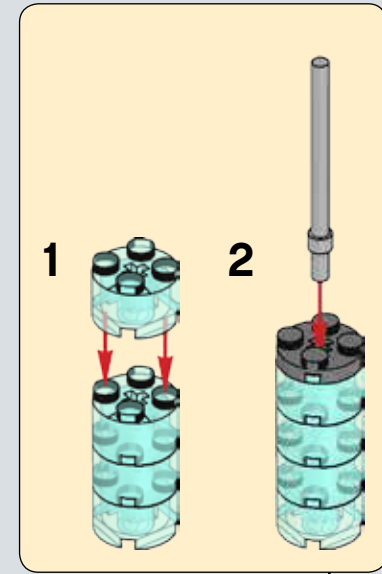
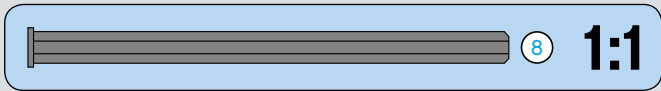
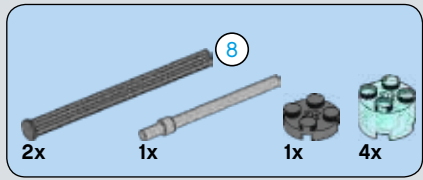
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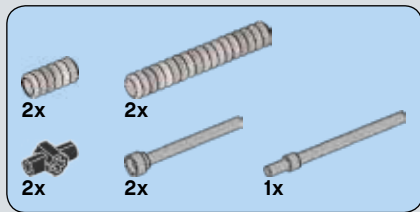


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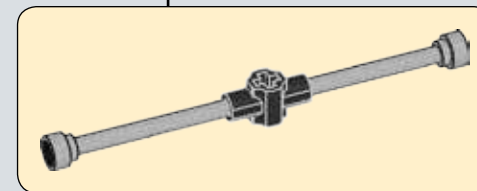
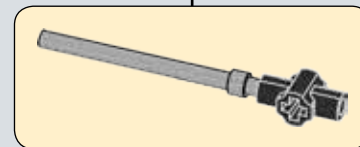
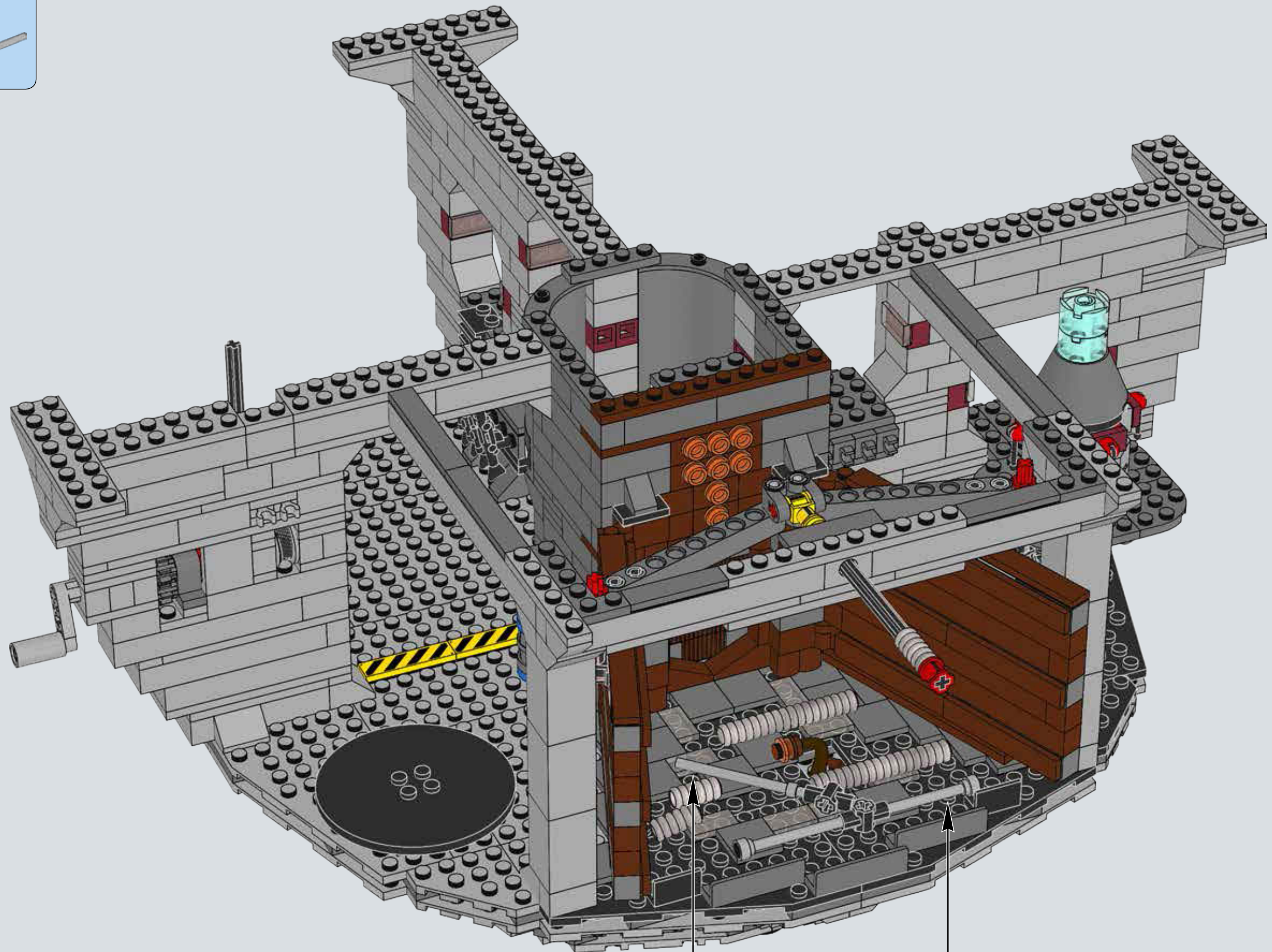


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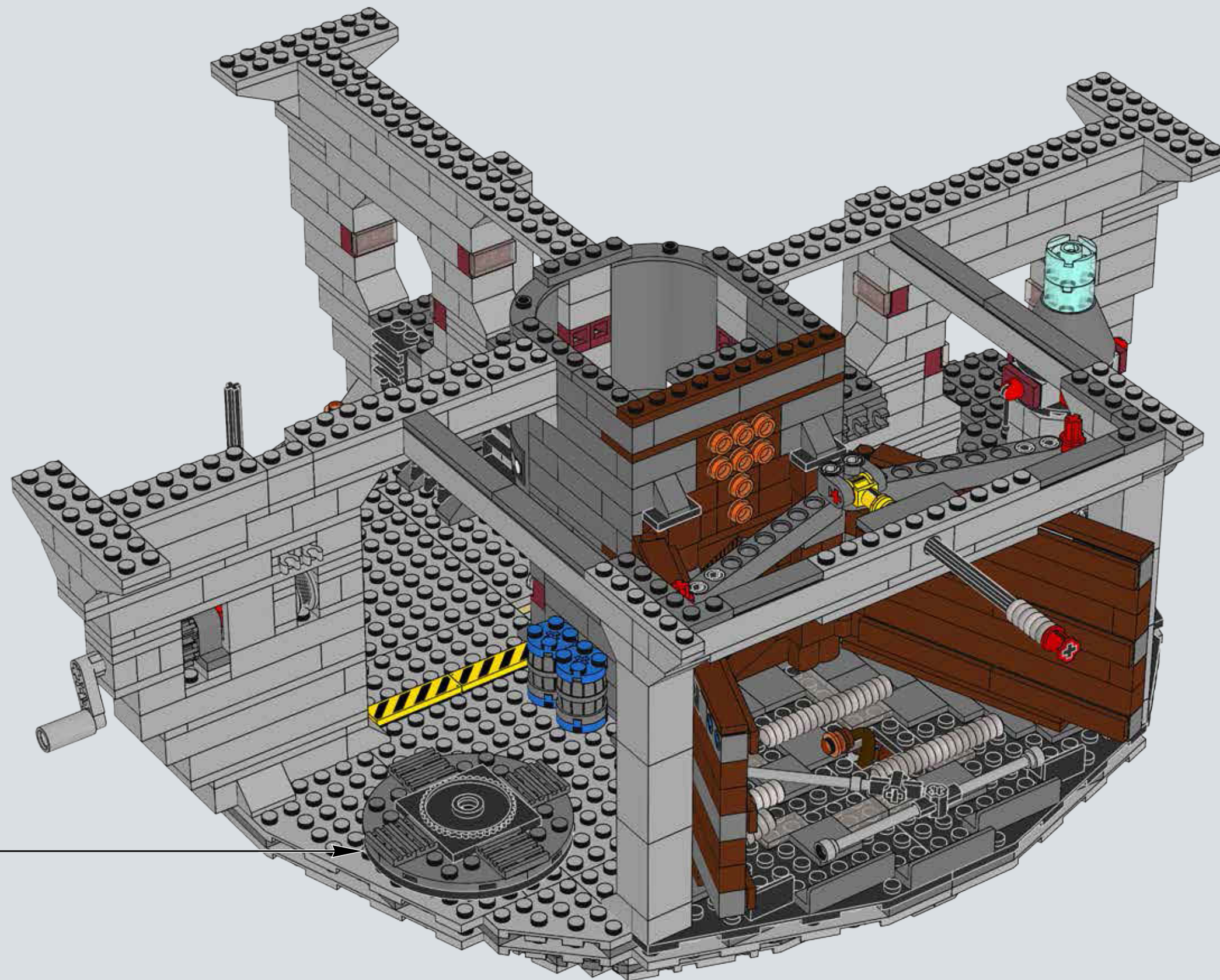


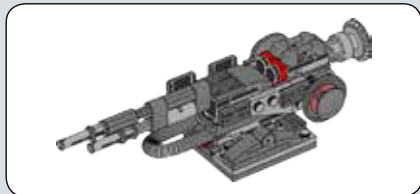
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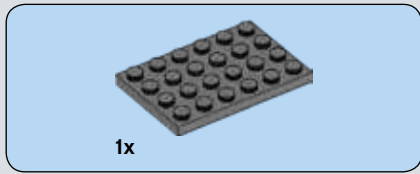


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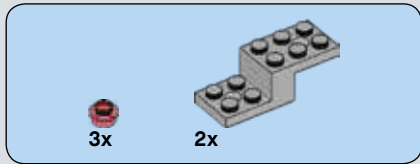




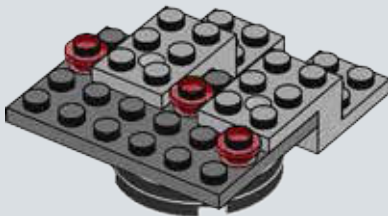
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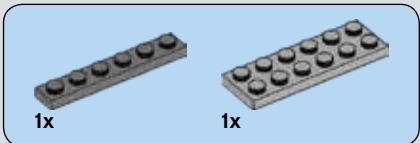
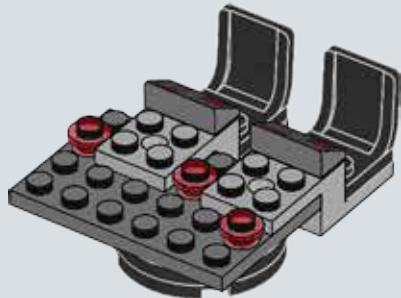
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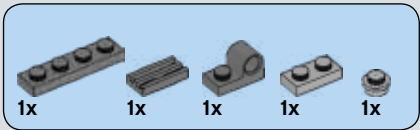
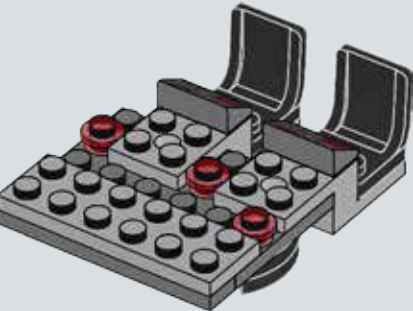
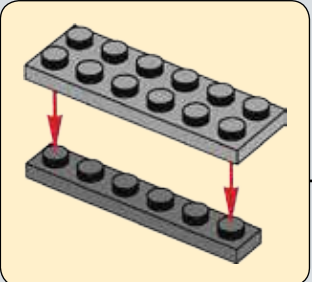
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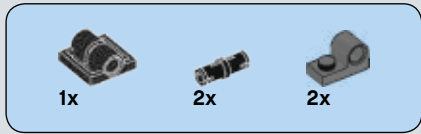
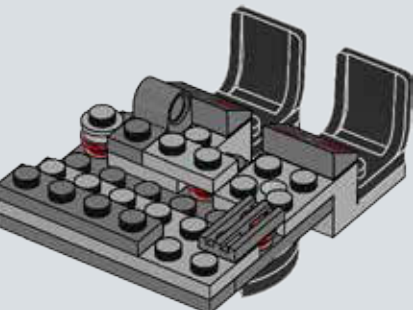
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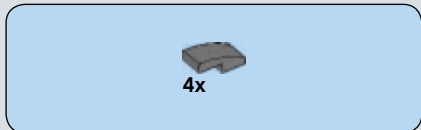
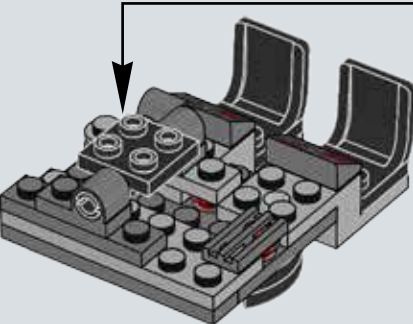
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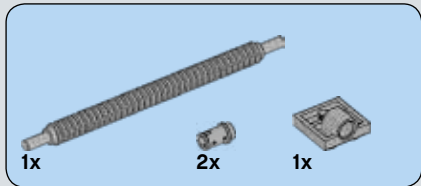
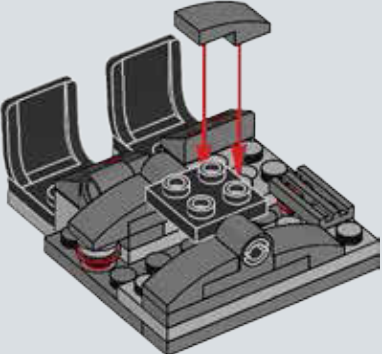
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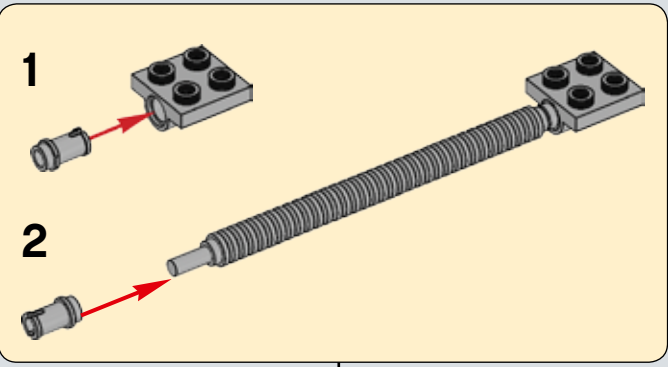
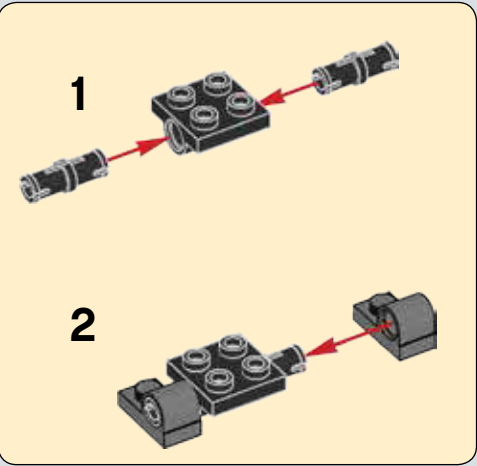
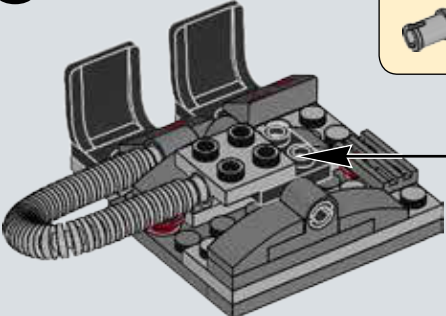
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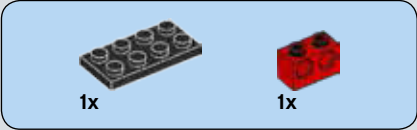


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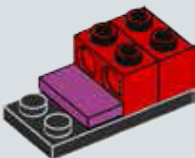




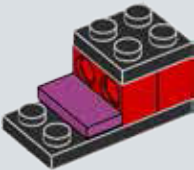
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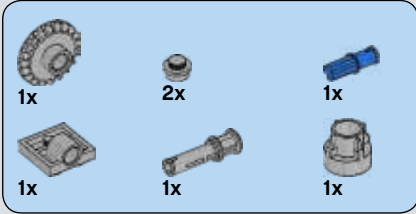
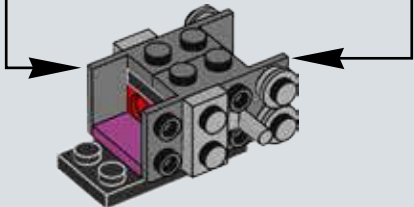
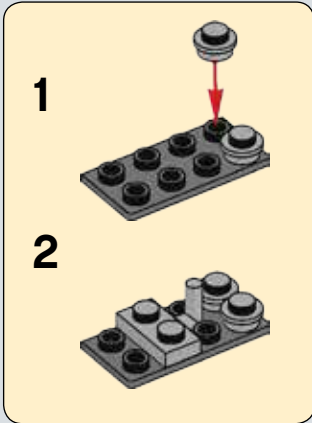
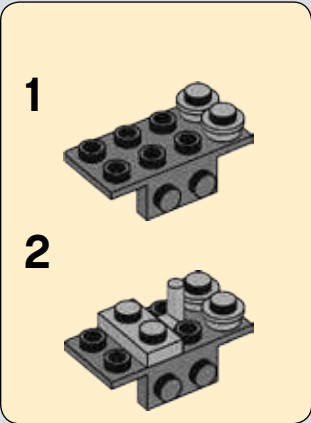
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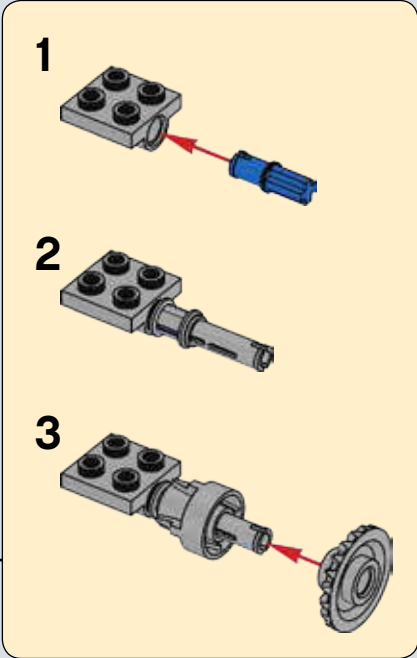
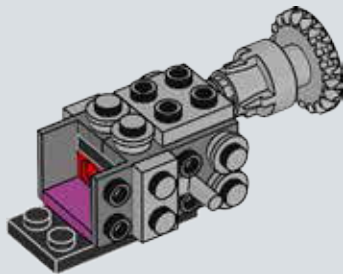
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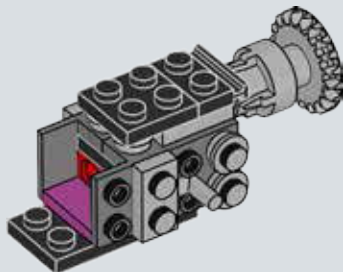
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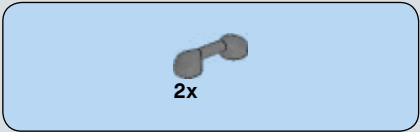


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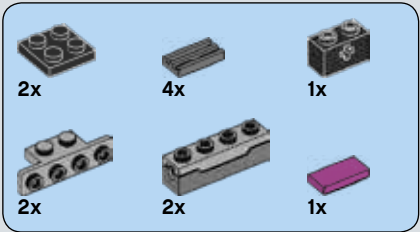
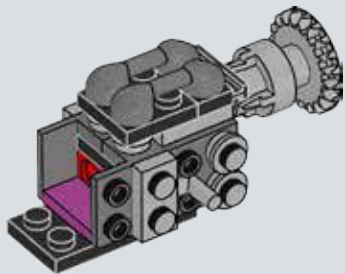


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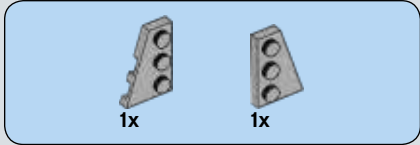
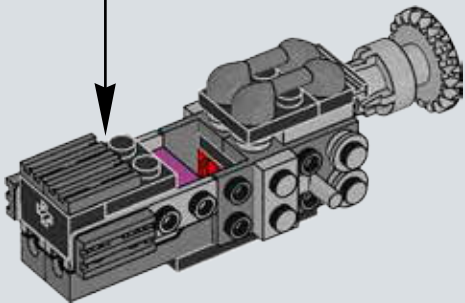
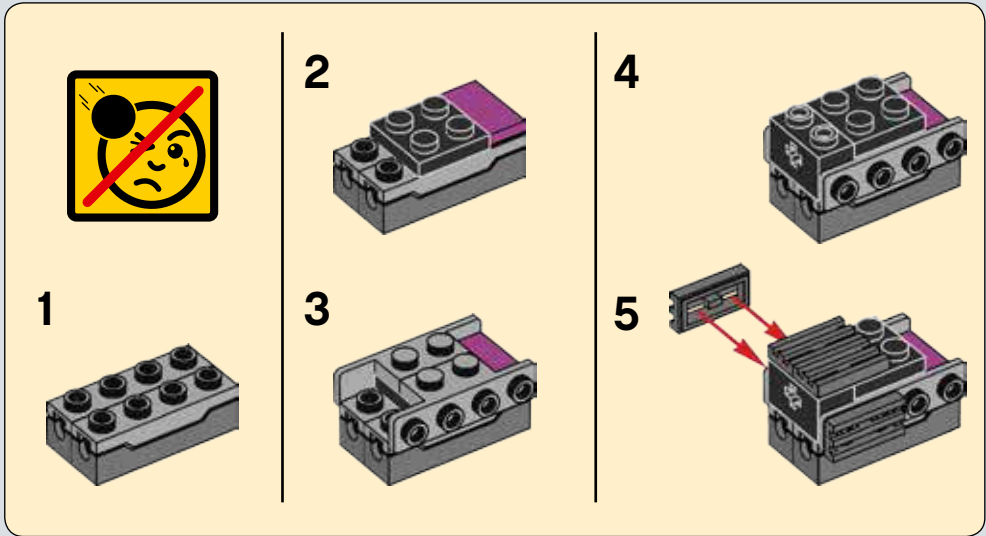




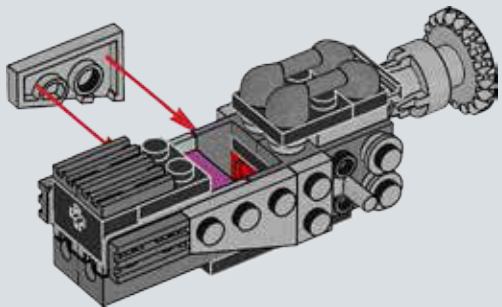
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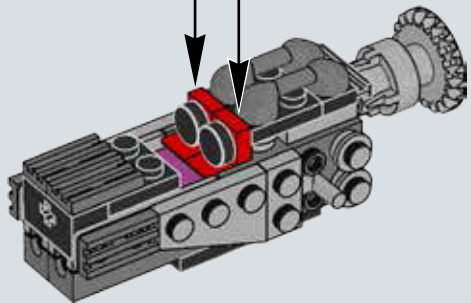
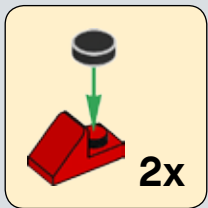
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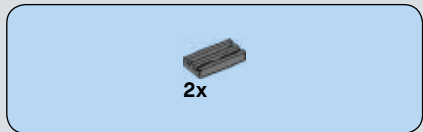
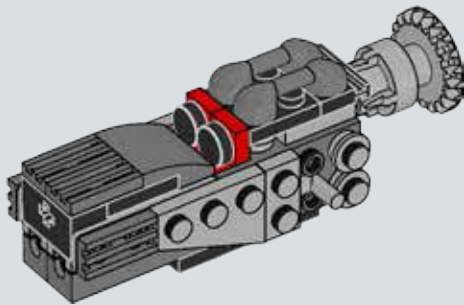


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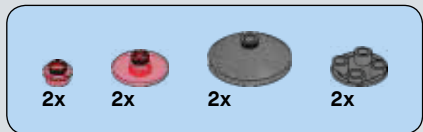
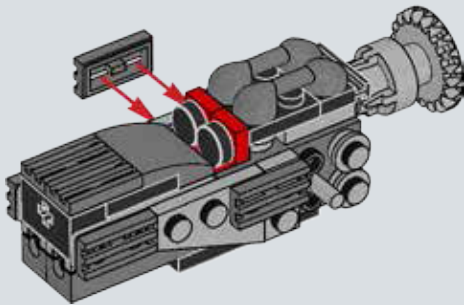




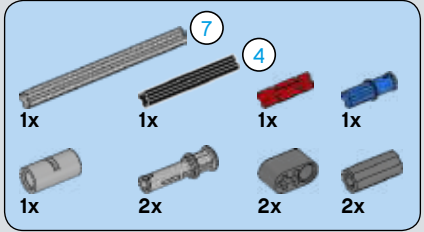
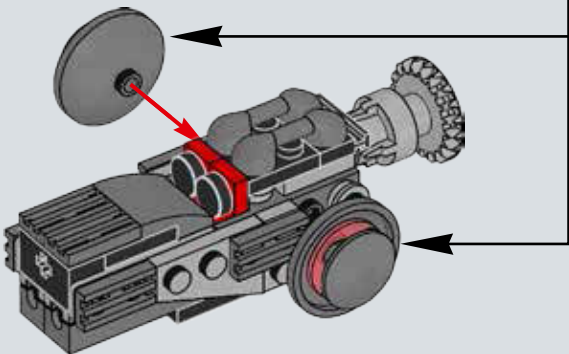
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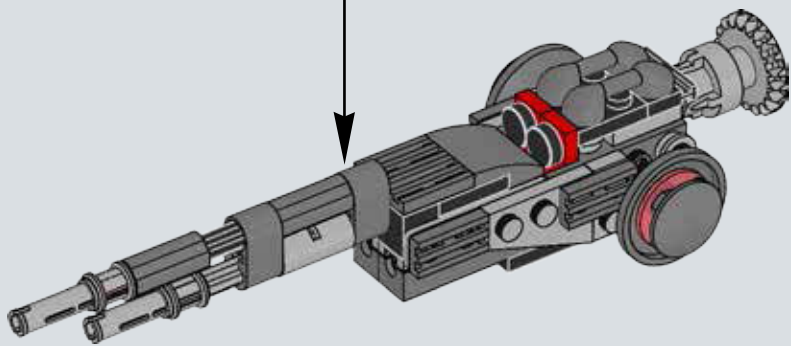
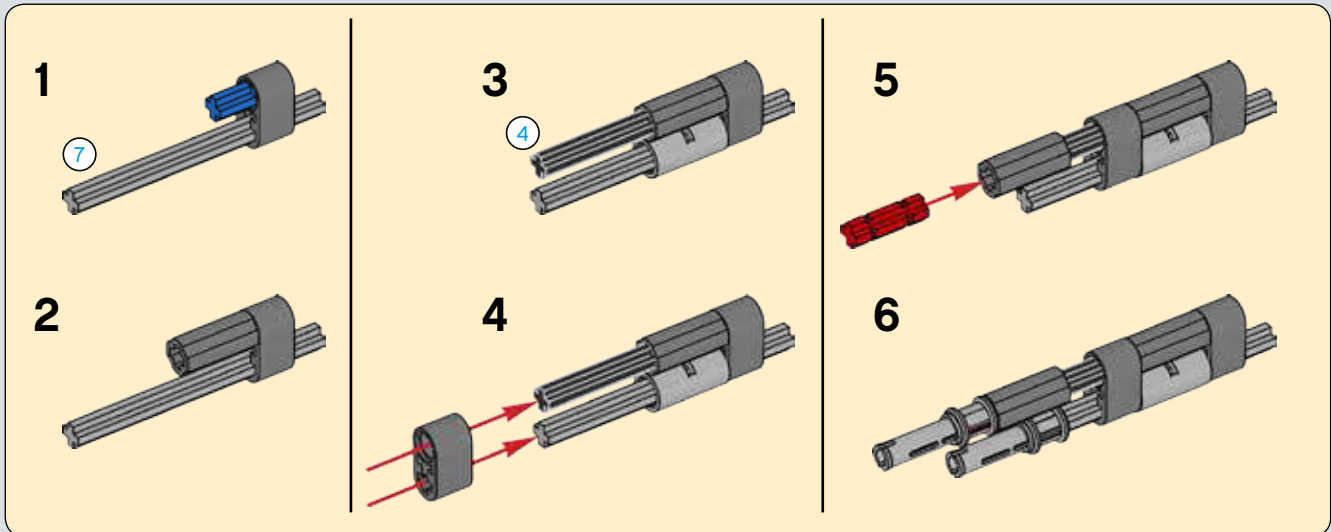
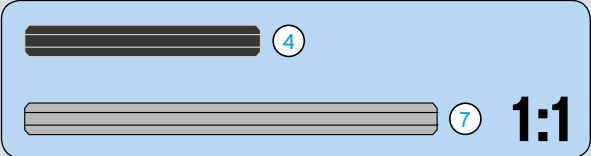
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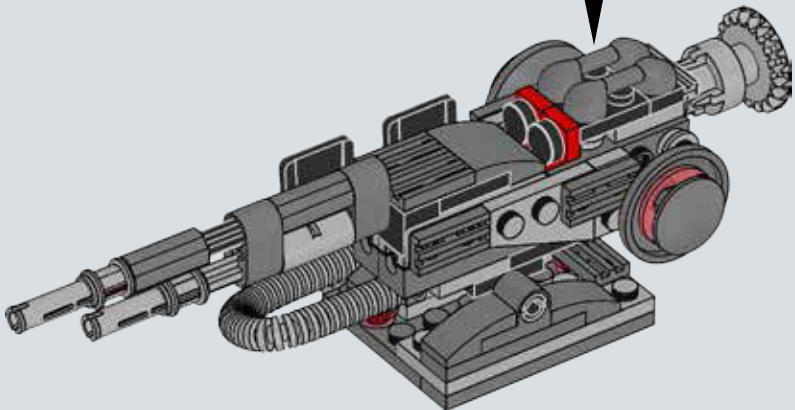
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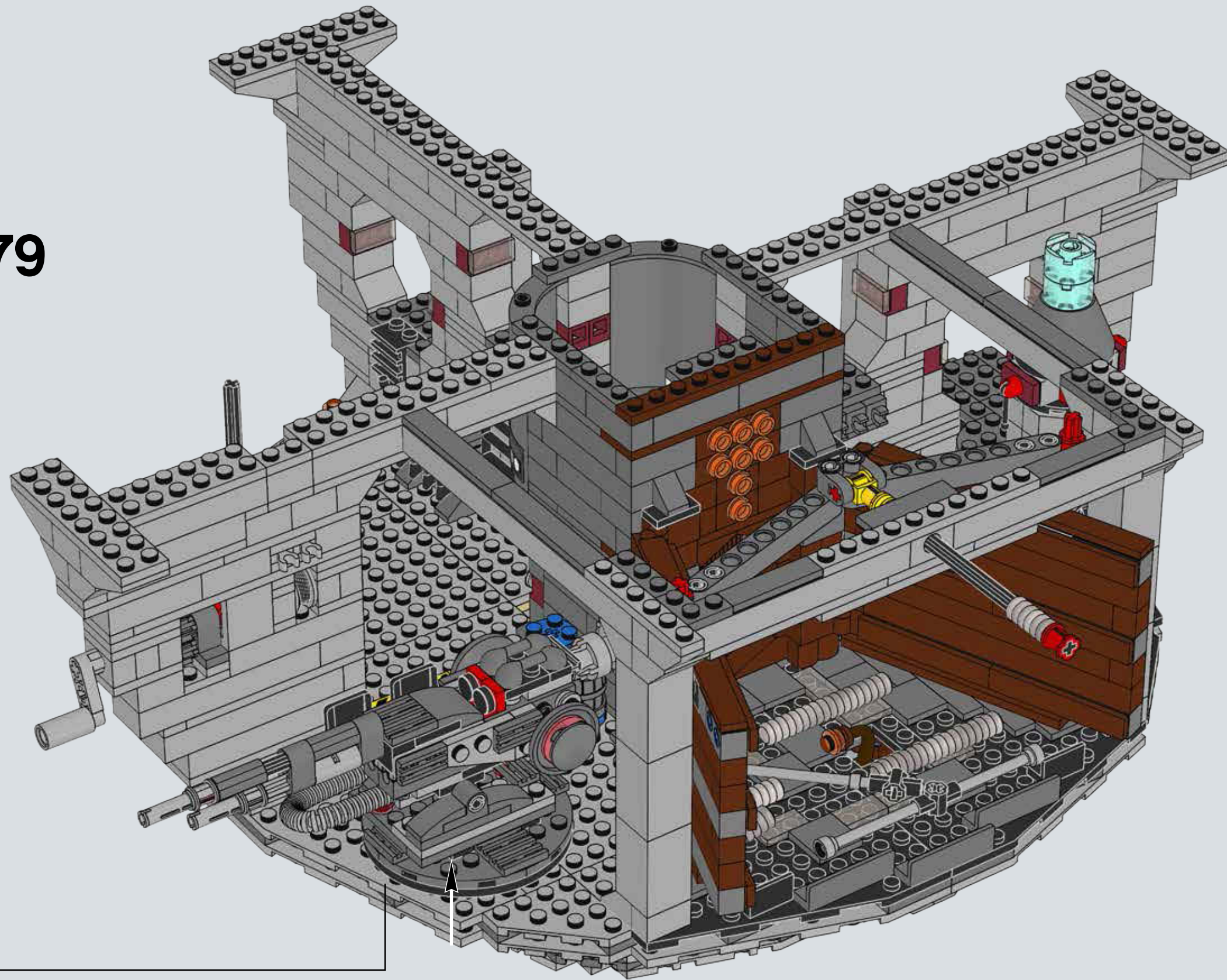
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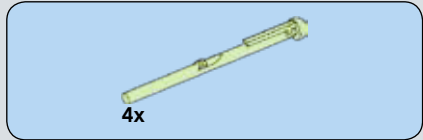


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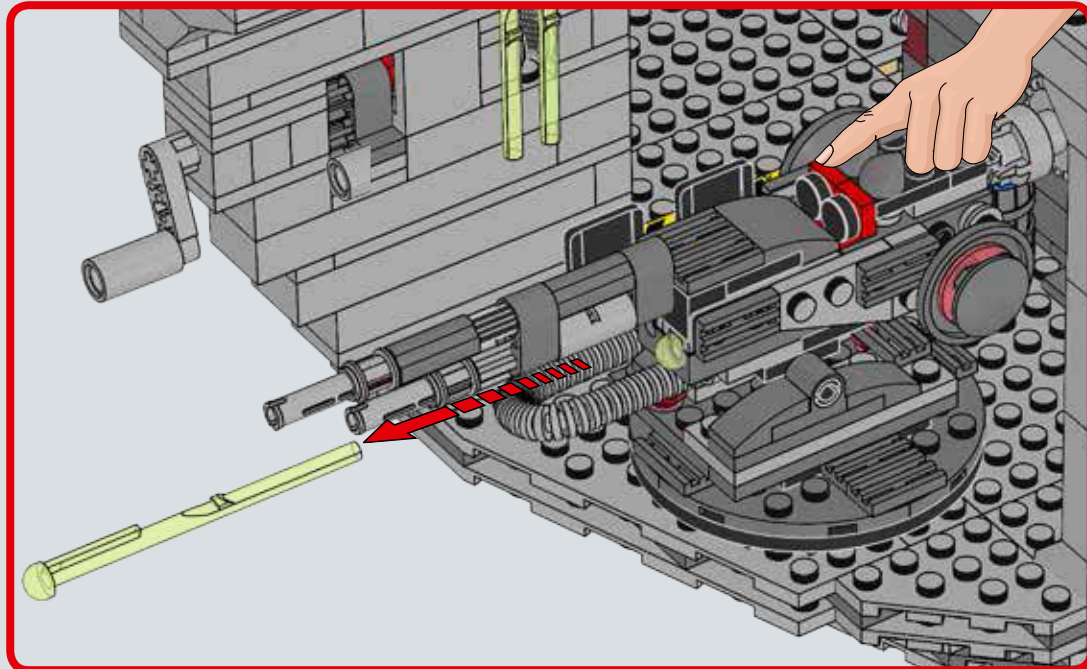
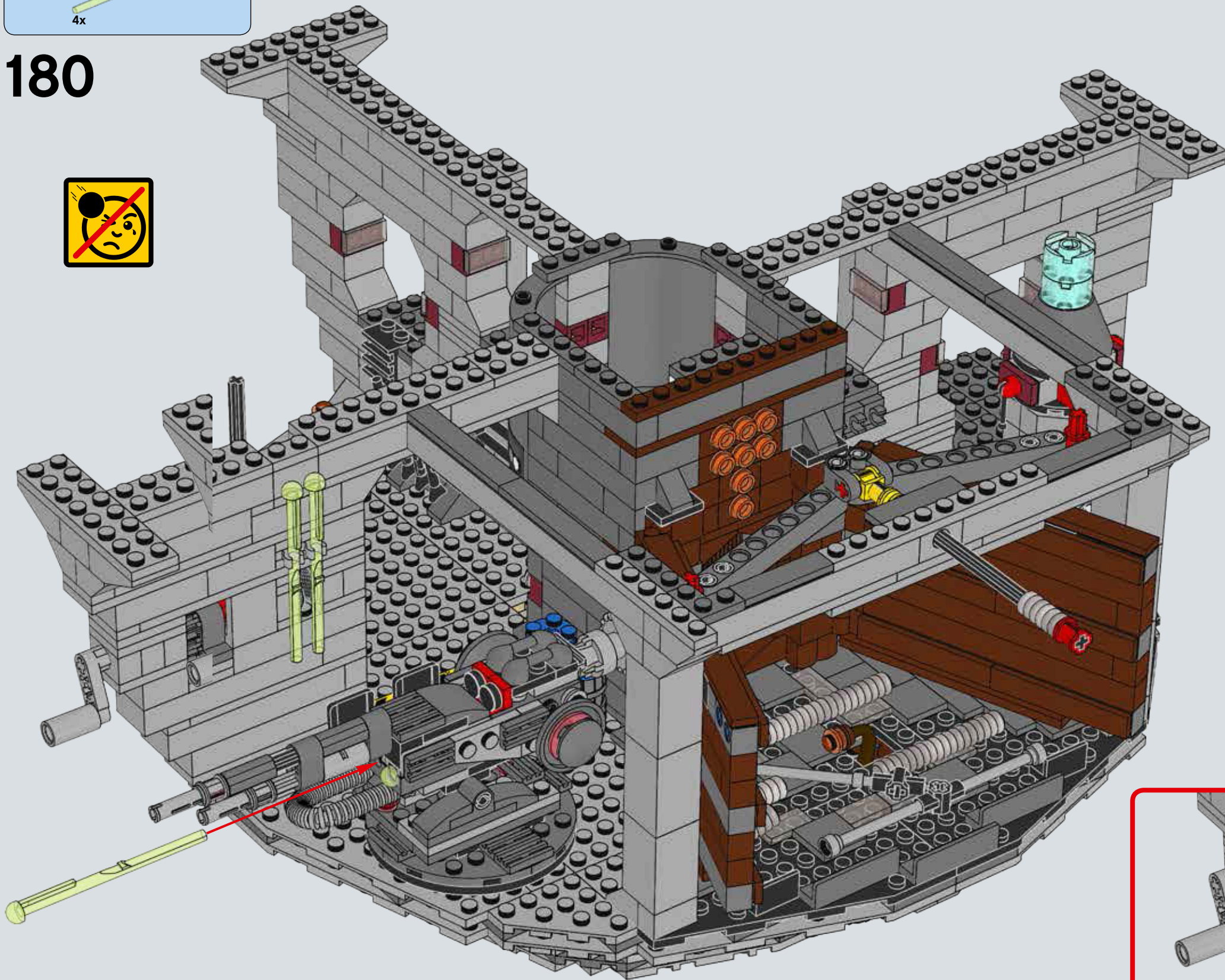


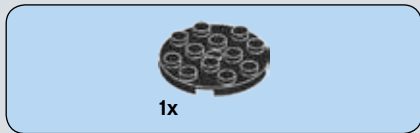
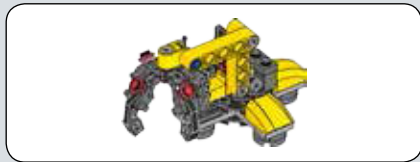
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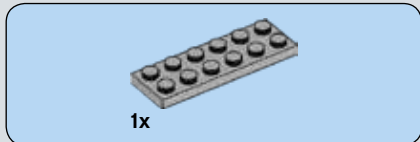


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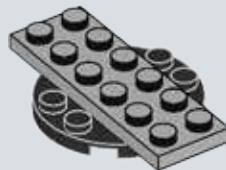




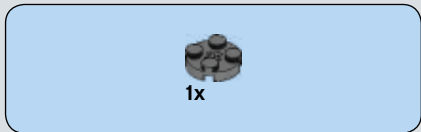
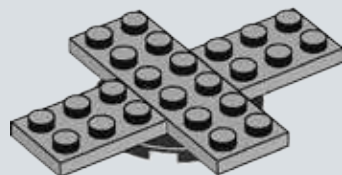
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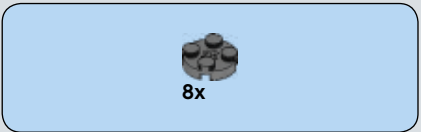
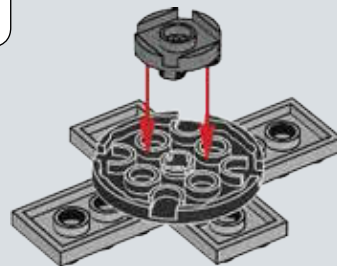
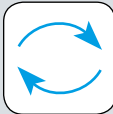
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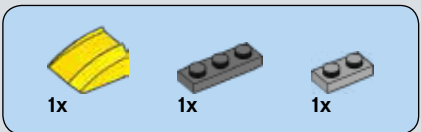
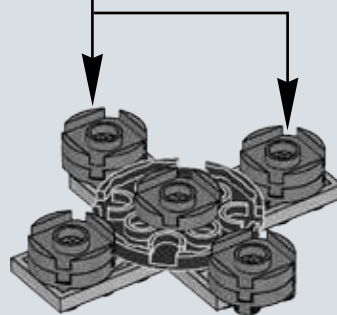
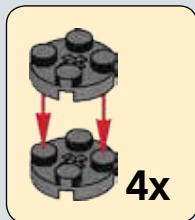
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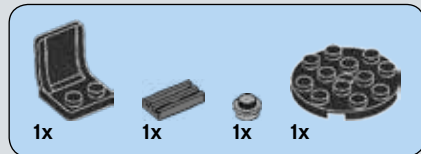
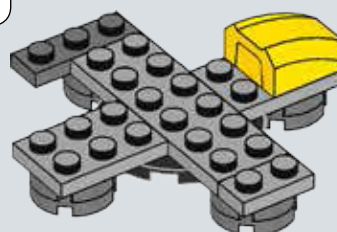
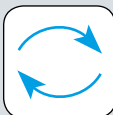
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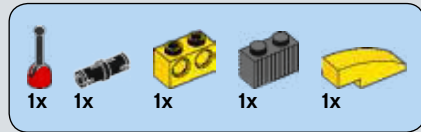
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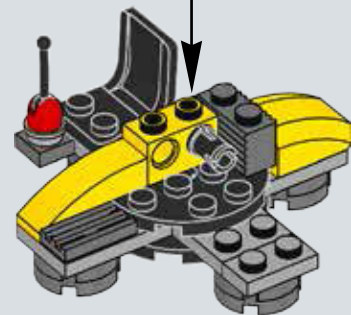
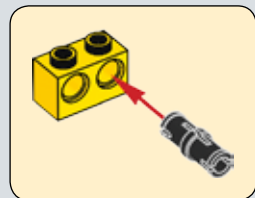
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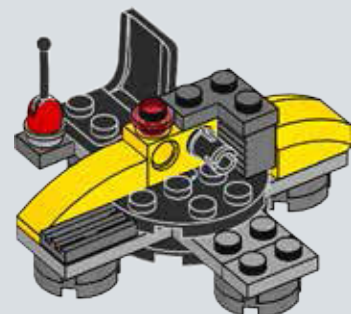
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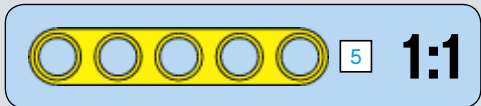
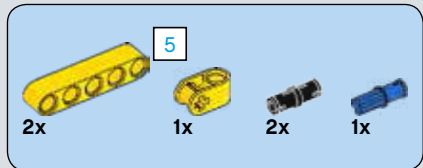


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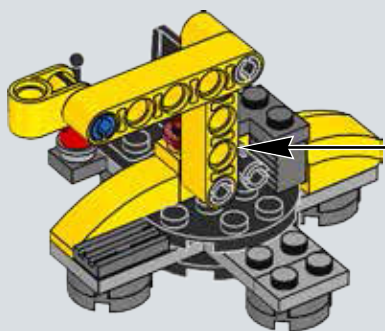
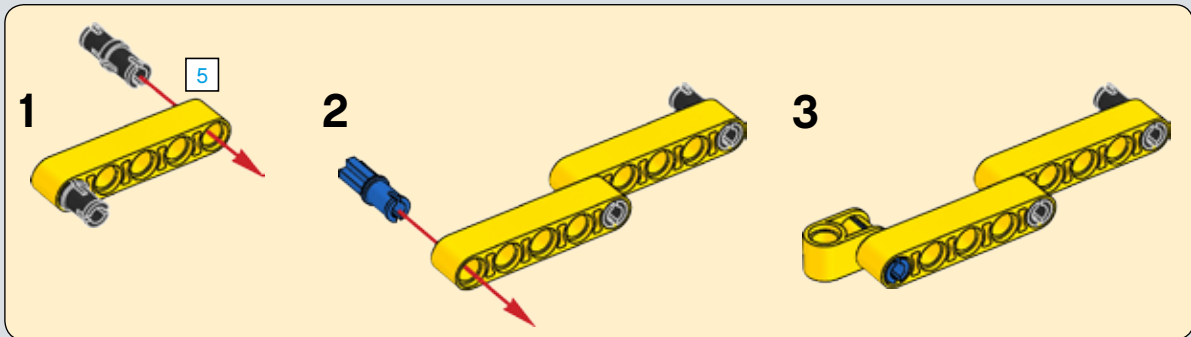


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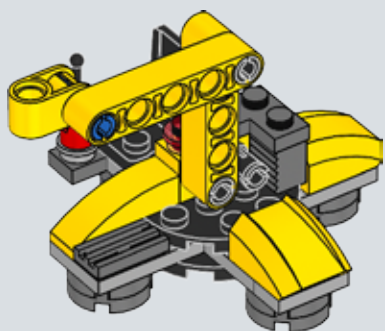




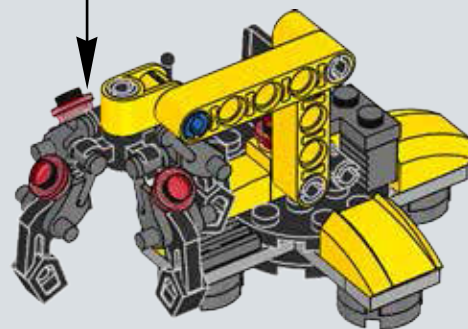
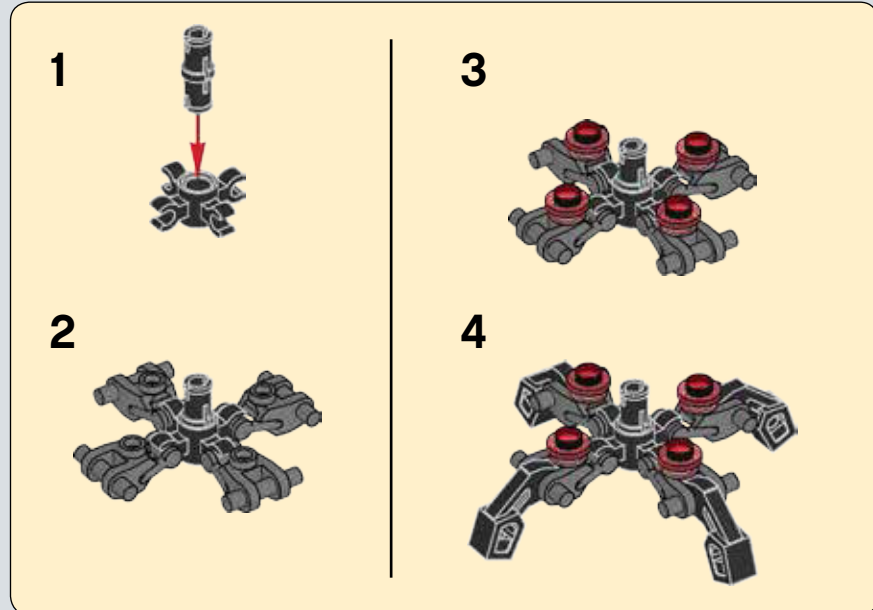
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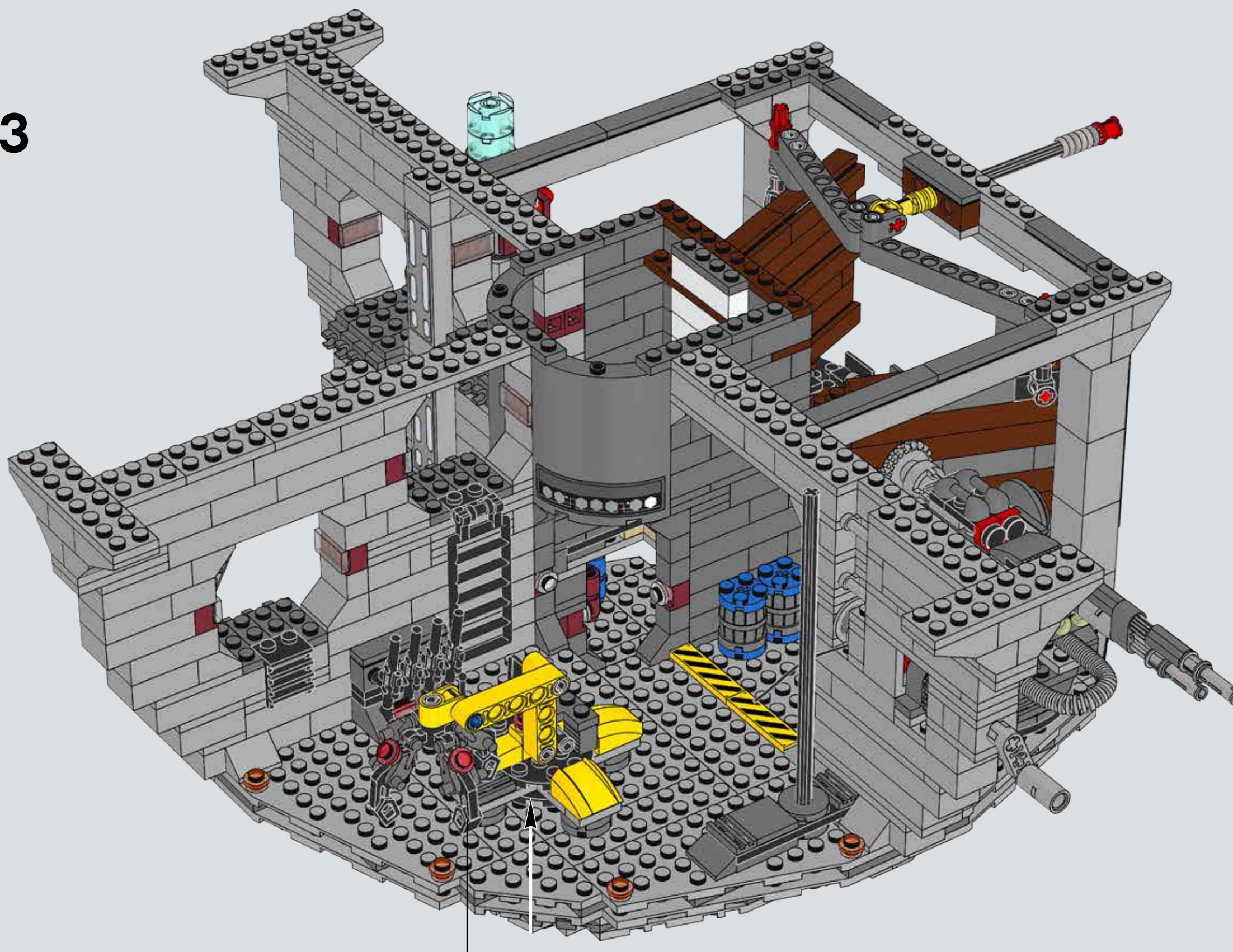
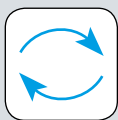
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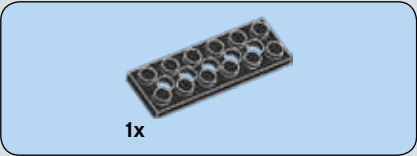


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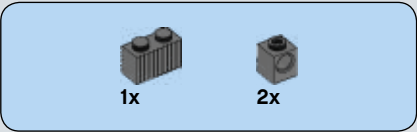
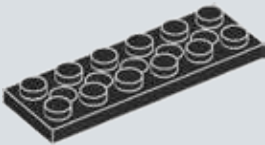


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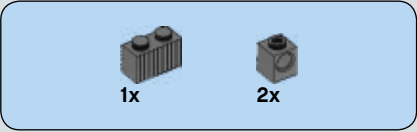
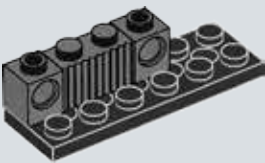




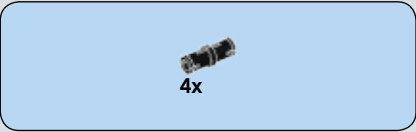
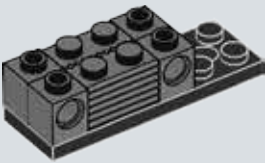
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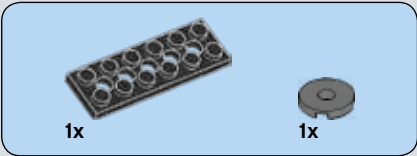
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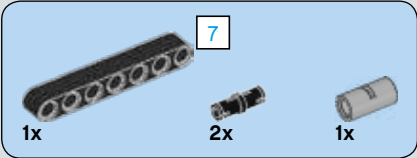
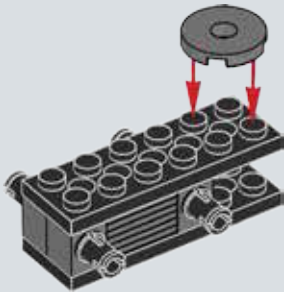
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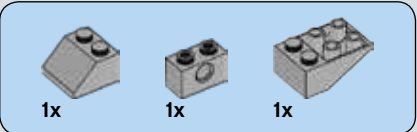
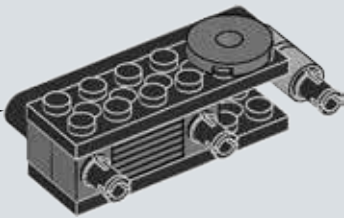
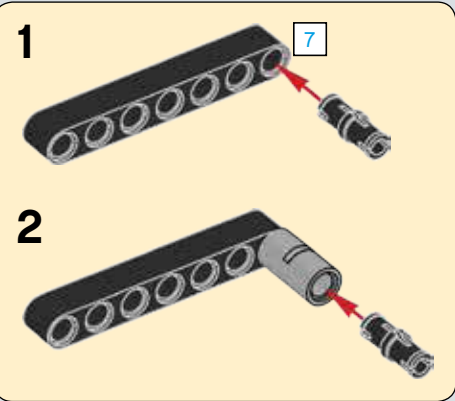
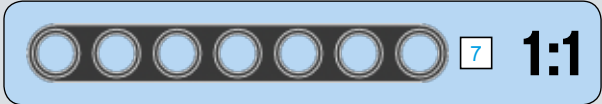
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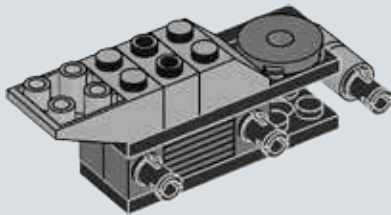
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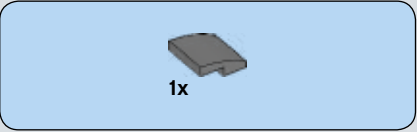
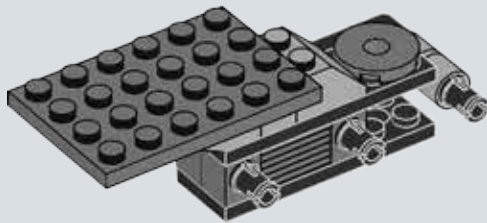
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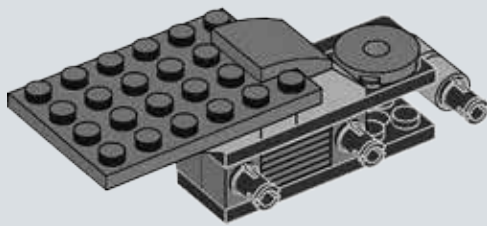
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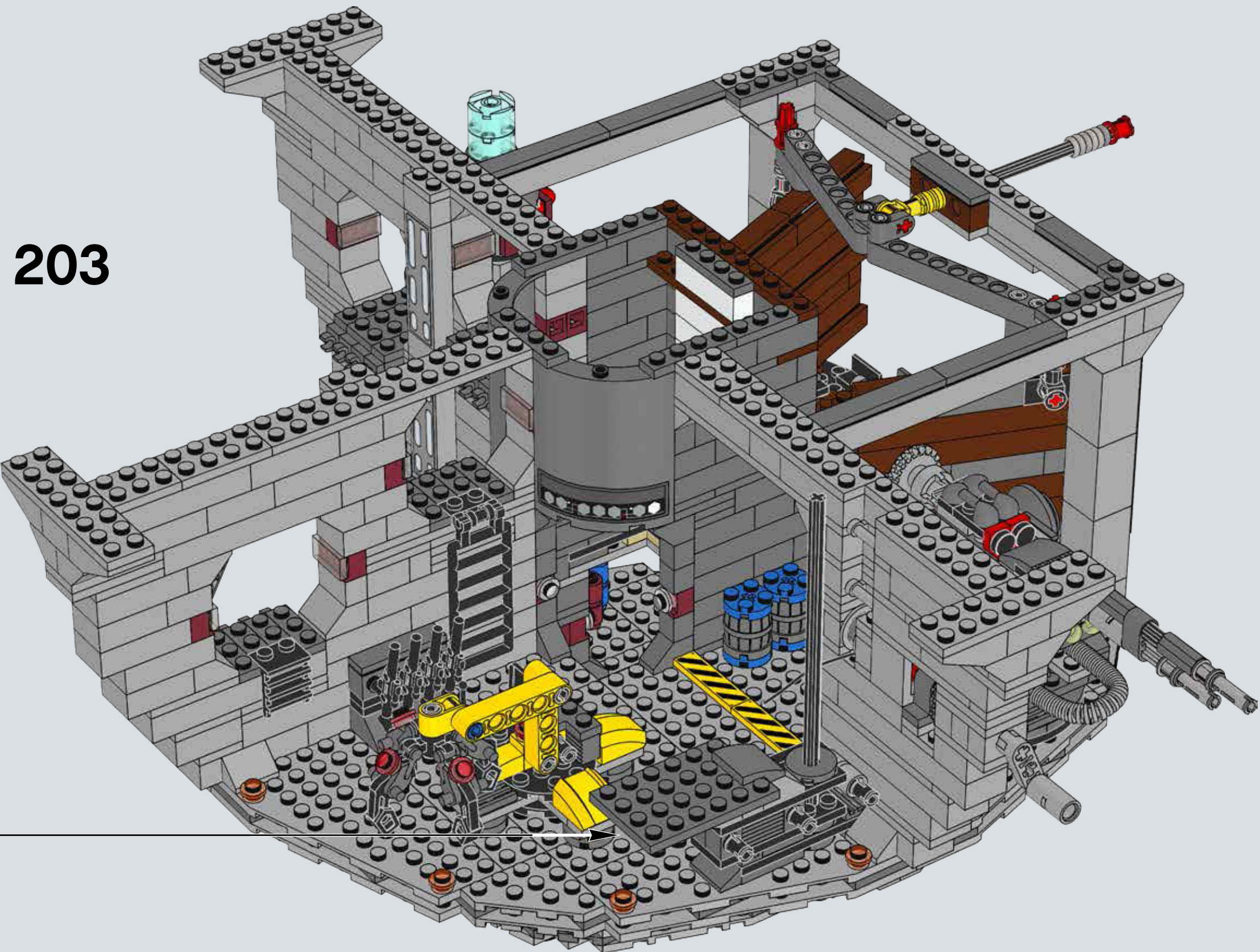


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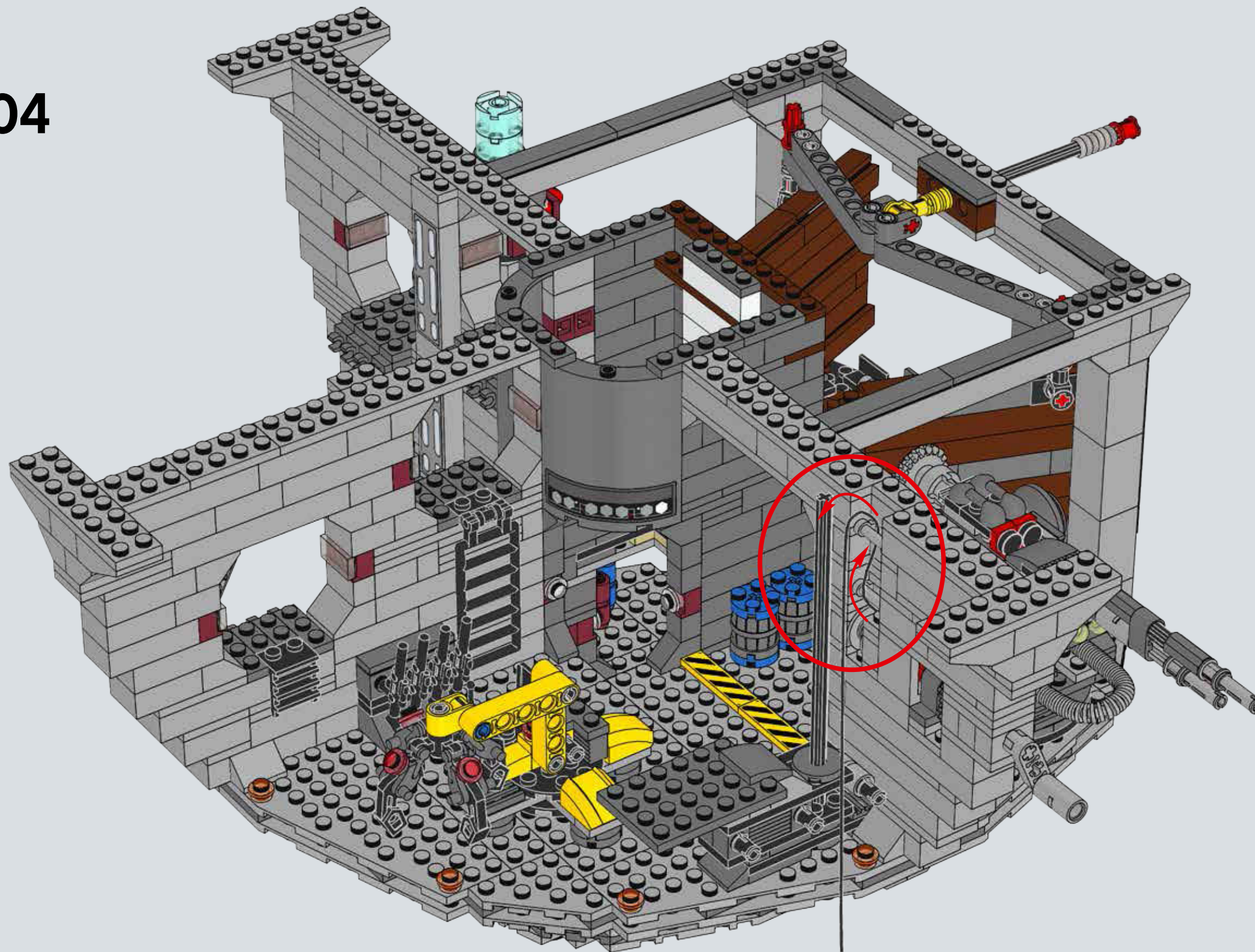
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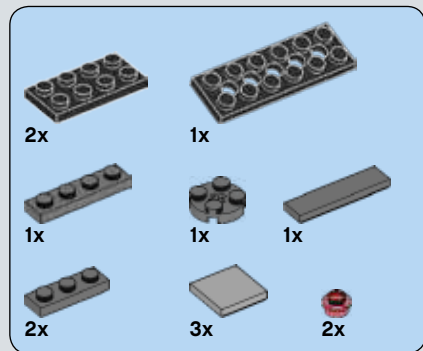




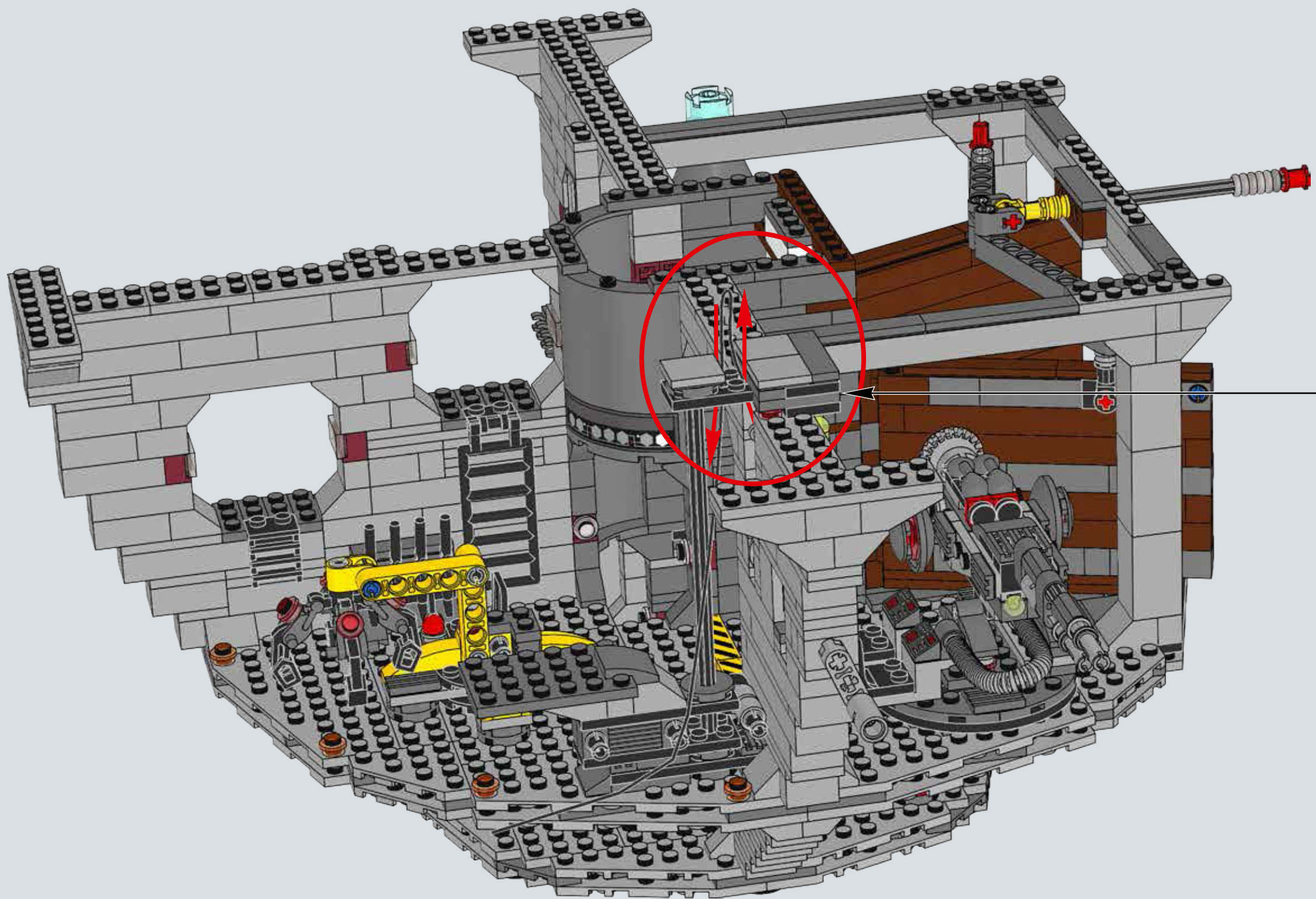
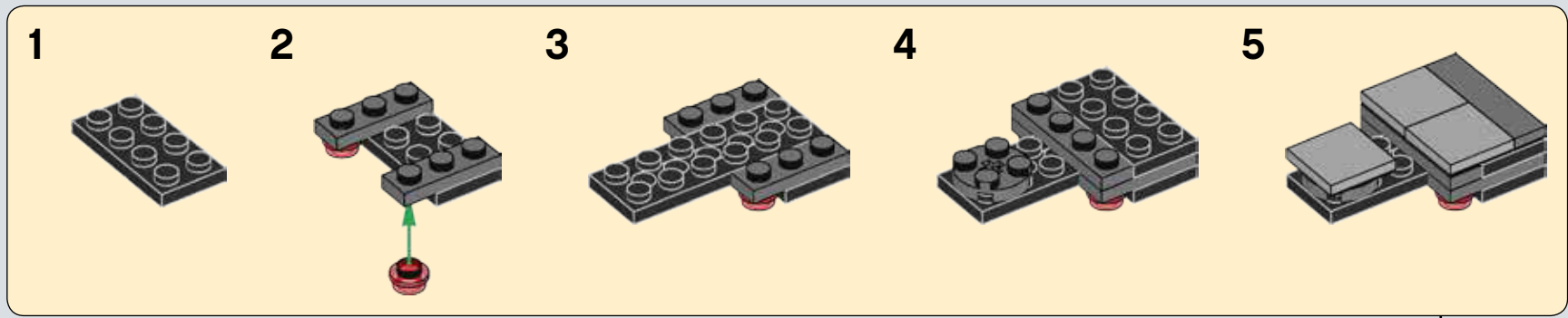
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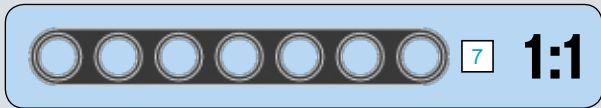
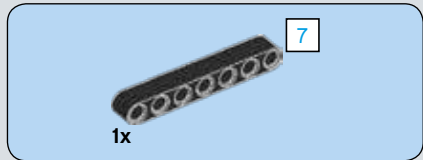
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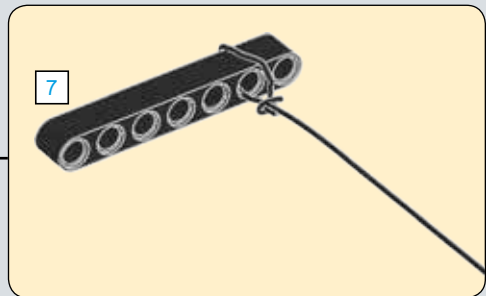
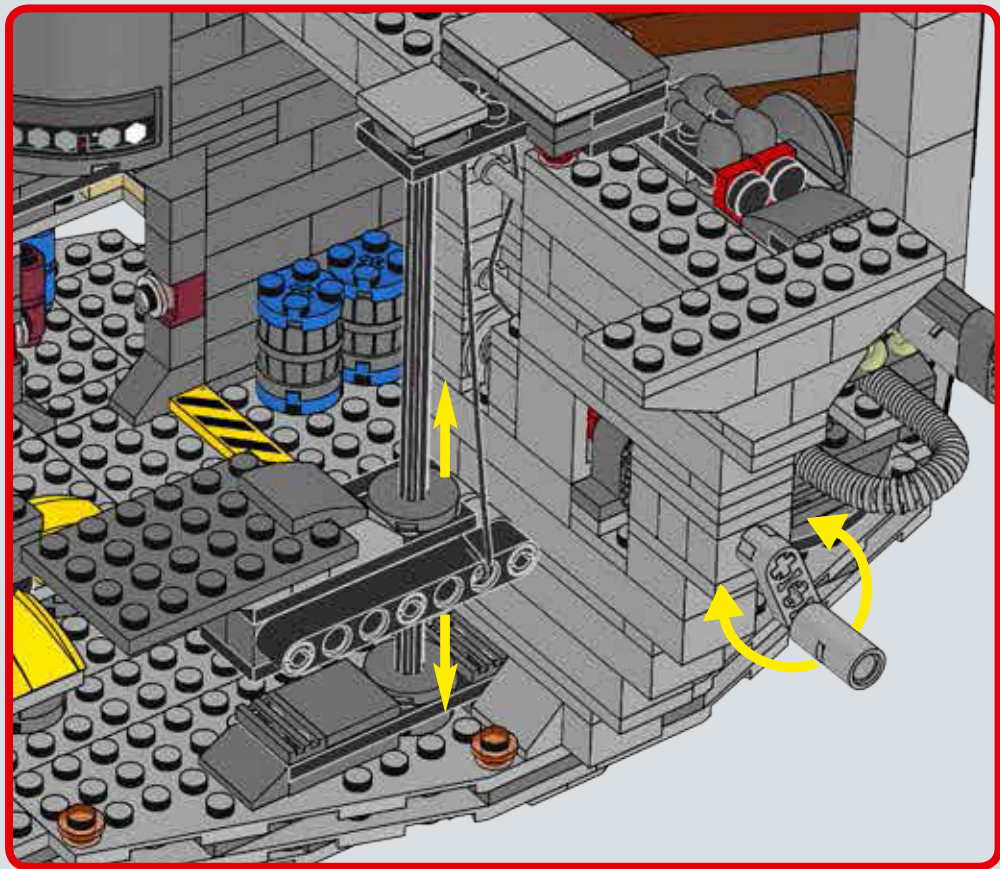
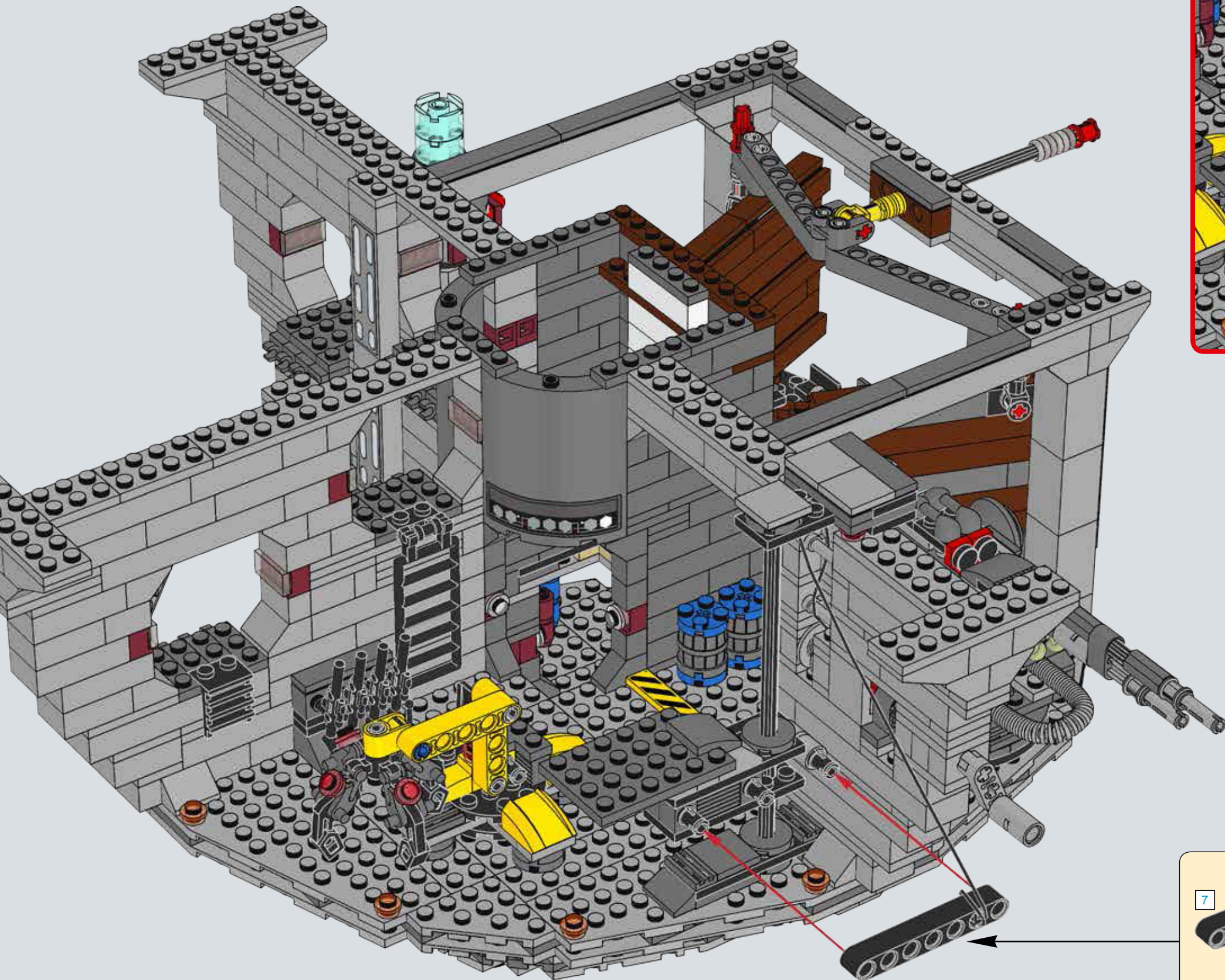


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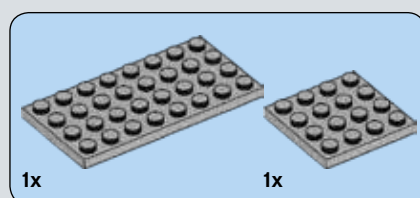
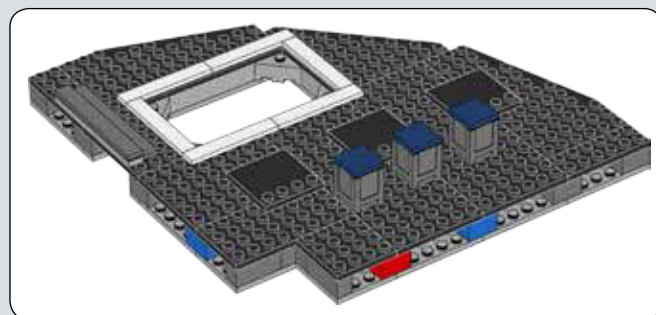
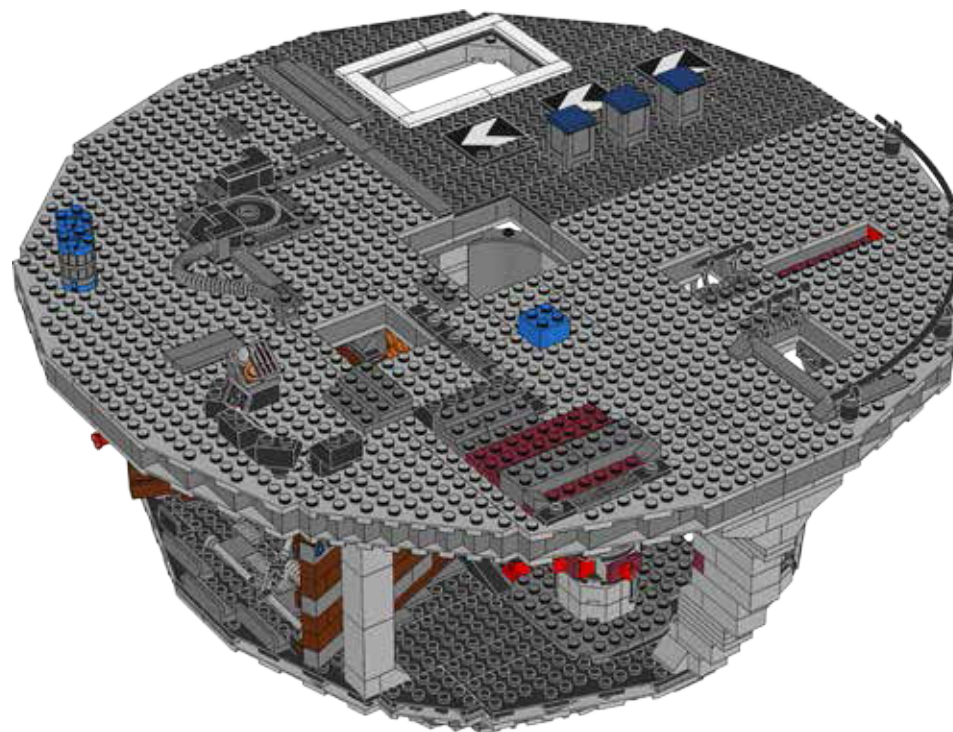
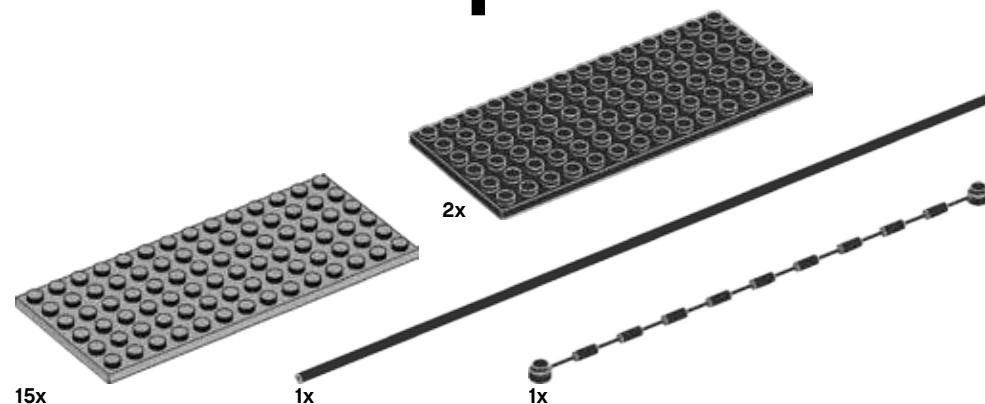


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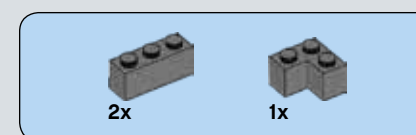
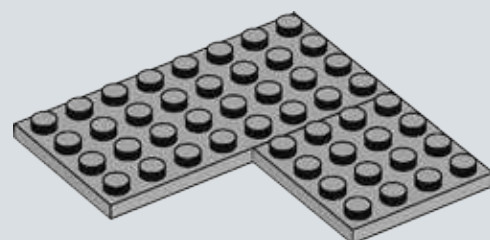




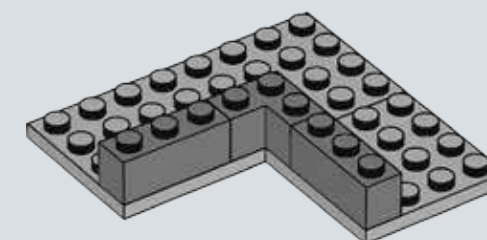
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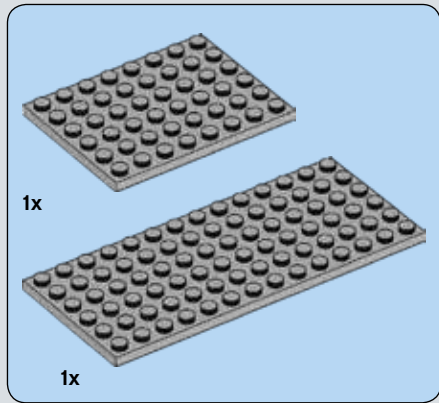


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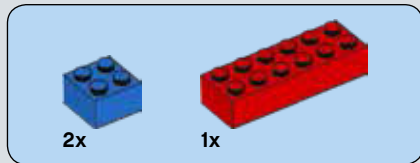
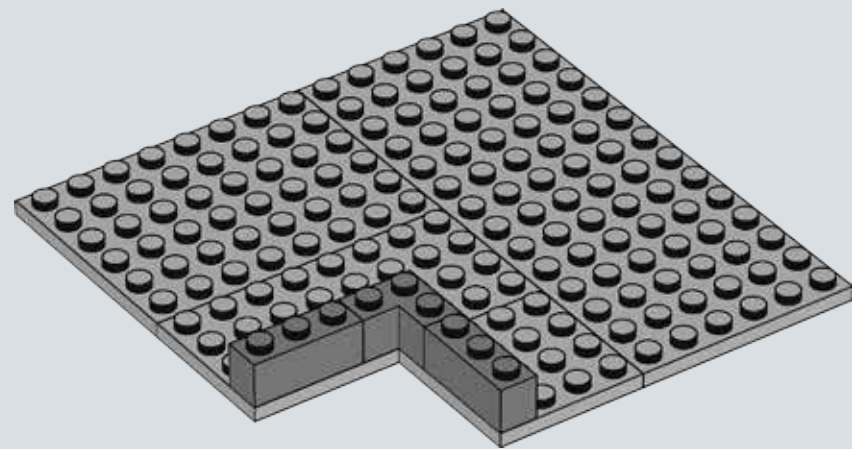


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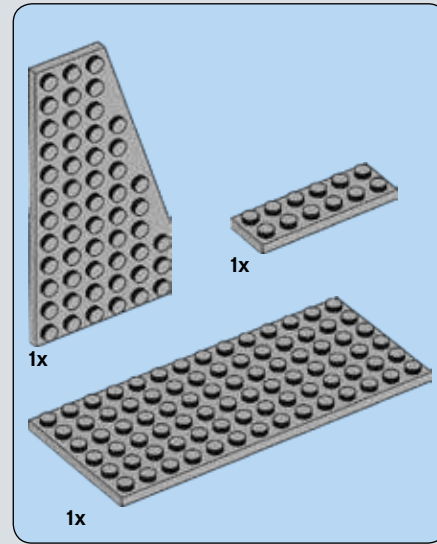
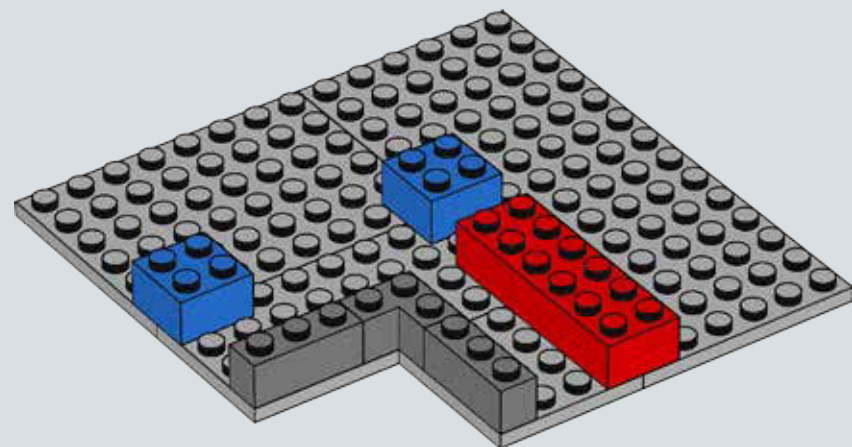




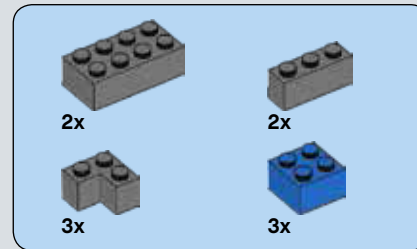
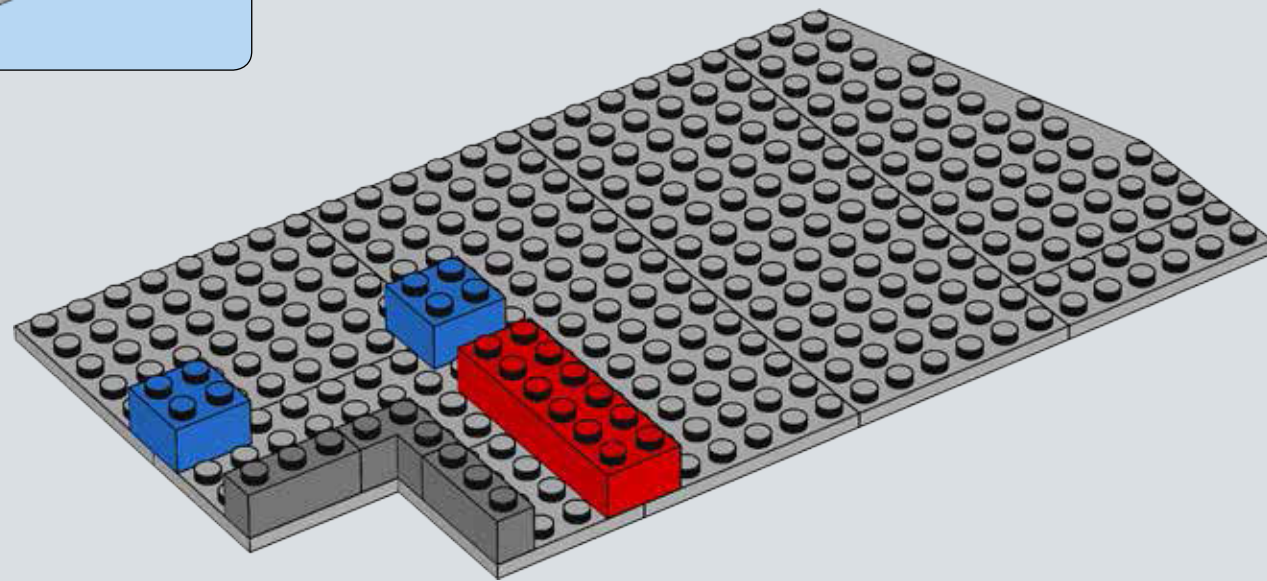
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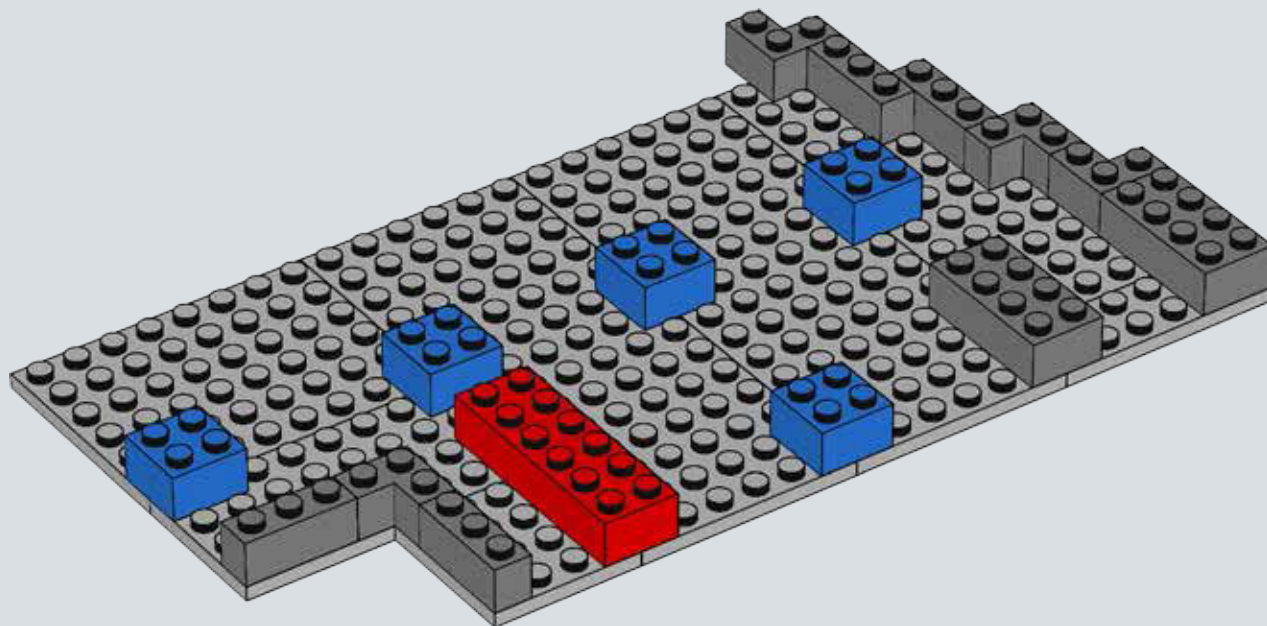
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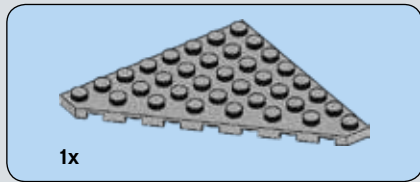


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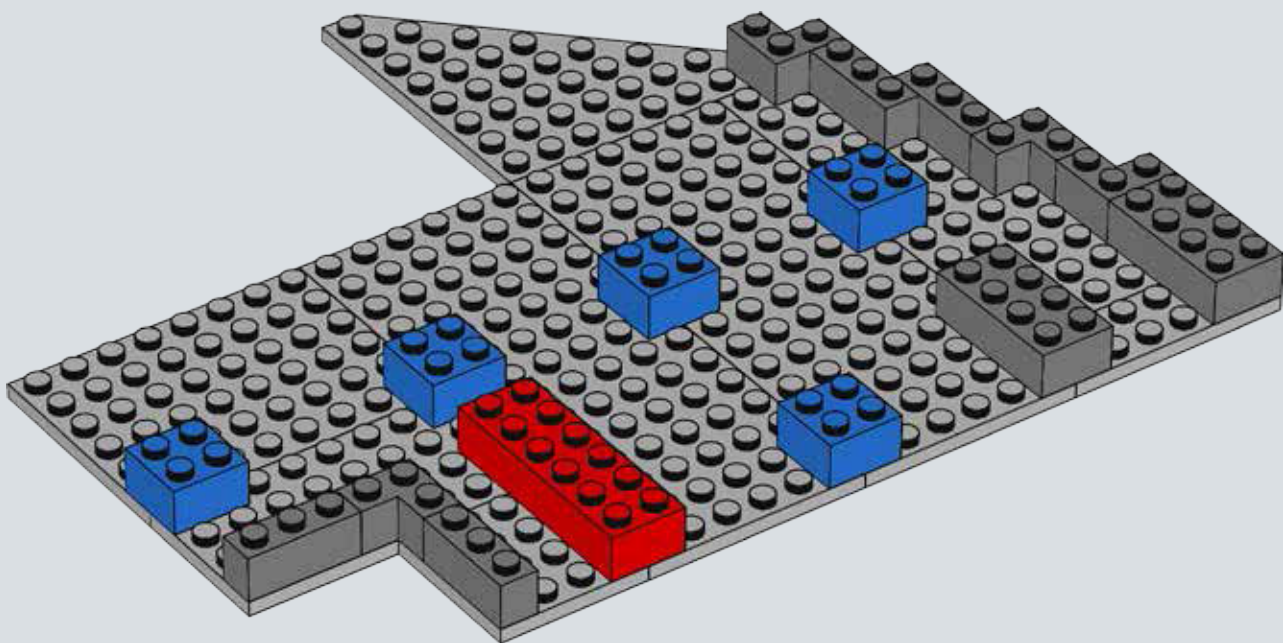


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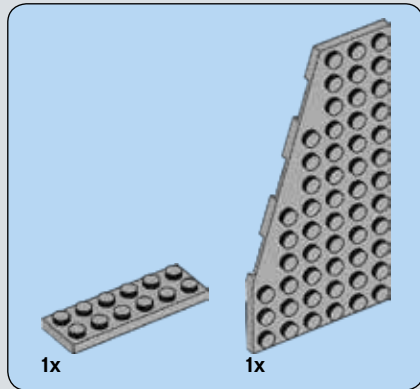
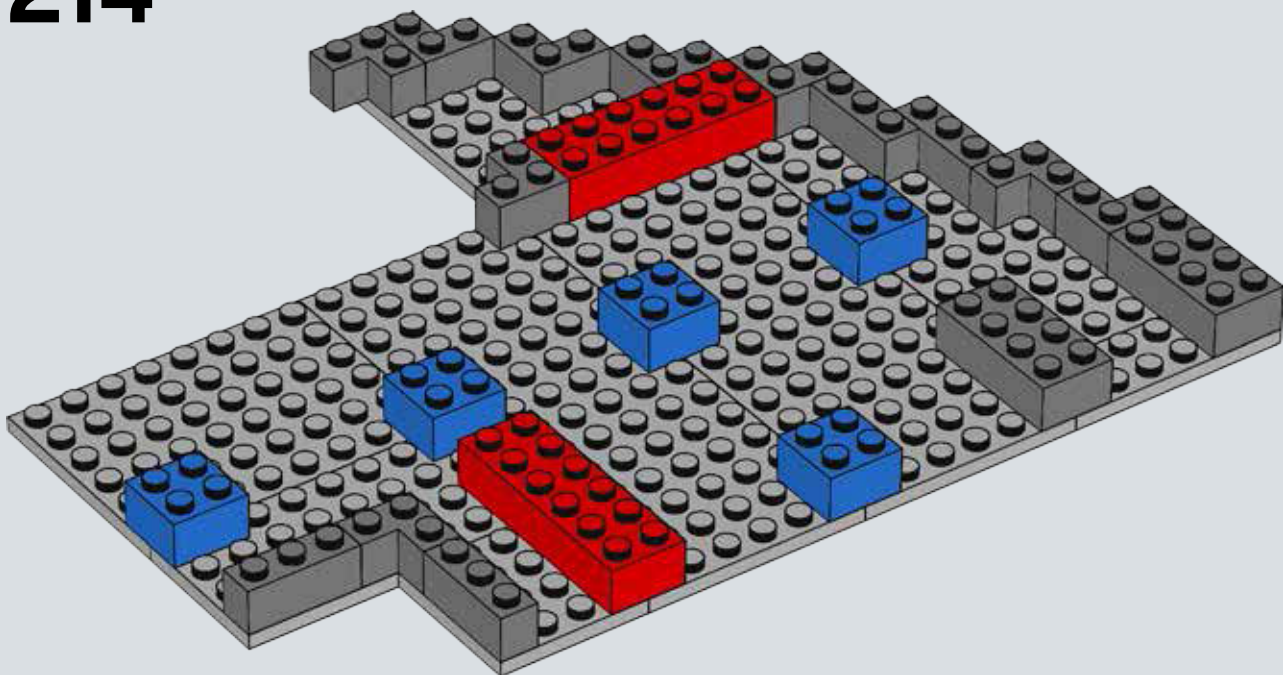




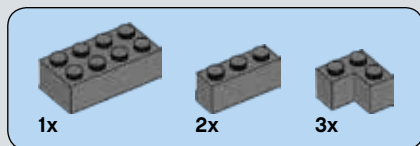
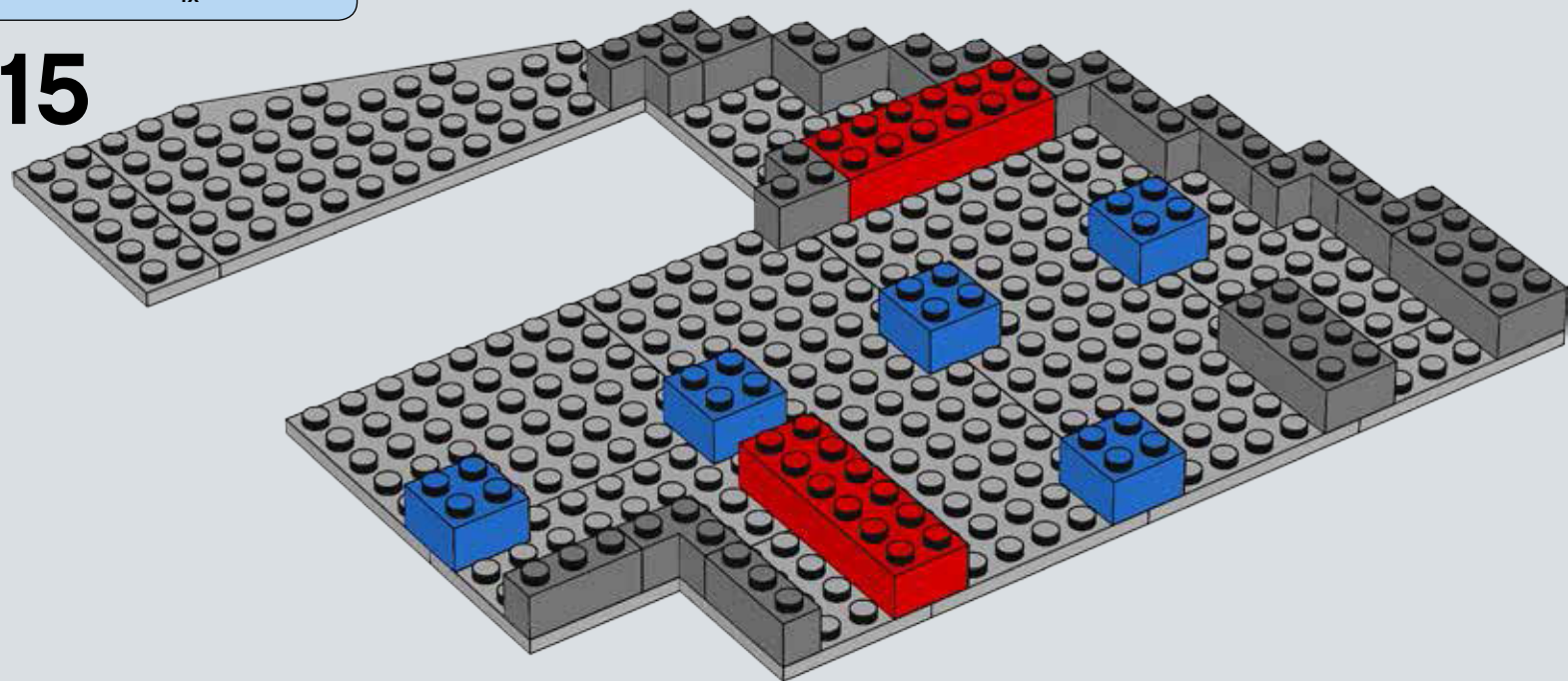
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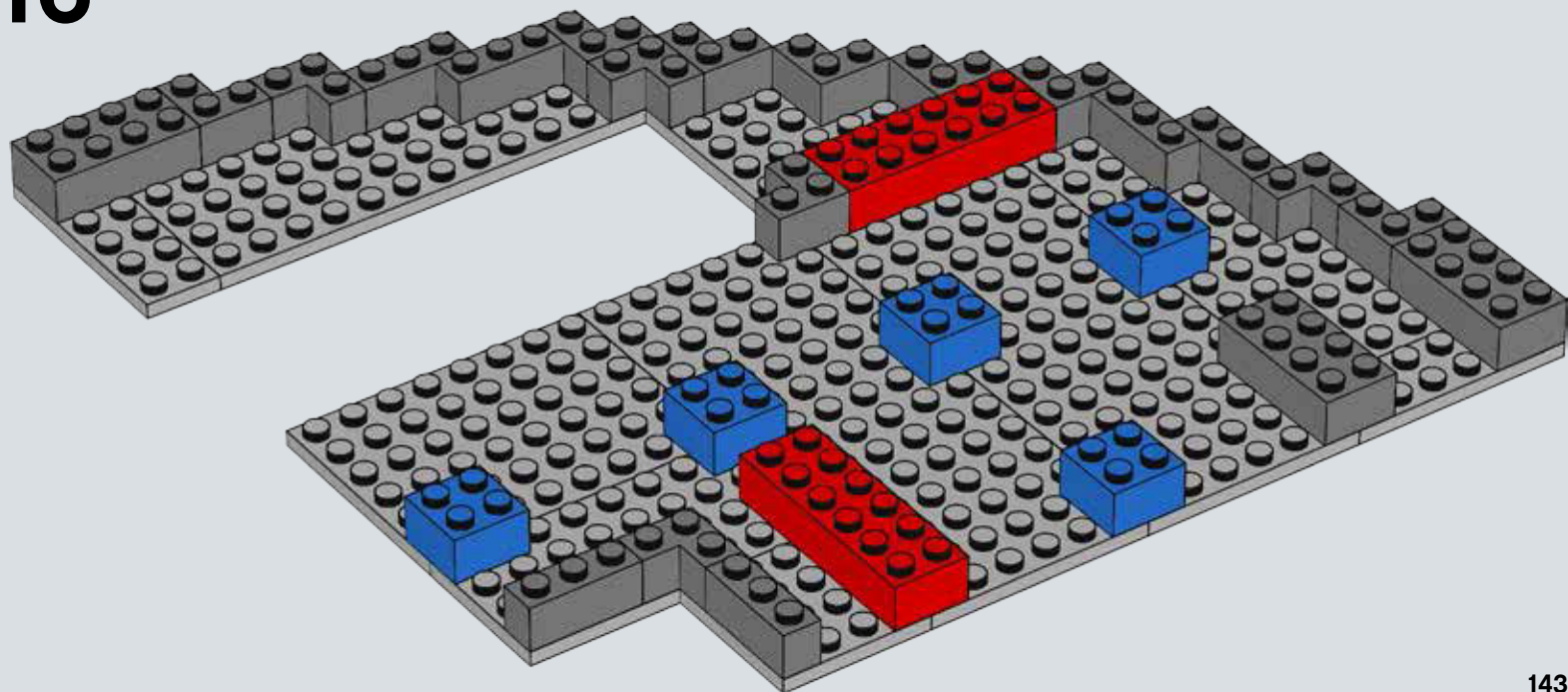
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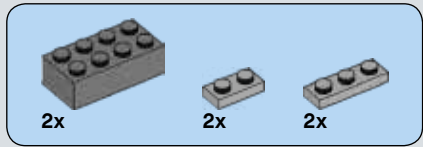


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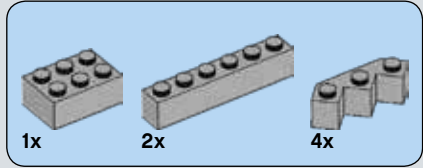
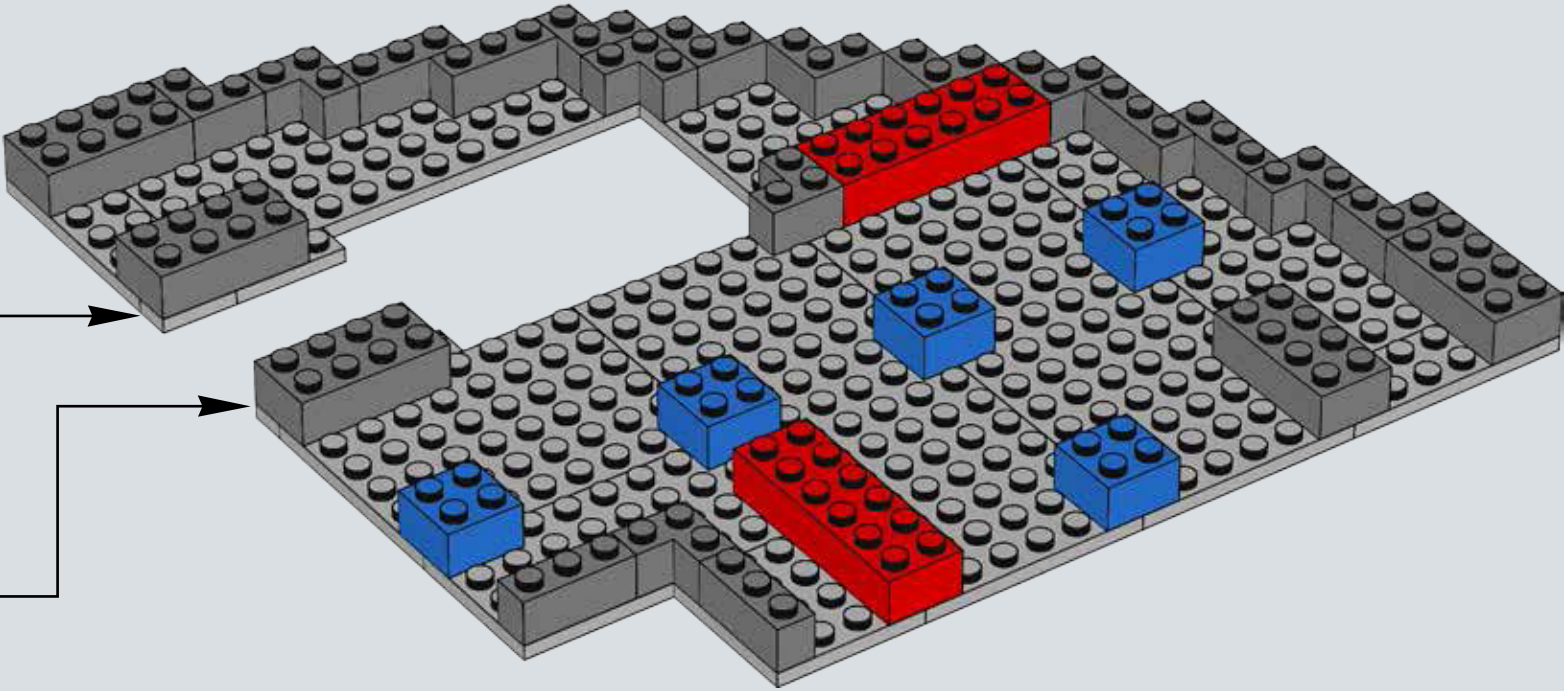
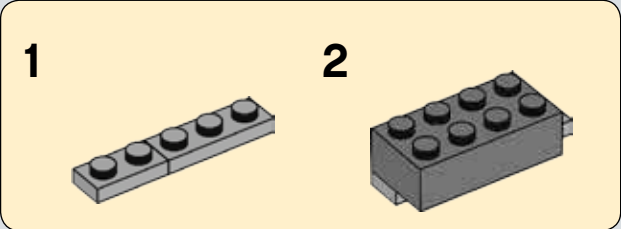
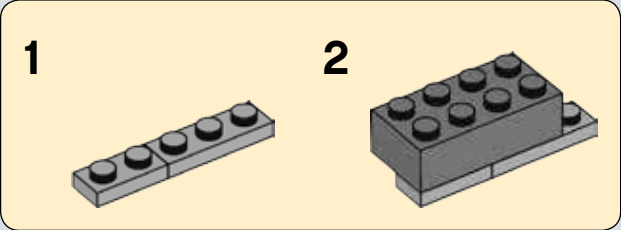


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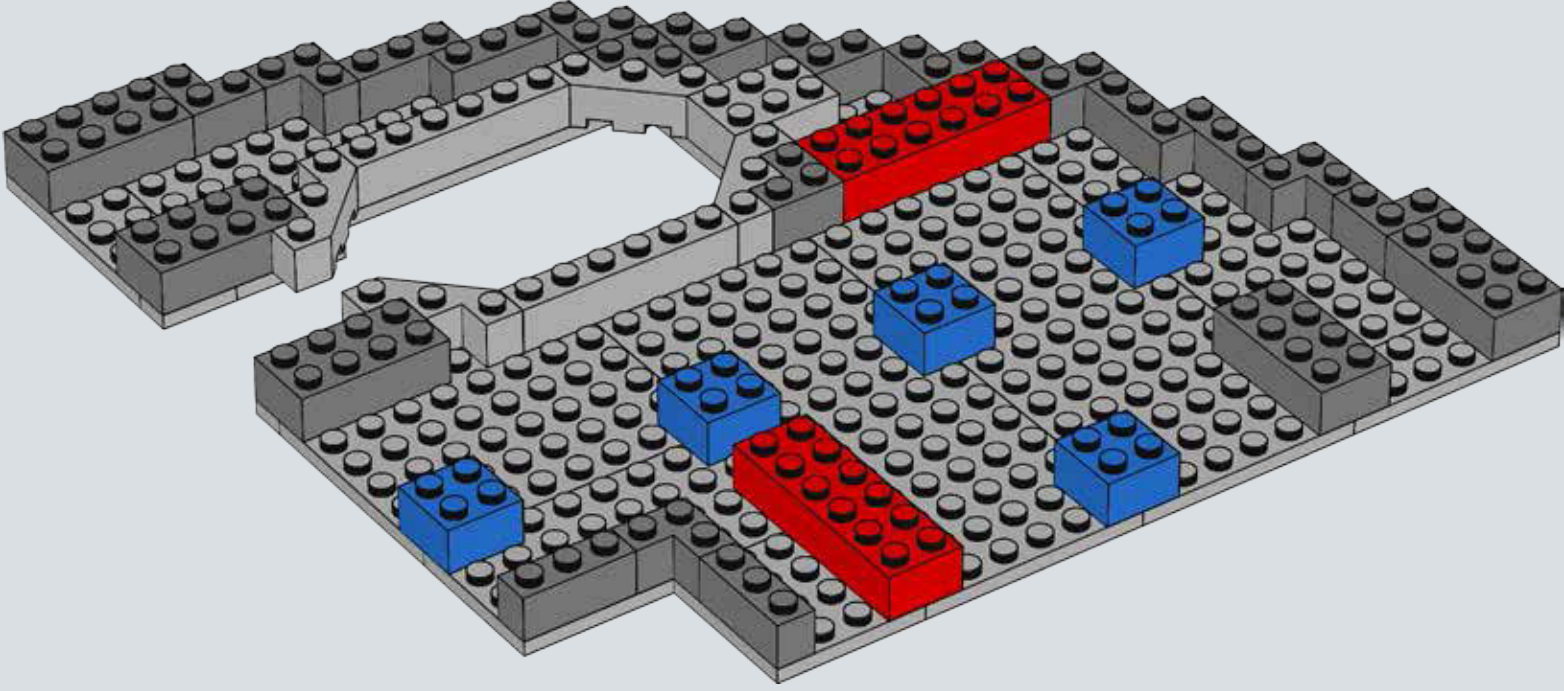


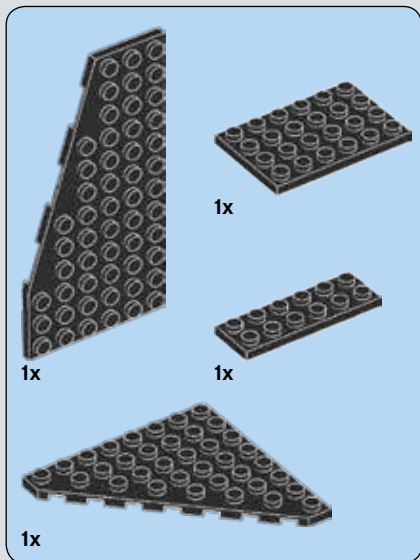


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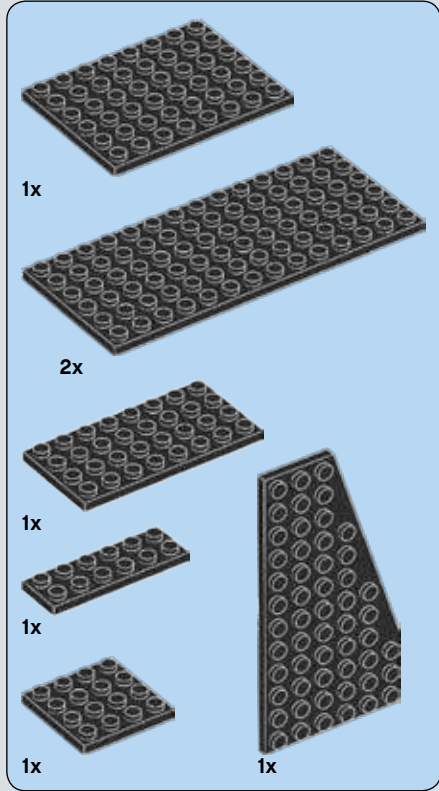
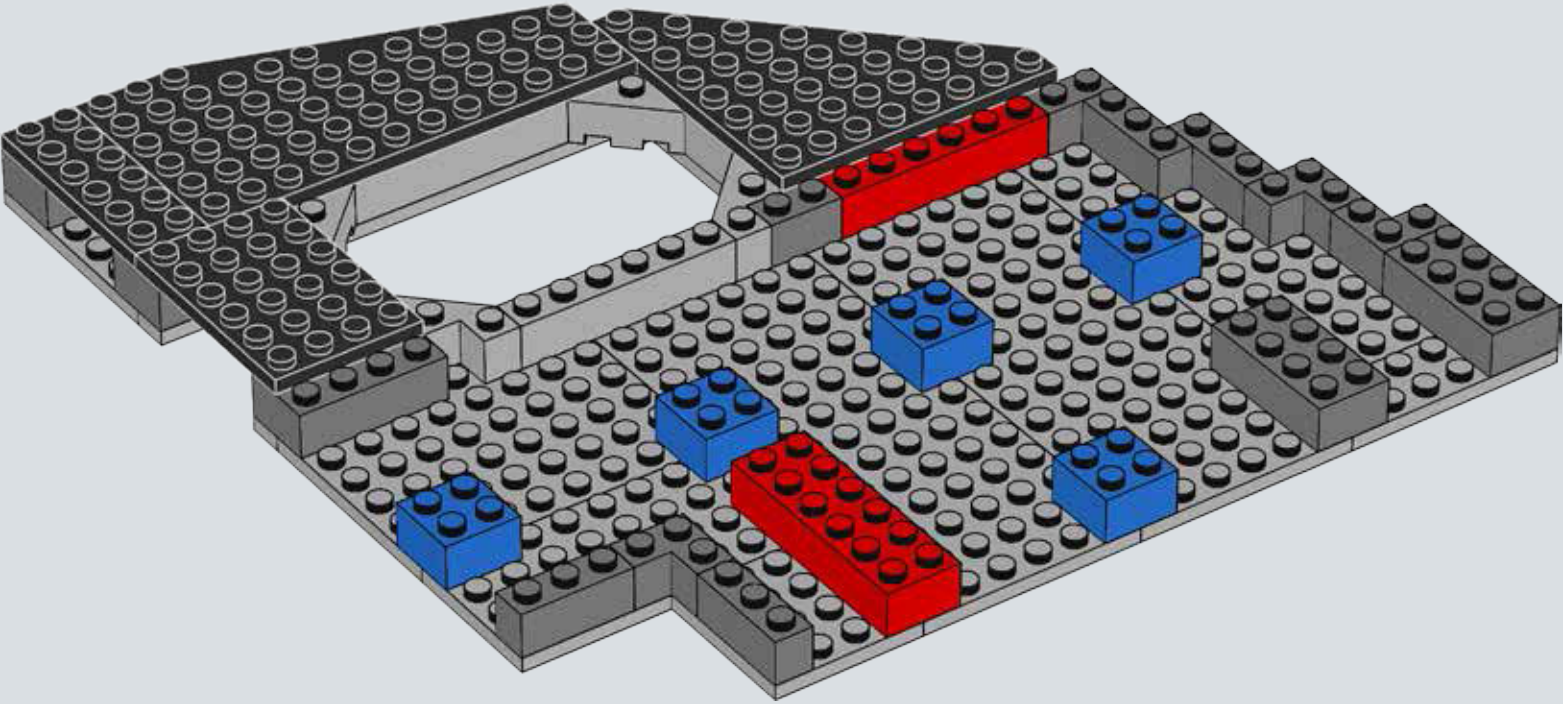


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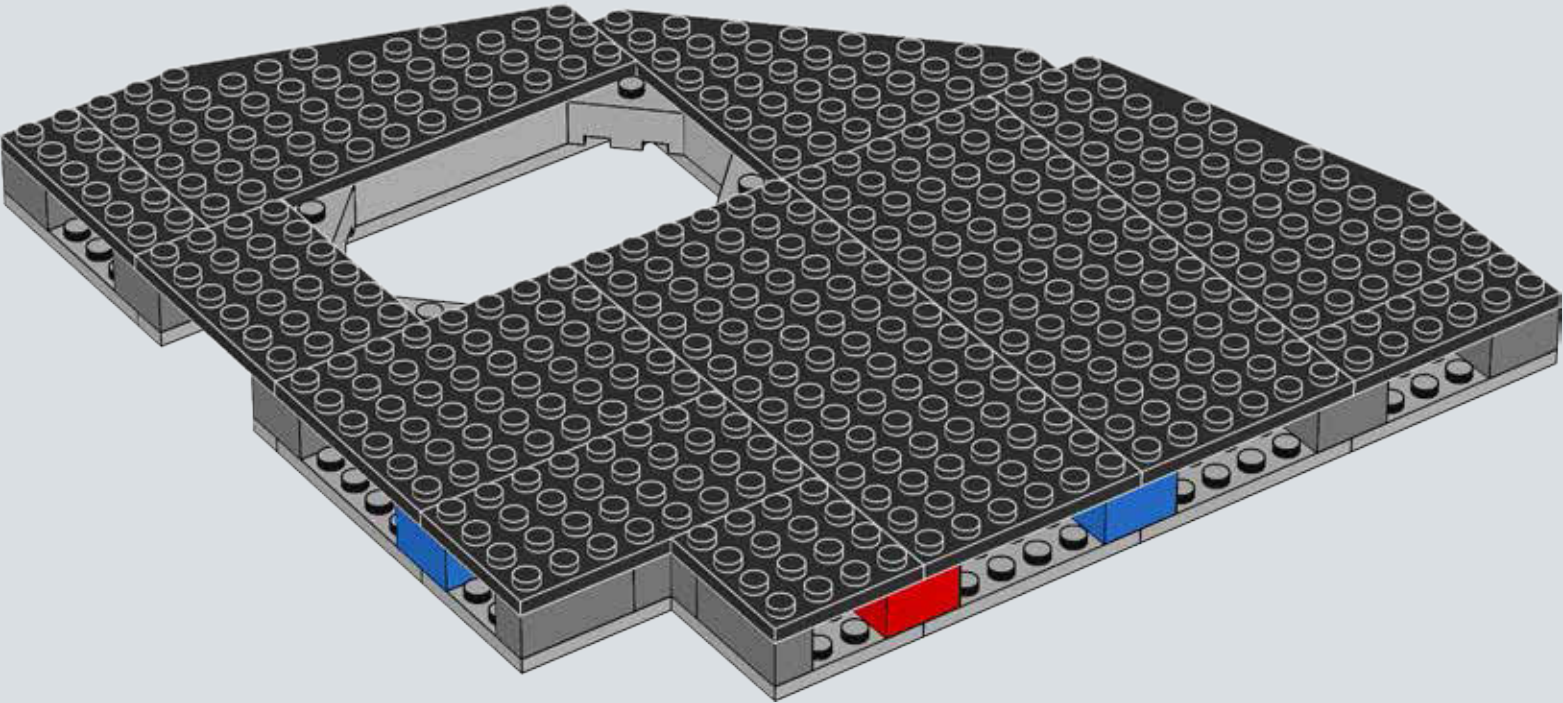


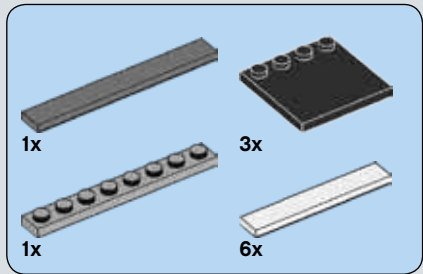


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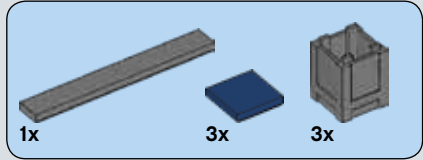
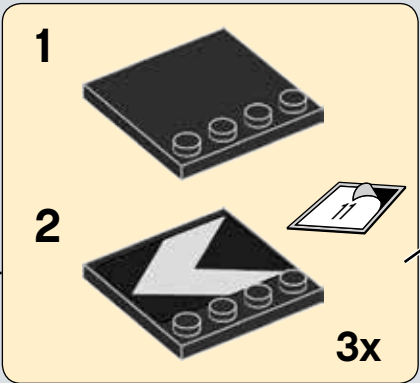
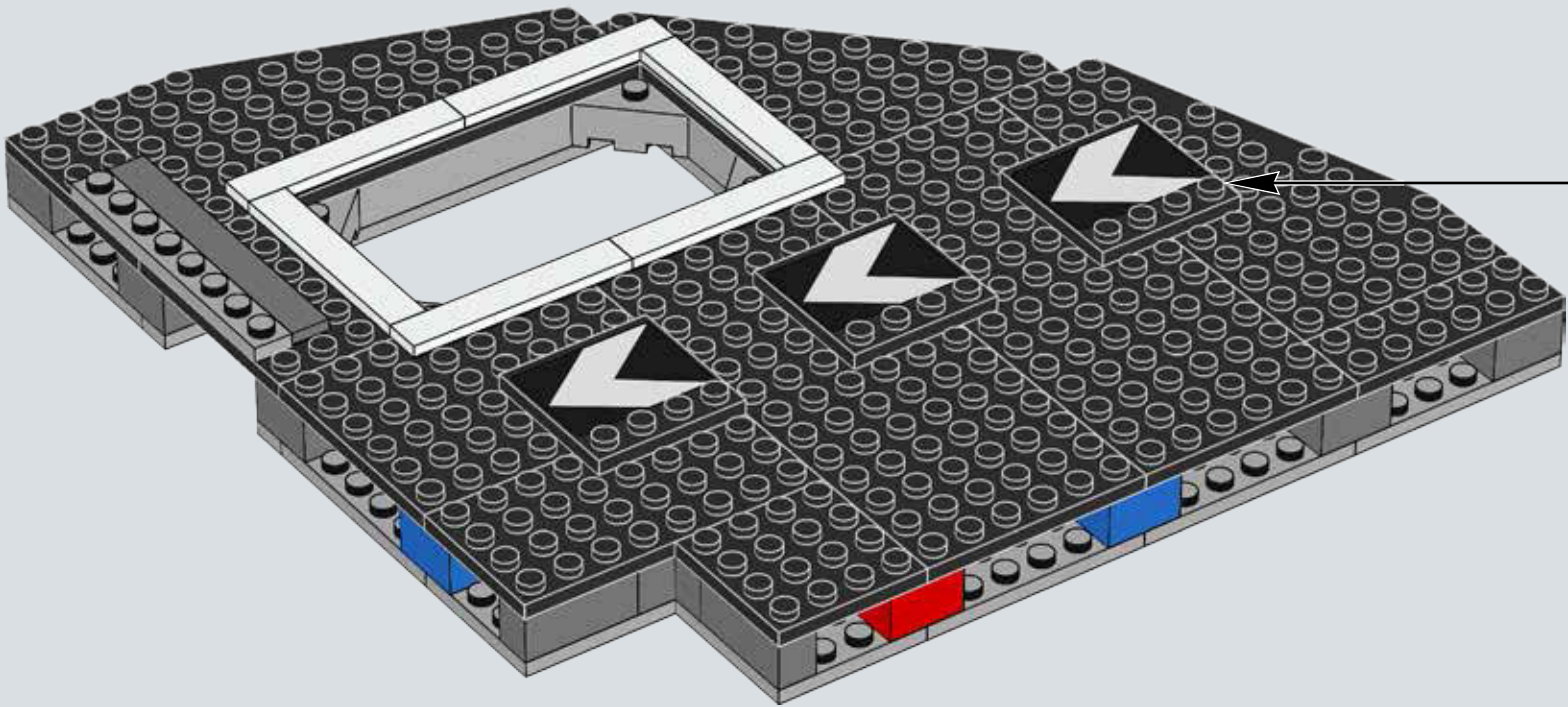


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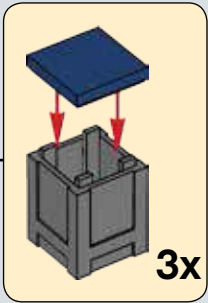
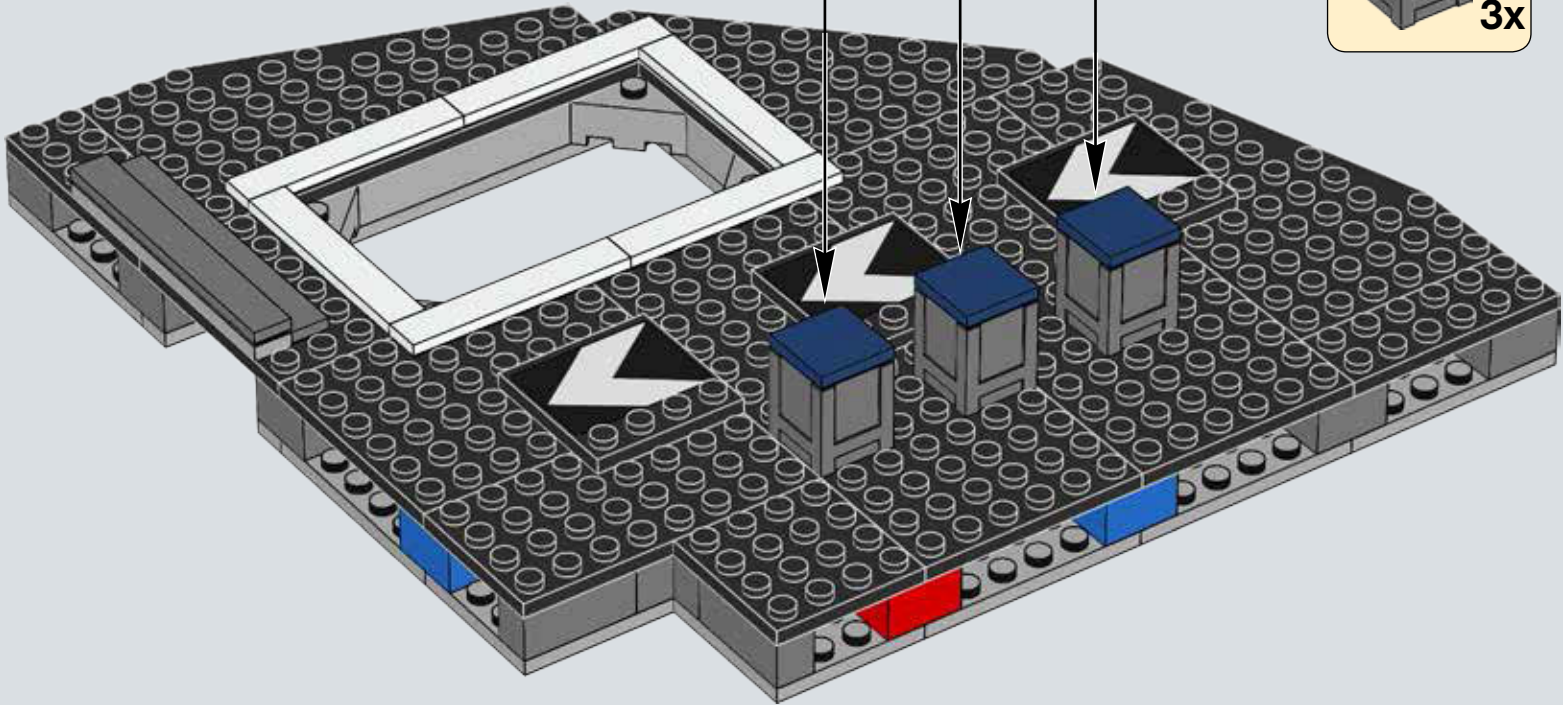




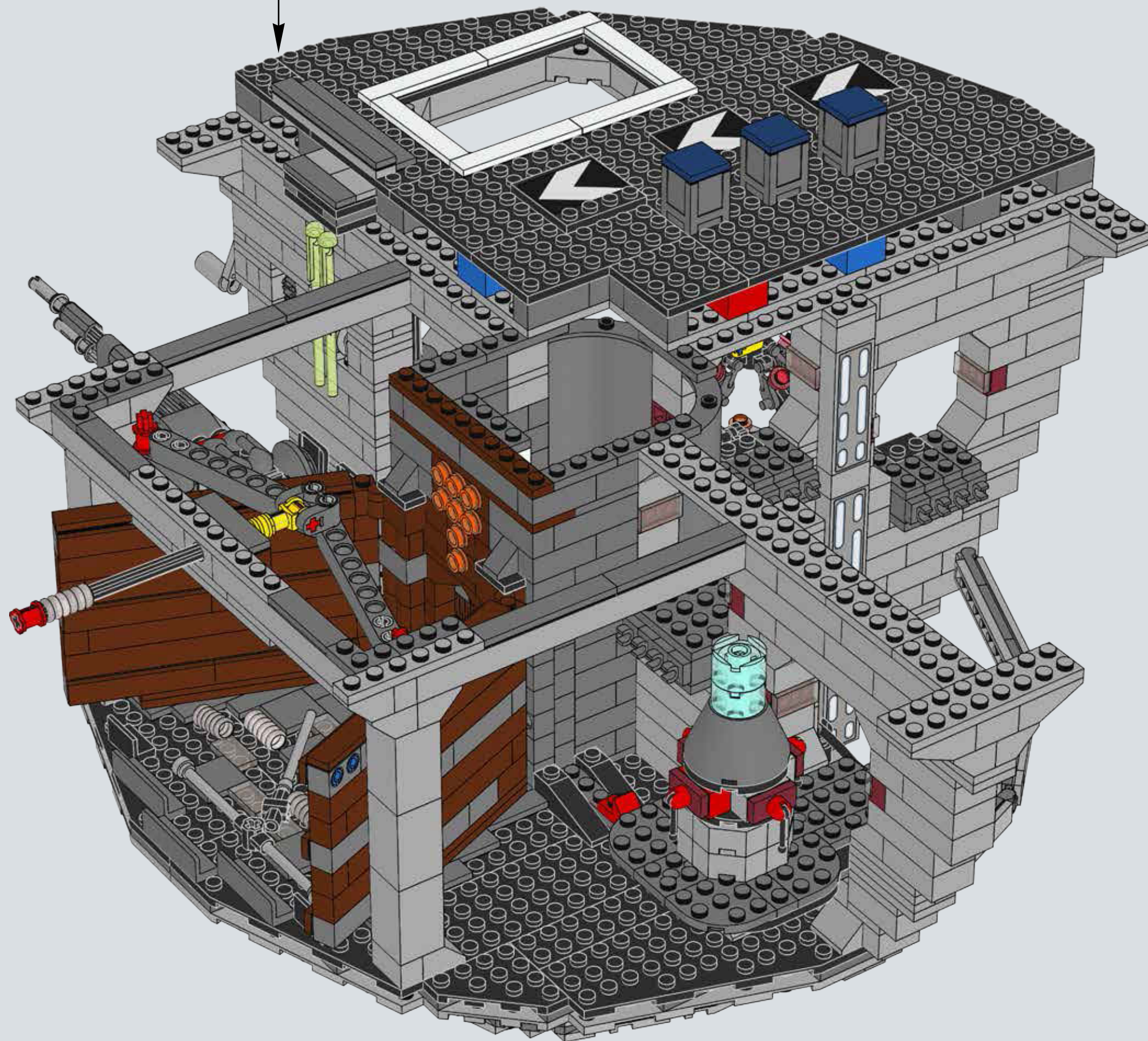
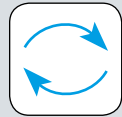
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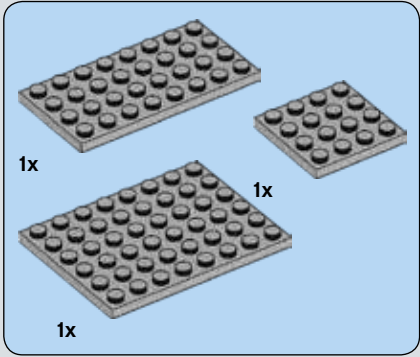
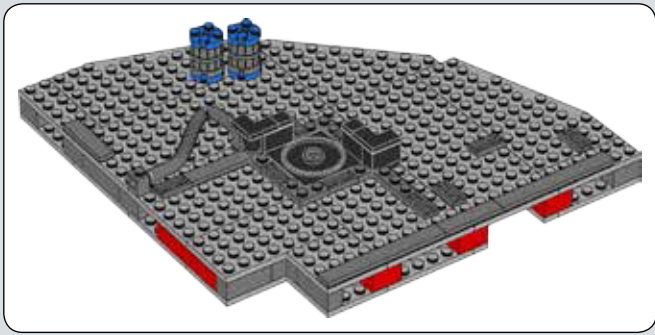


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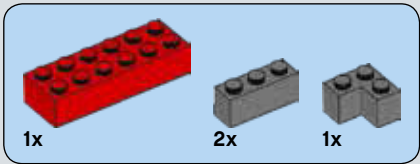
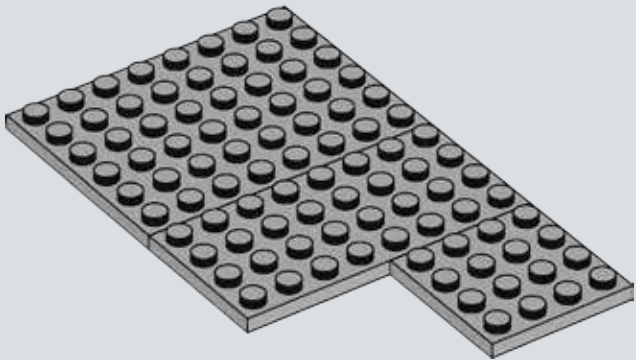


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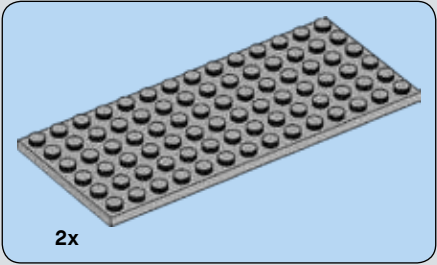
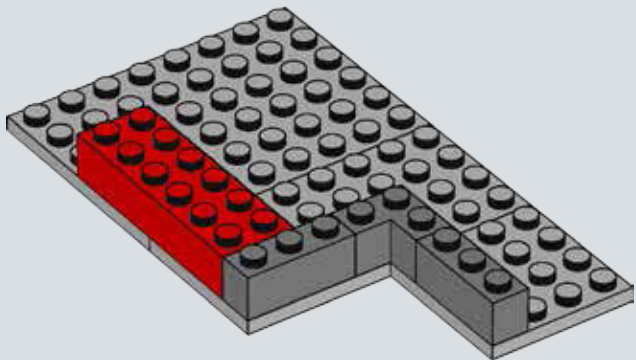




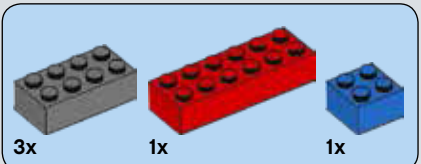
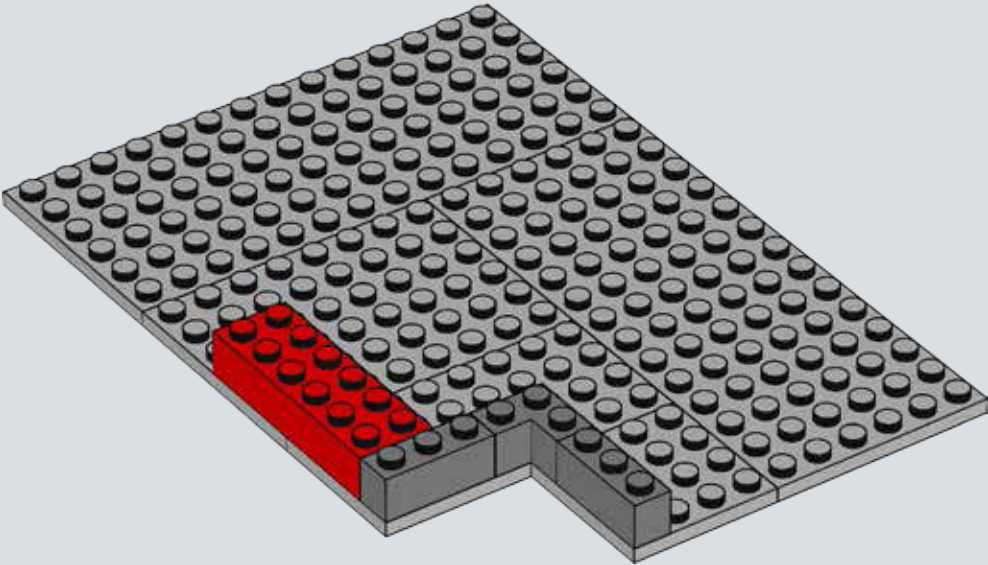
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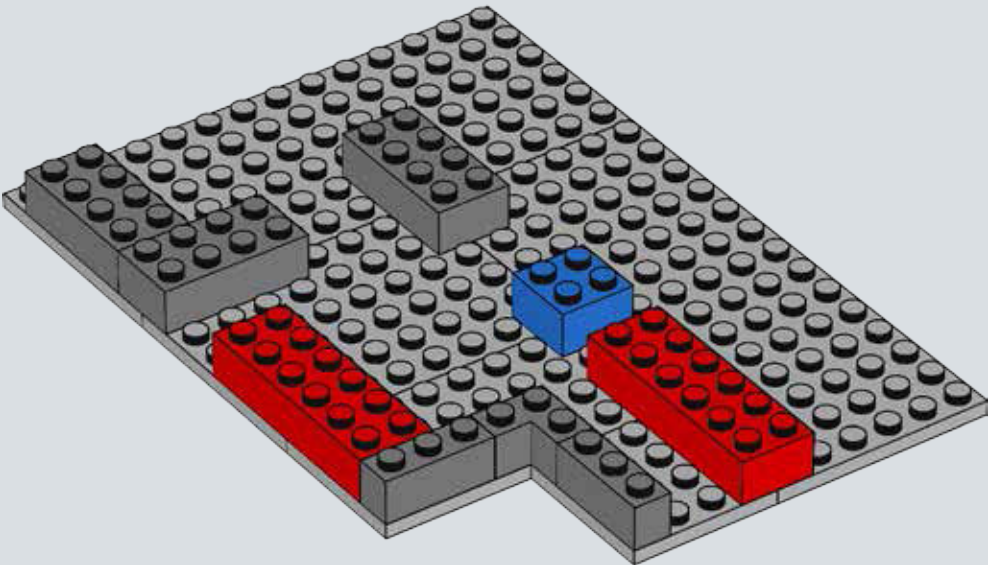
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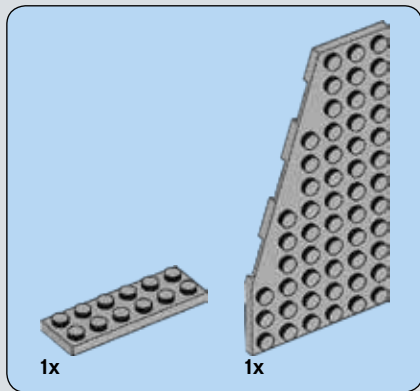


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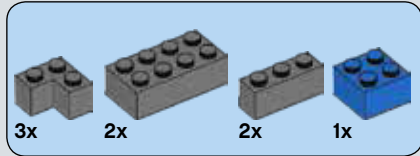
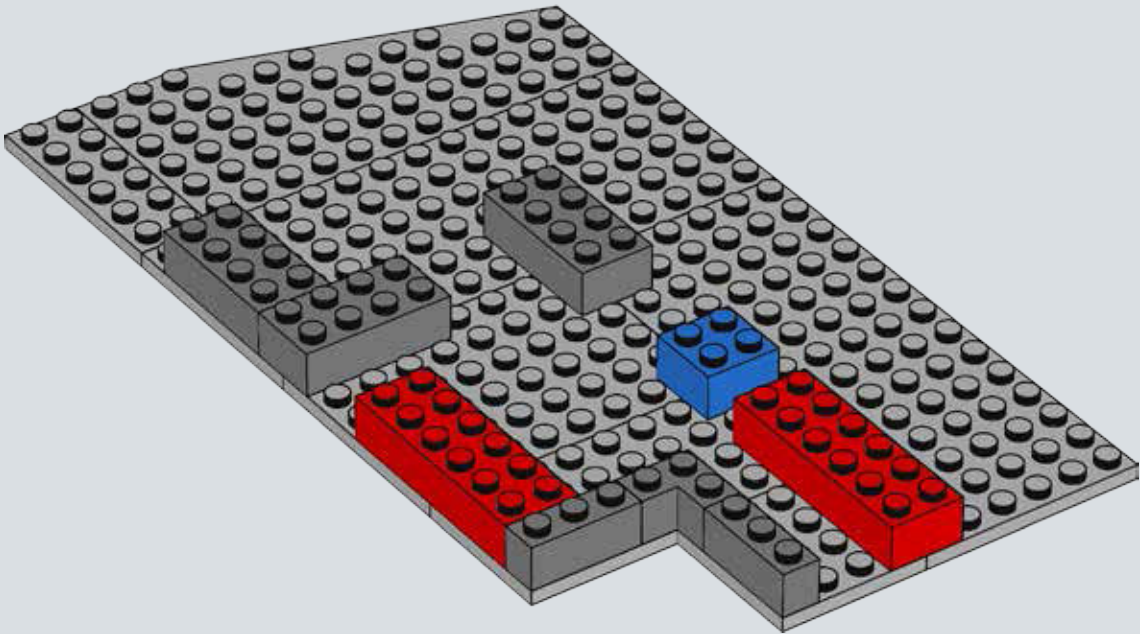


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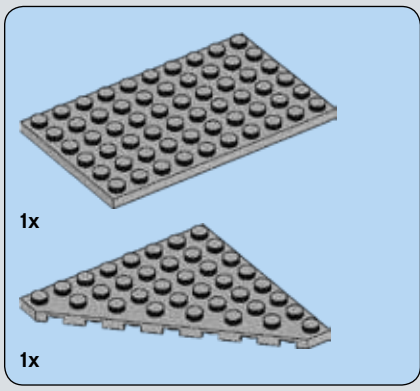
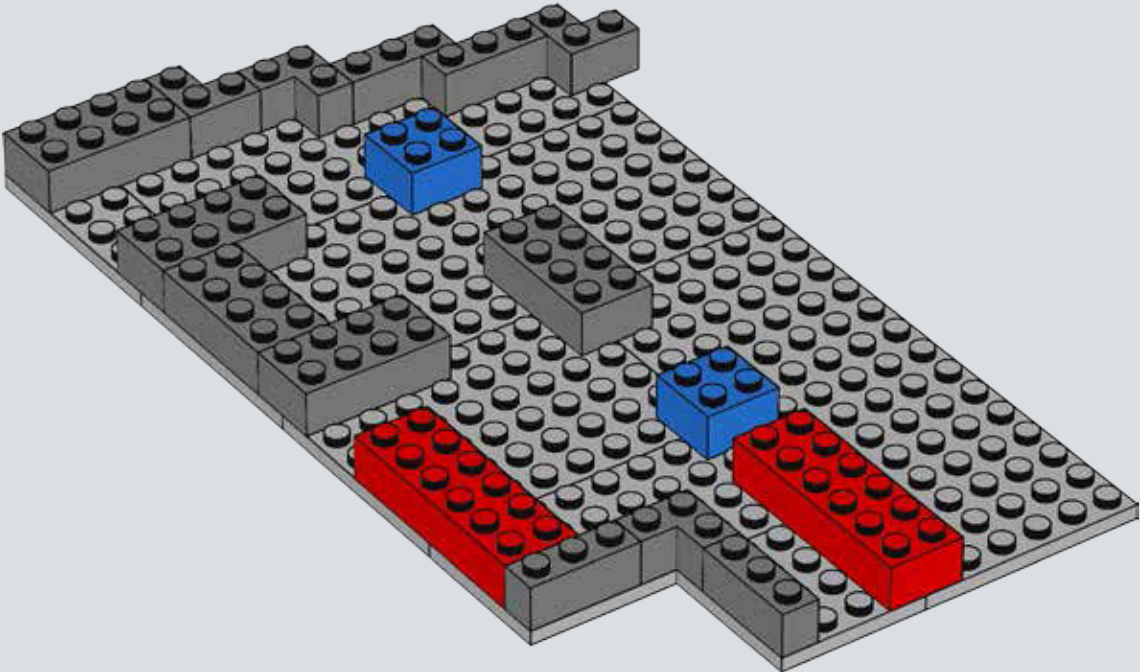




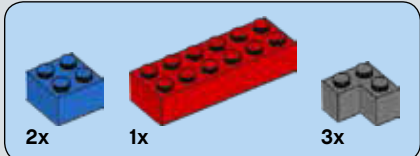
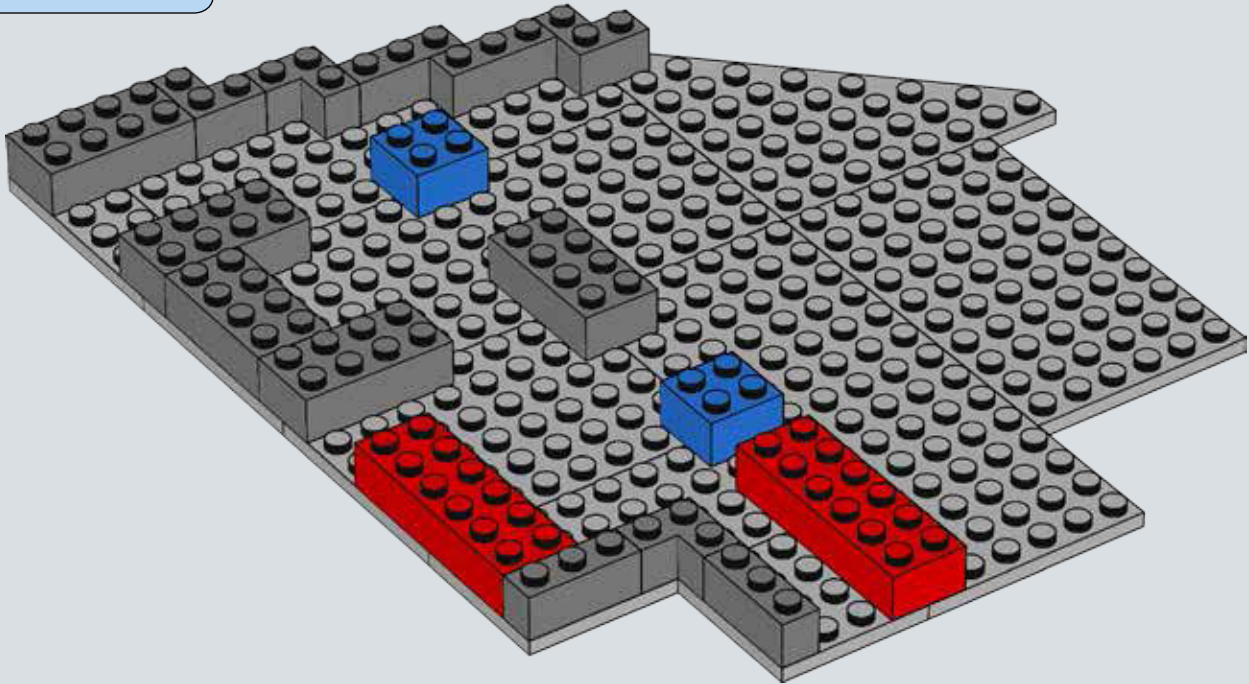
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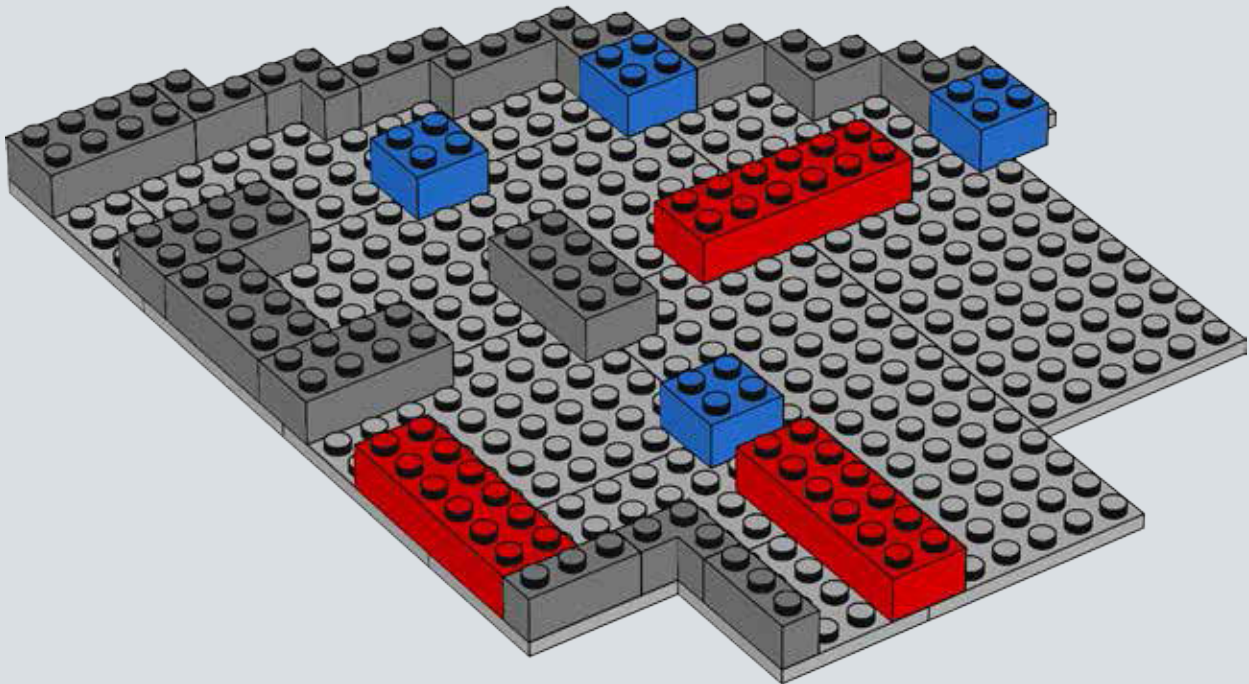
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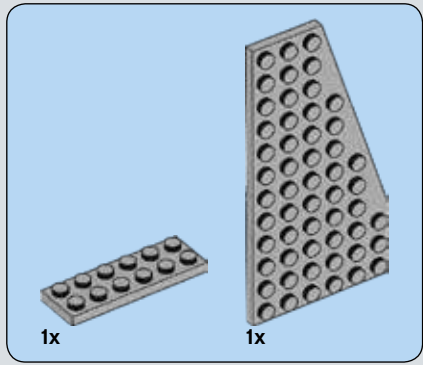


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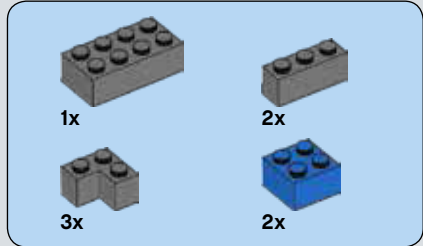
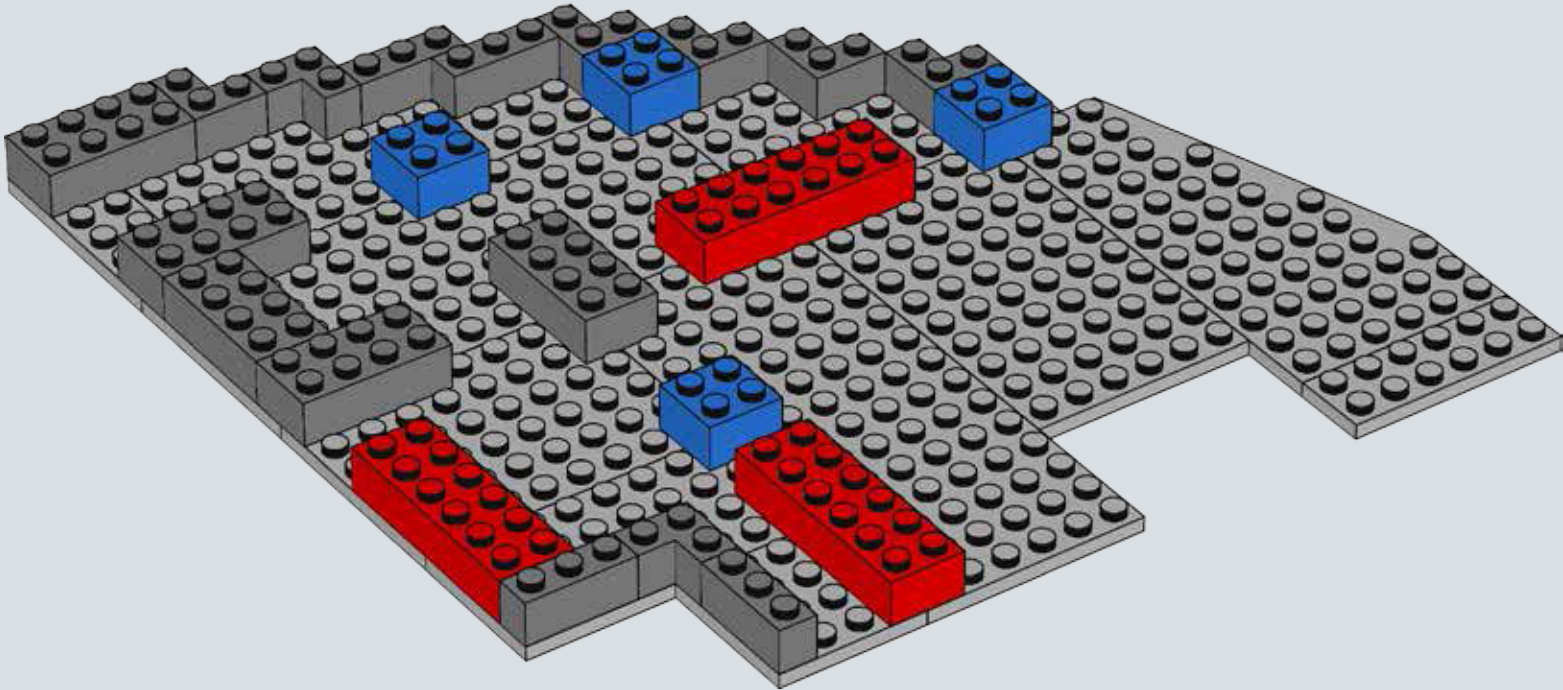


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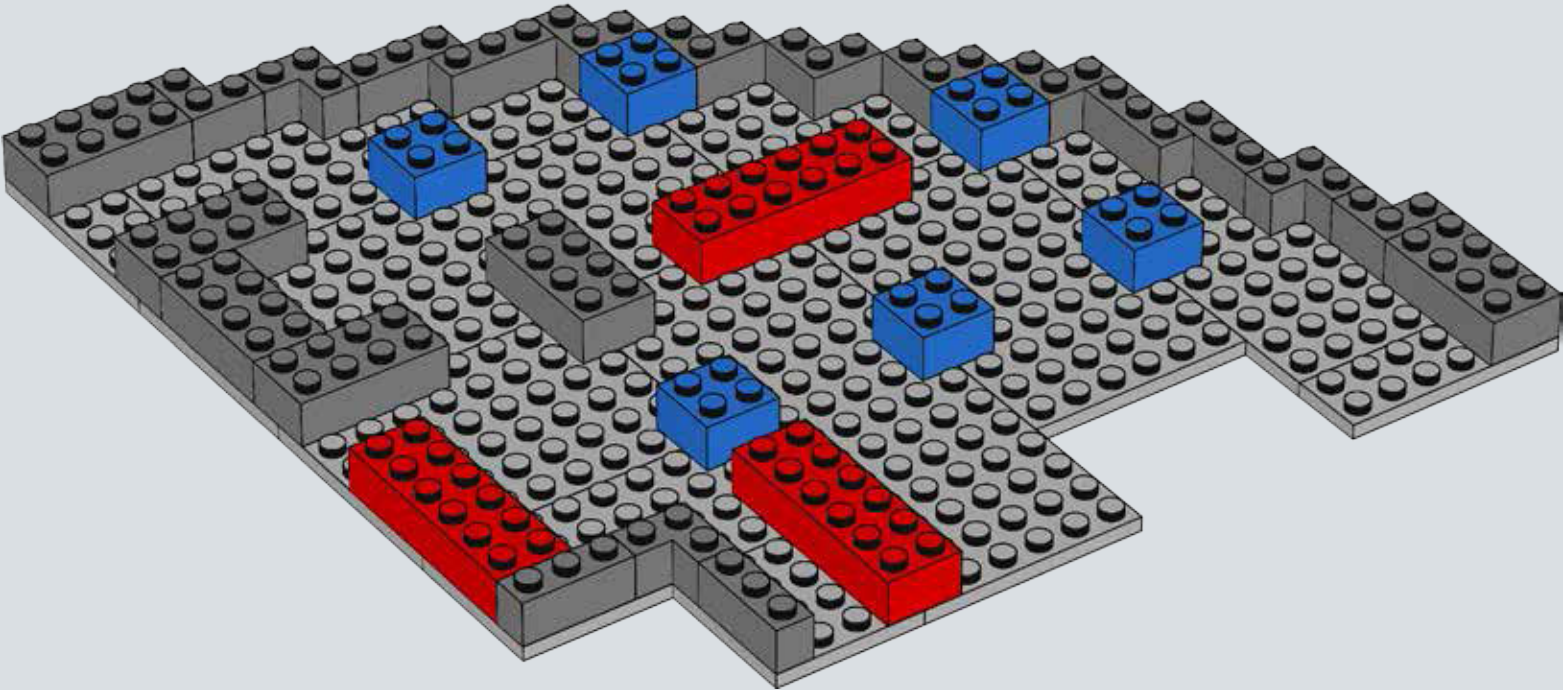


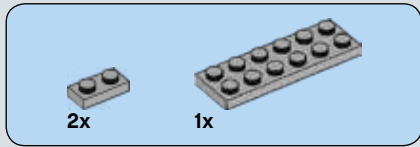


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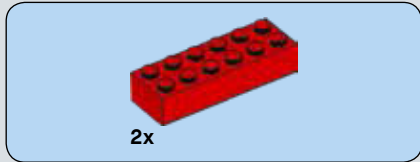
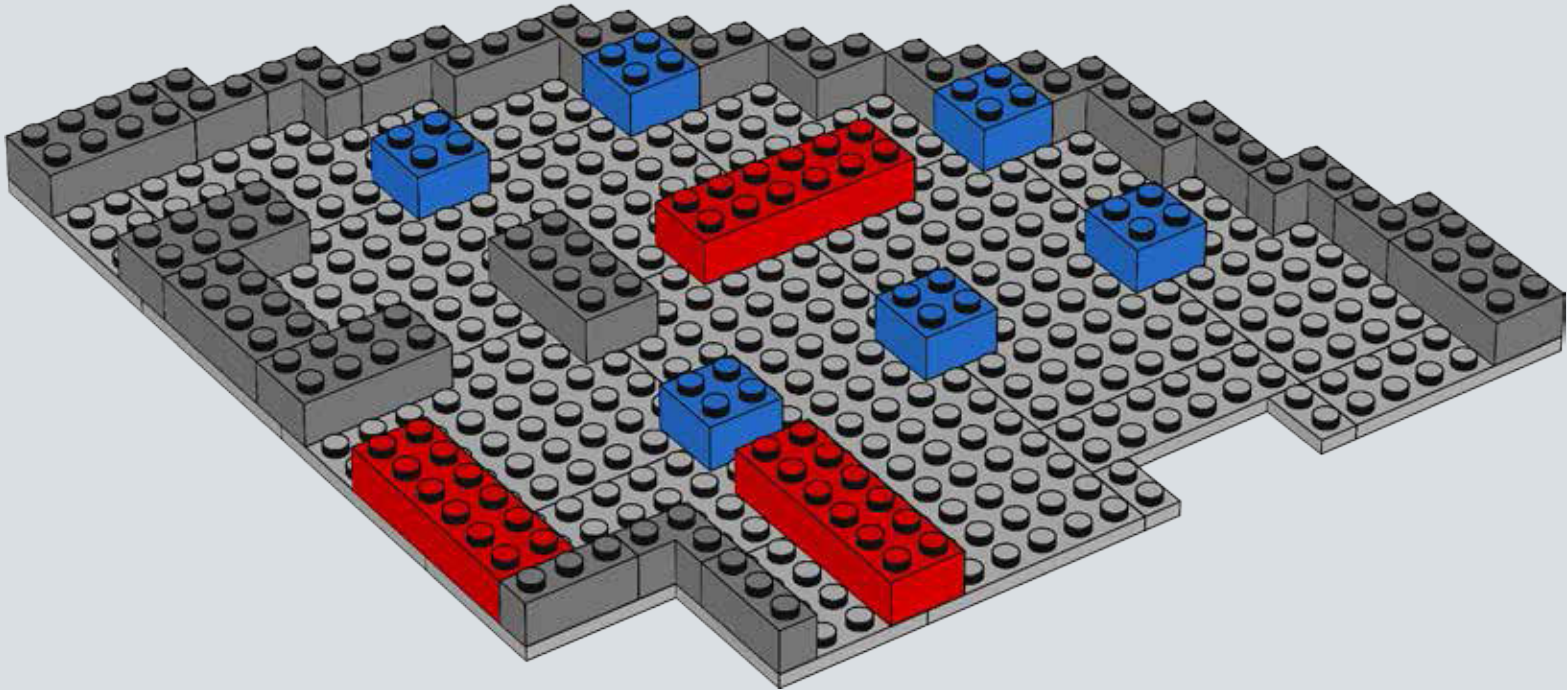


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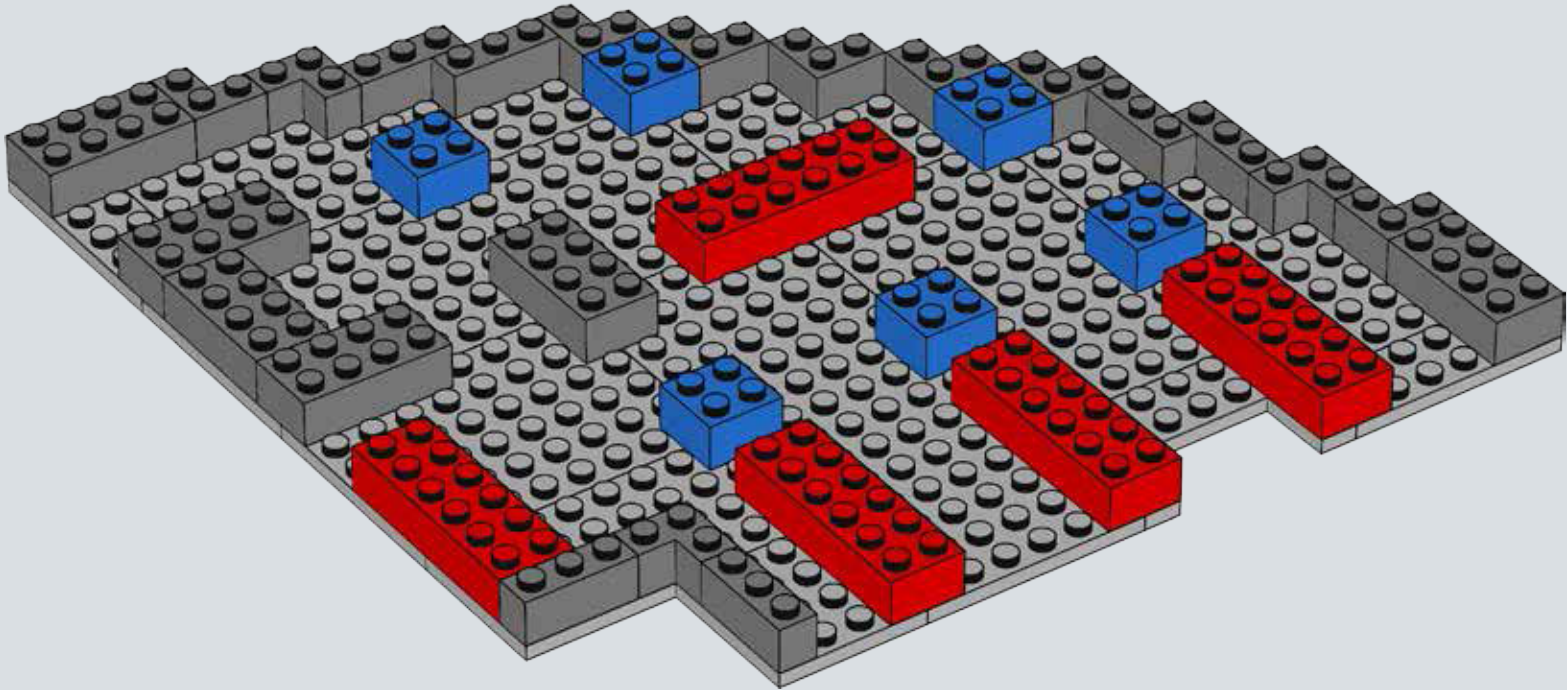


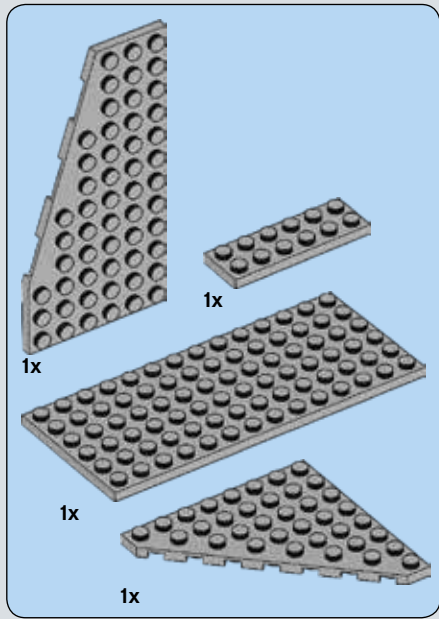


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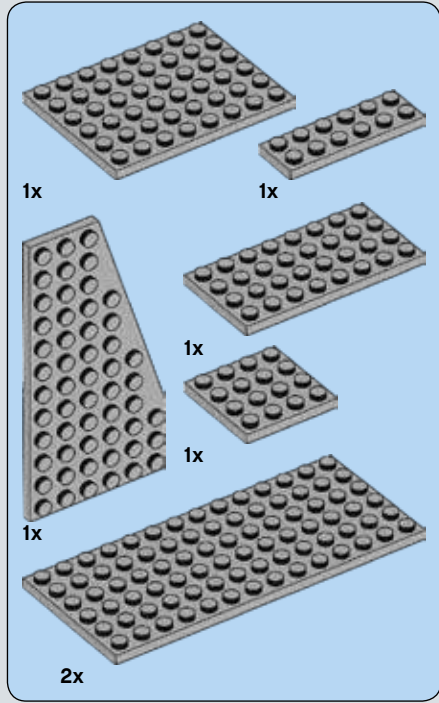
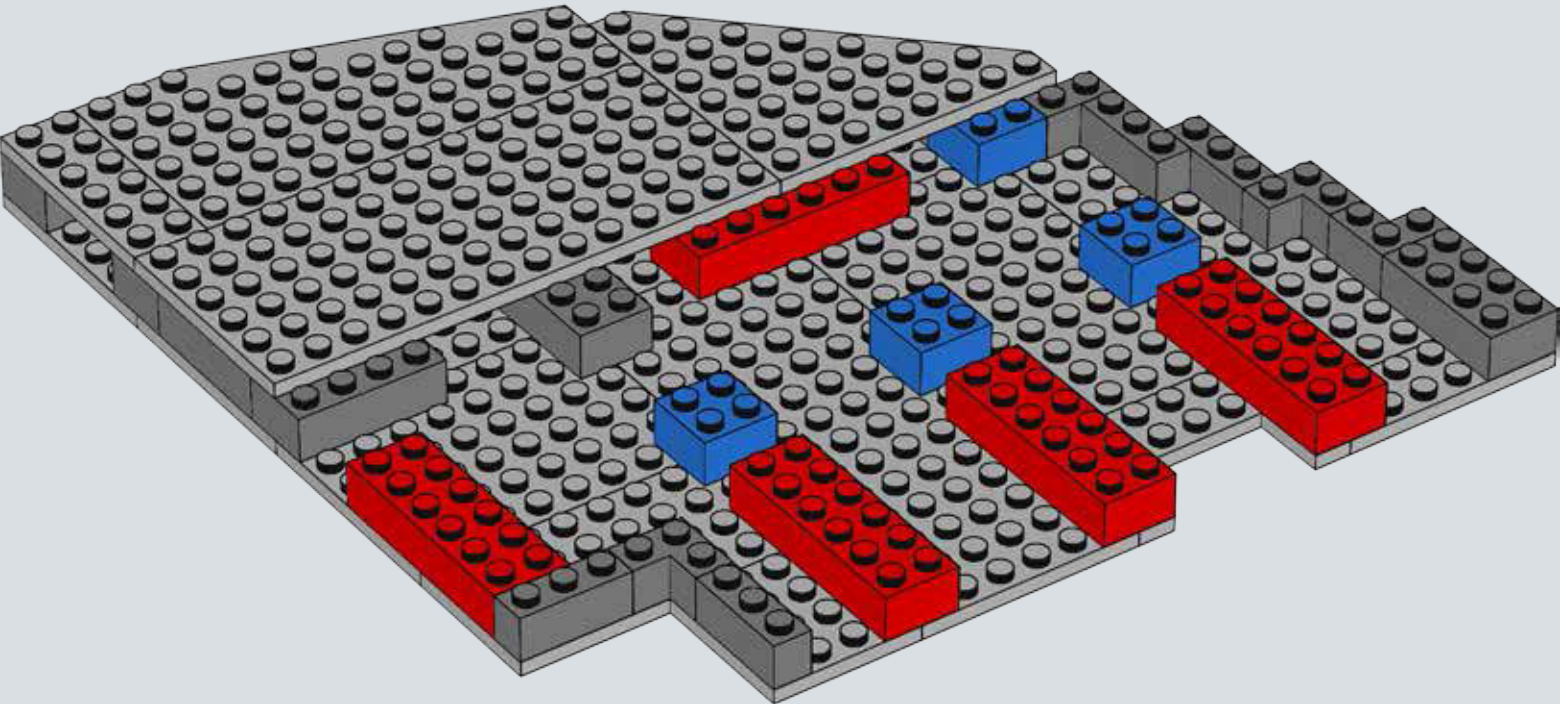


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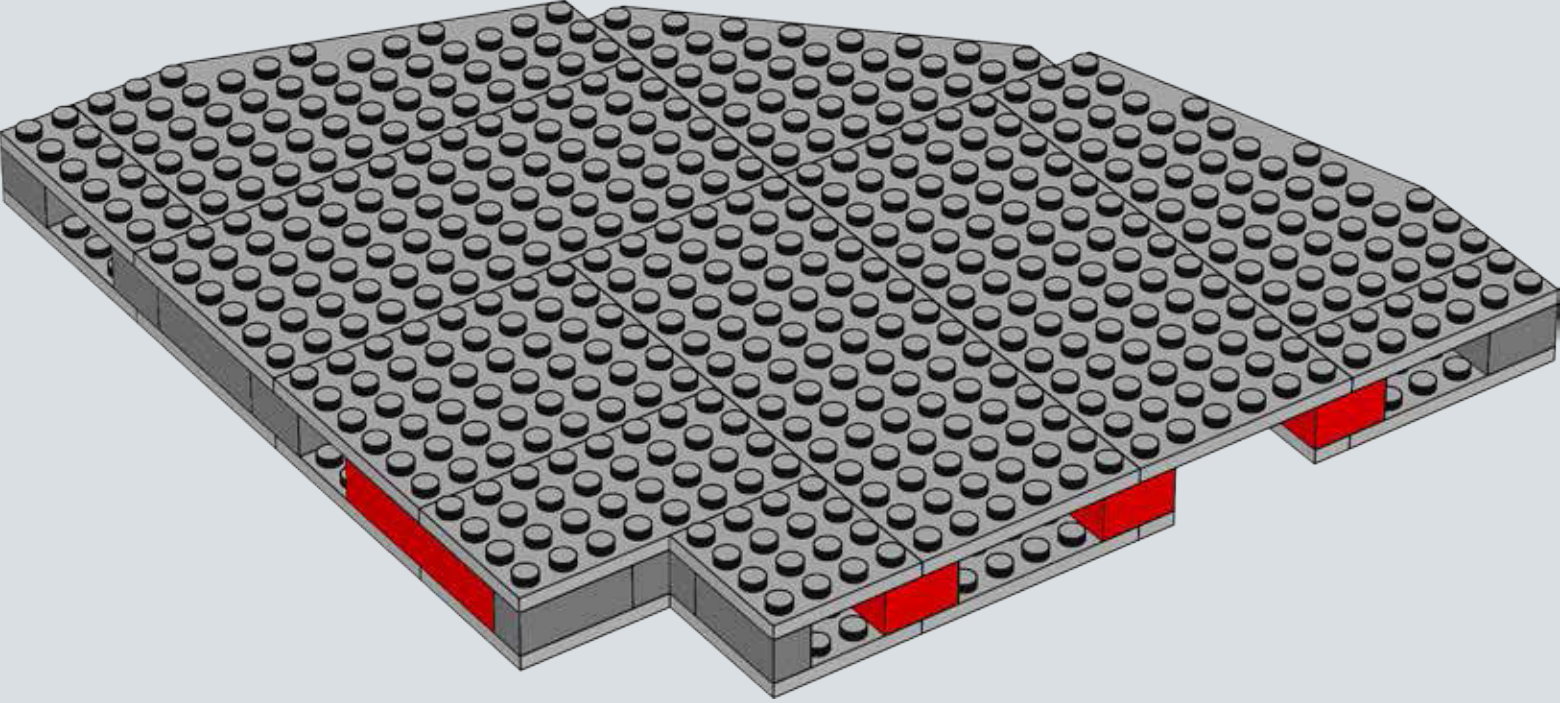


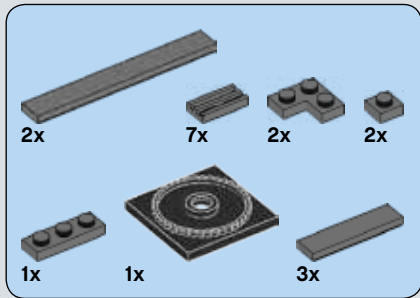


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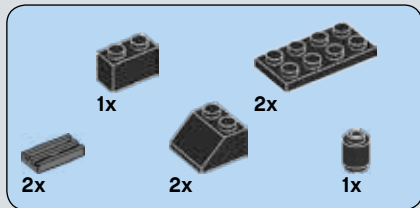
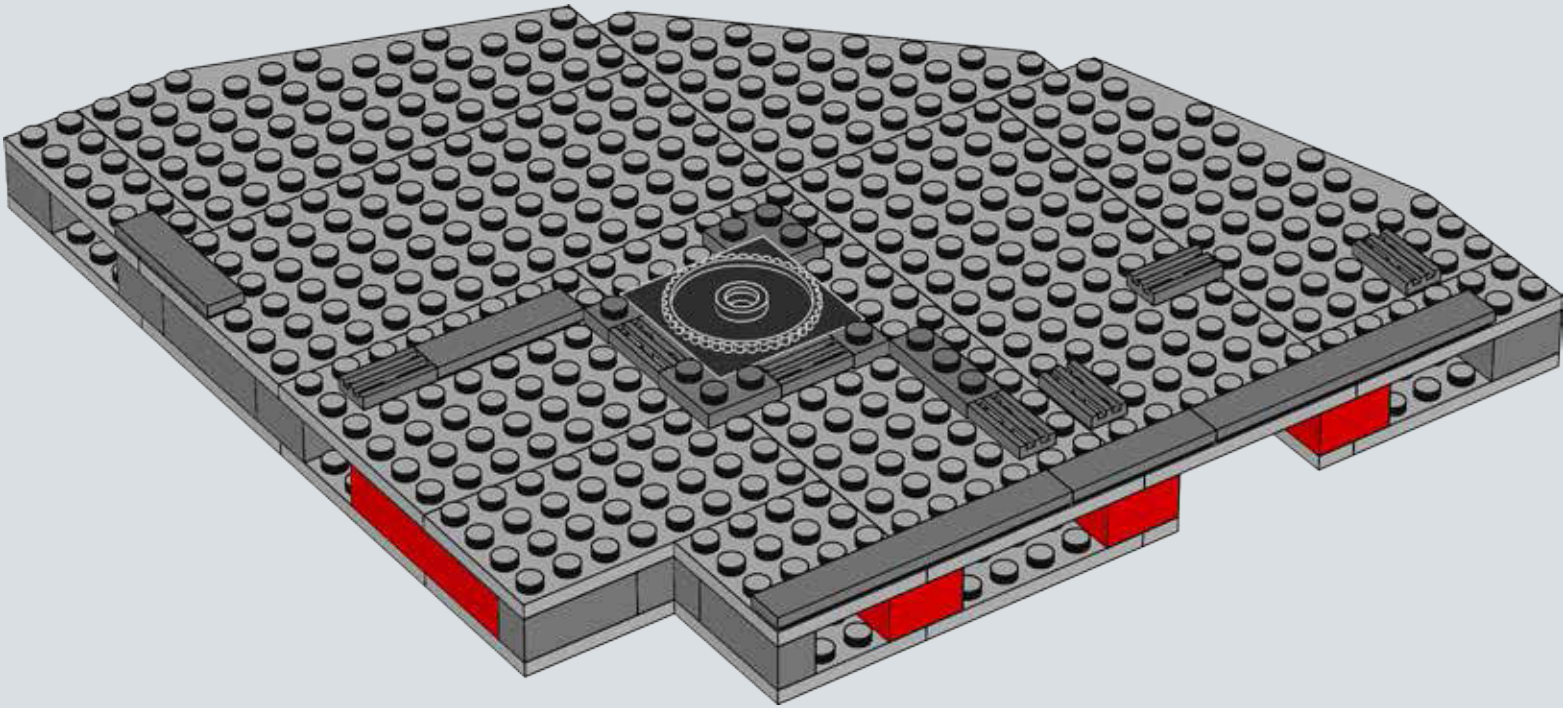


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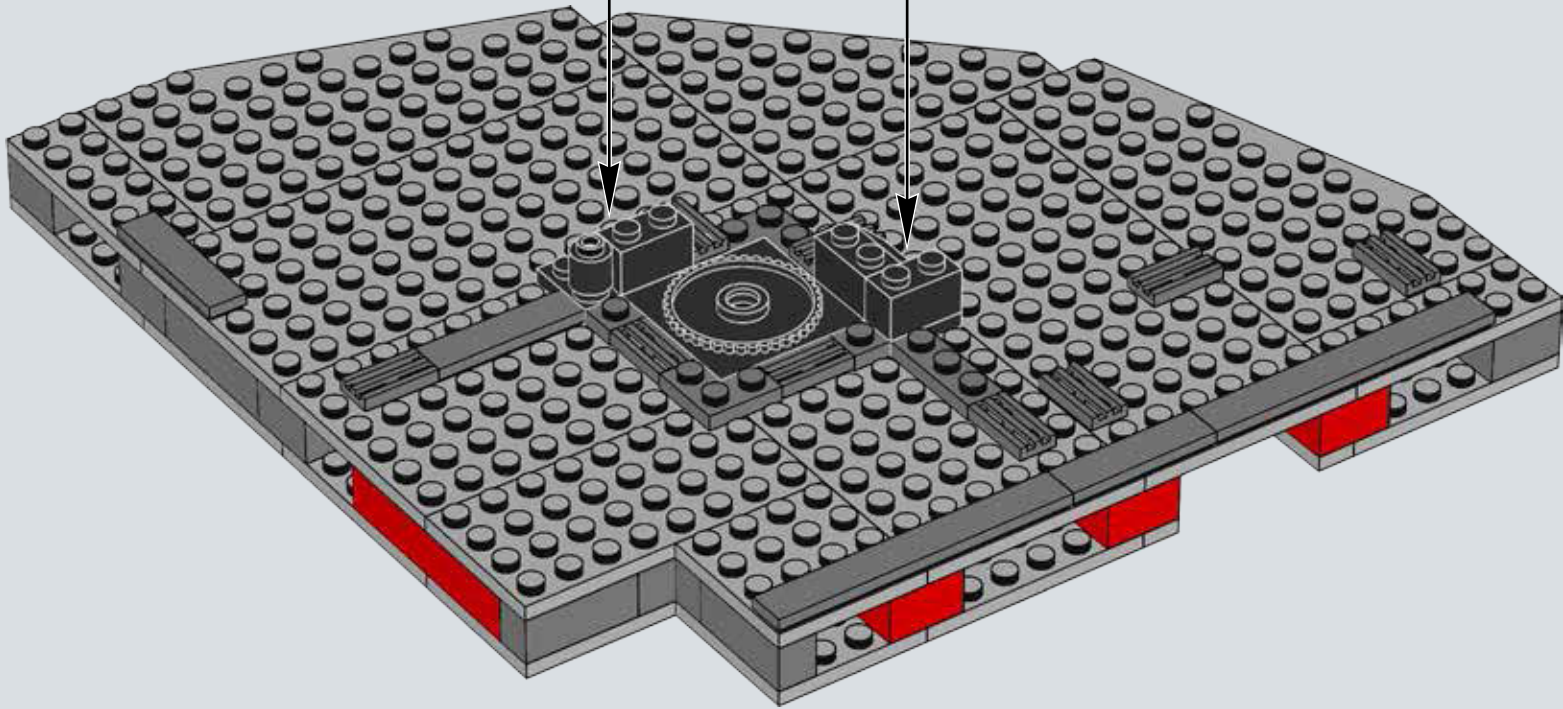
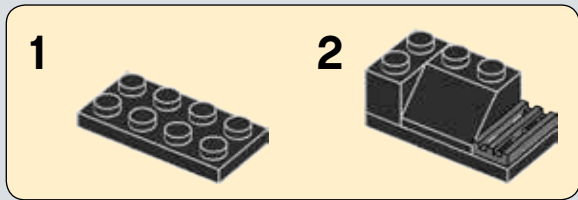
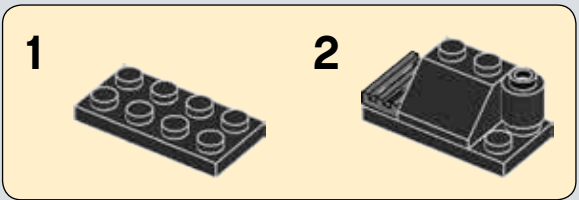


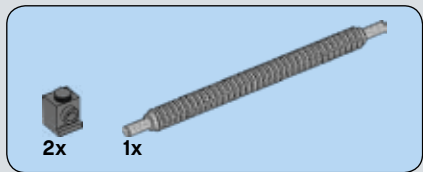


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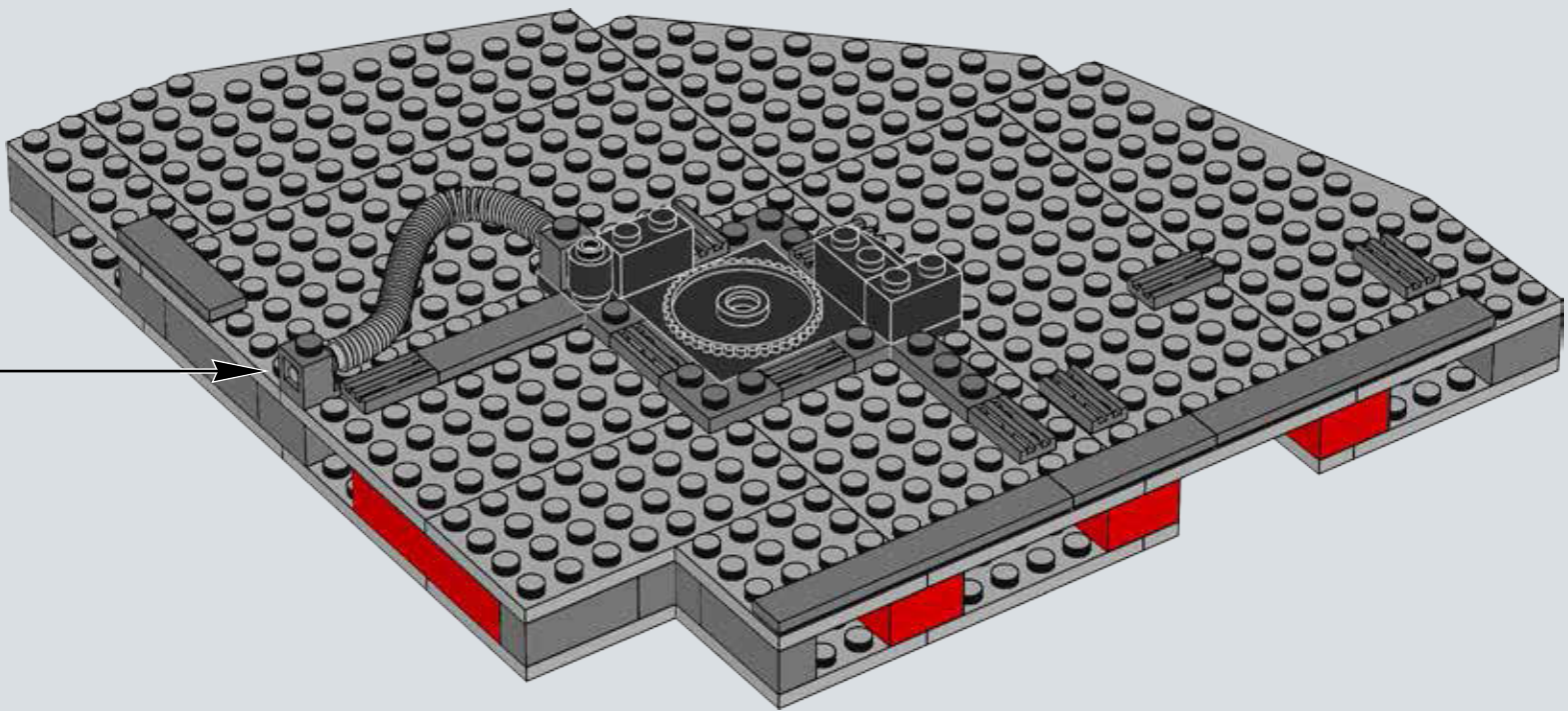
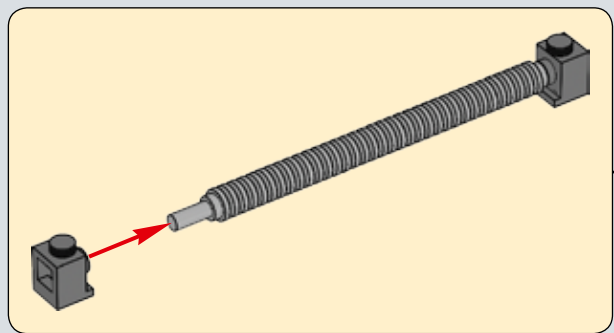


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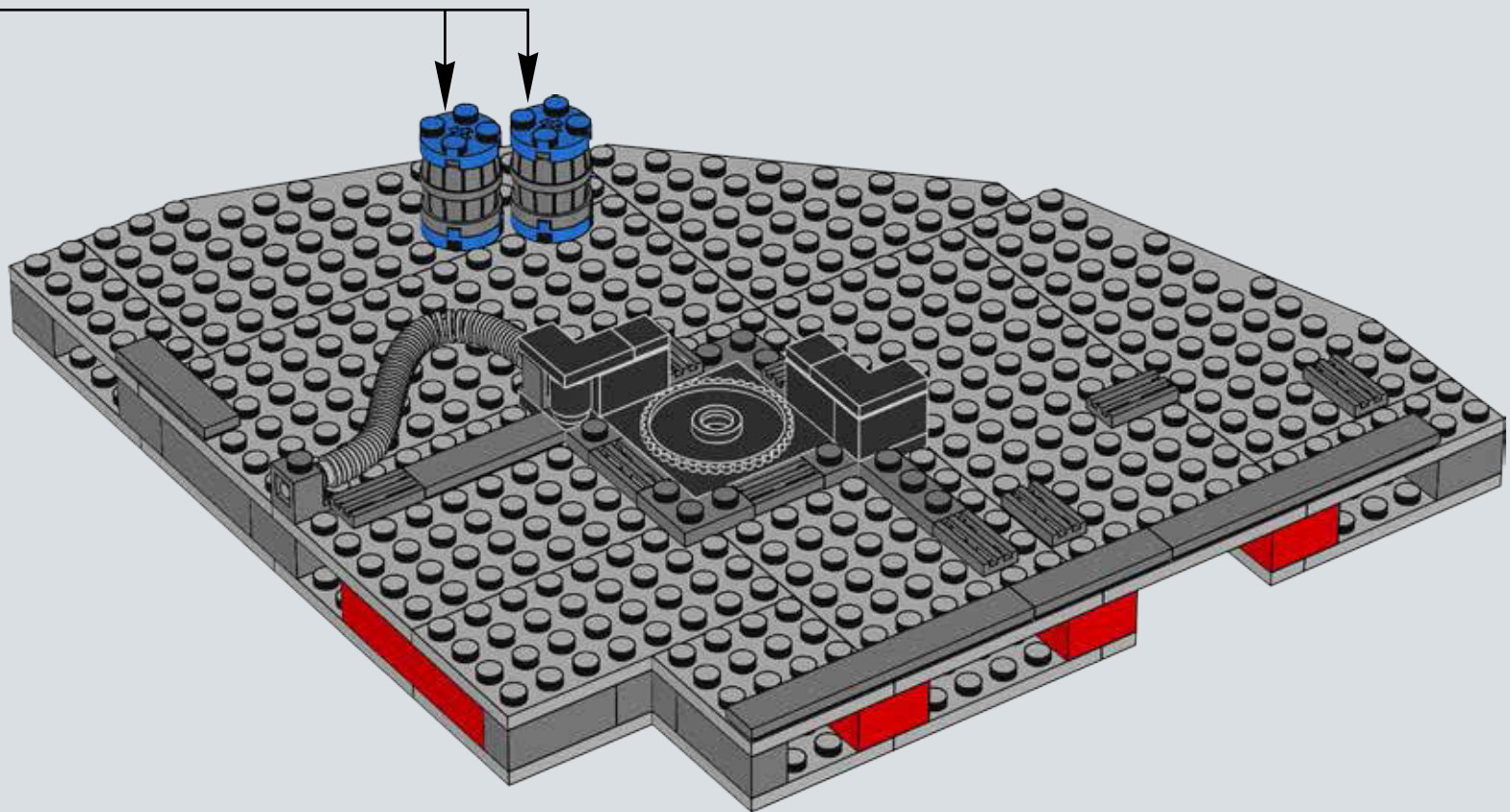
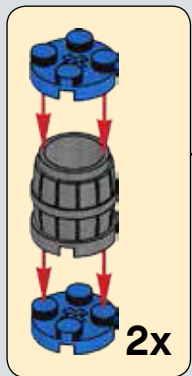




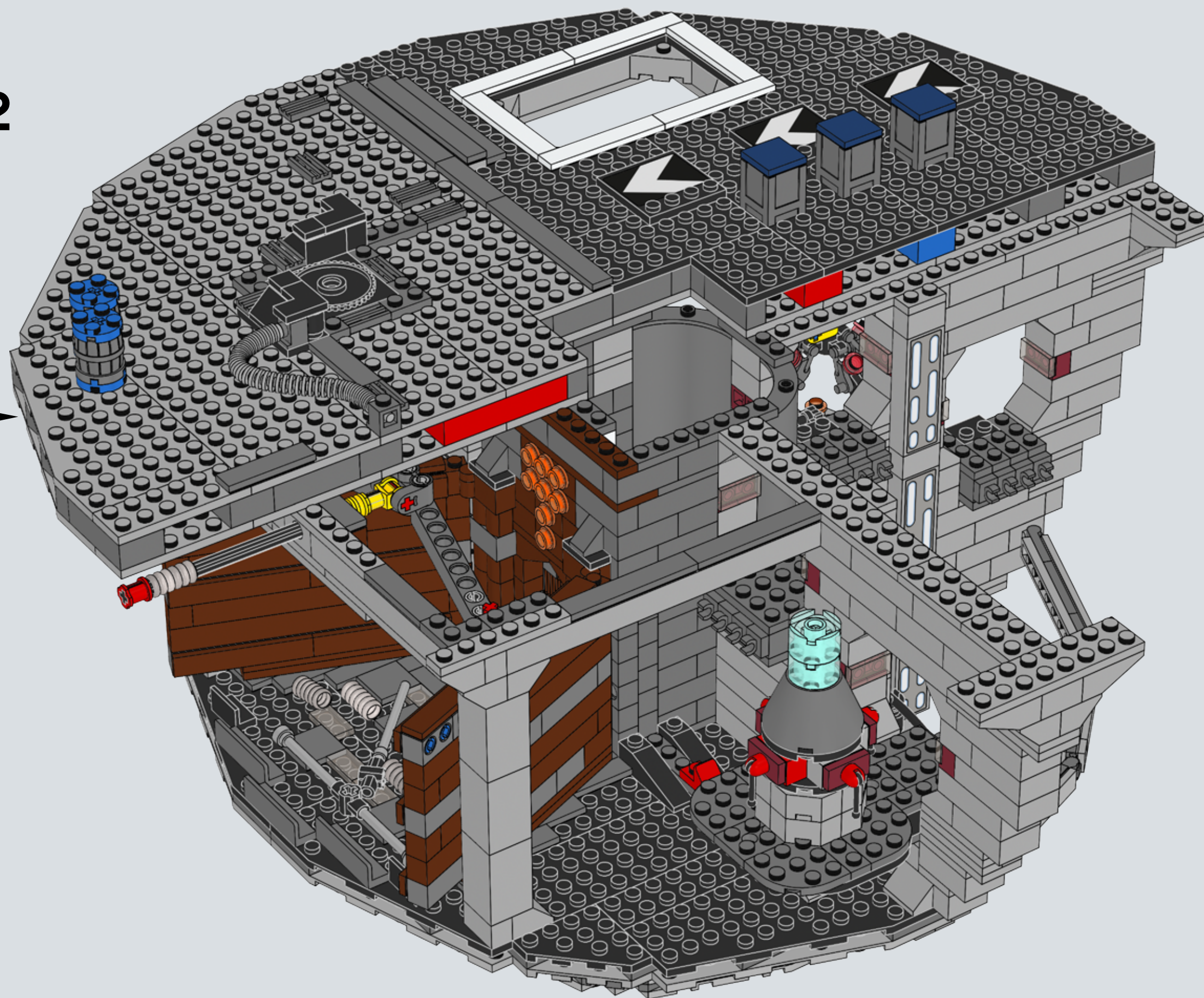
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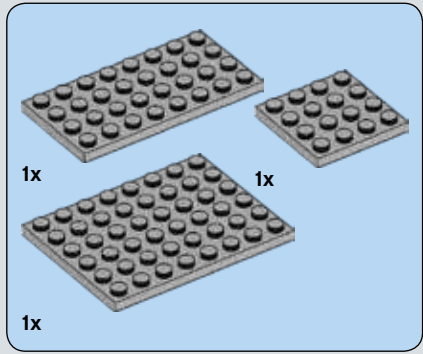
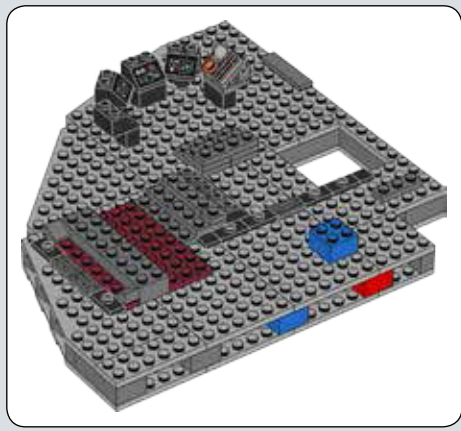


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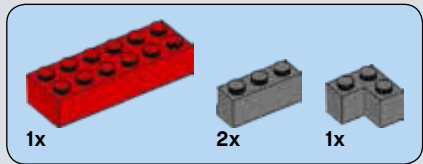
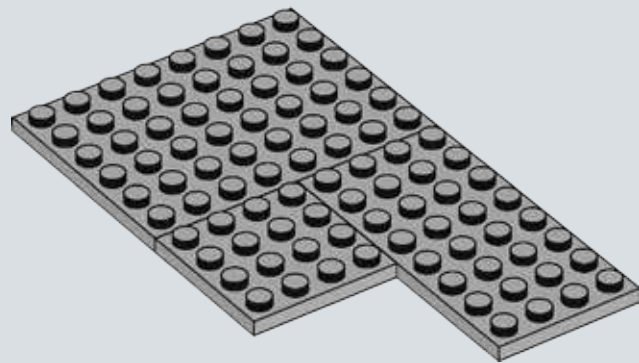


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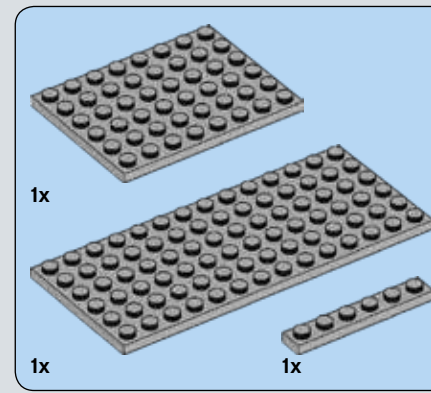
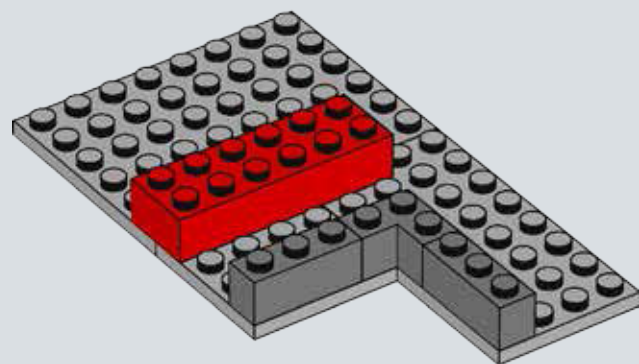




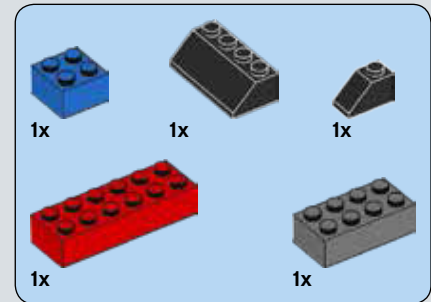
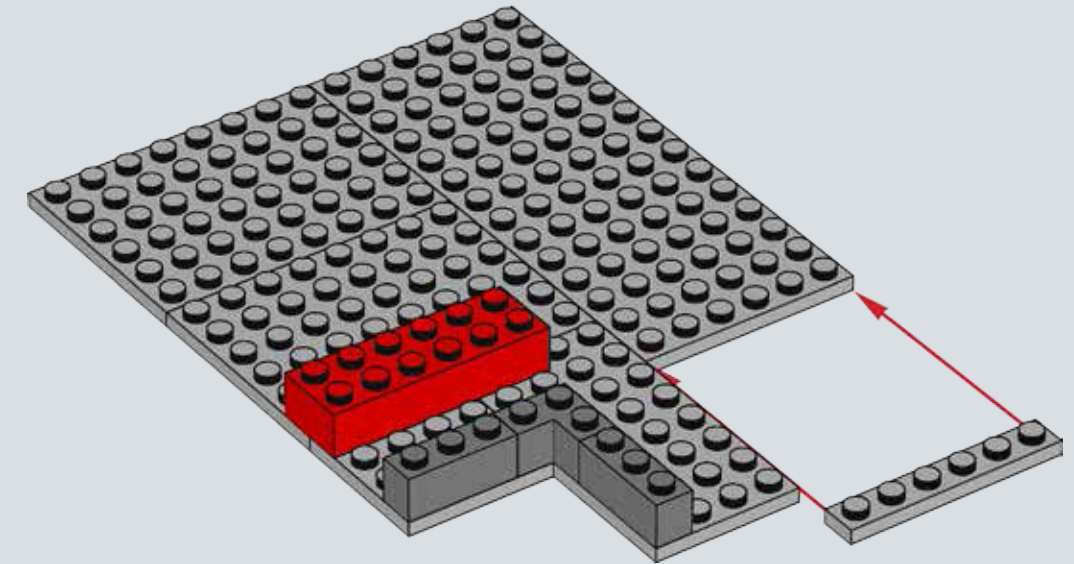
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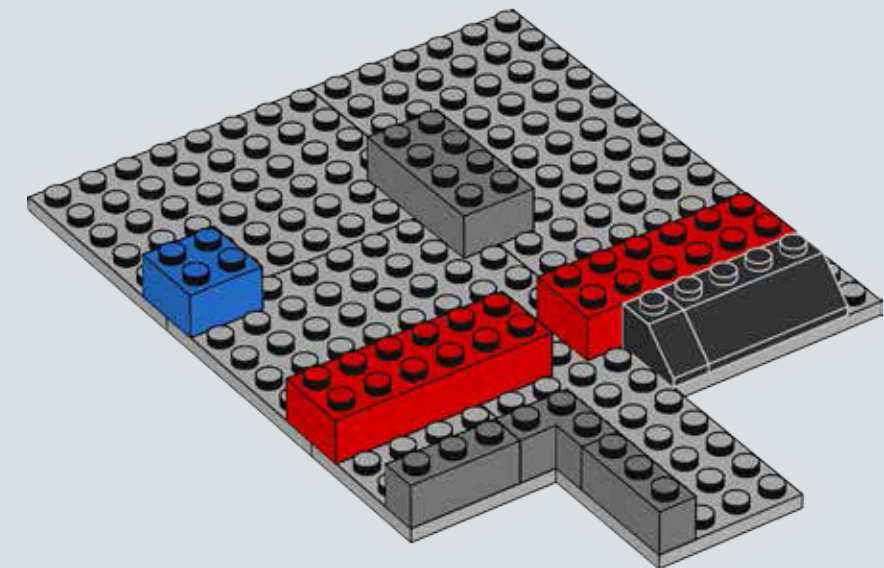
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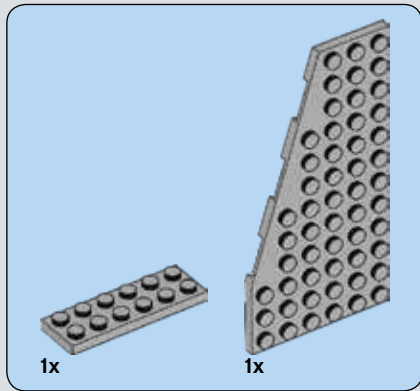


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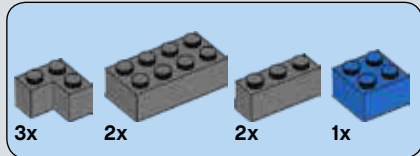
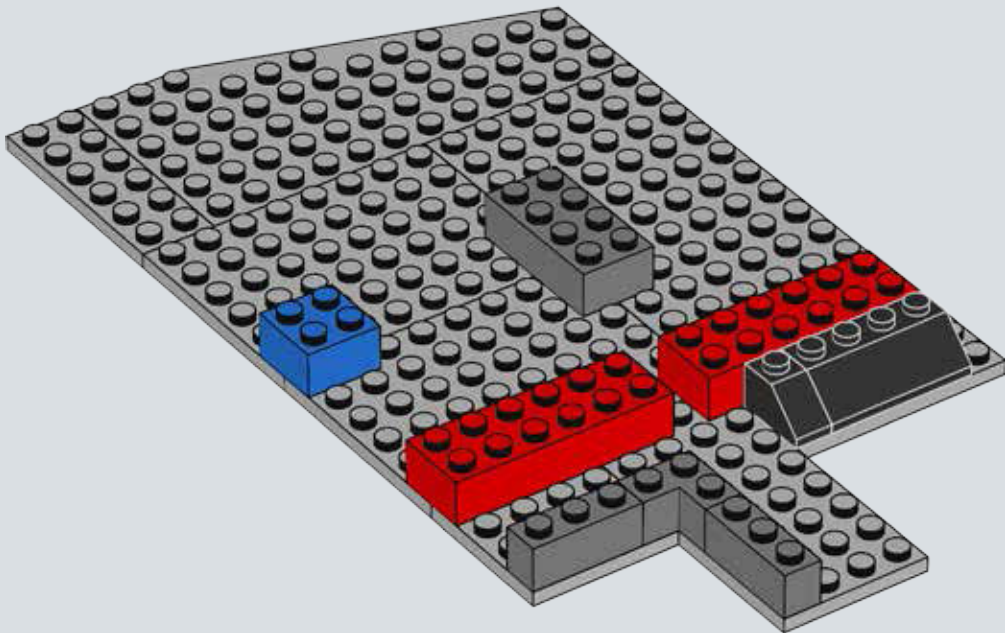


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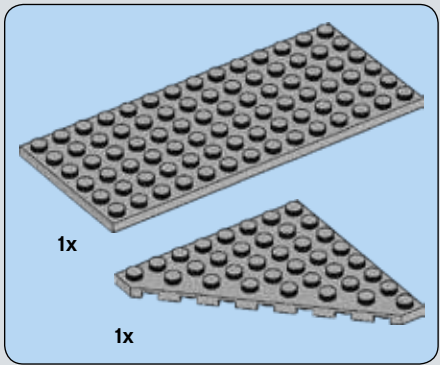
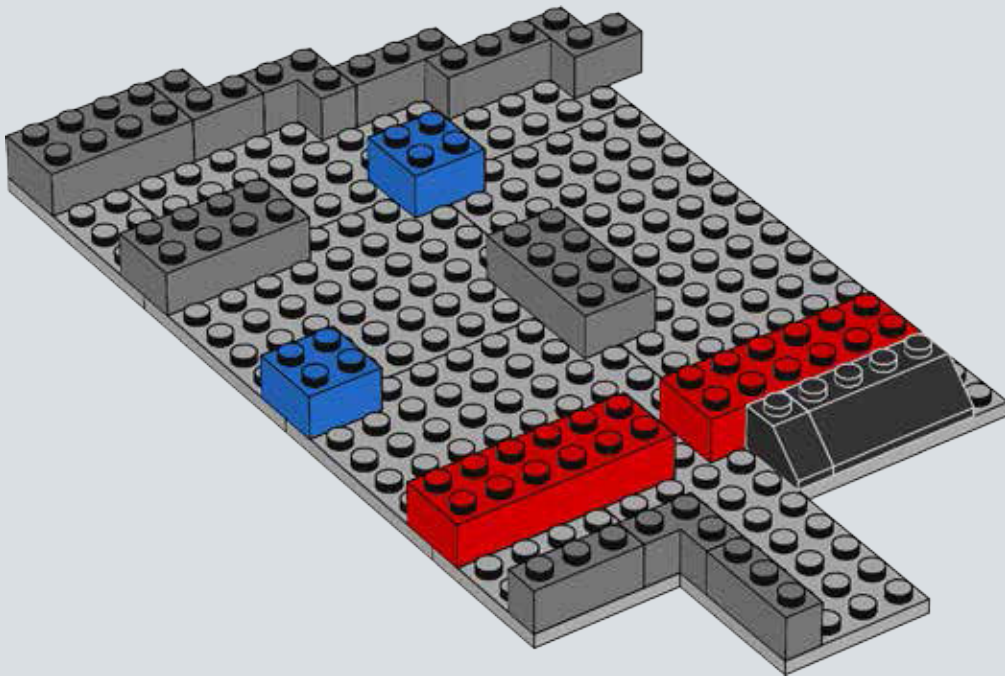




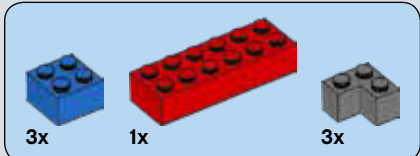
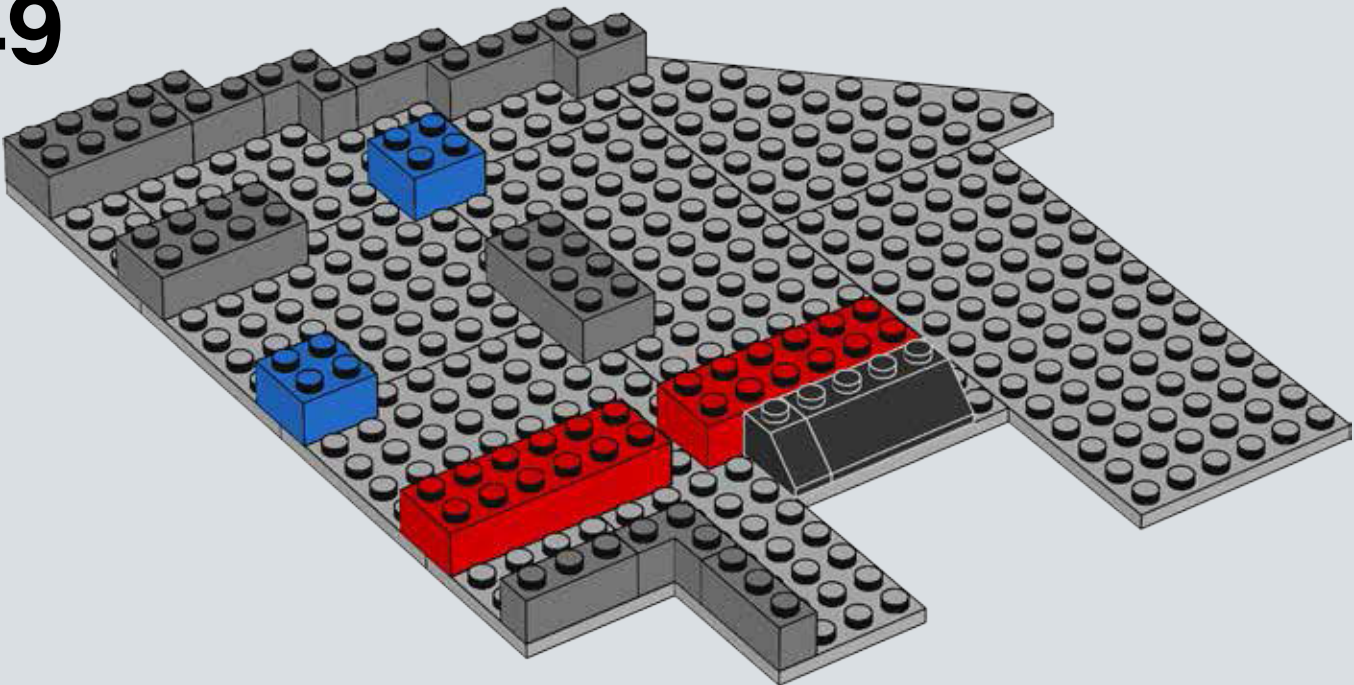
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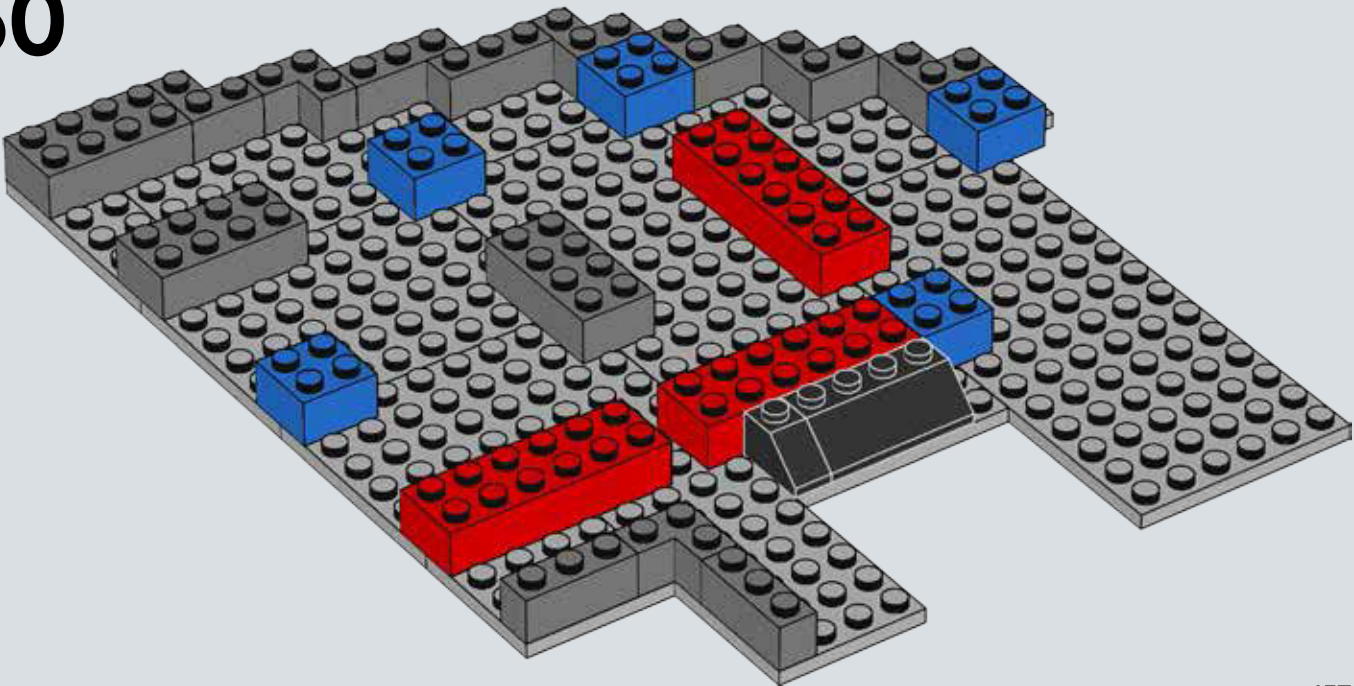
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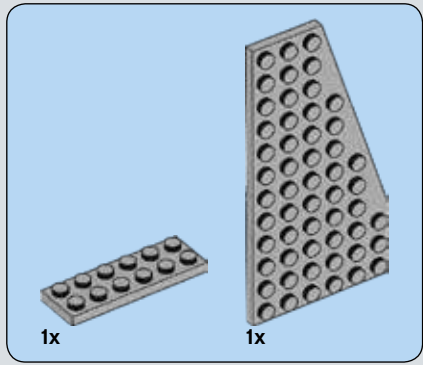


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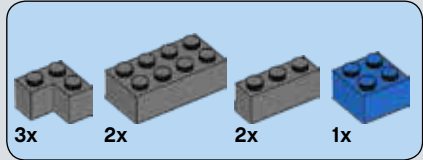
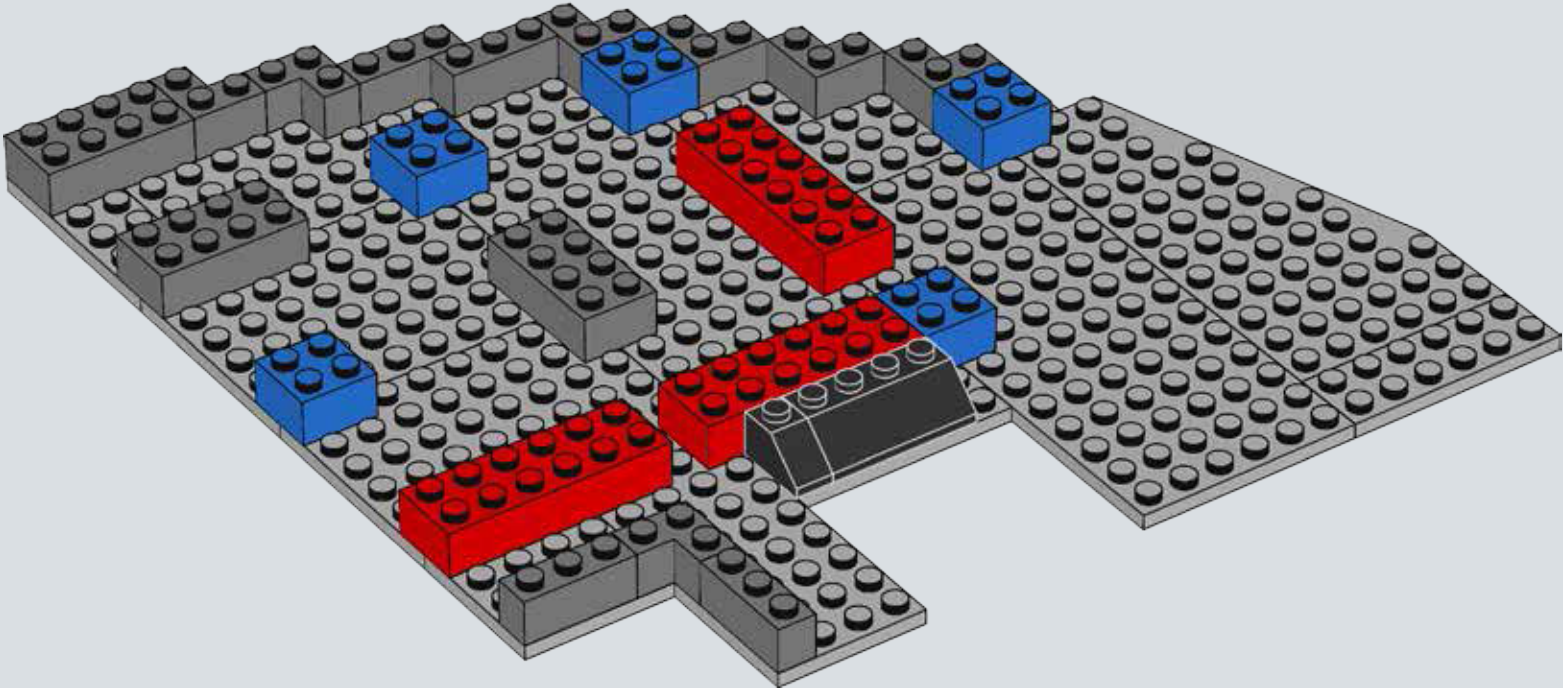


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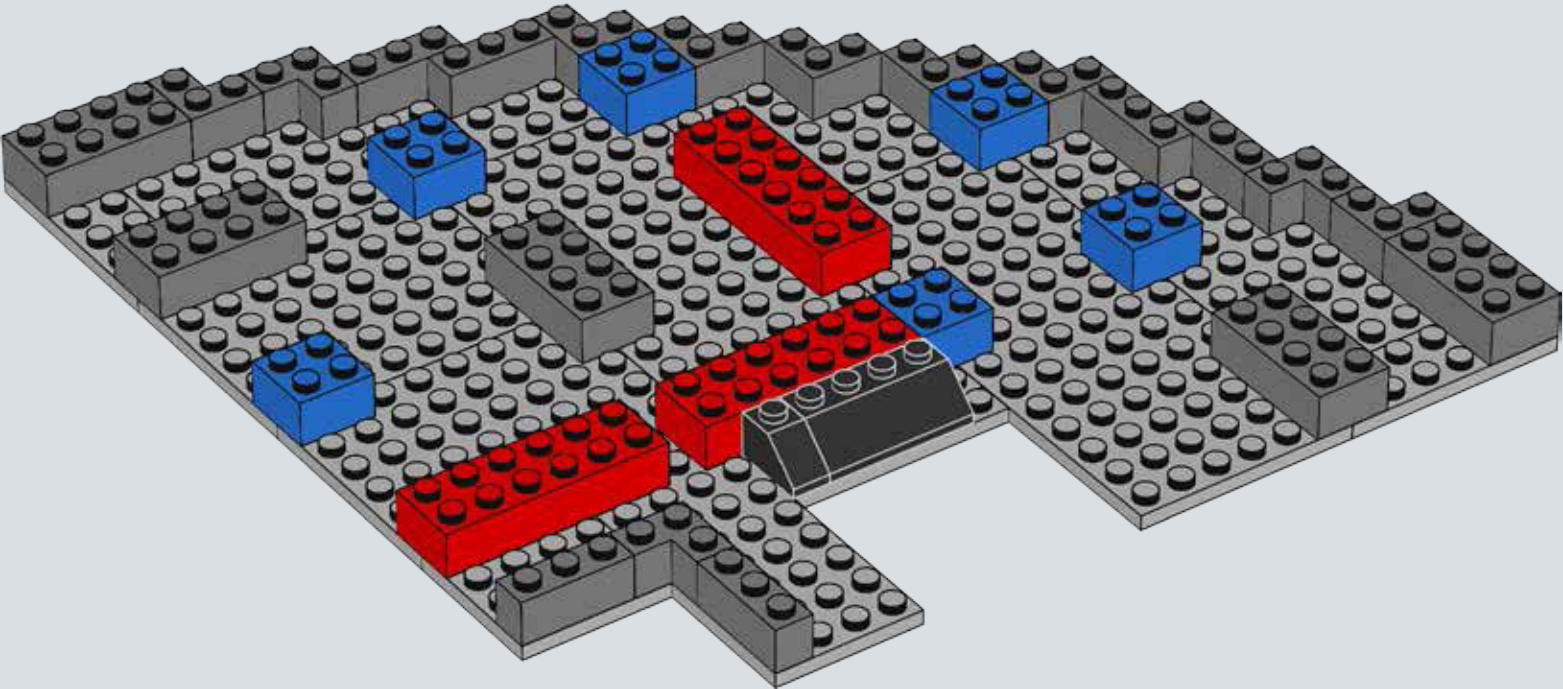


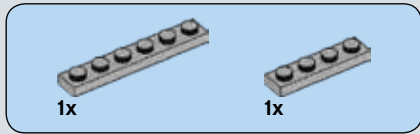


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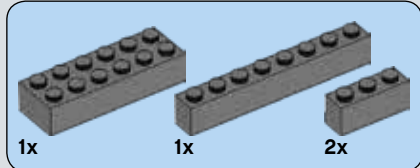
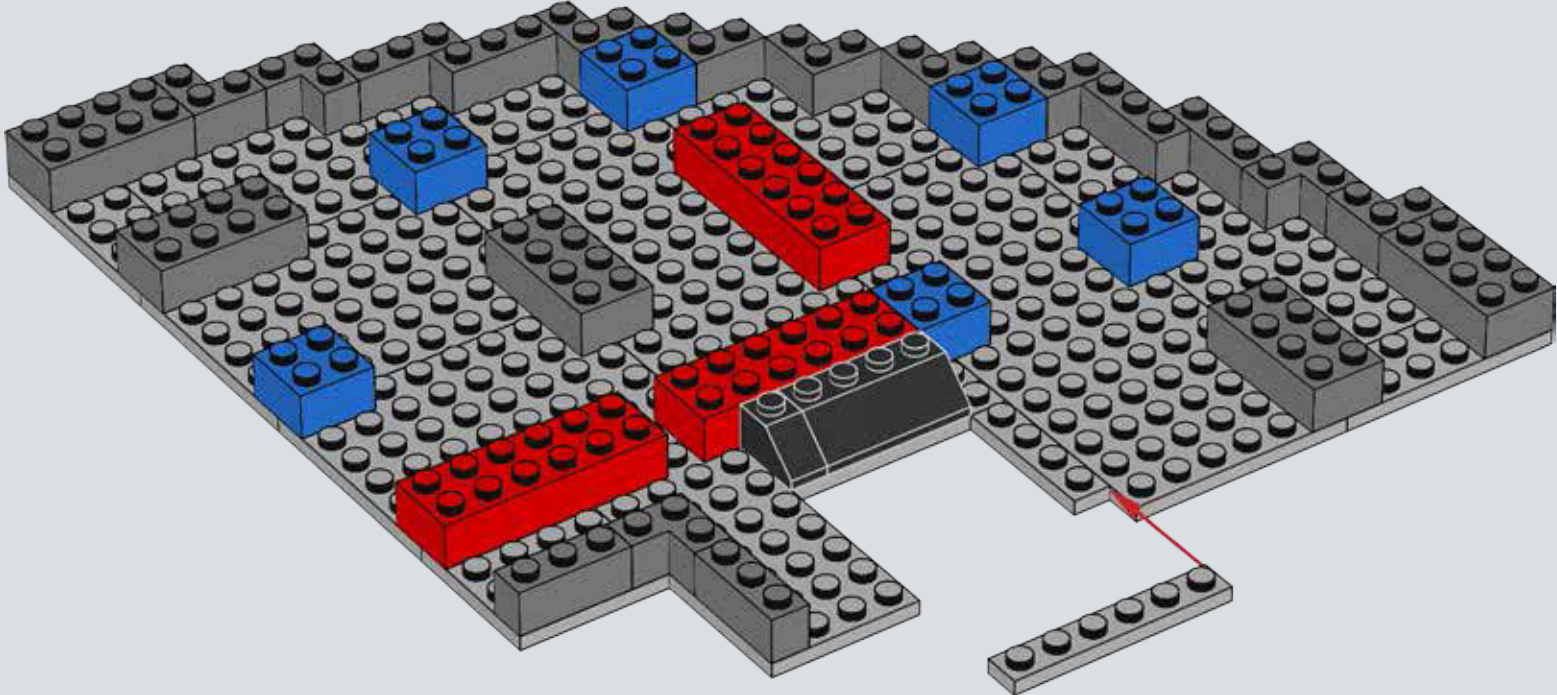


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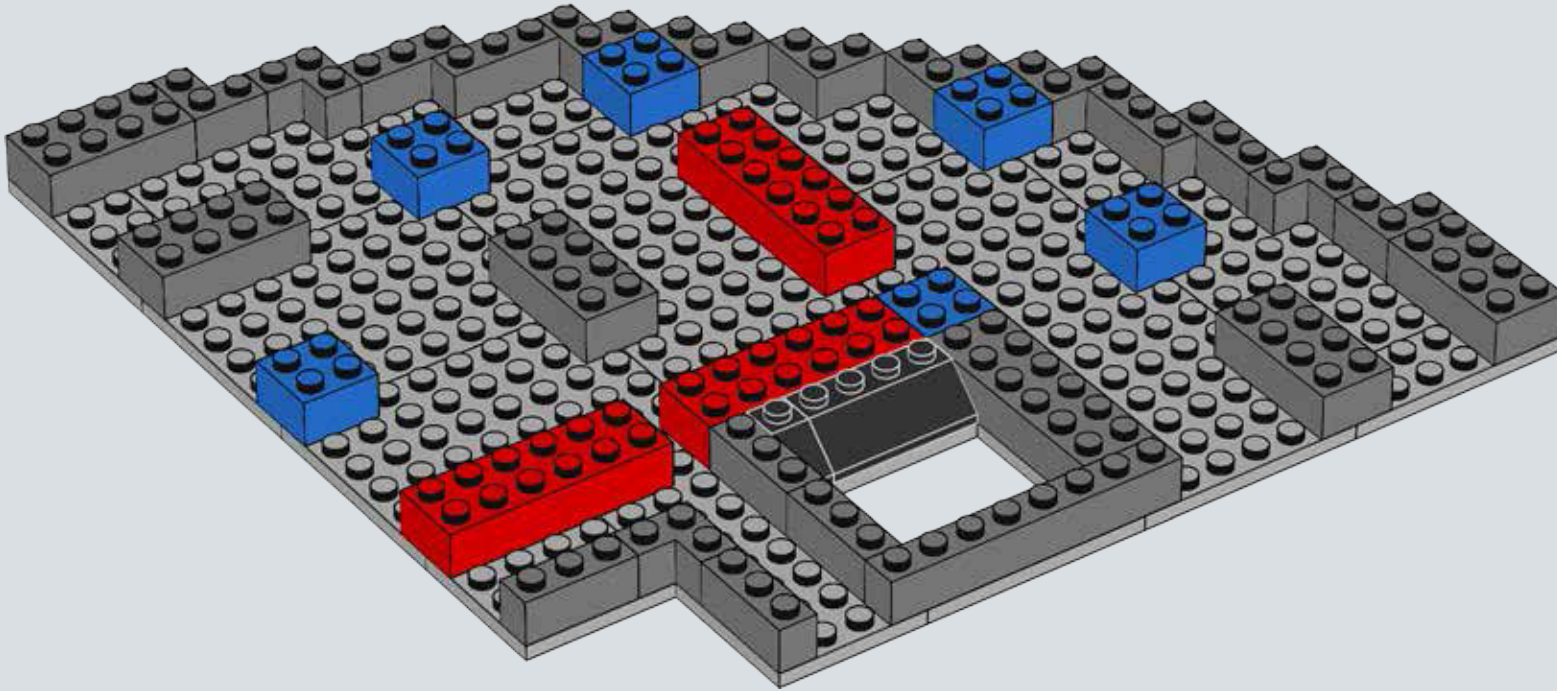


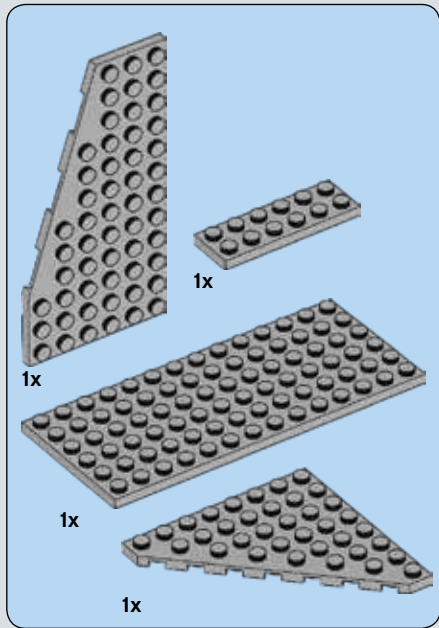


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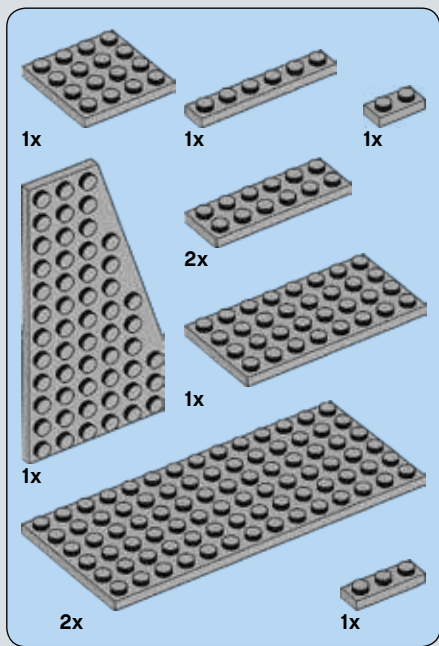
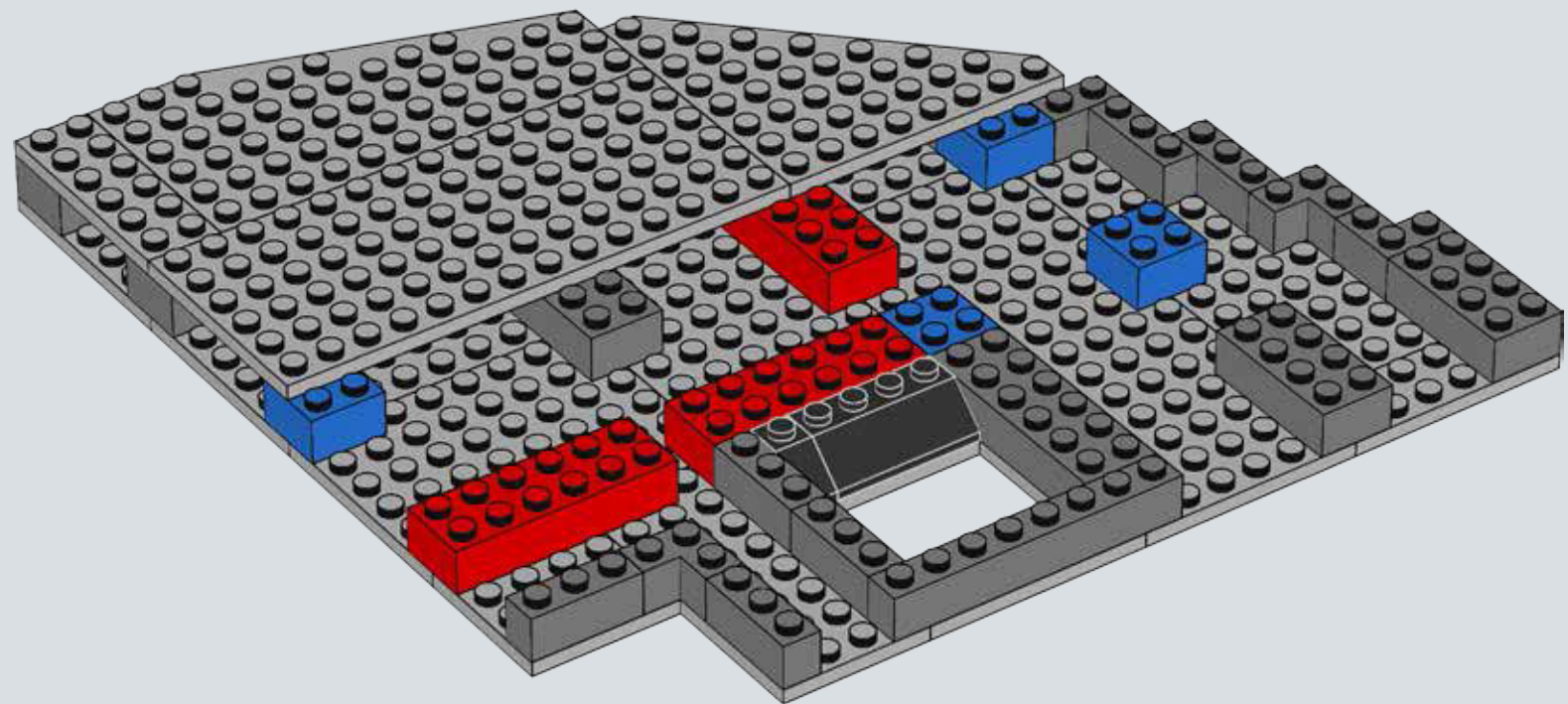


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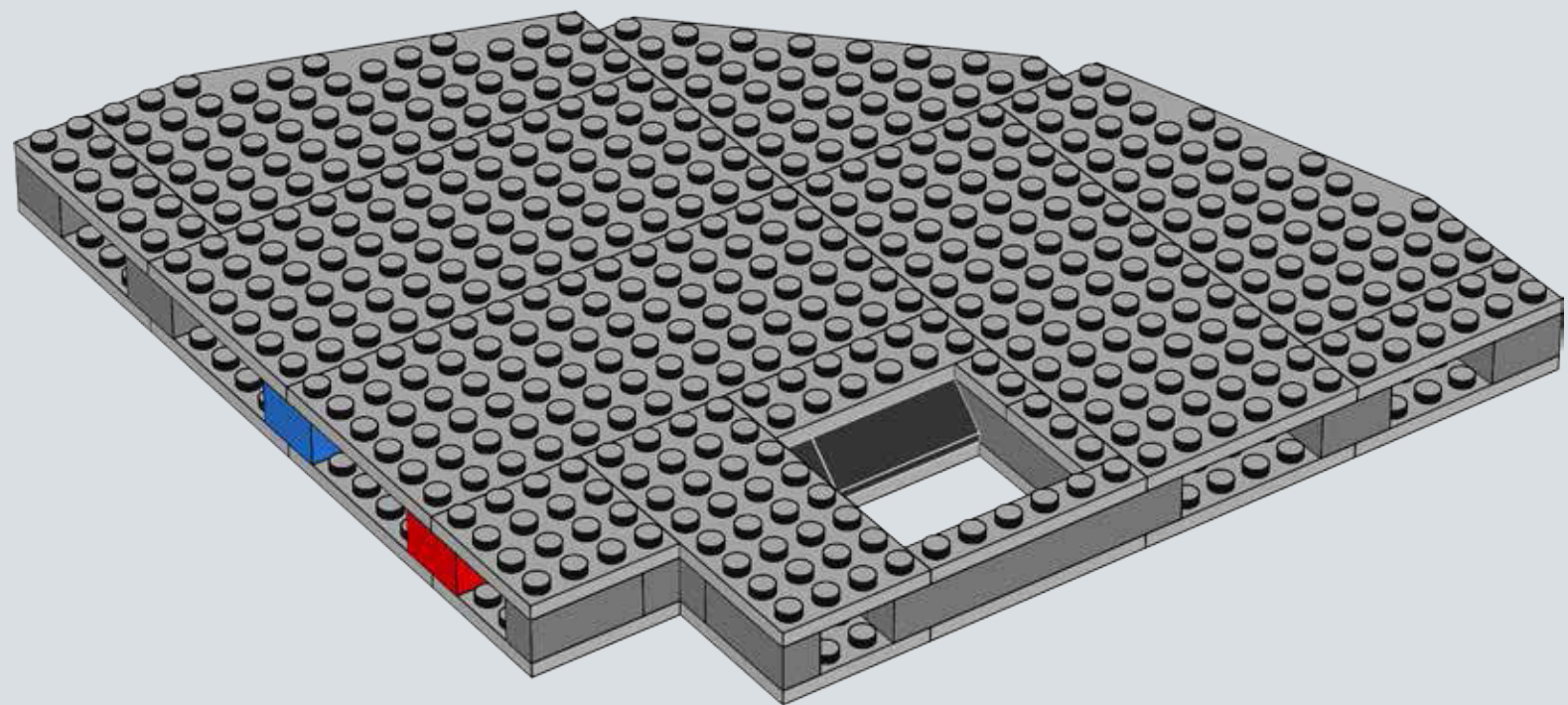


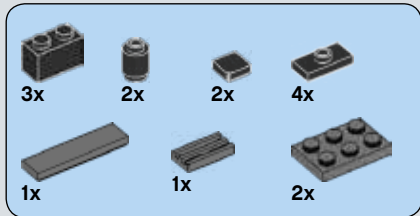


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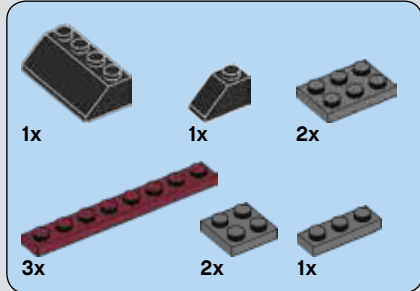
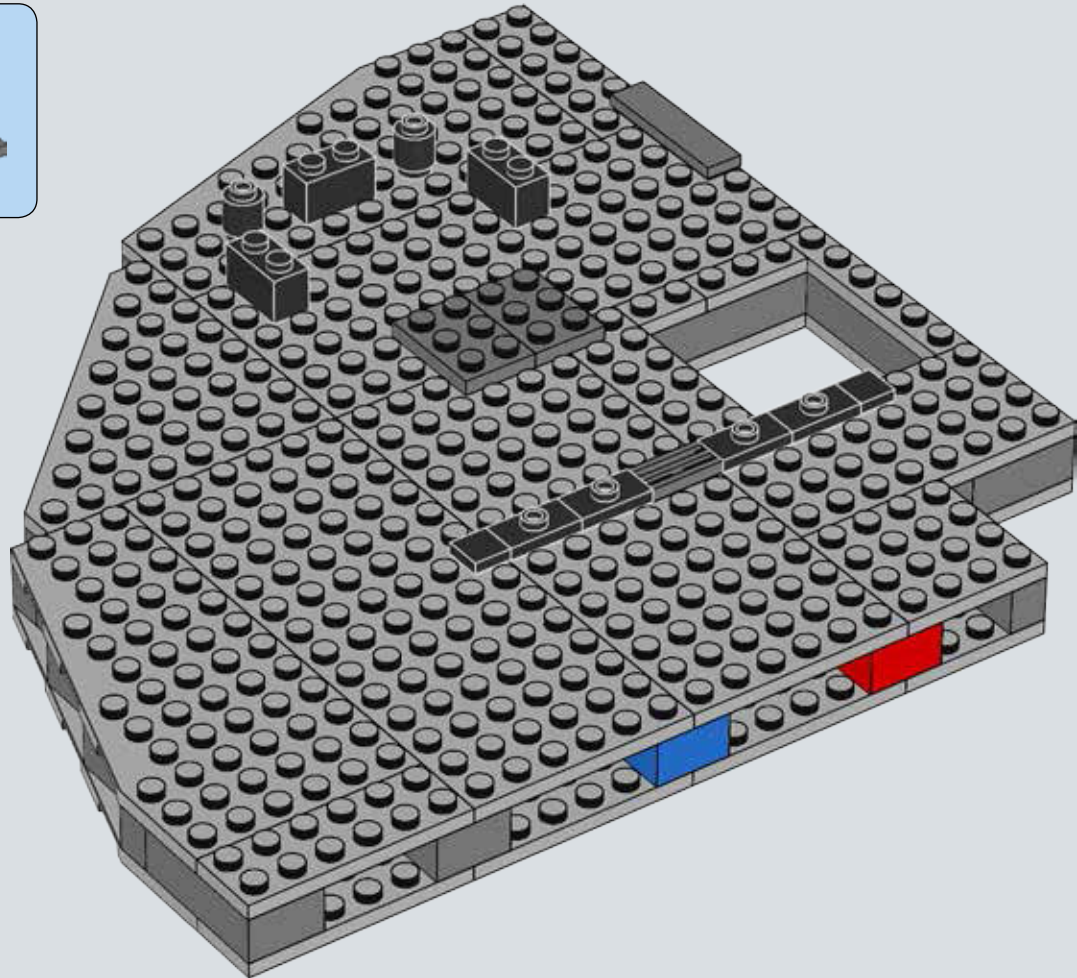
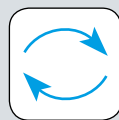


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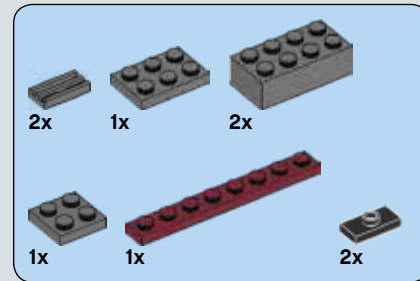
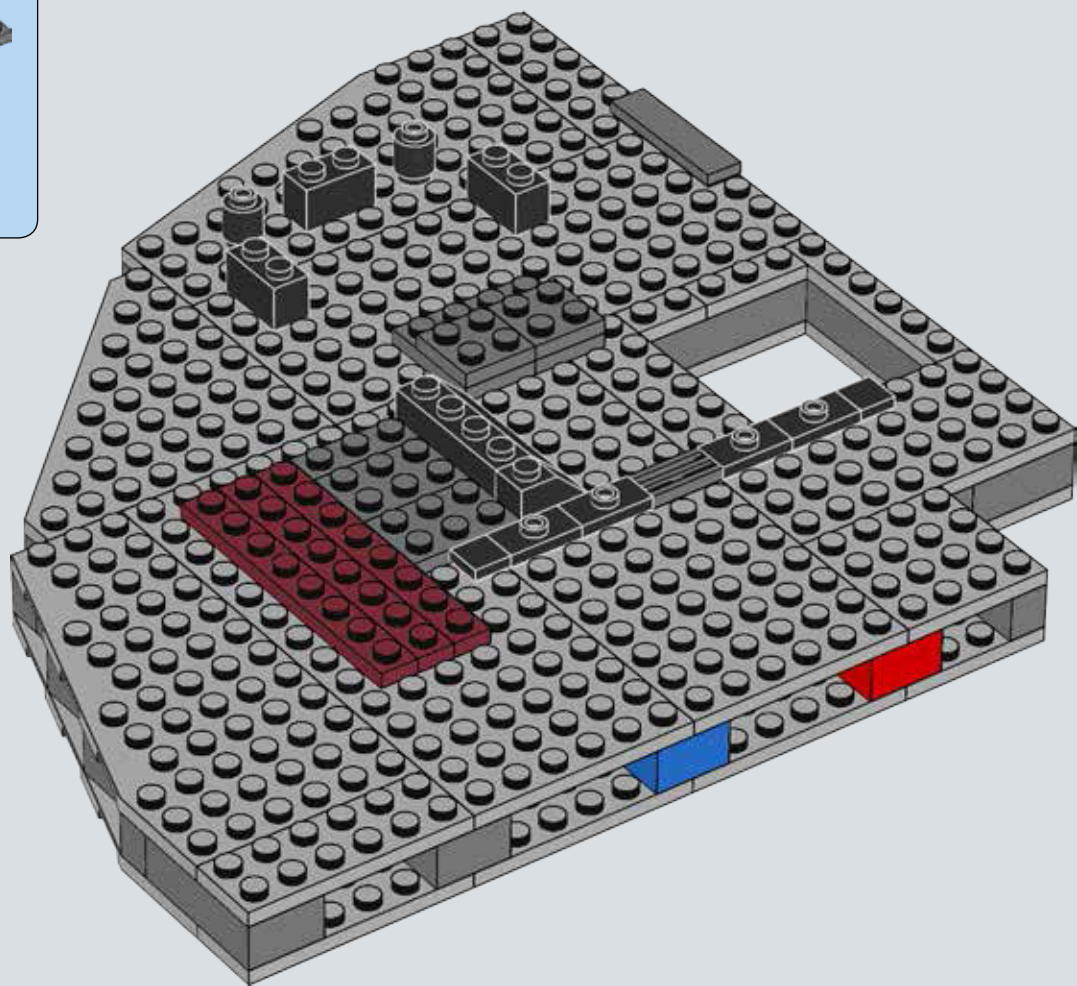




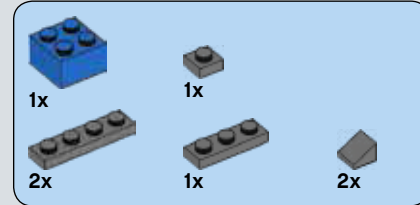
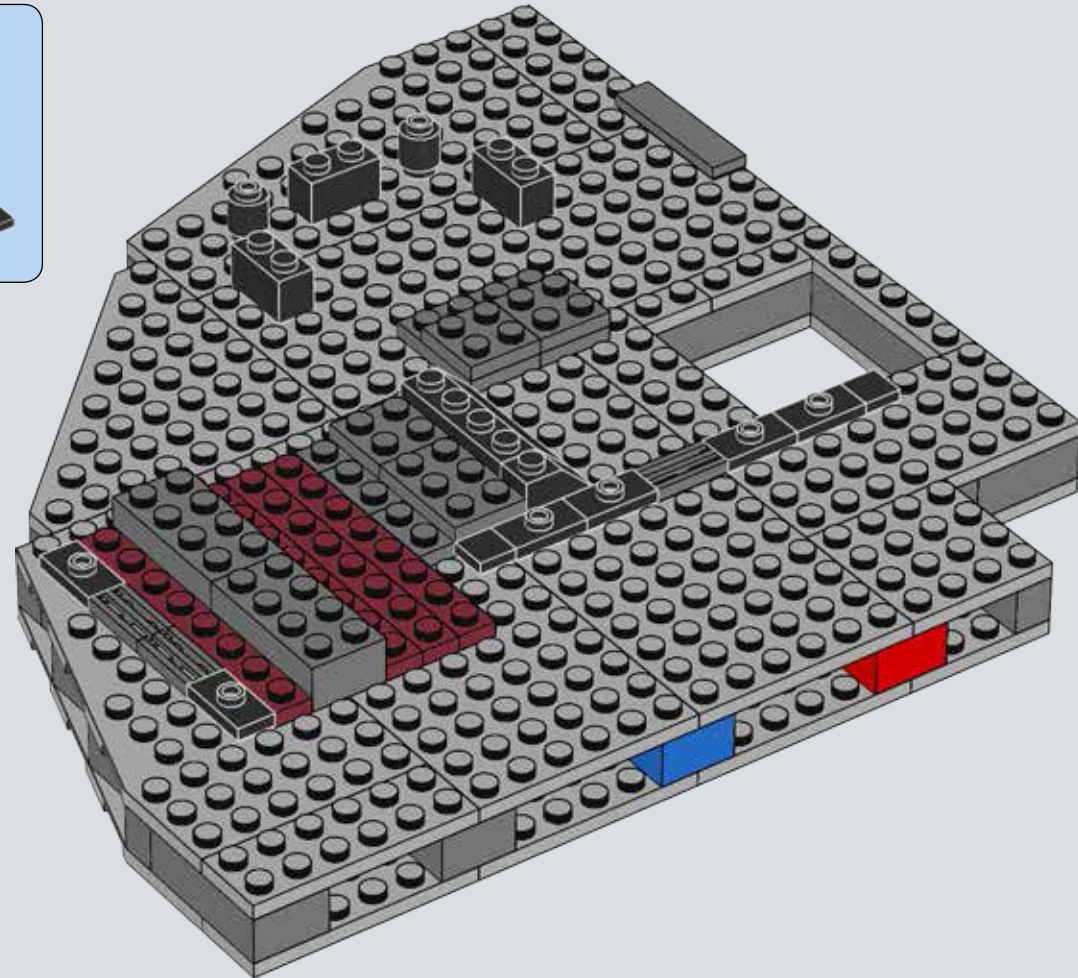
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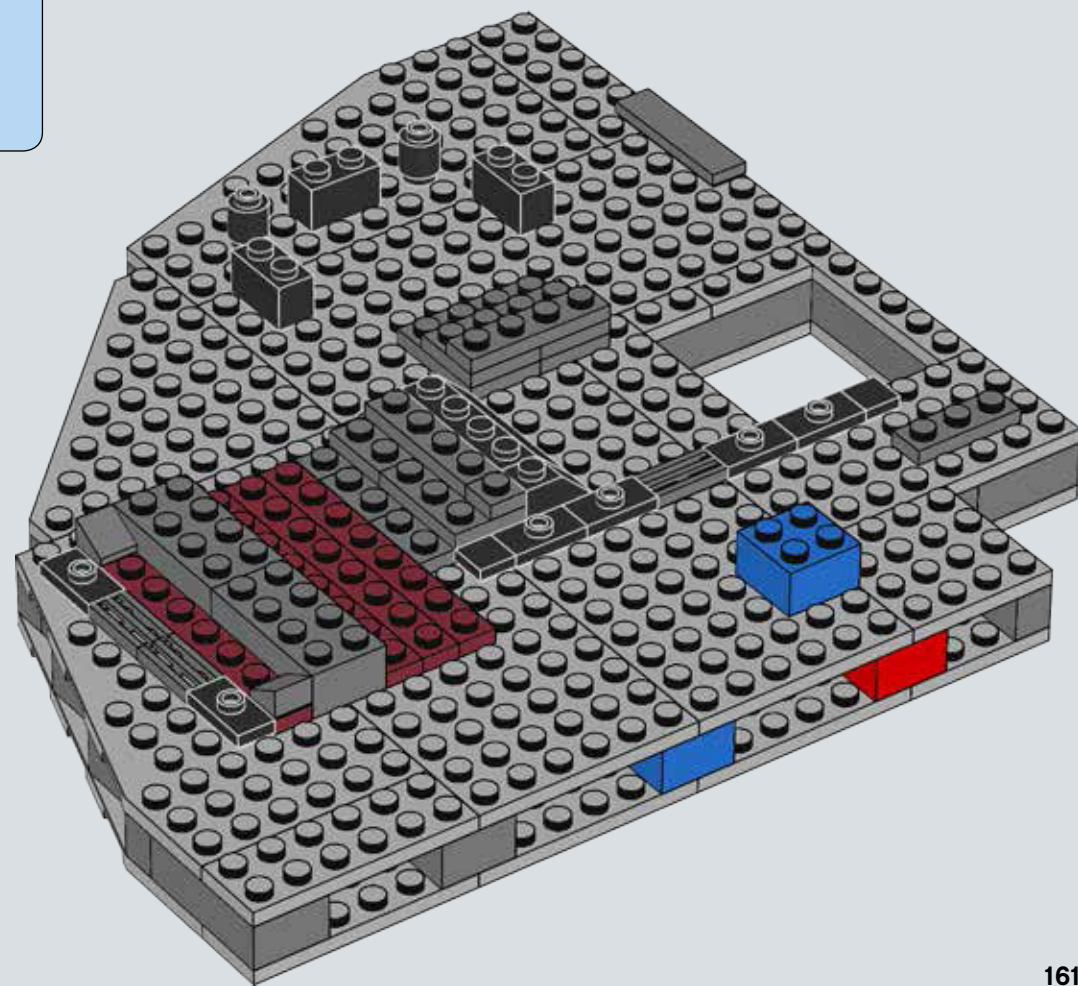
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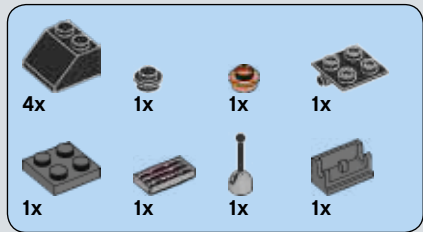
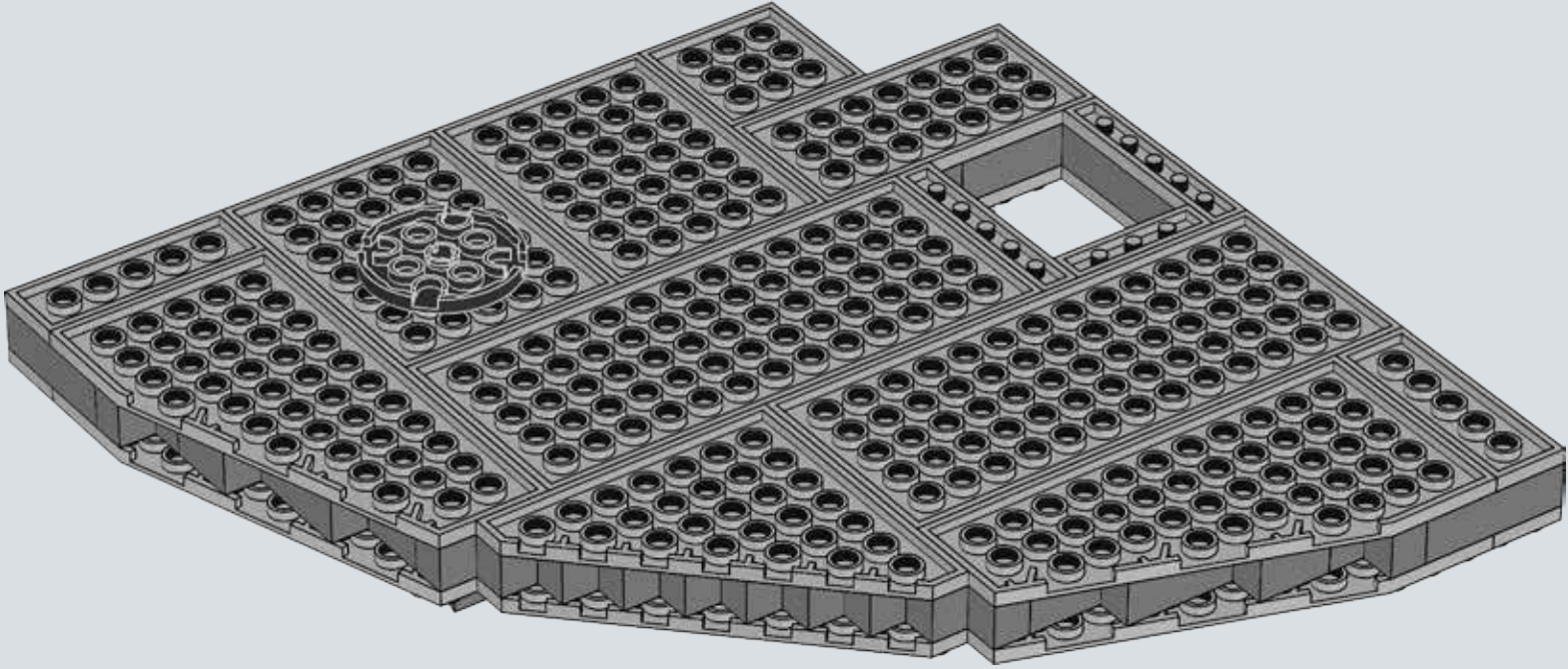


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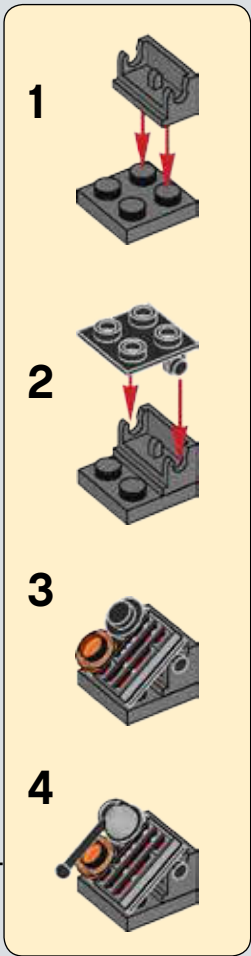
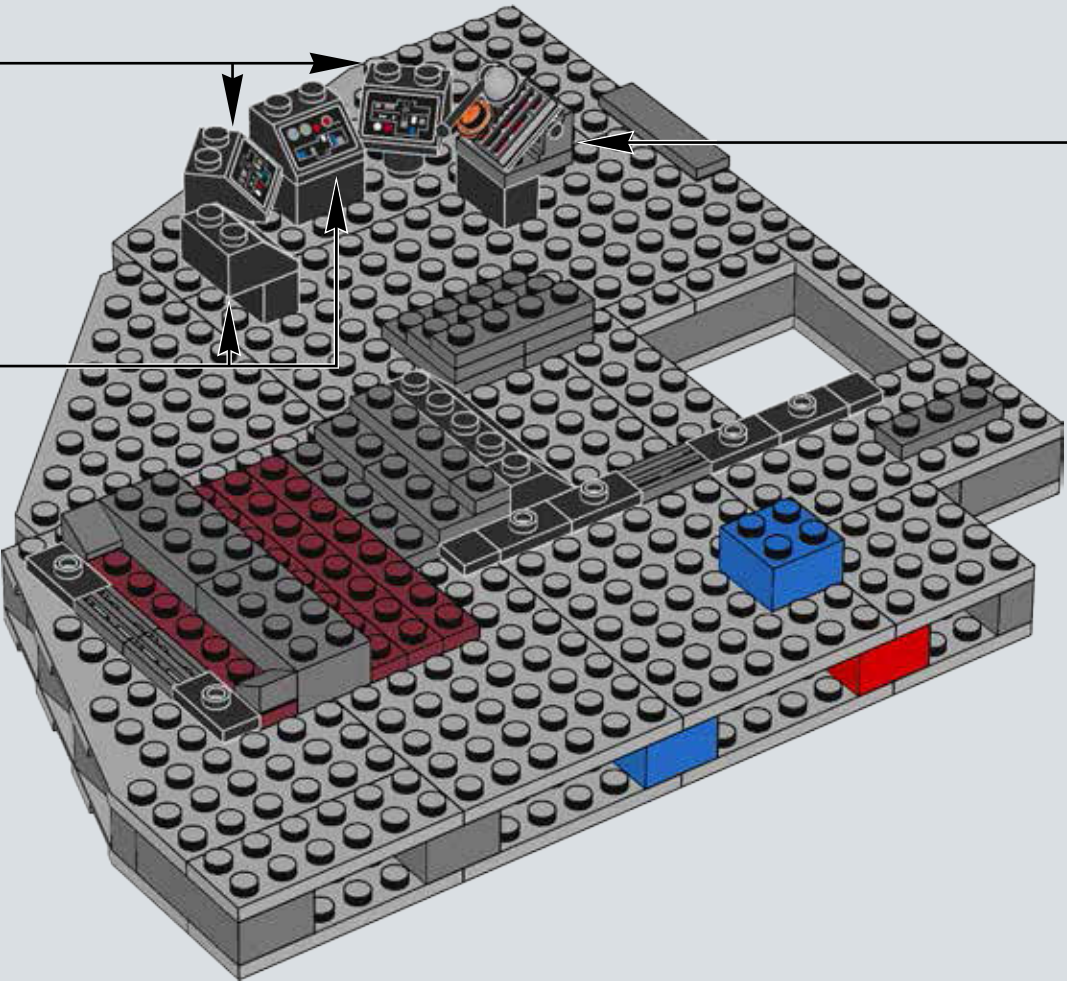
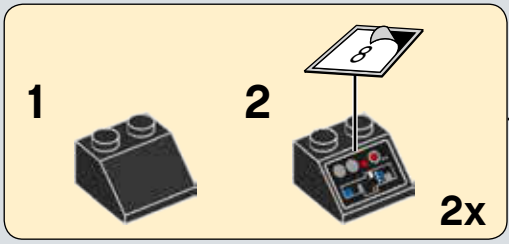
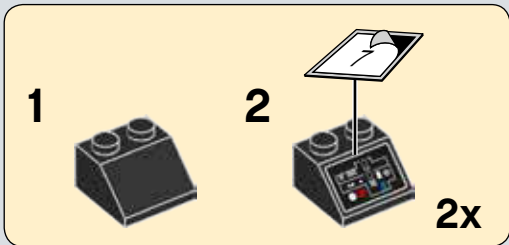




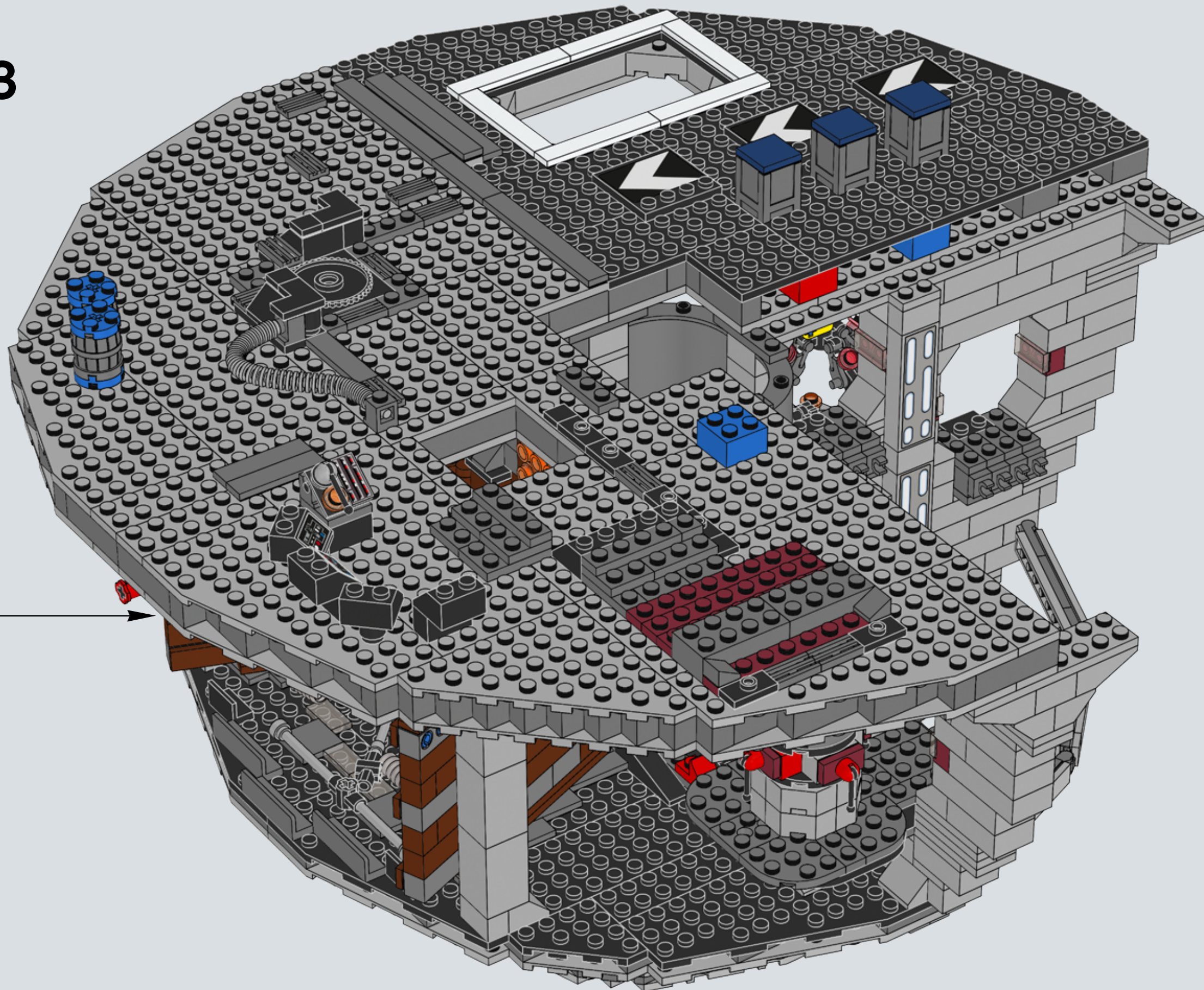
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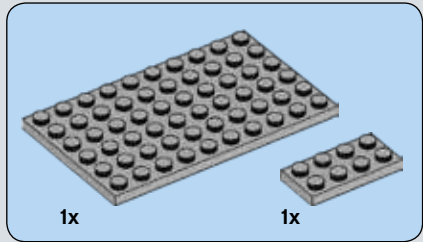
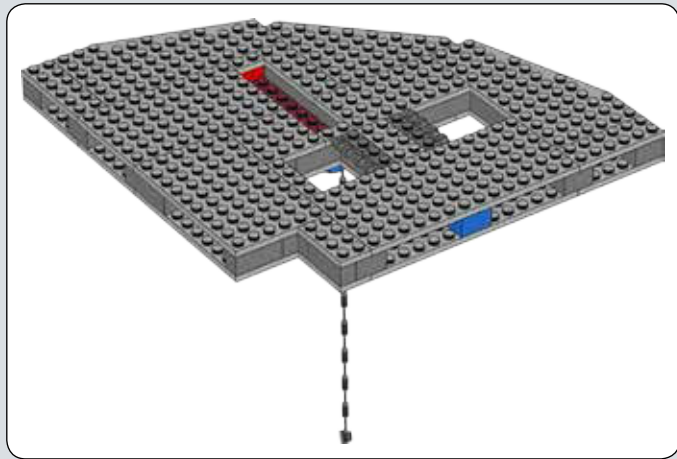


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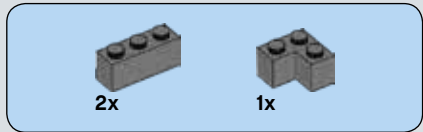
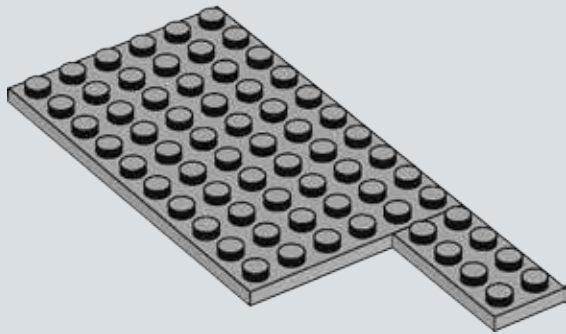


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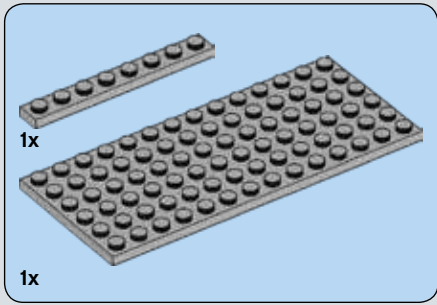
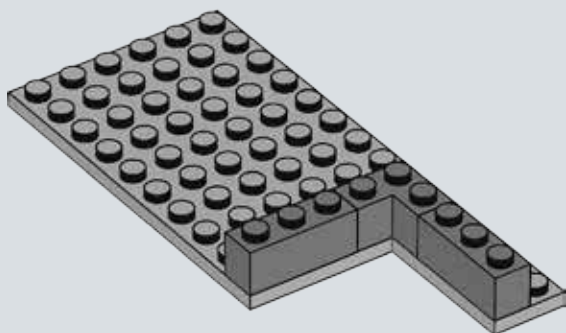




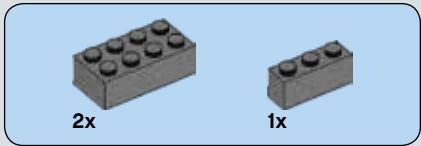
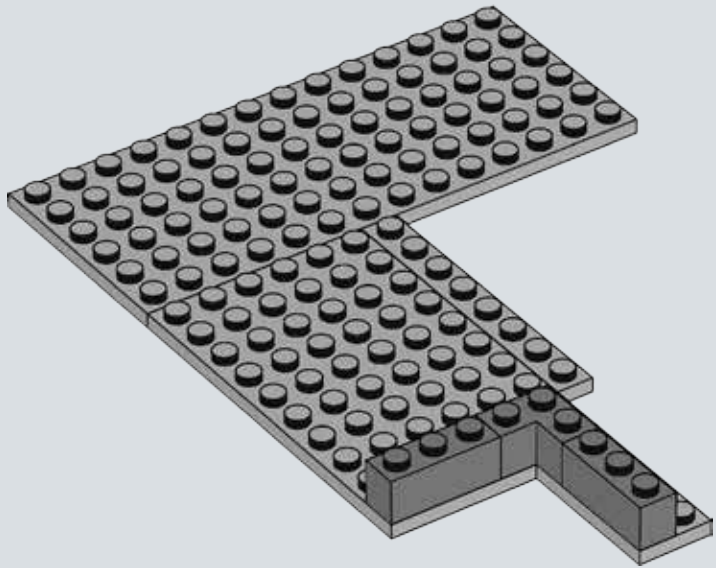
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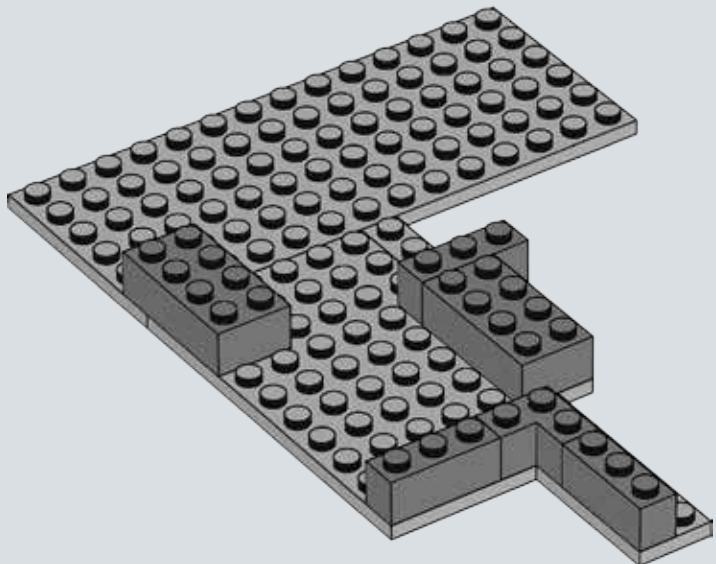
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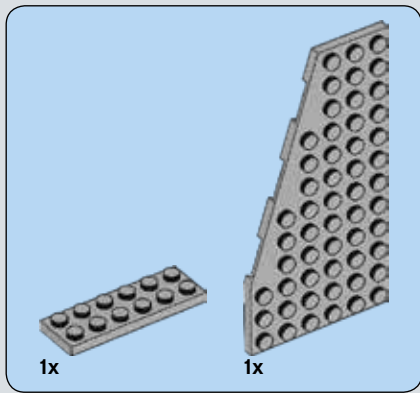


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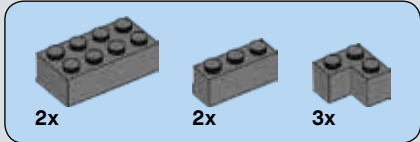
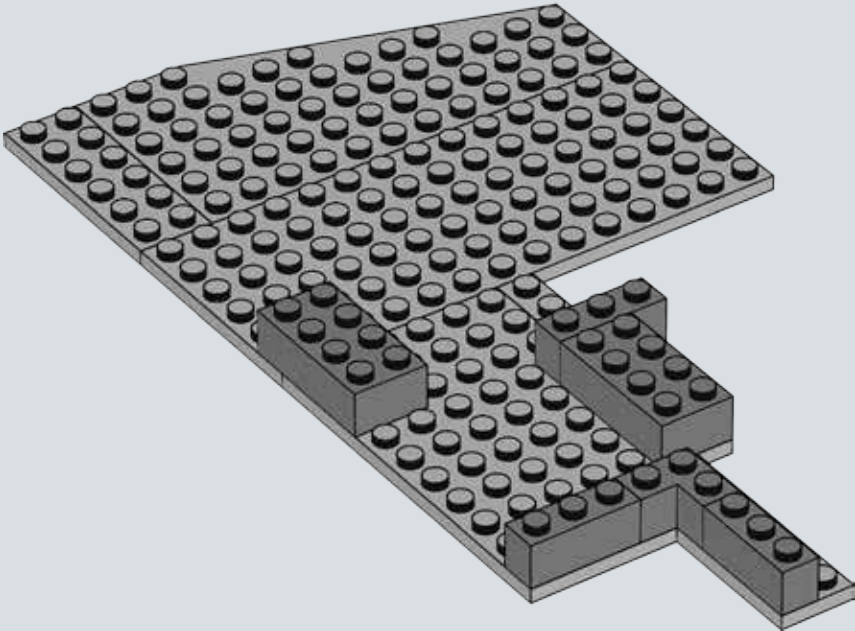


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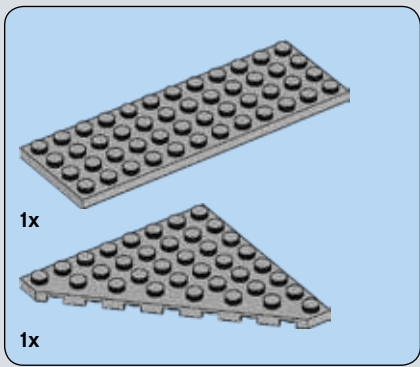
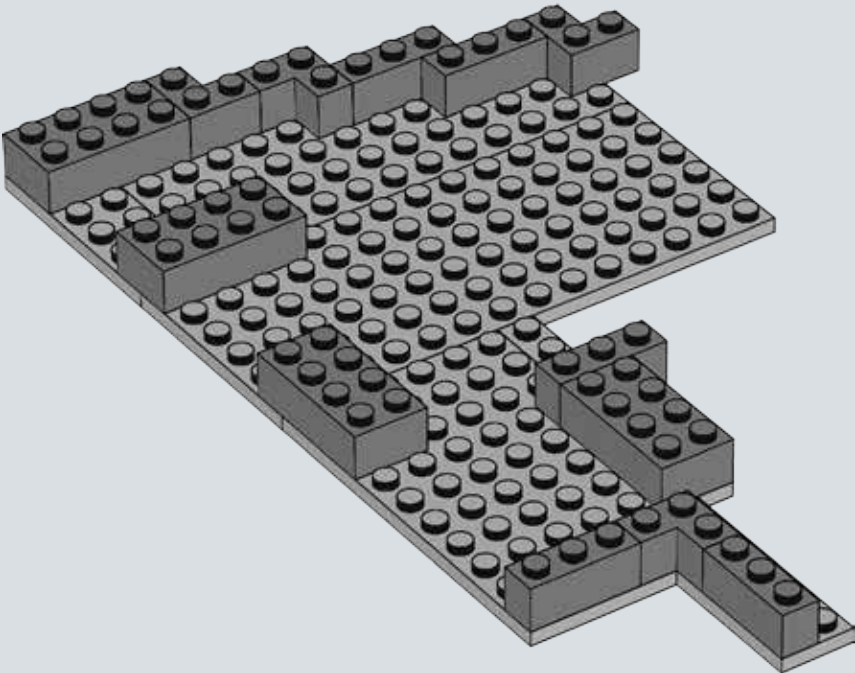




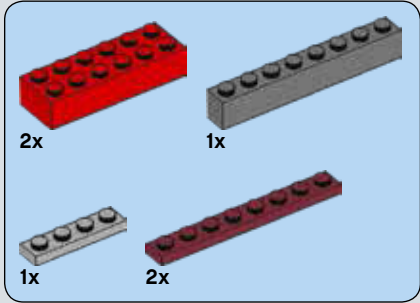
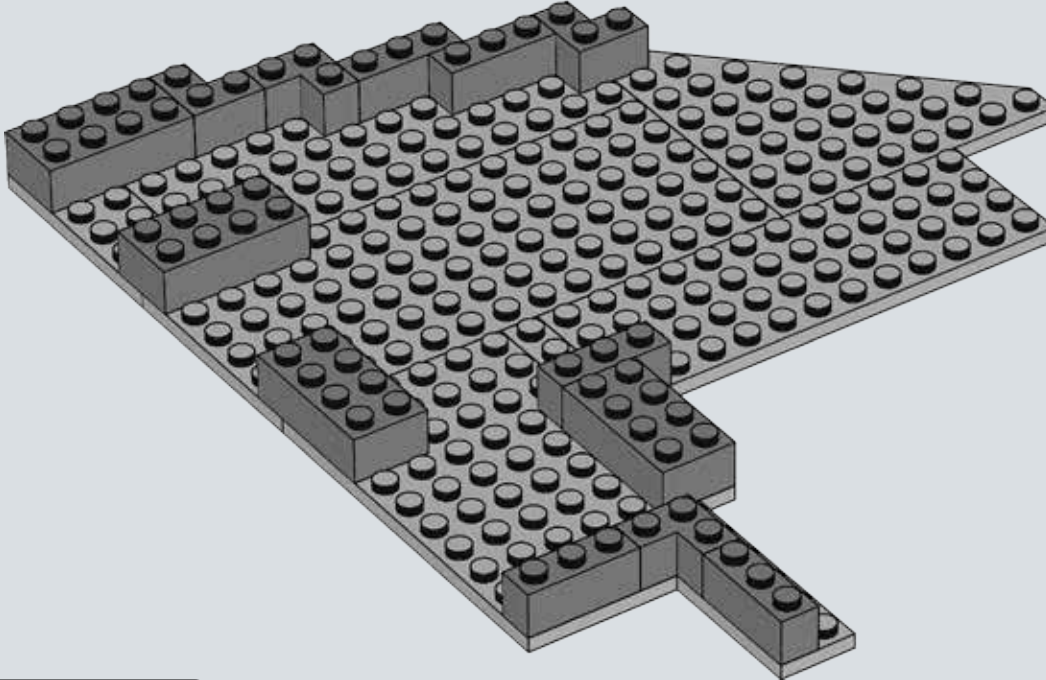
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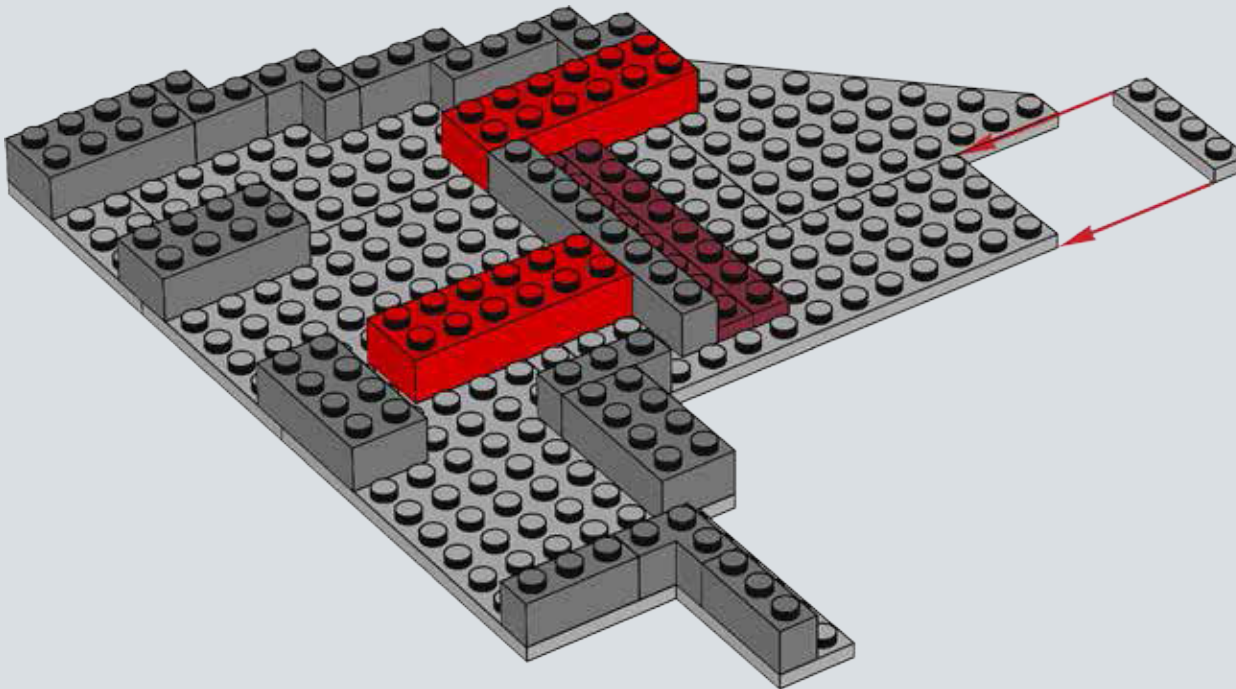
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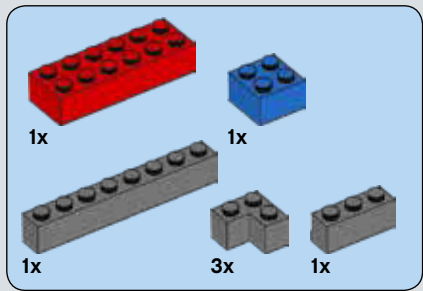


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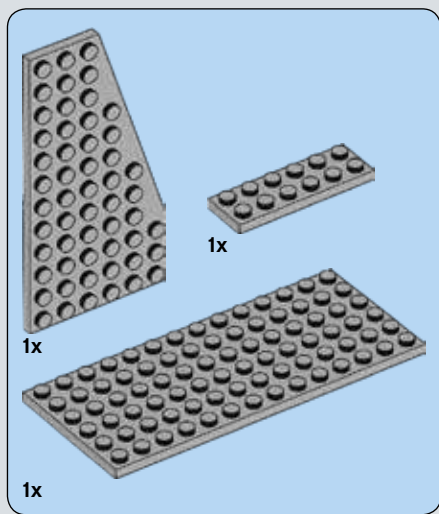
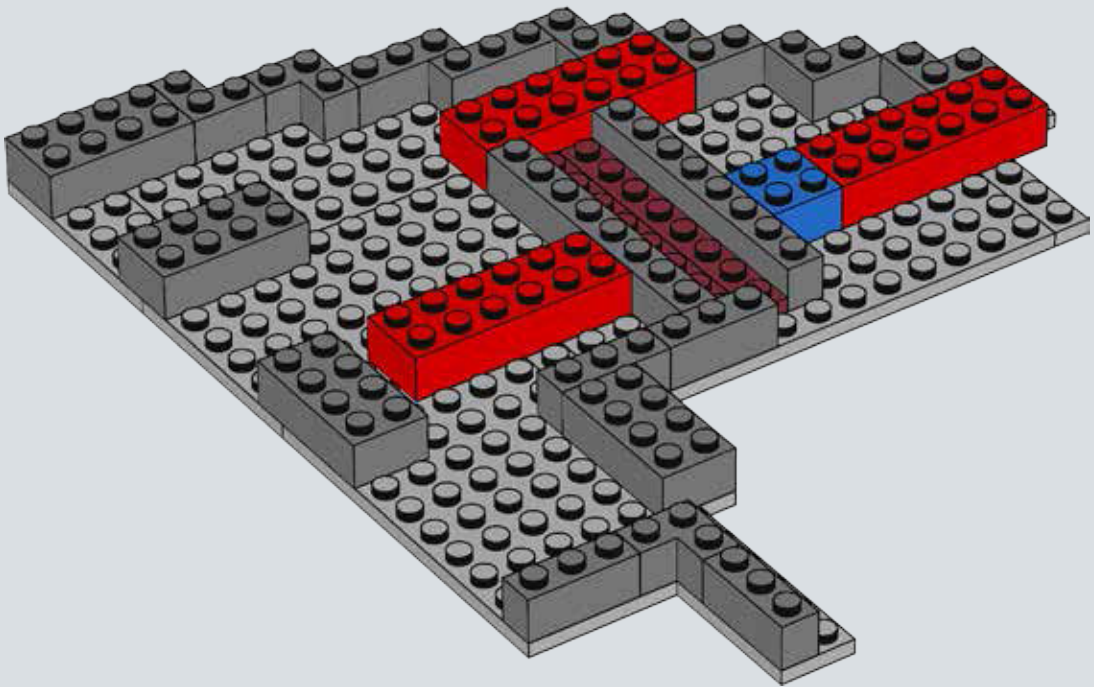


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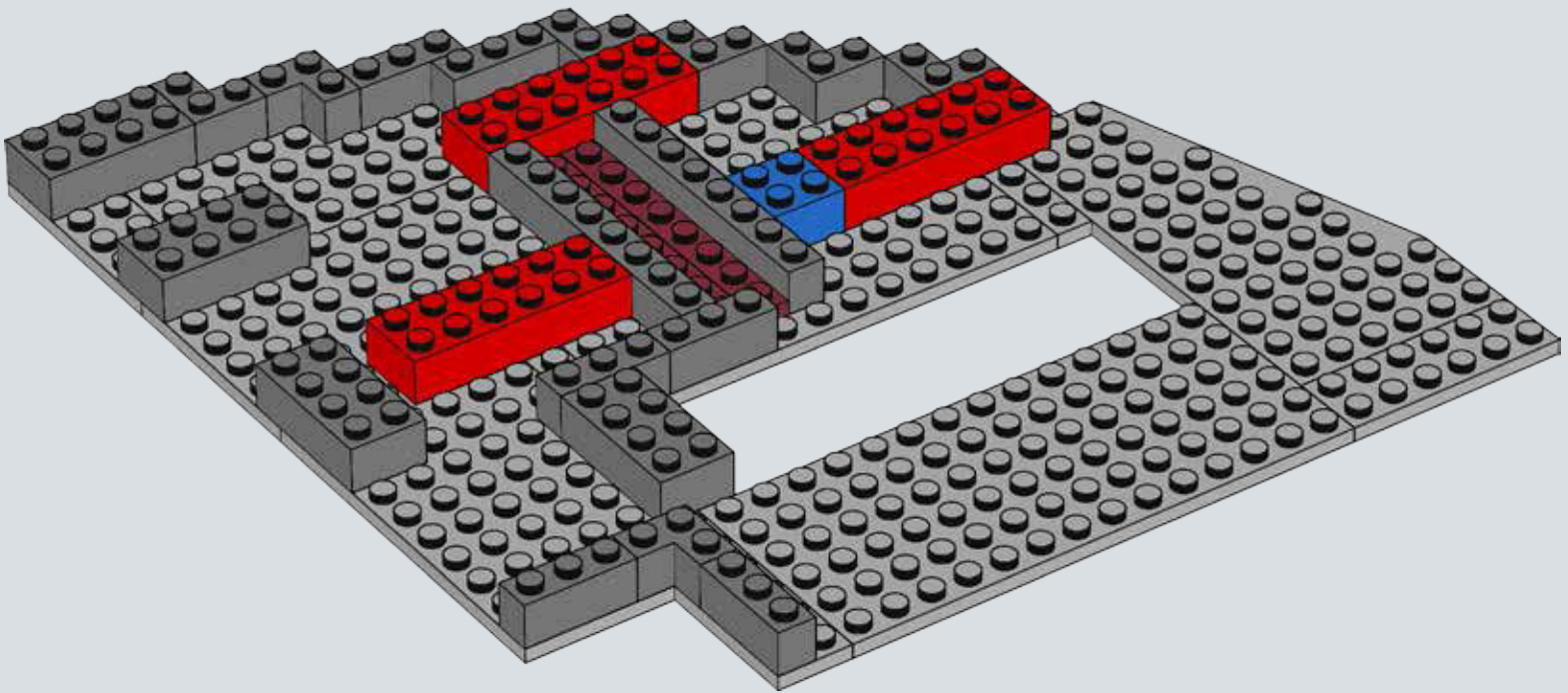


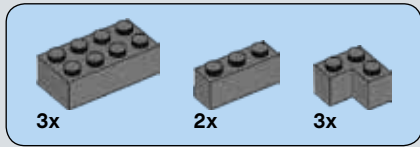


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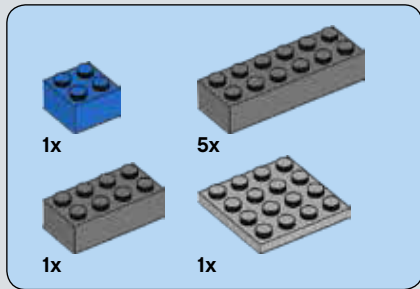
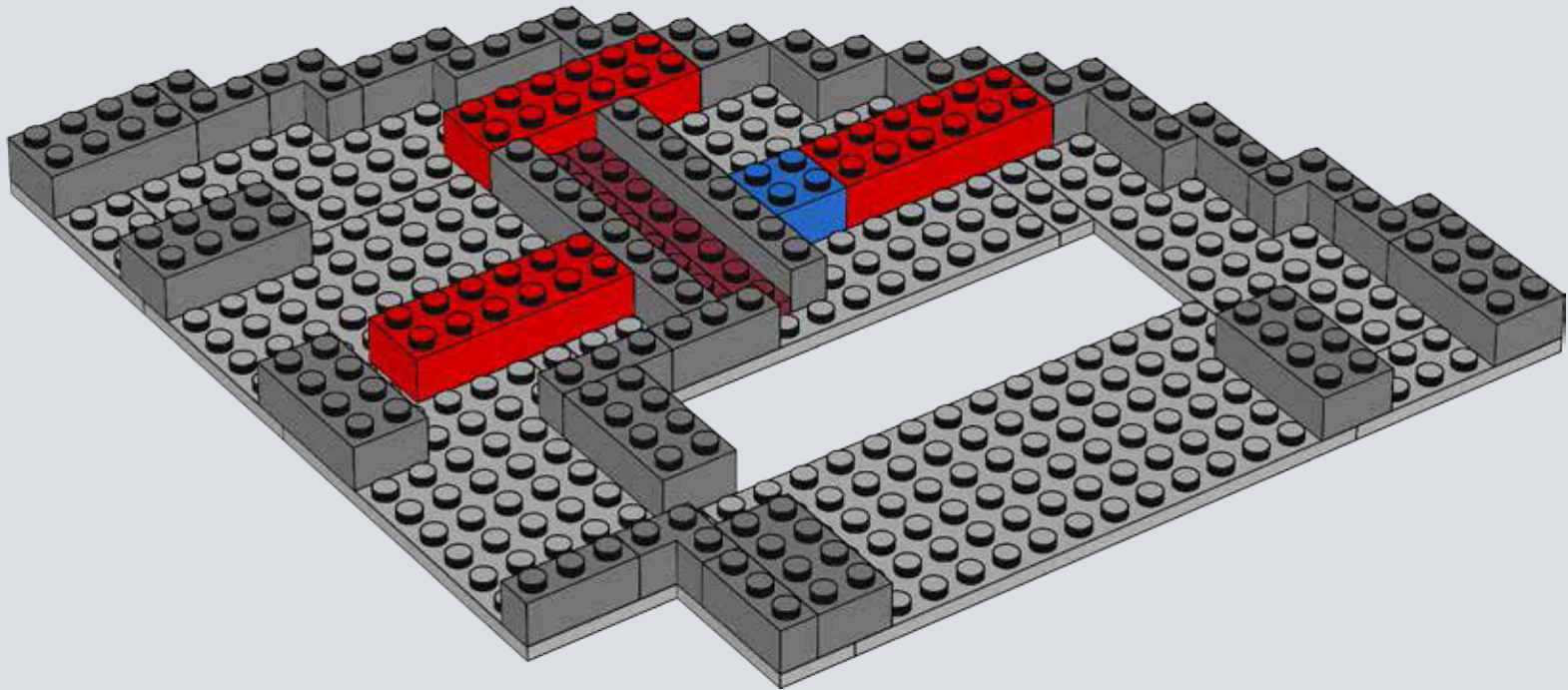


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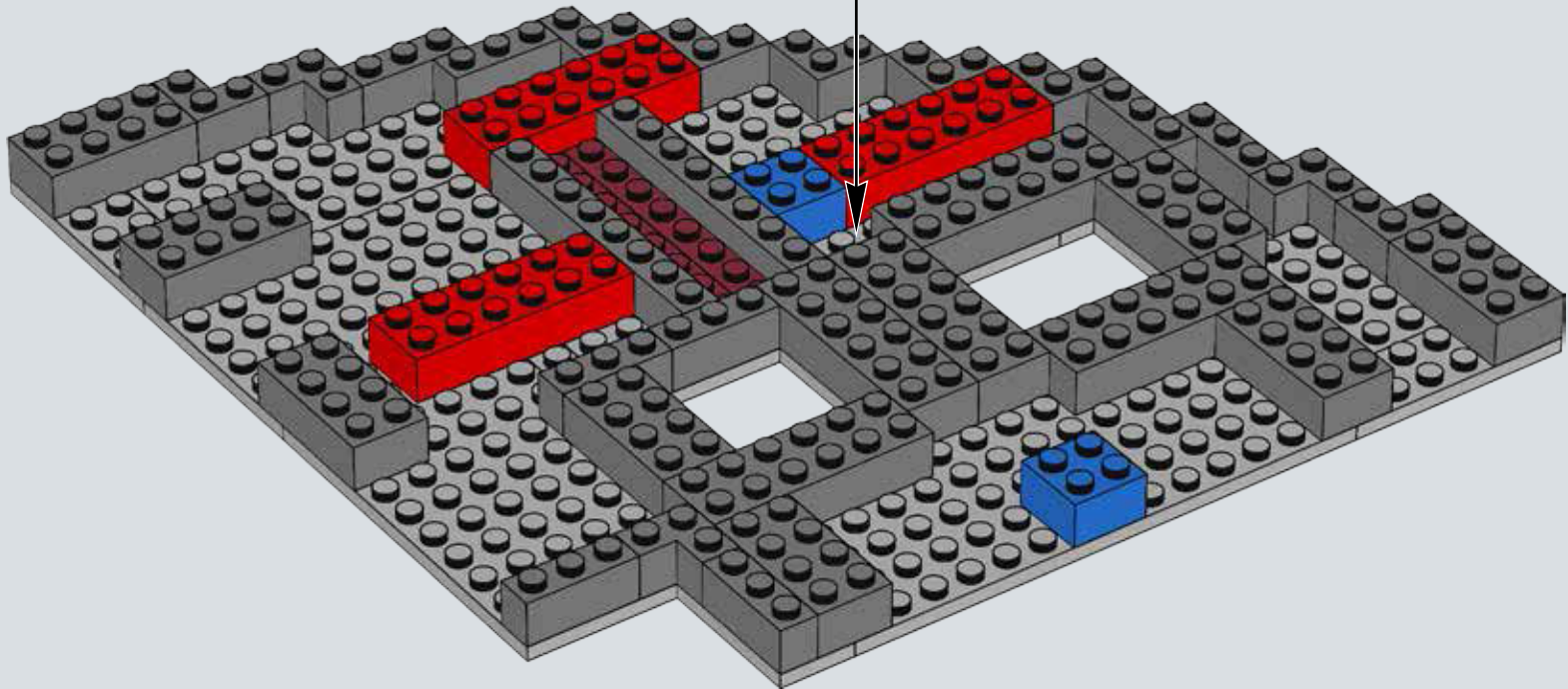
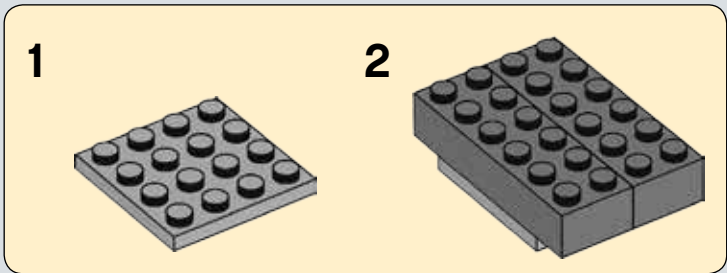


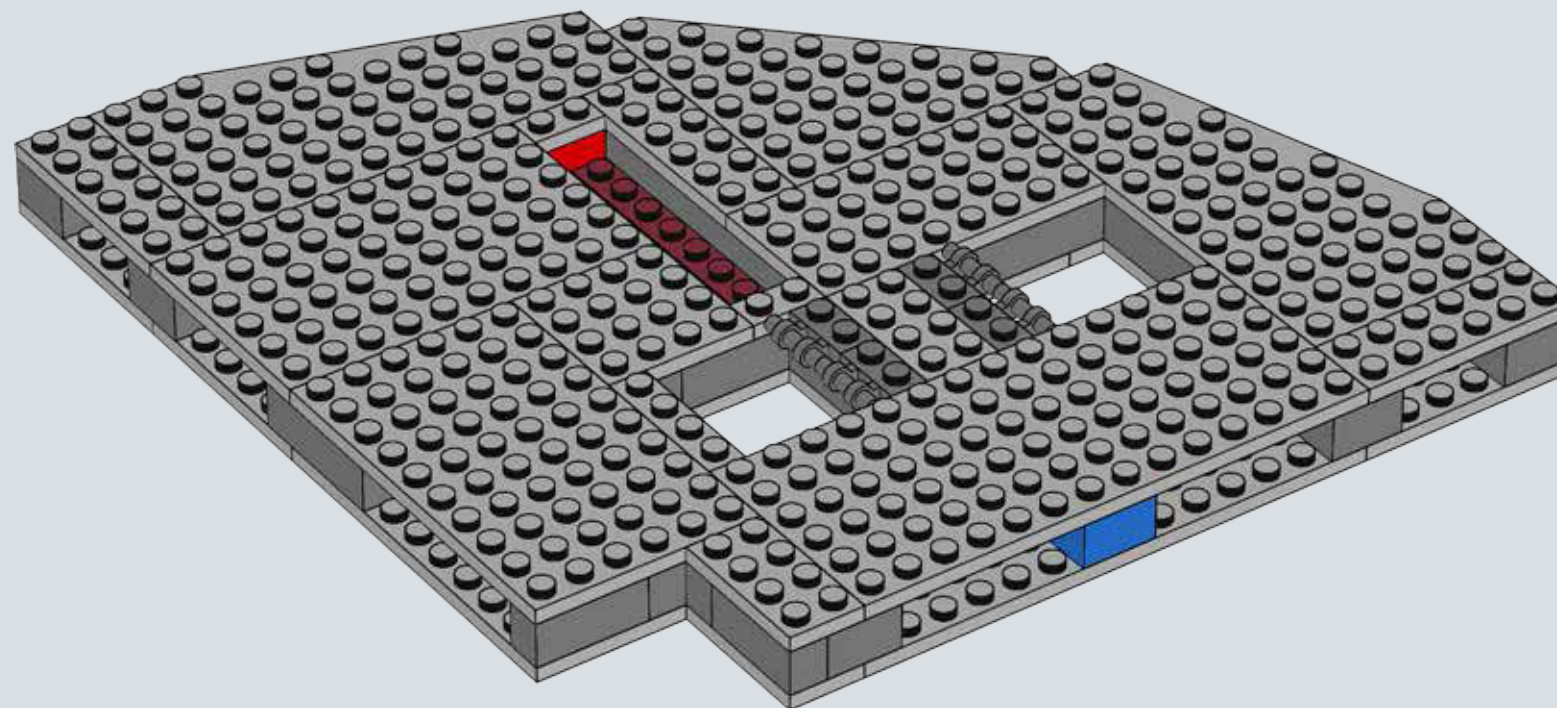
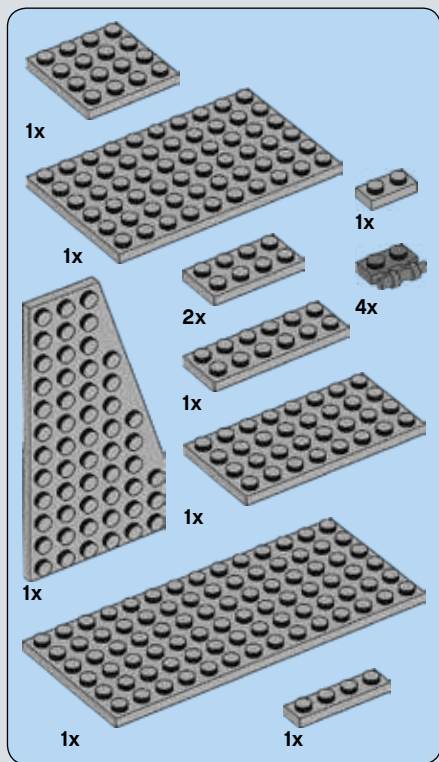


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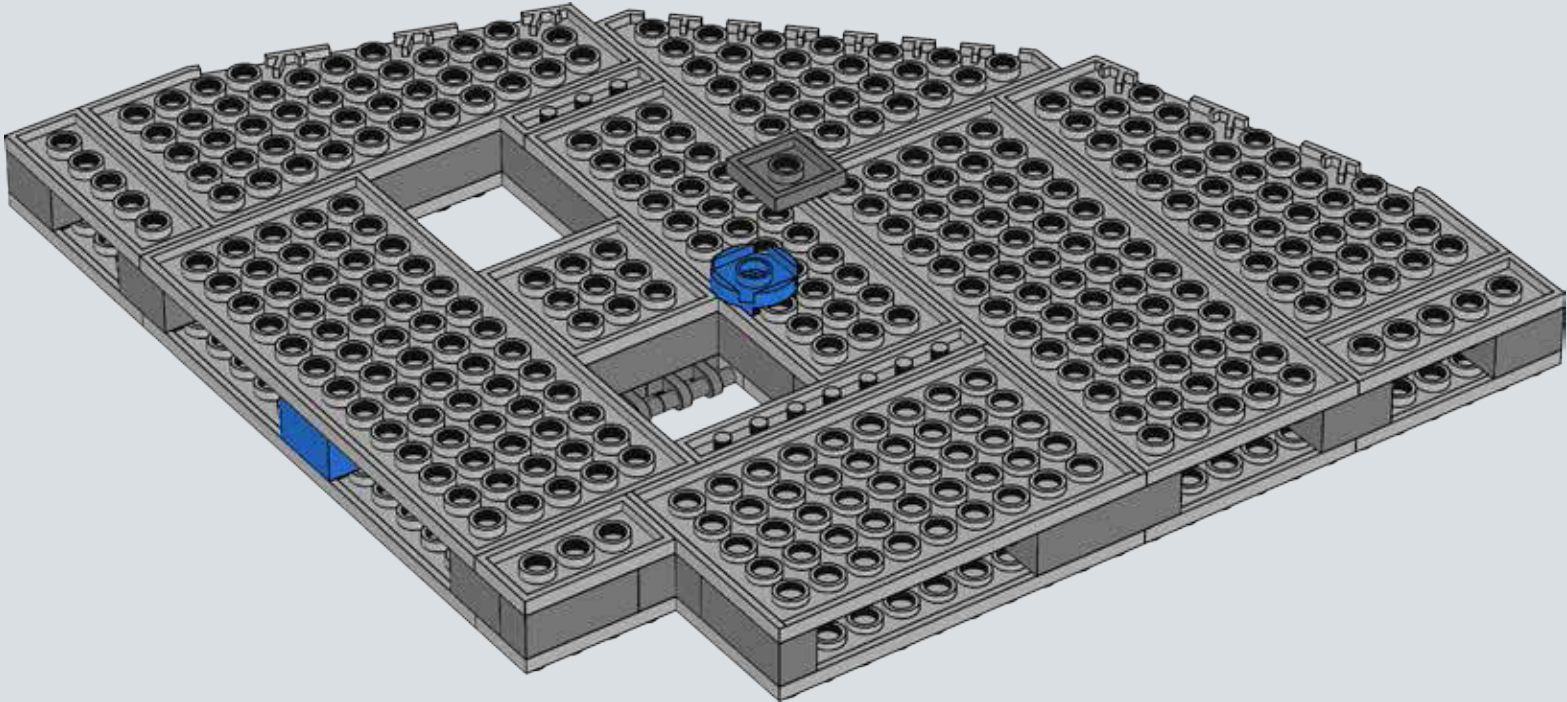
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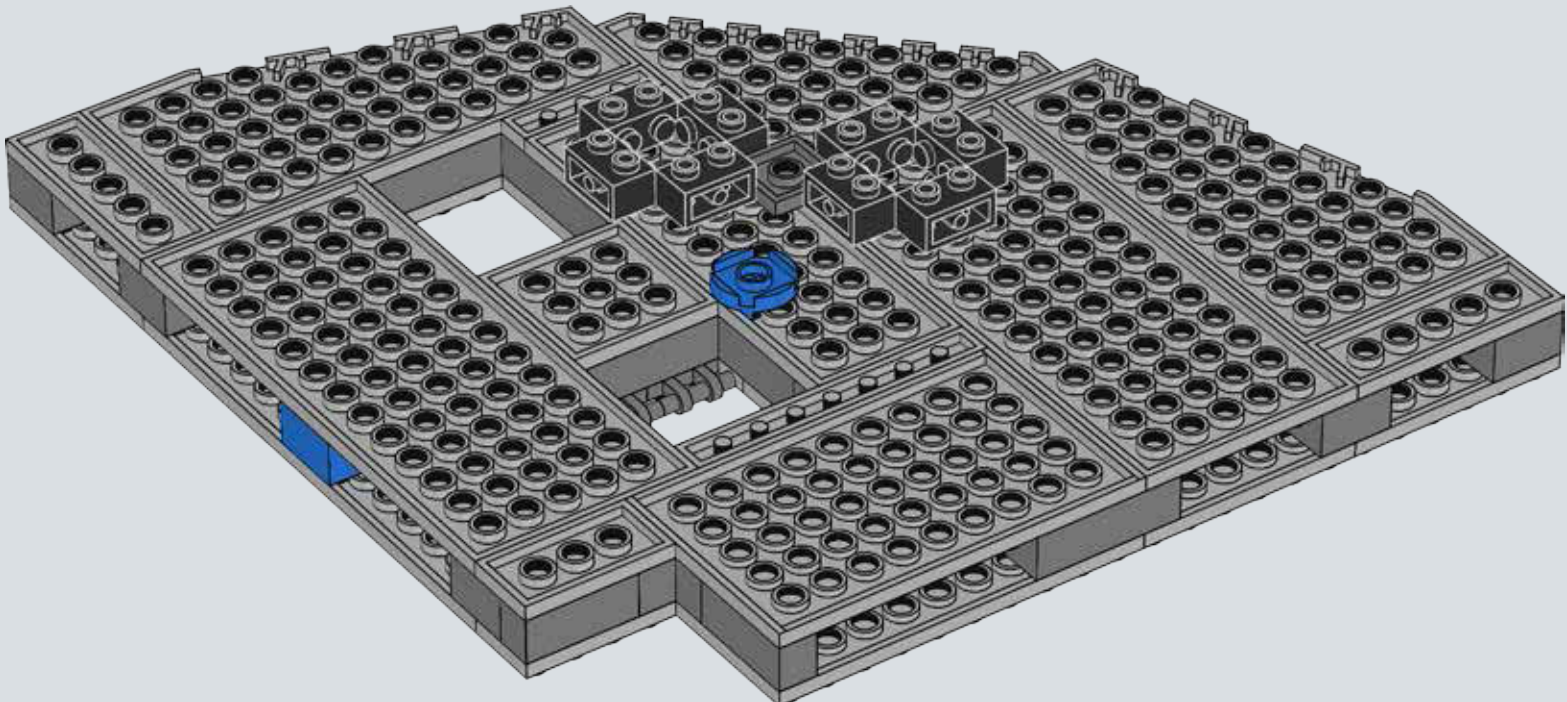


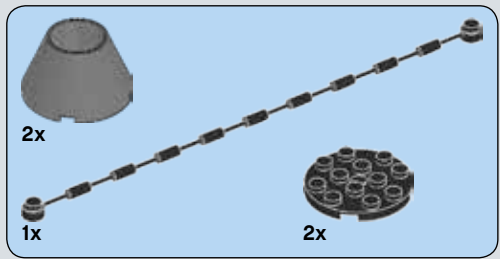


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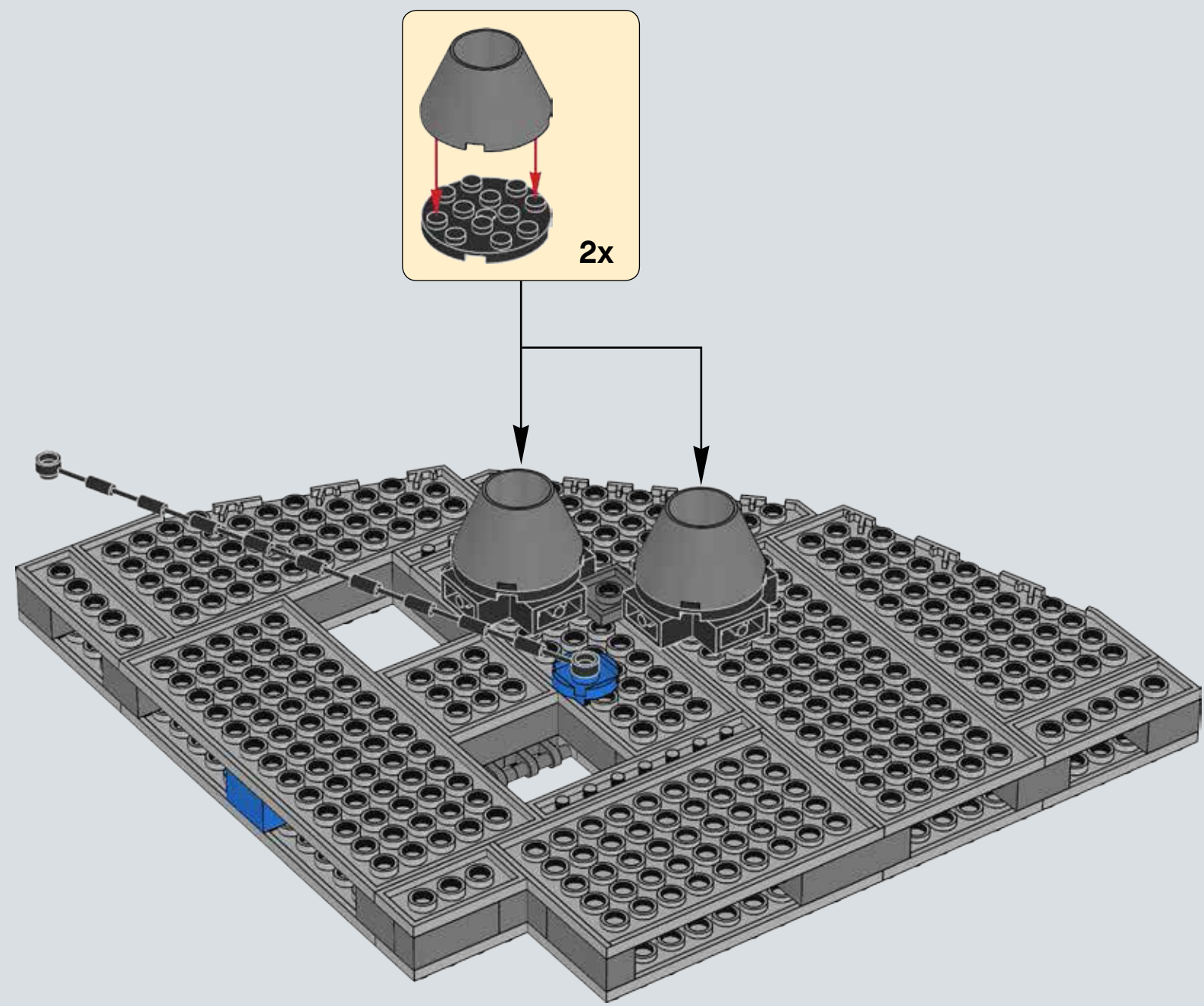


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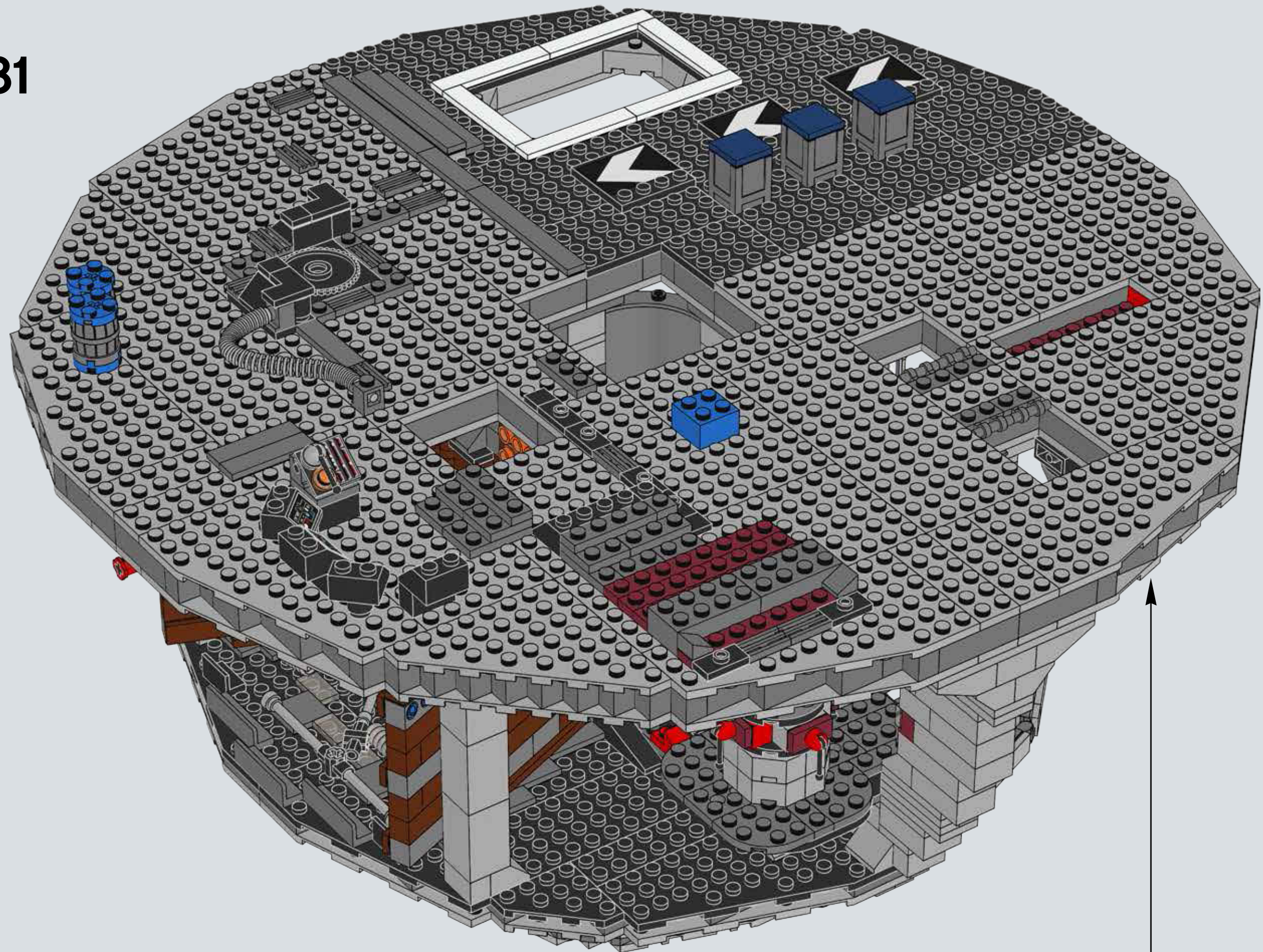


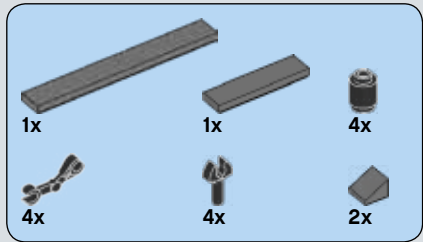


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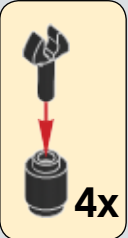
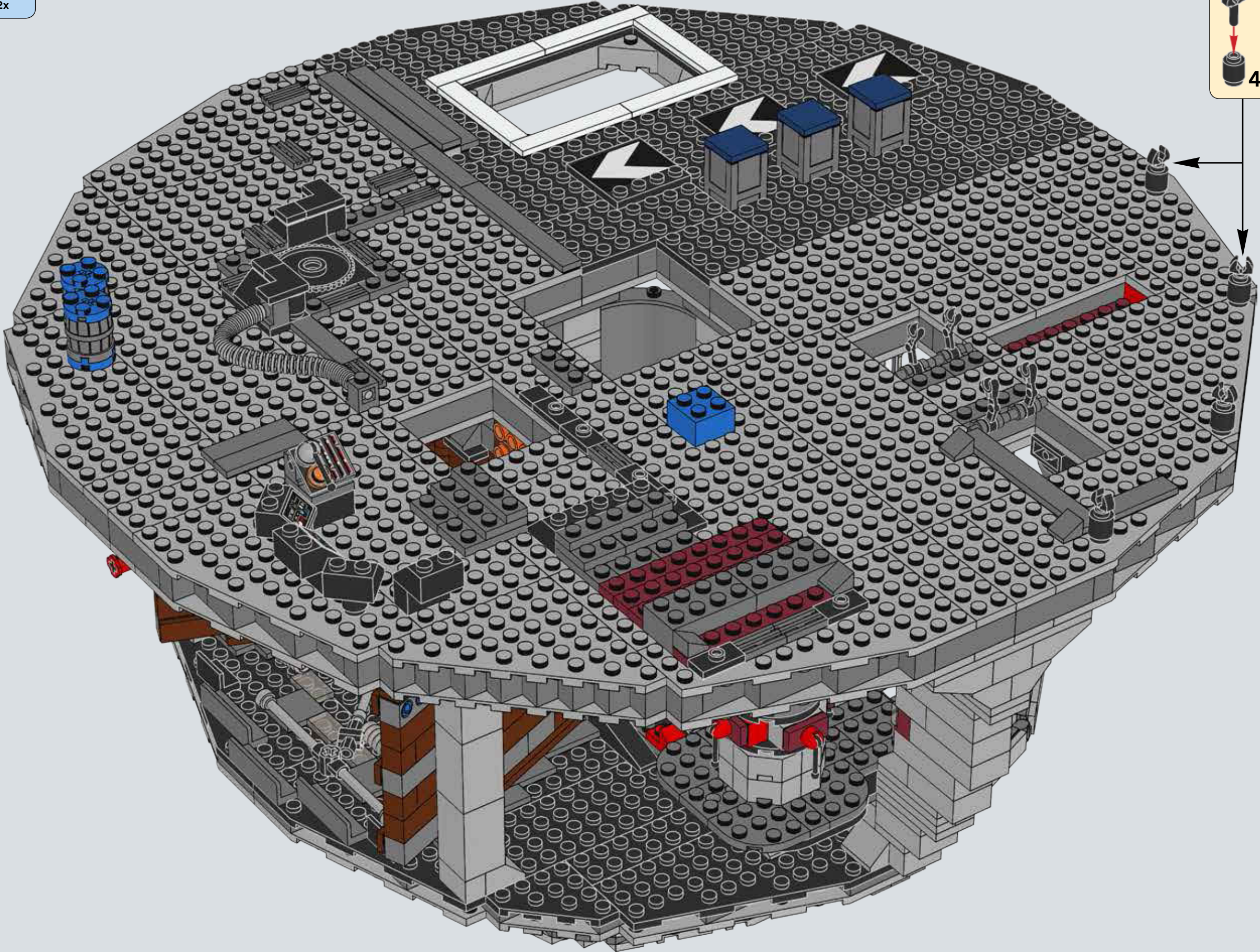


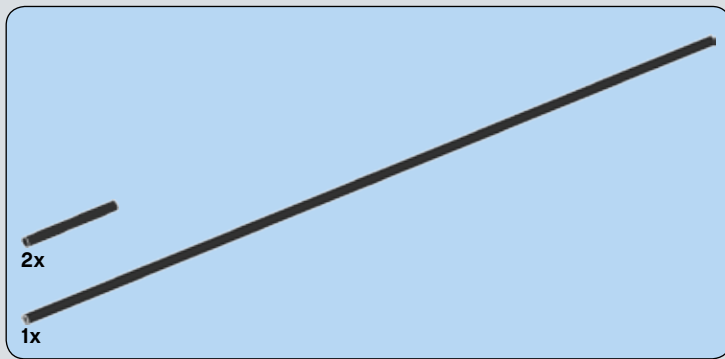
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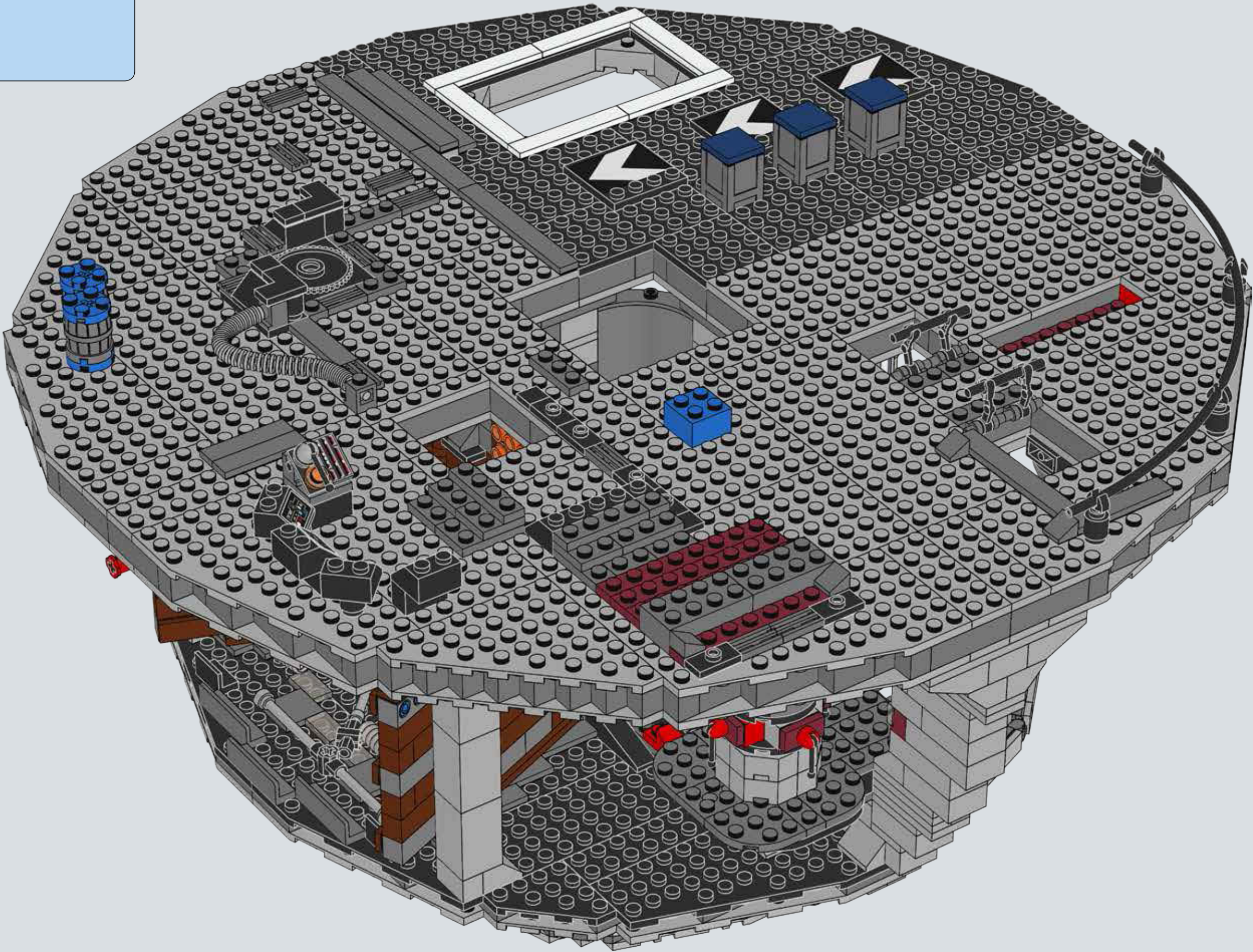


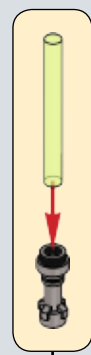
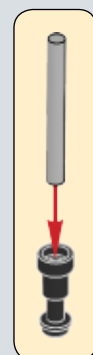
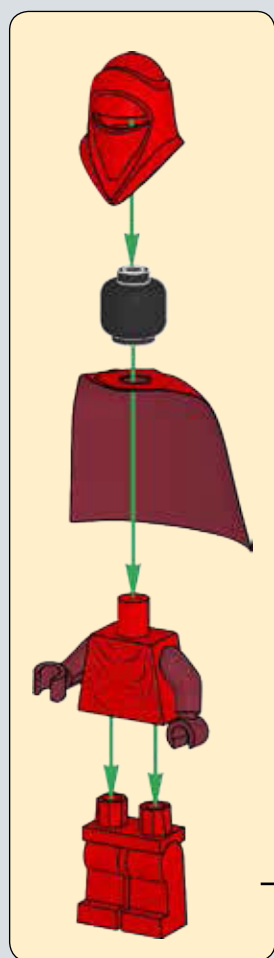
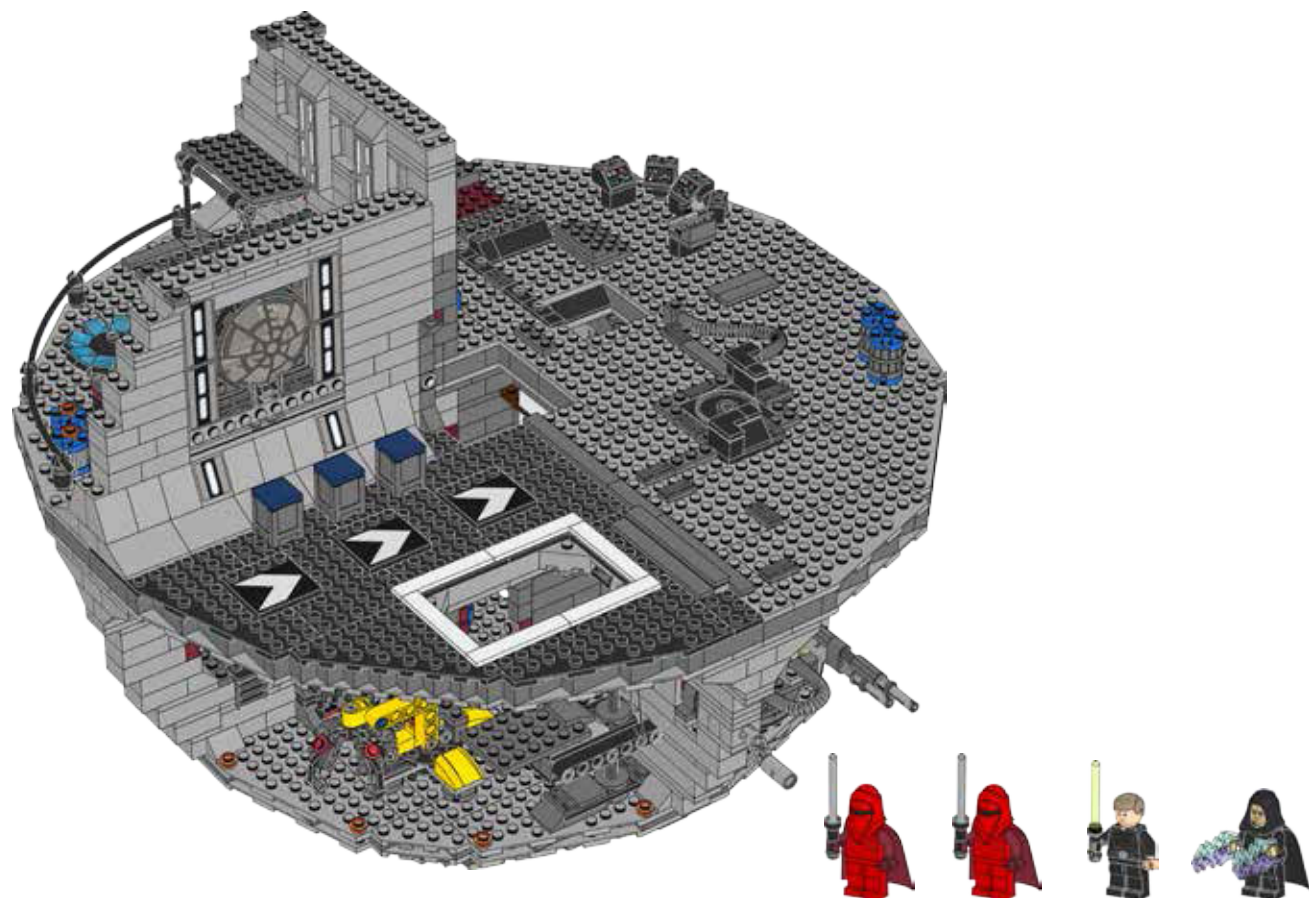
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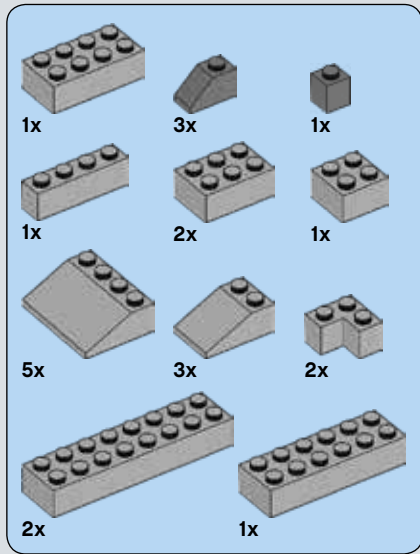




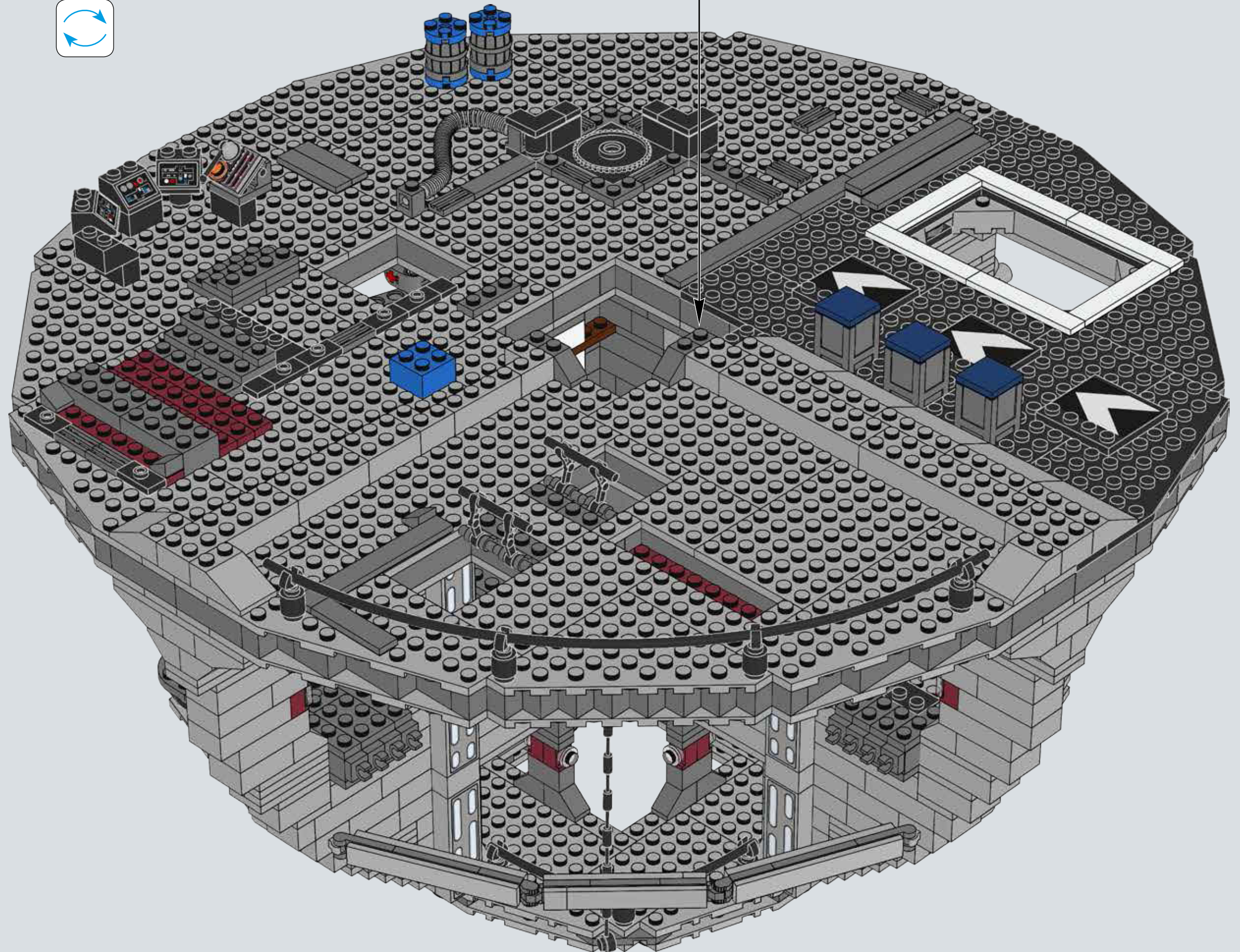
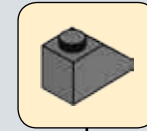
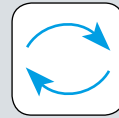
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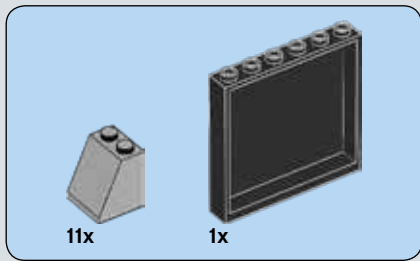




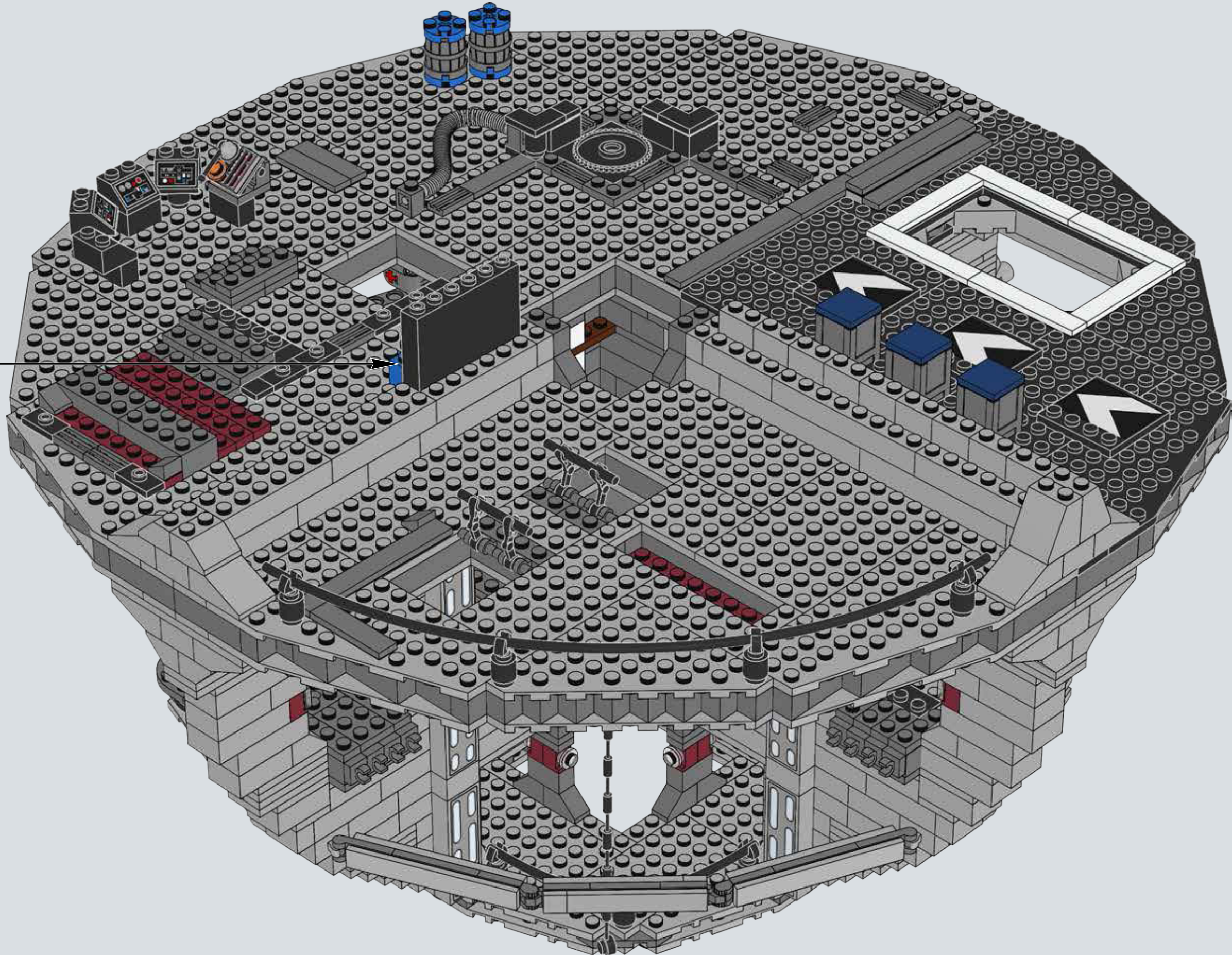
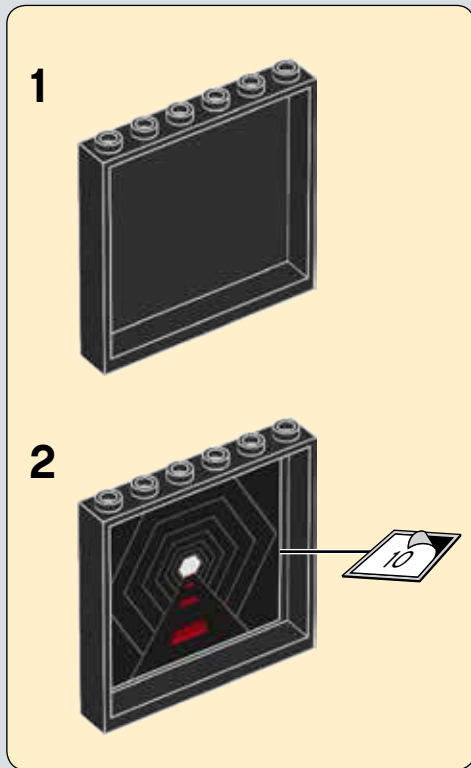
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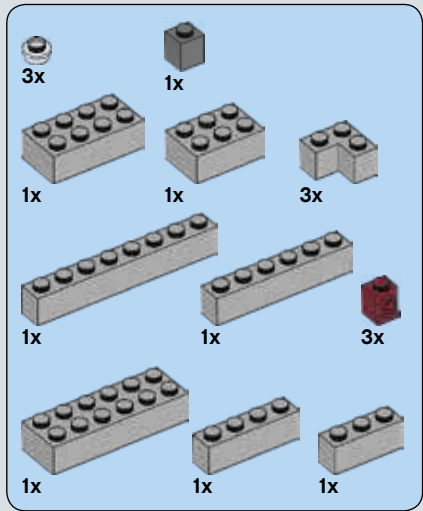




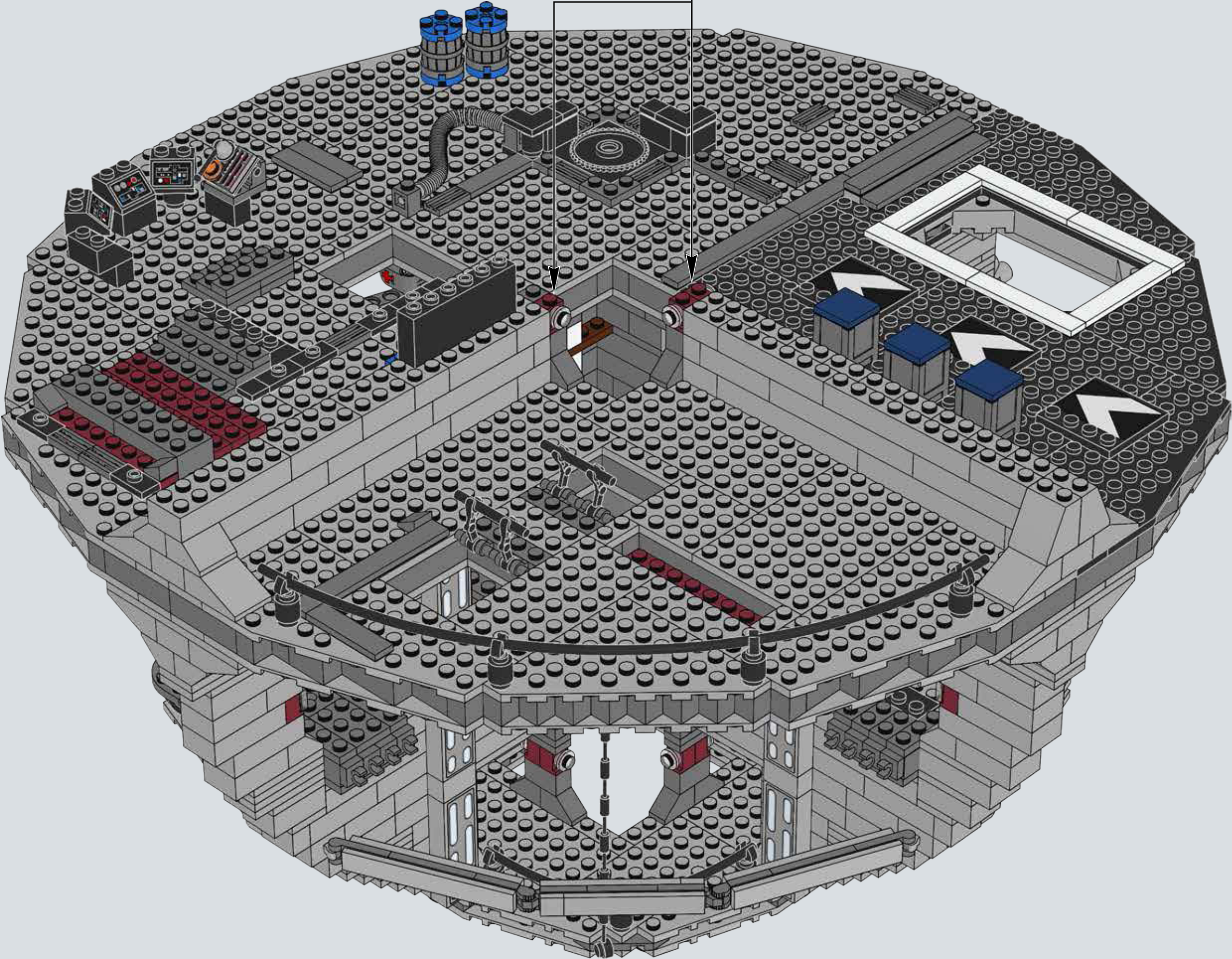
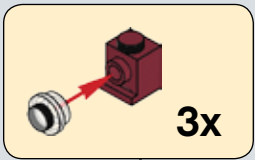


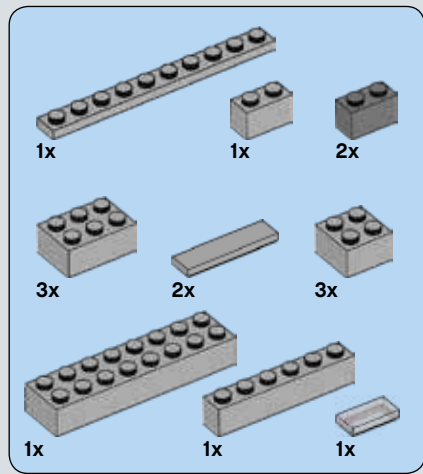
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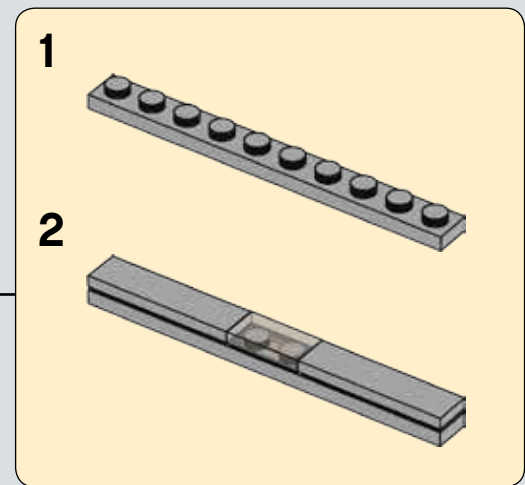
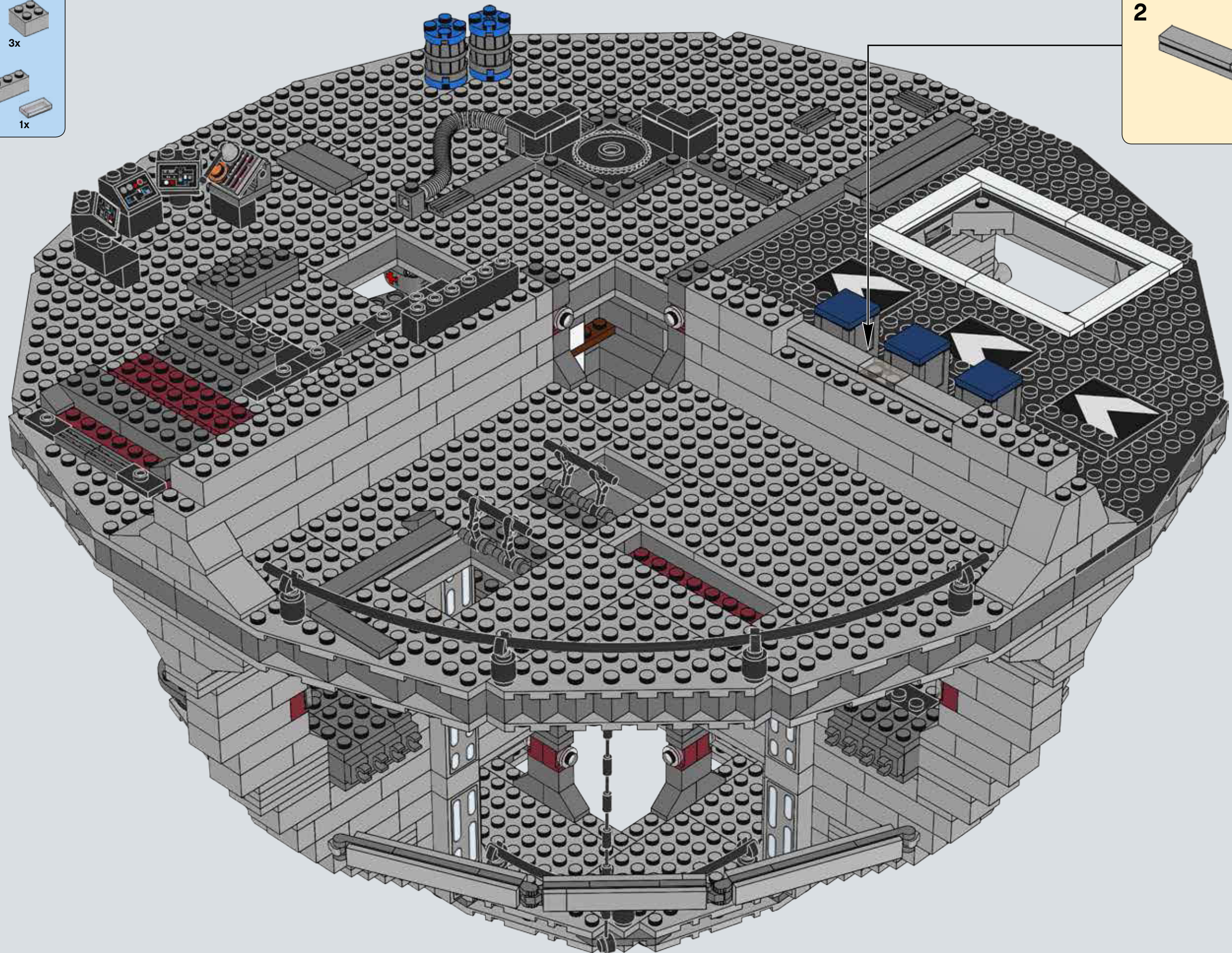


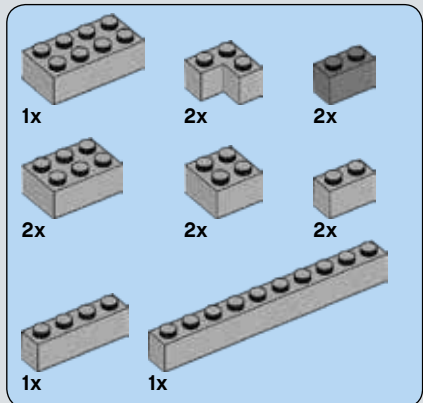
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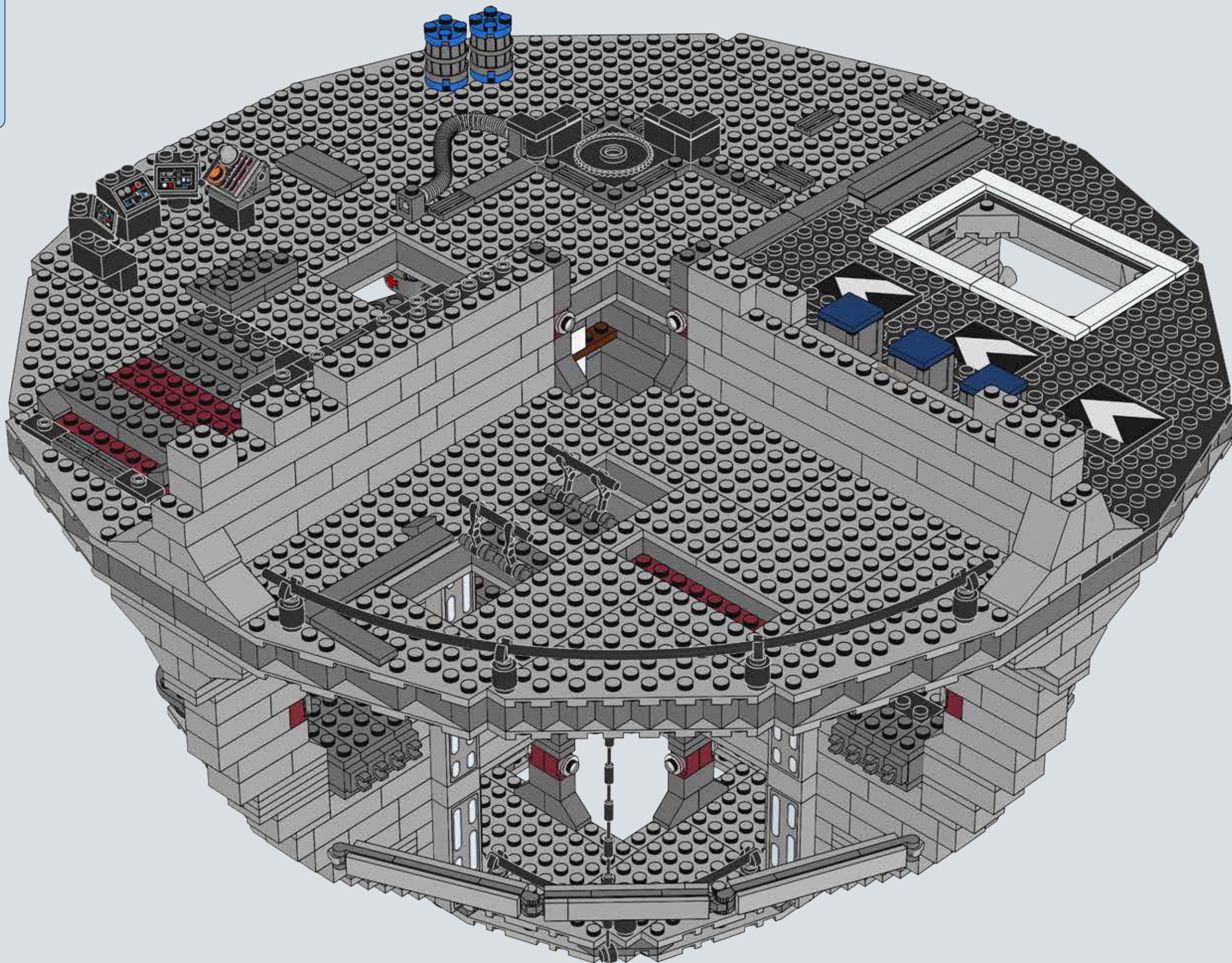


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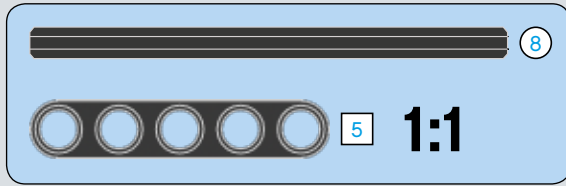


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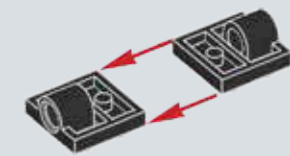




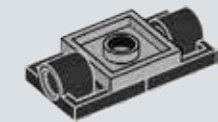
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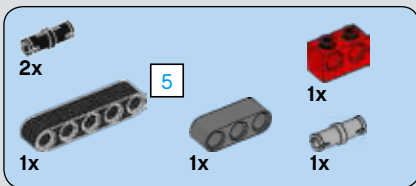
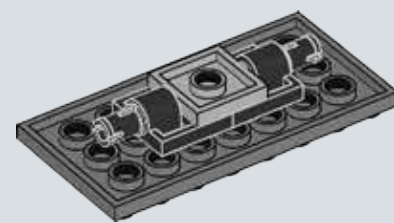
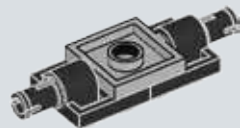
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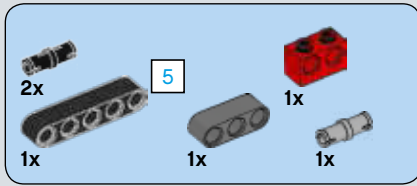
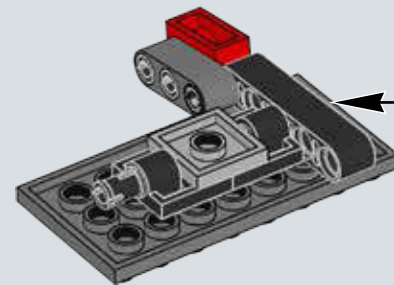
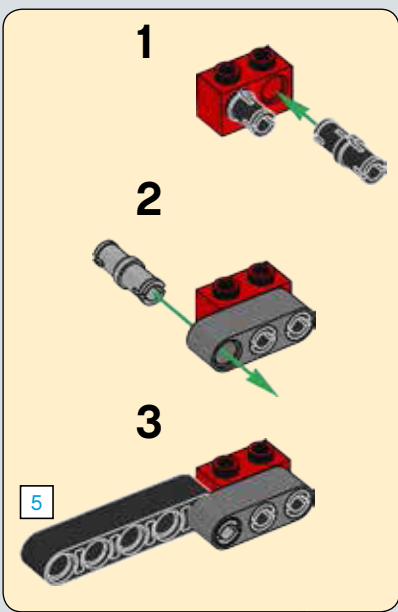
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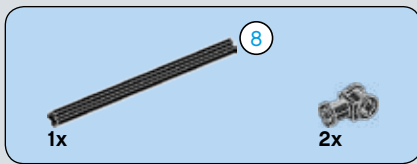
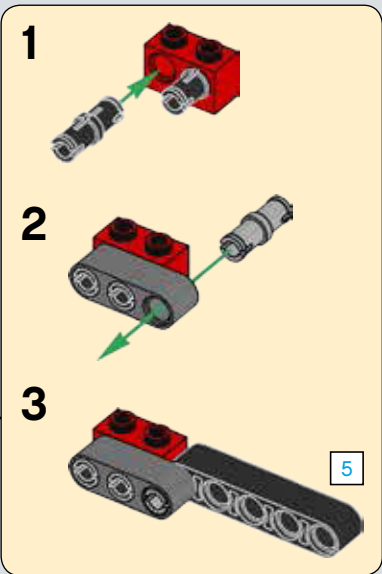
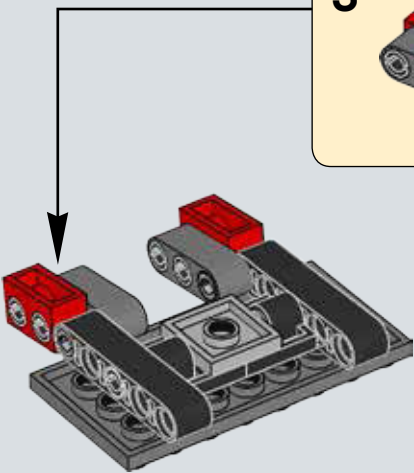
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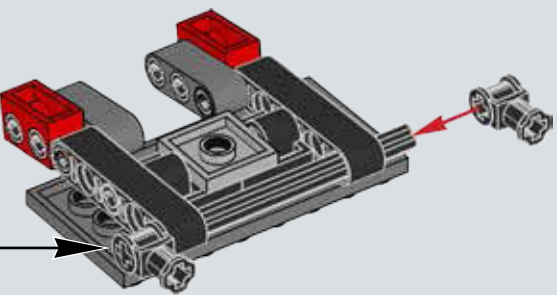
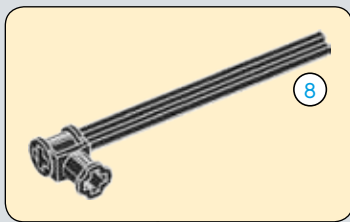
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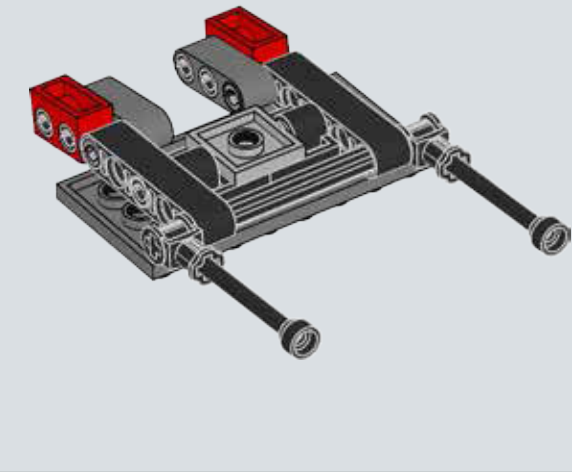


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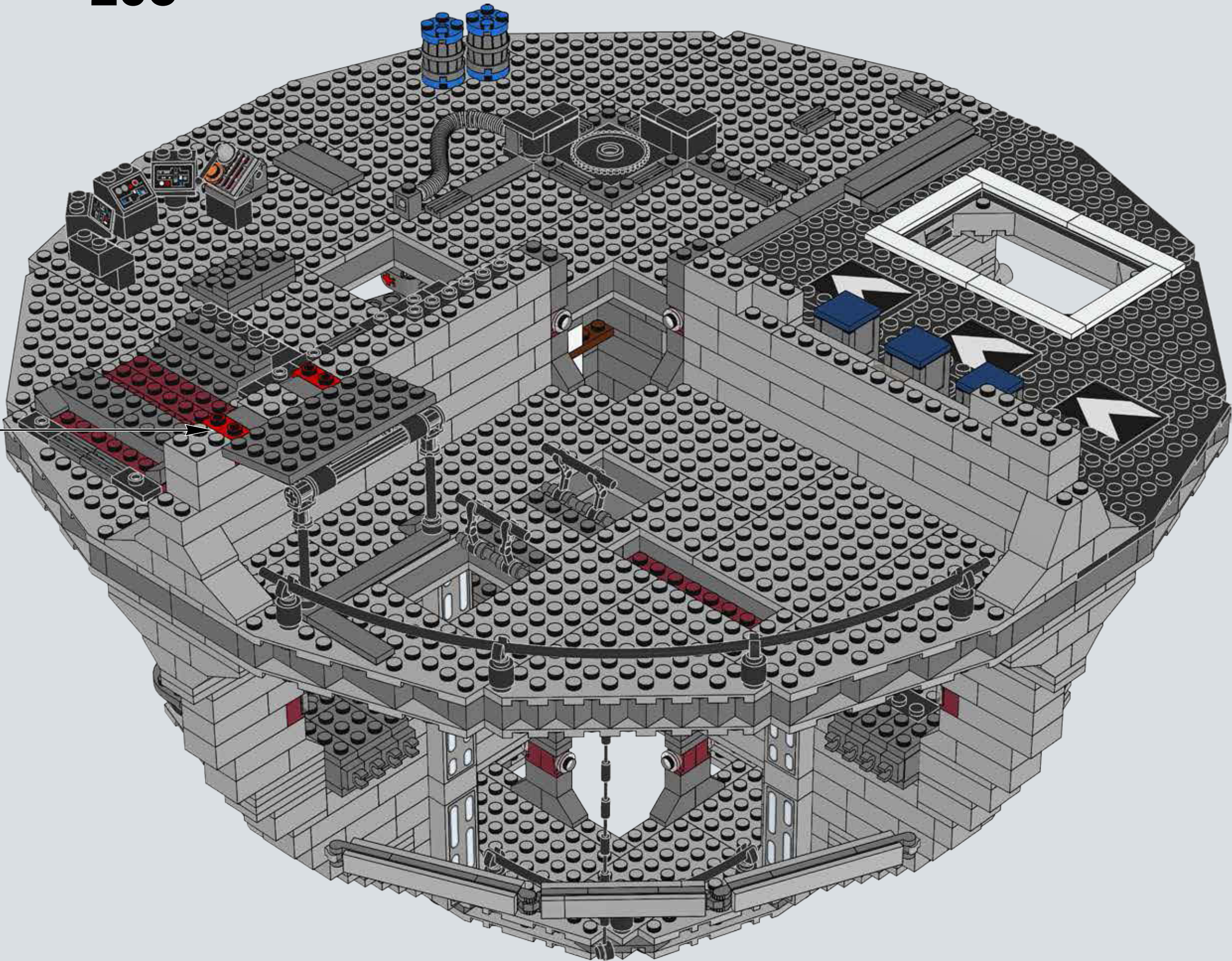


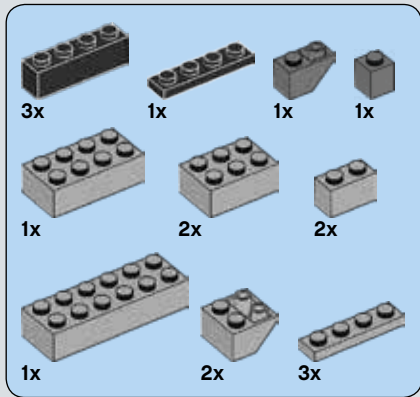


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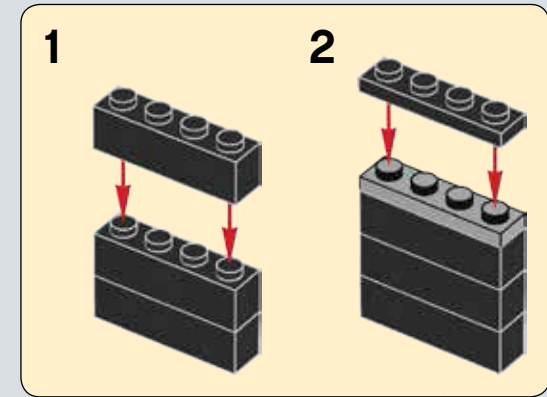
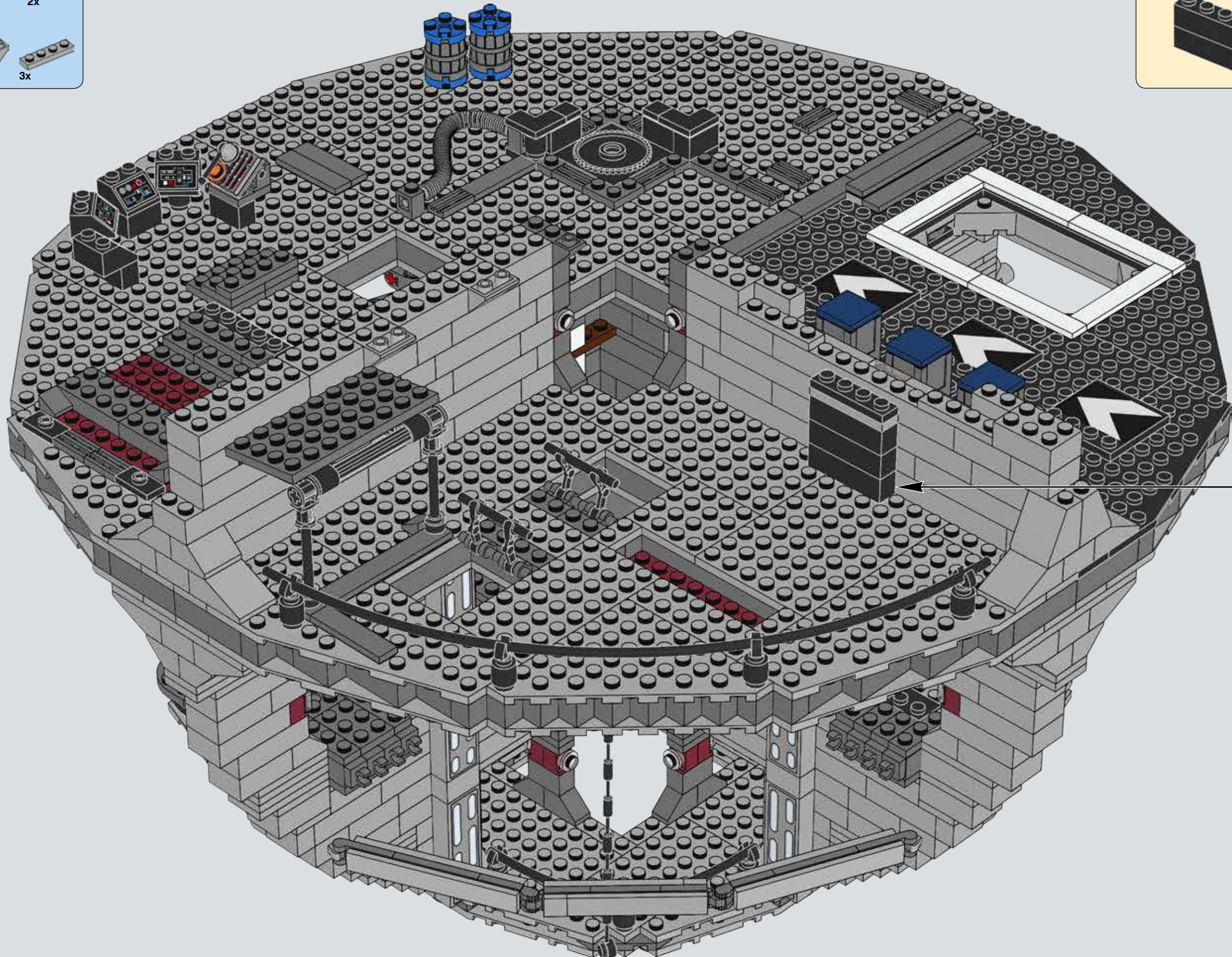


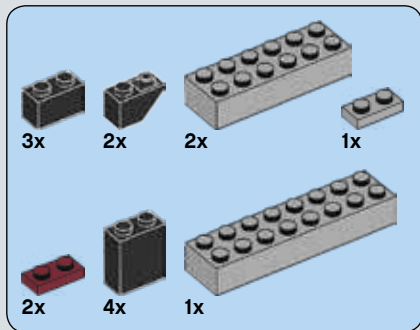
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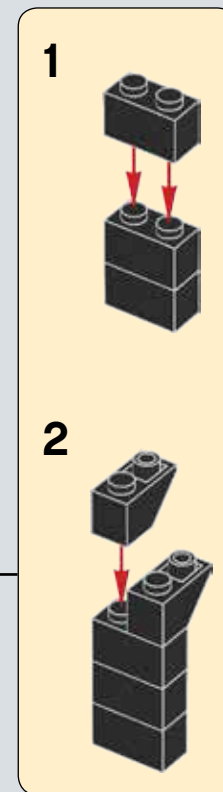
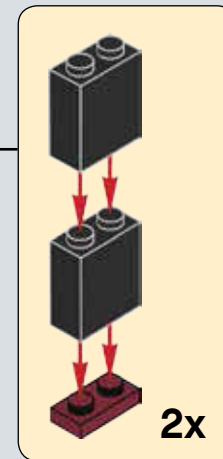
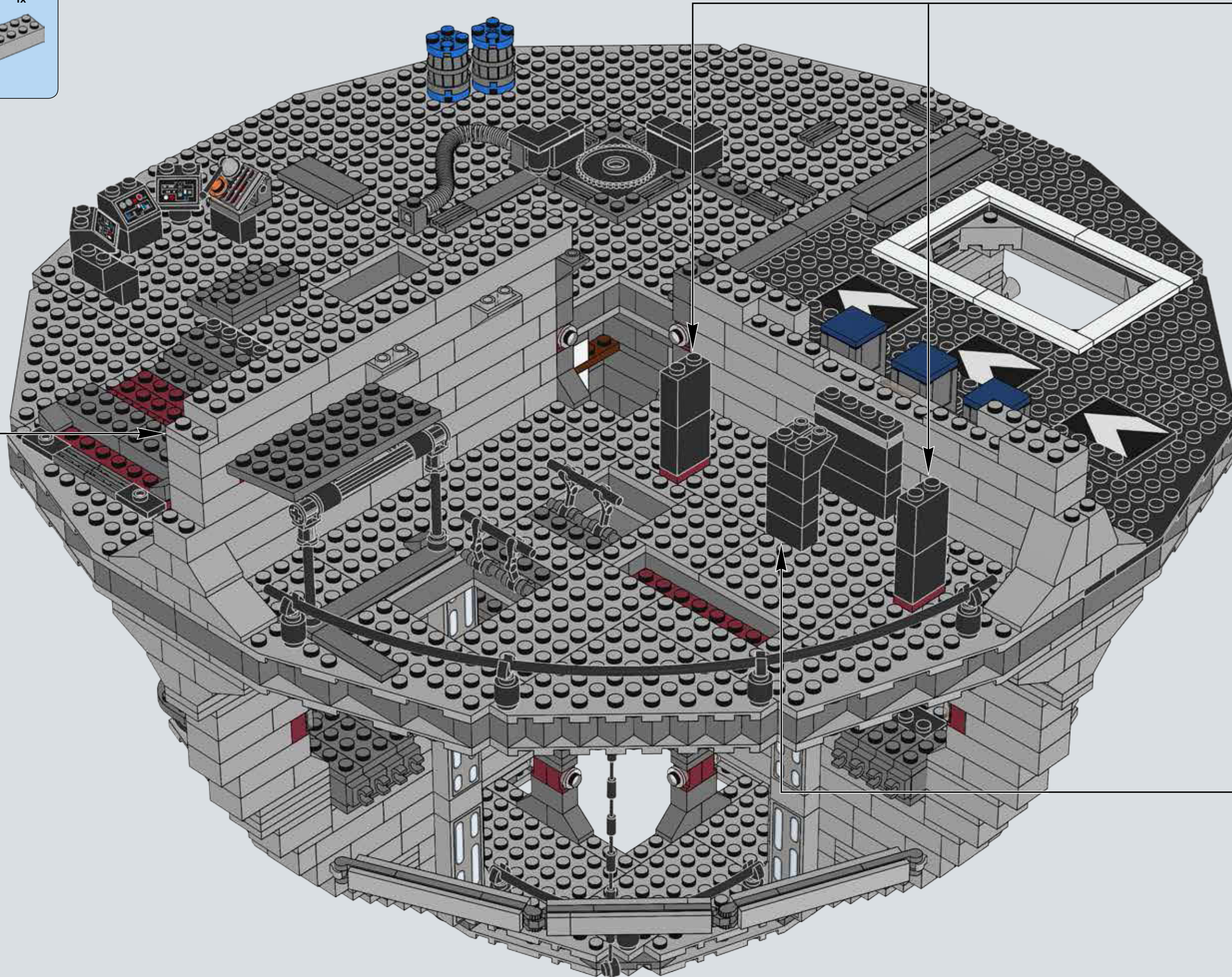
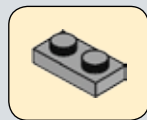


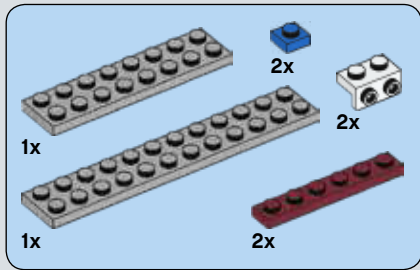
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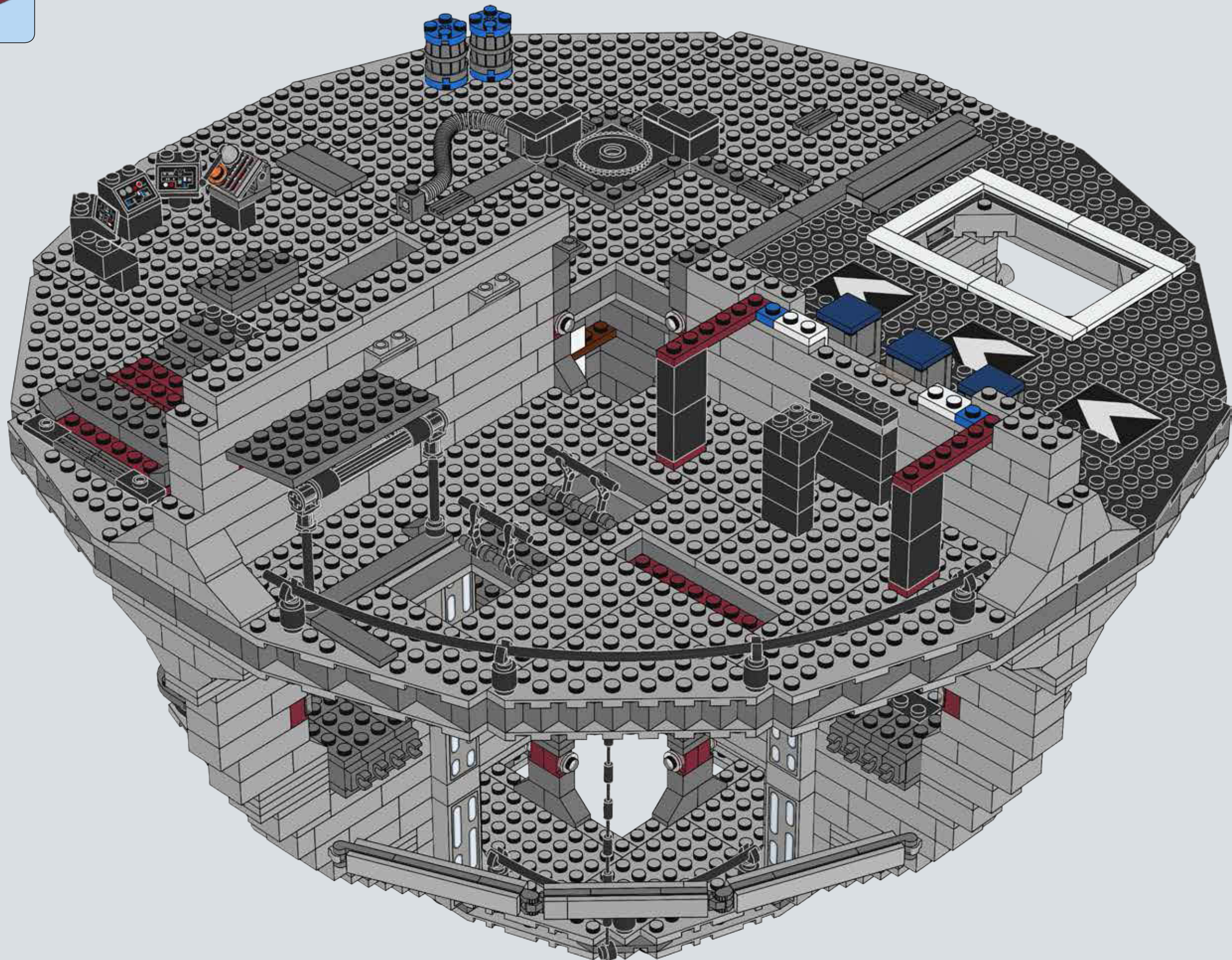


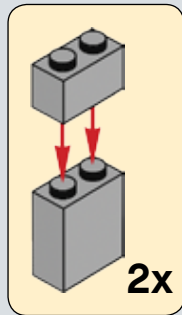
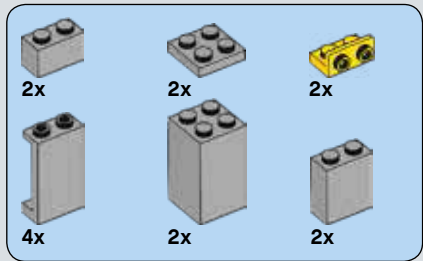
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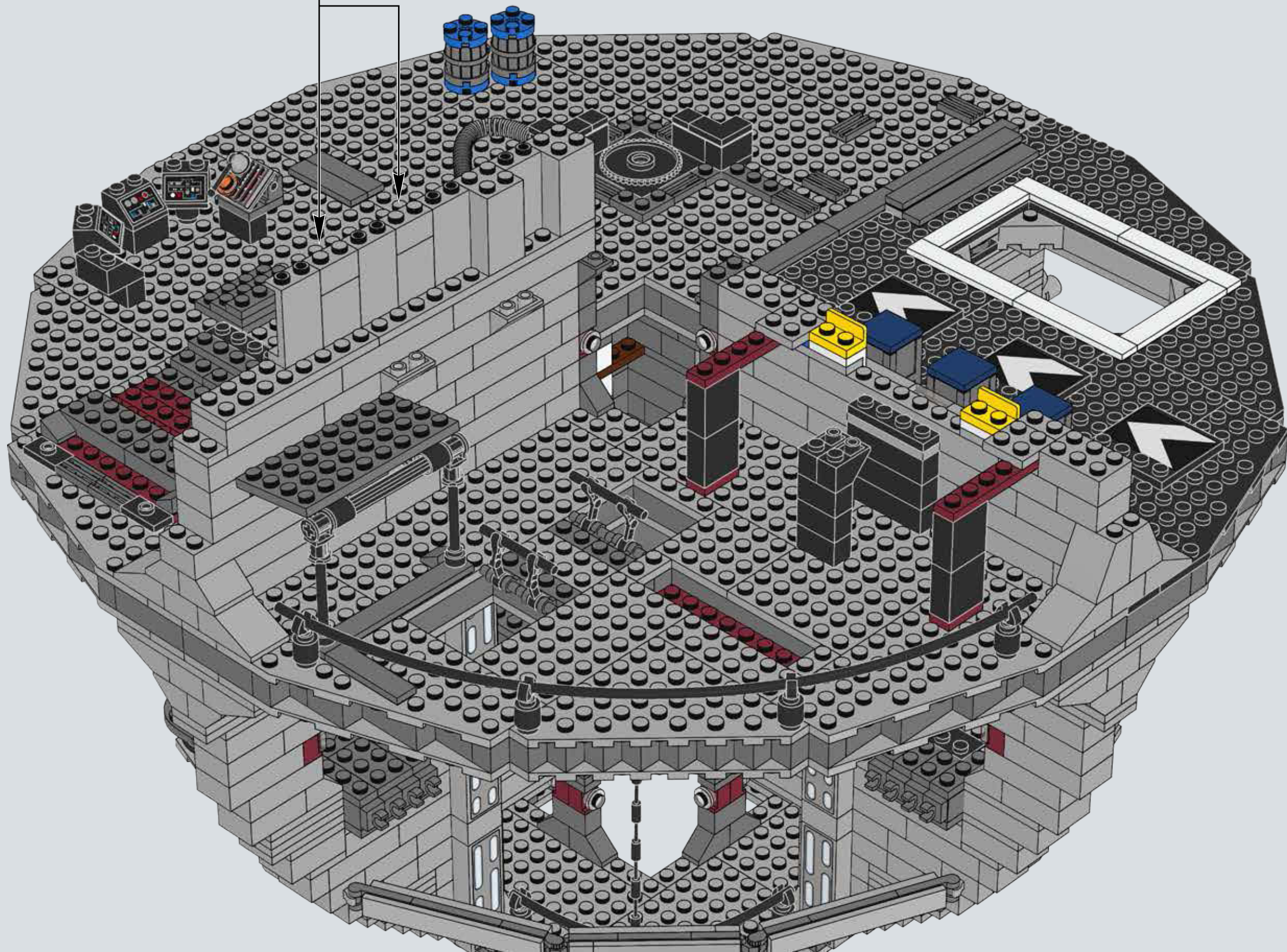


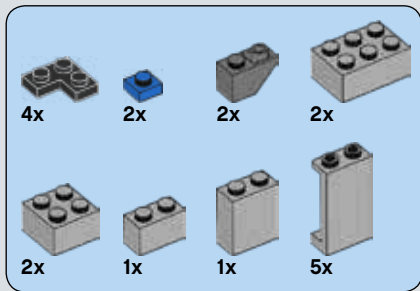
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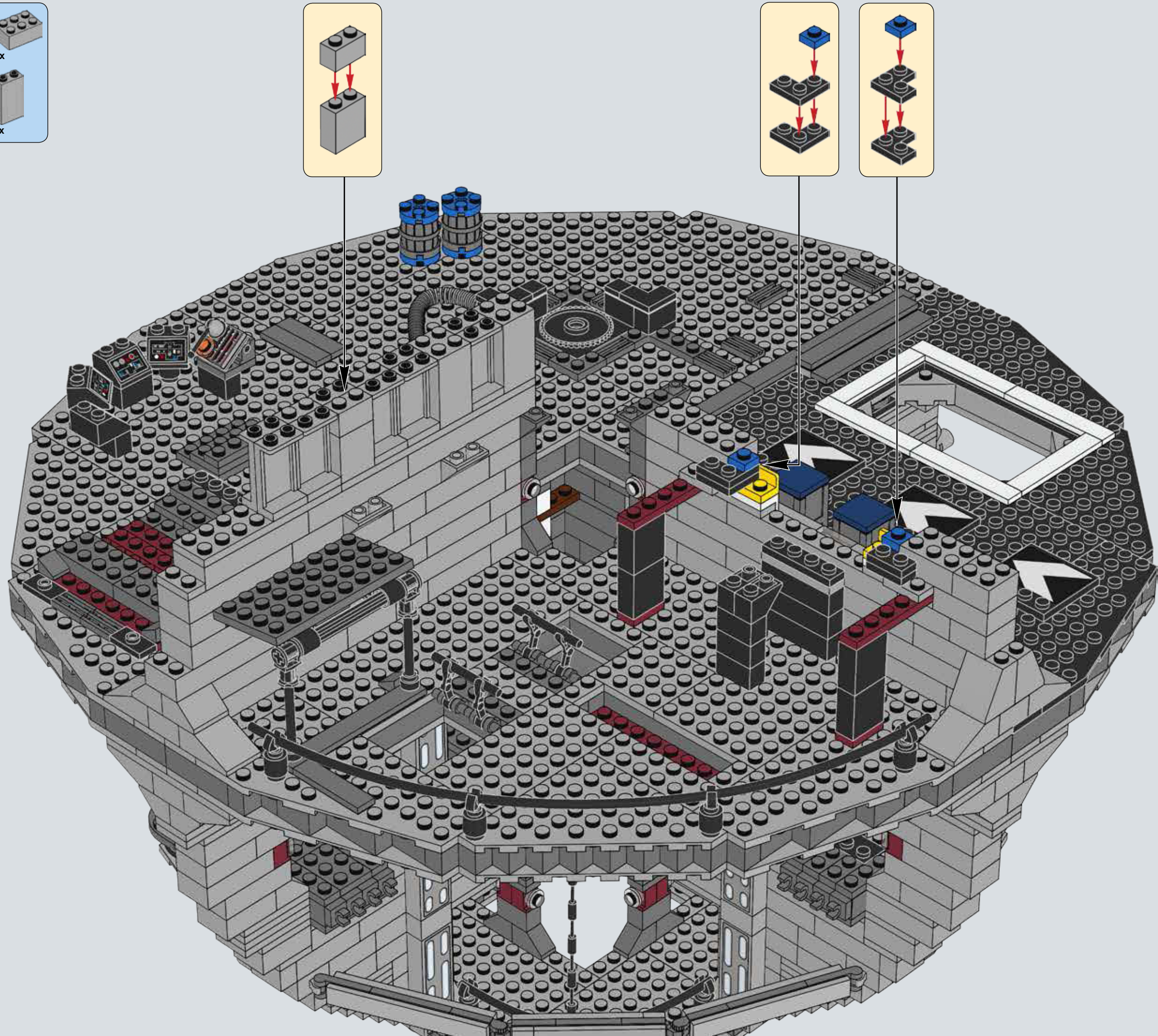


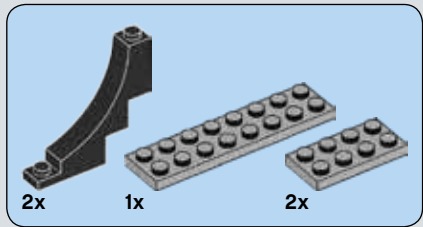
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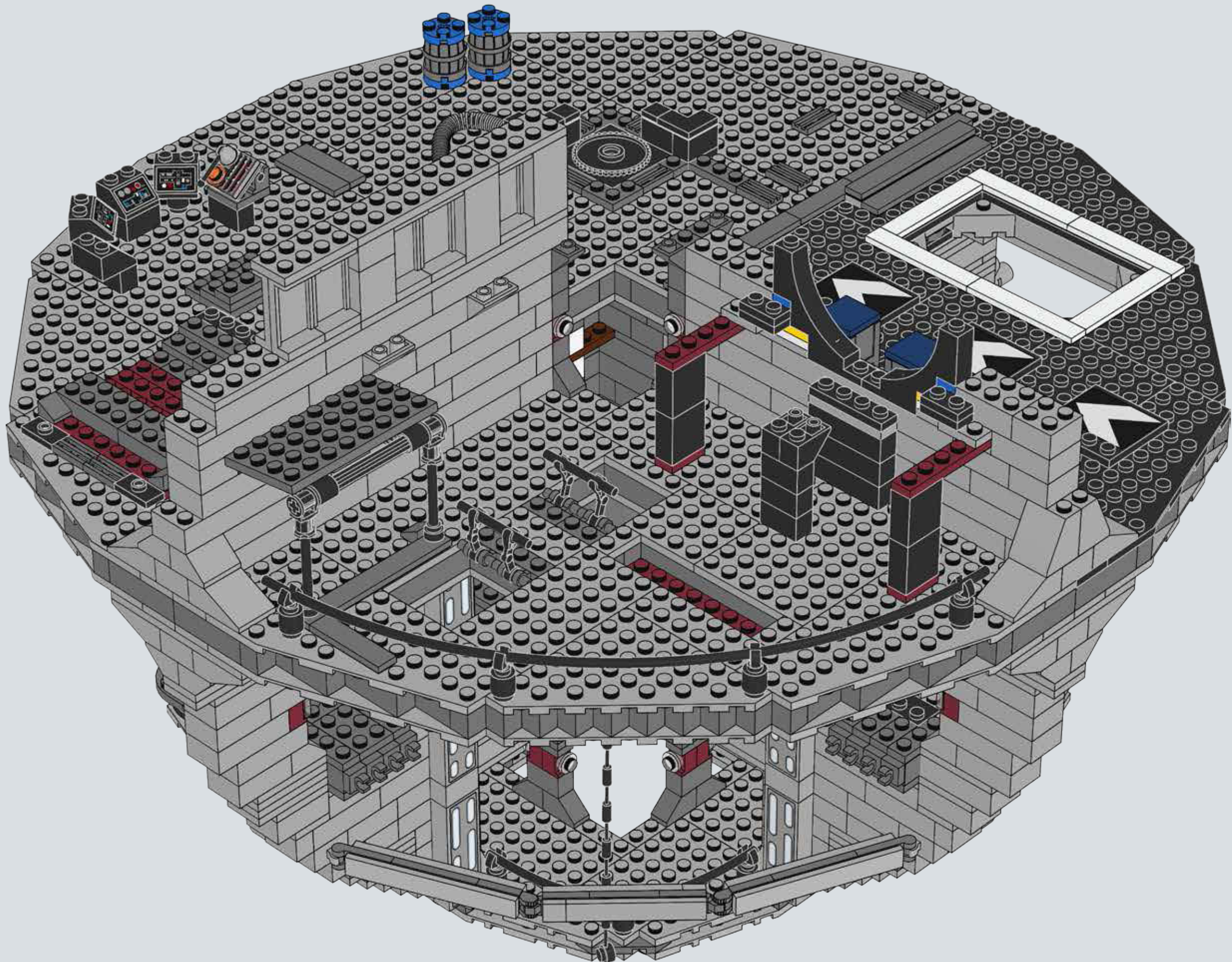


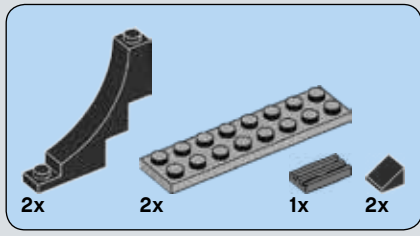
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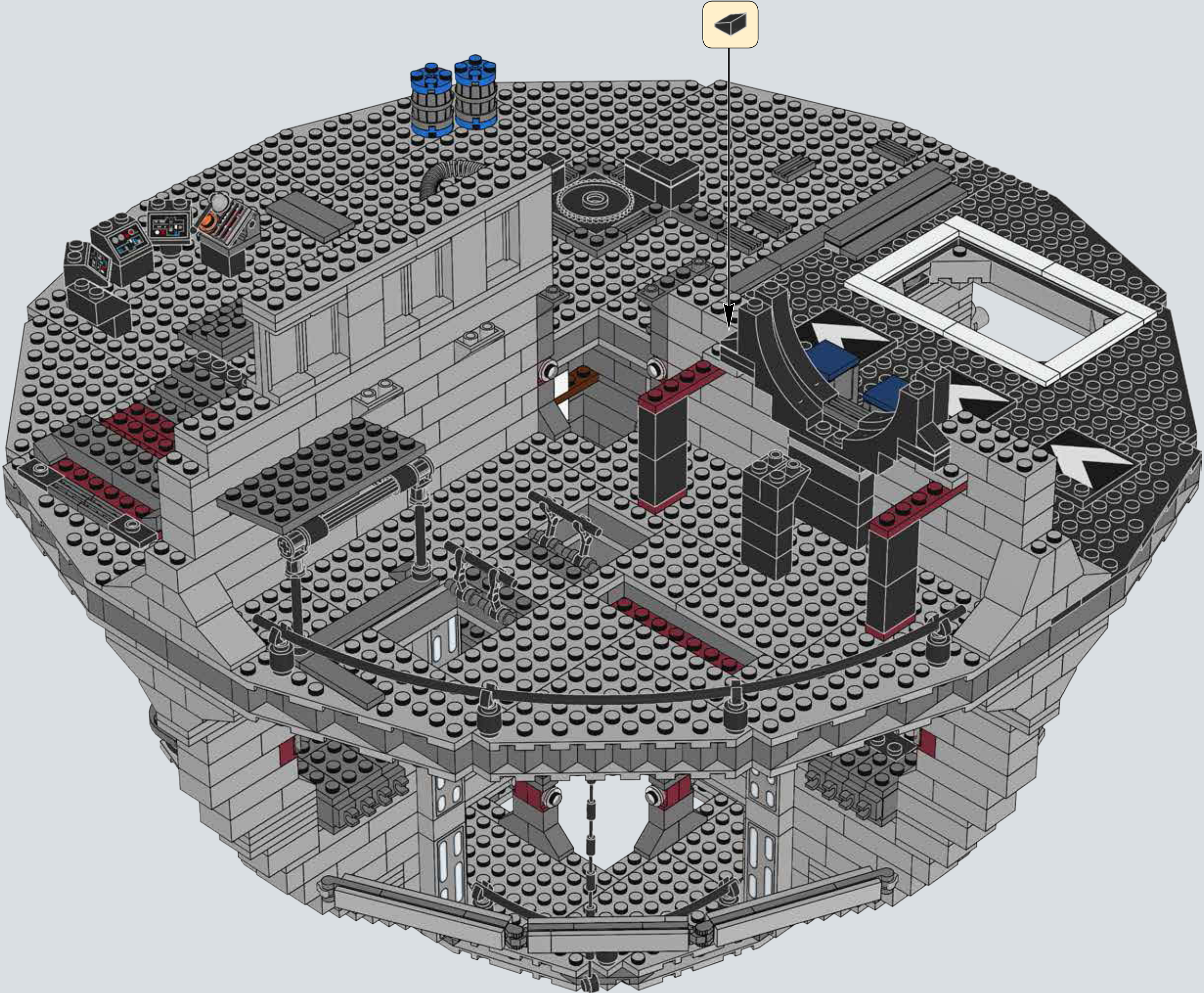


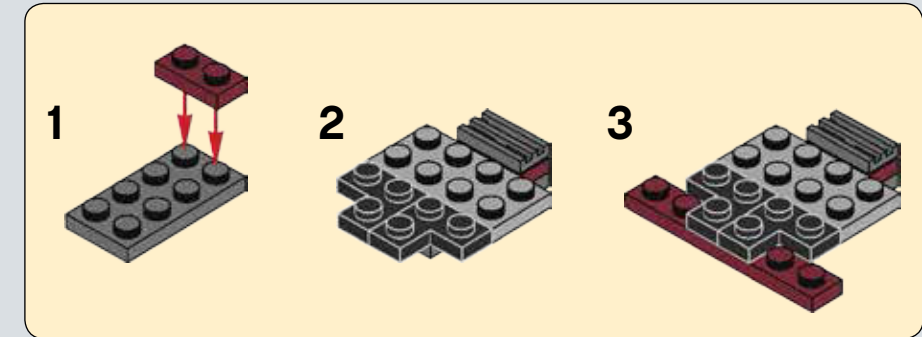
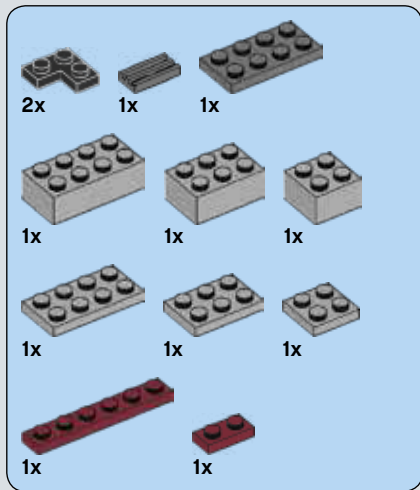
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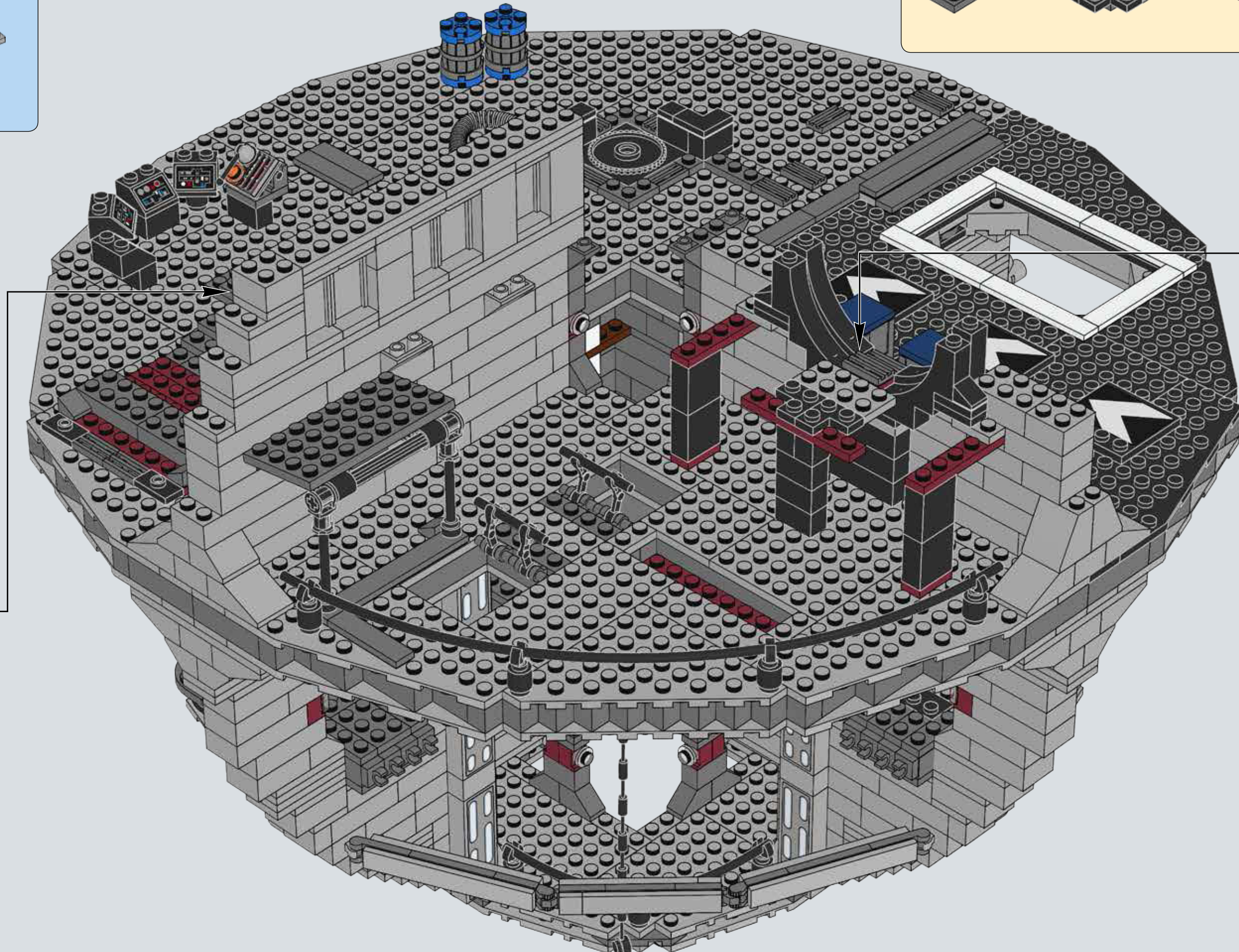
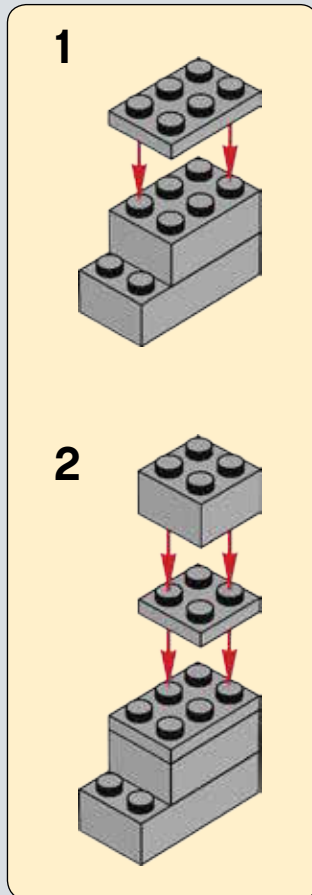


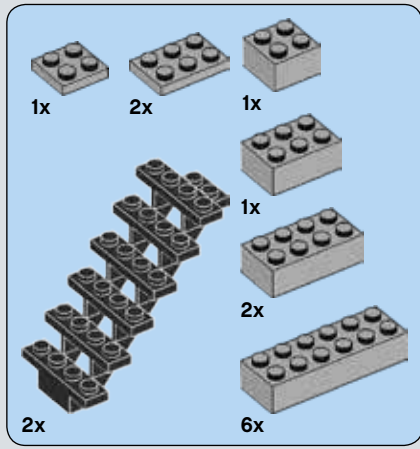
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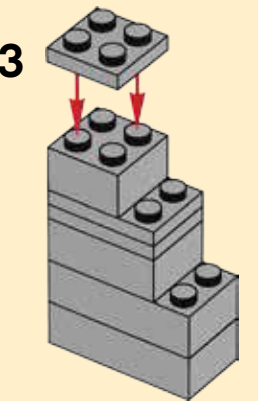
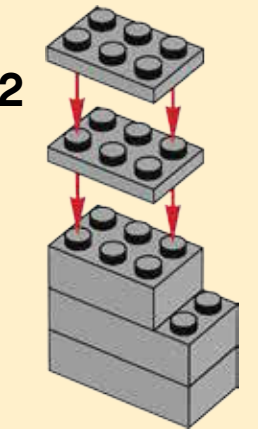
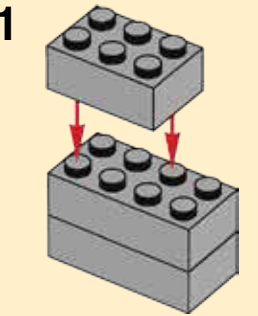
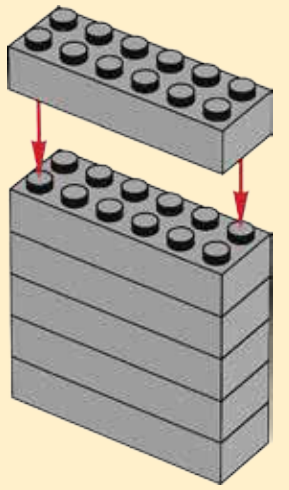
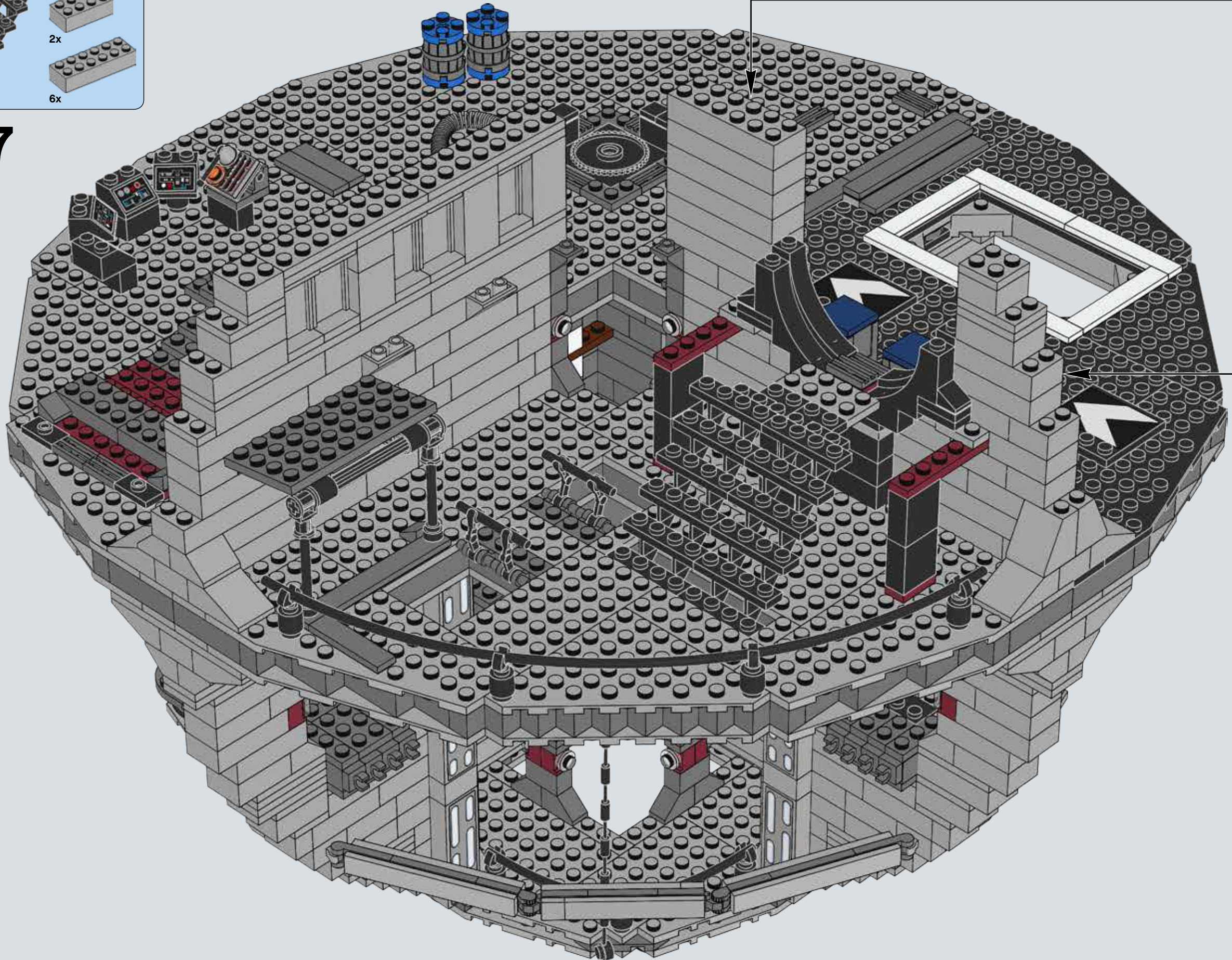


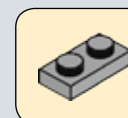
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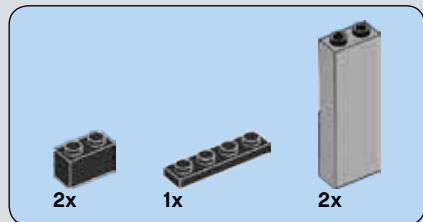




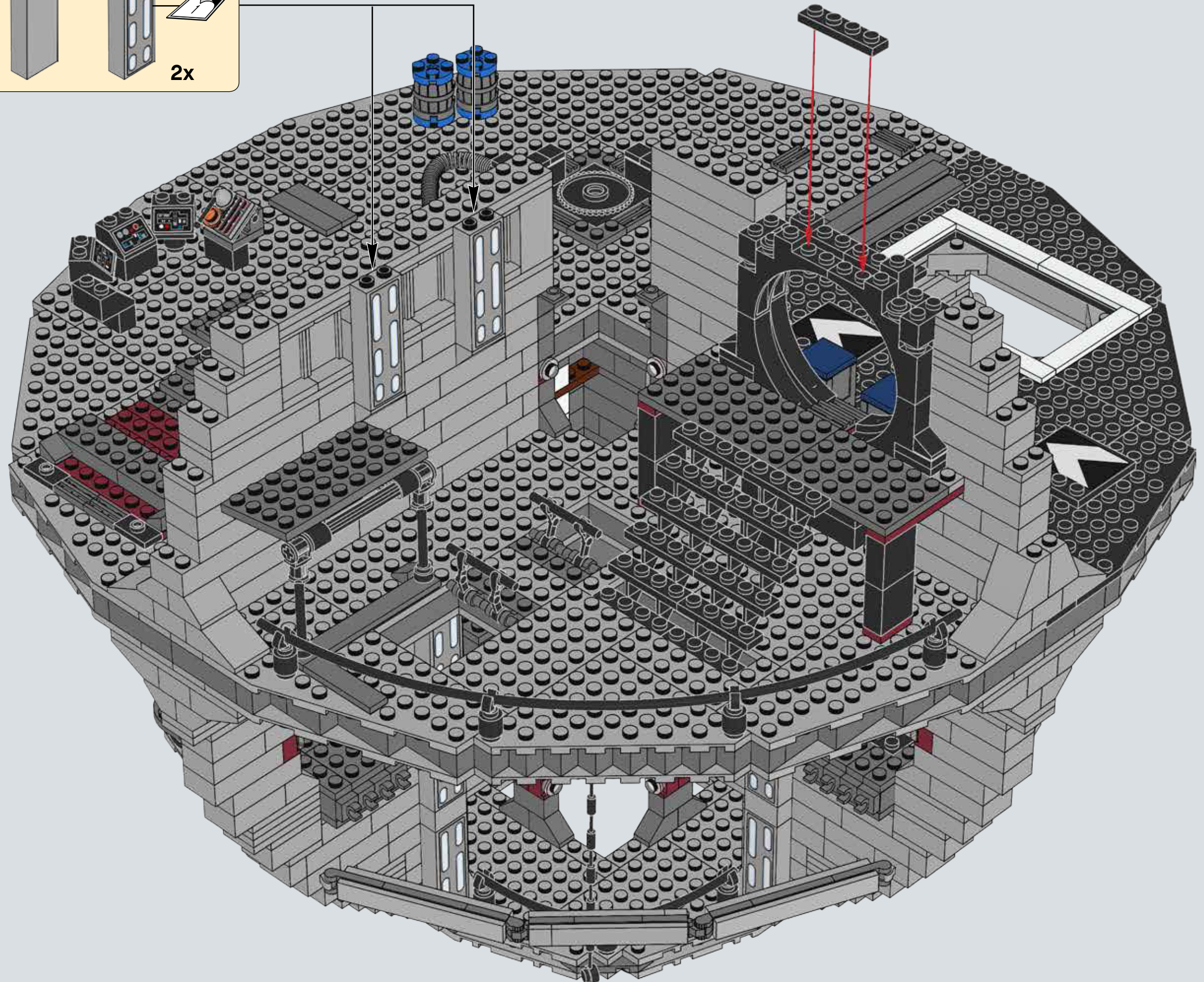
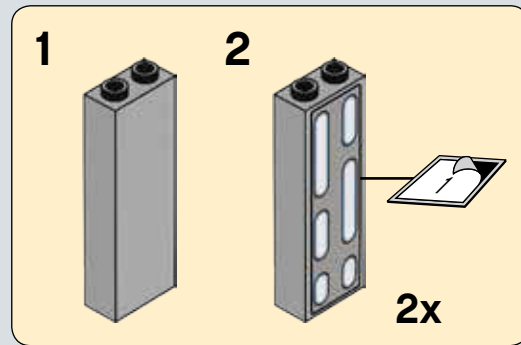
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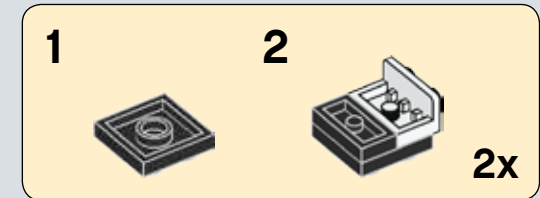
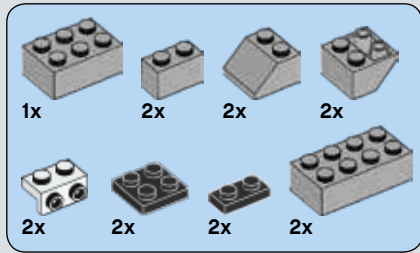




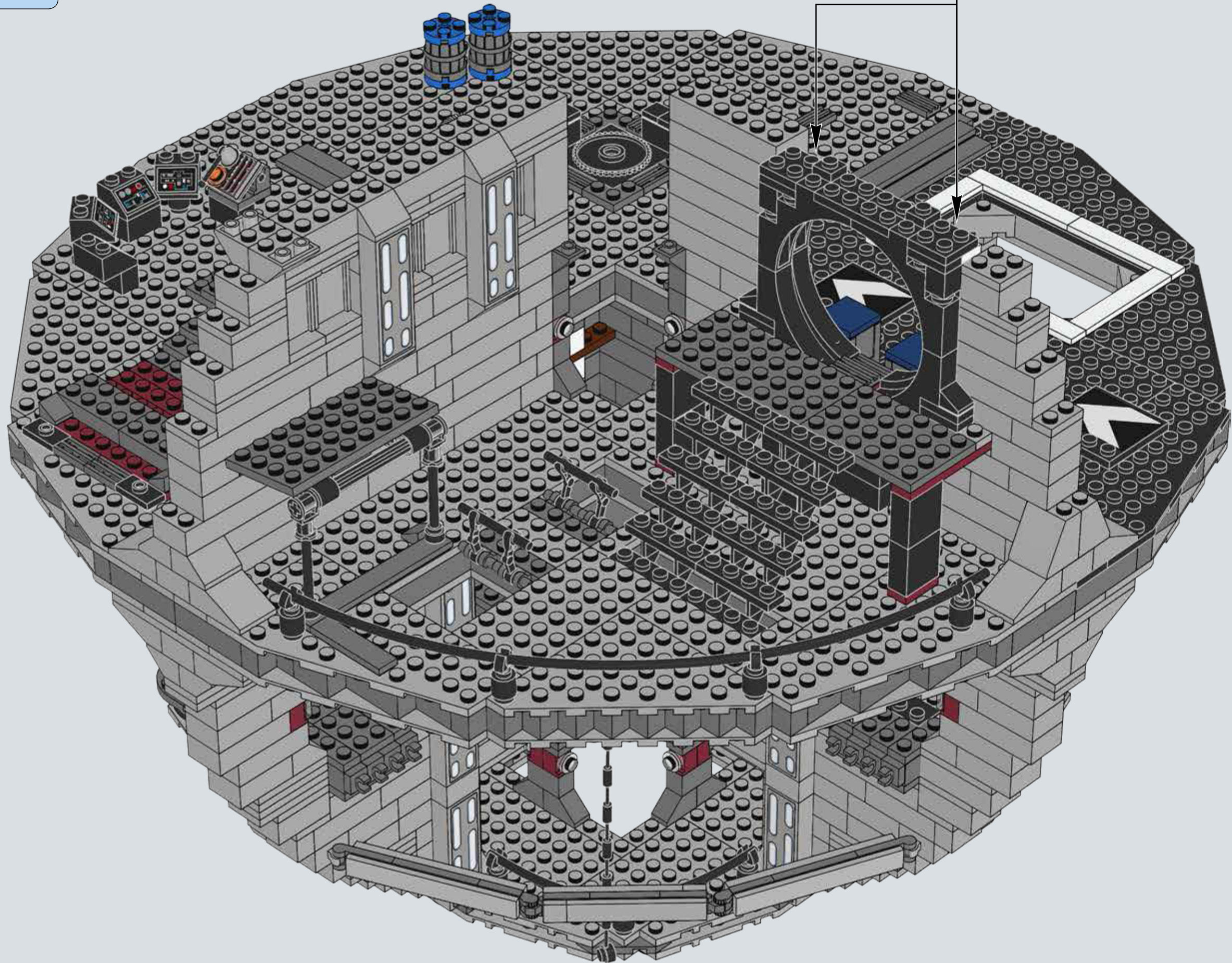


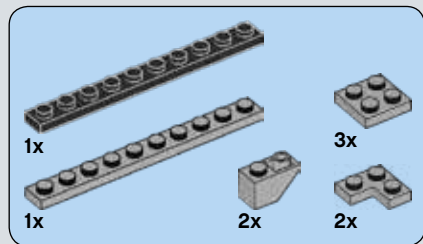
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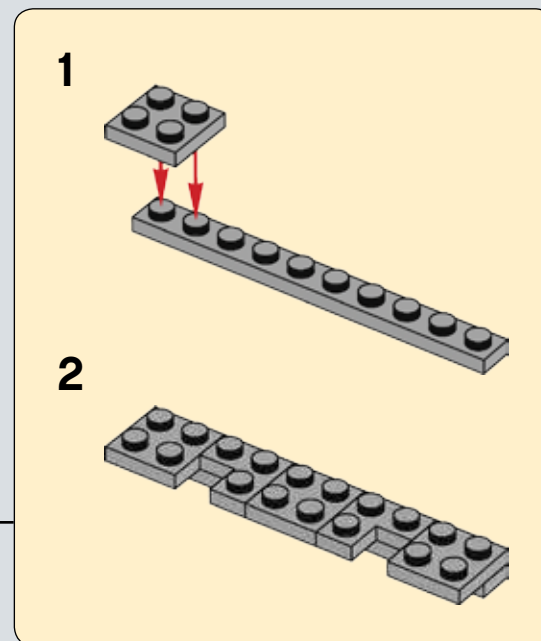
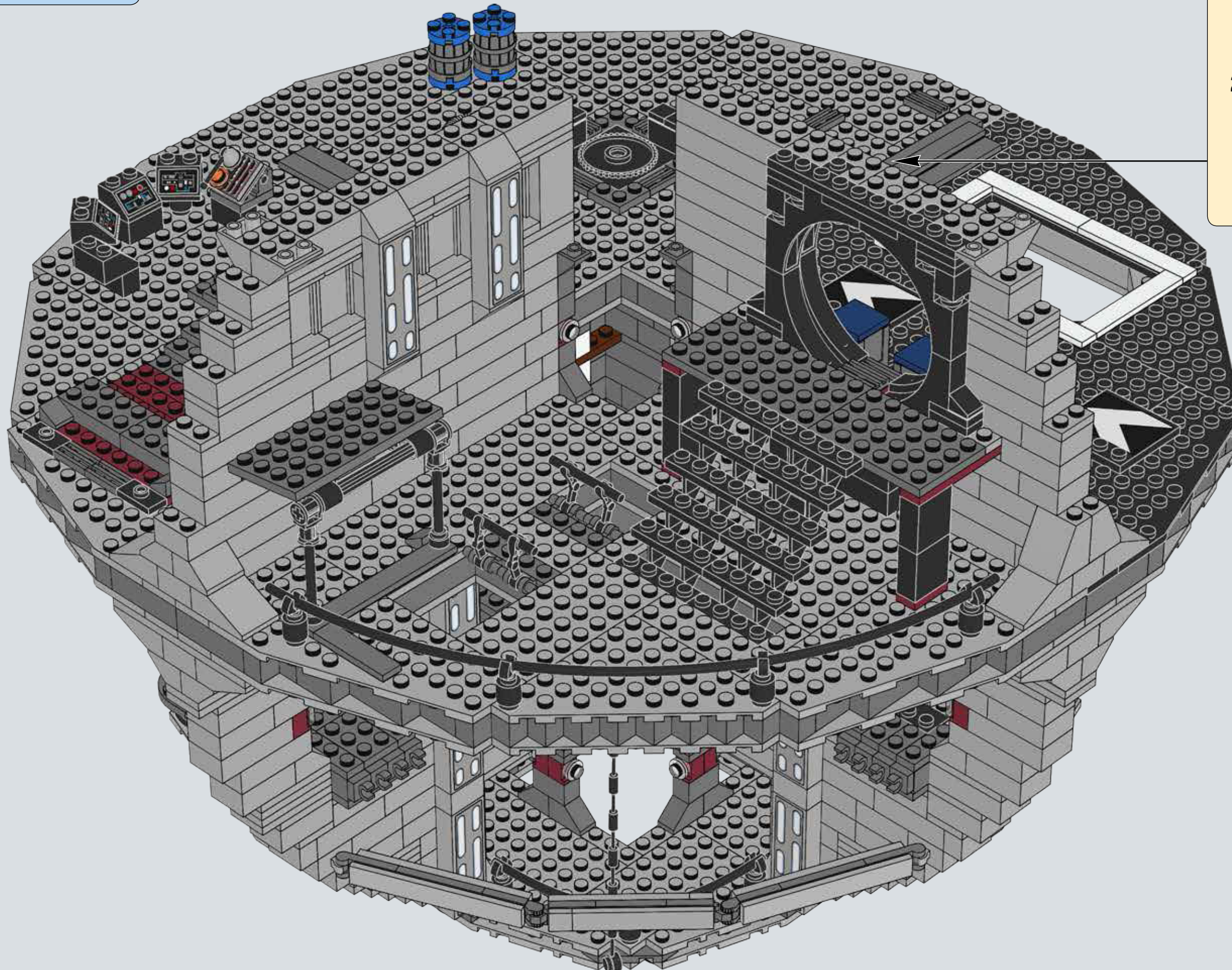


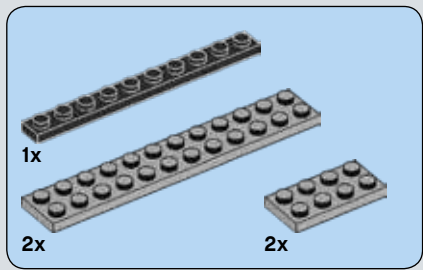
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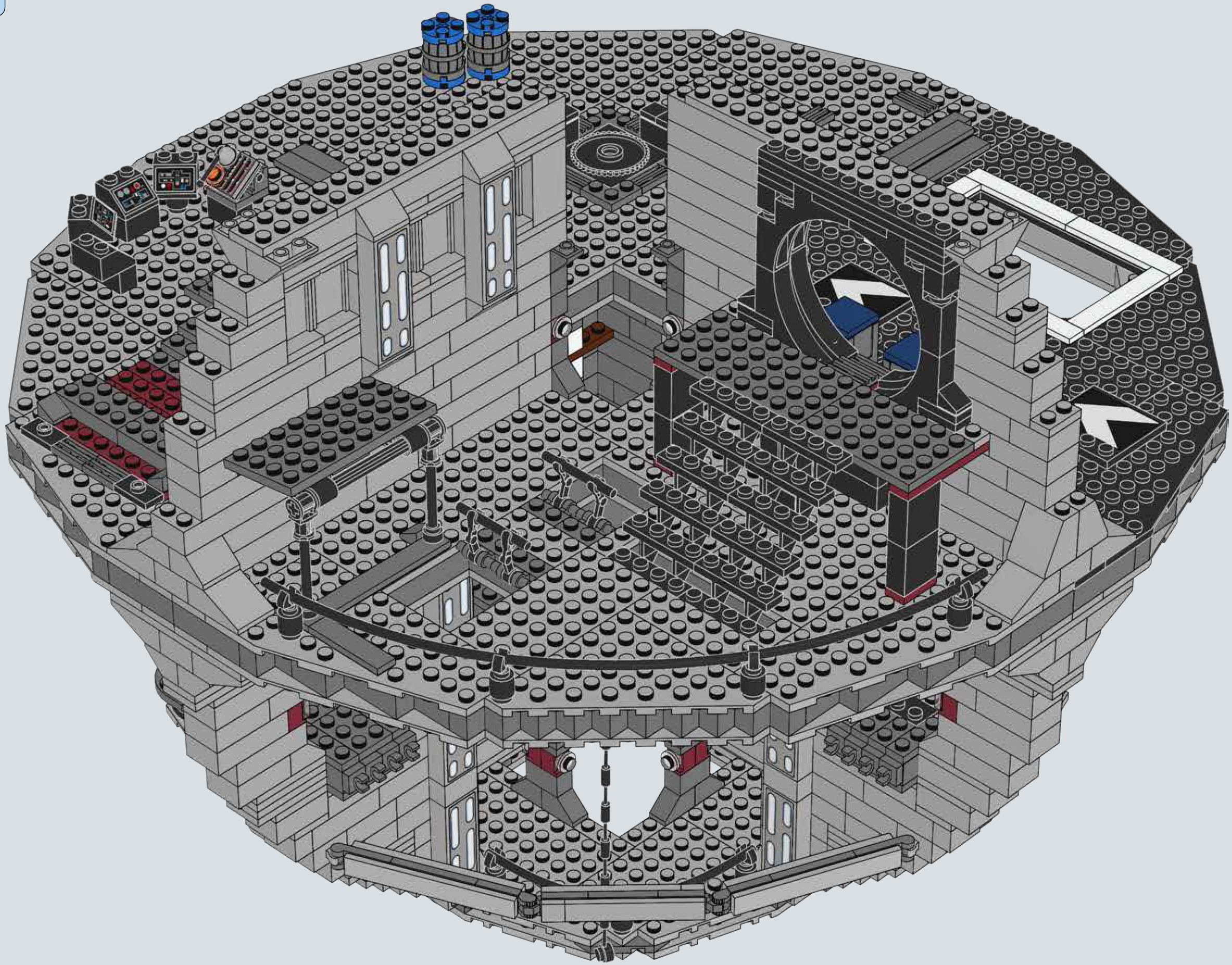


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312



				
4x	2x	2x	2x	4x
				
4x	2x	1x		1x



2x

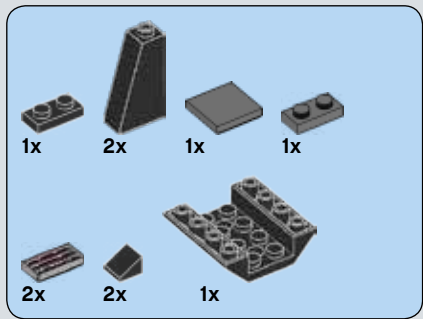


2x

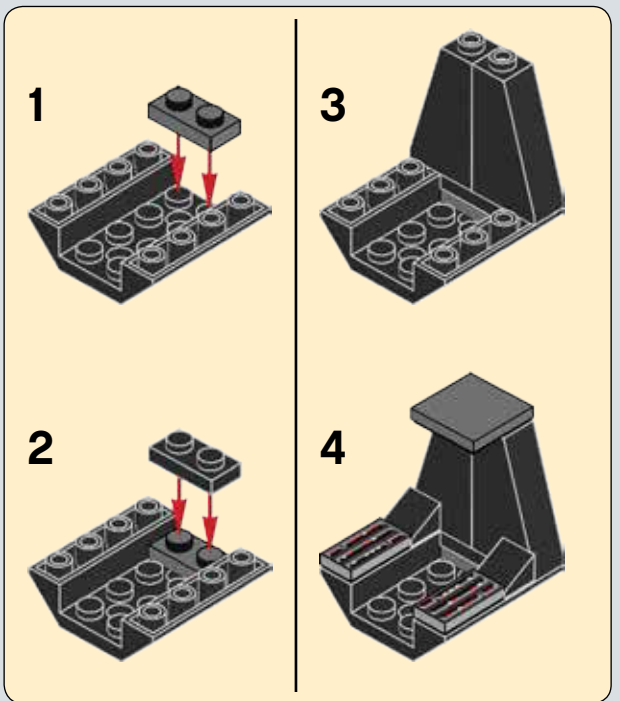
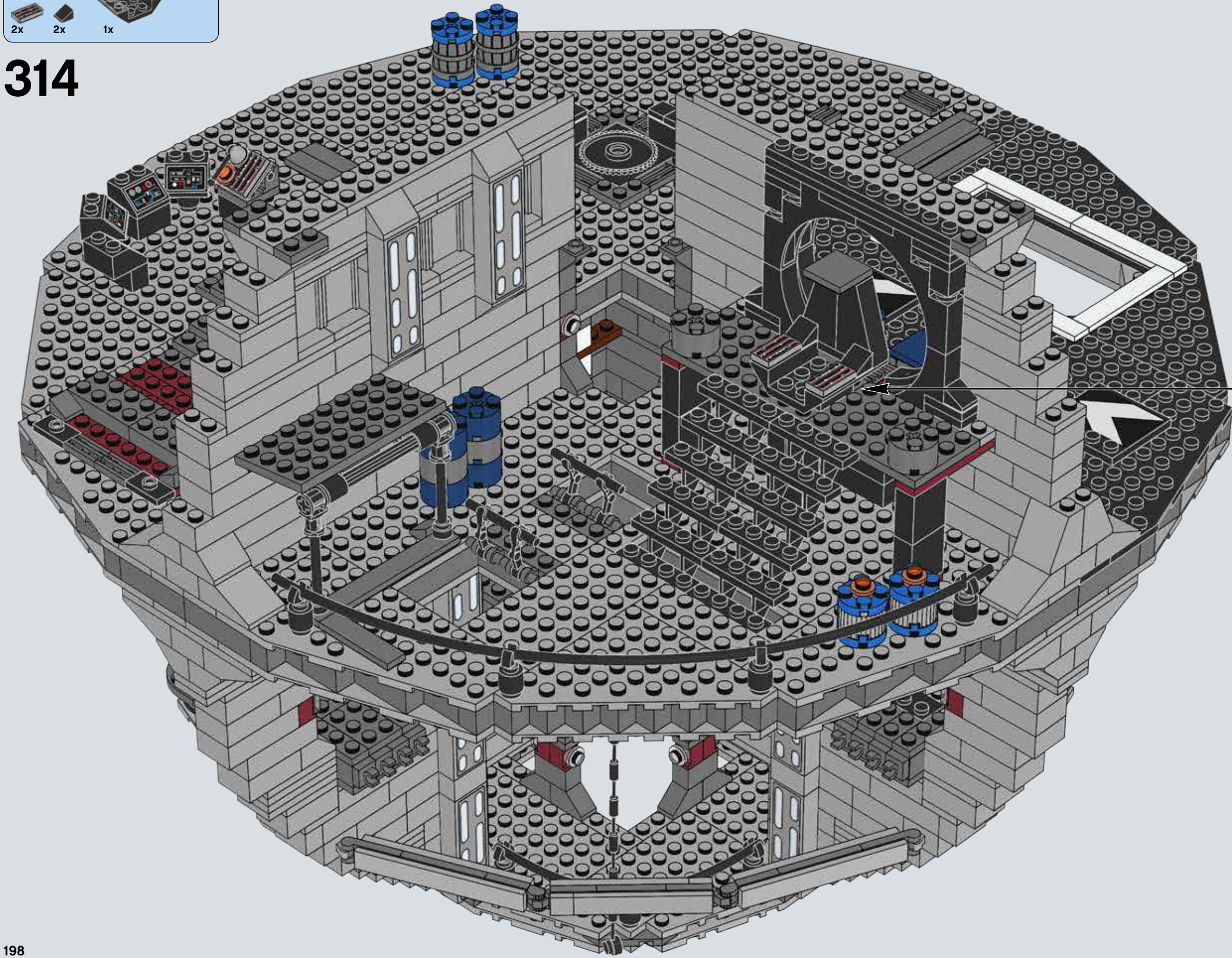


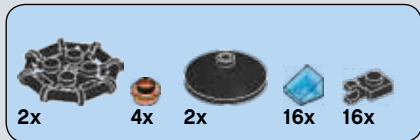
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 2x

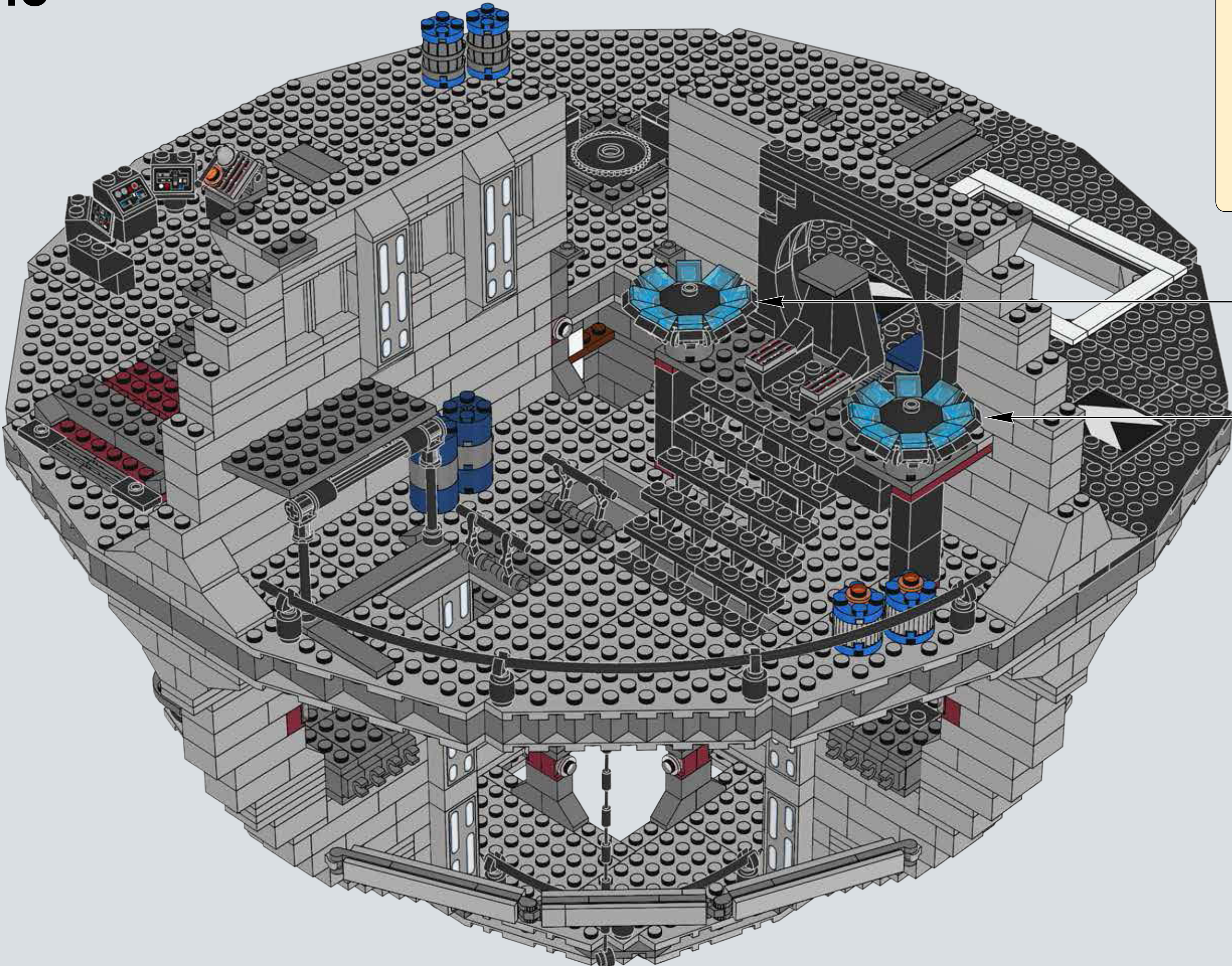


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315



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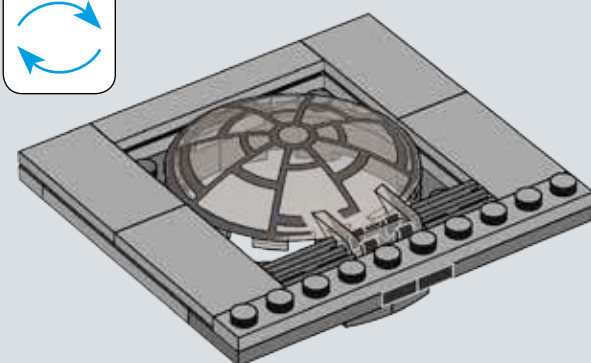
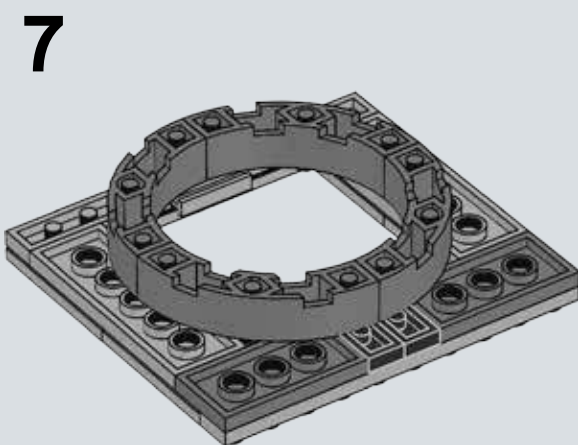
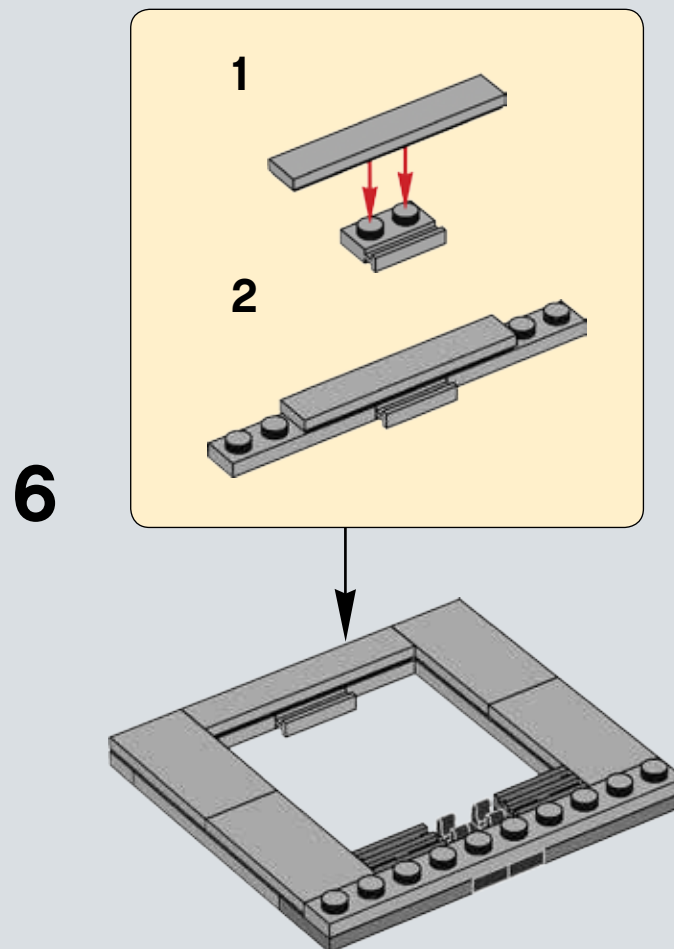
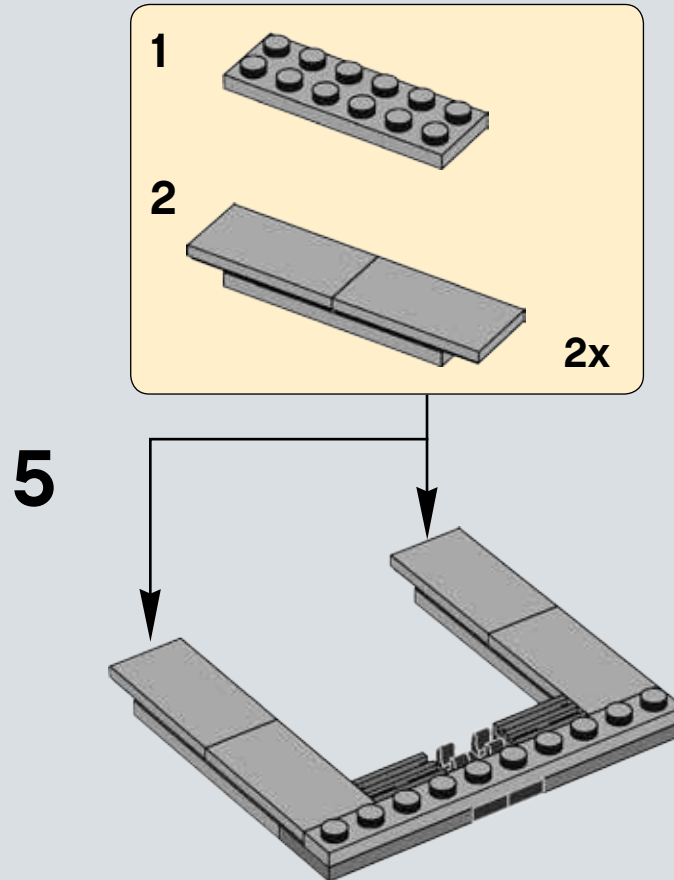
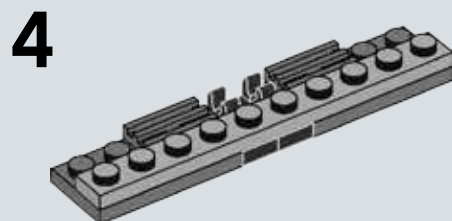
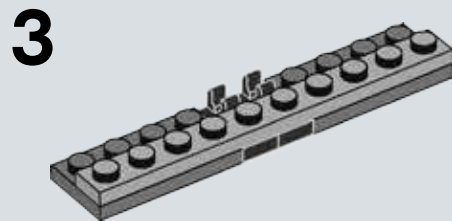
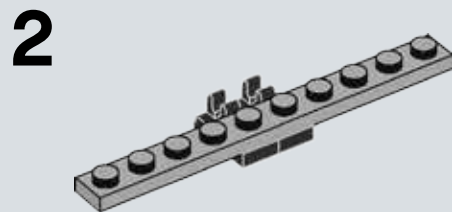
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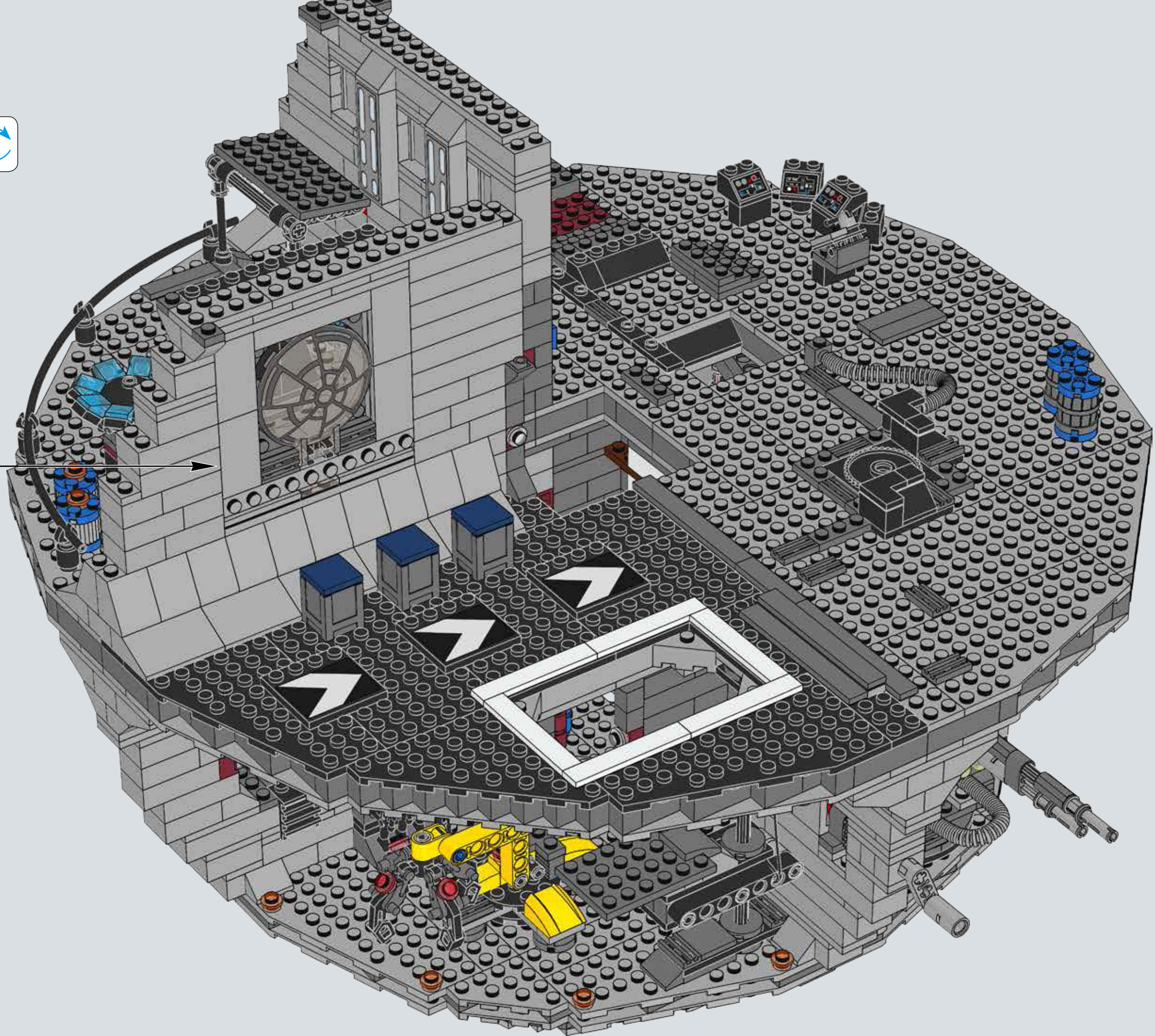
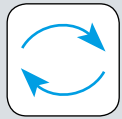
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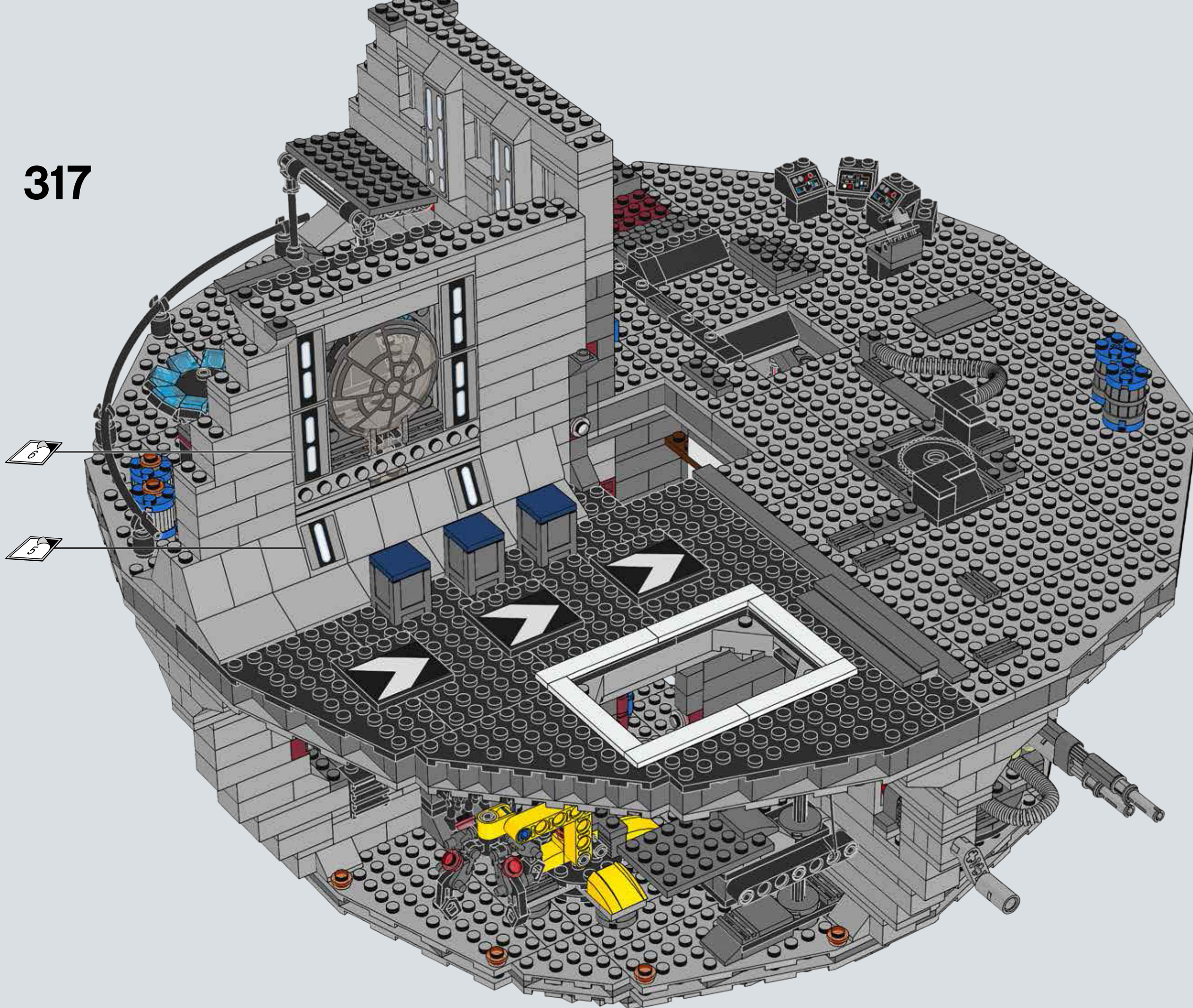
8x

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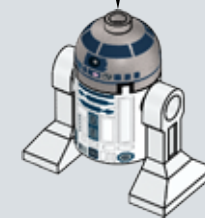
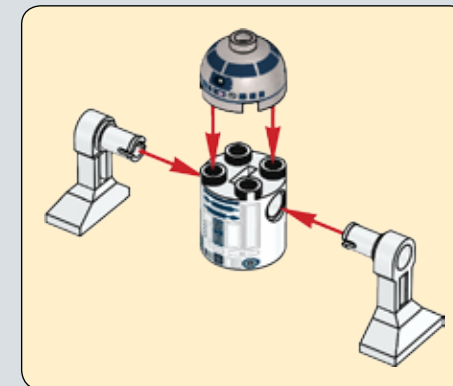
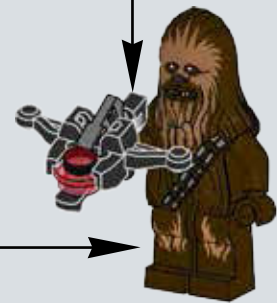
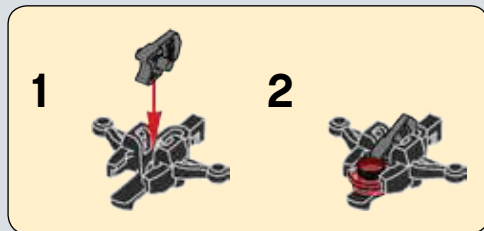
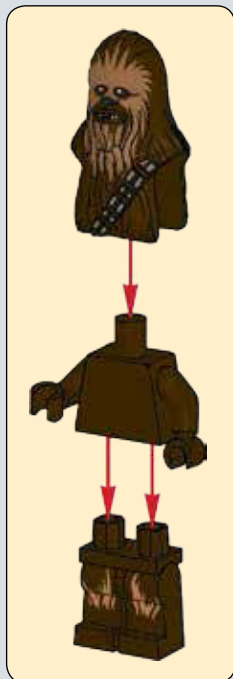
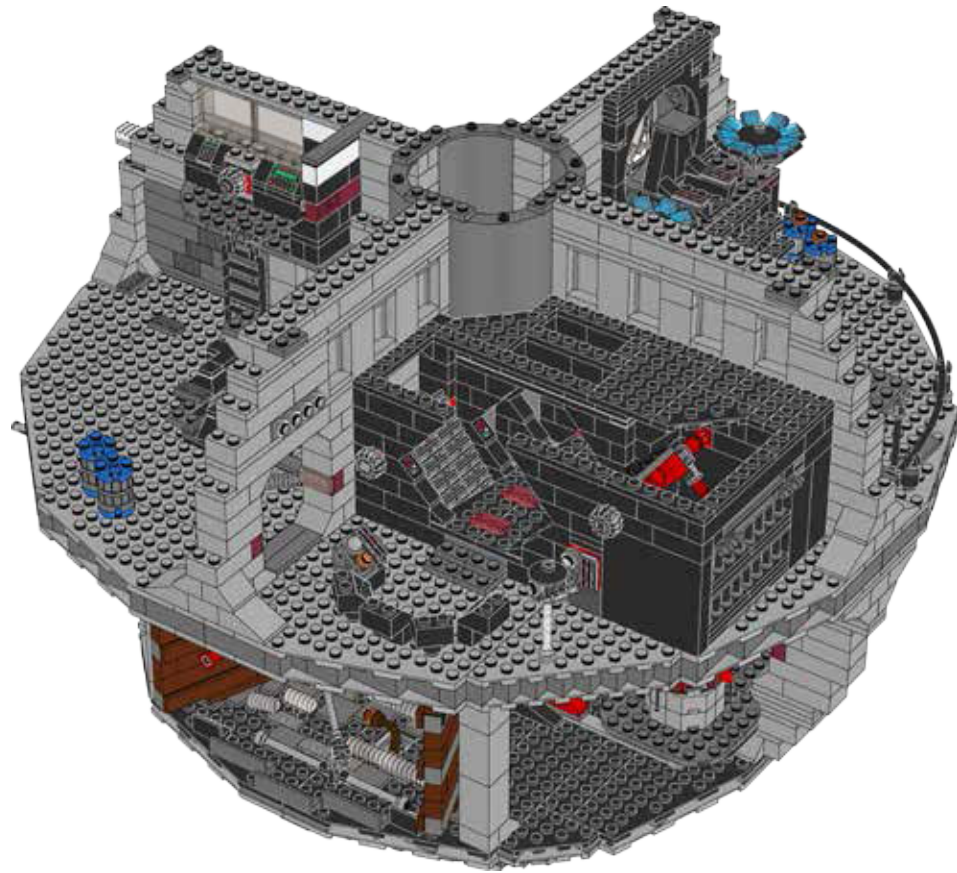


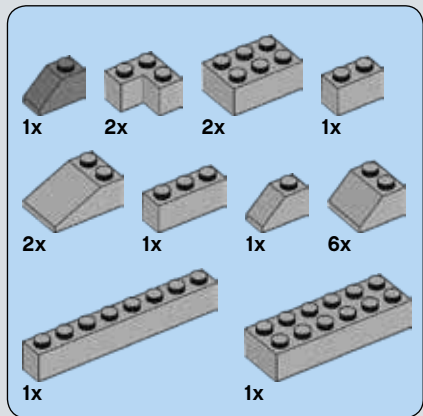
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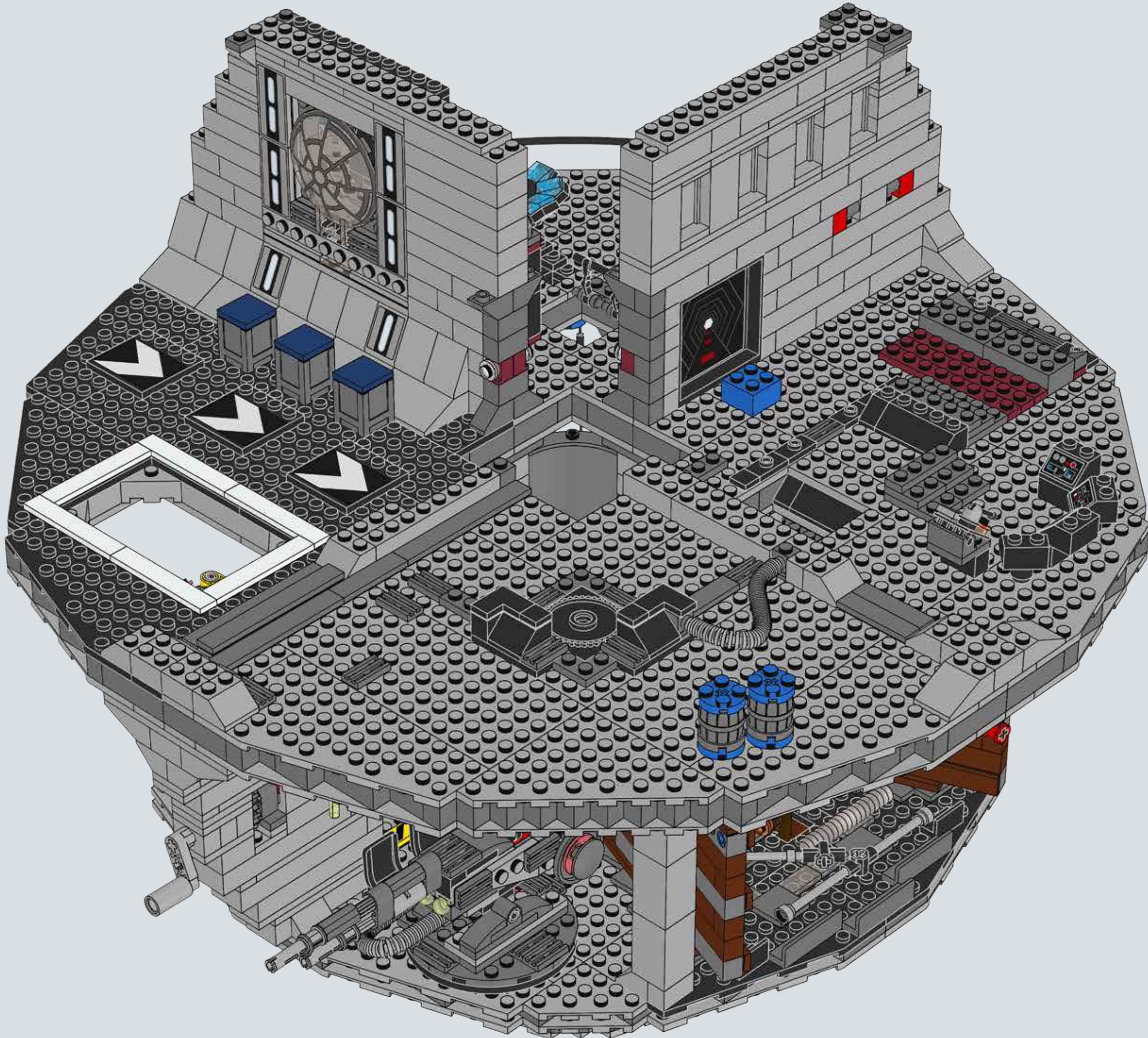


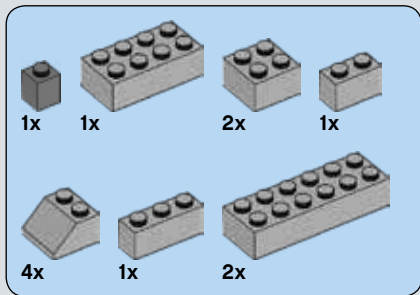
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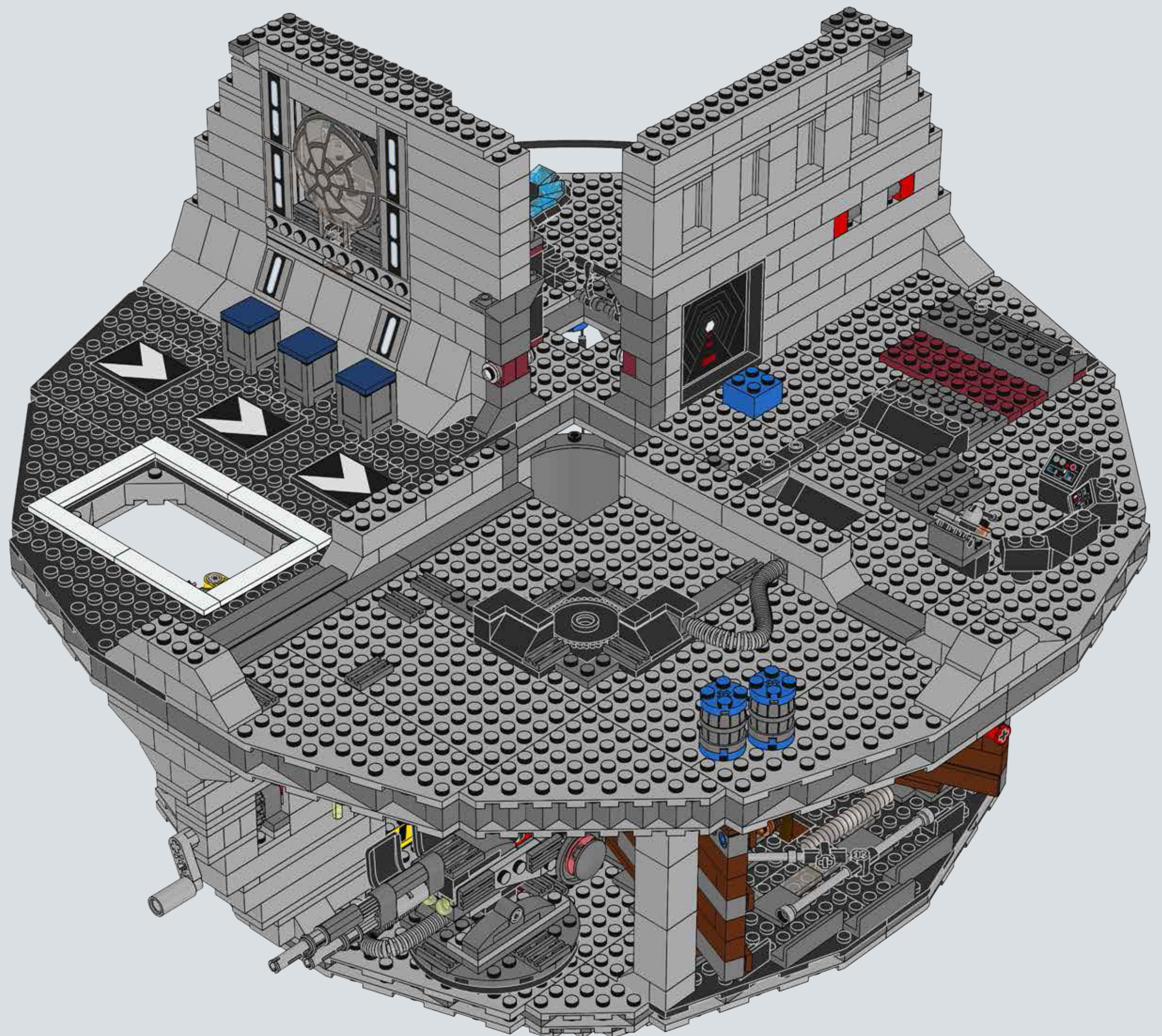


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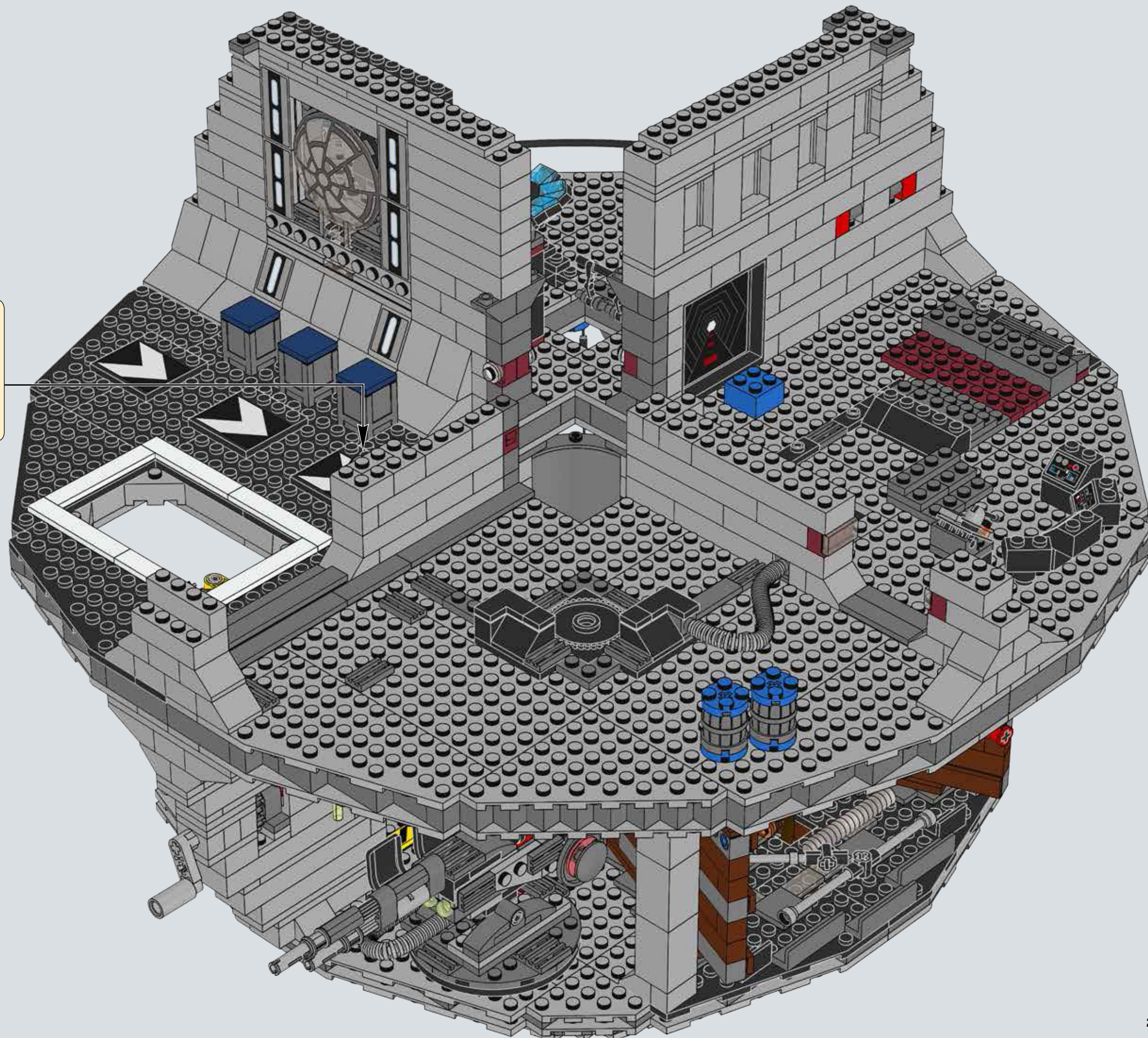


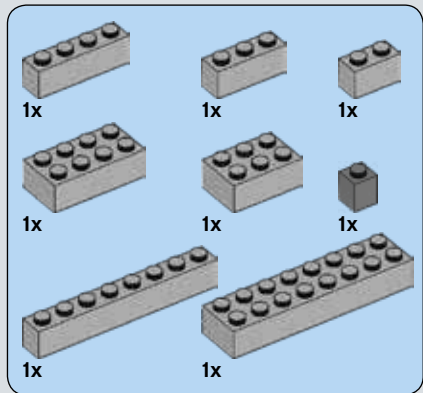


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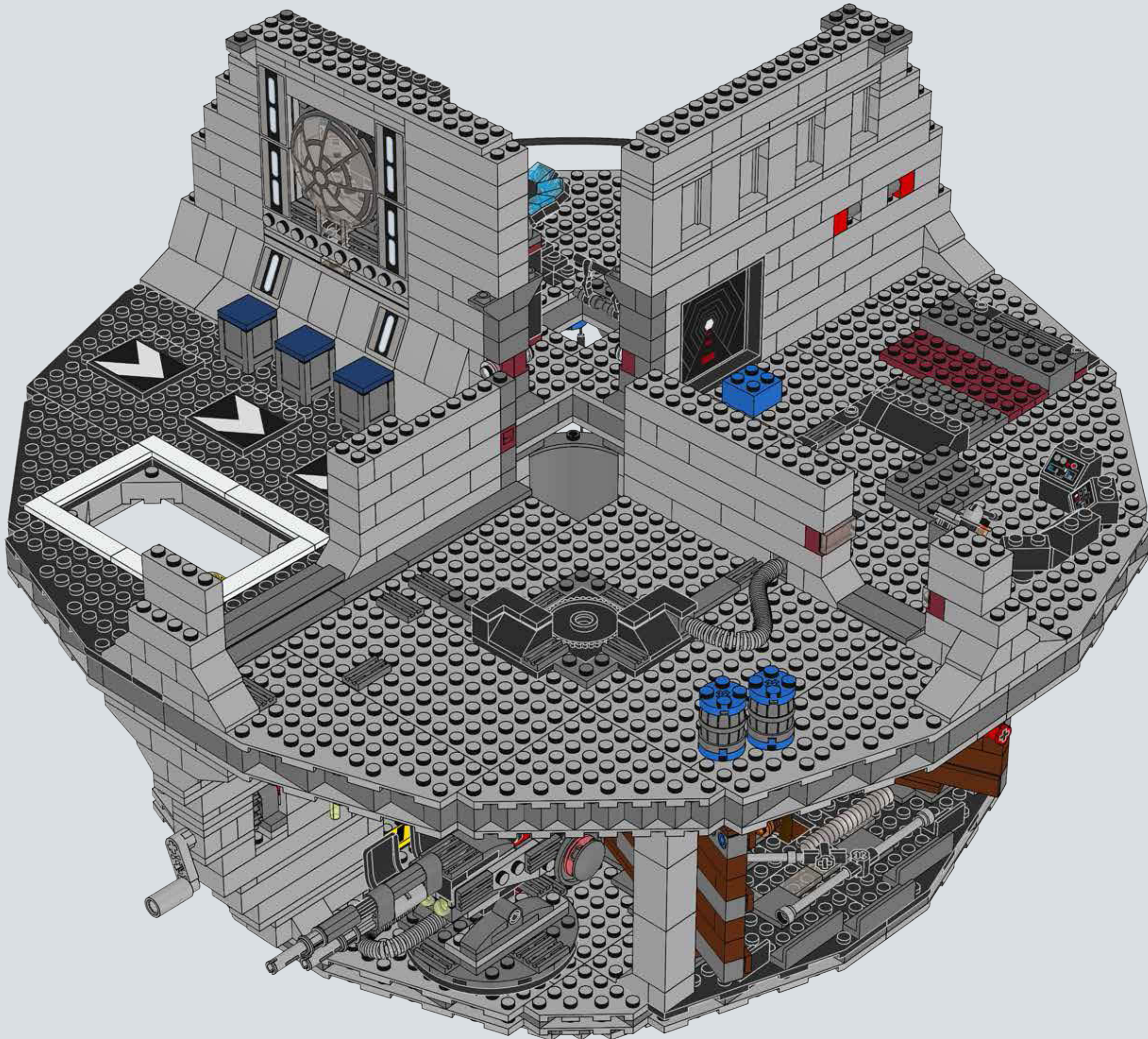


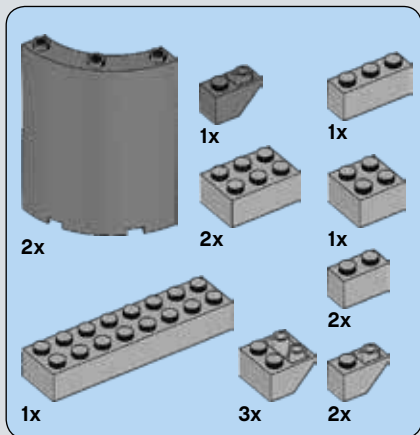




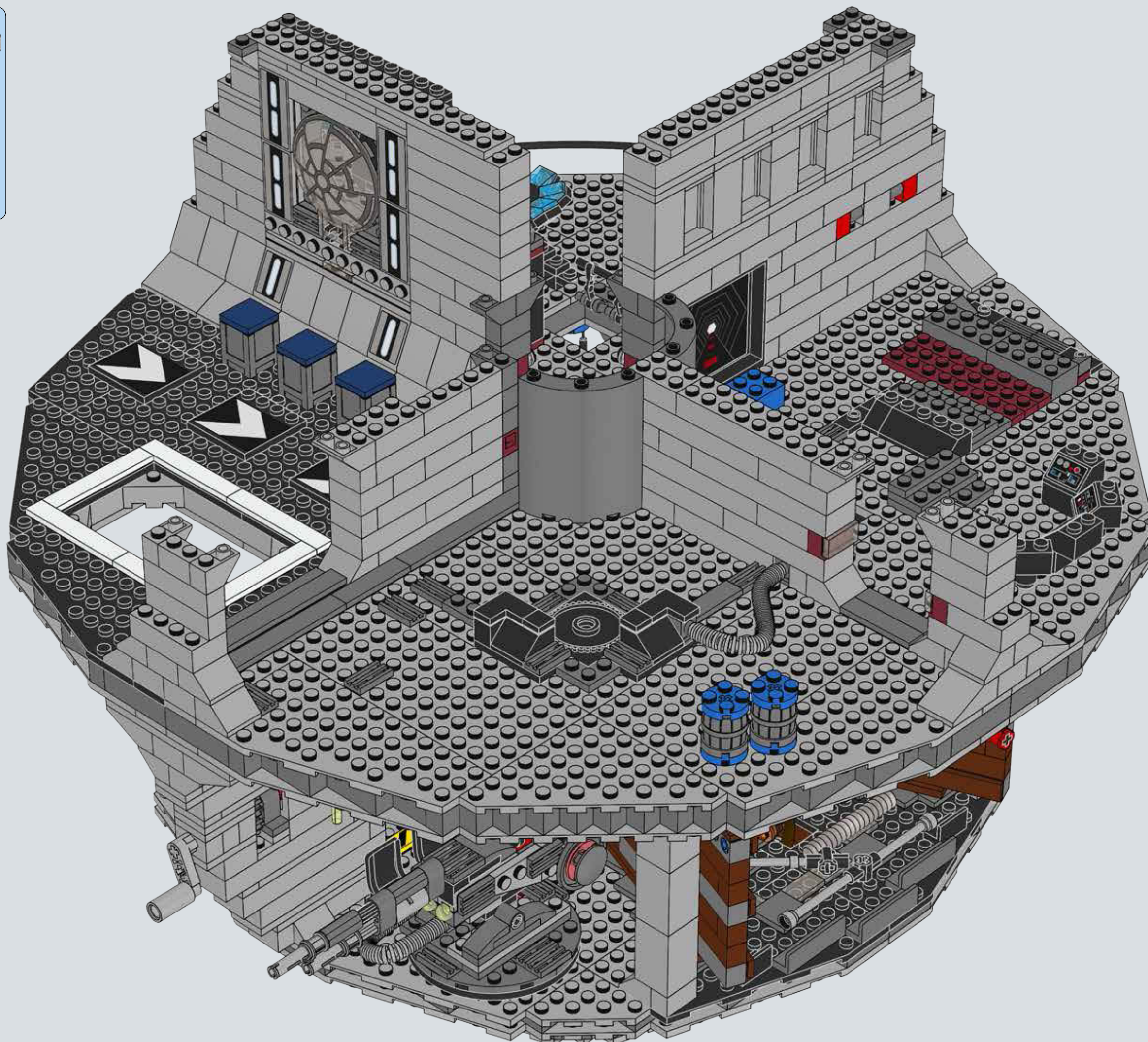


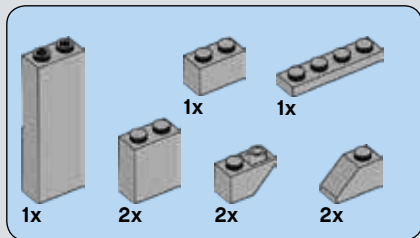
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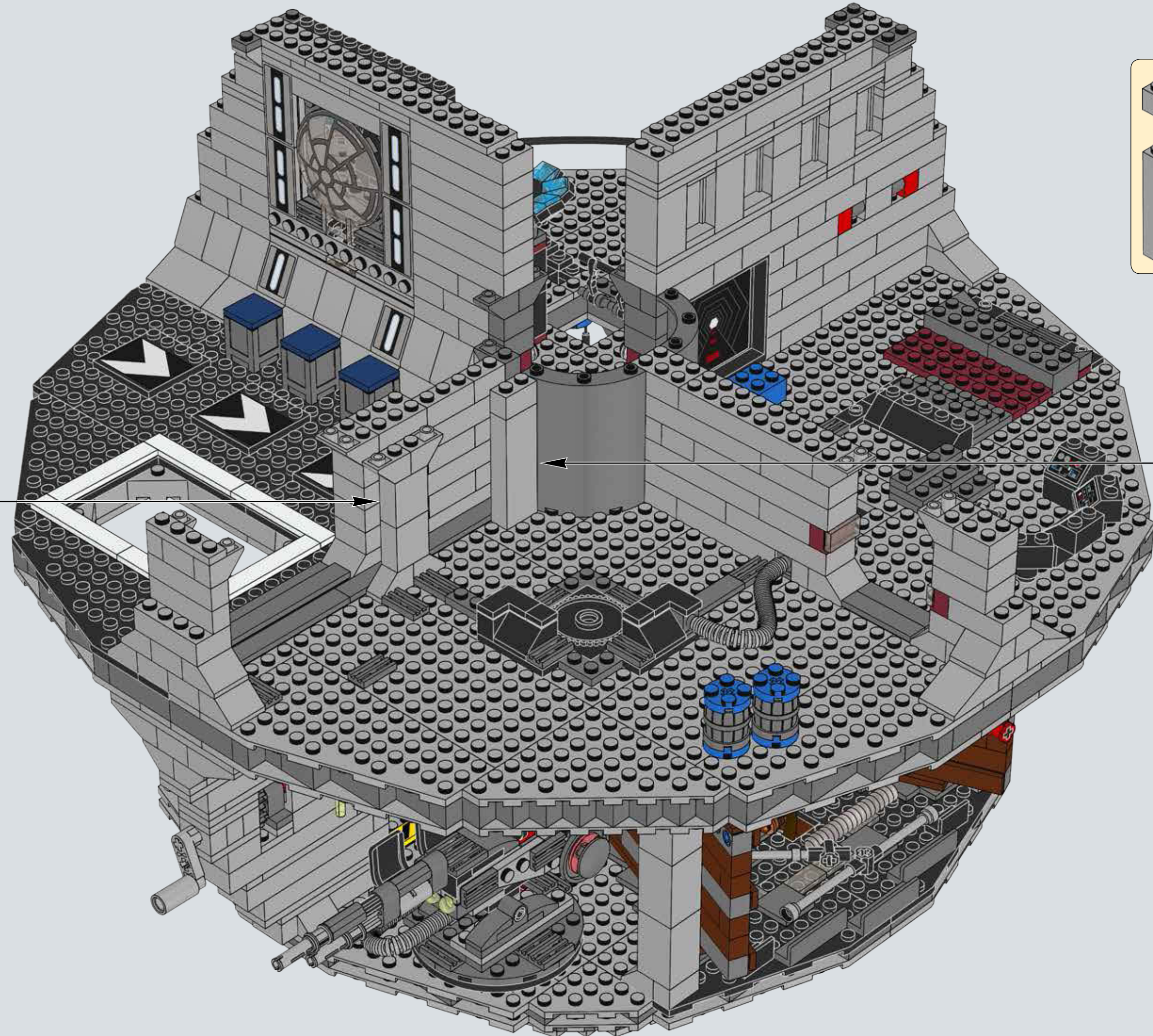
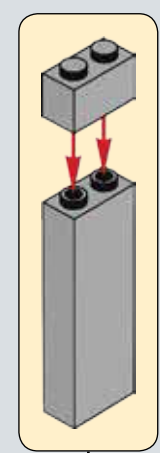
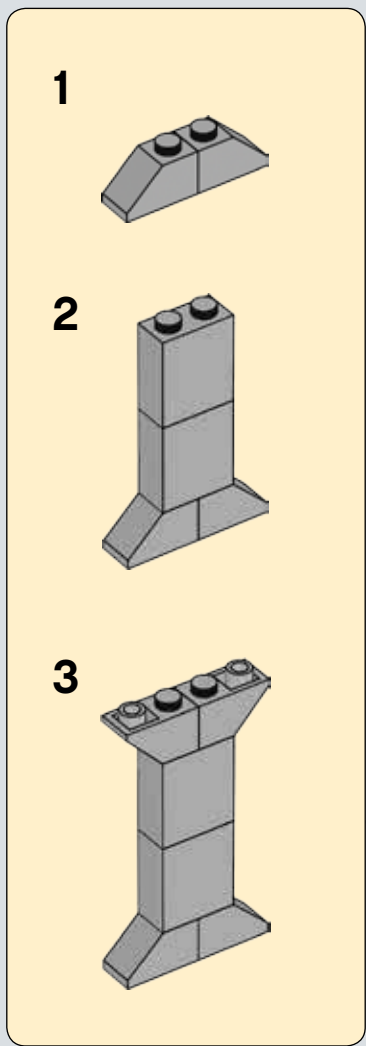


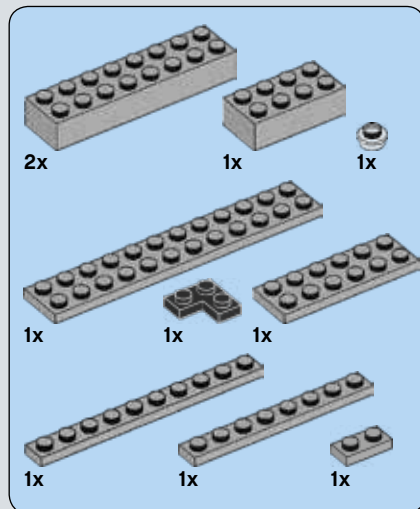
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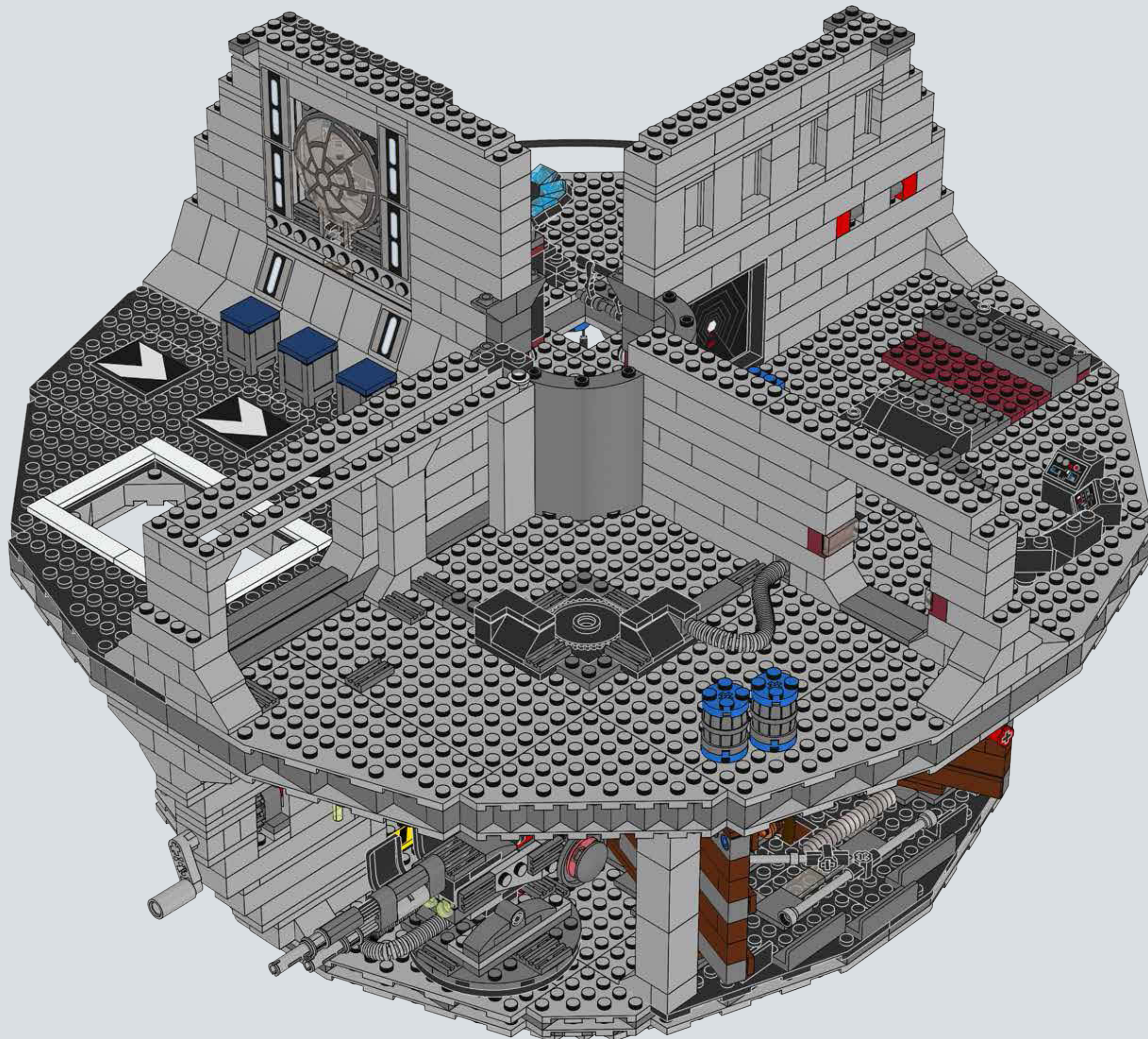


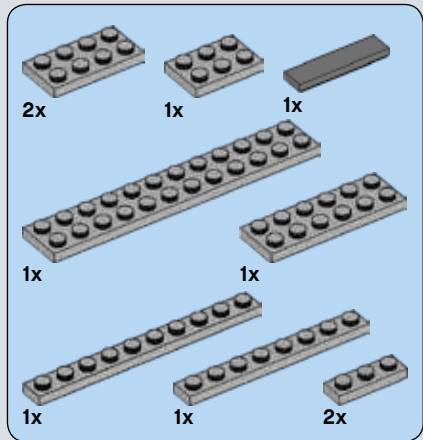
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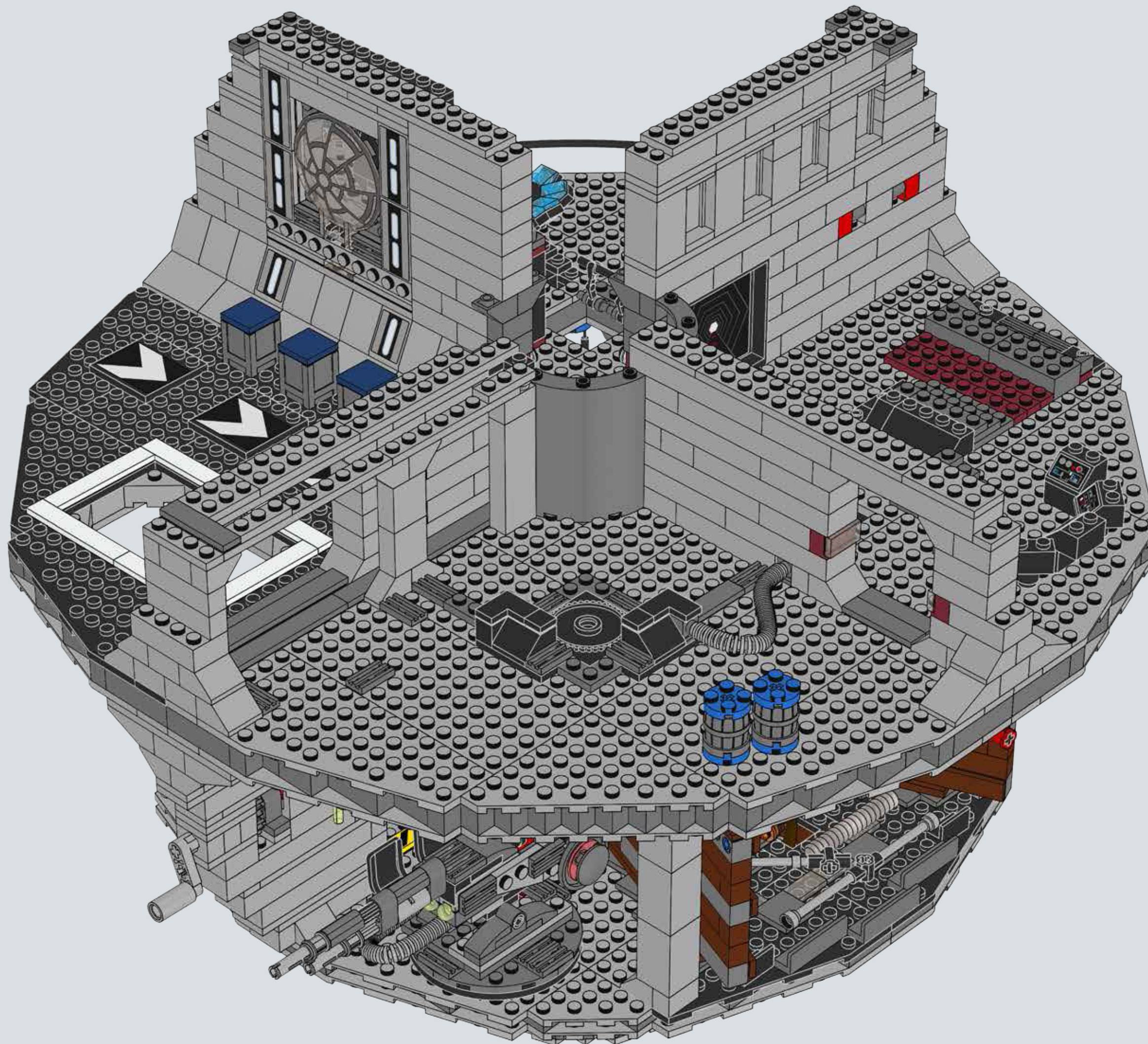


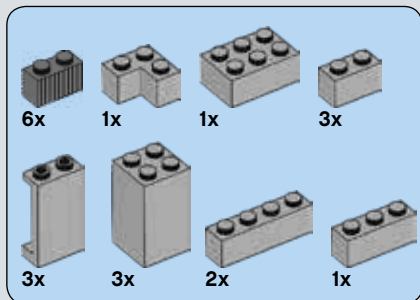
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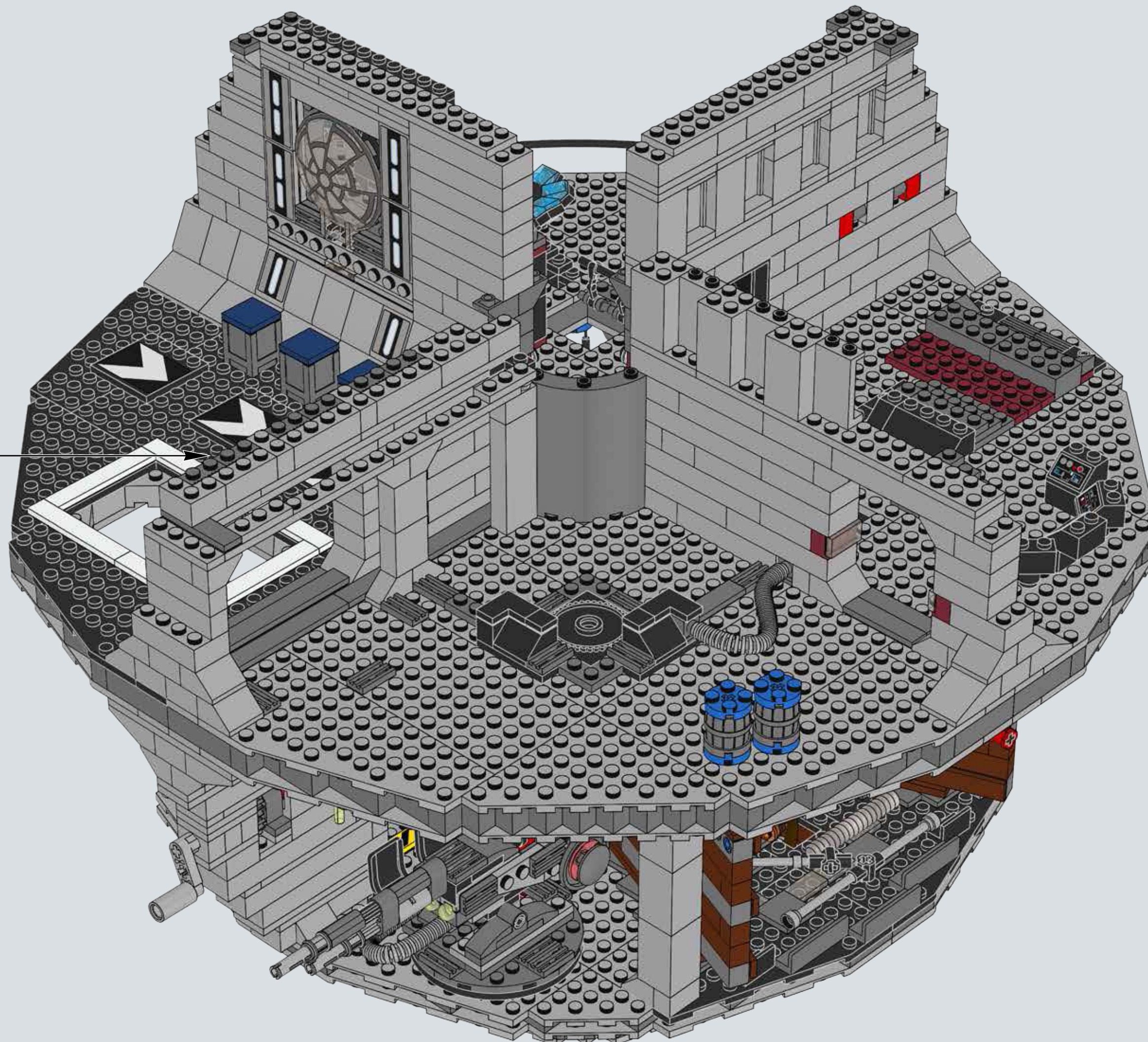


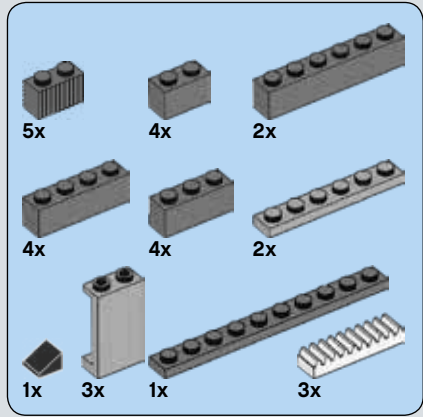
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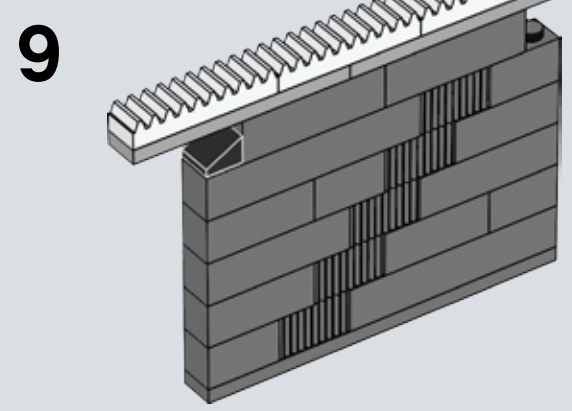
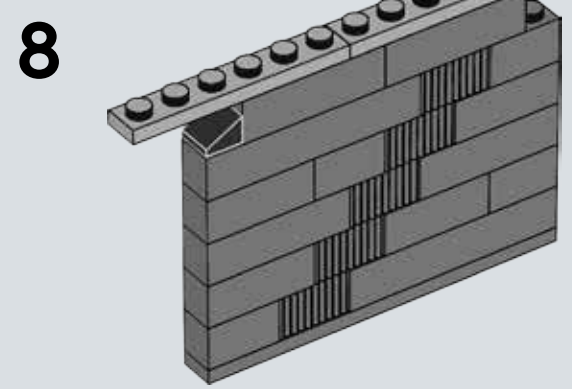
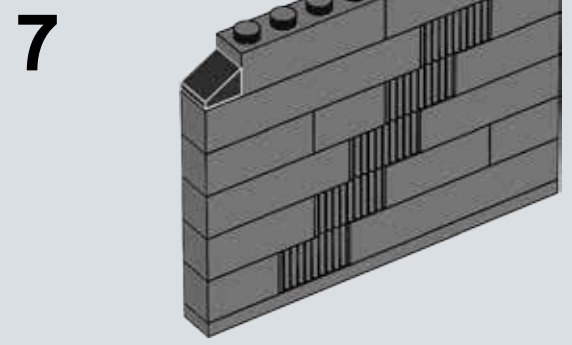
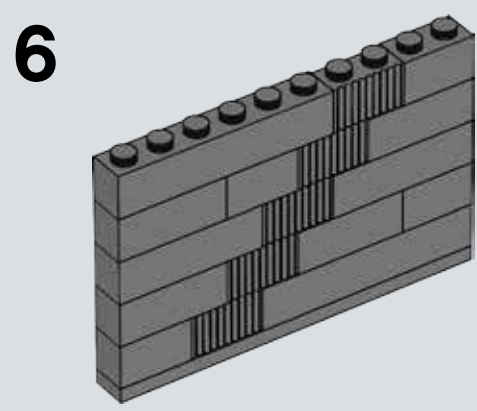
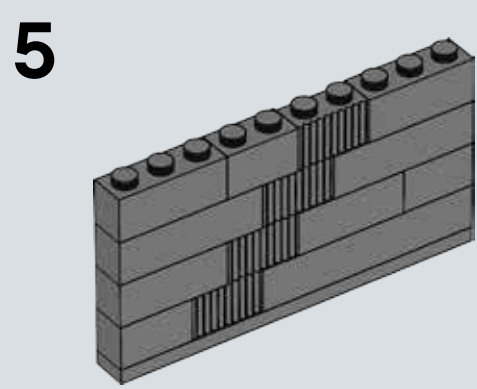
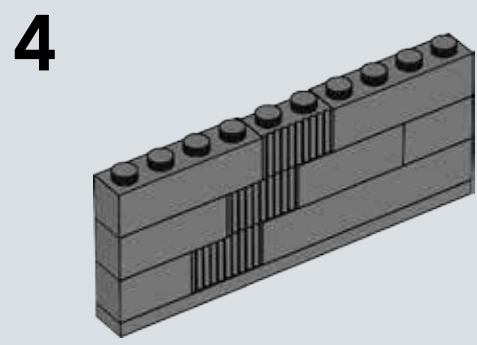
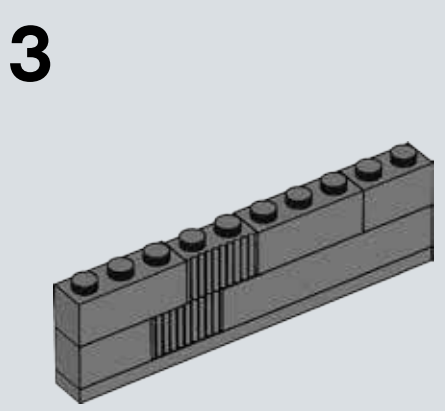
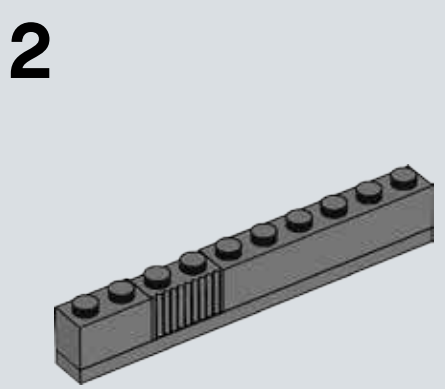
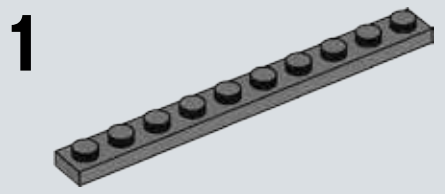


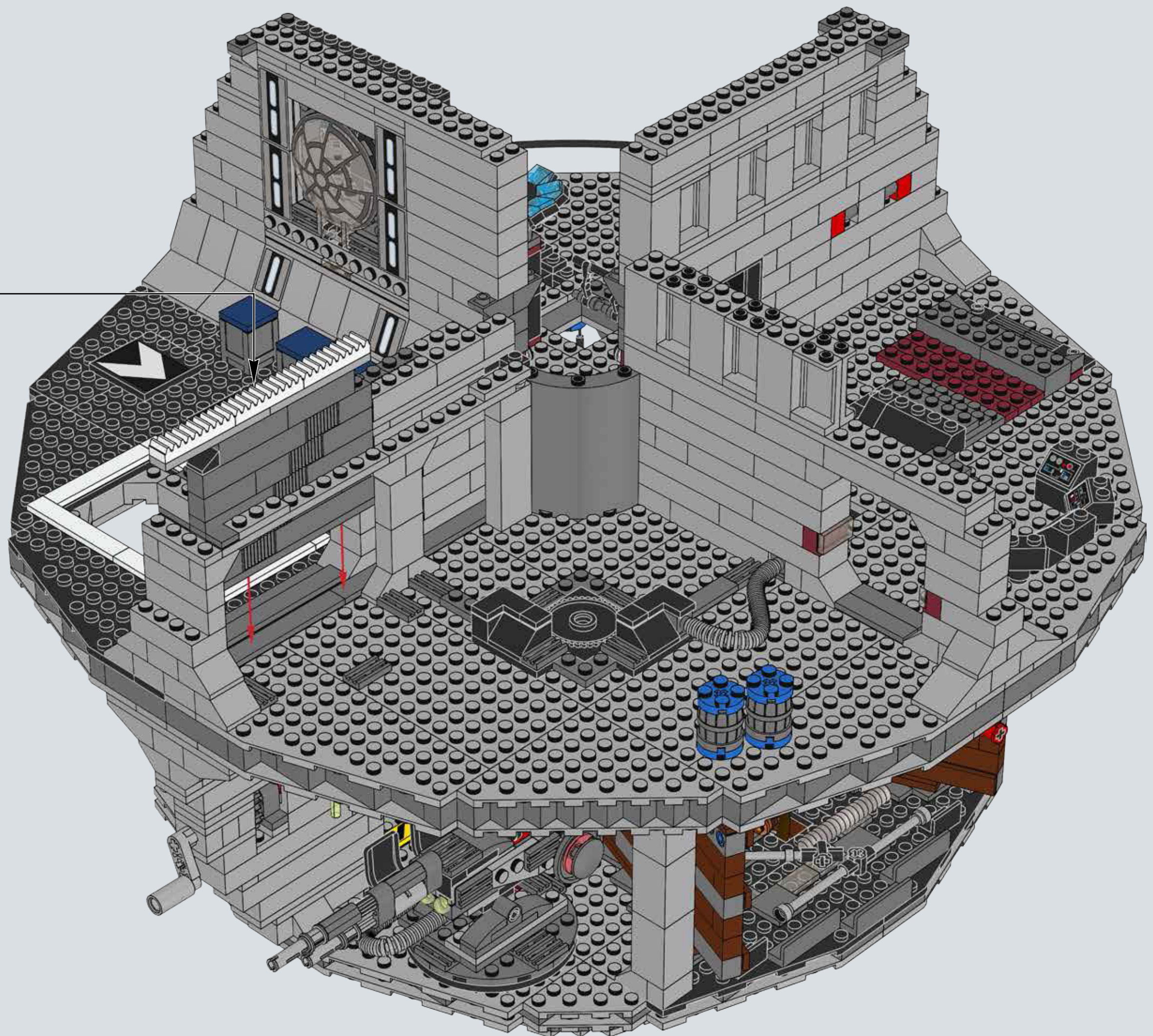
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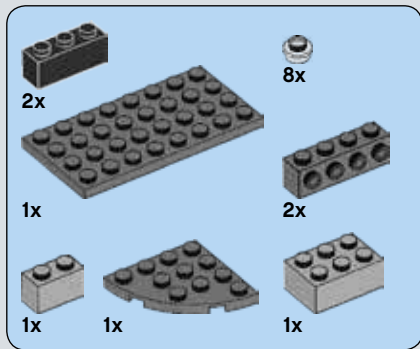




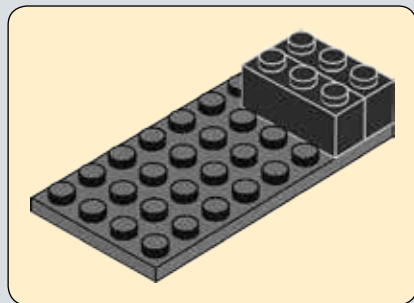
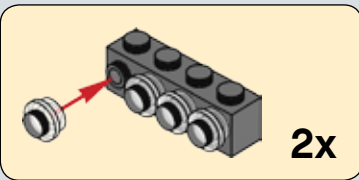
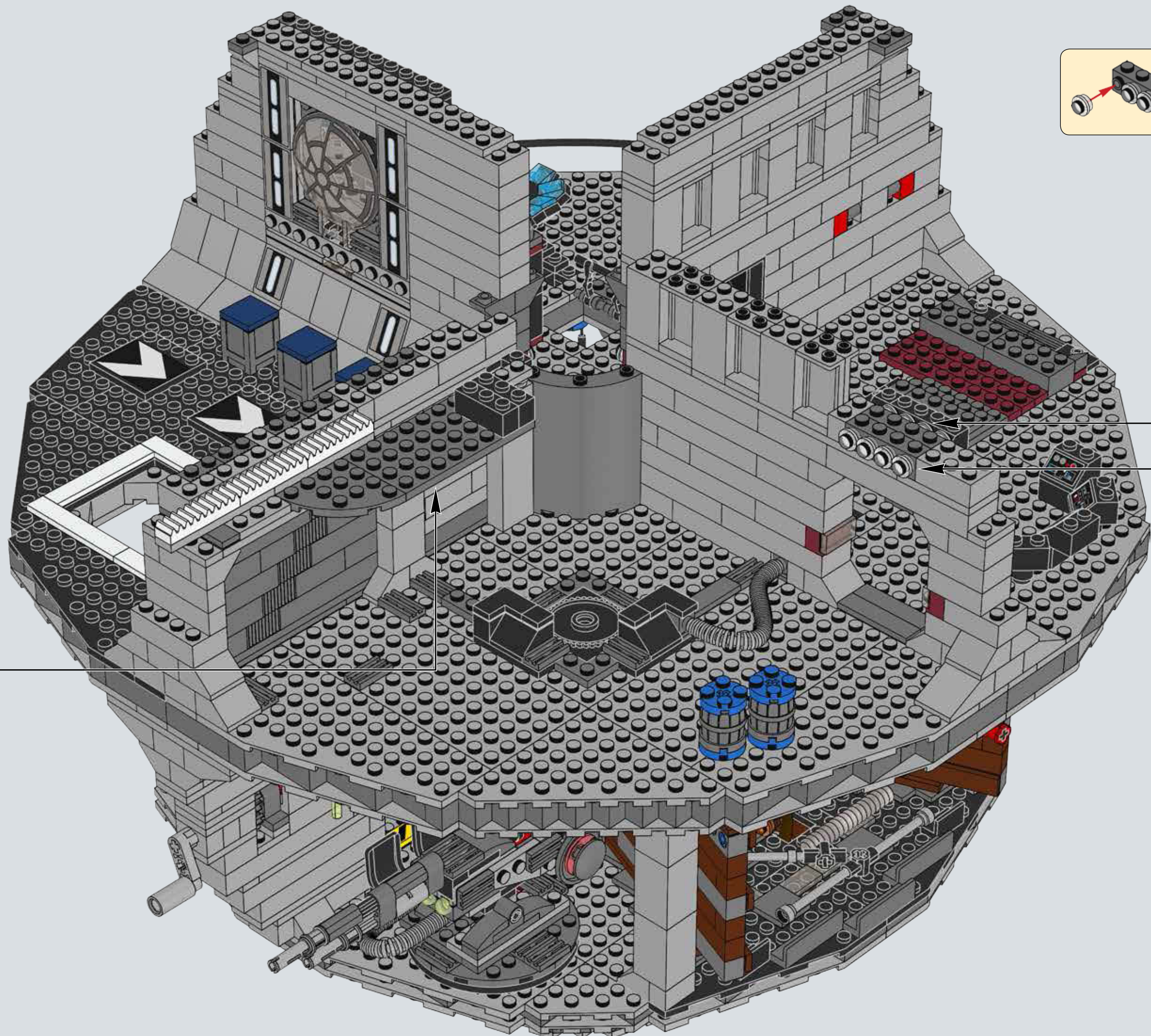
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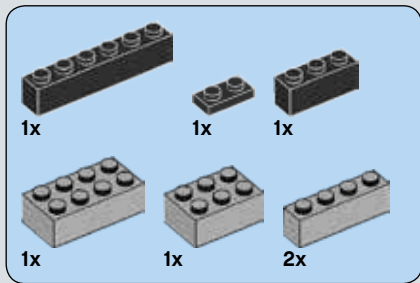




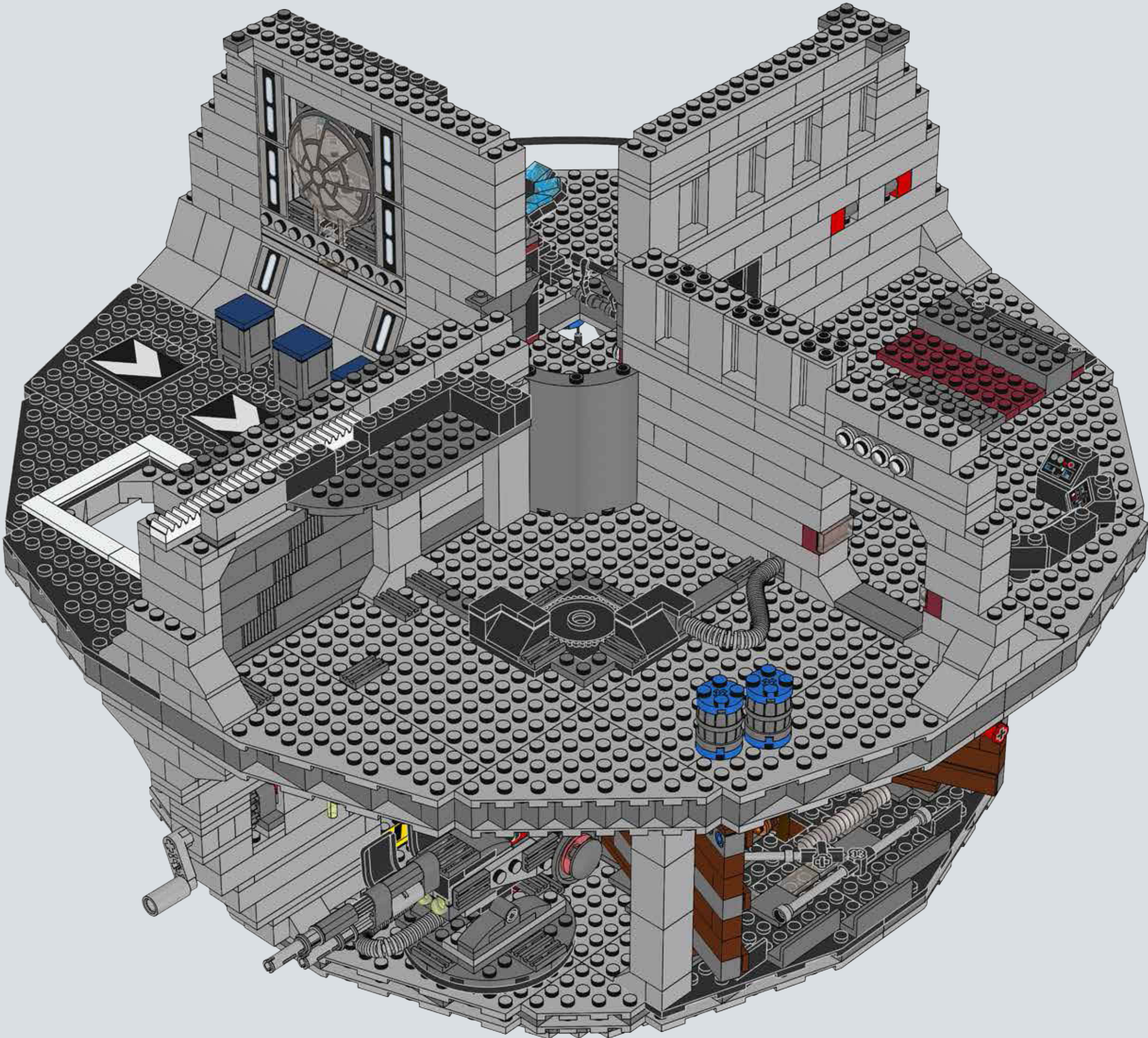


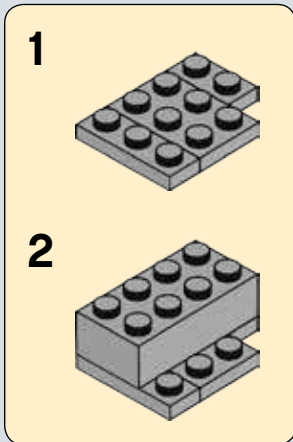
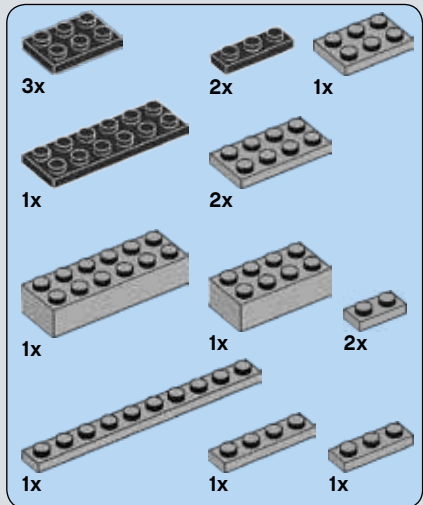
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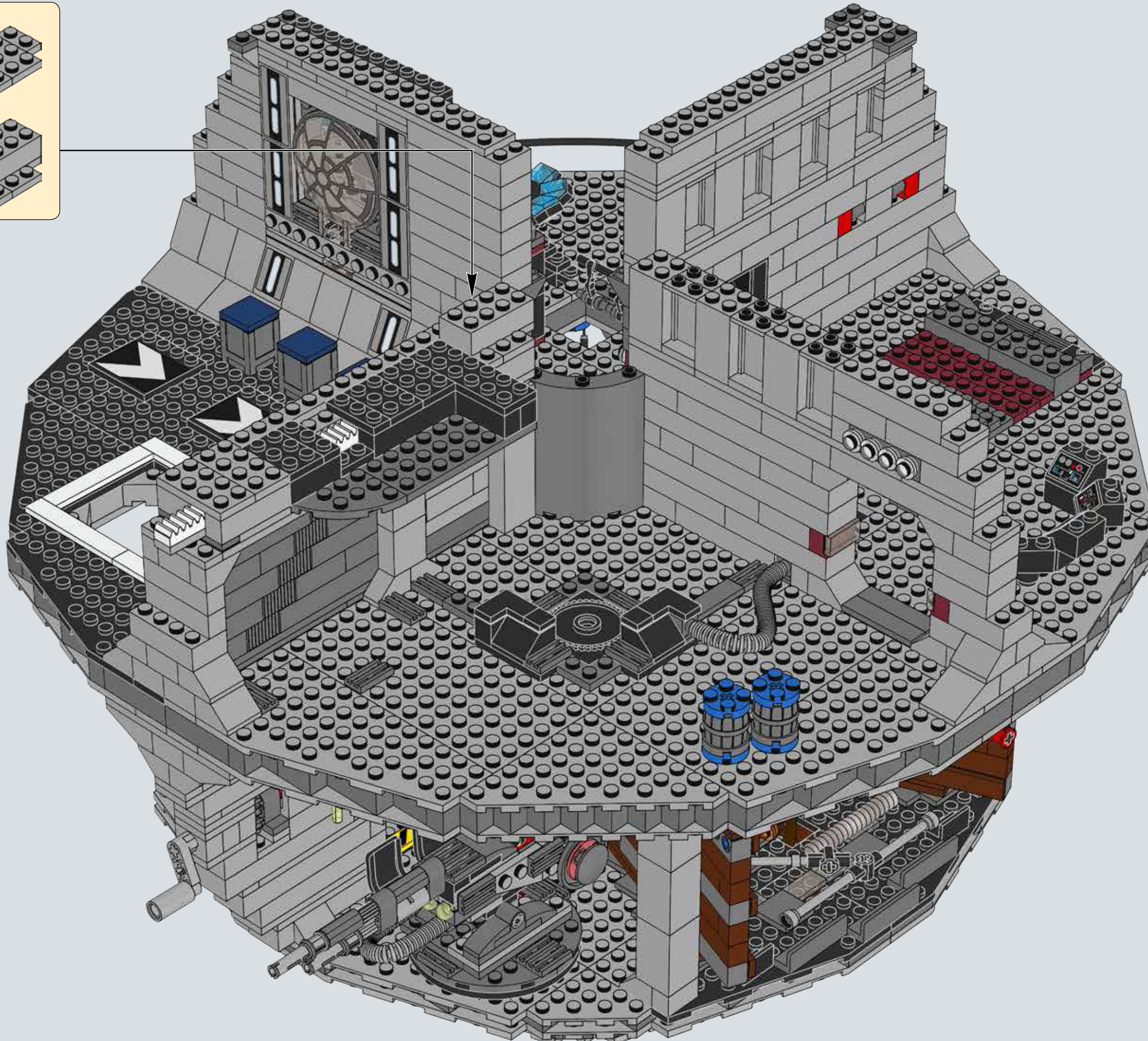


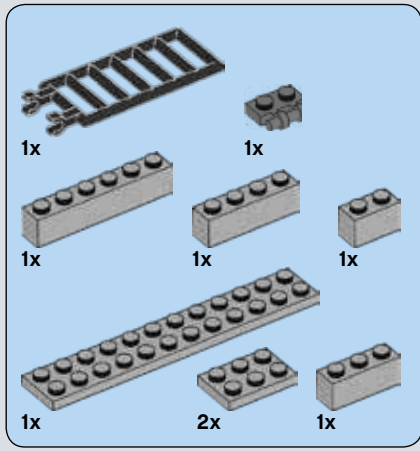
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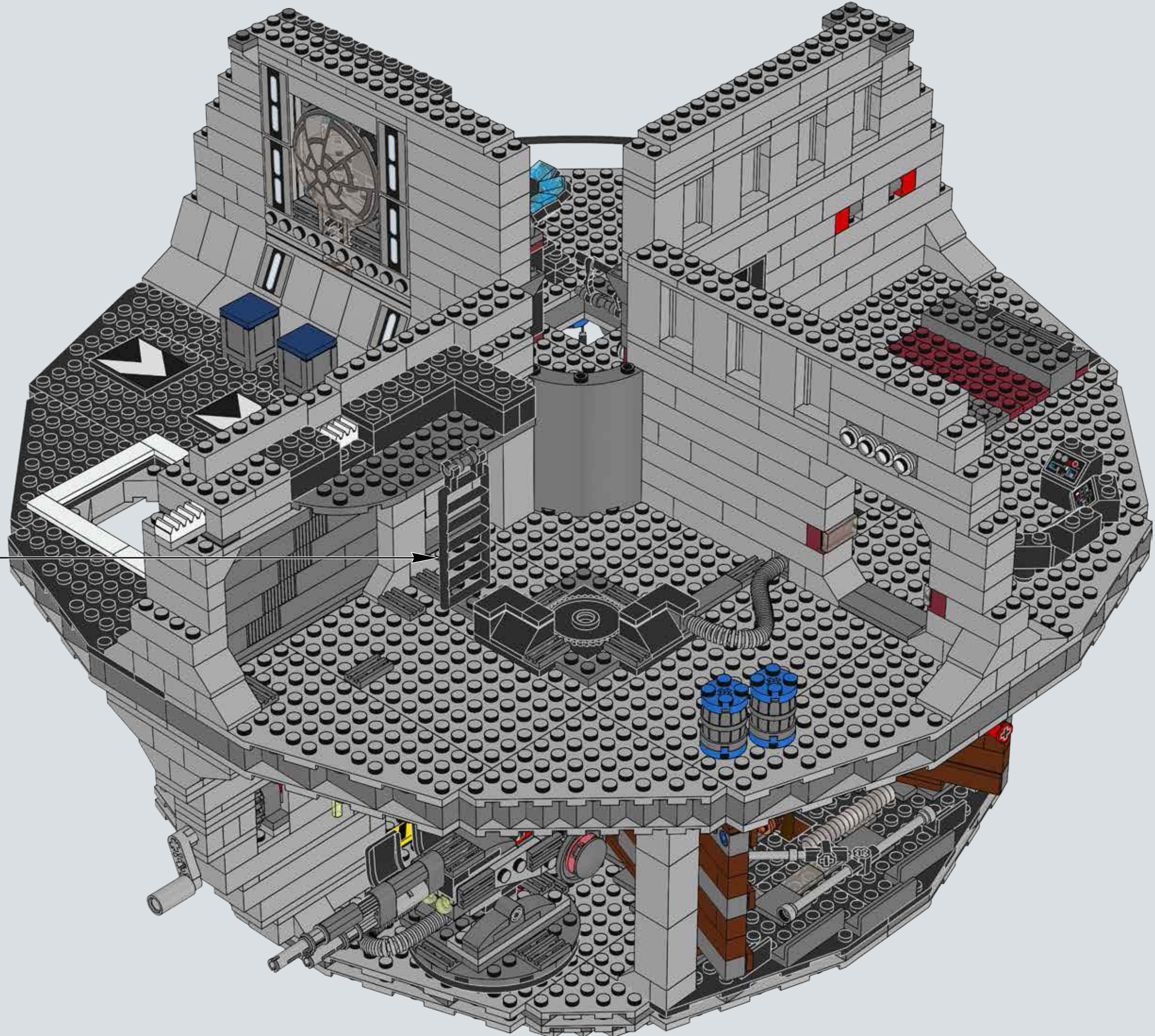
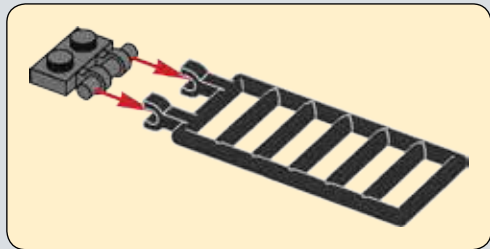


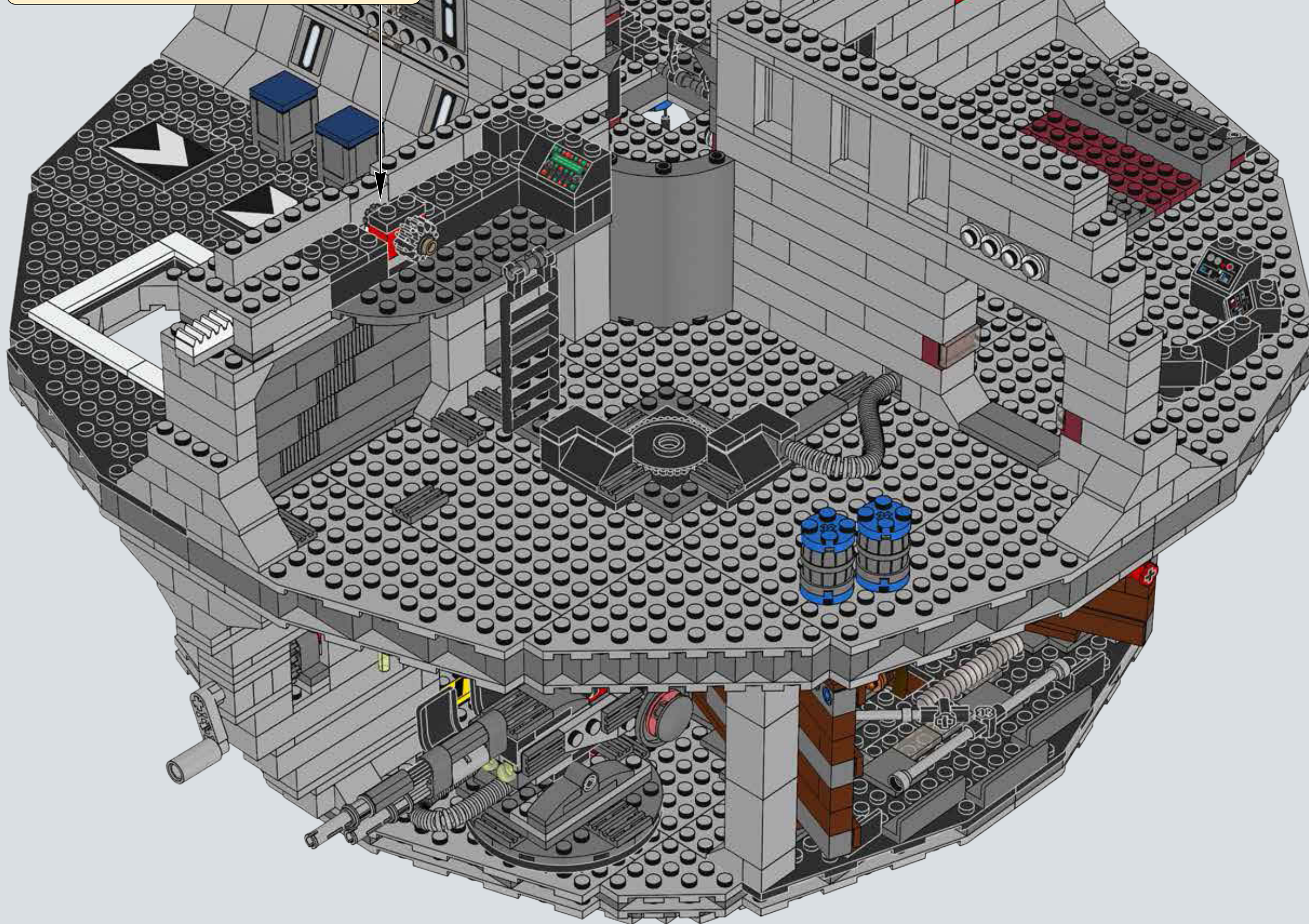
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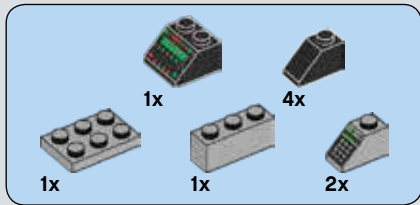




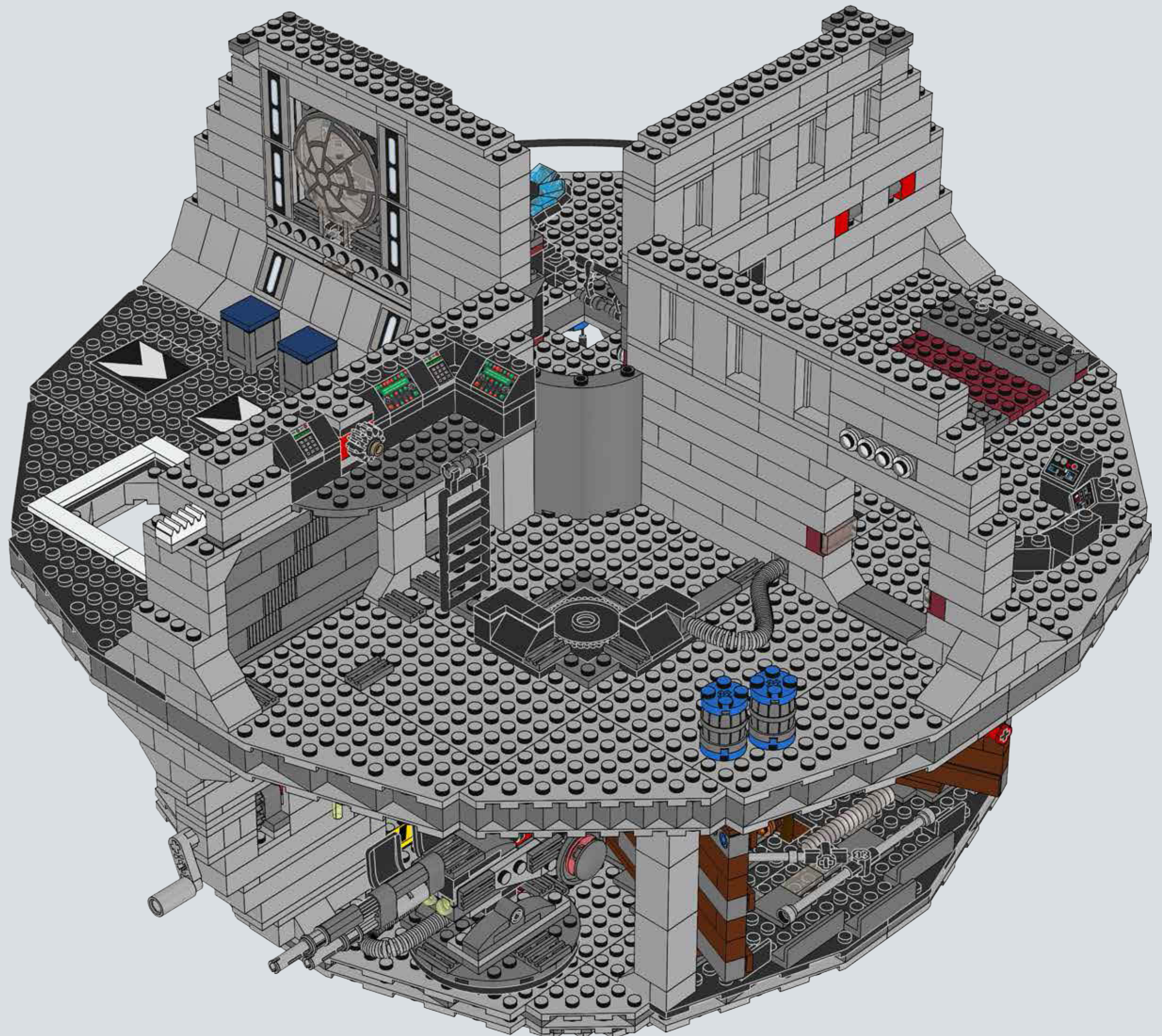
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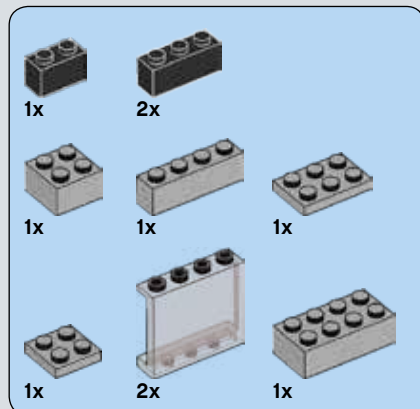




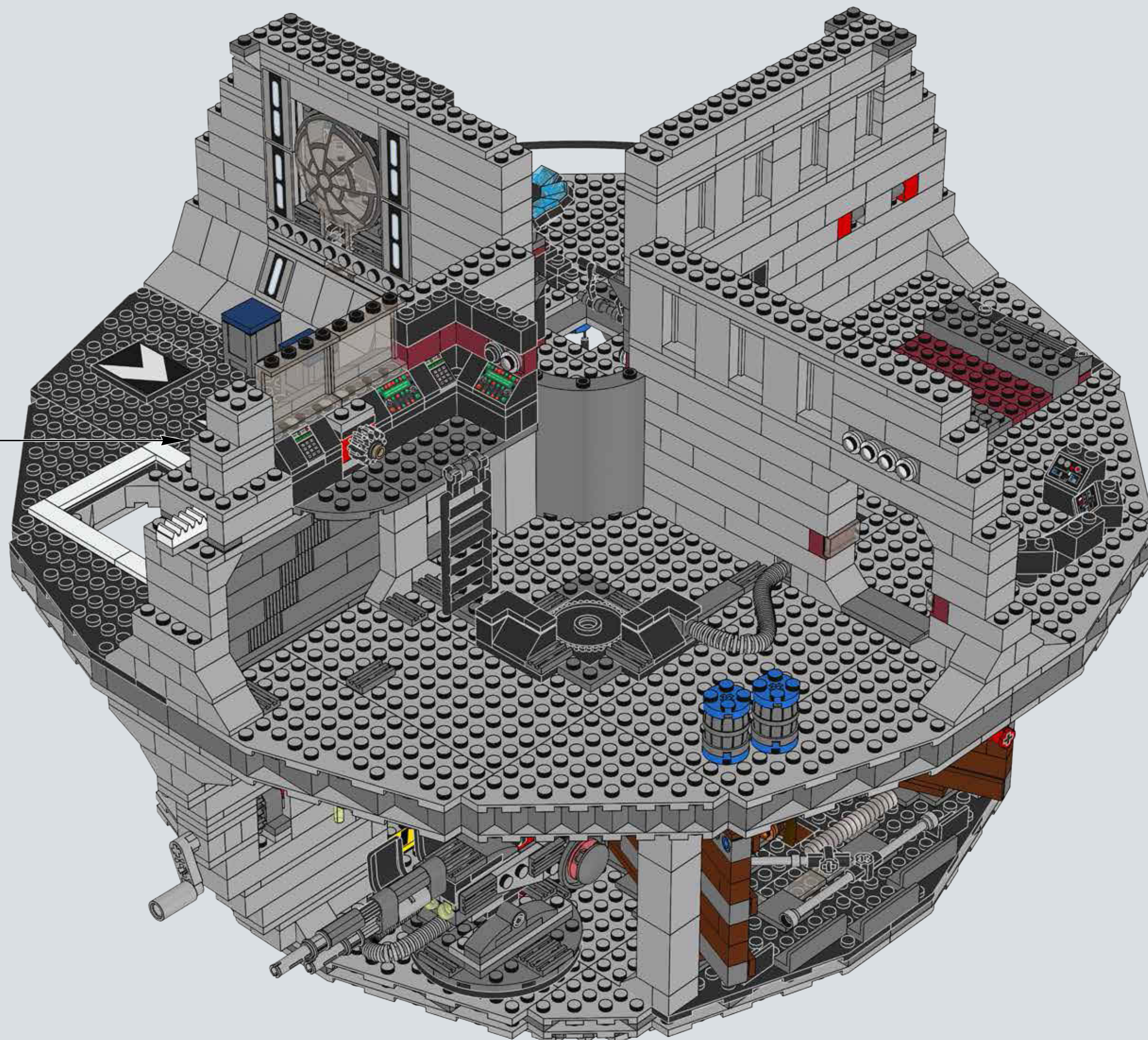
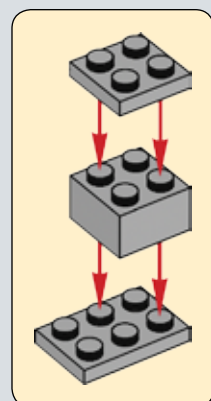
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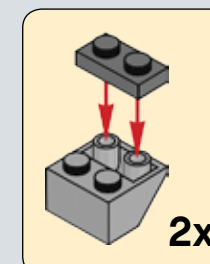
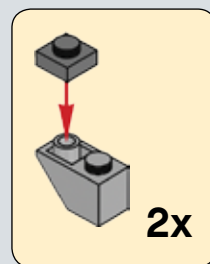
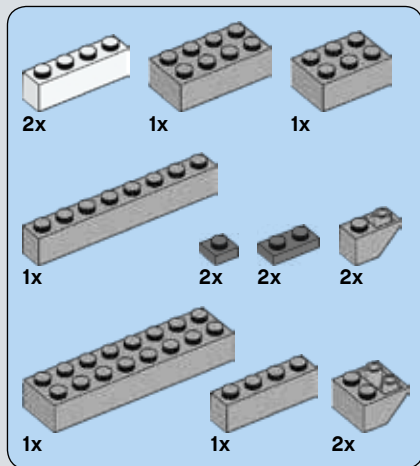




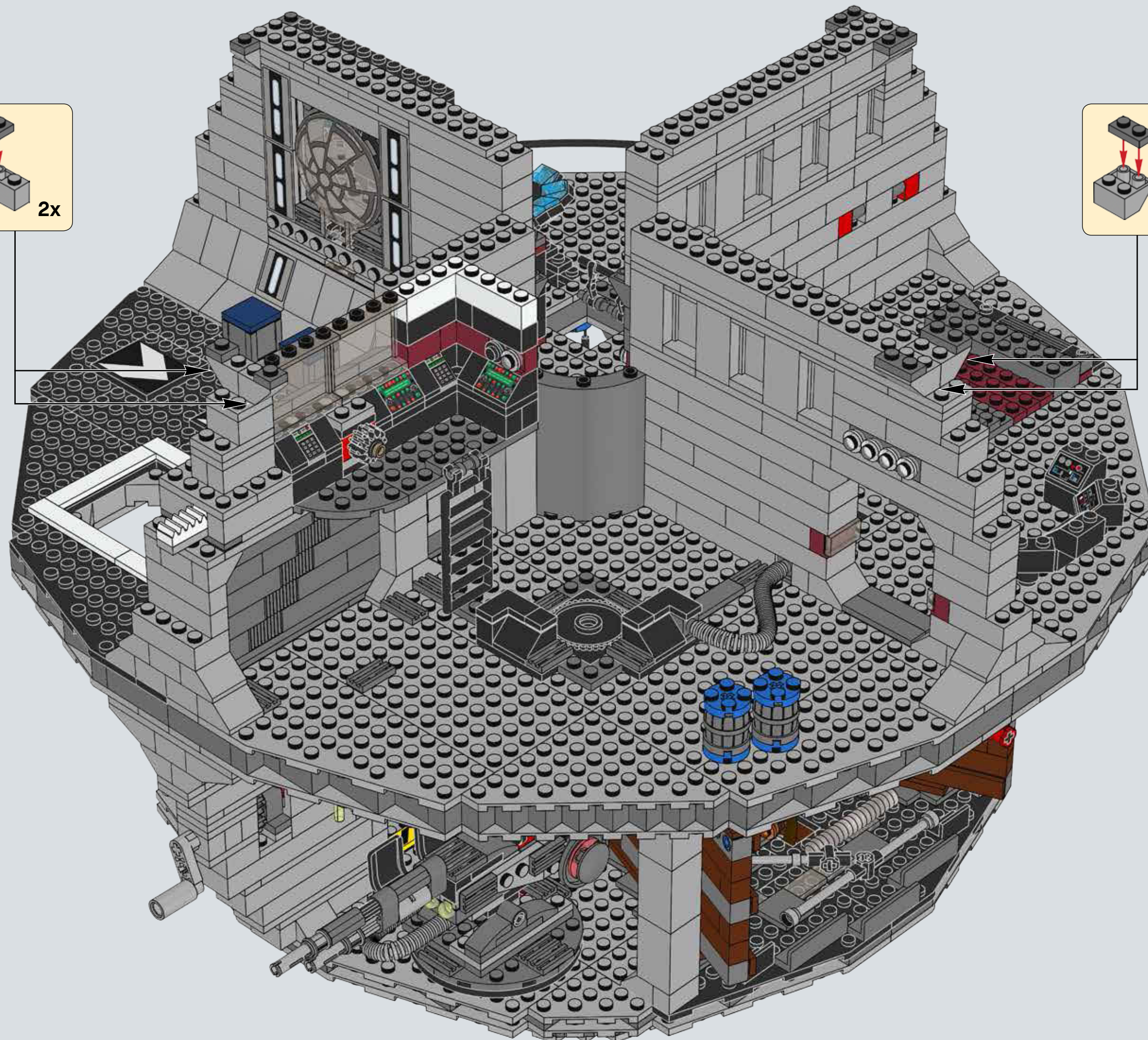


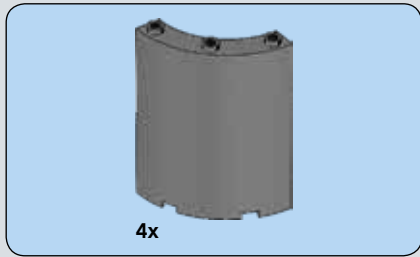
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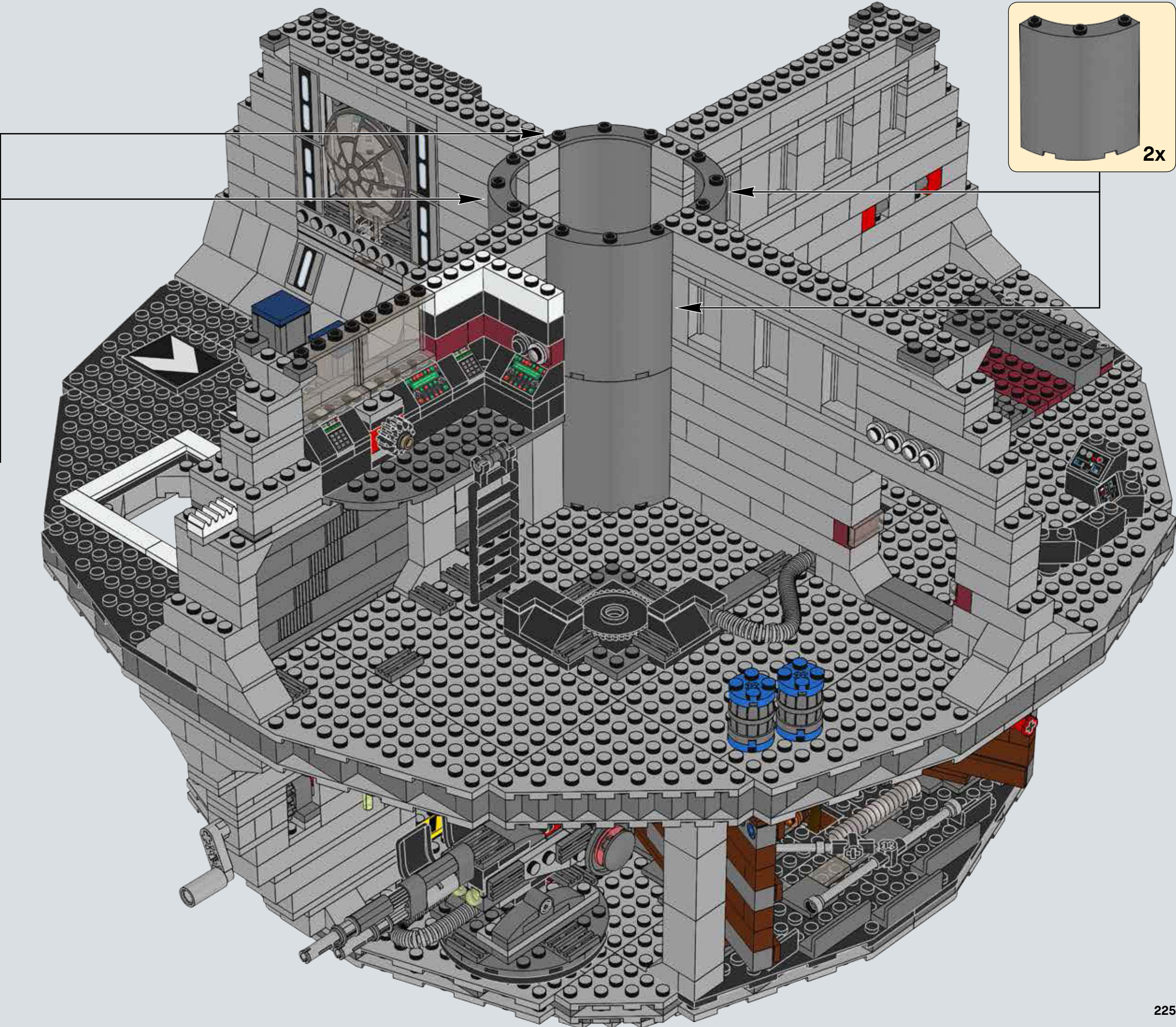
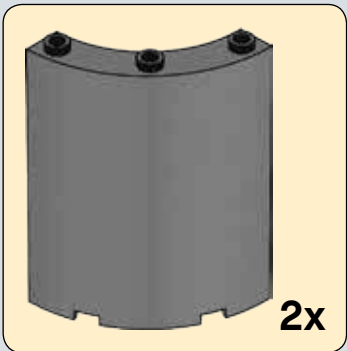
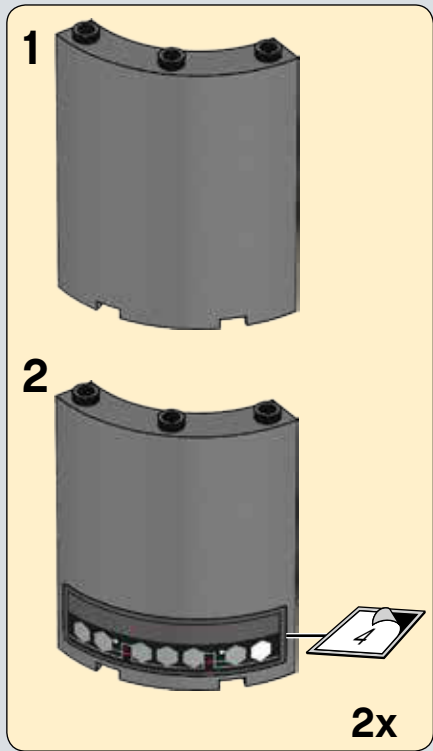


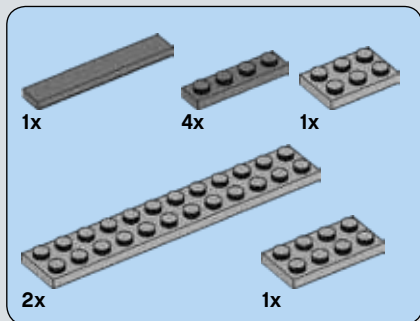
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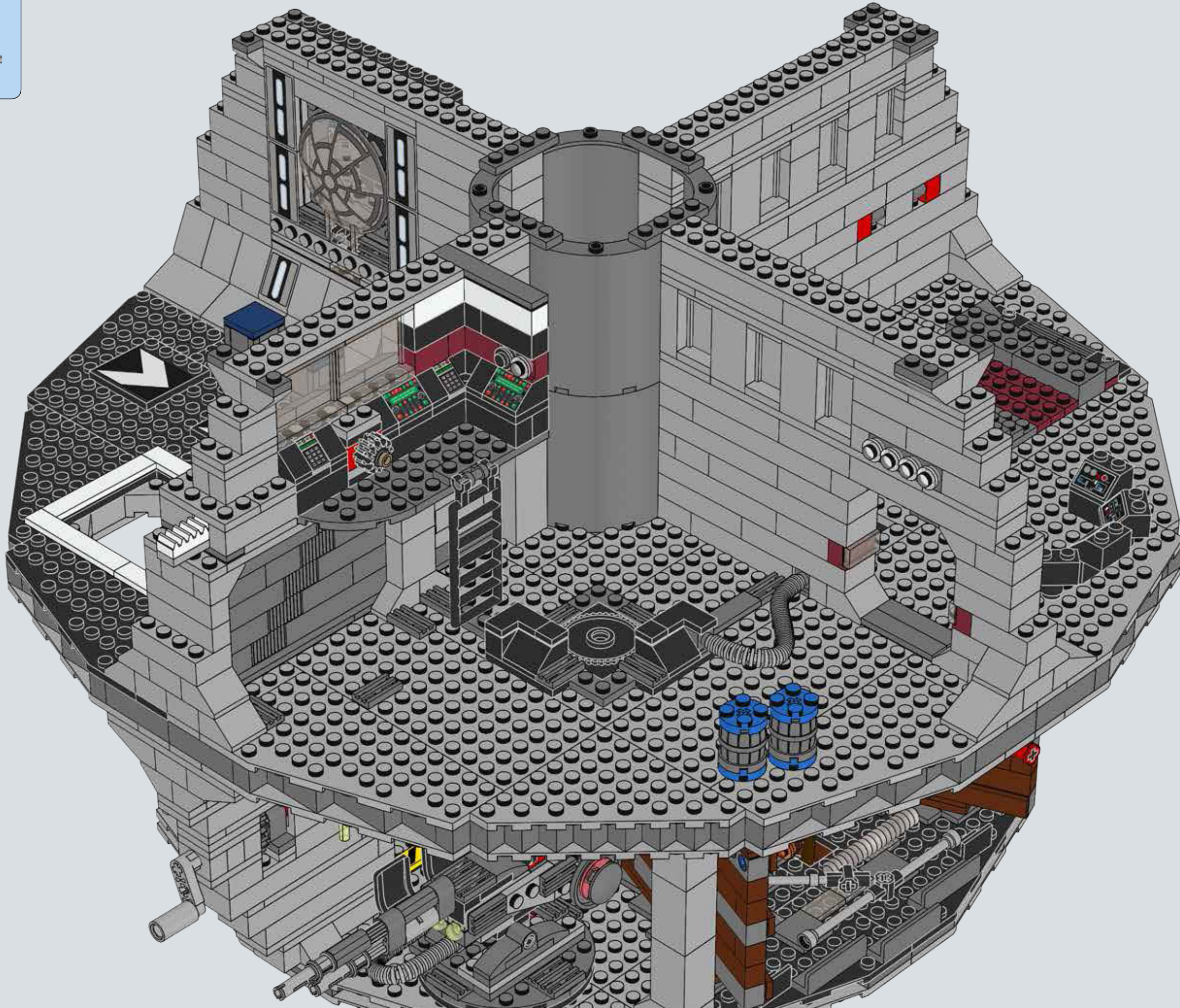


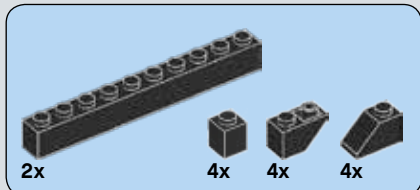
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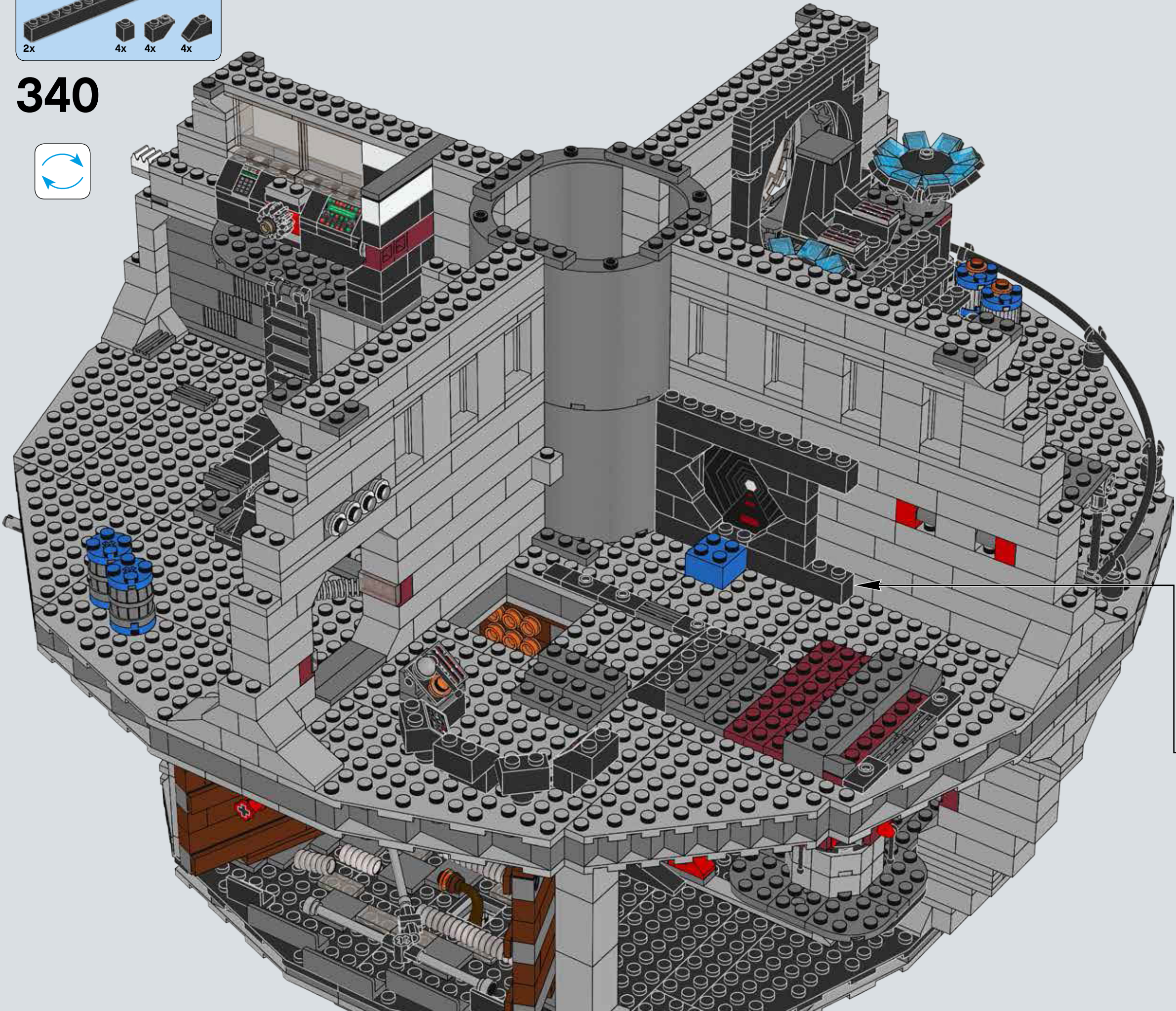
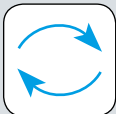


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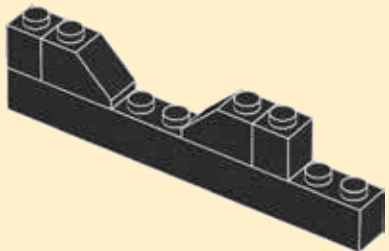




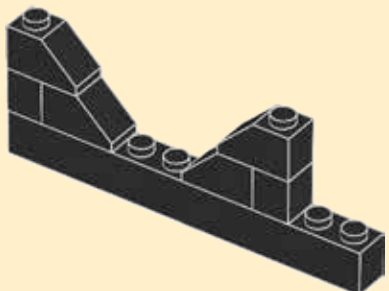
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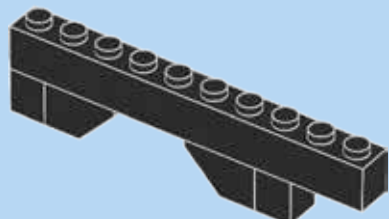
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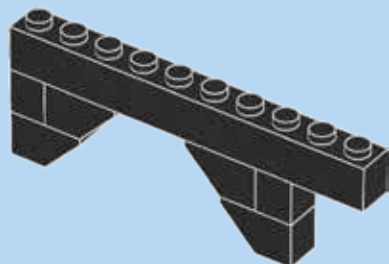
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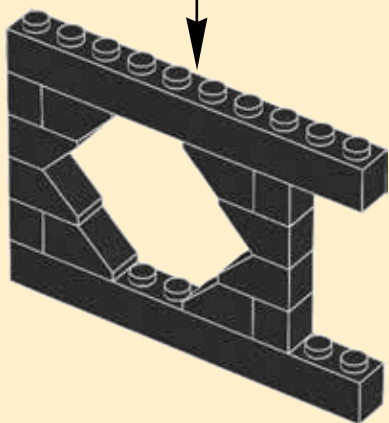
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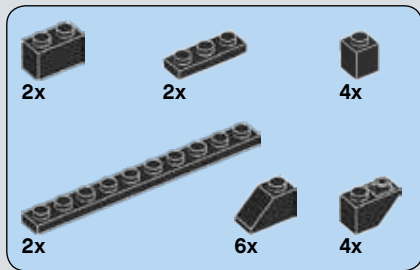


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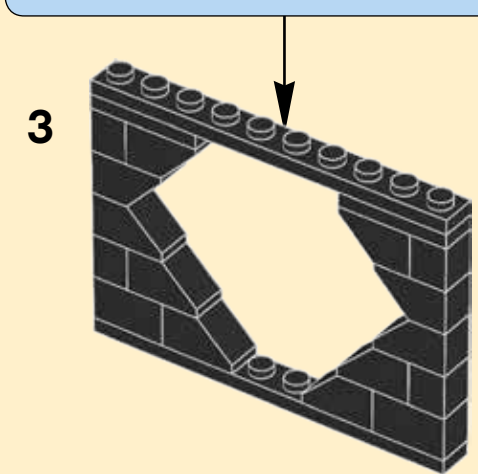
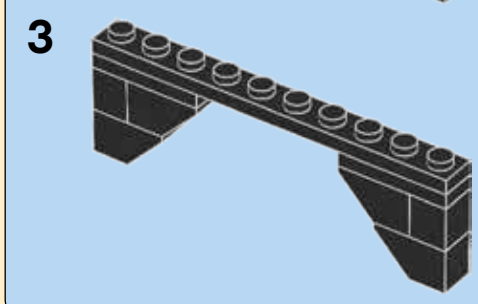
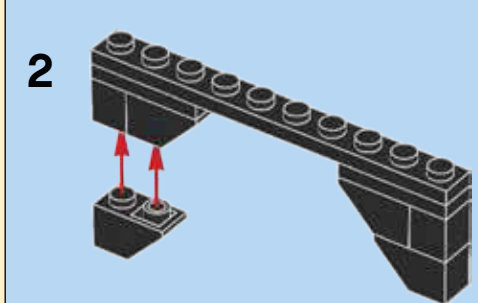
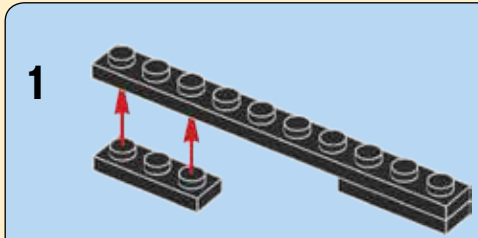
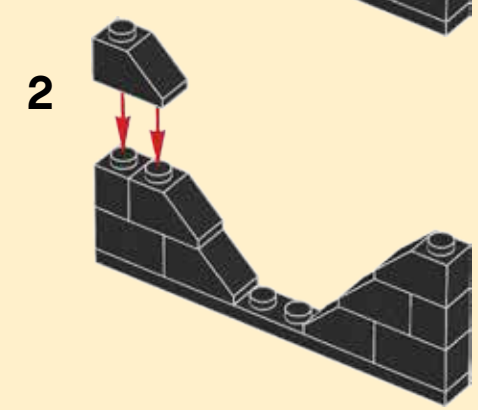
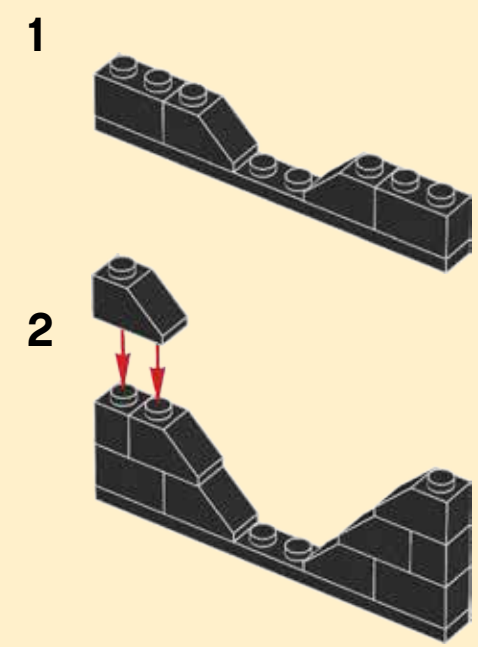


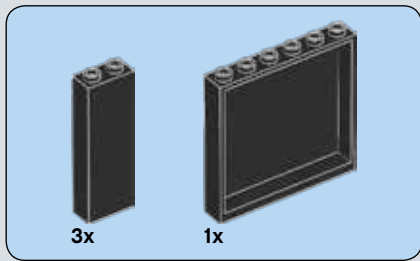
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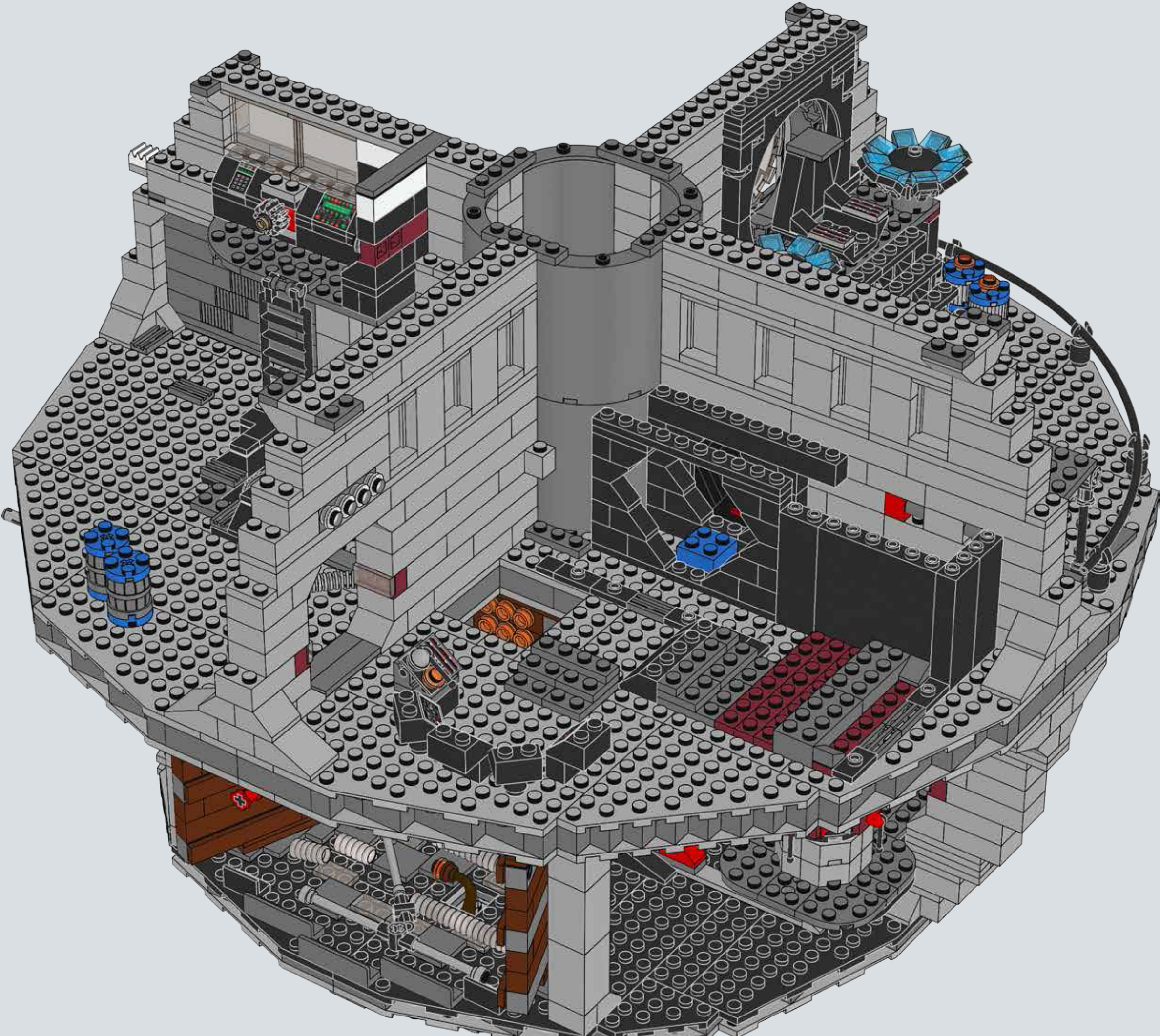


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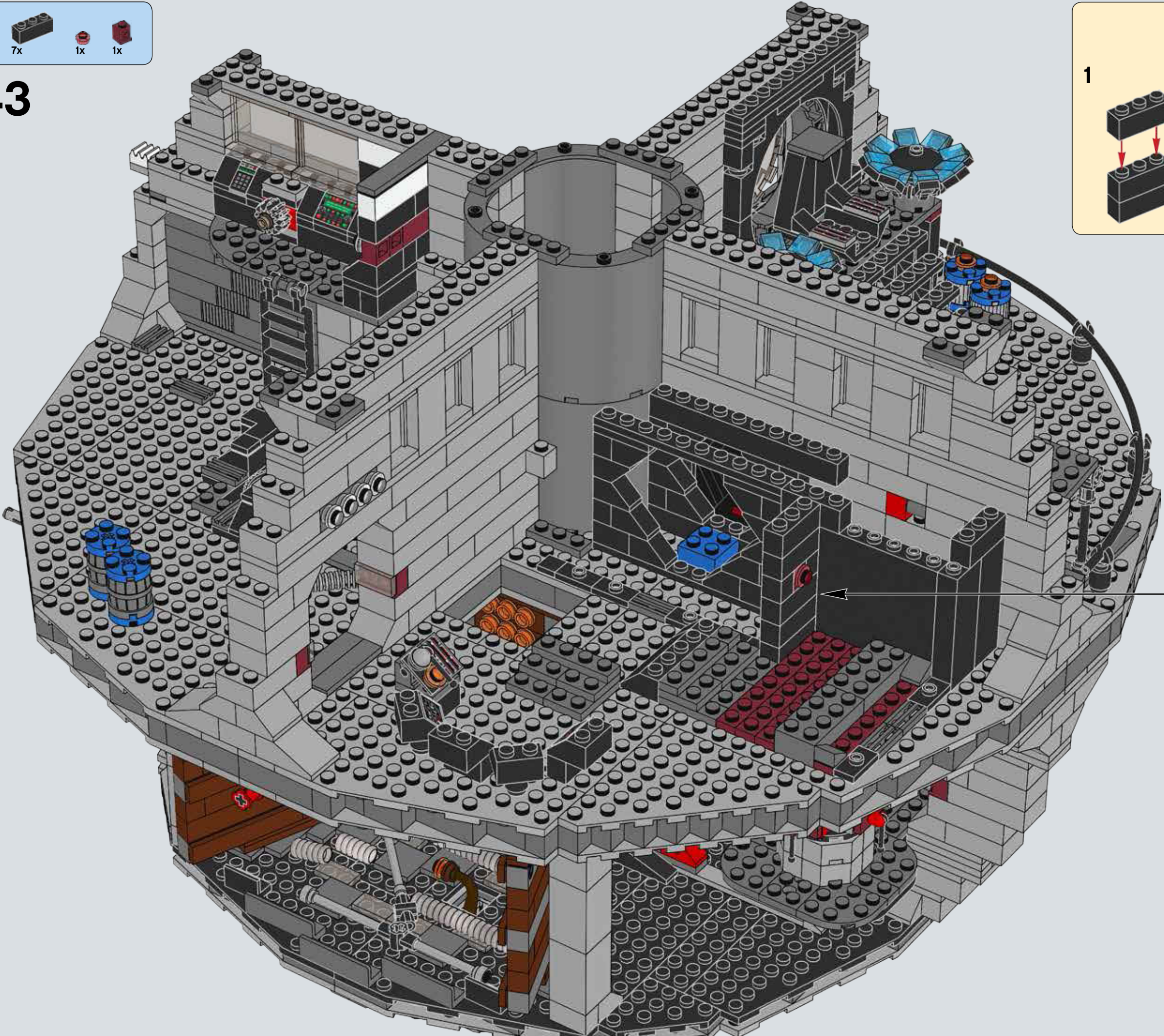


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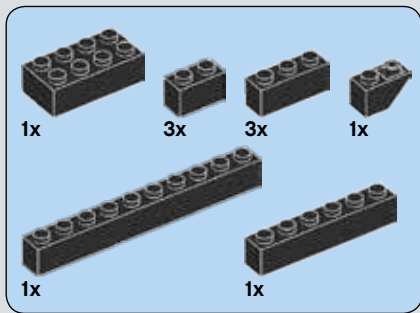
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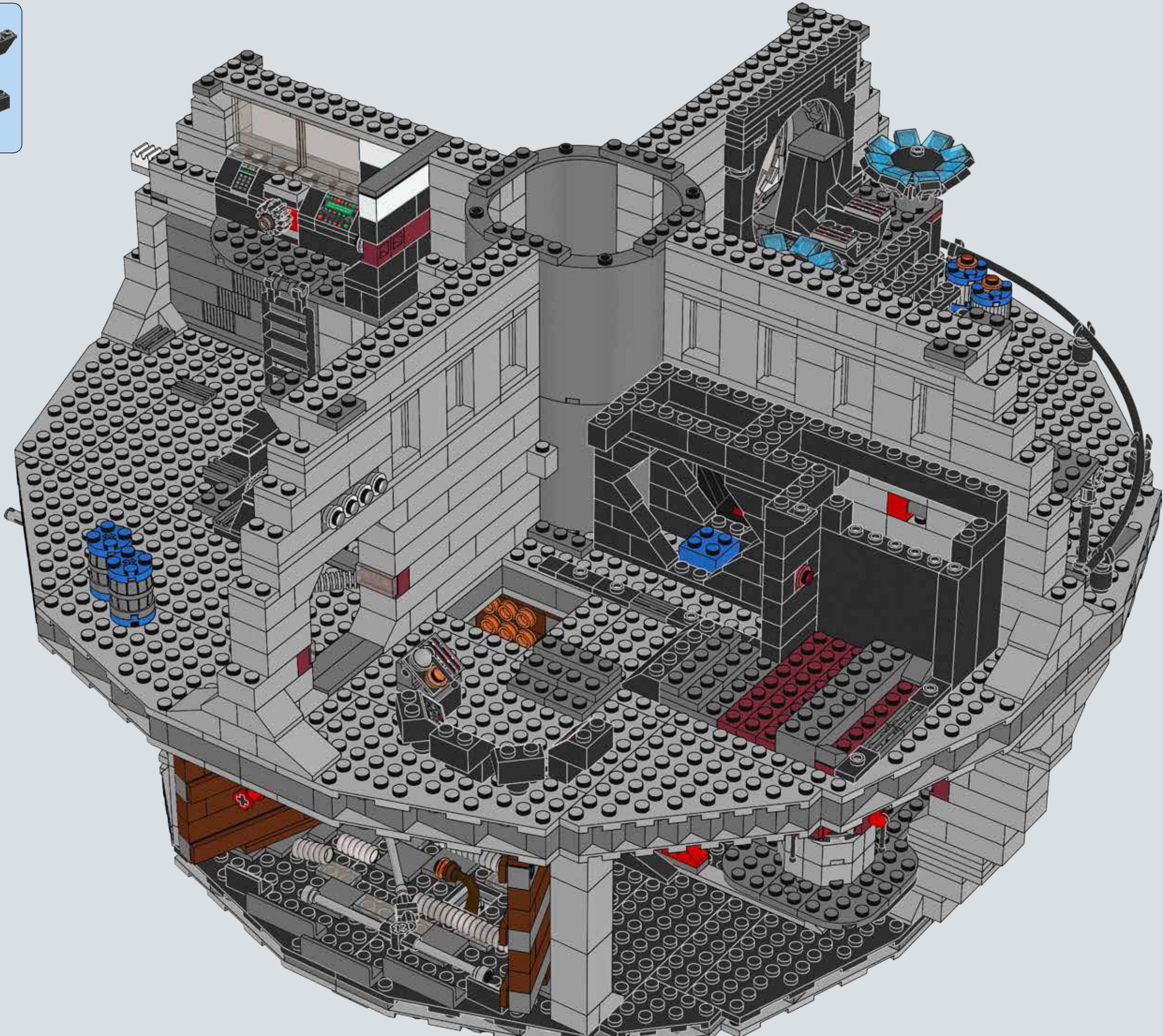


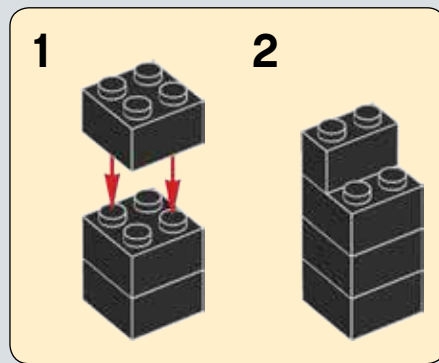
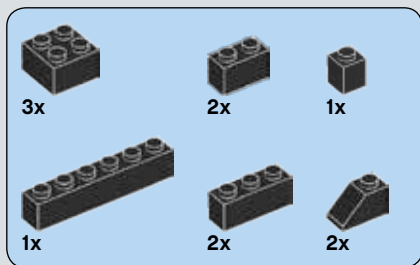
1 2 3

A three-step assembly diagram showing how to build a sub-assembly. Step 1 shows a 1x3 black Technic brick being placed on top of a 1x3 black Technic brick. Step 2 shows a red 1x1 Technic pin being inserted into the hole of the top brick. Step 3 shows a 1x3 black Technic brick being placed on top of the assembly from step 2, with the red pin visible through the hole.

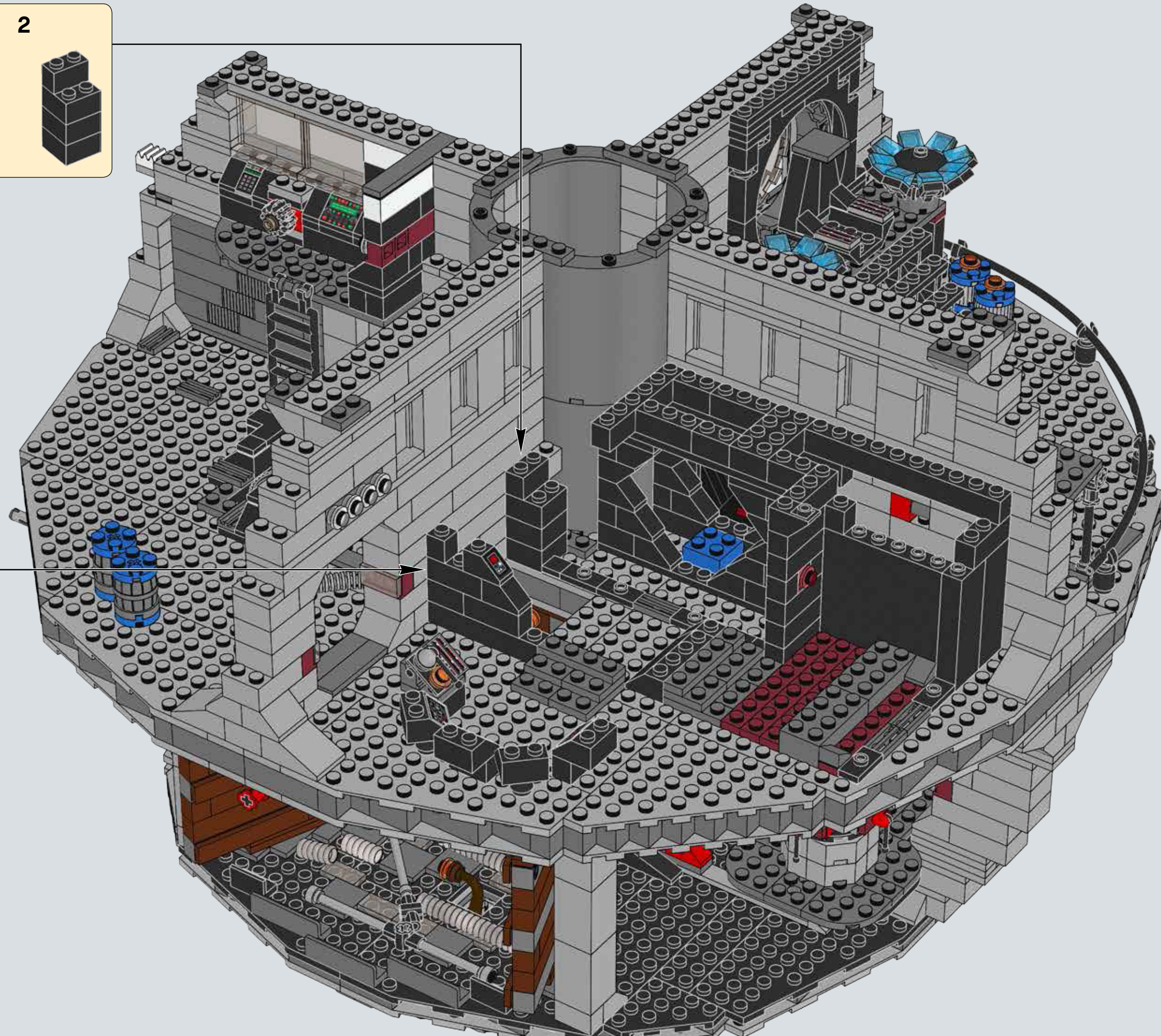
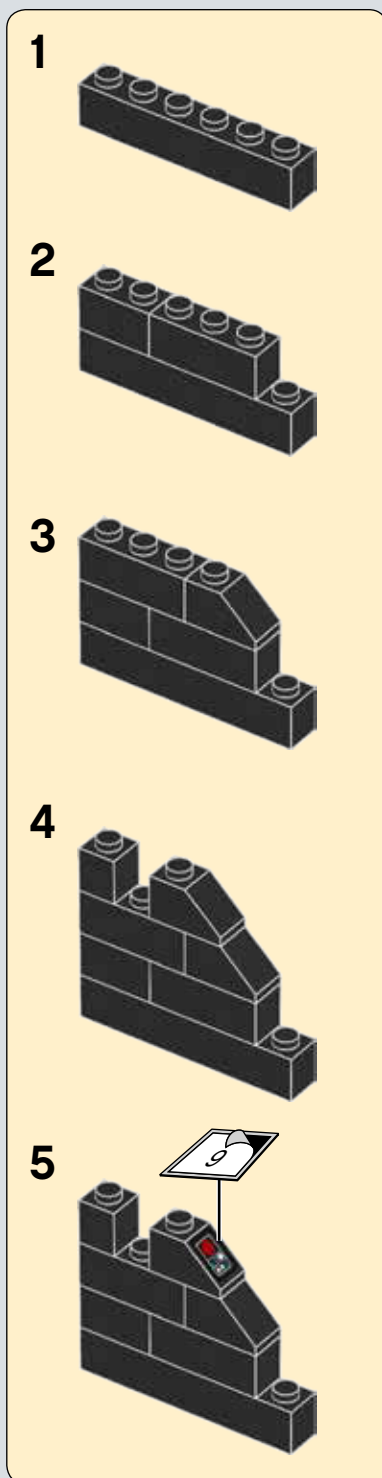


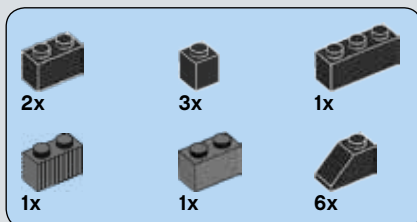
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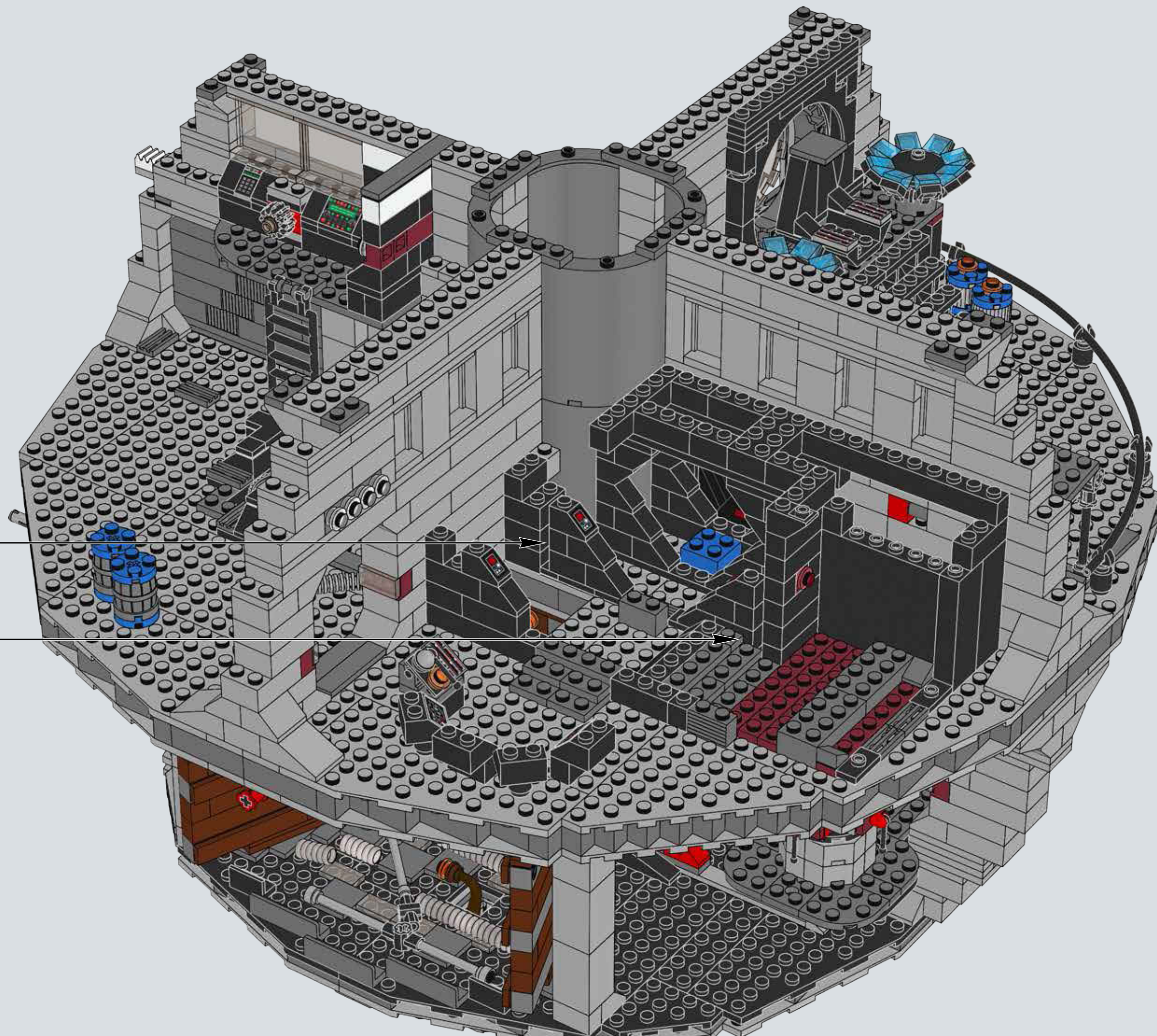
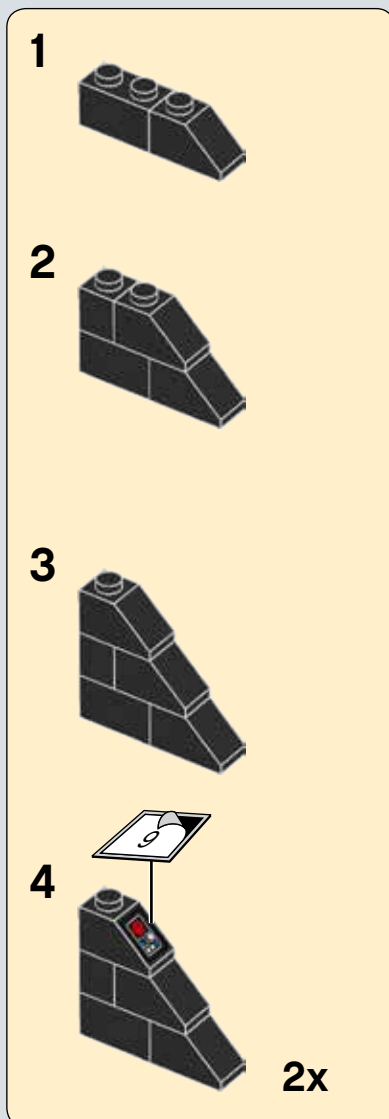


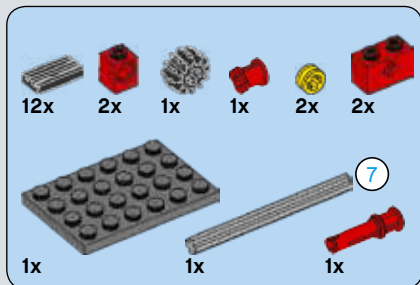
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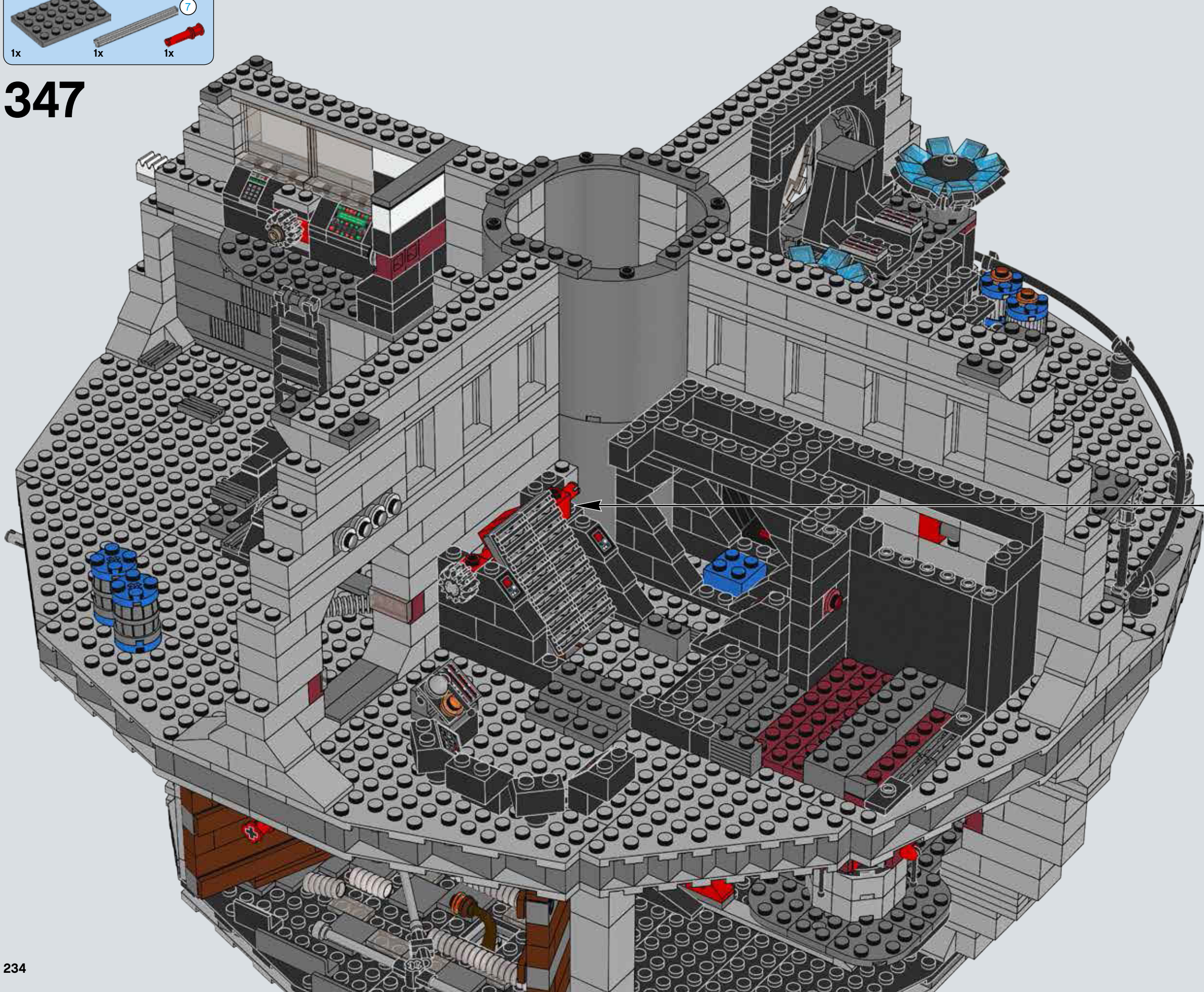
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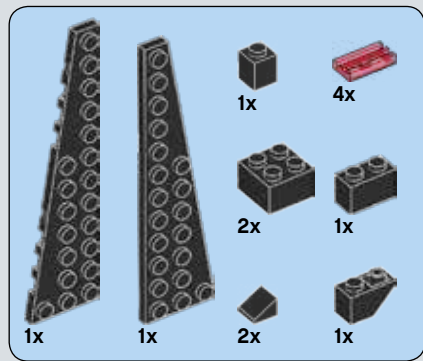


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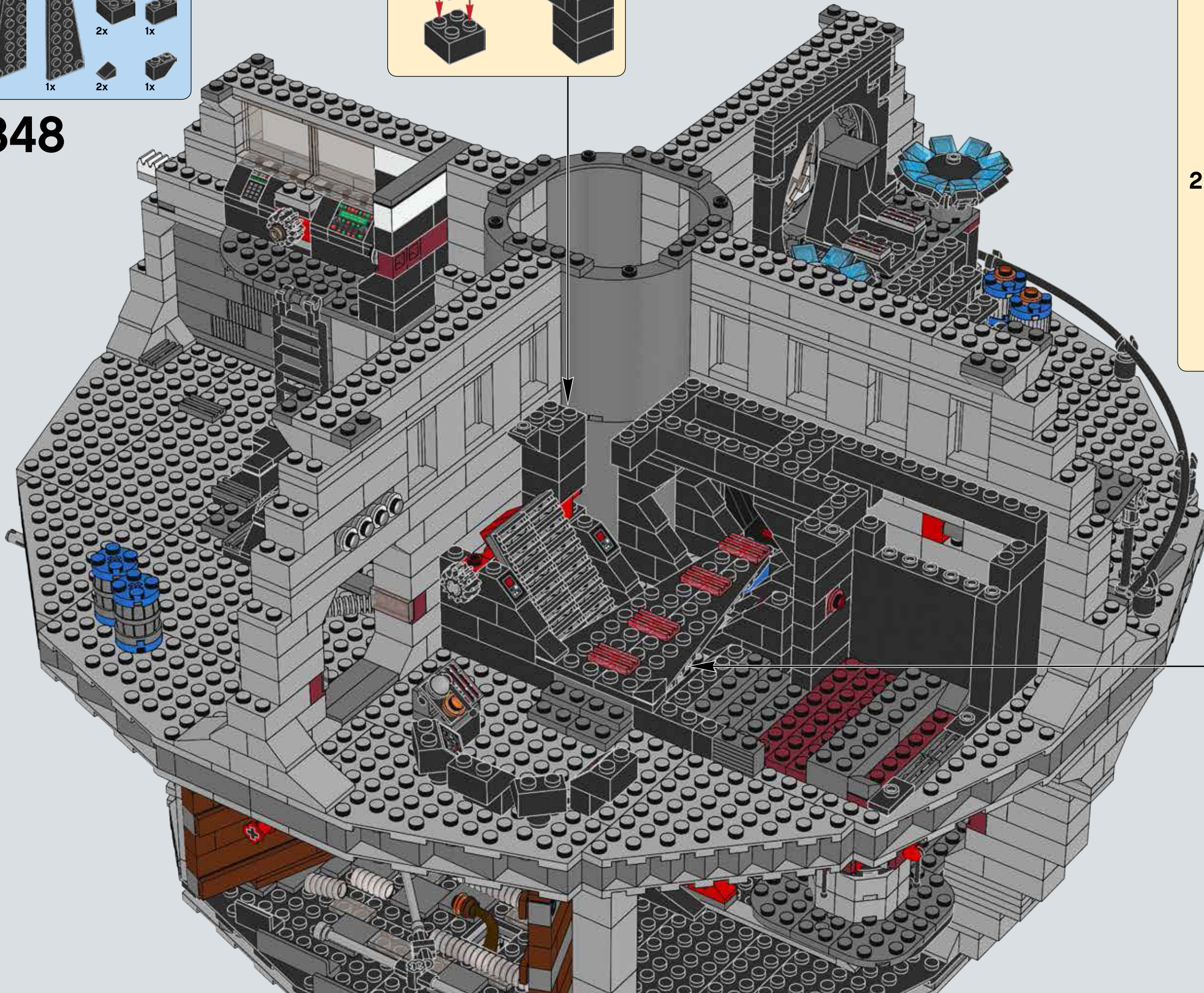
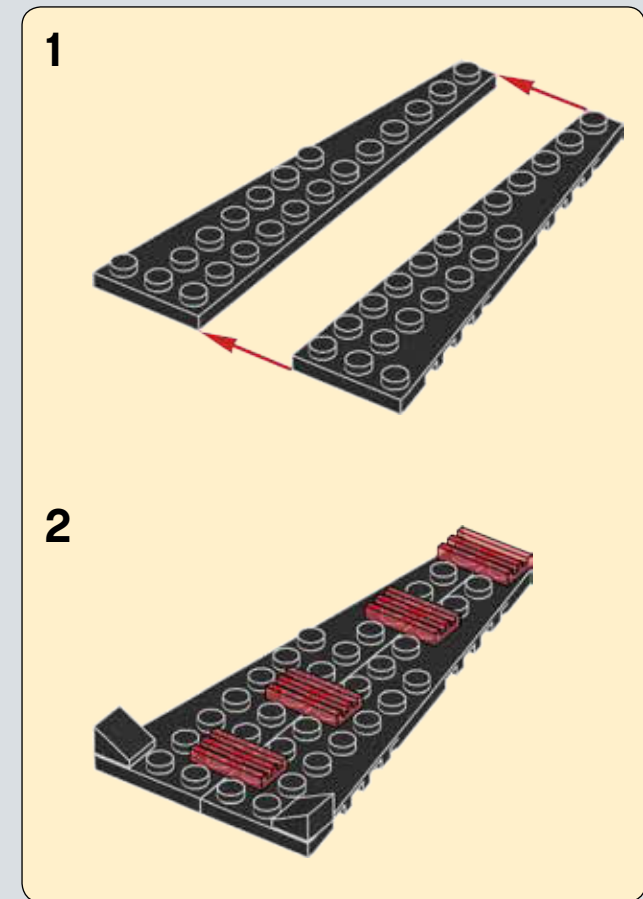
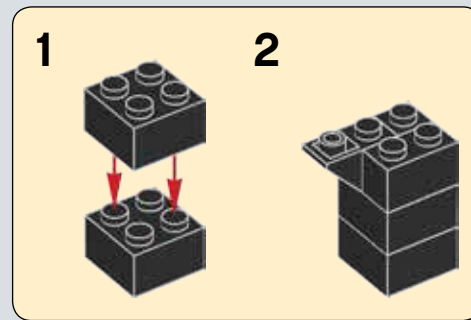
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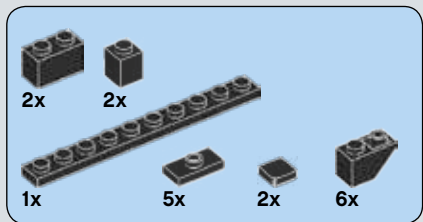


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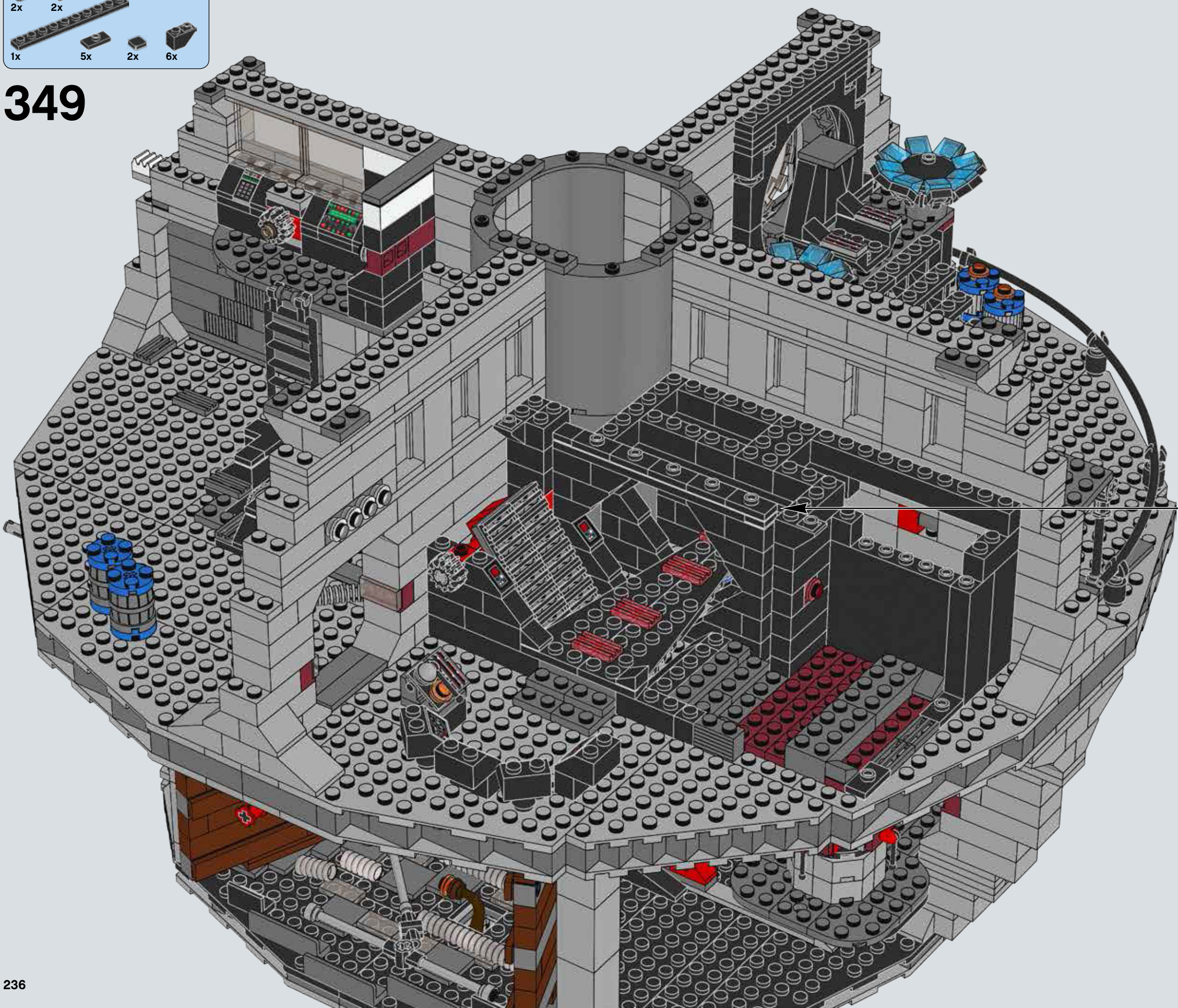


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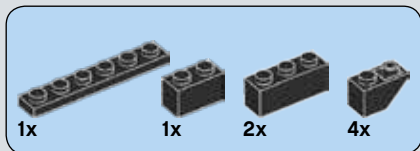




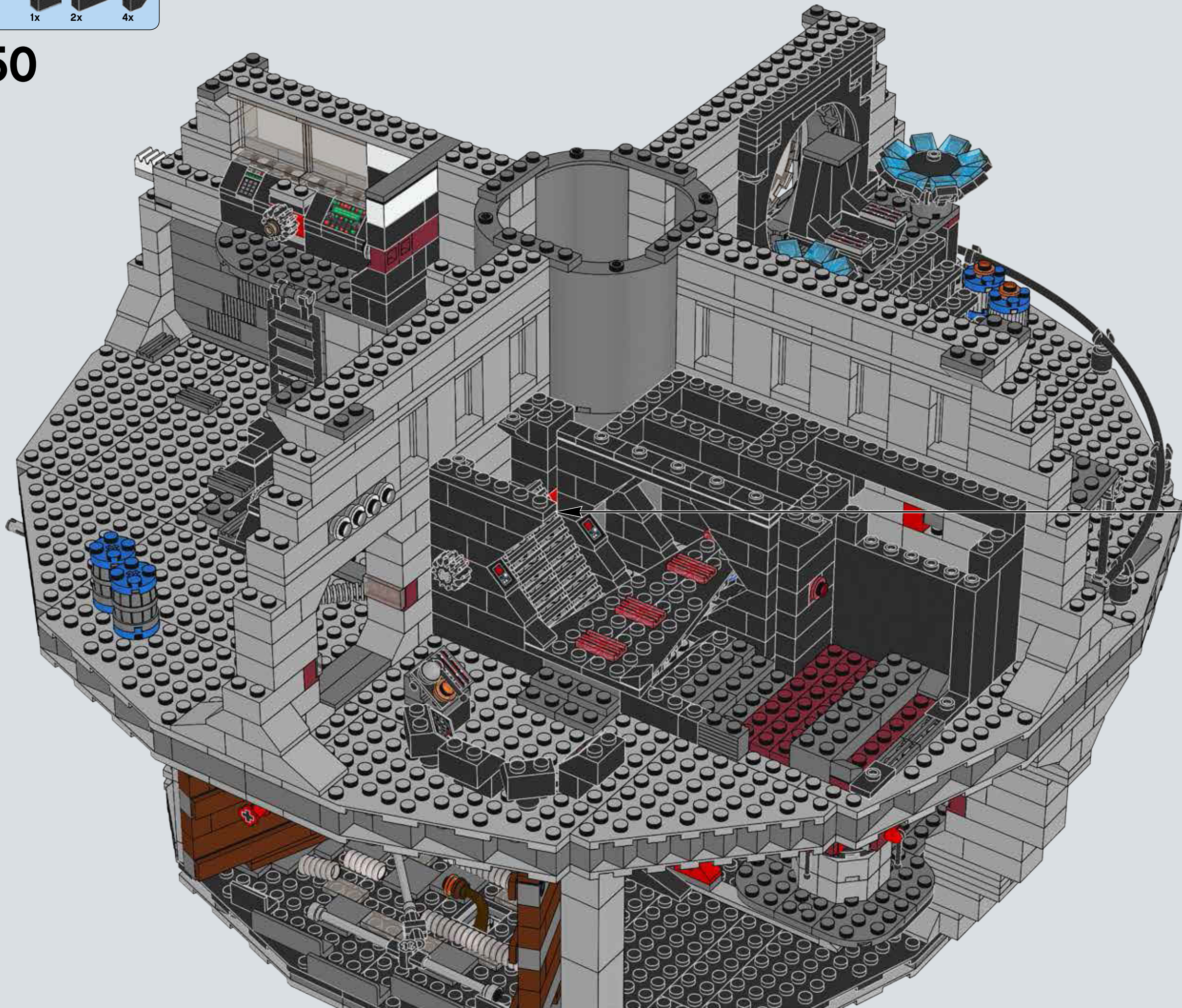
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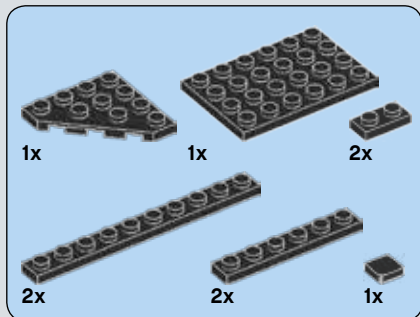
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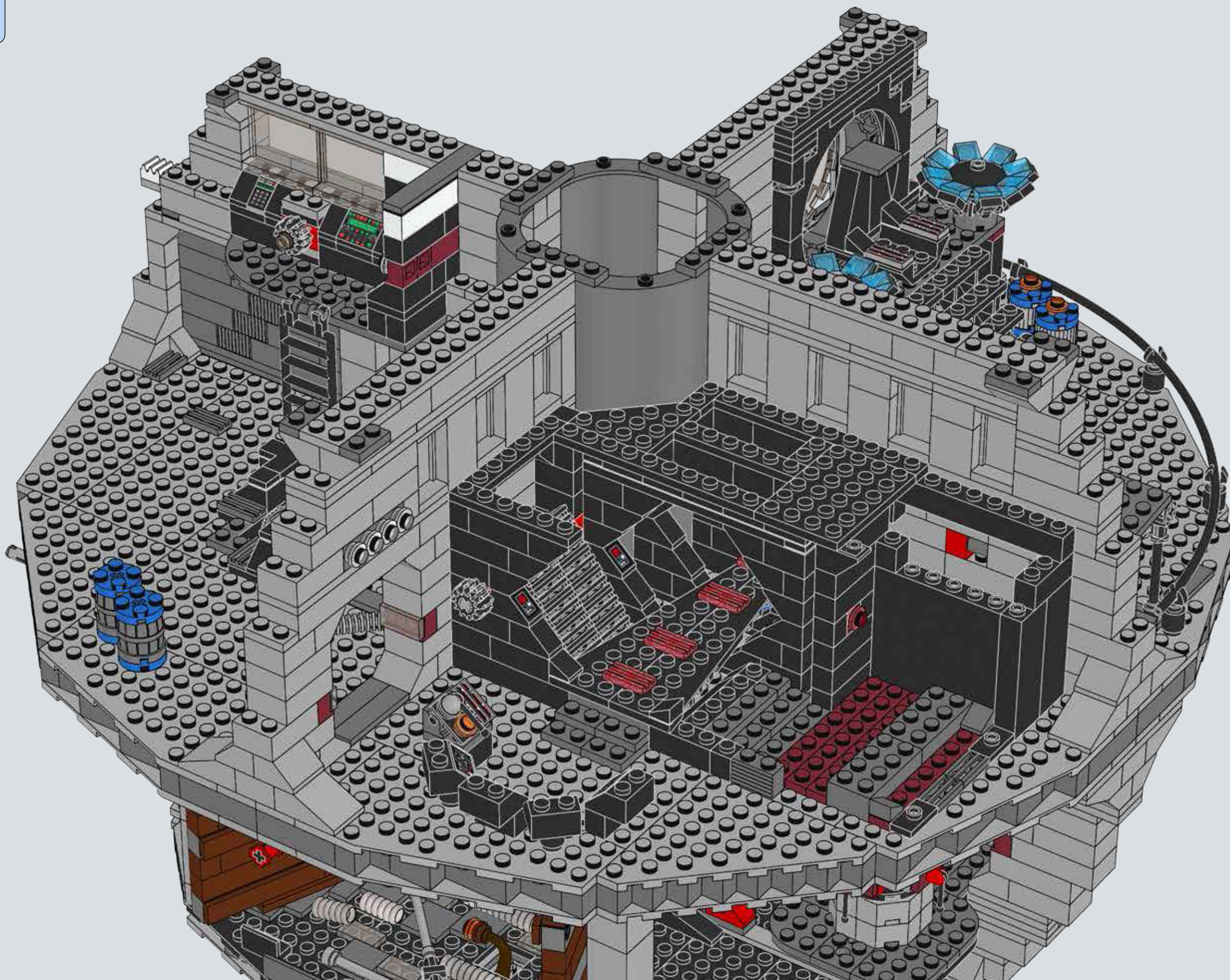
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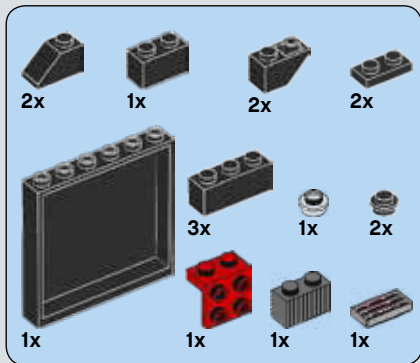


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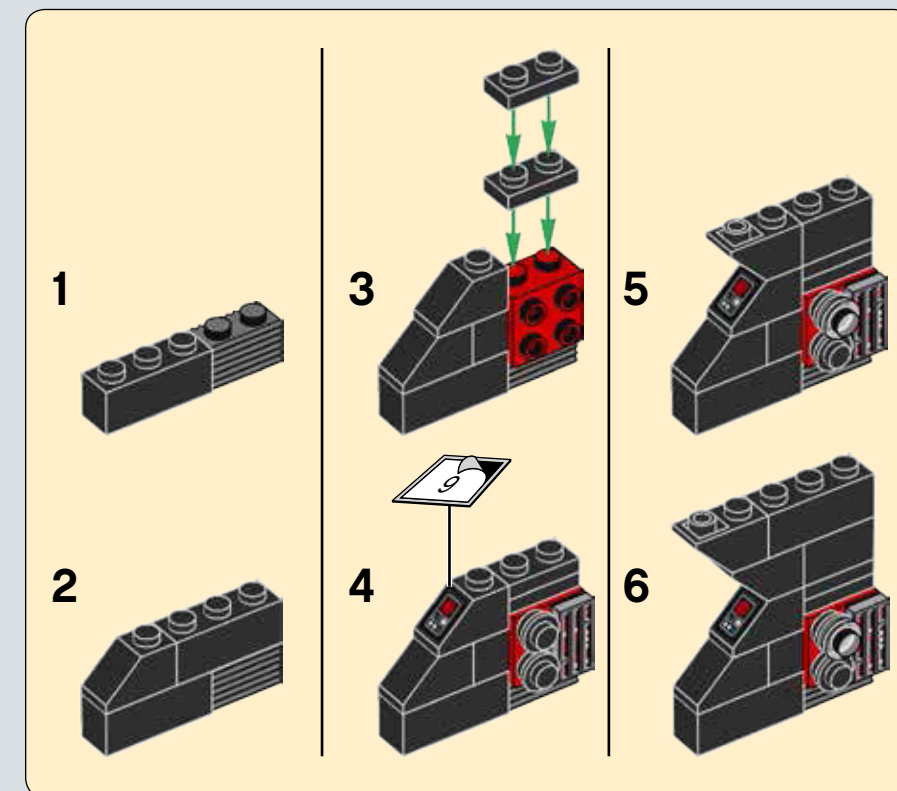
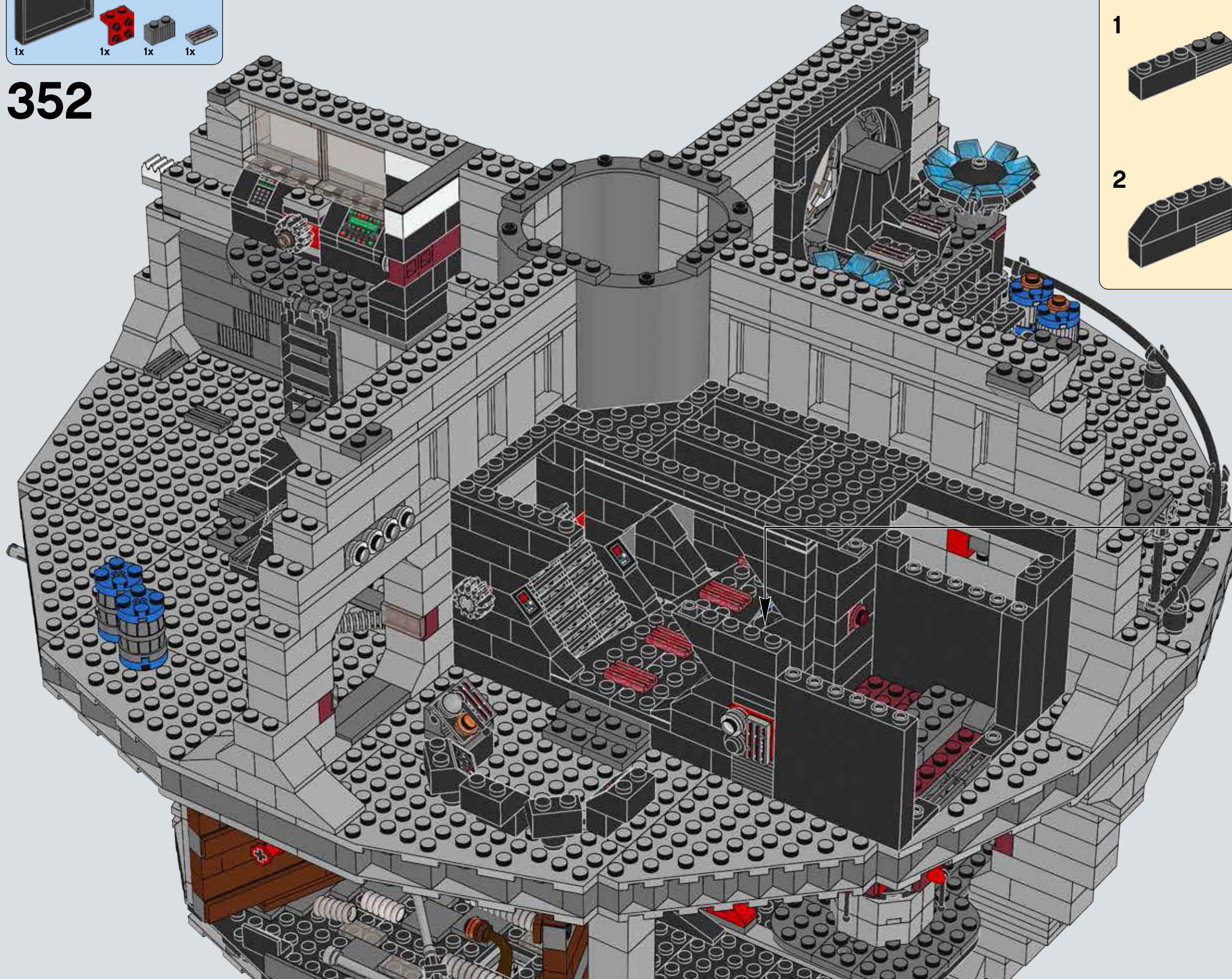


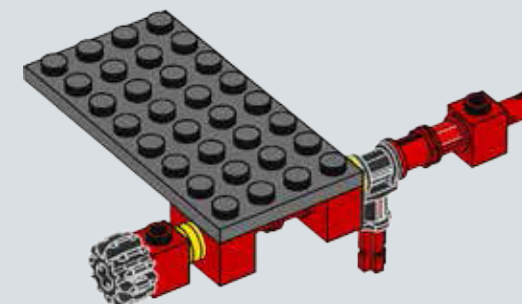
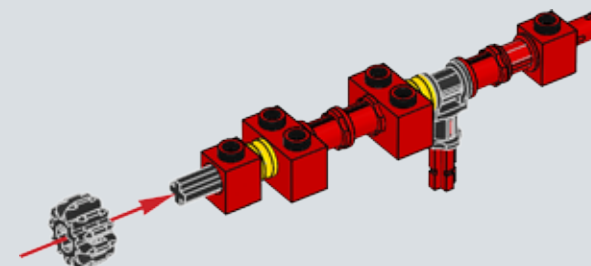
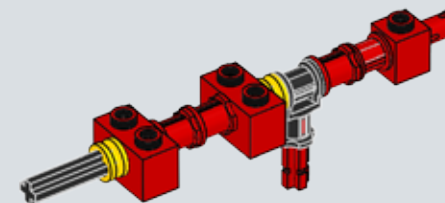
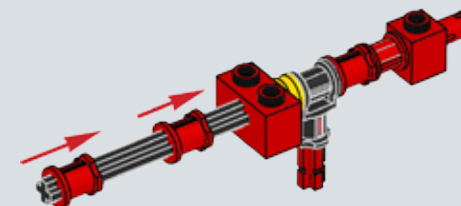
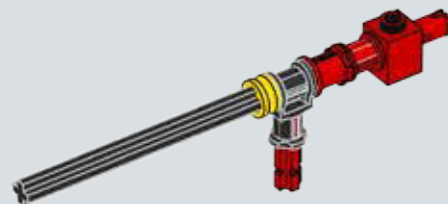
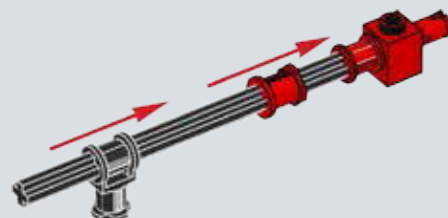
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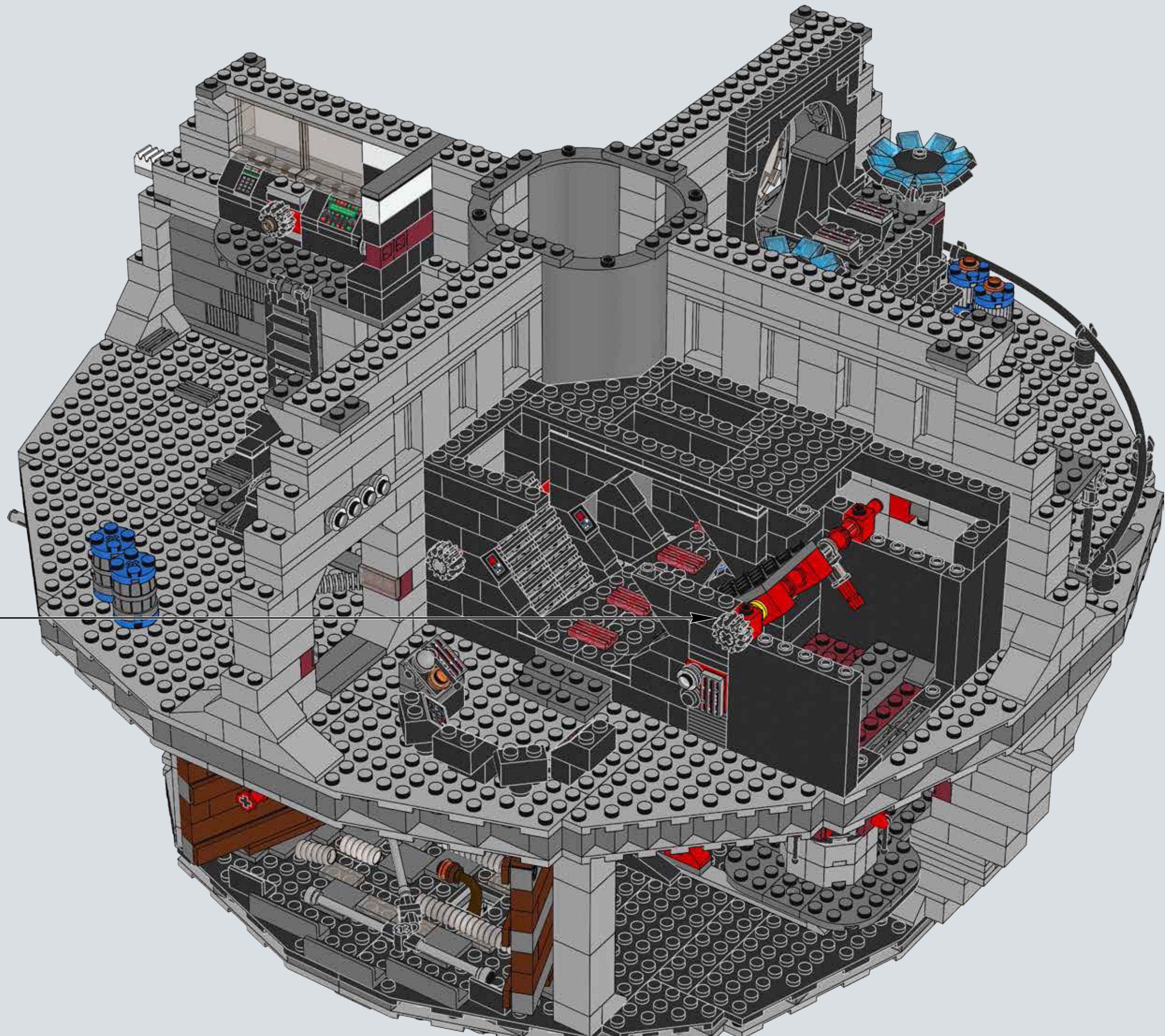


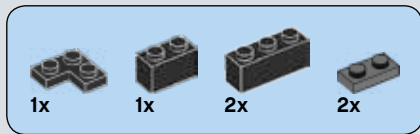


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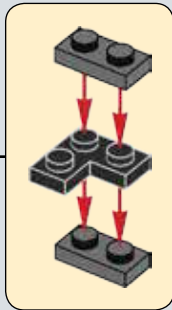
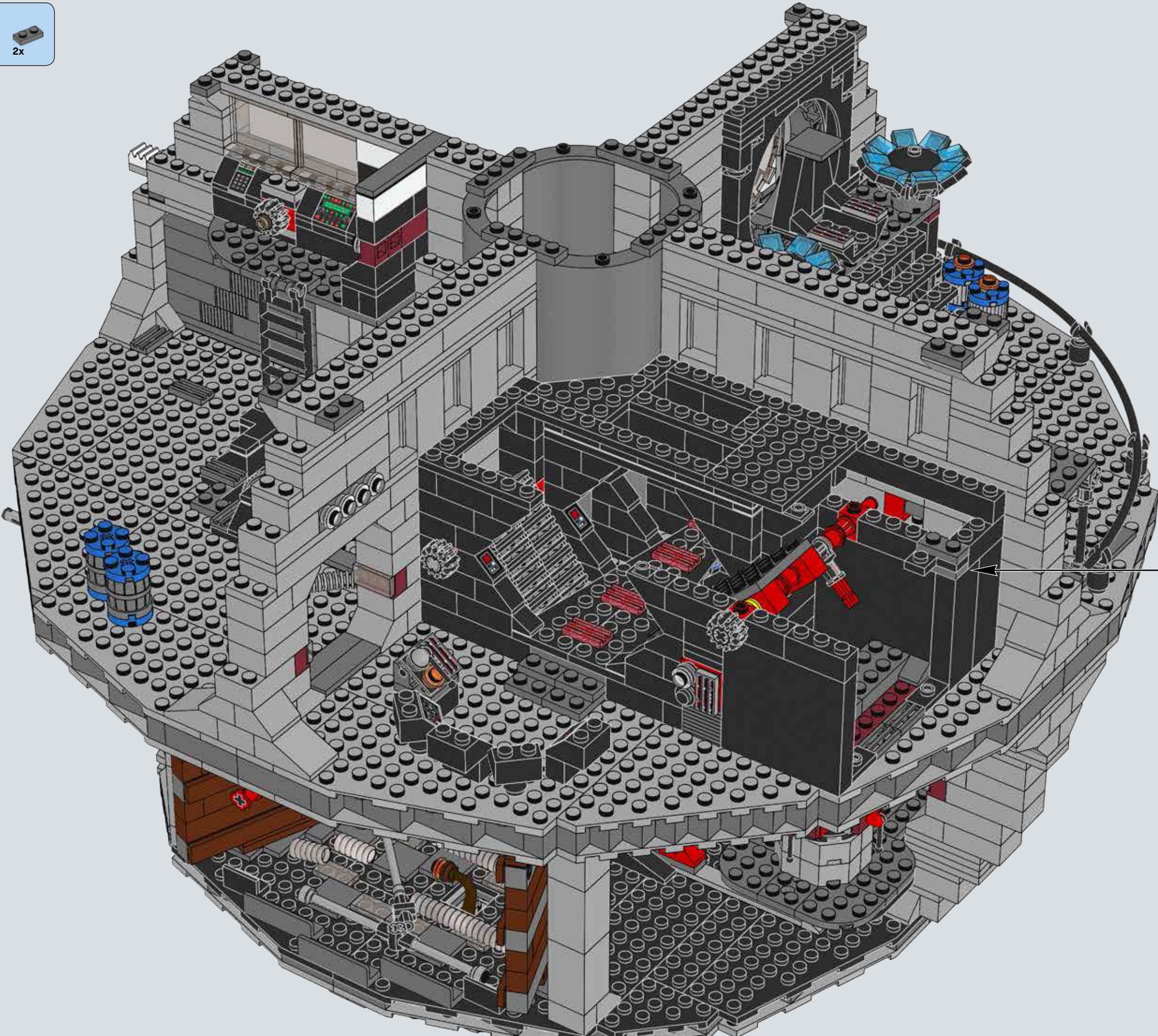


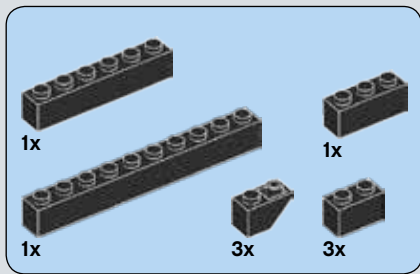




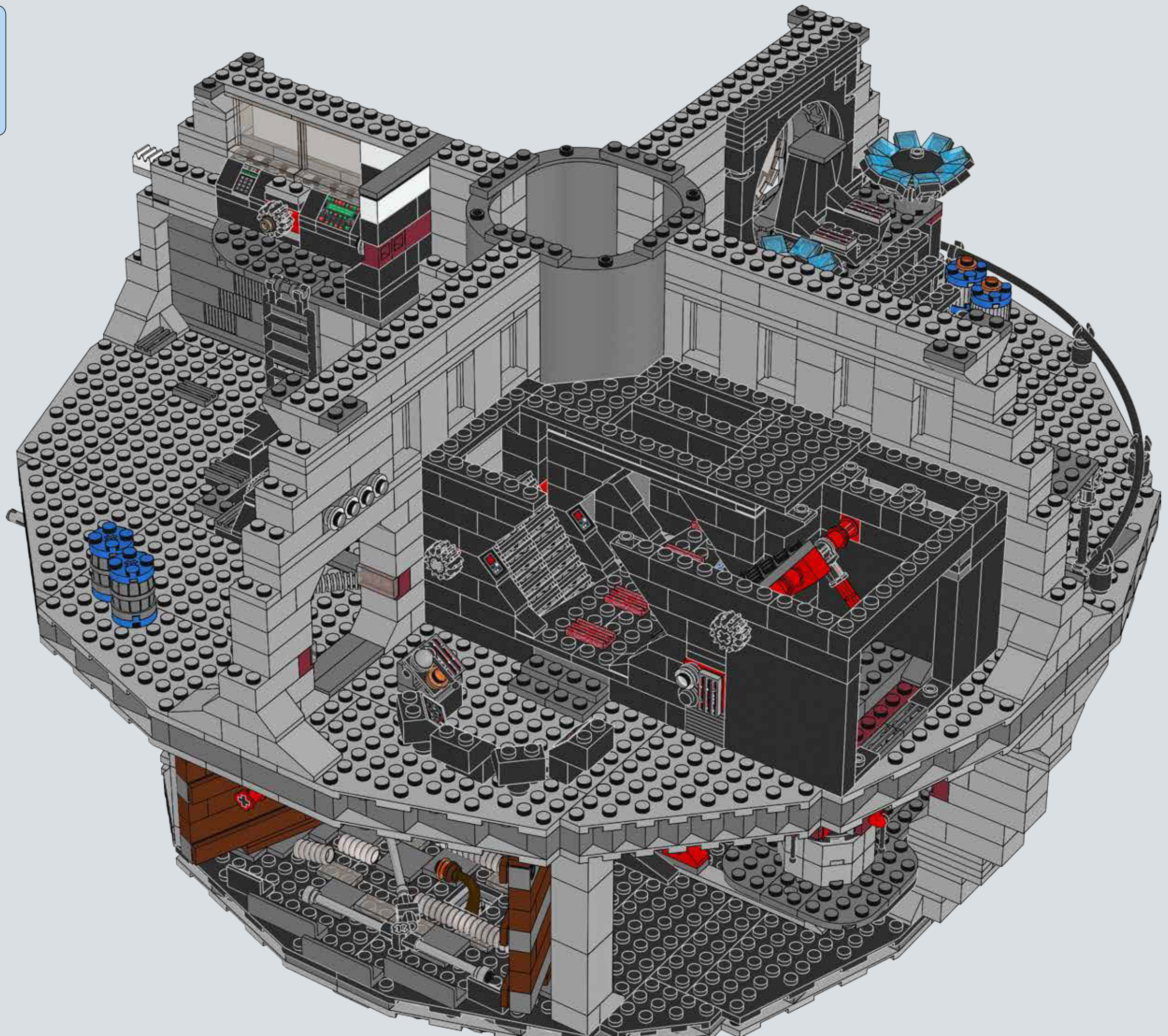


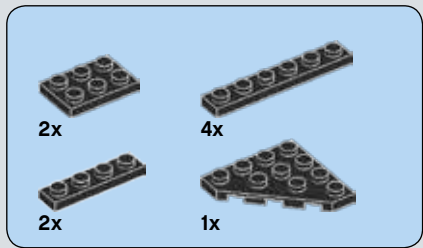
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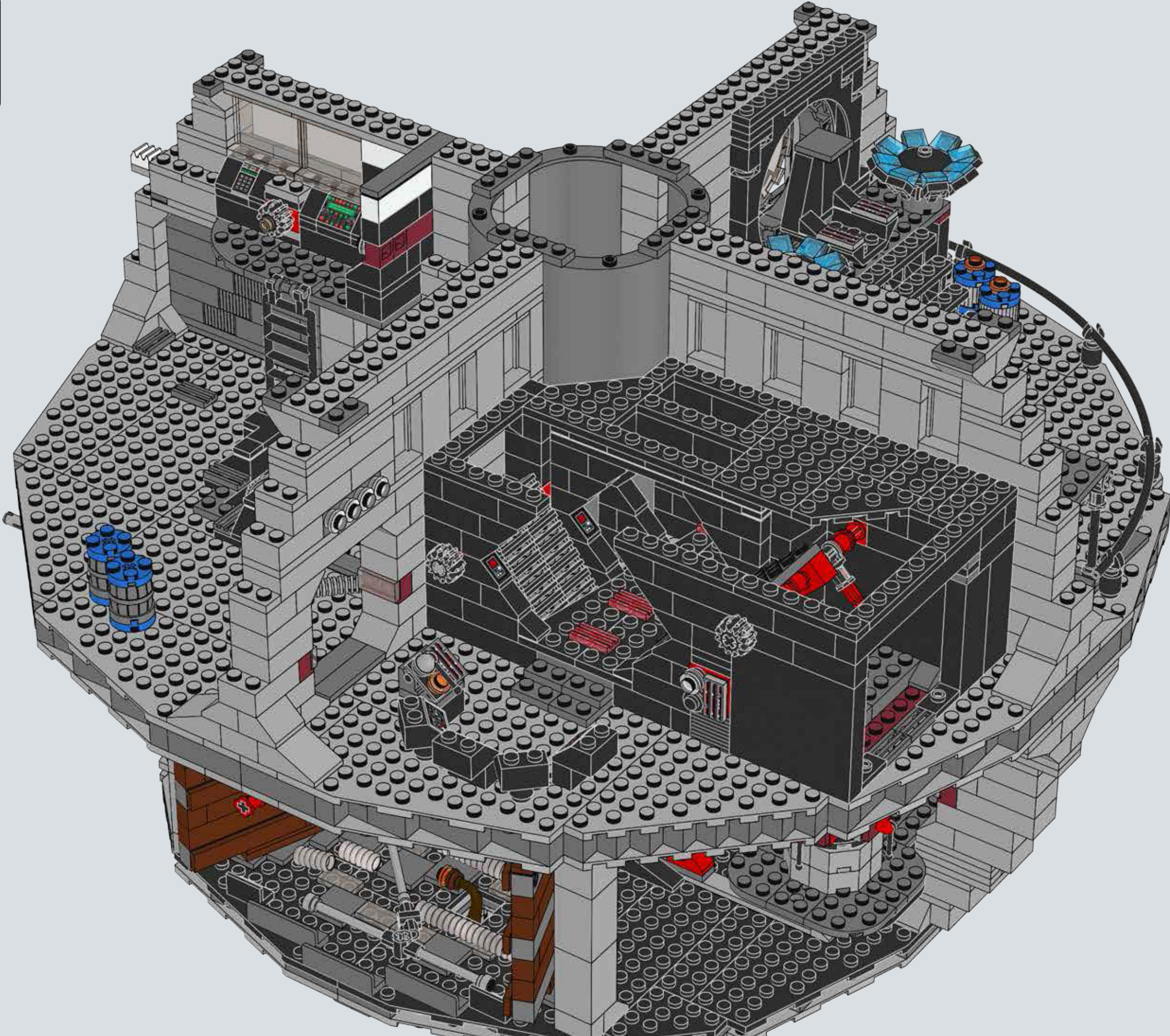


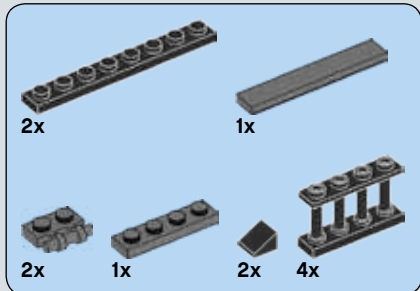
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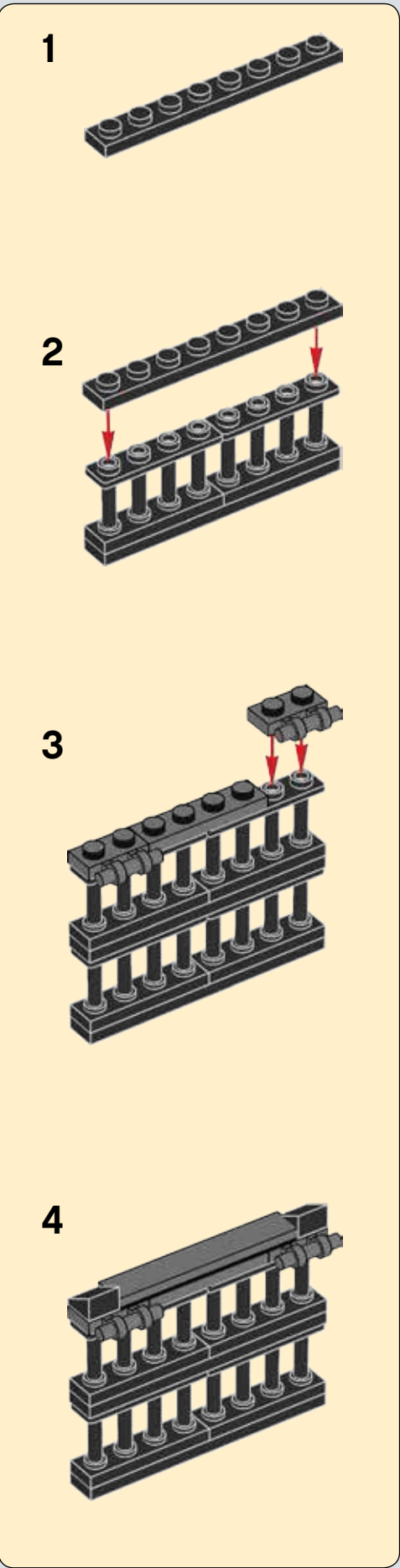
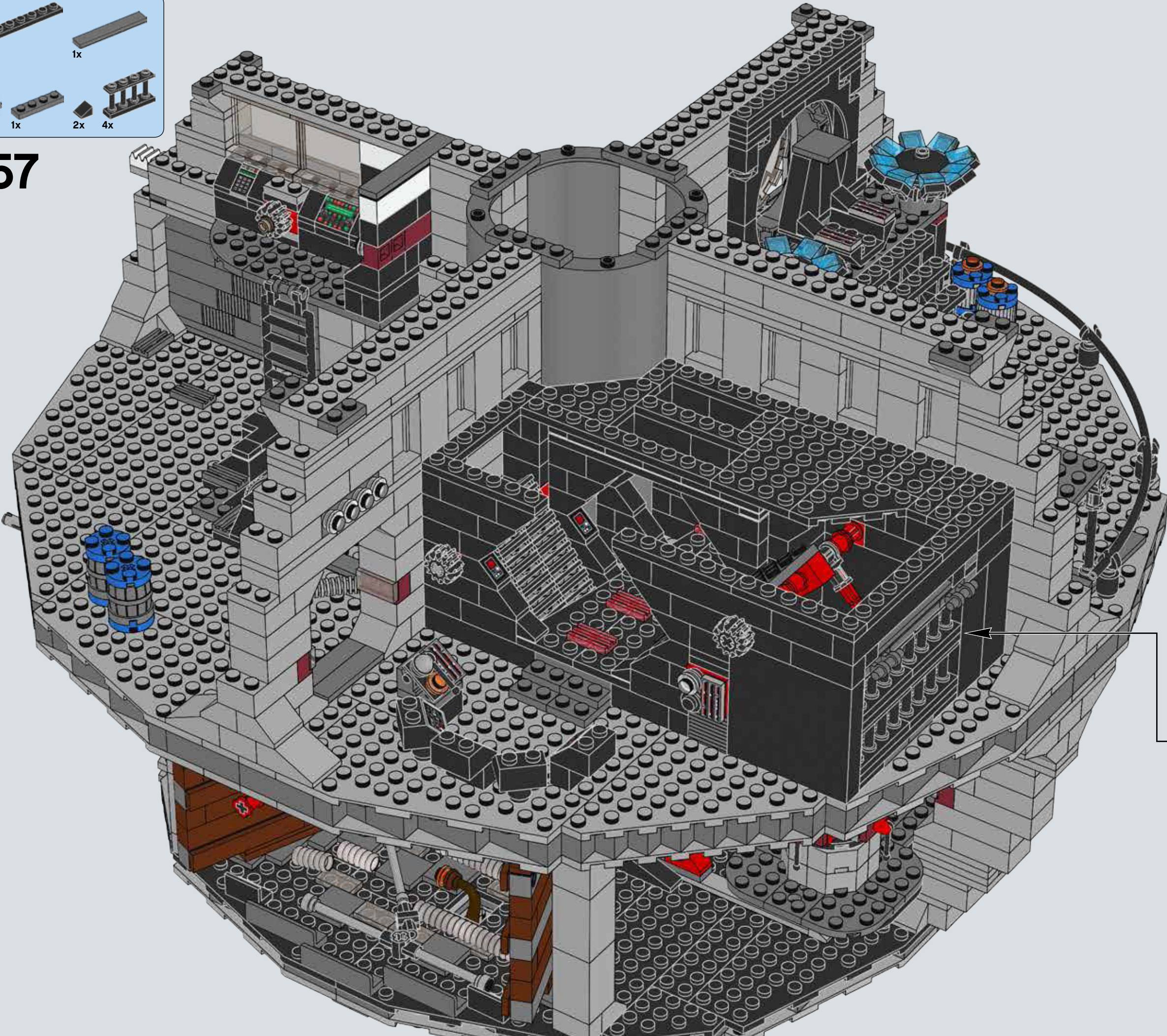


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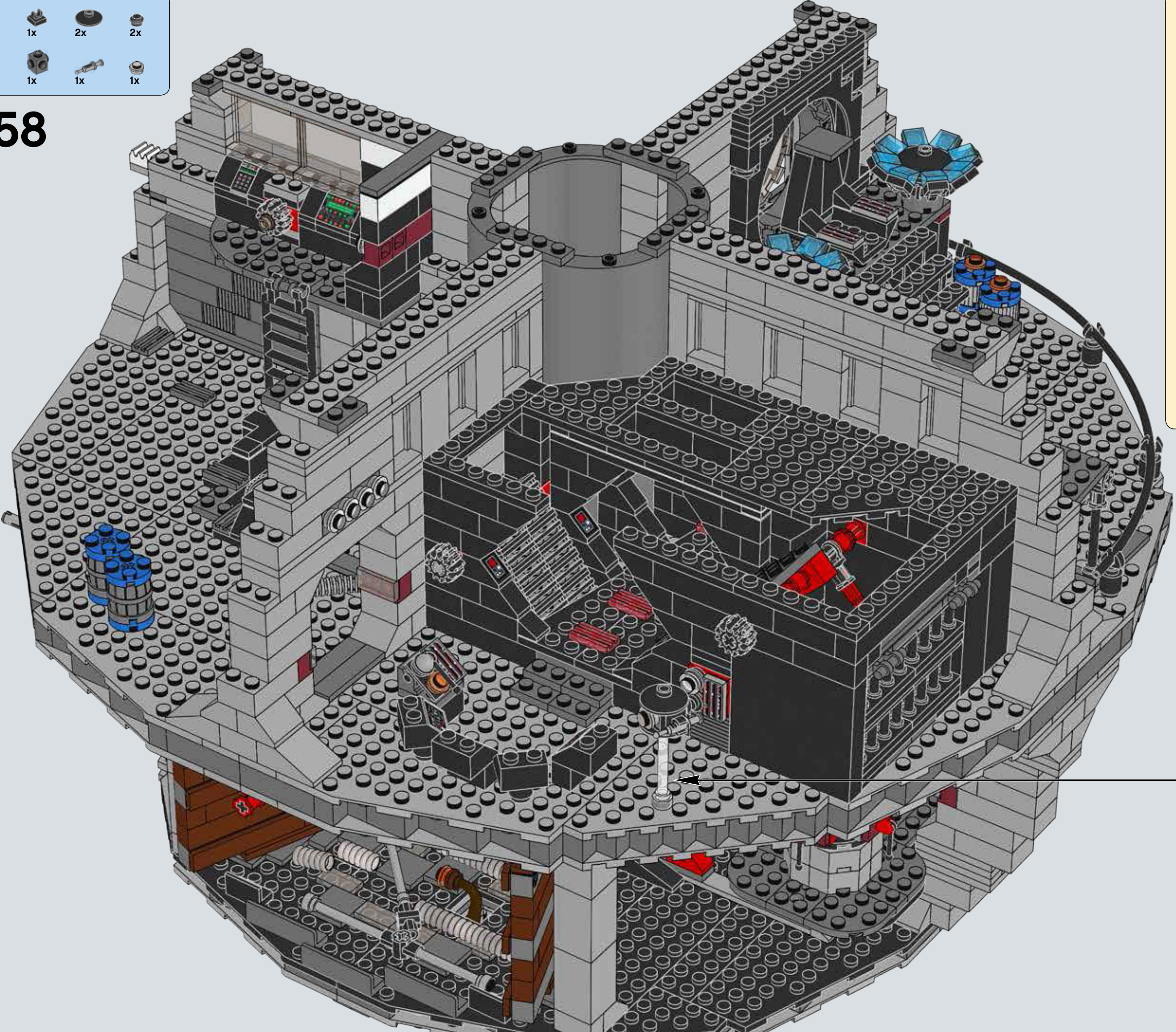


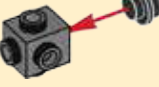
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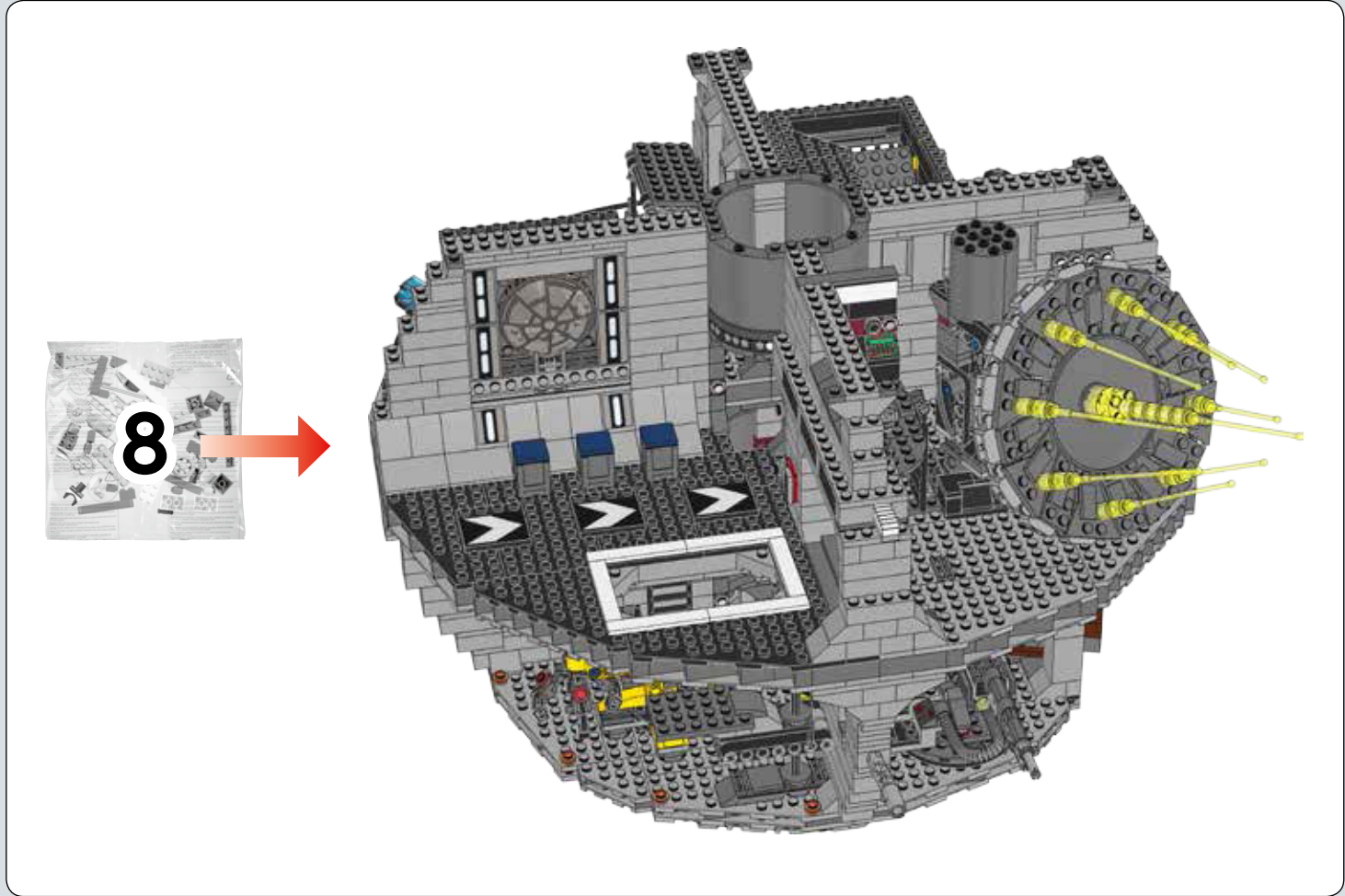


			
1x	1x	2x	2x
			
1x	1x	1x	1x

358



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3			

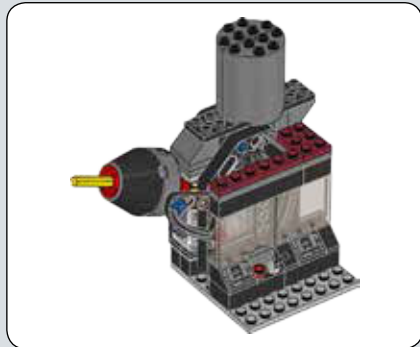
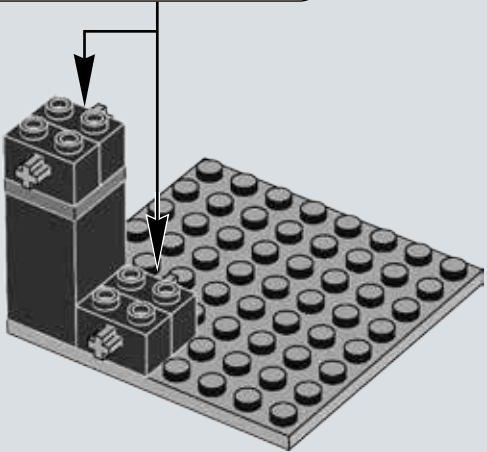


2x 3 4x

3 1:1

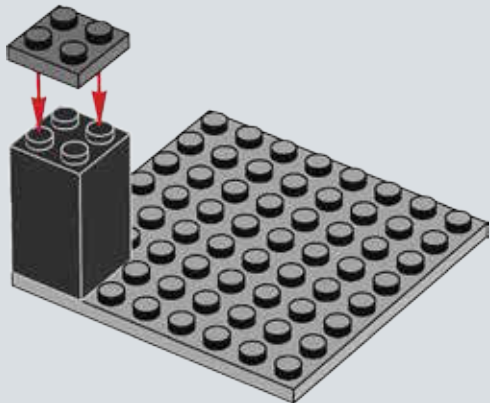
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1 3 2 2x



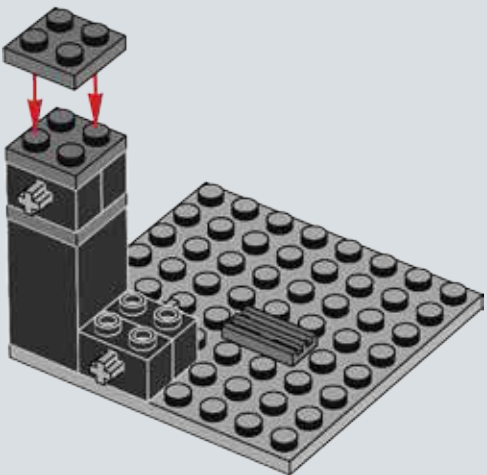
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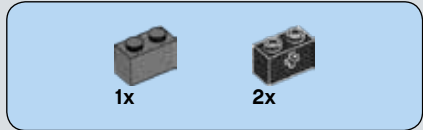
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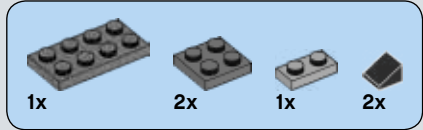
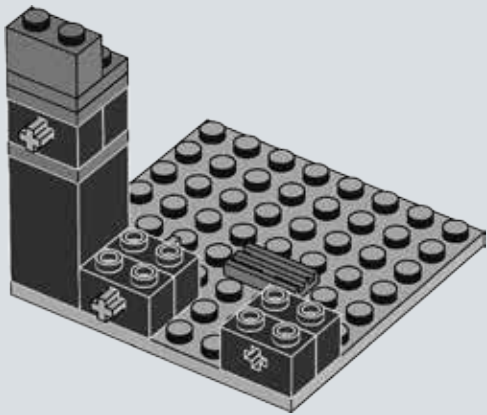
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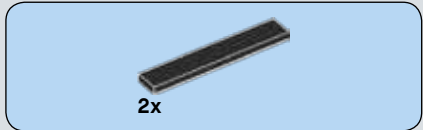
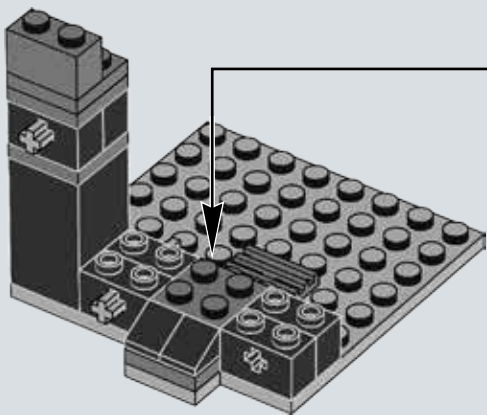
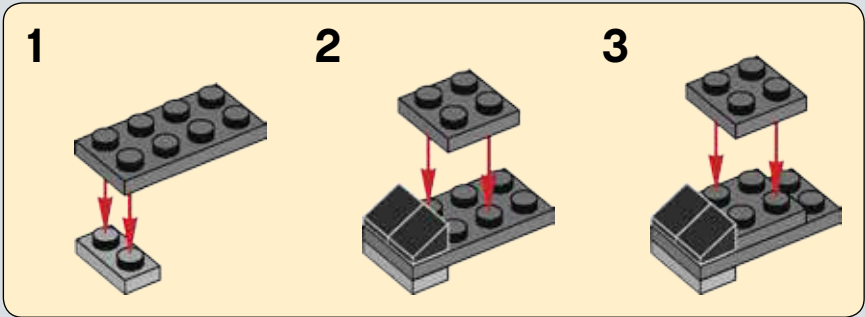




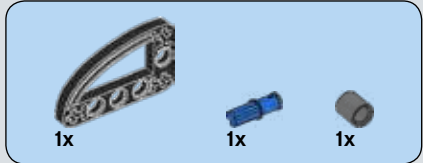
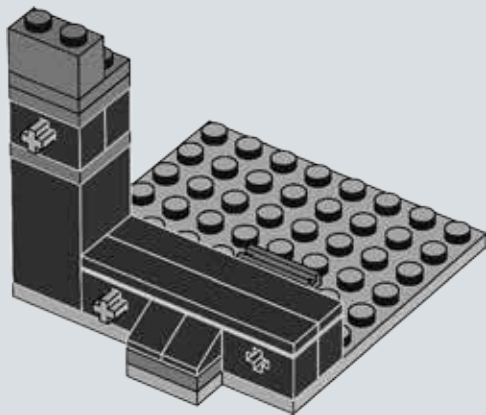
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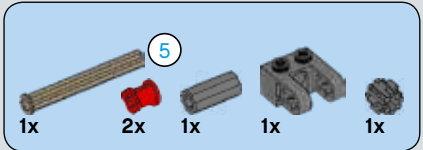
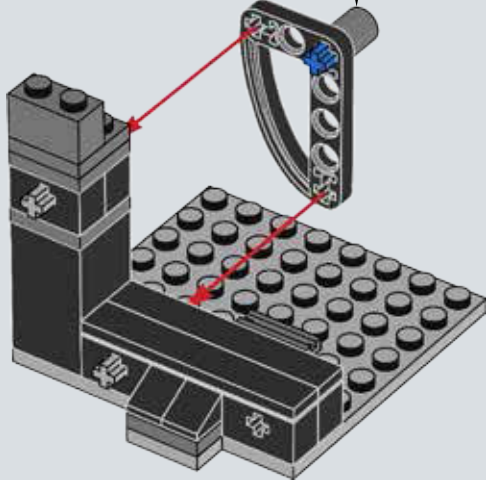
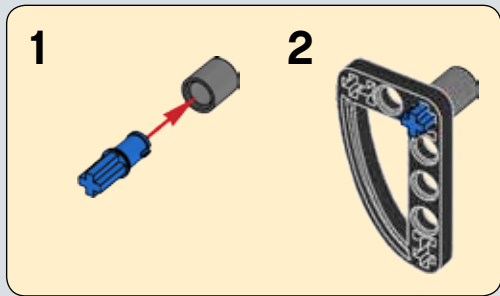
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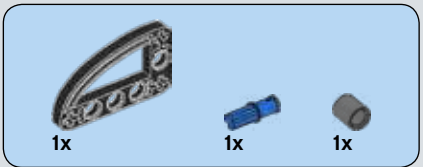
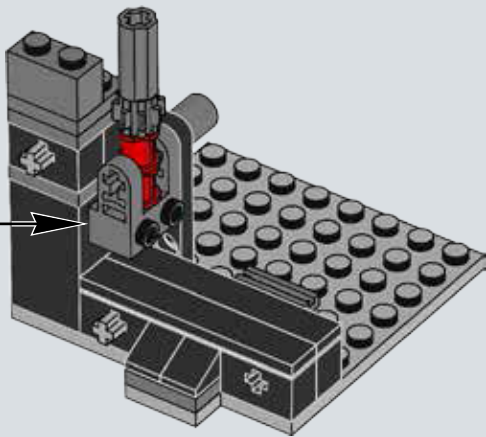
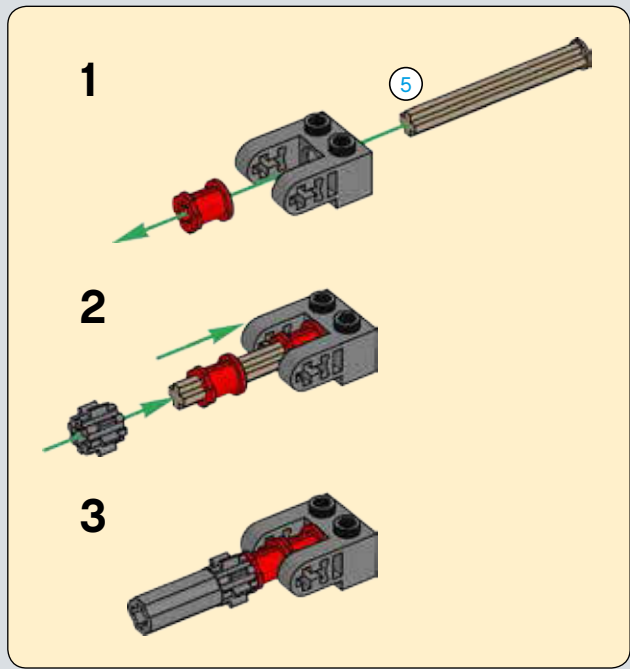
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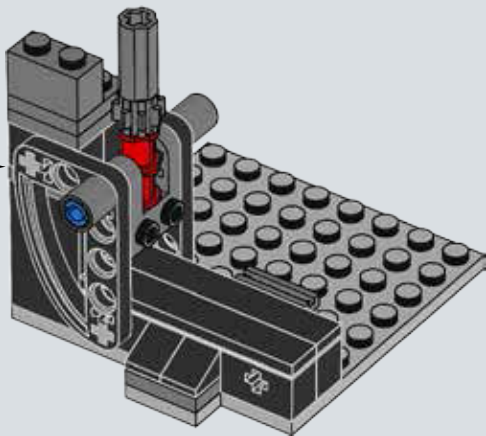
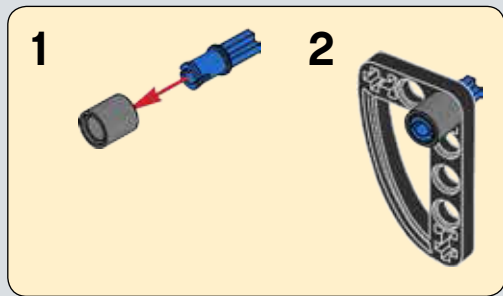
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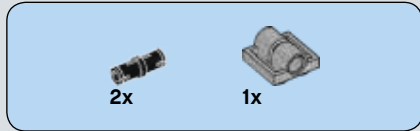


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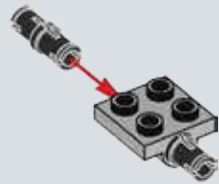


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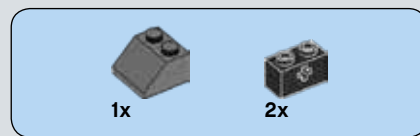
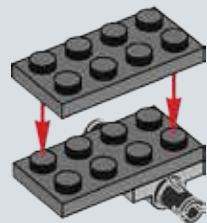




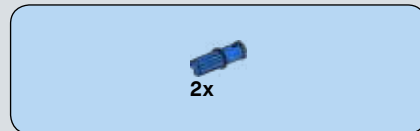
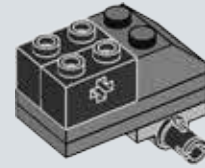
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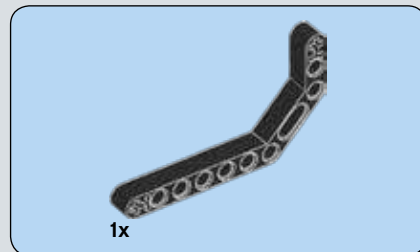
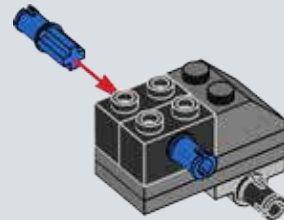
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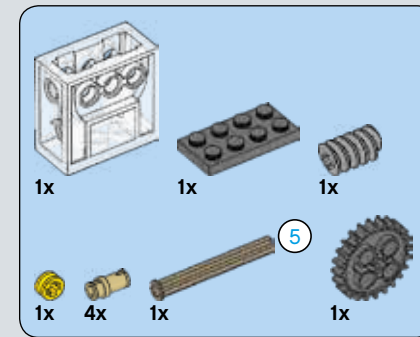
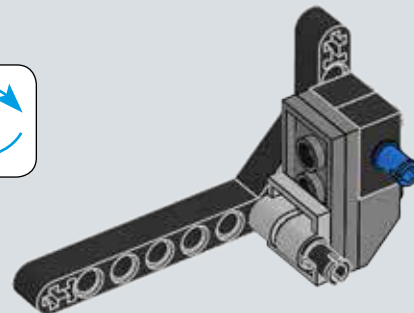
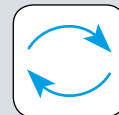
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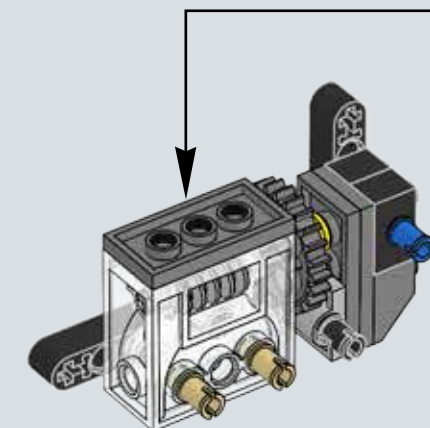
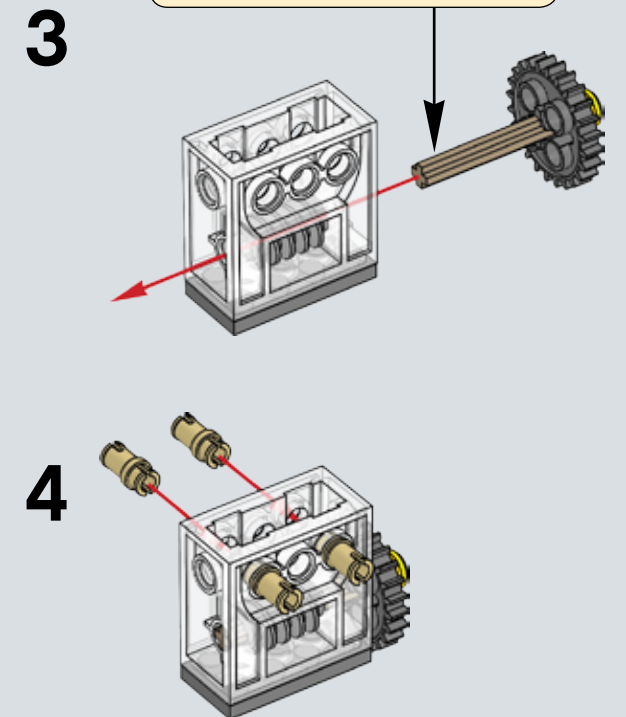
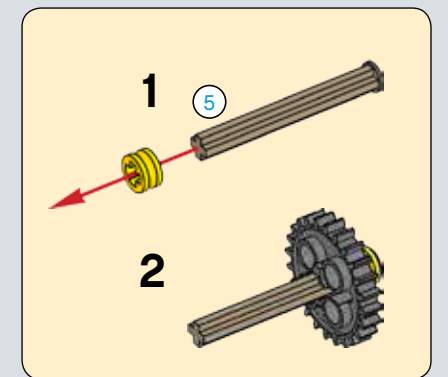
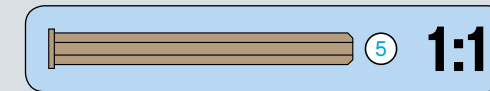
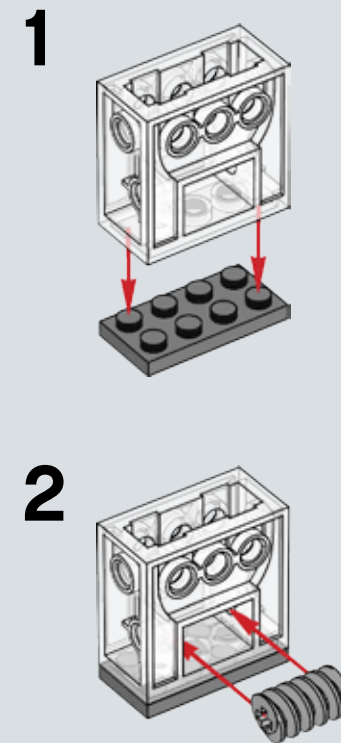
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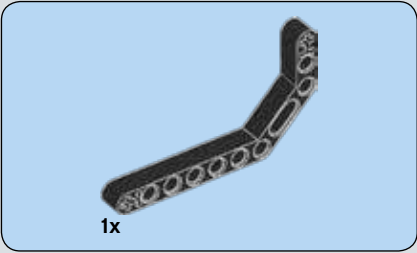


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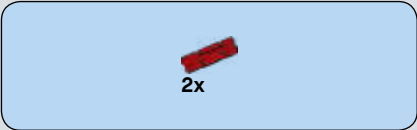
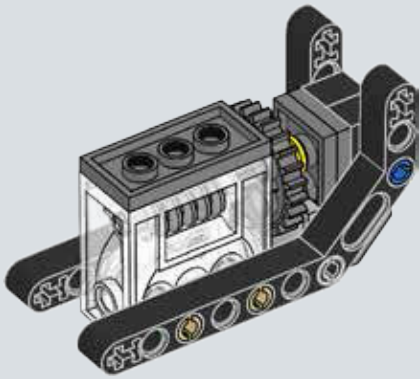


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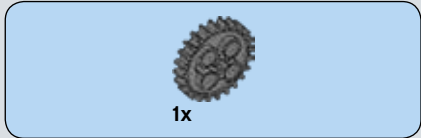
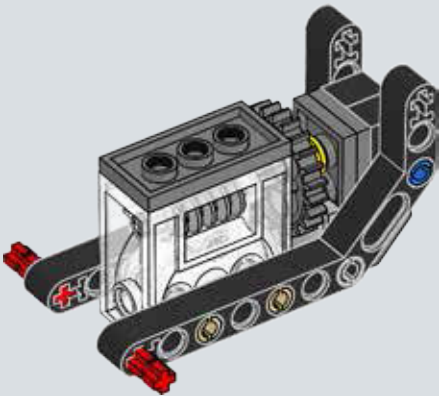




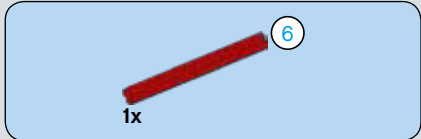
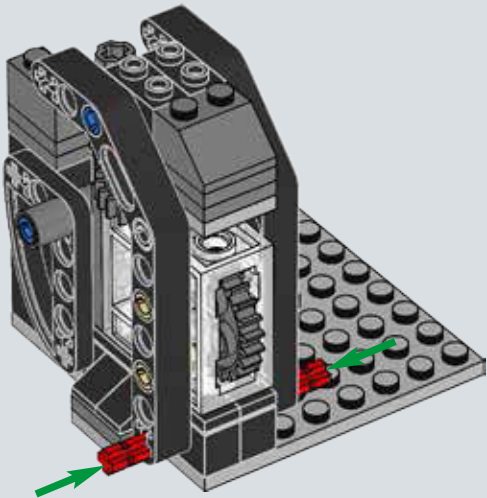
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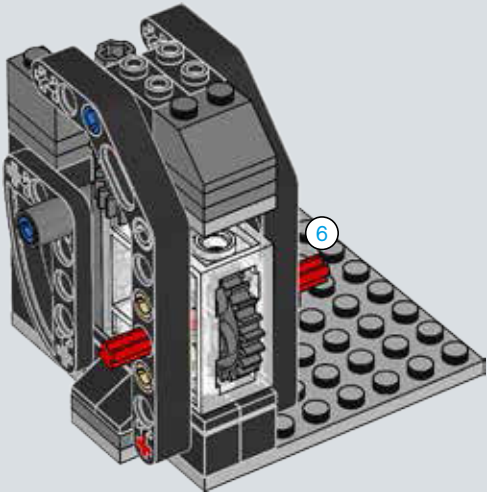
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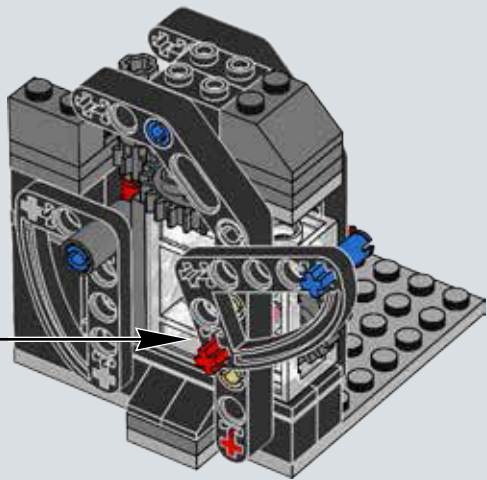
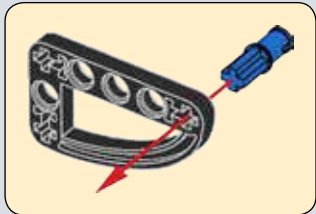
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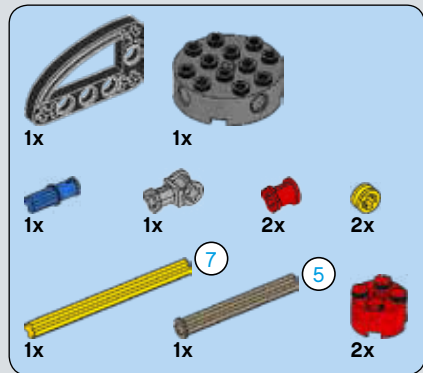


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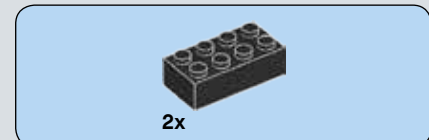
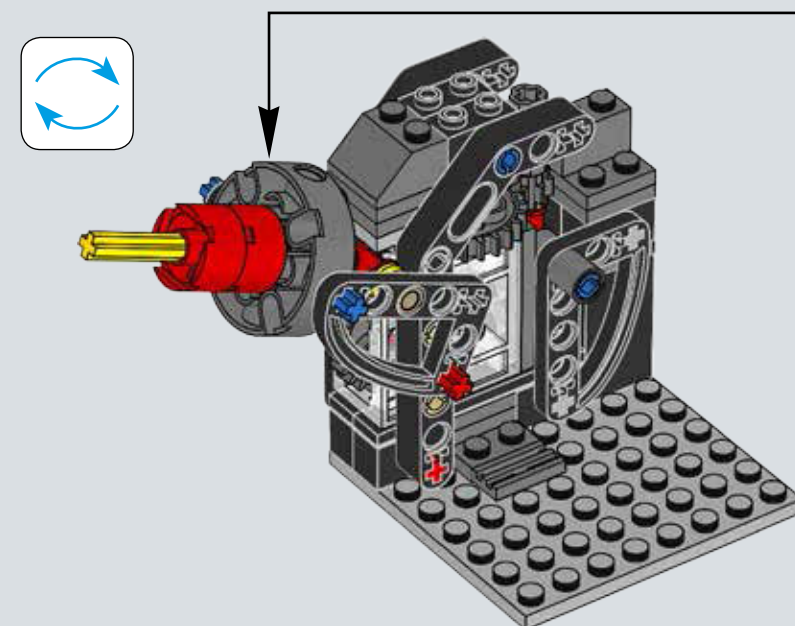
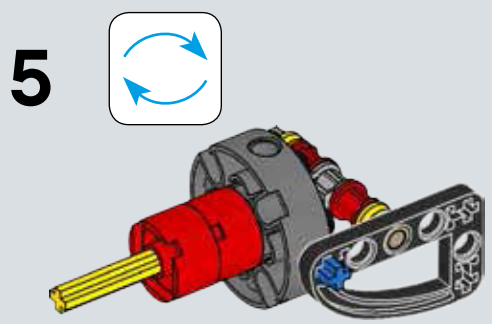
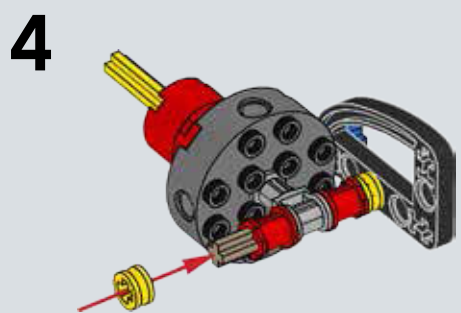
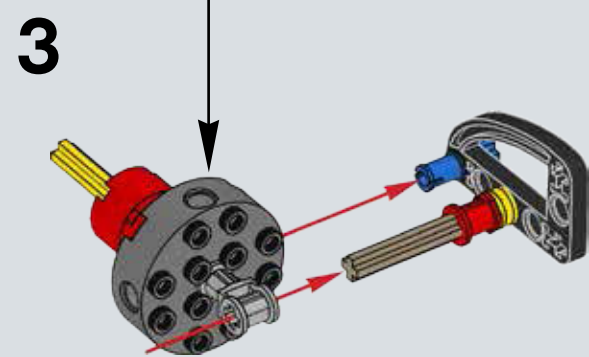
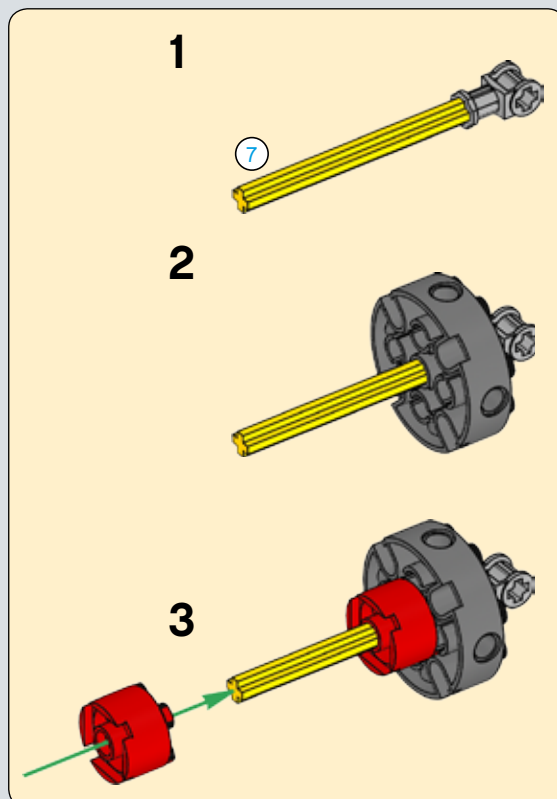
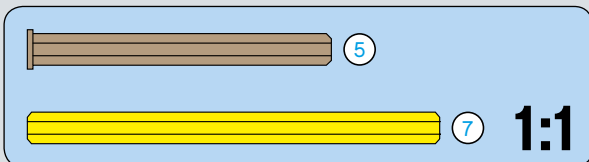
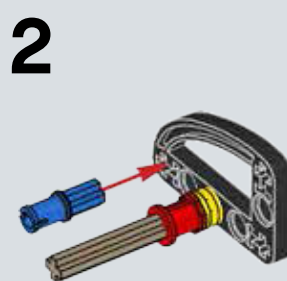
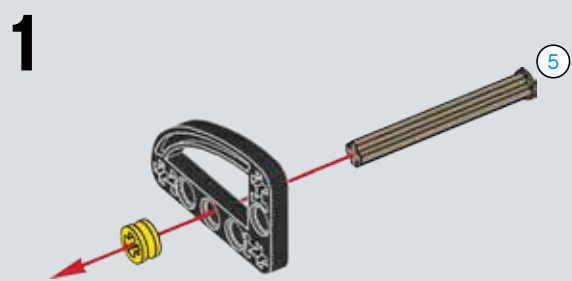


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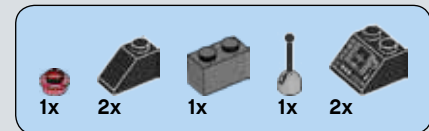
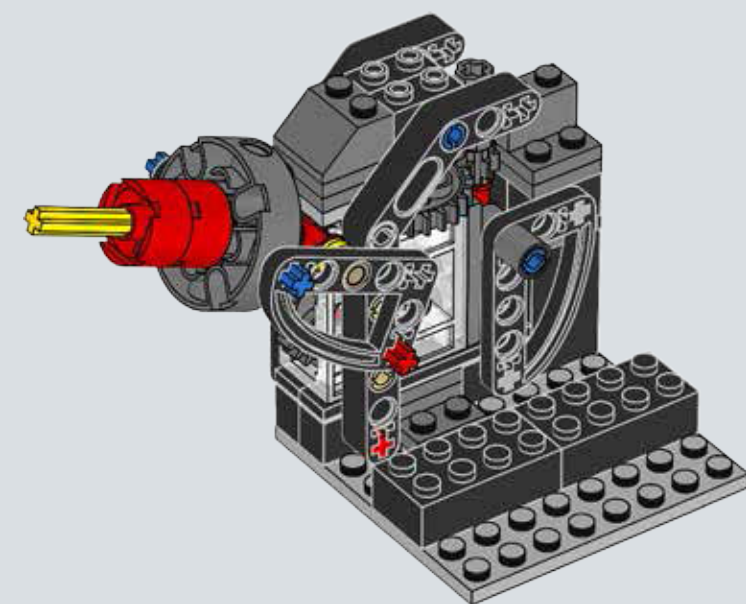




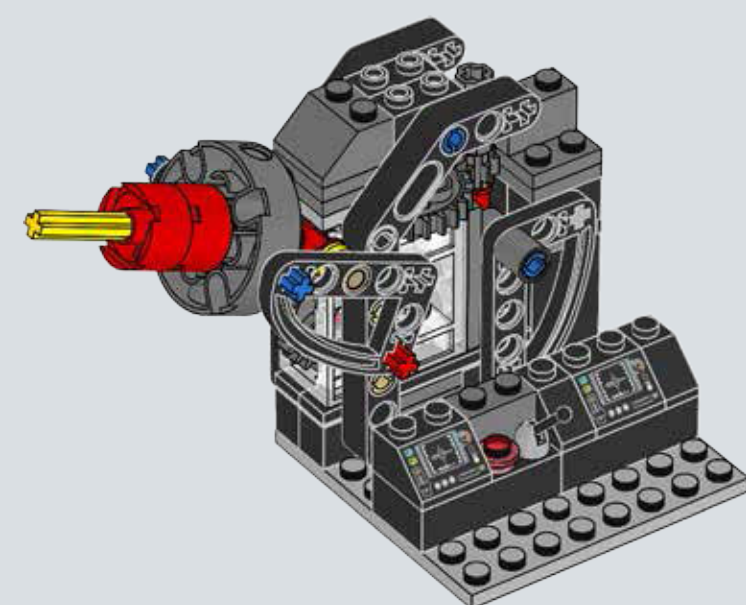
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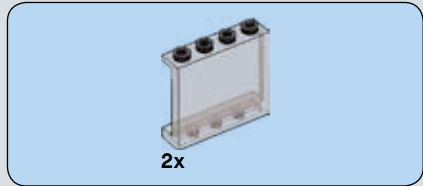


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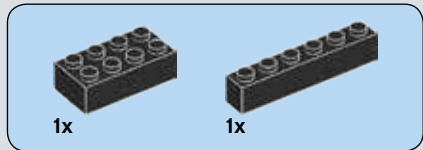
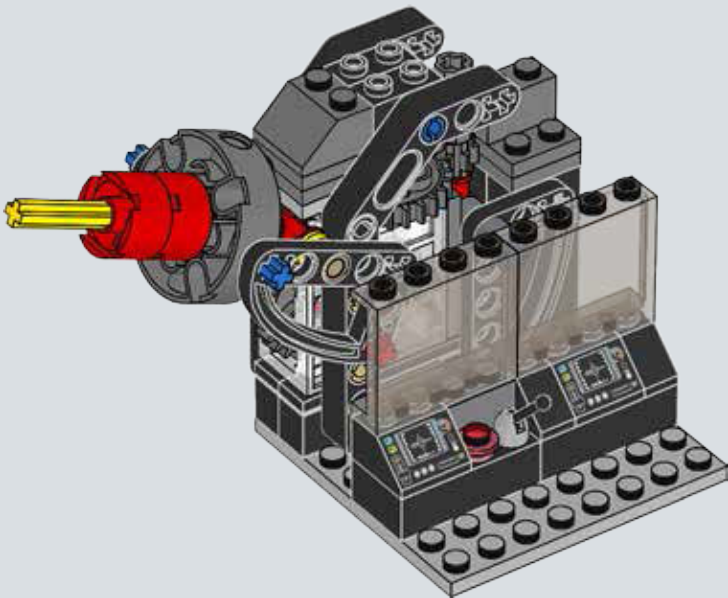


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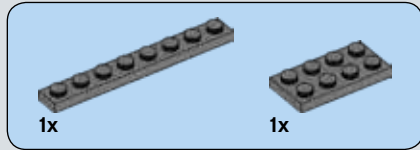
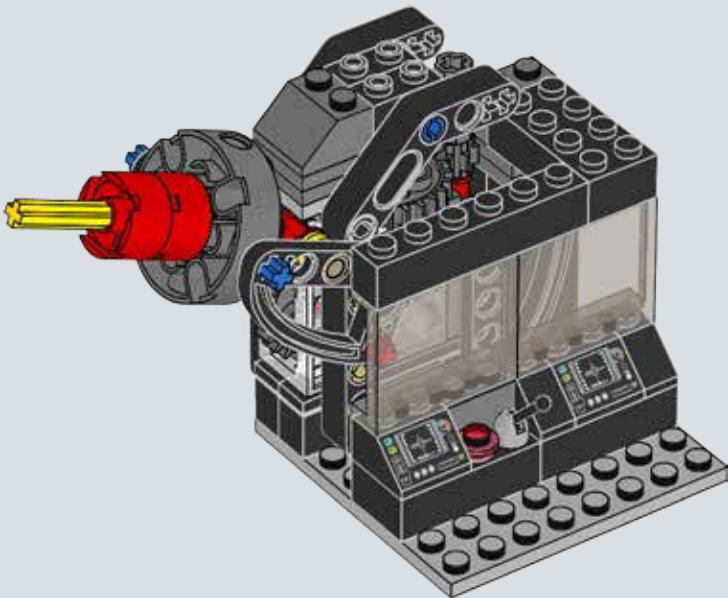




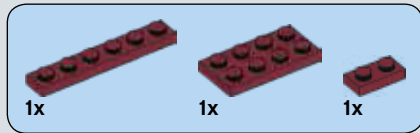
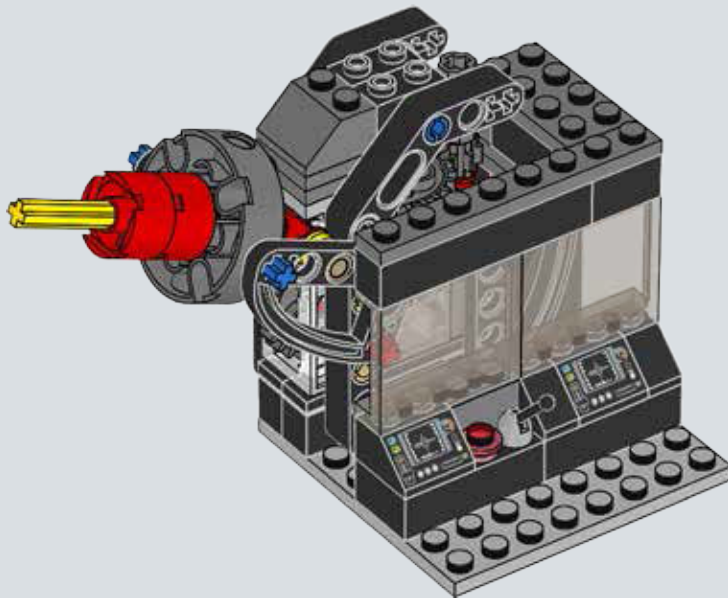
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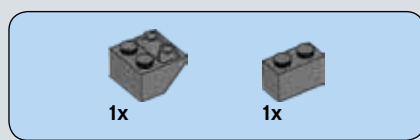
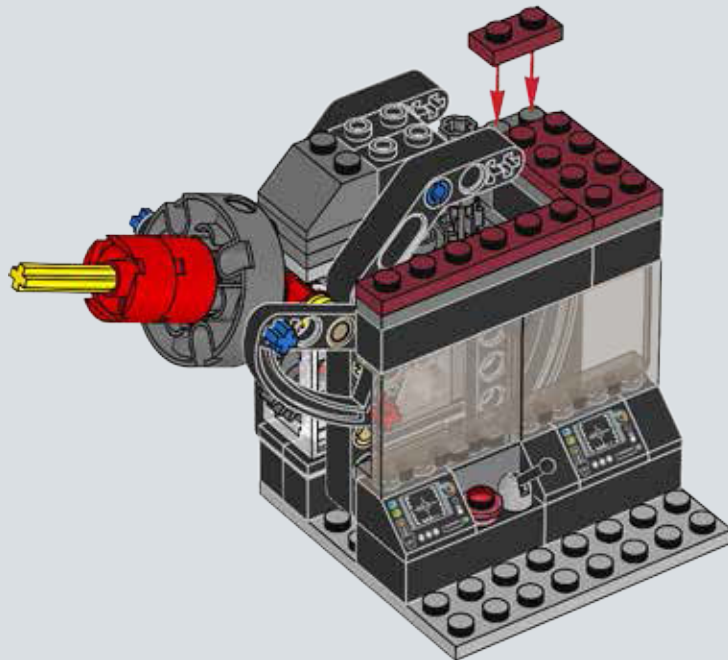
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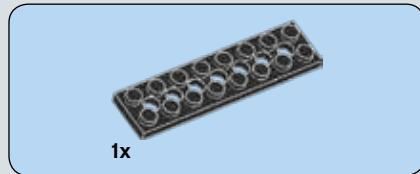
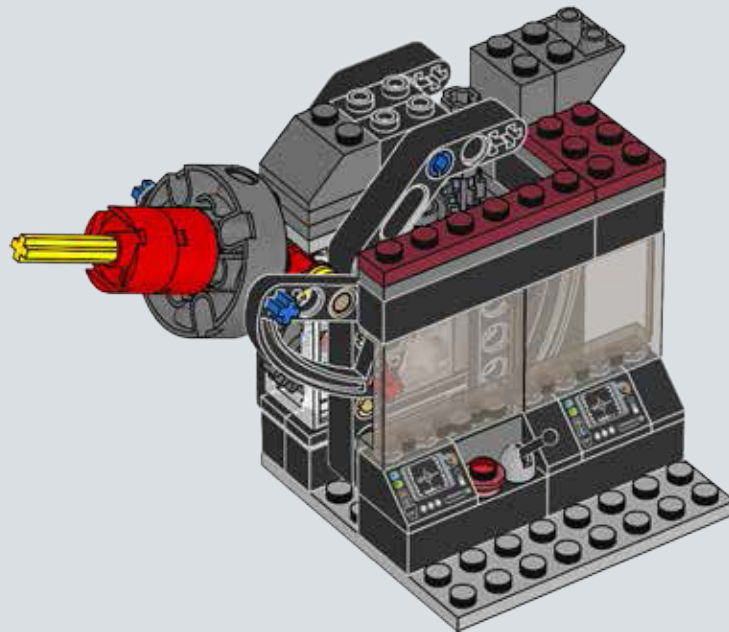
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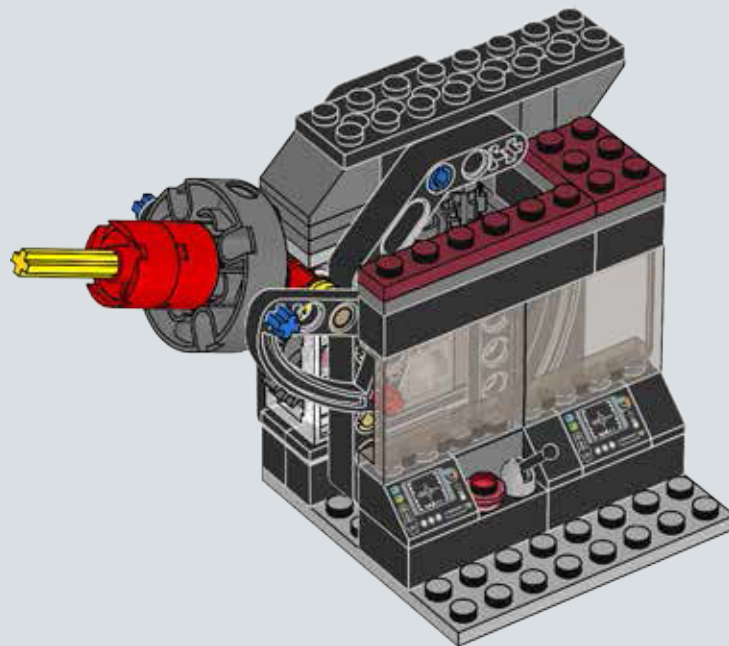
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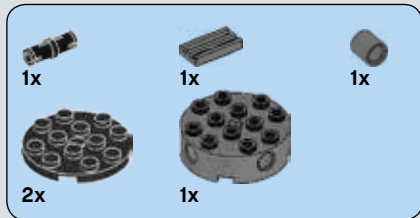


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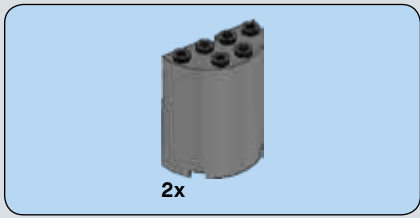
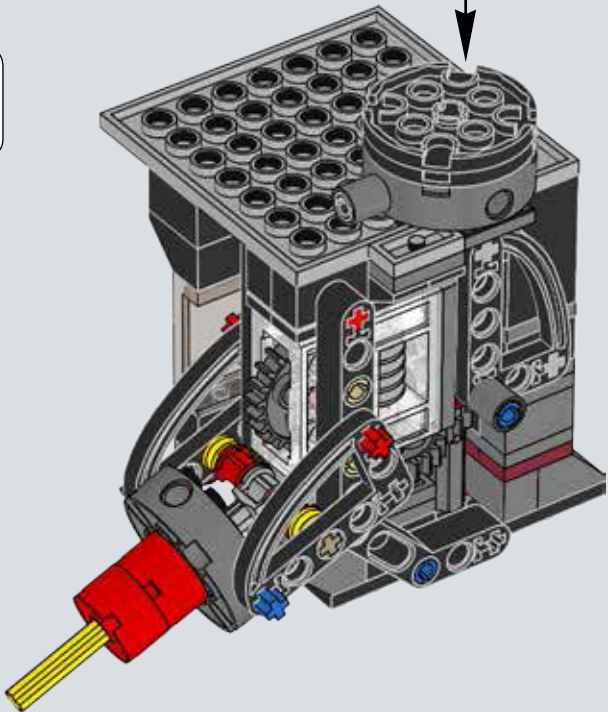
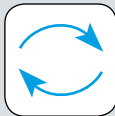
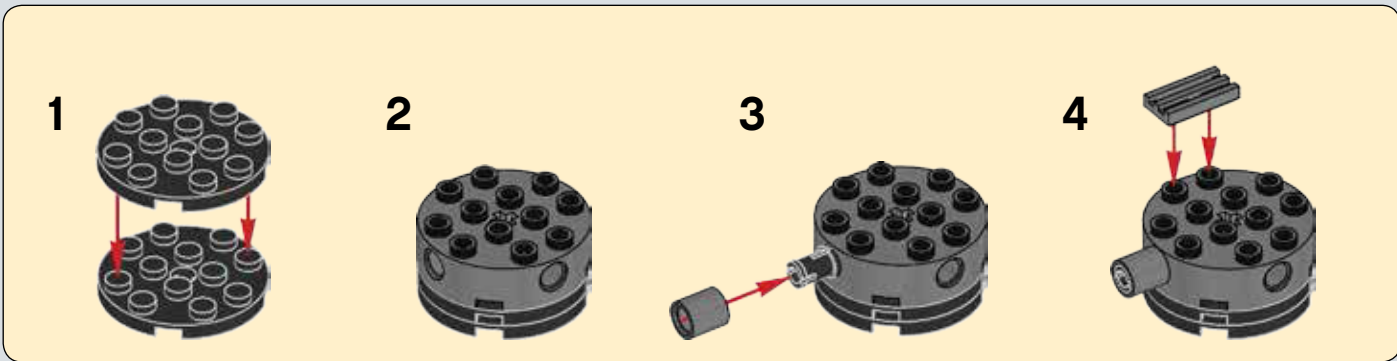


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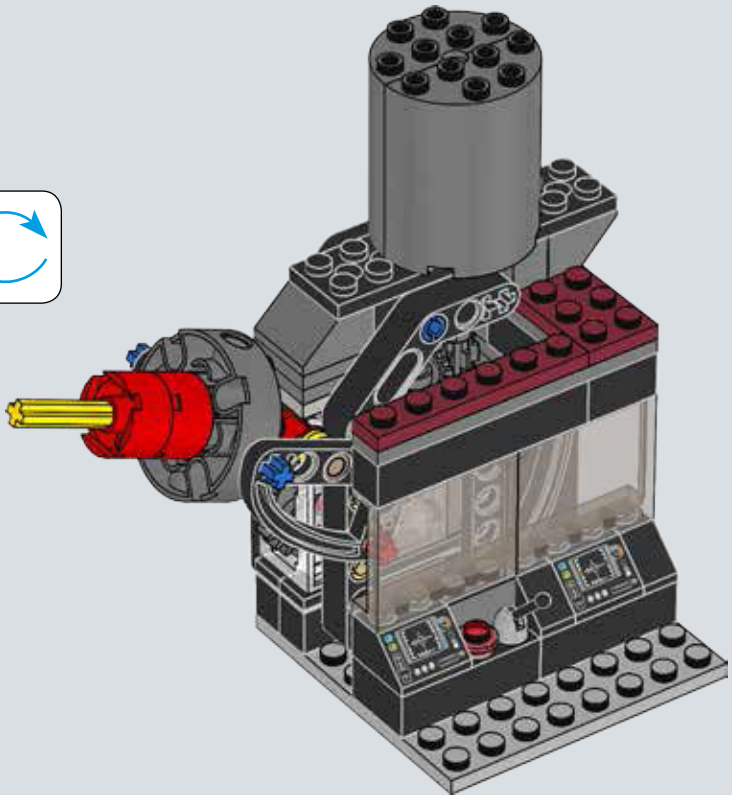




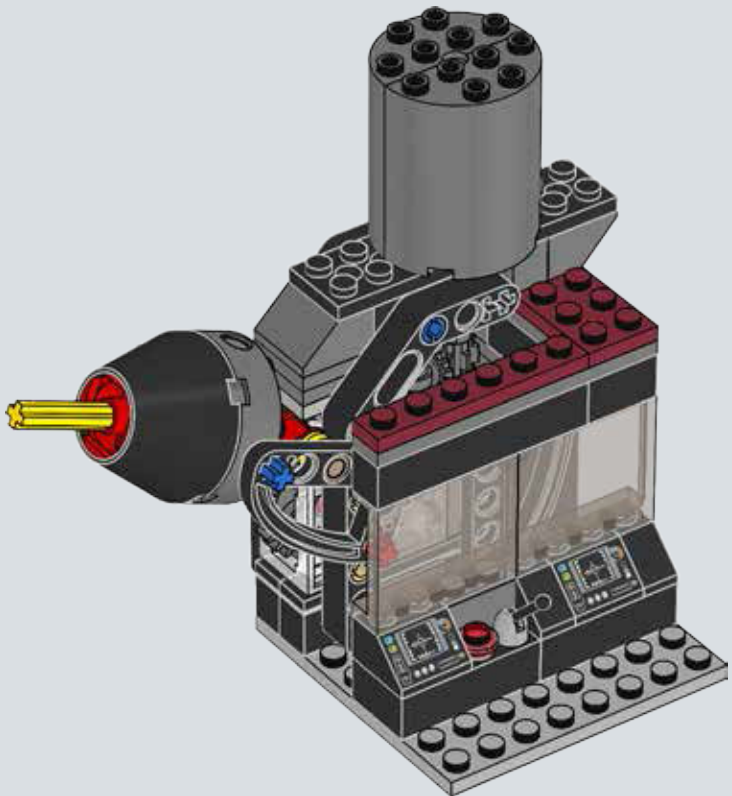
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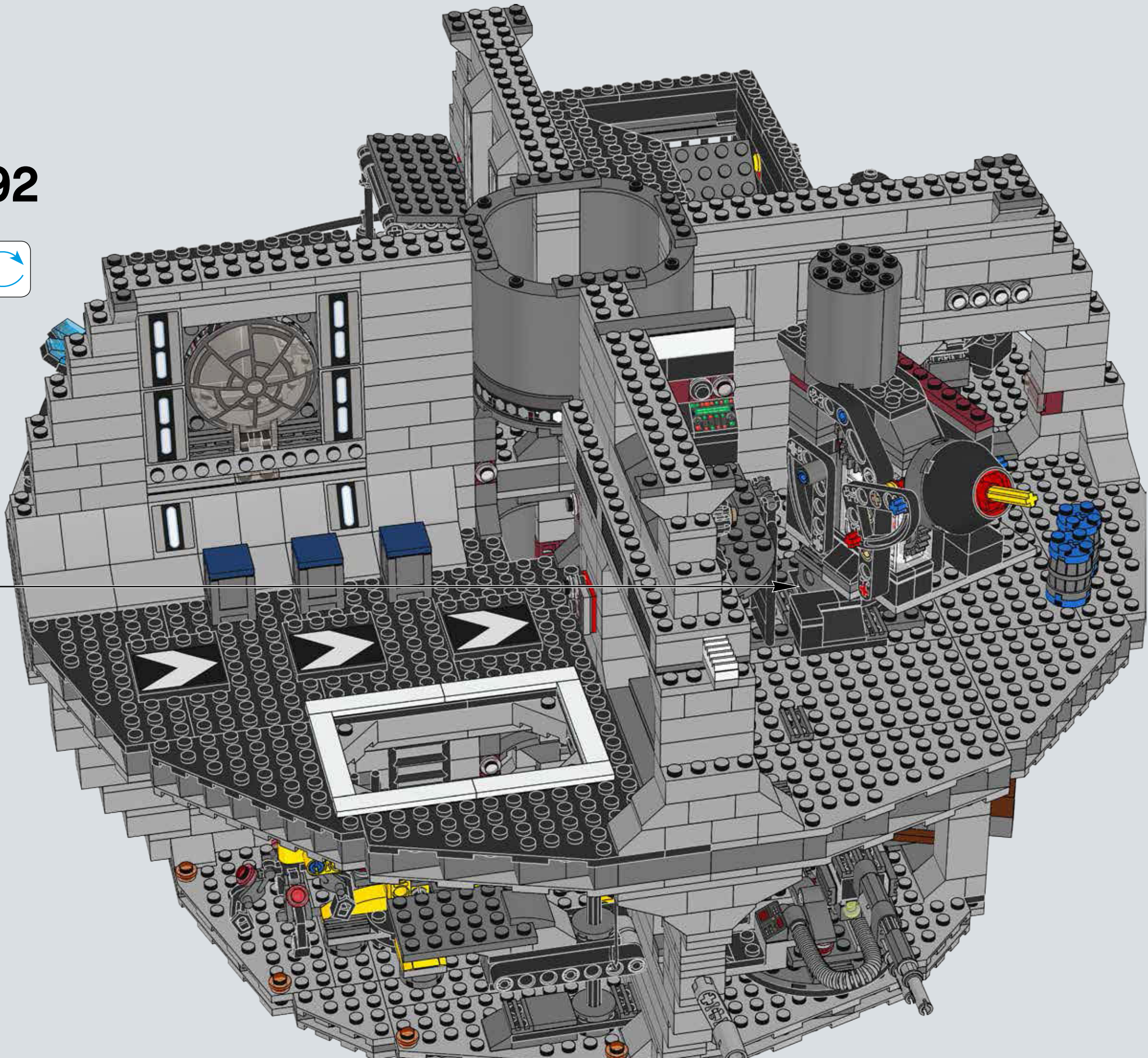
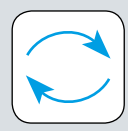
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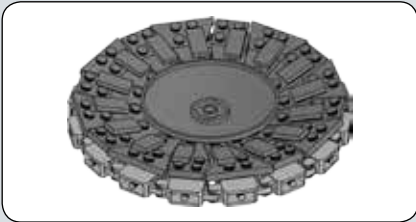


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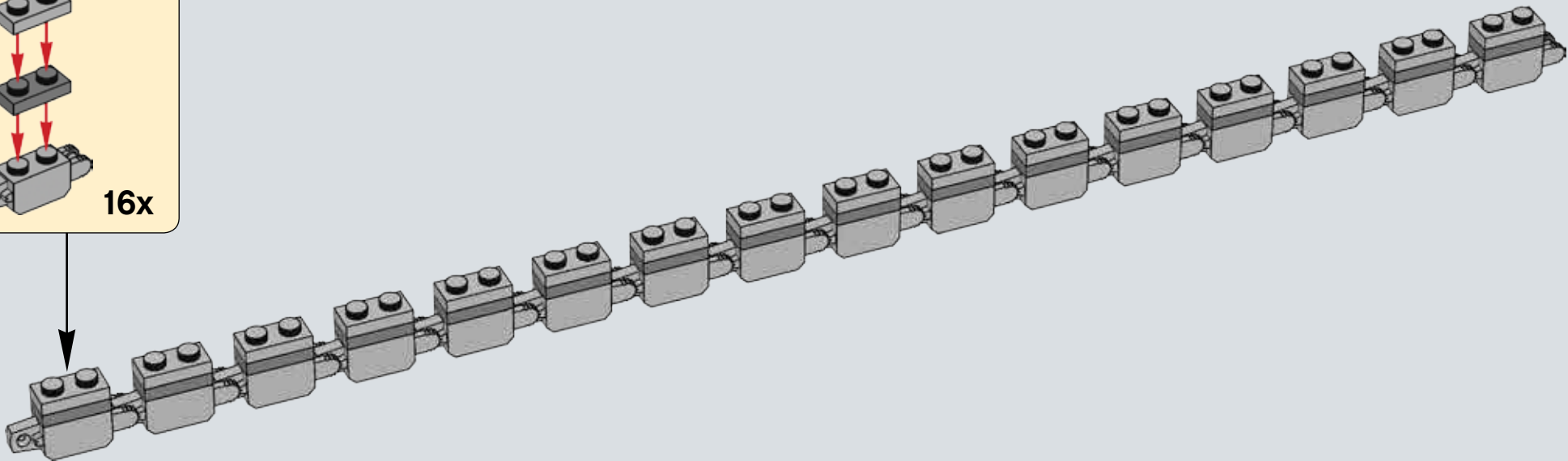
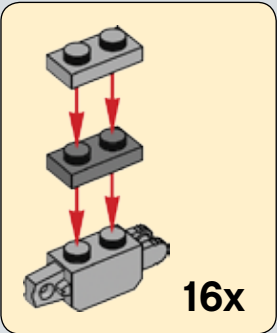


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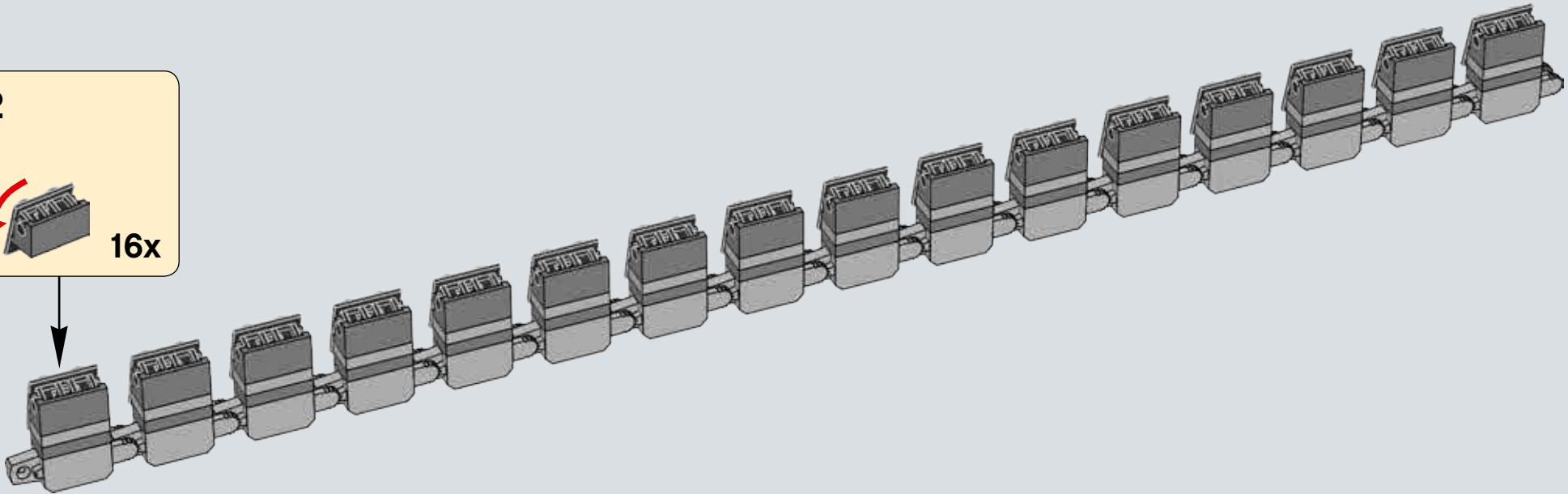
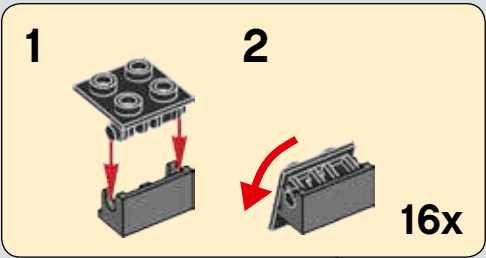




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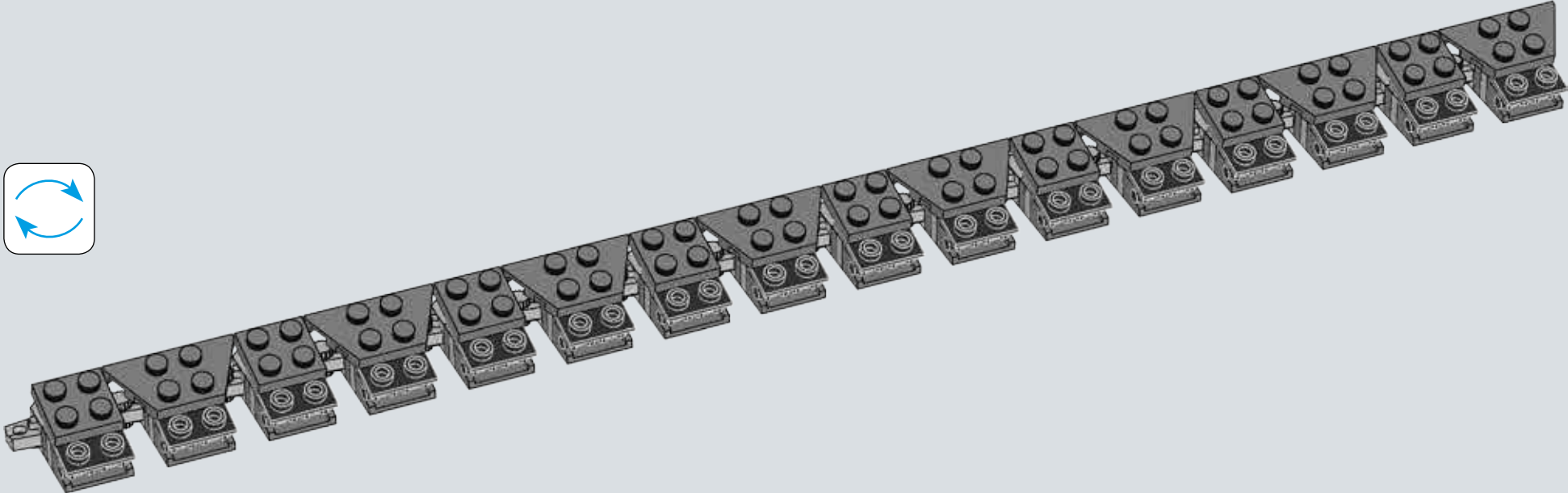
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8x

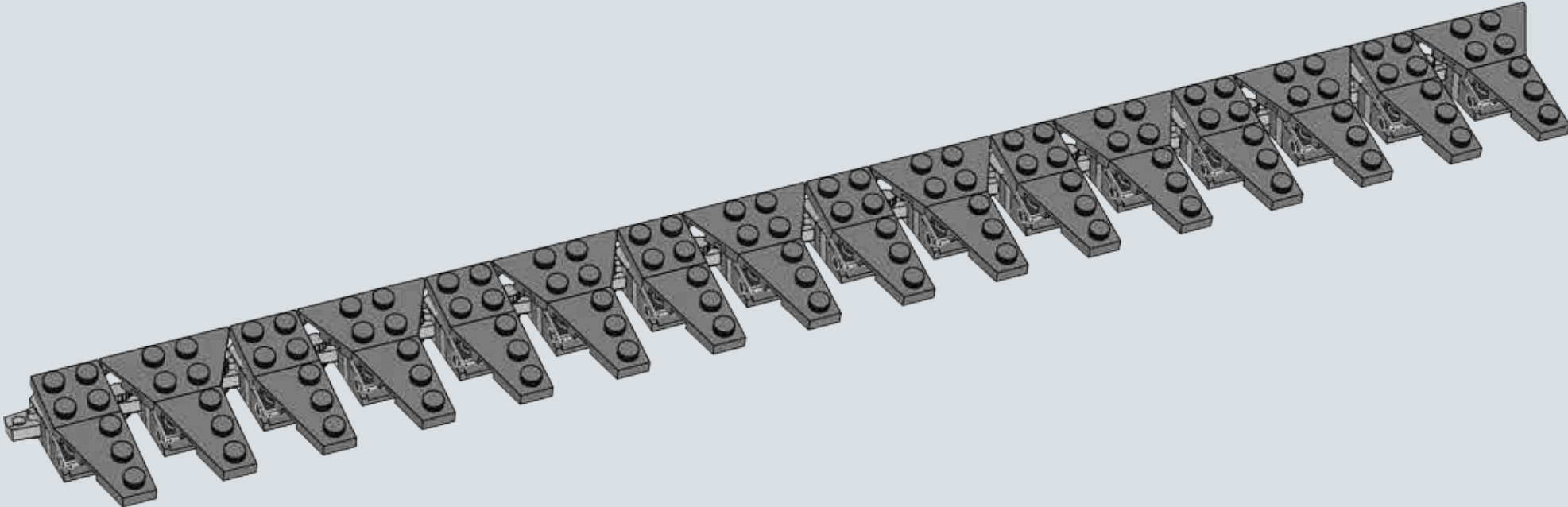

8x

395



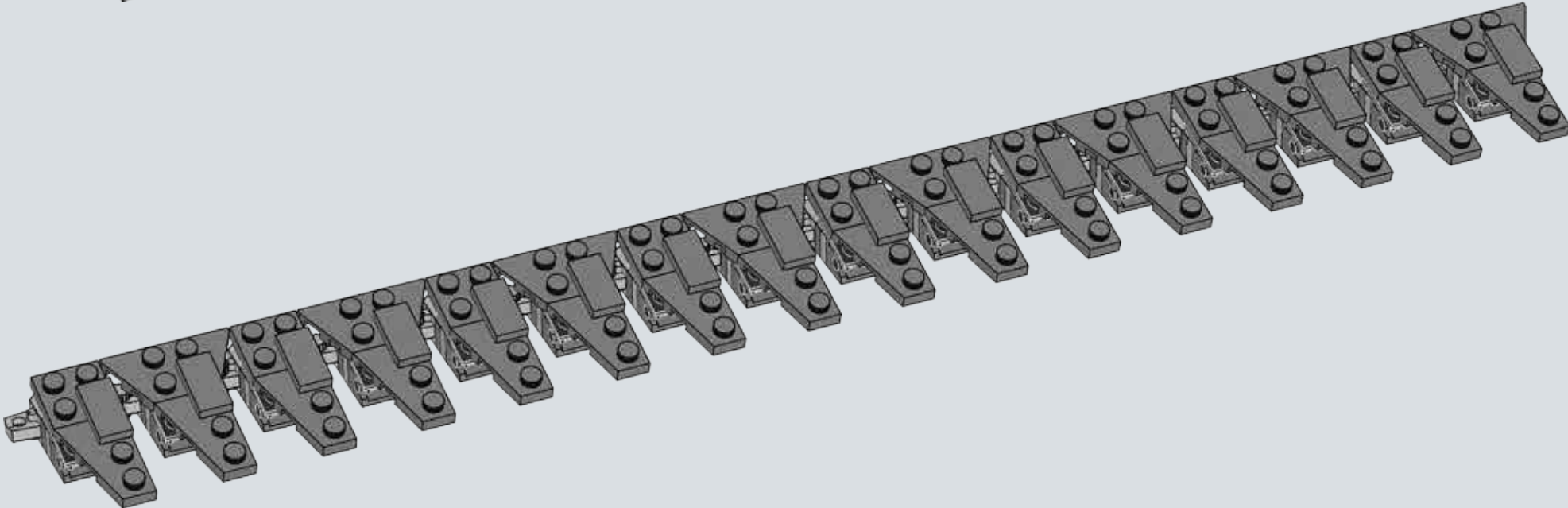

16x

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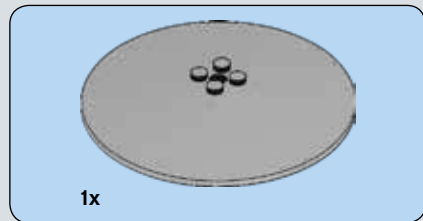
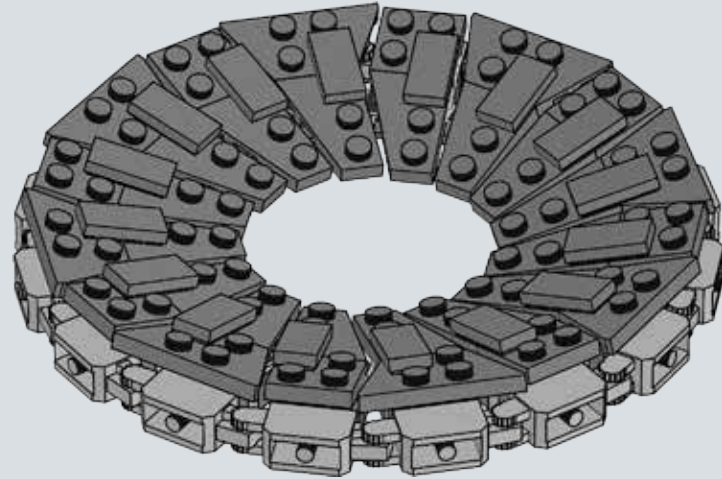



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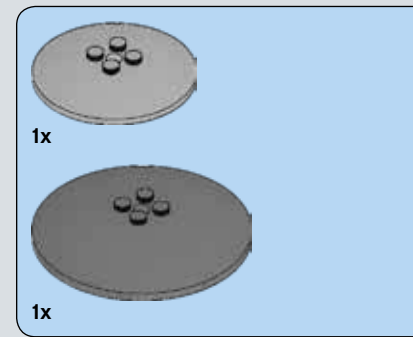
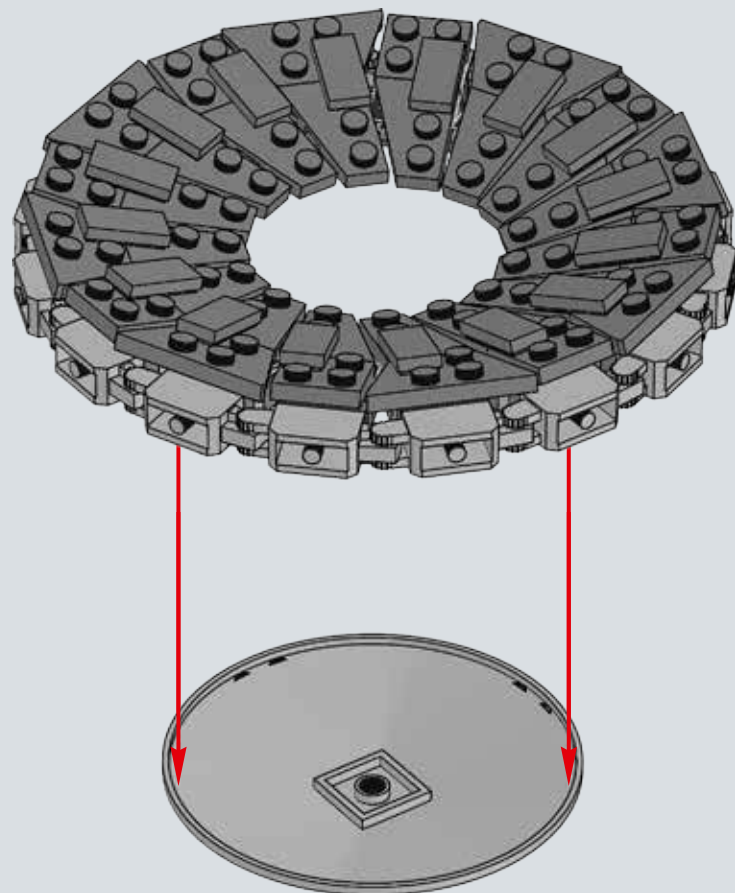
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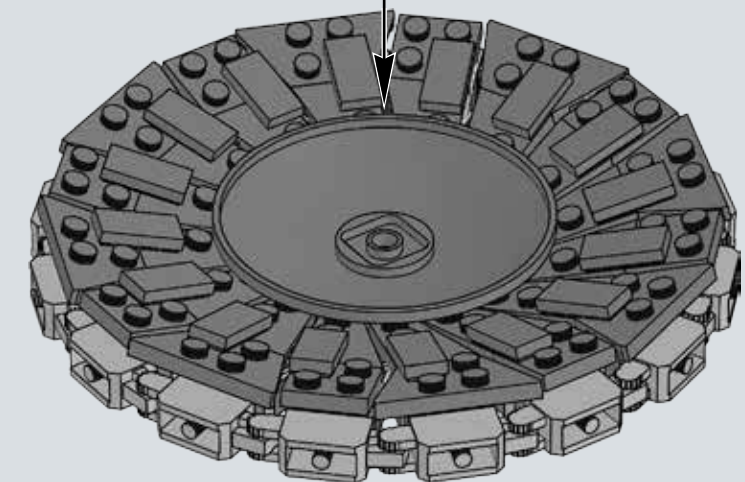
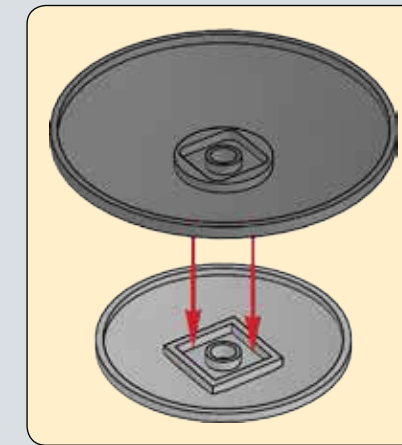
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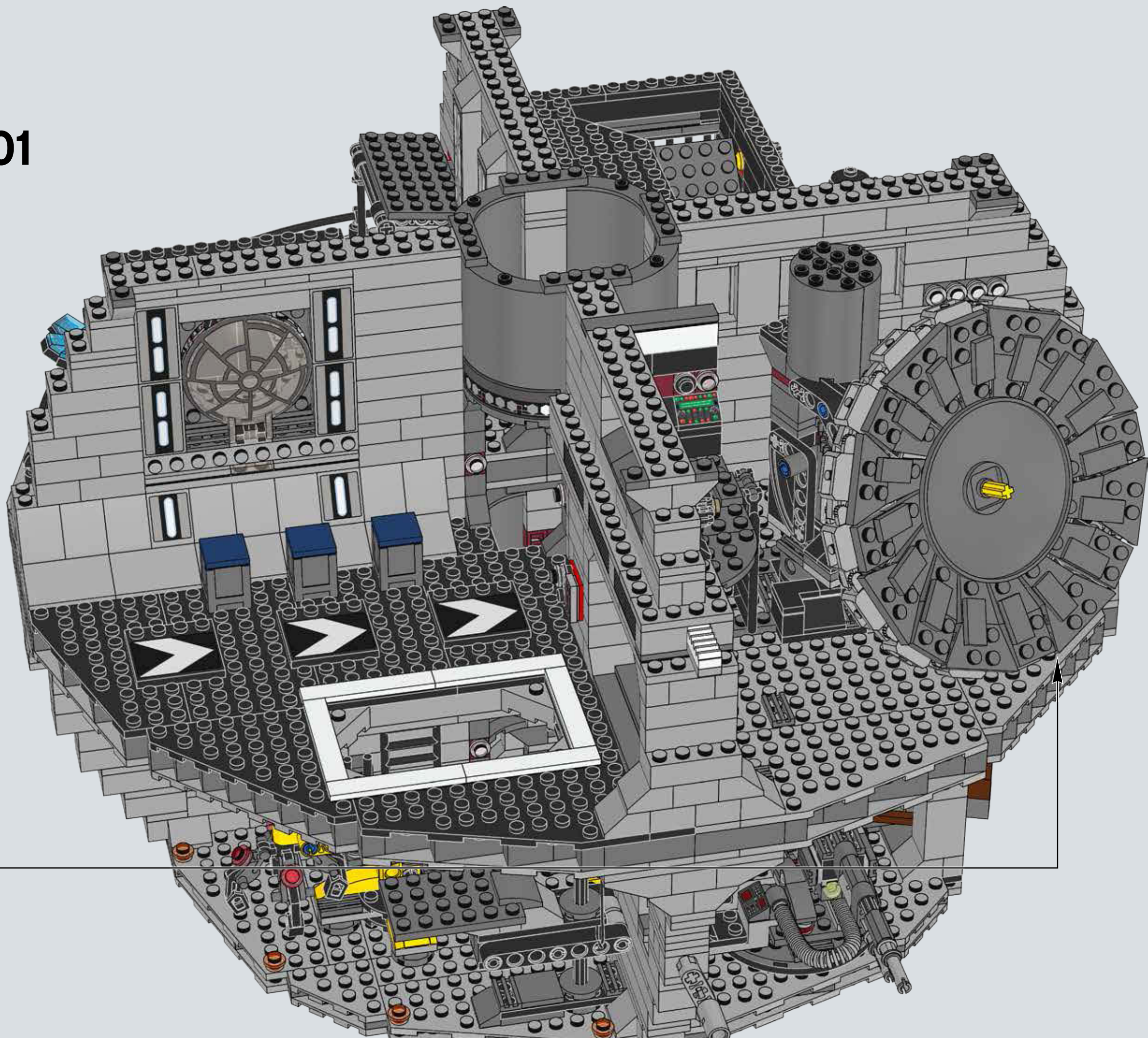
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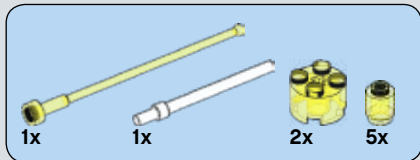


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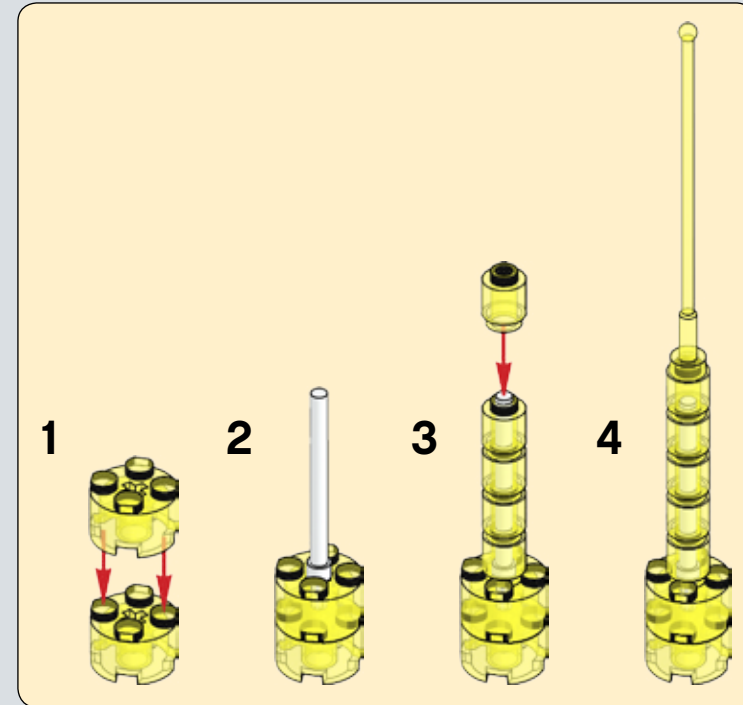
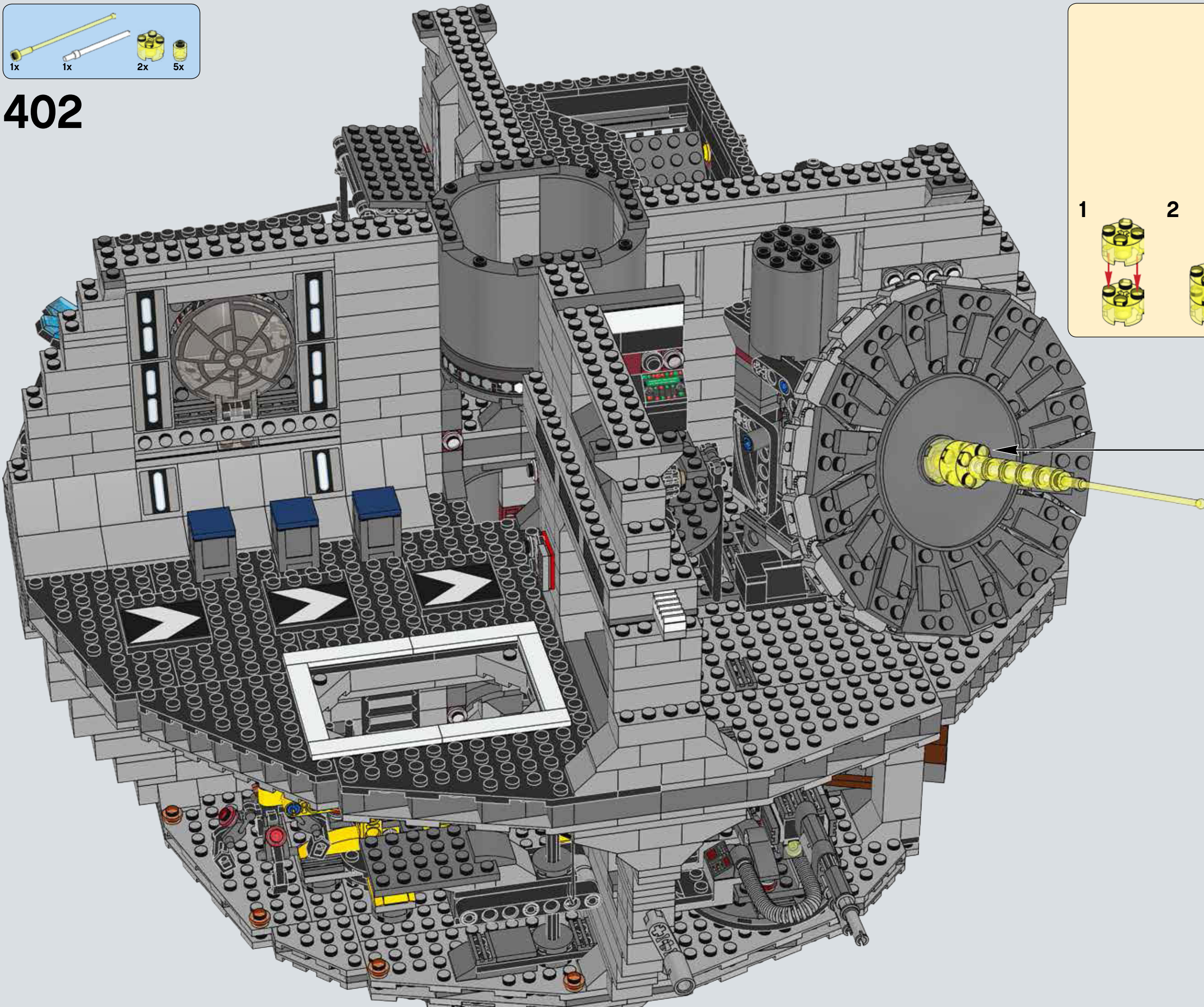


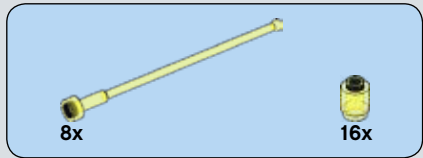
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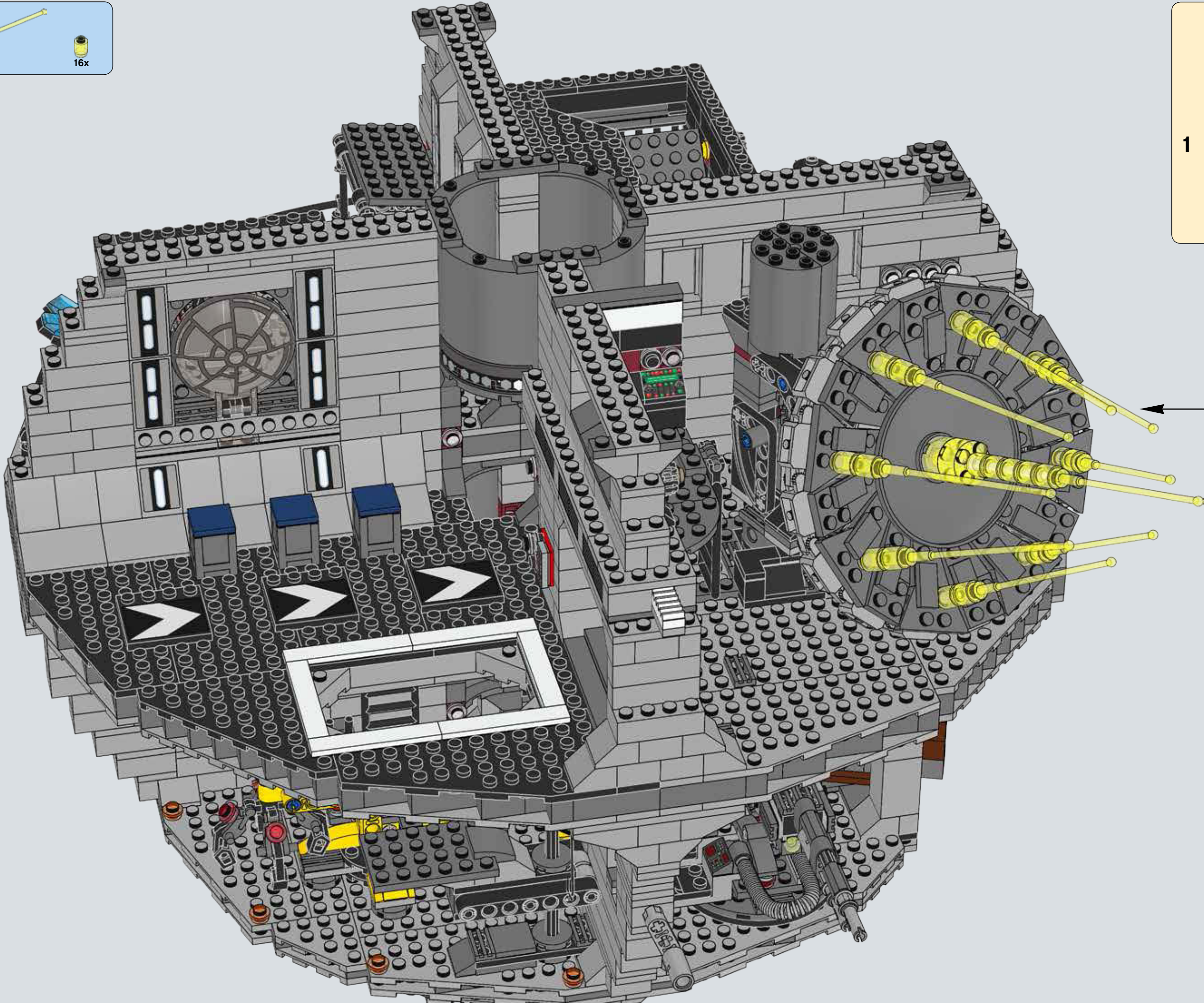
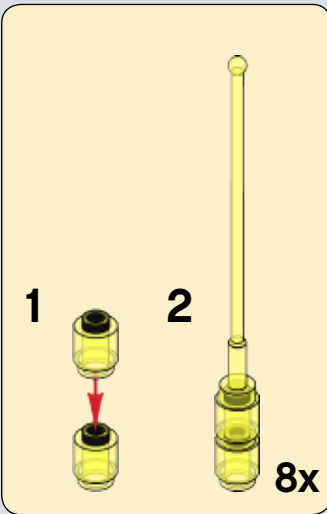


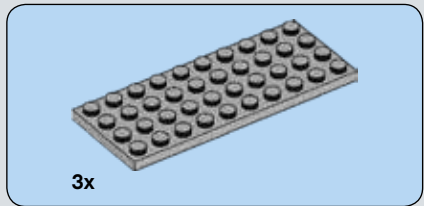
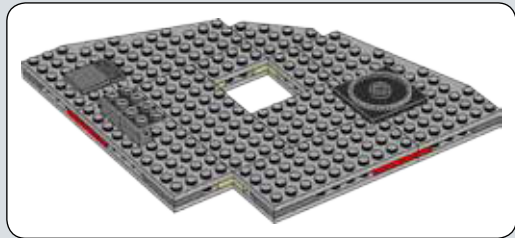
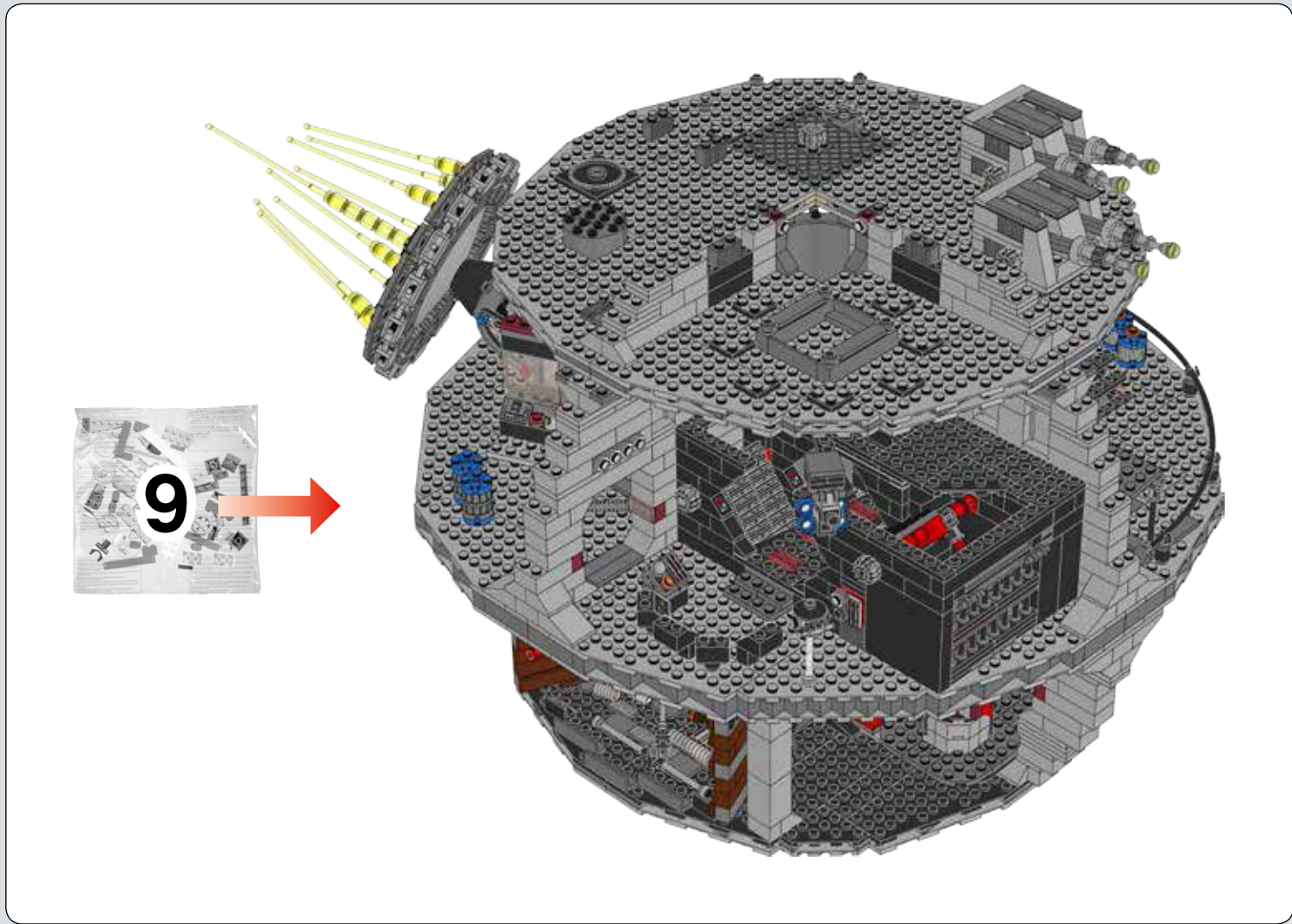
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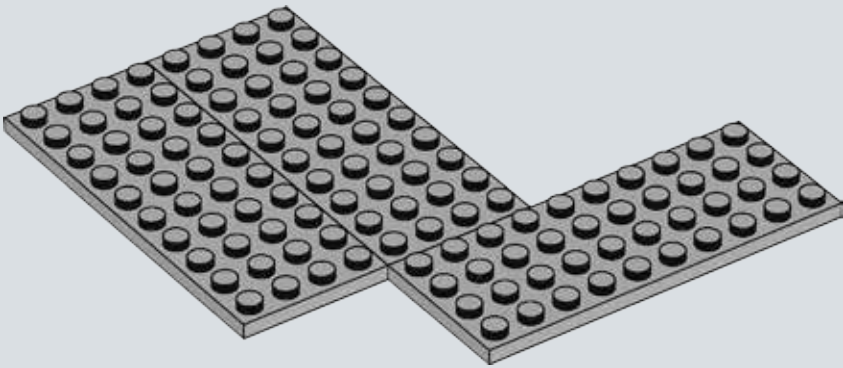


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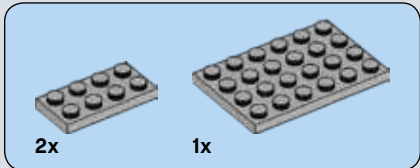
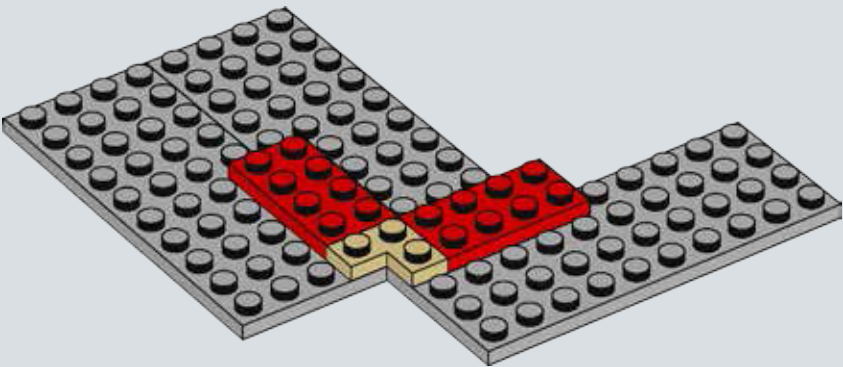




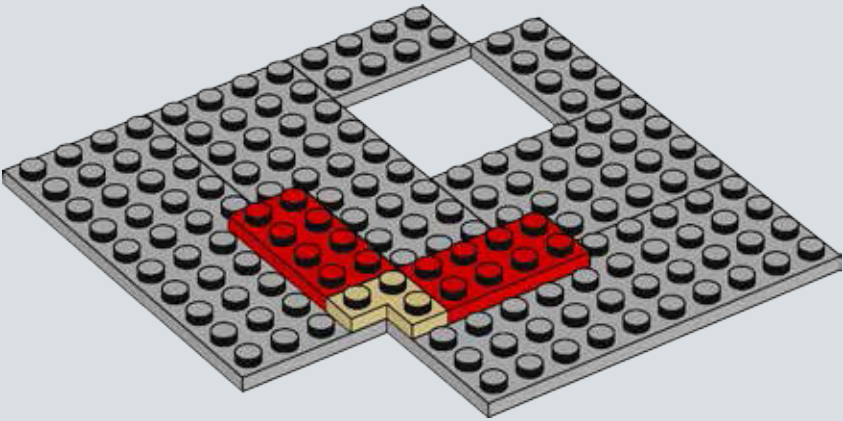
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405



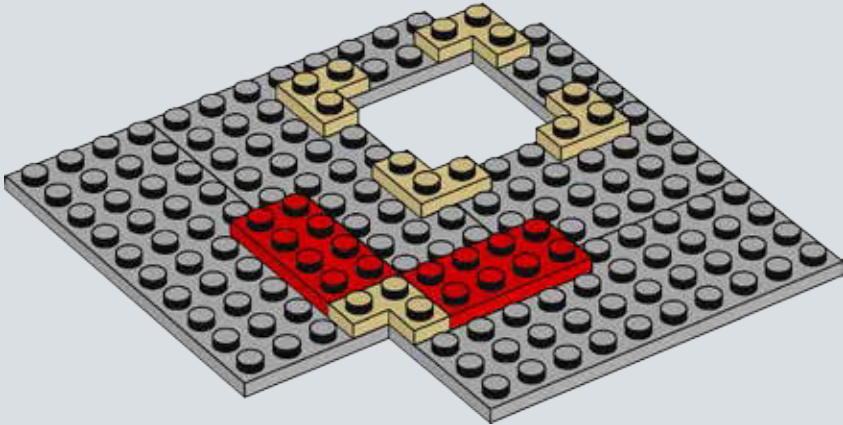
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4x

407



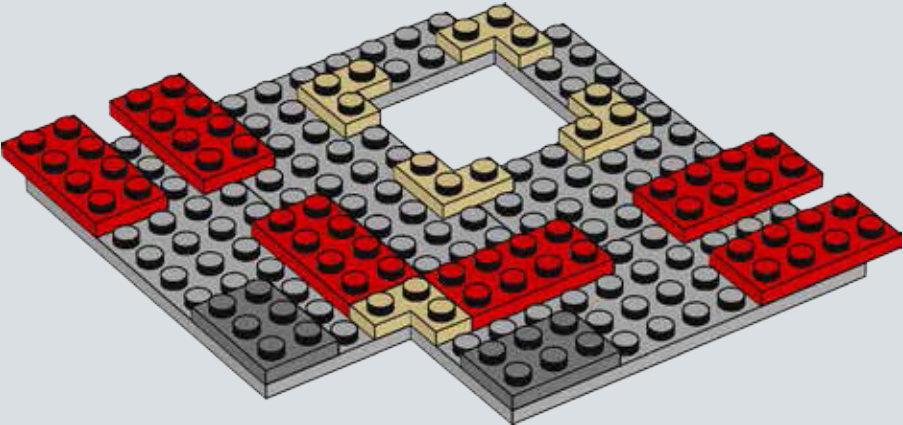


4x



2x

408

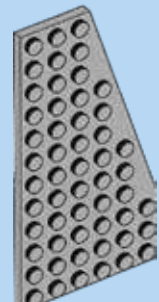




1x

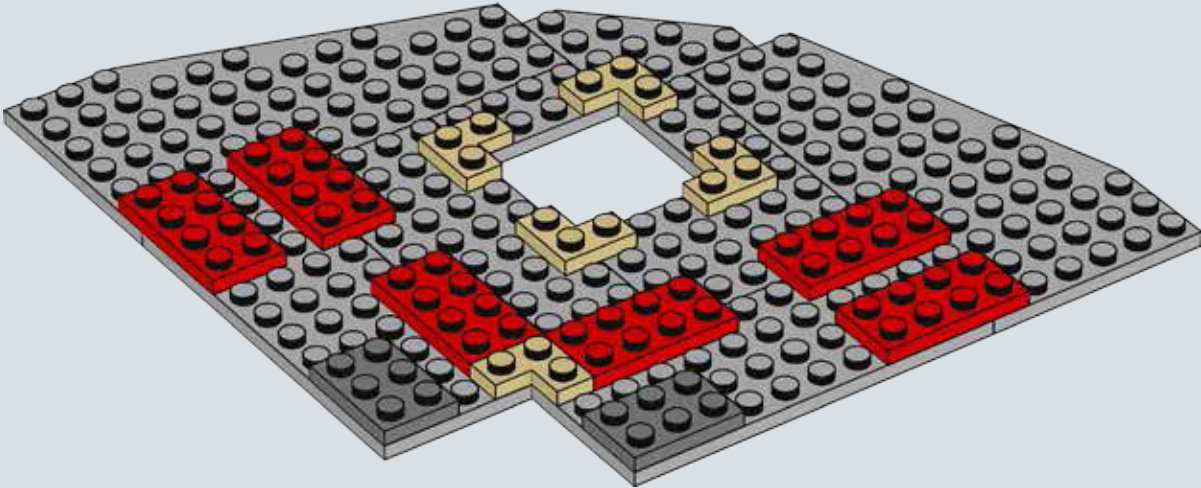


1x



1x

409



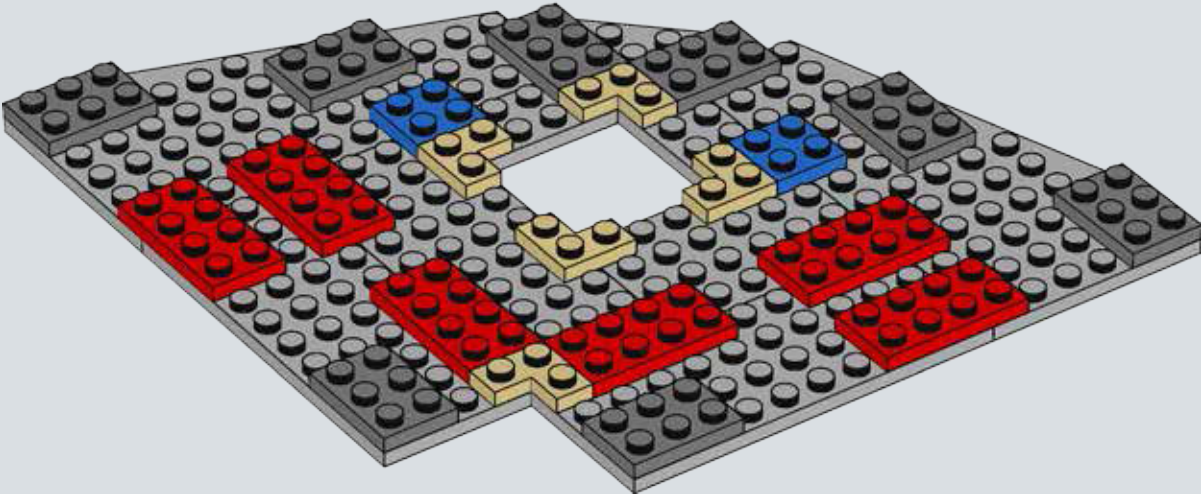


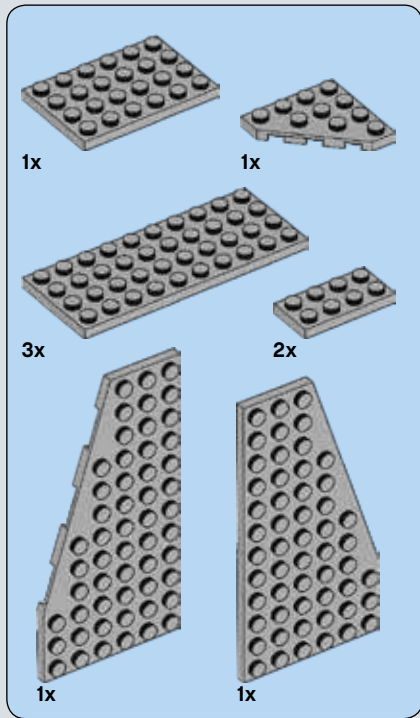
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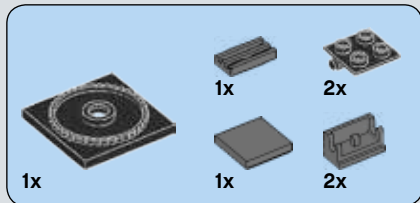
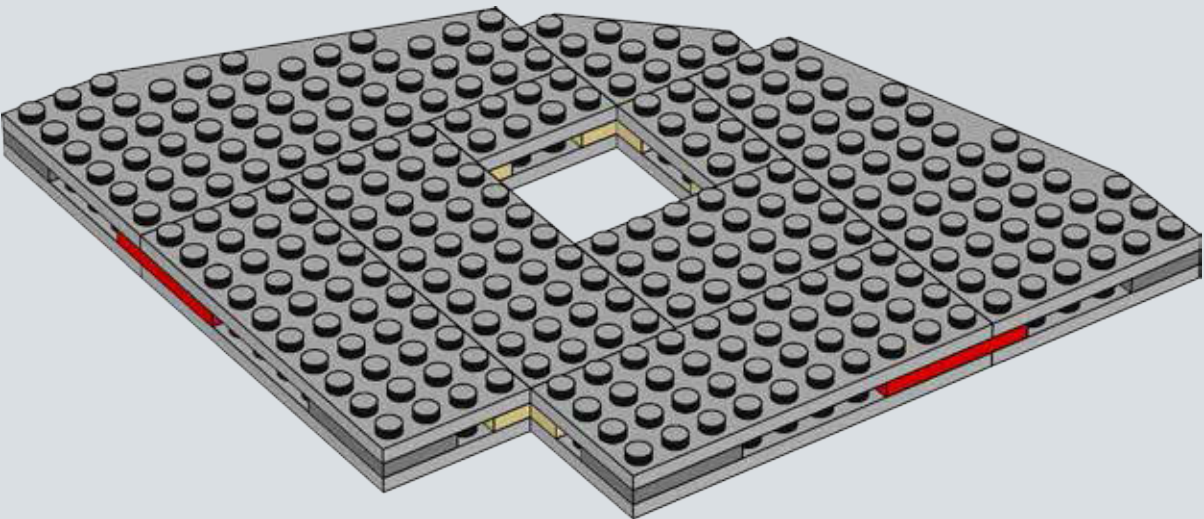
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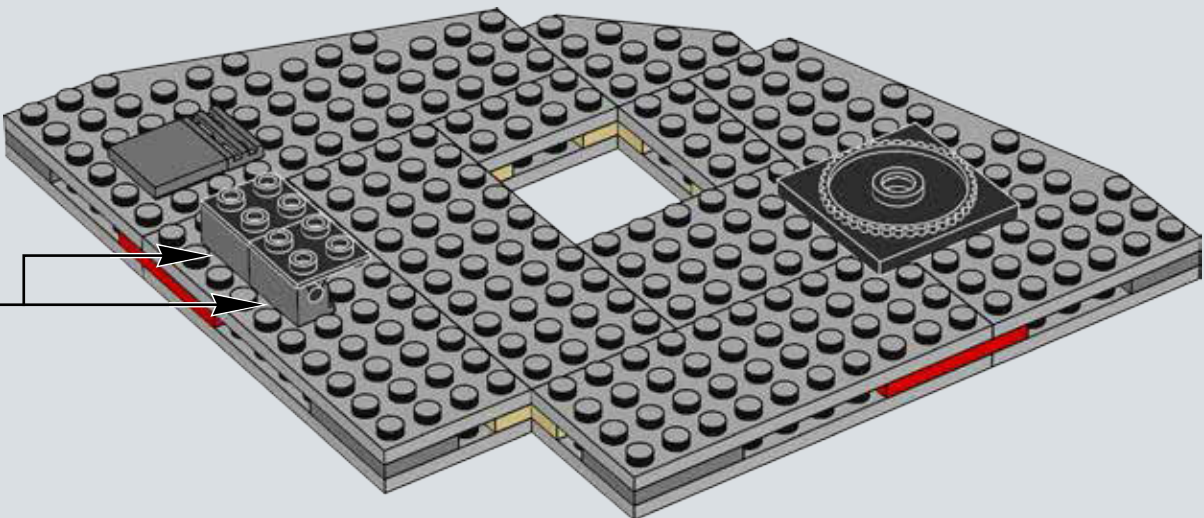
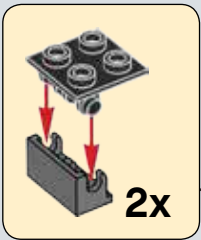




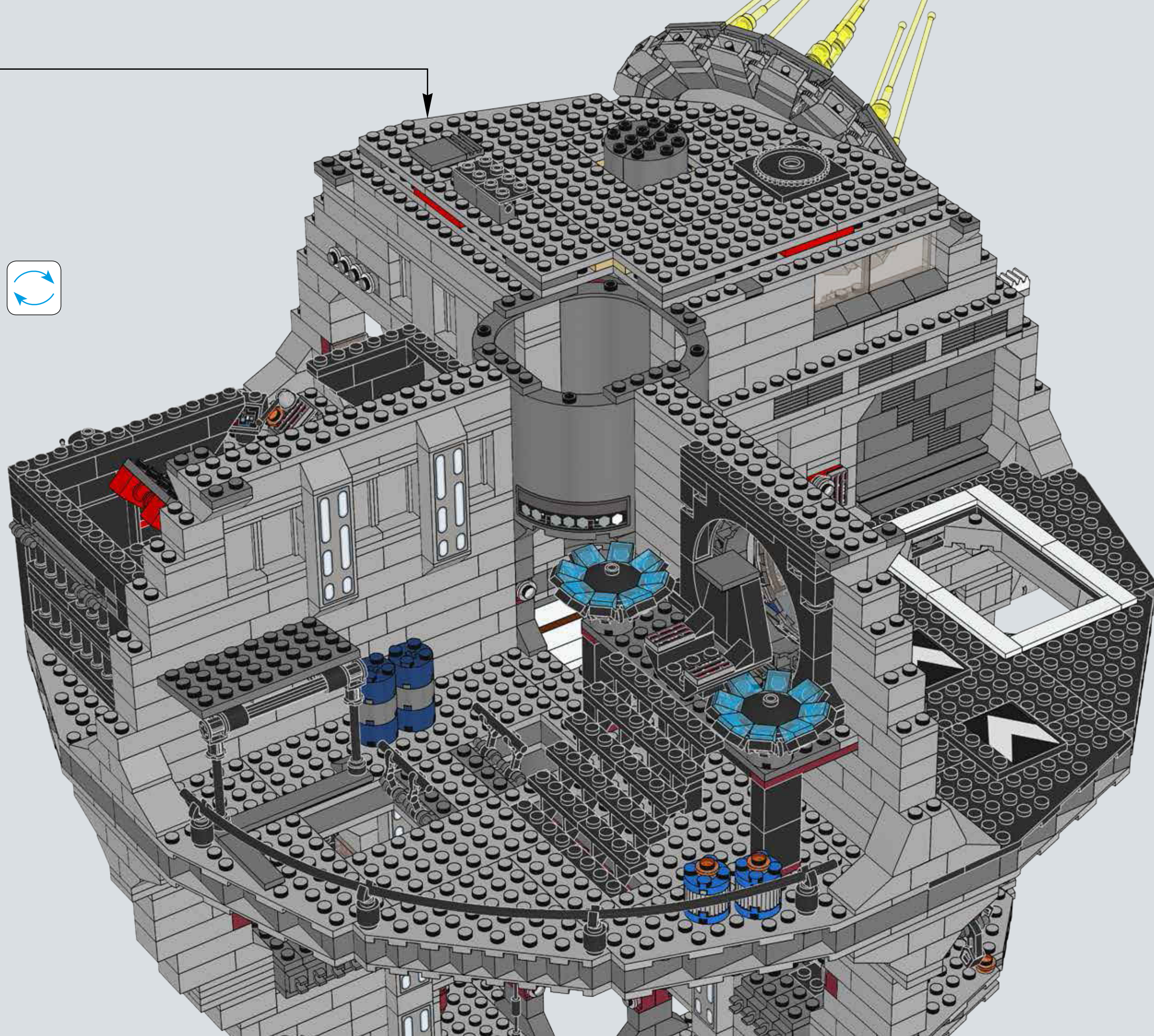
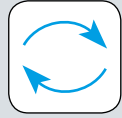
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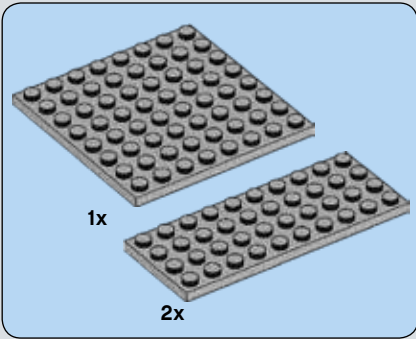
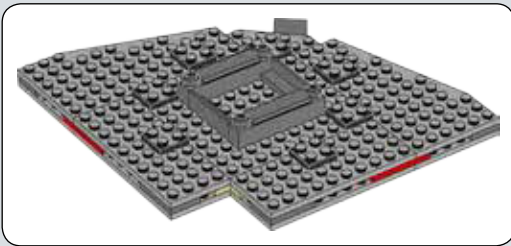


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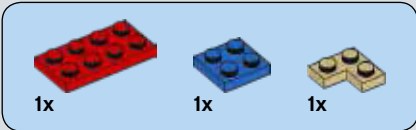
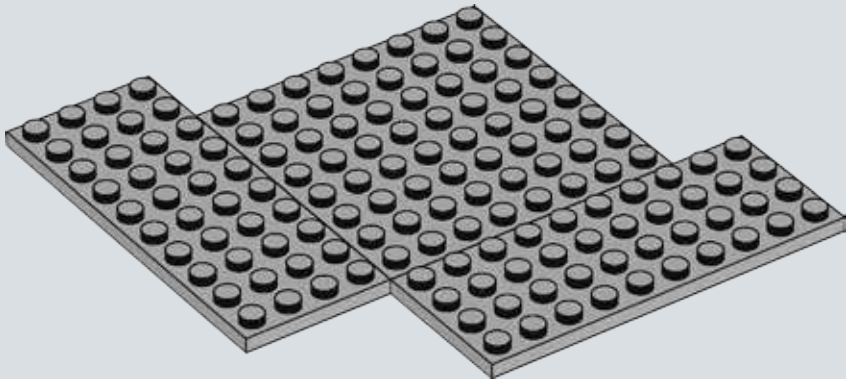


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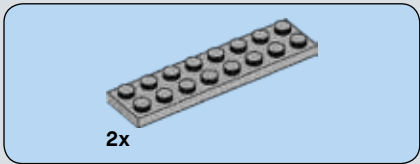
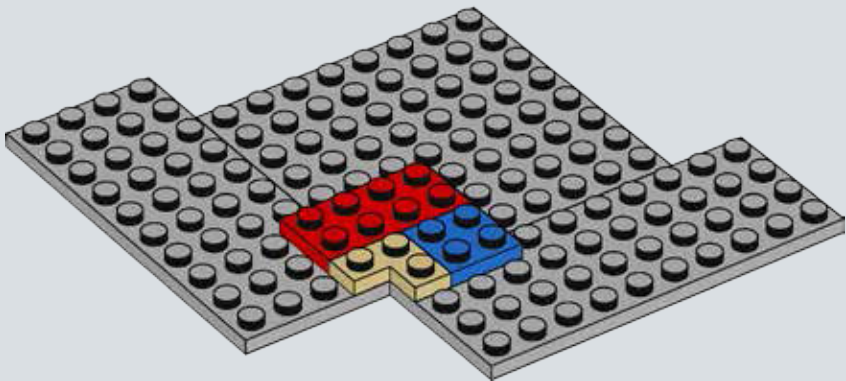




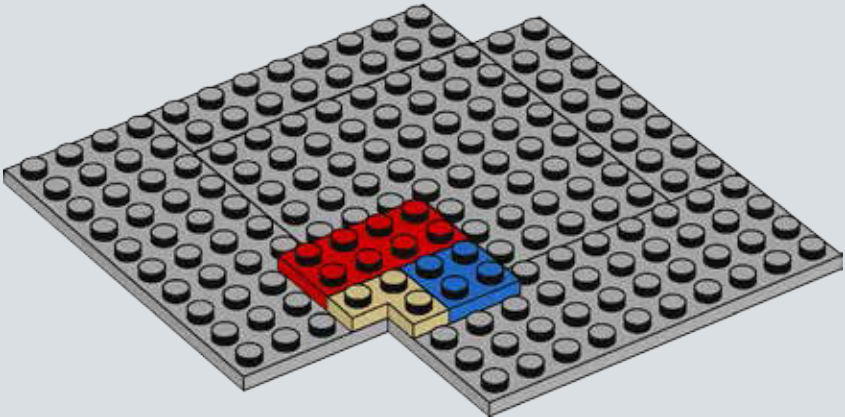
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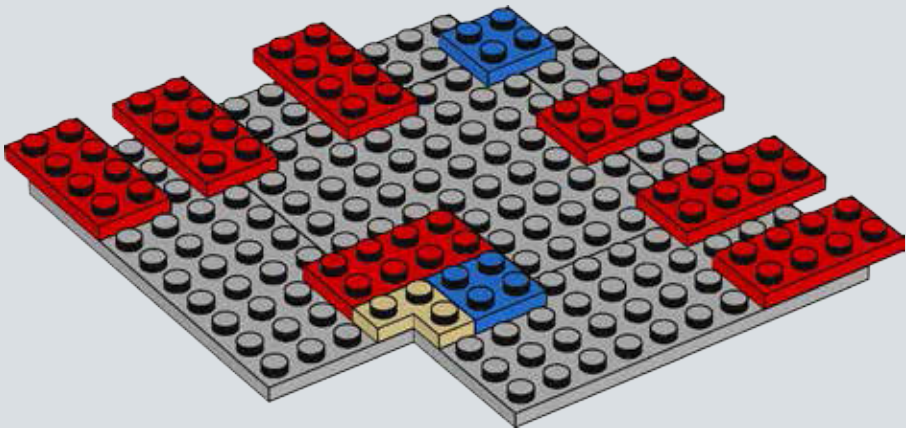
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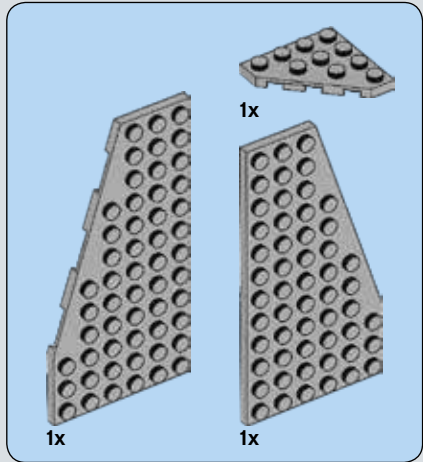


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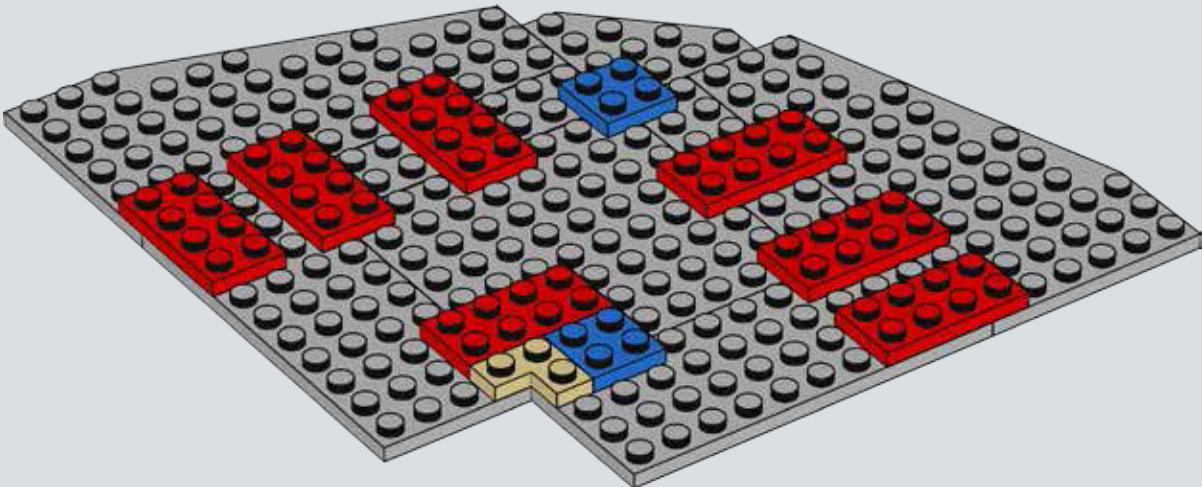


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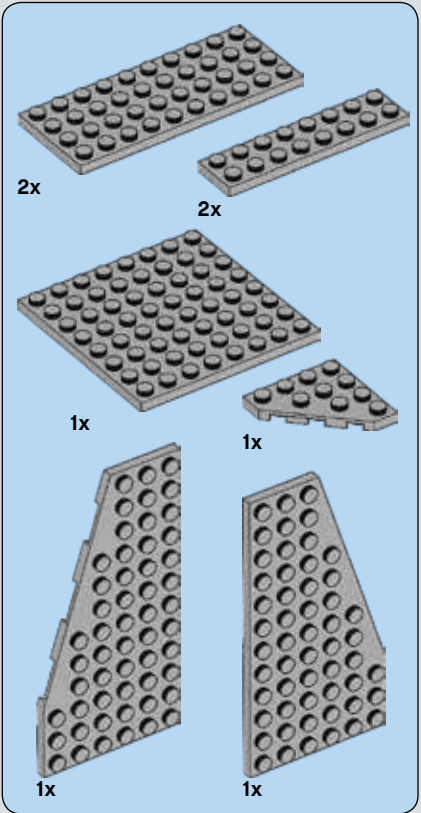
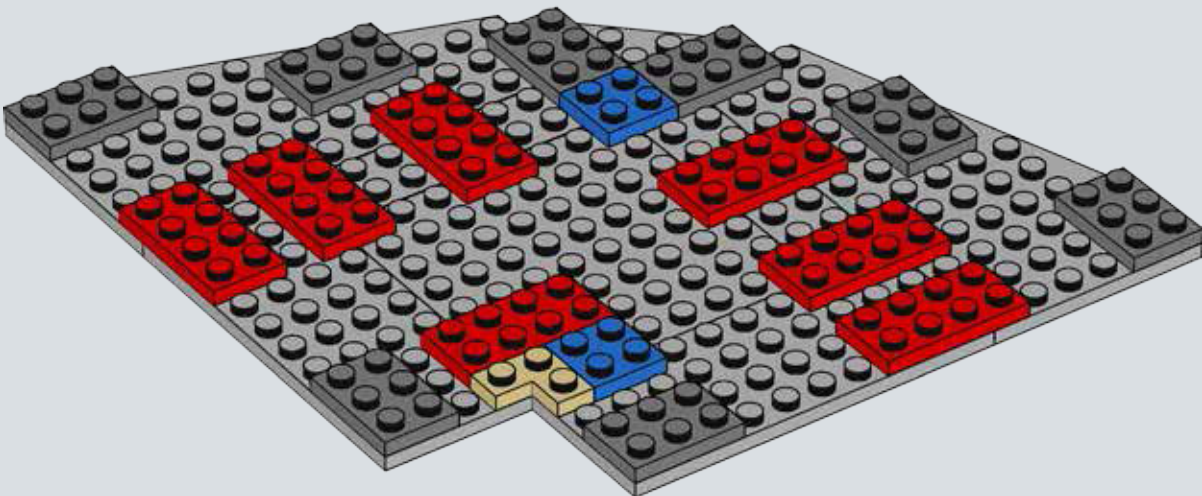




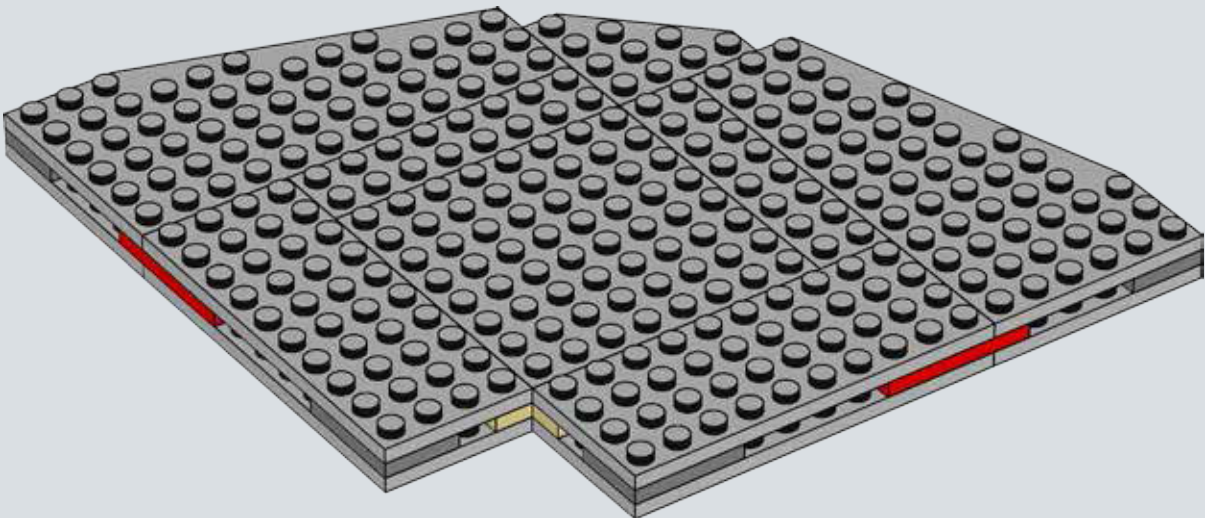
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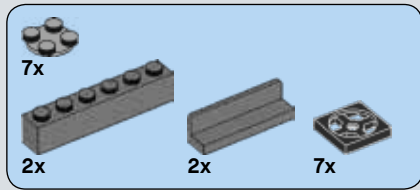


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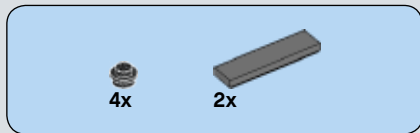
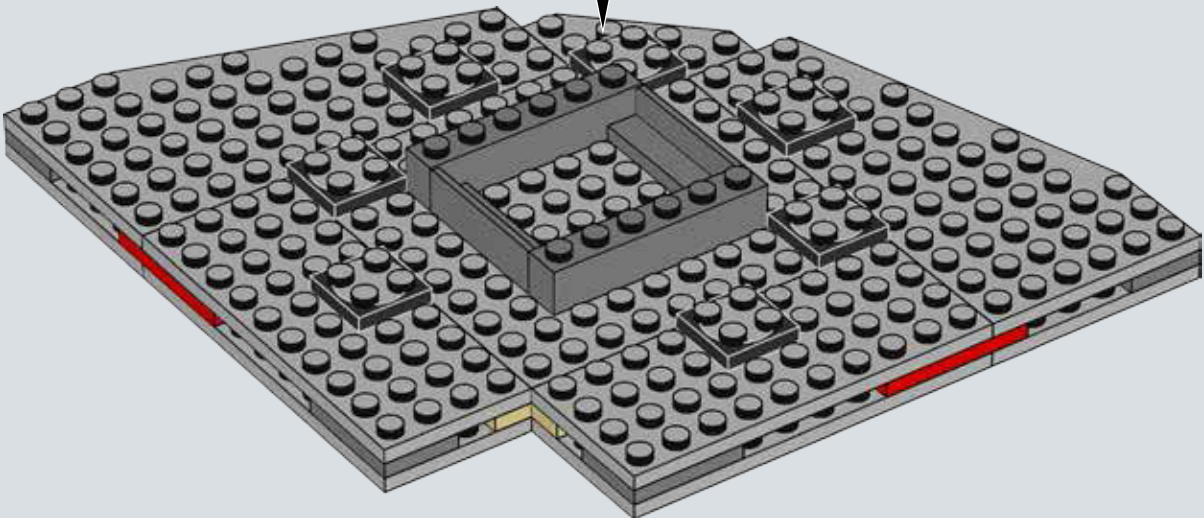
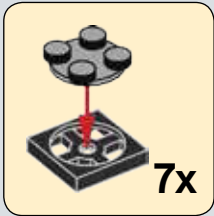


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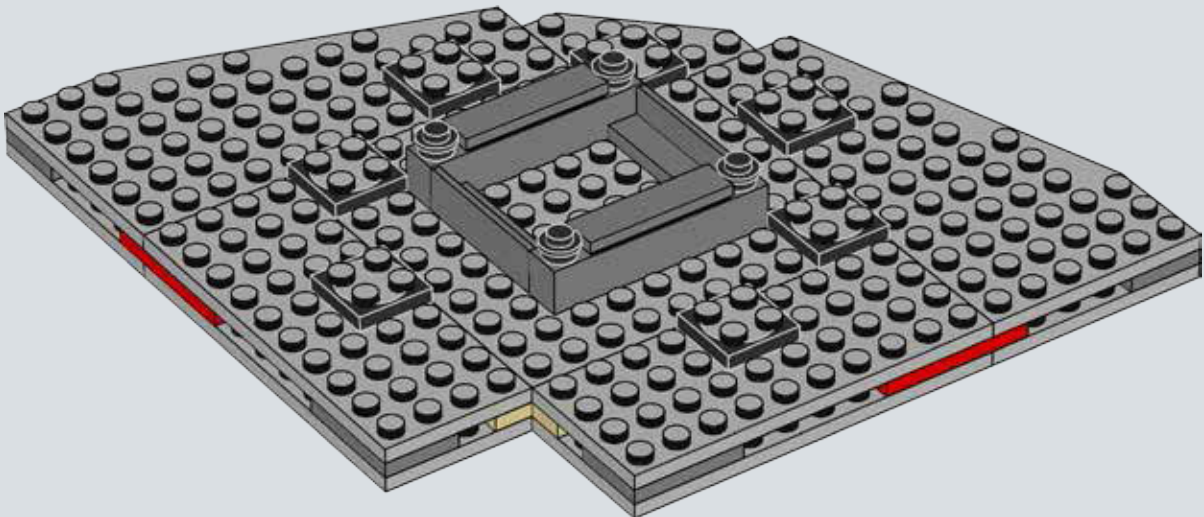


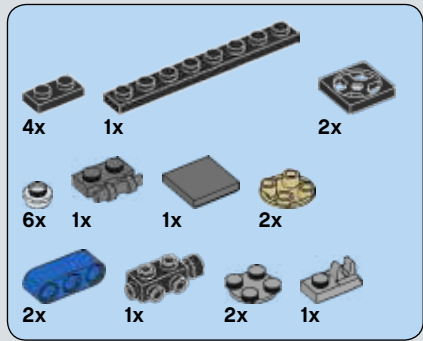


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422



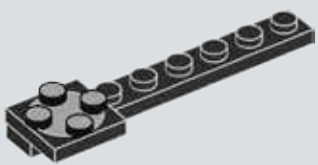


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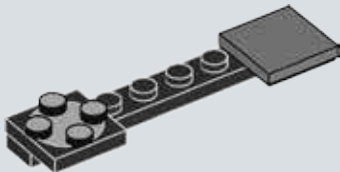
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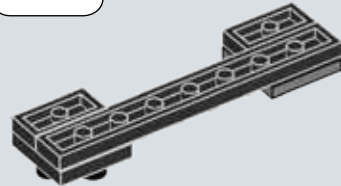
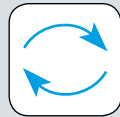
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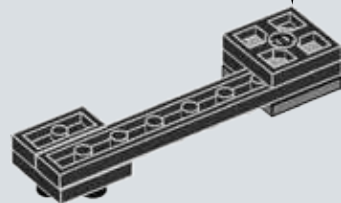
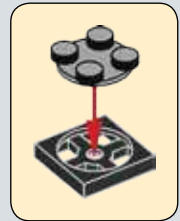
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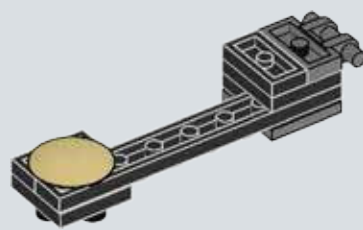
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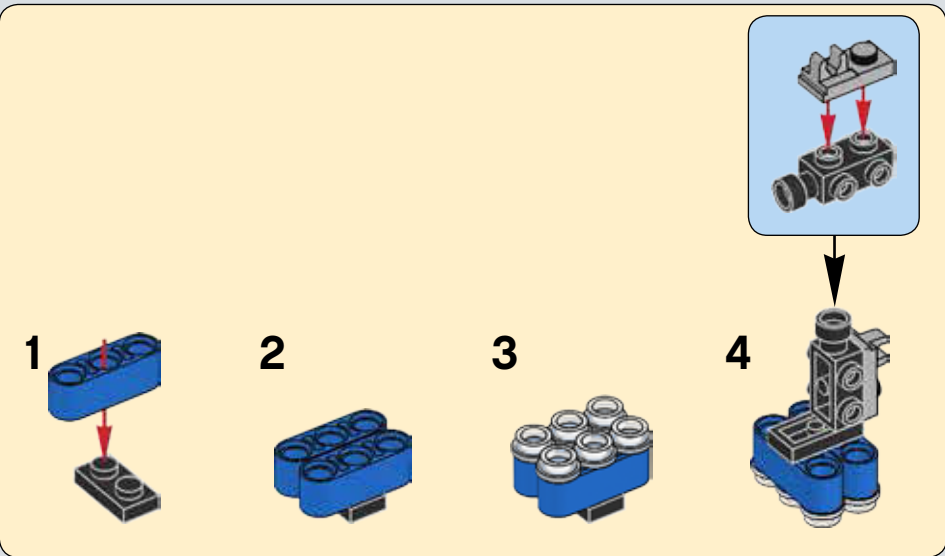
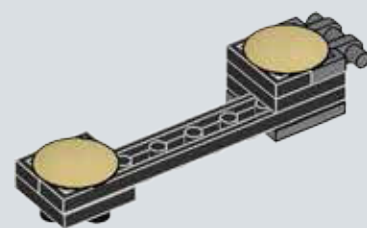
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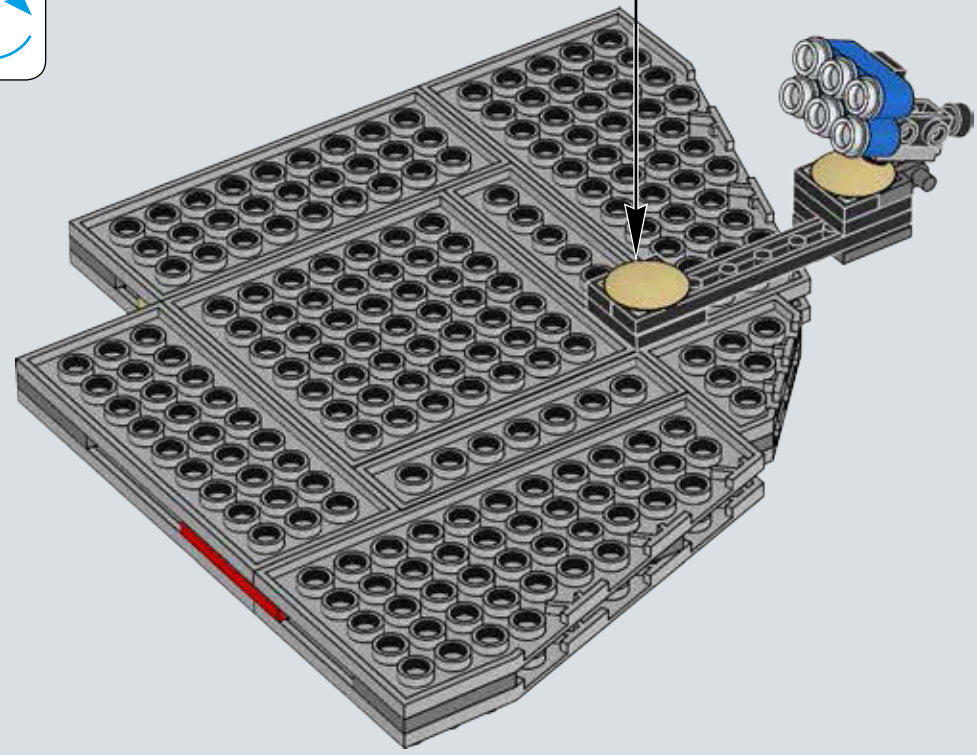
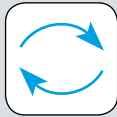
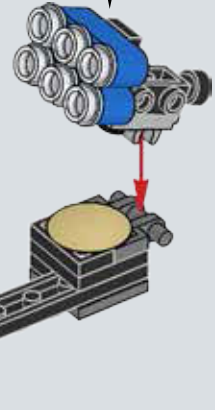
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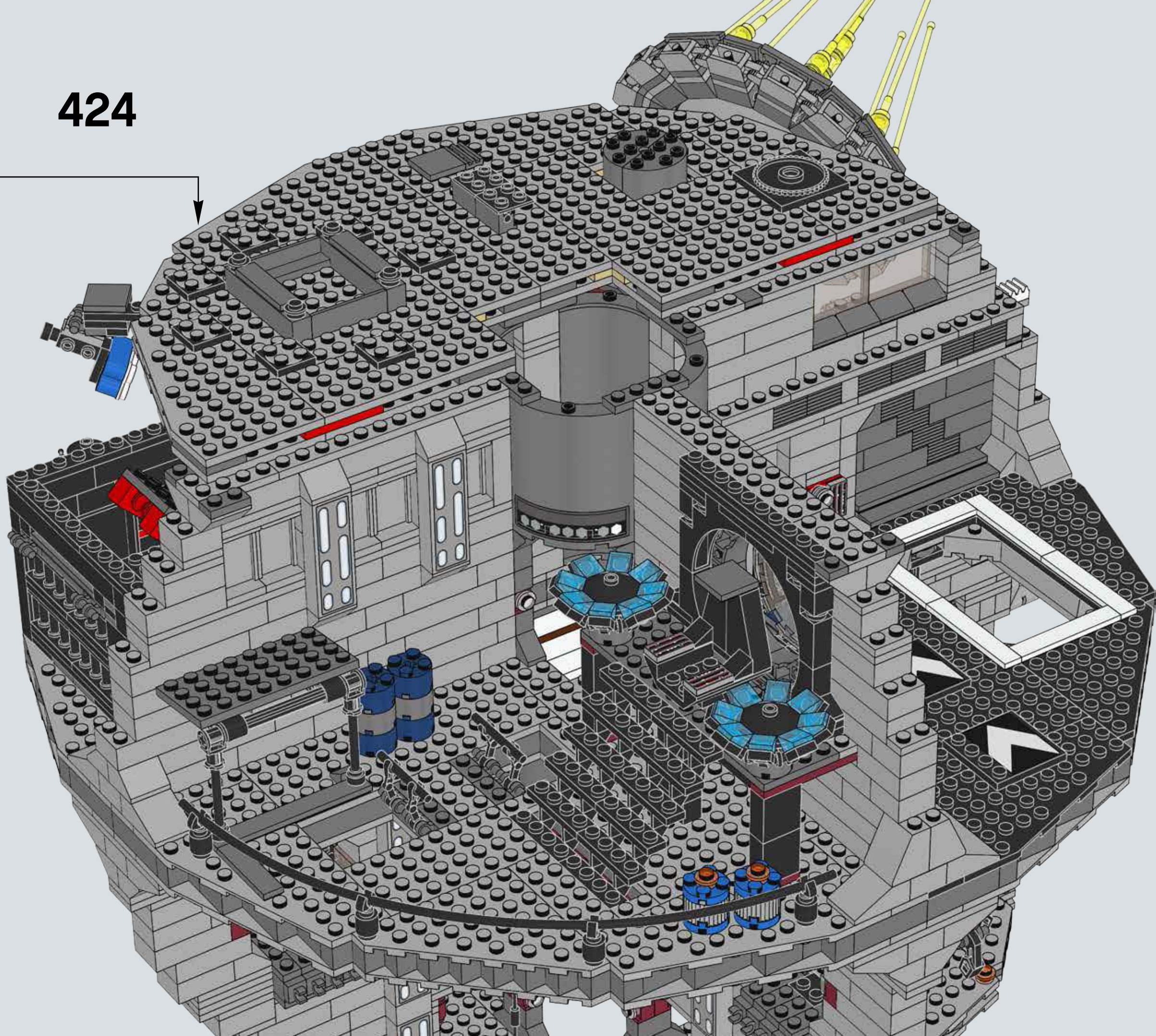
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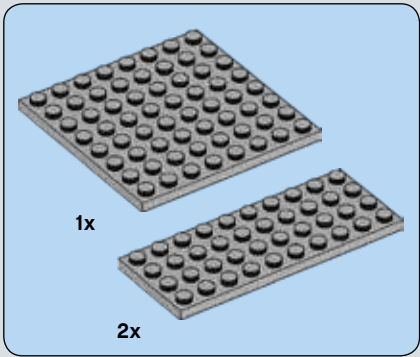
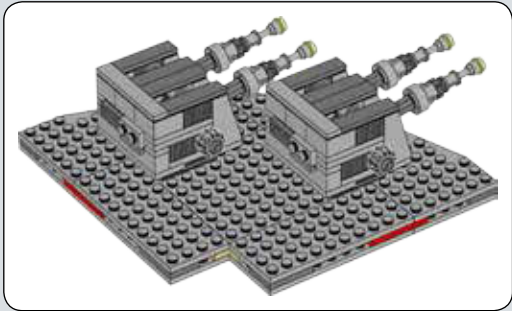


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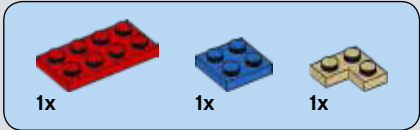
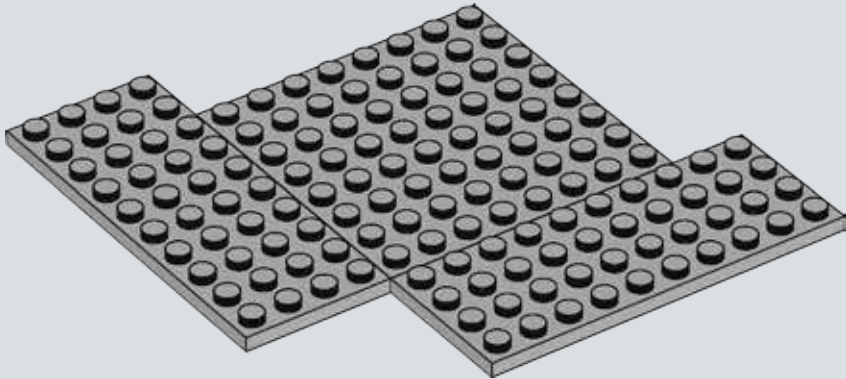


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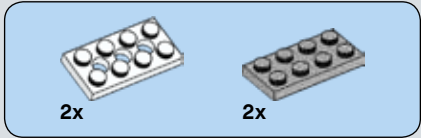
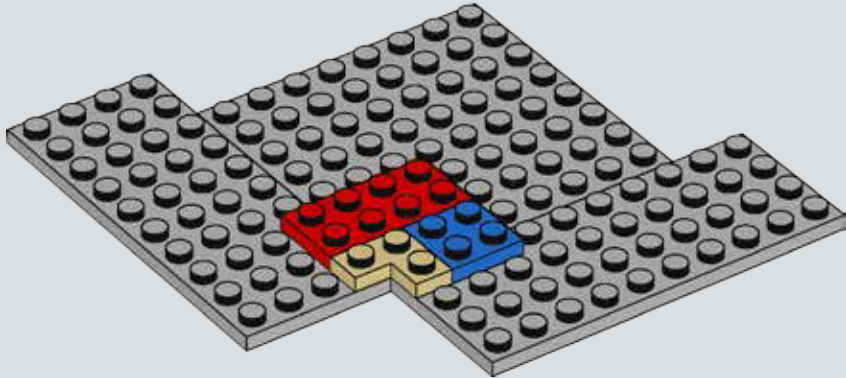




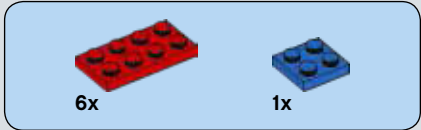
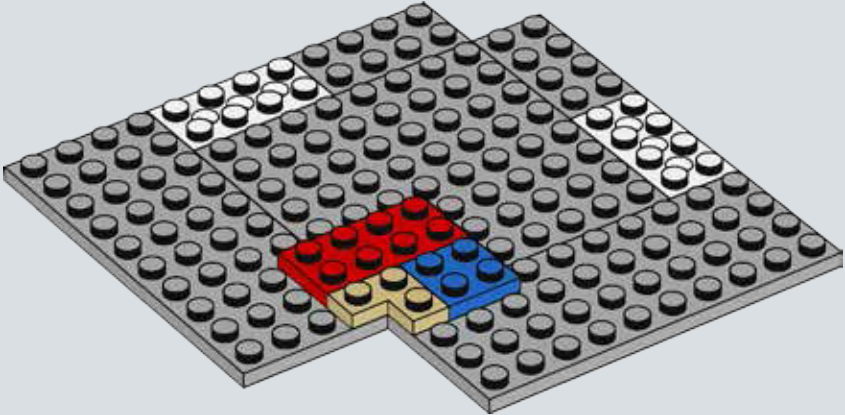
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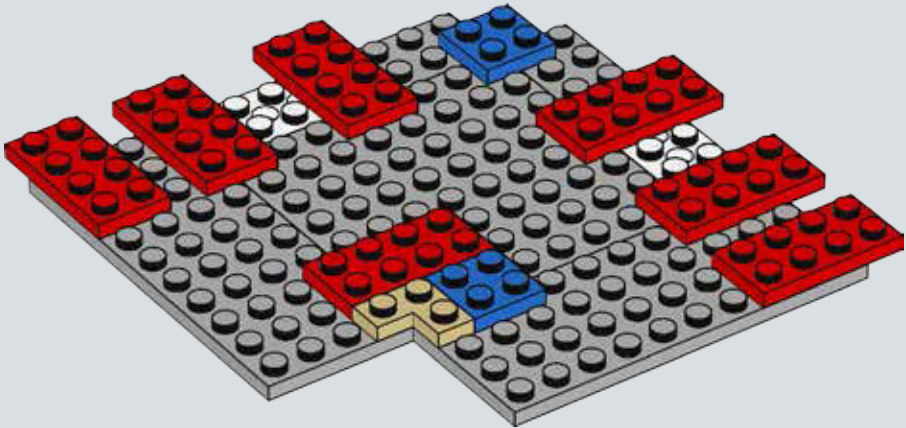
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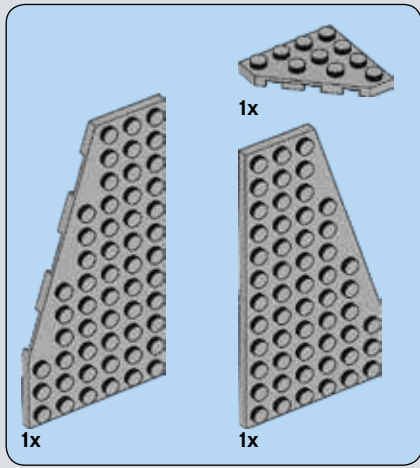


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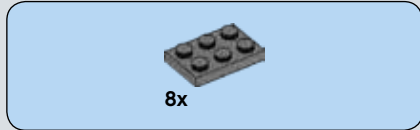
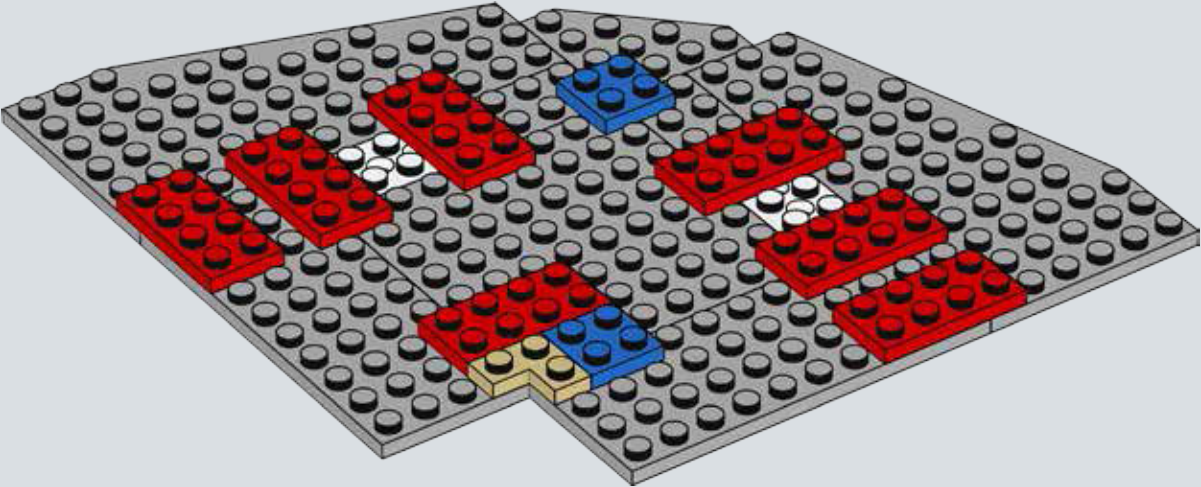


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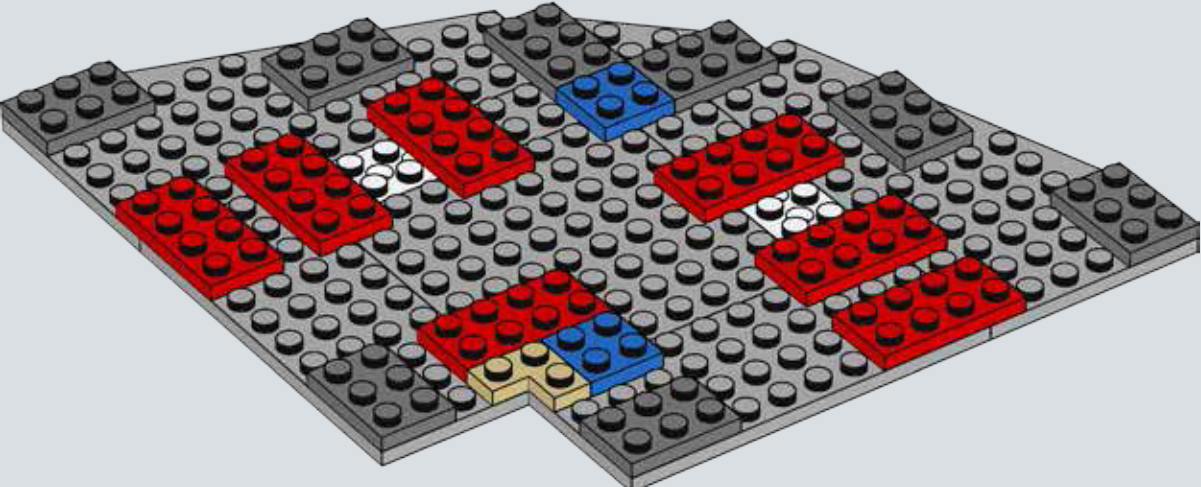


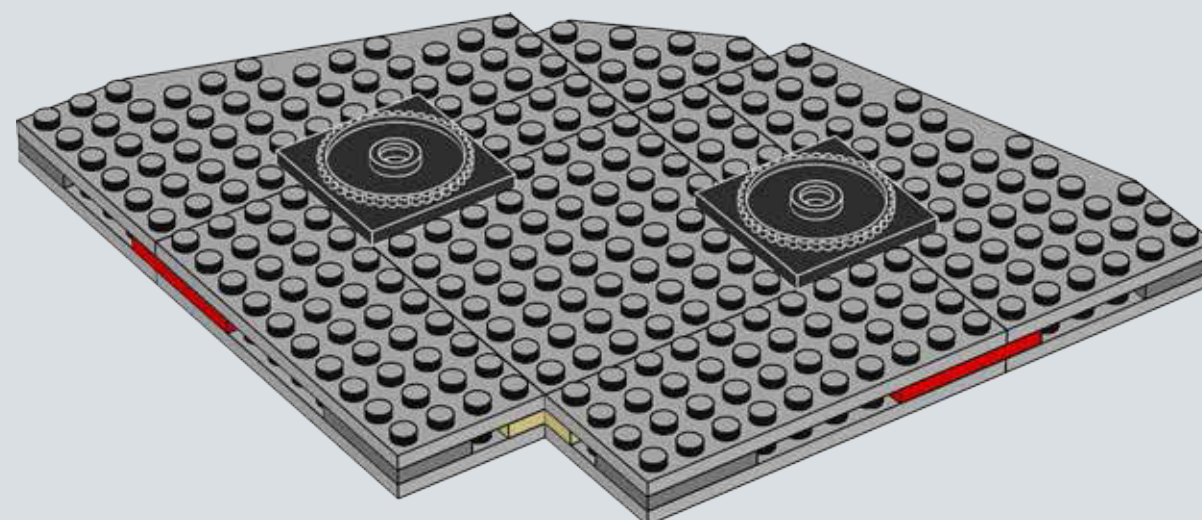


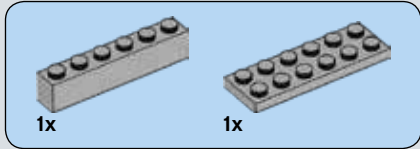
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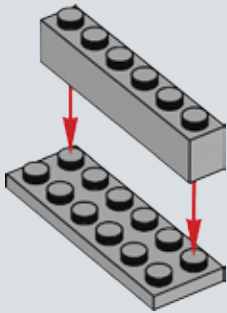
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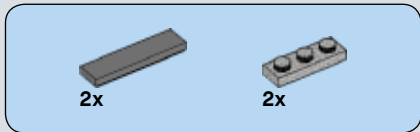
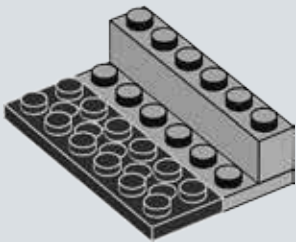




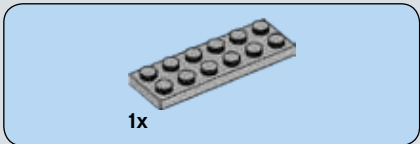
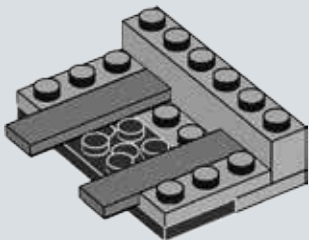
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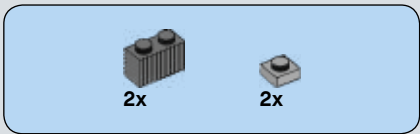
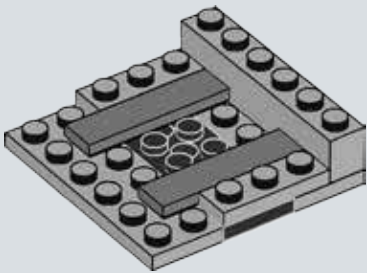
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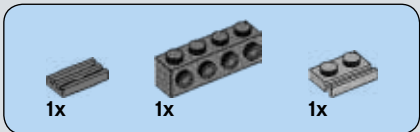
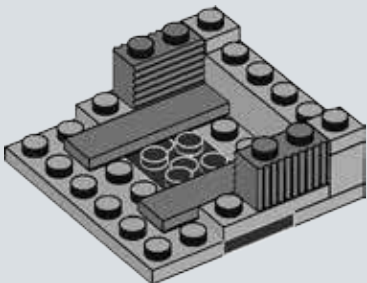
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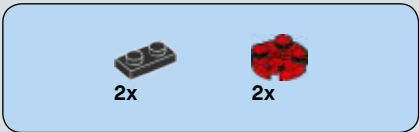
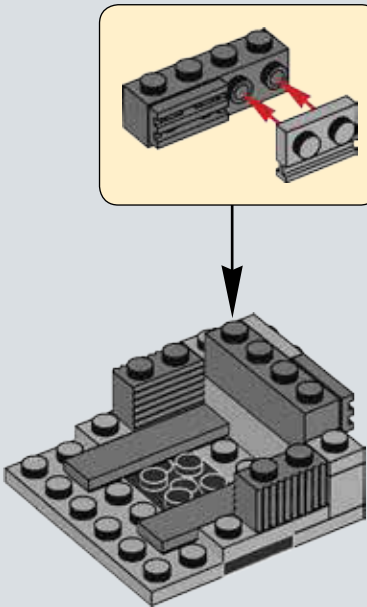
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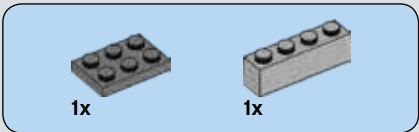
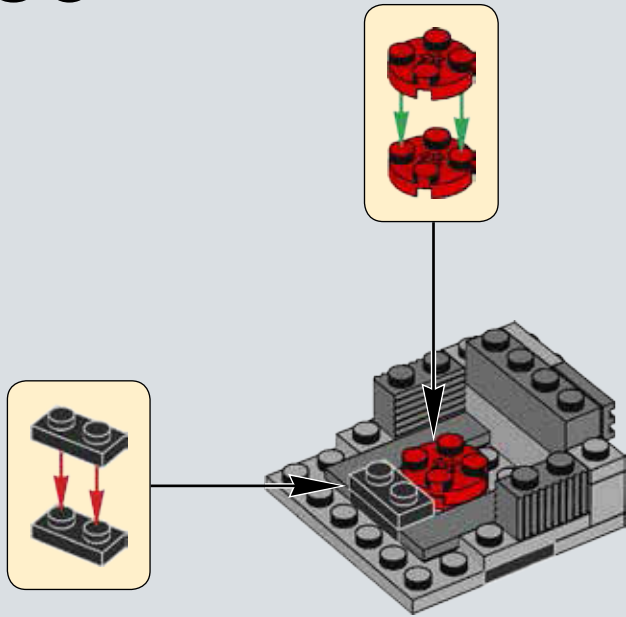
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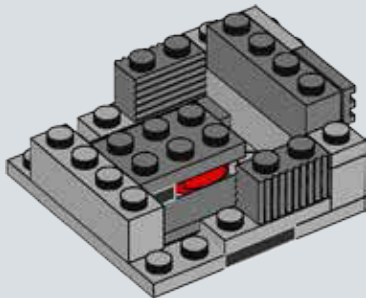
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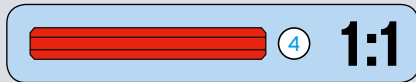
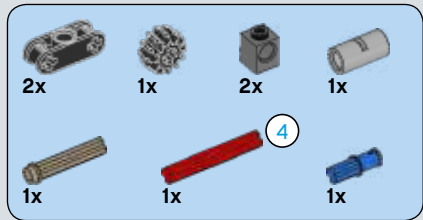


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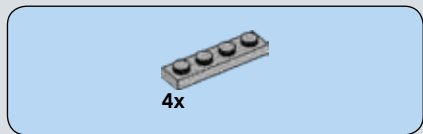
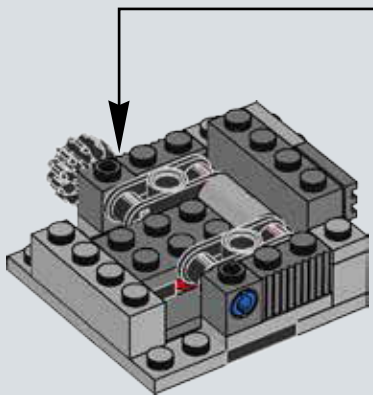
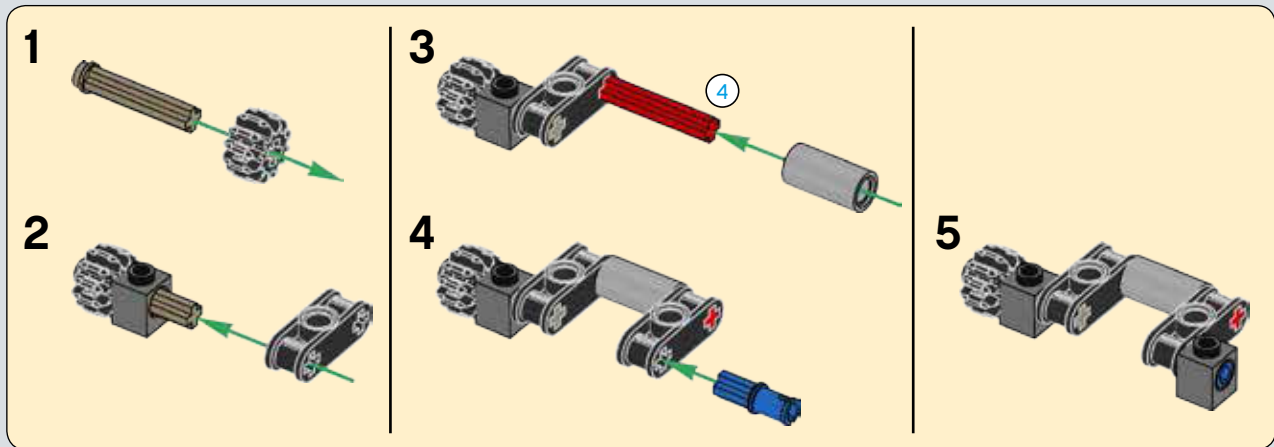


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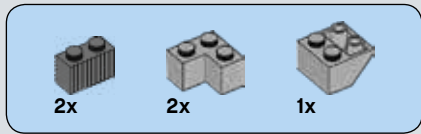
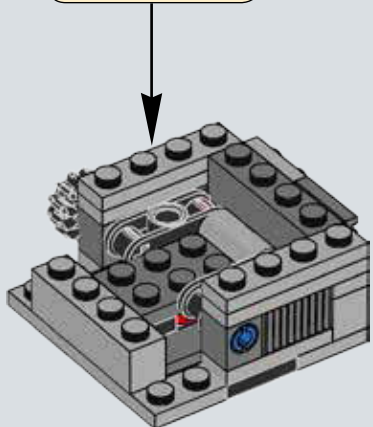
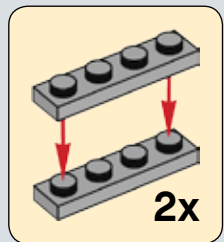




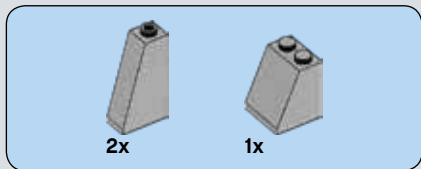
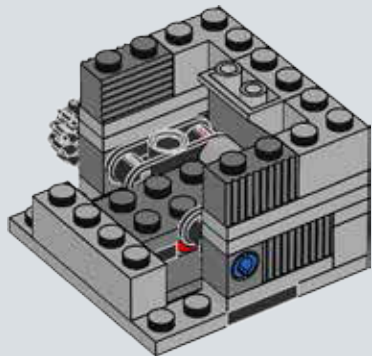
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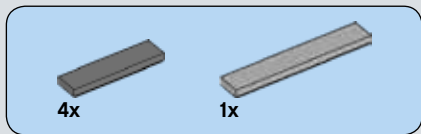
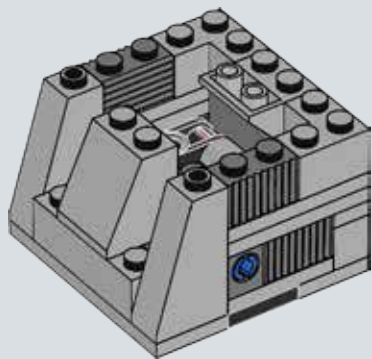
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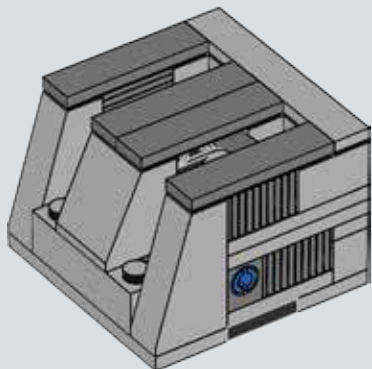
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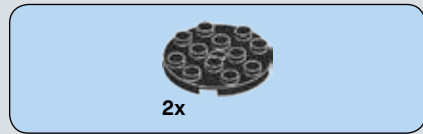


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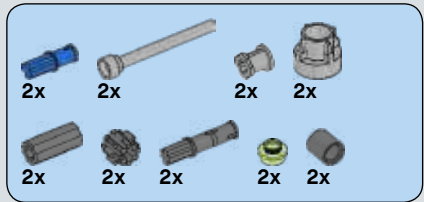
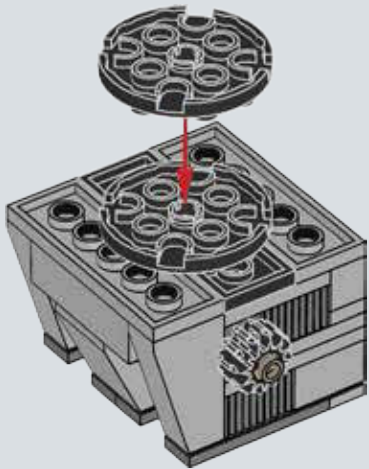
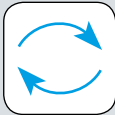


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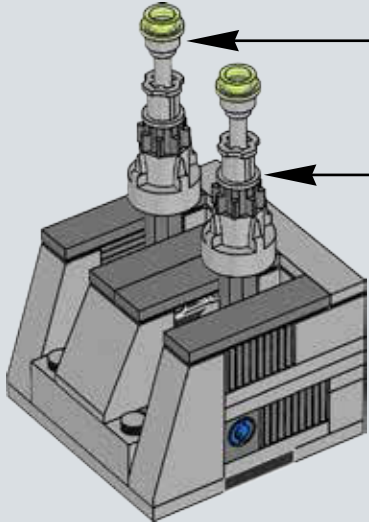
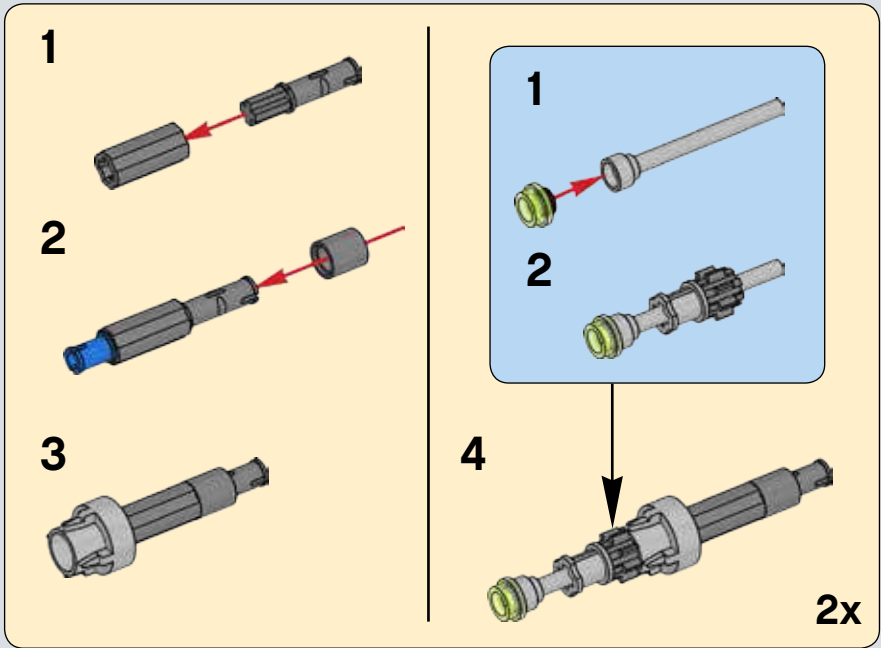




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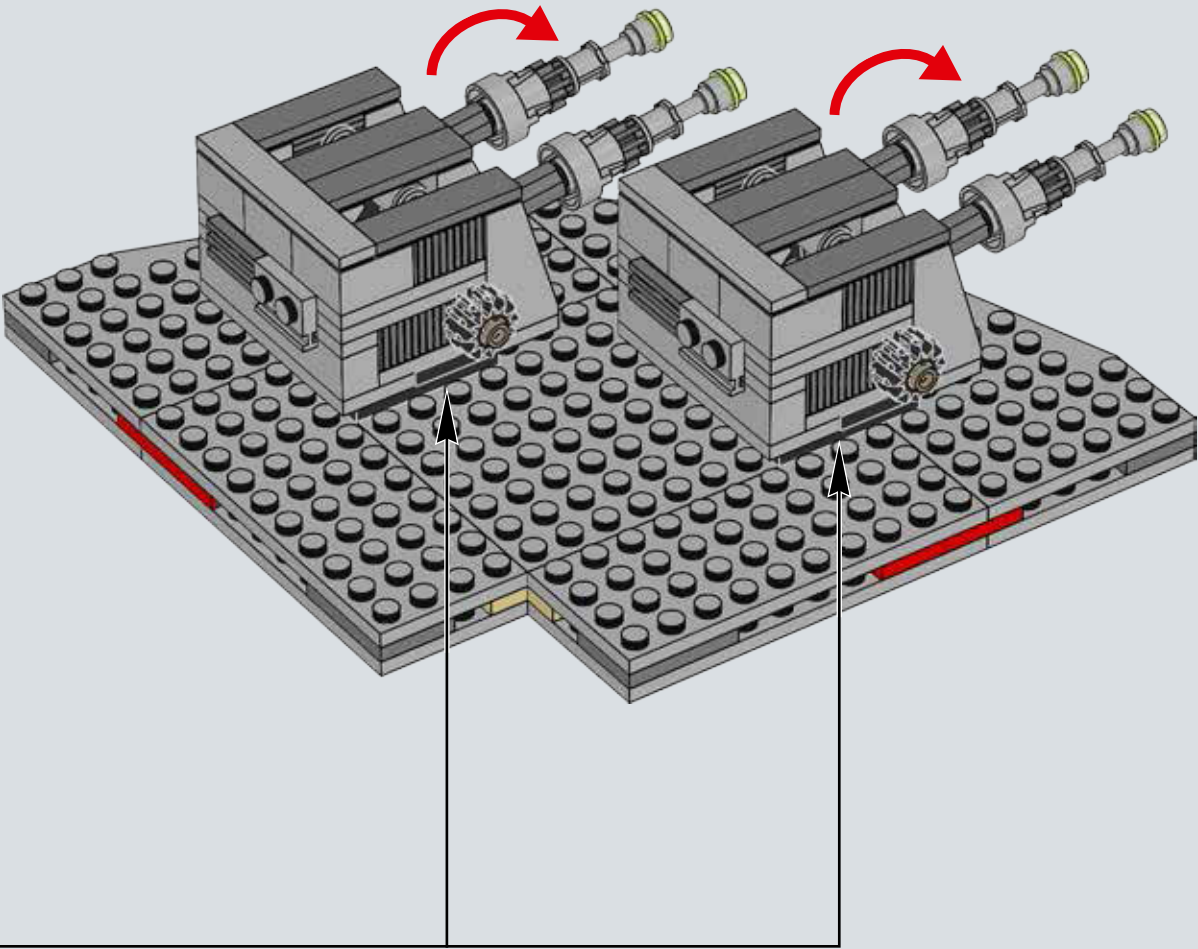


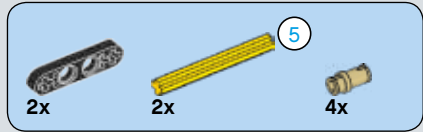
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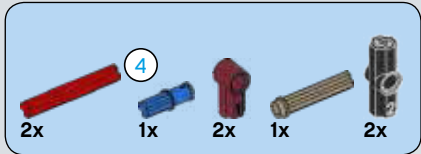
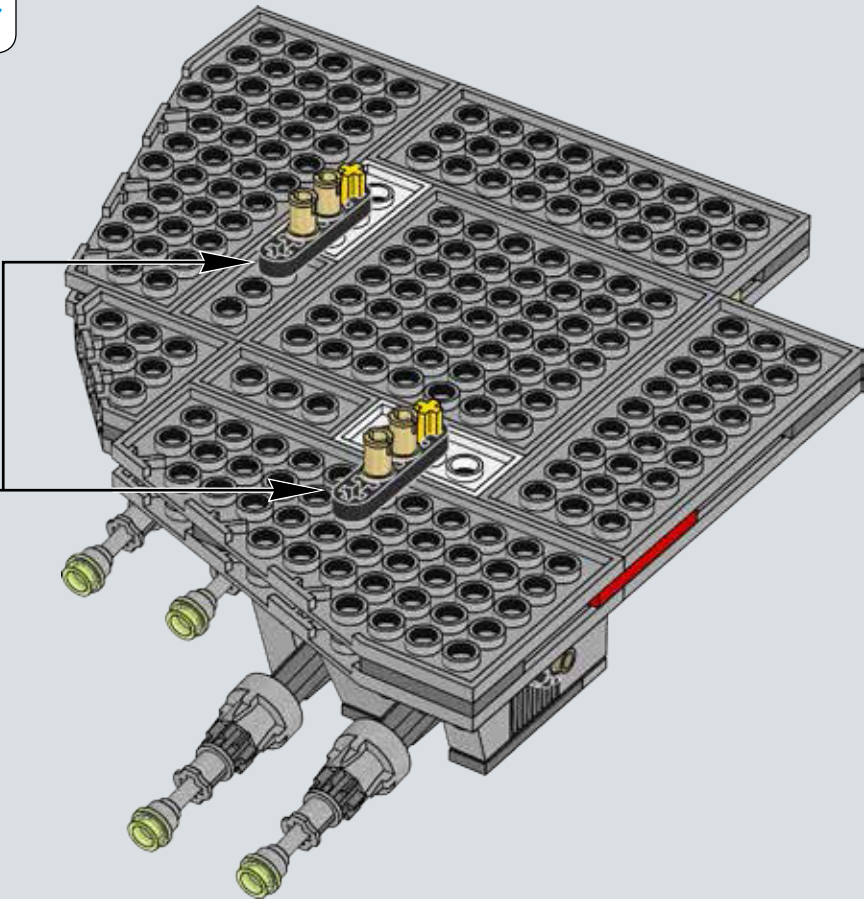
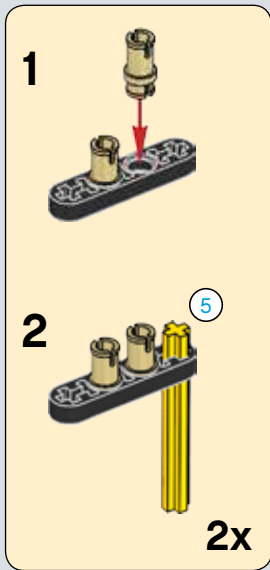
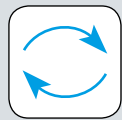
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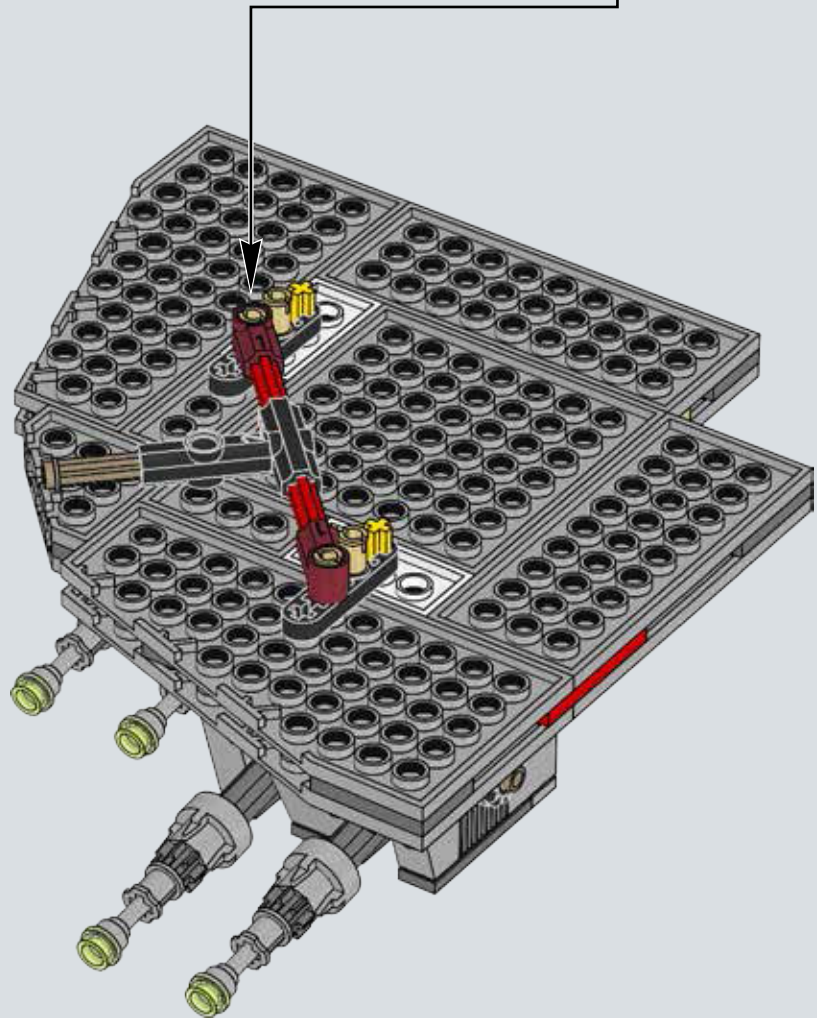
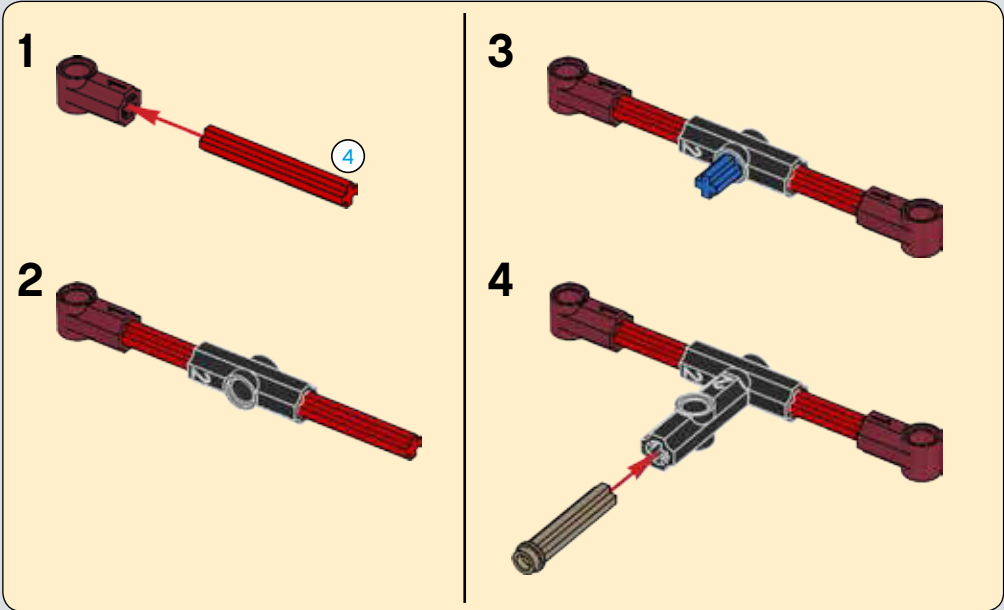




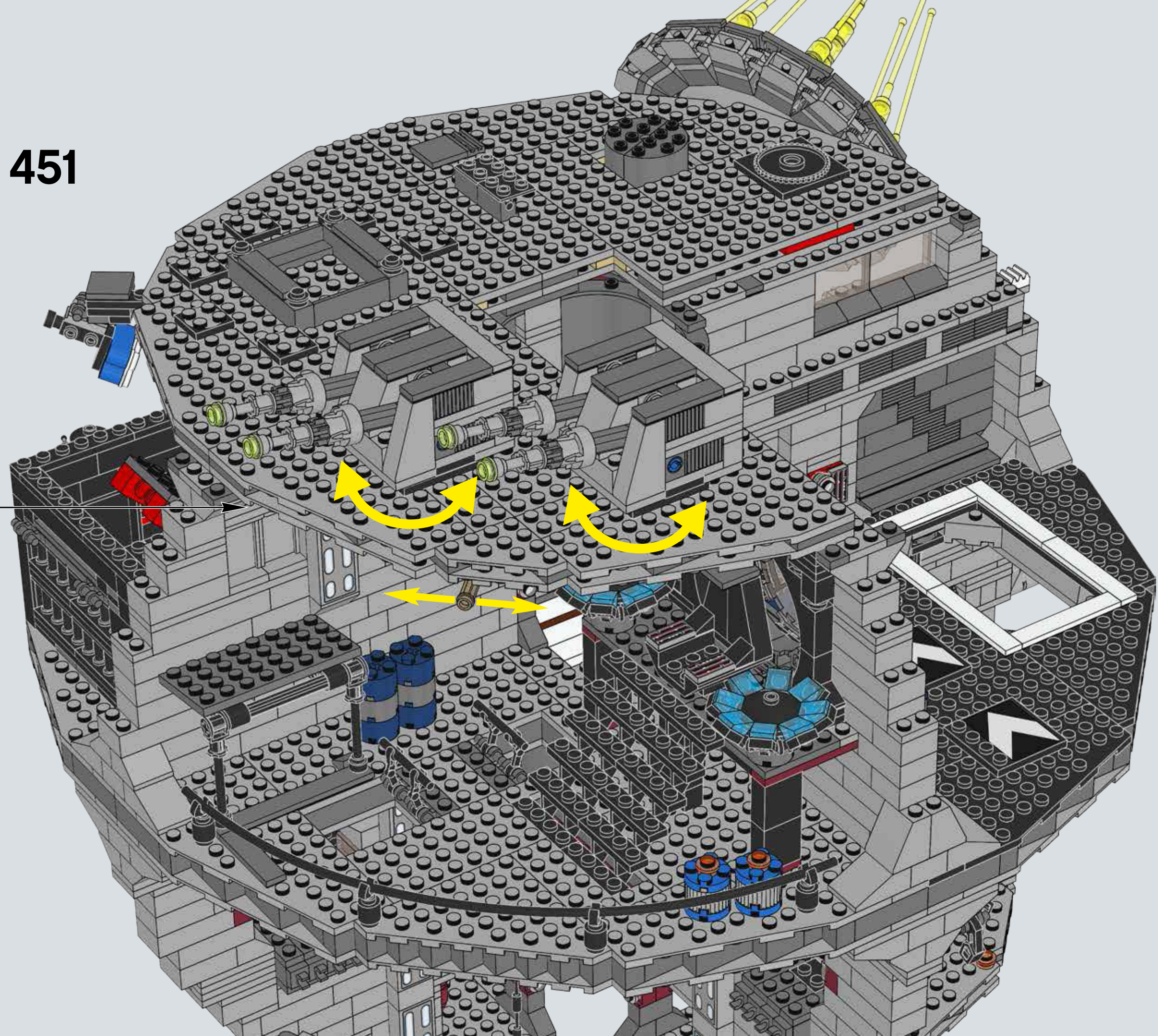
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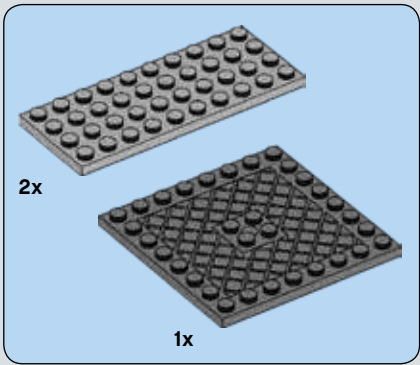
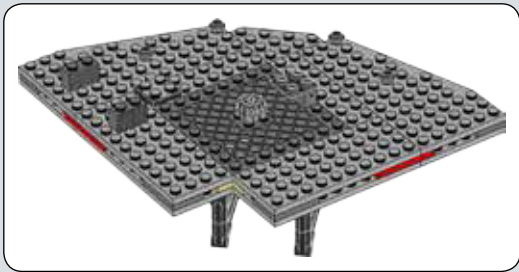


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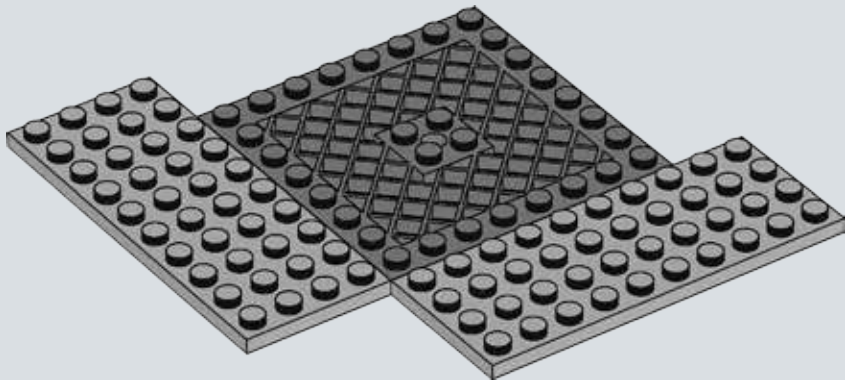


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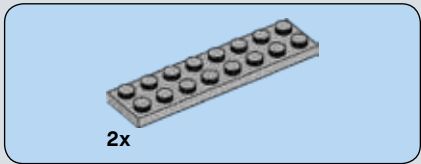
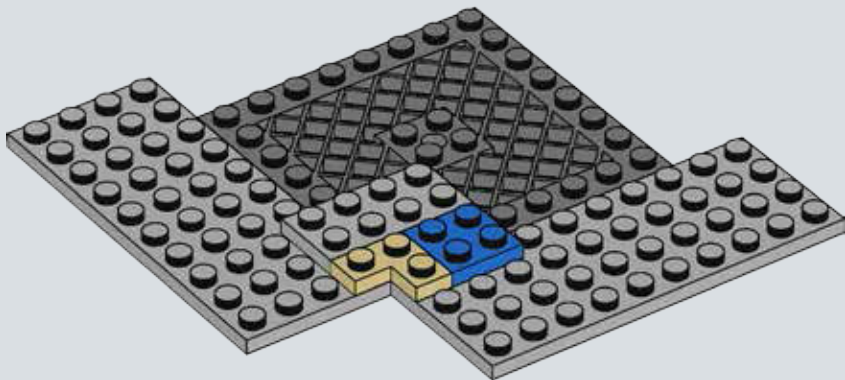




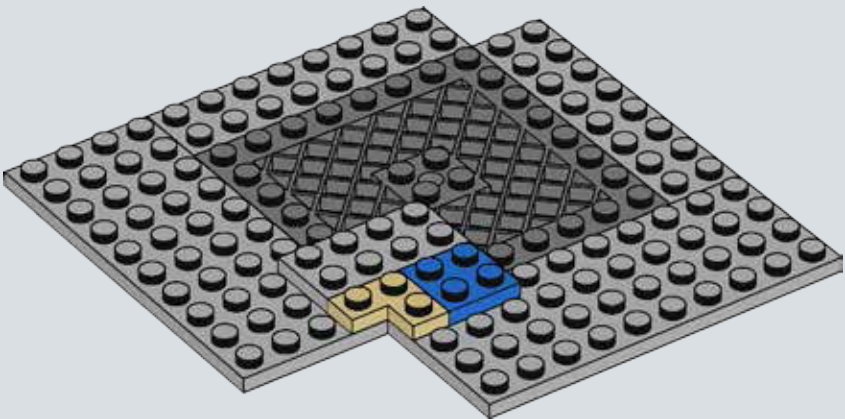
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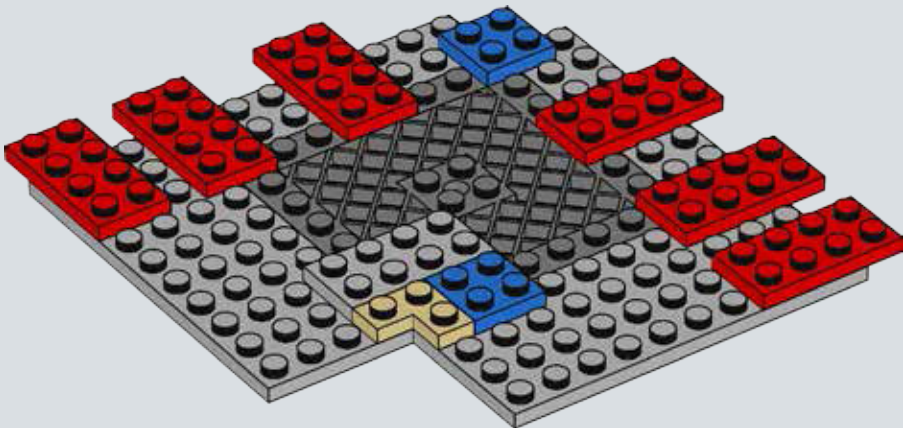
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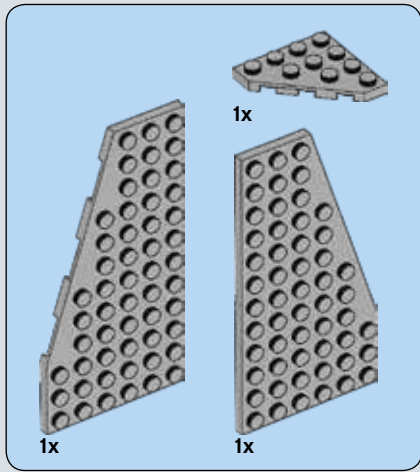


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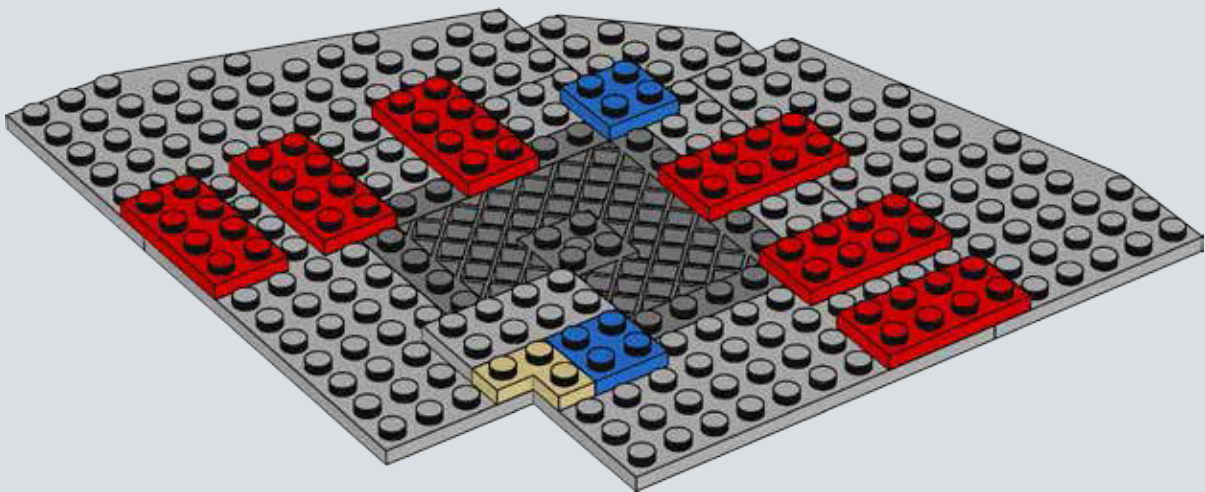


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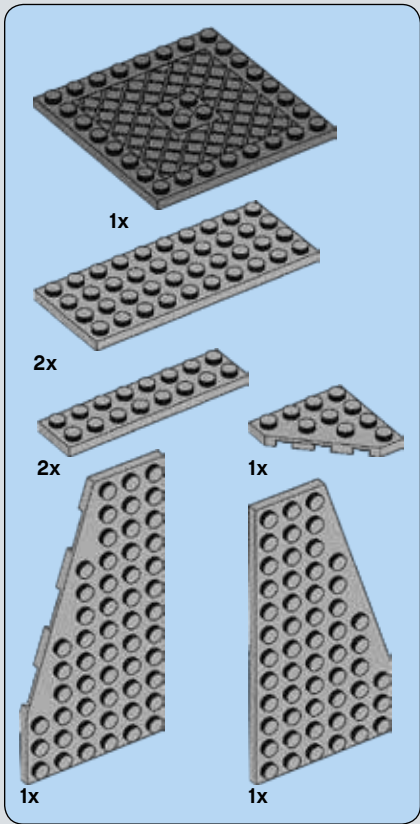
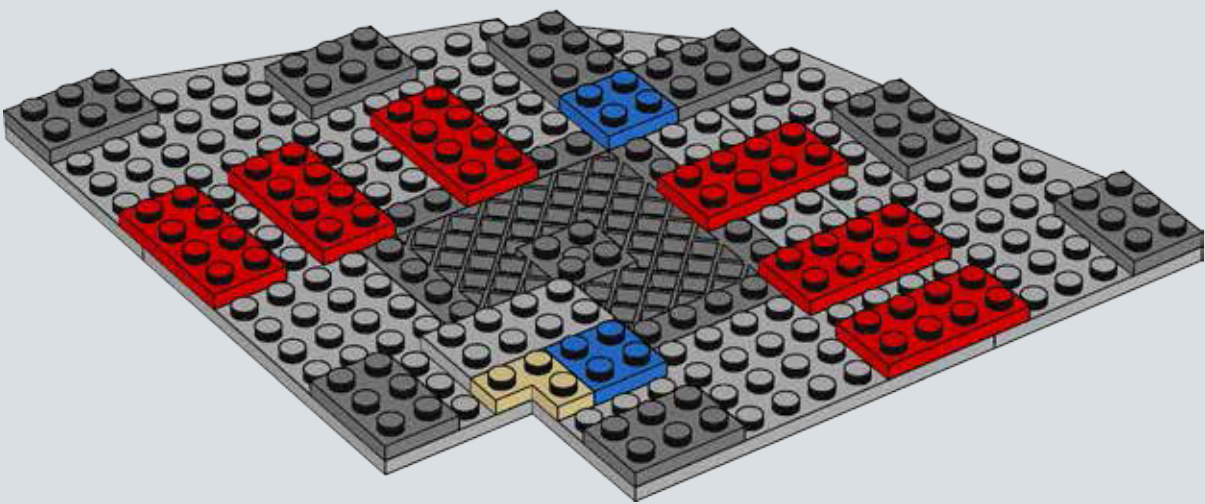




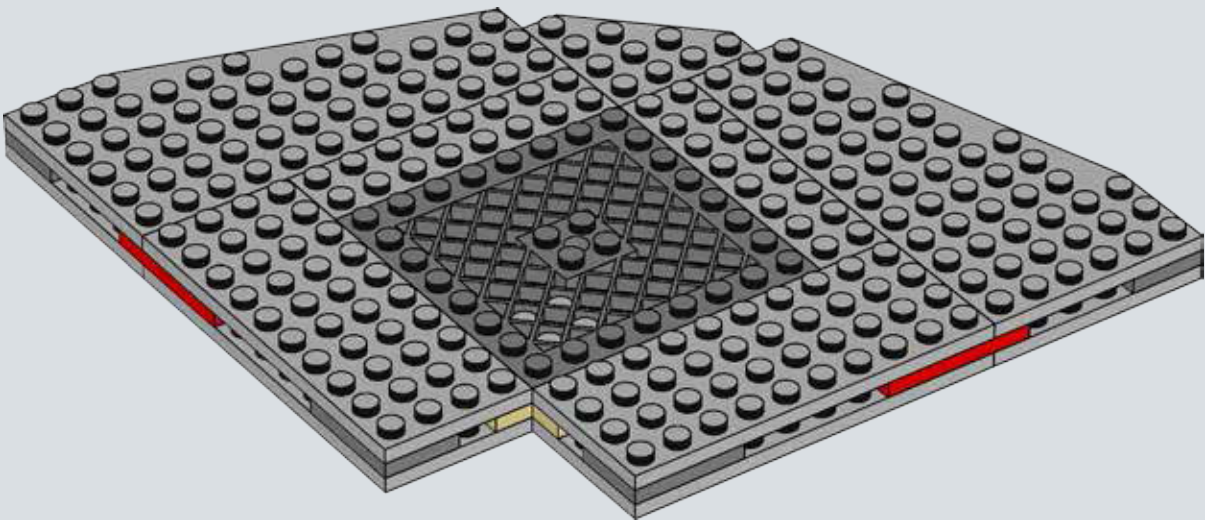
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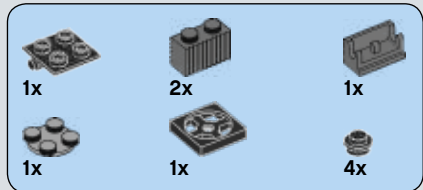


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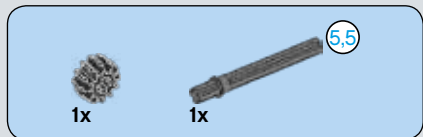
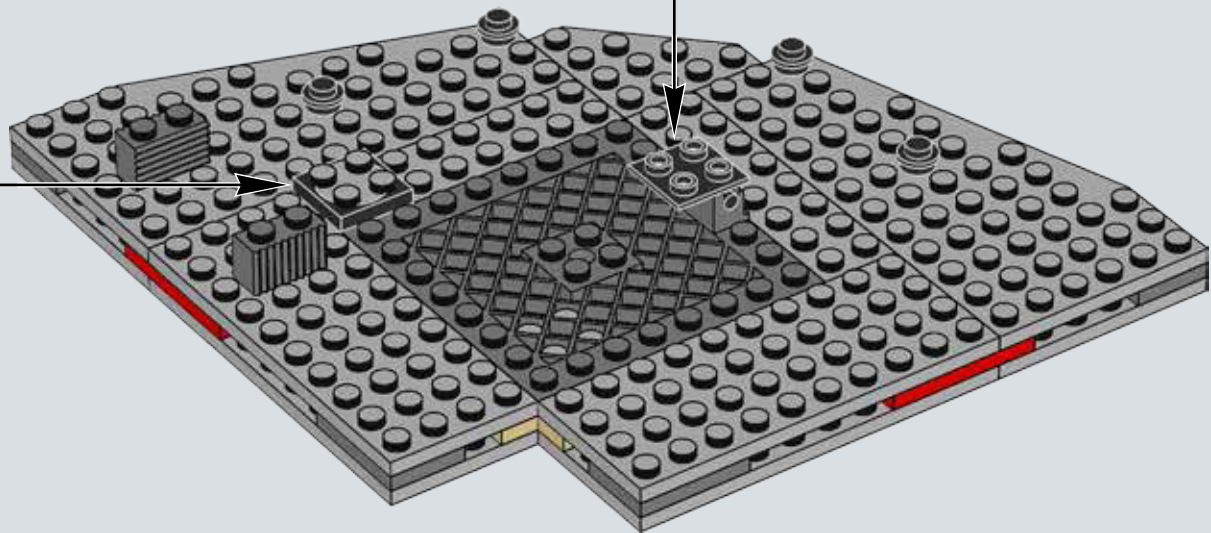
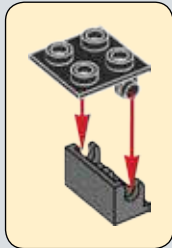
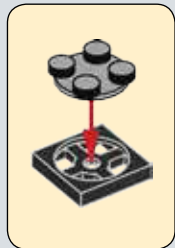


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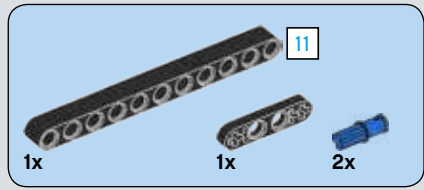
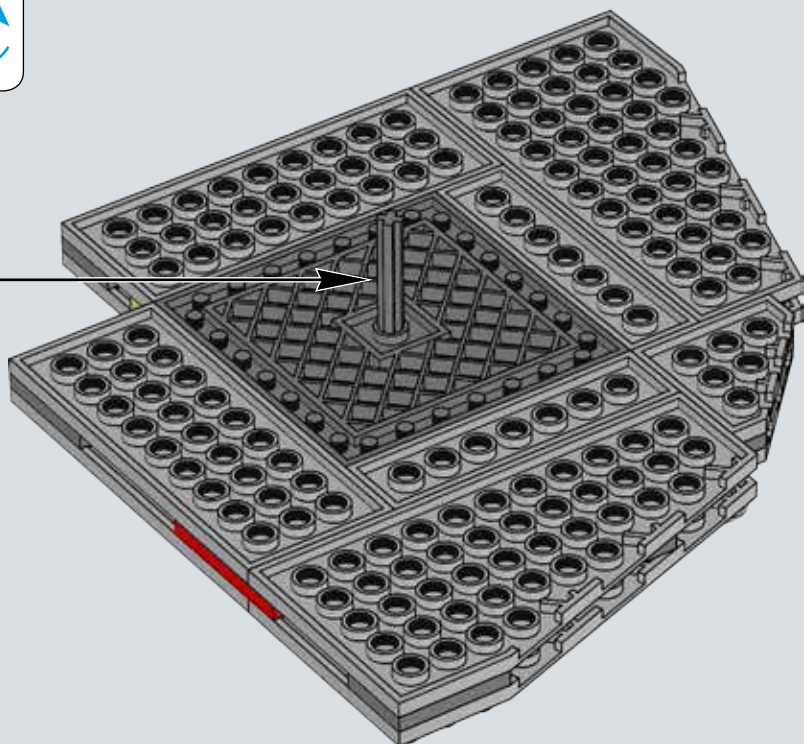
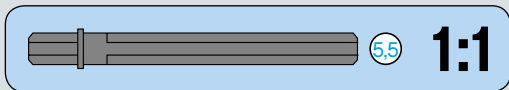
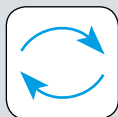
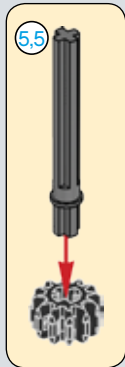




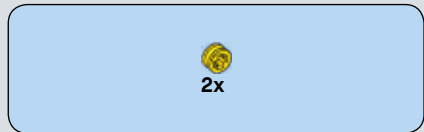
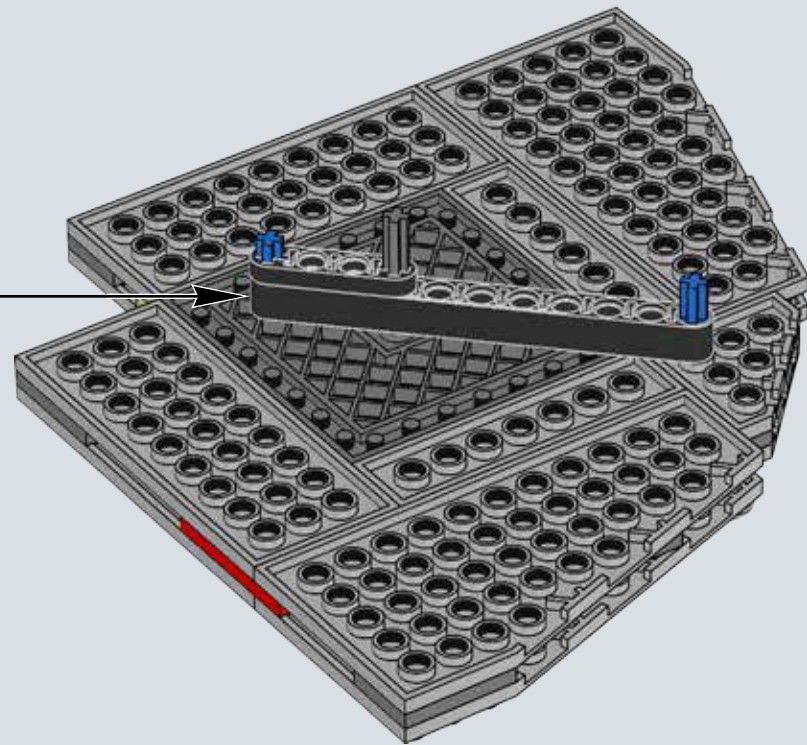
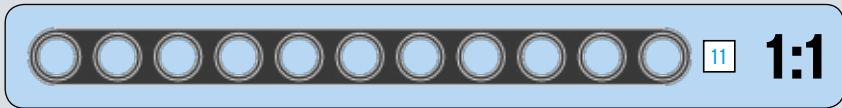
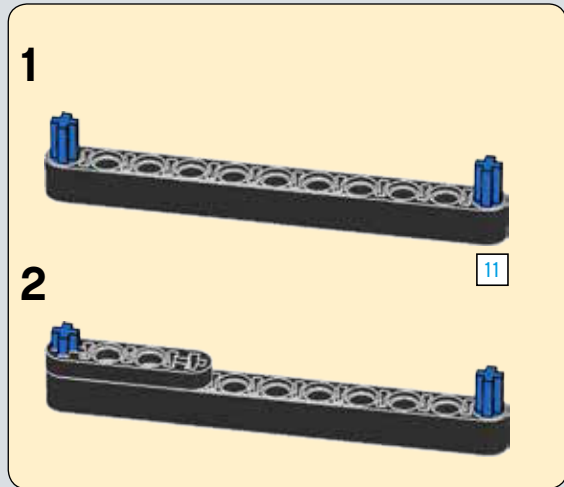
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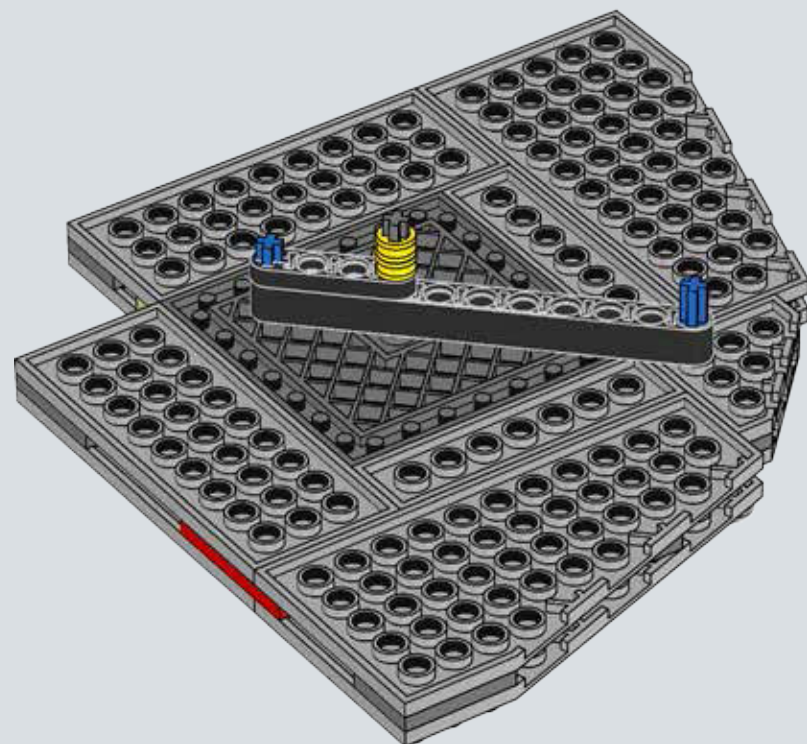
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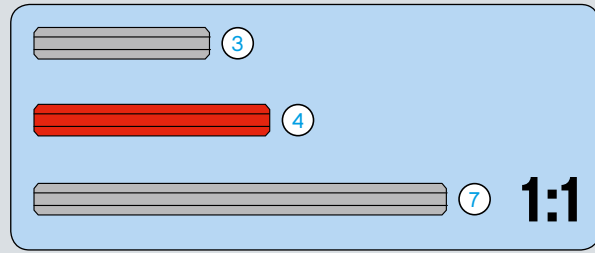
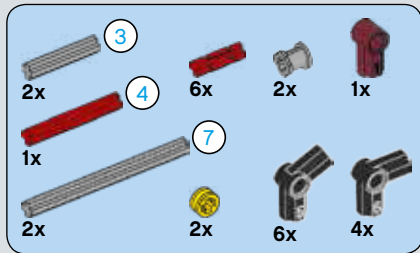


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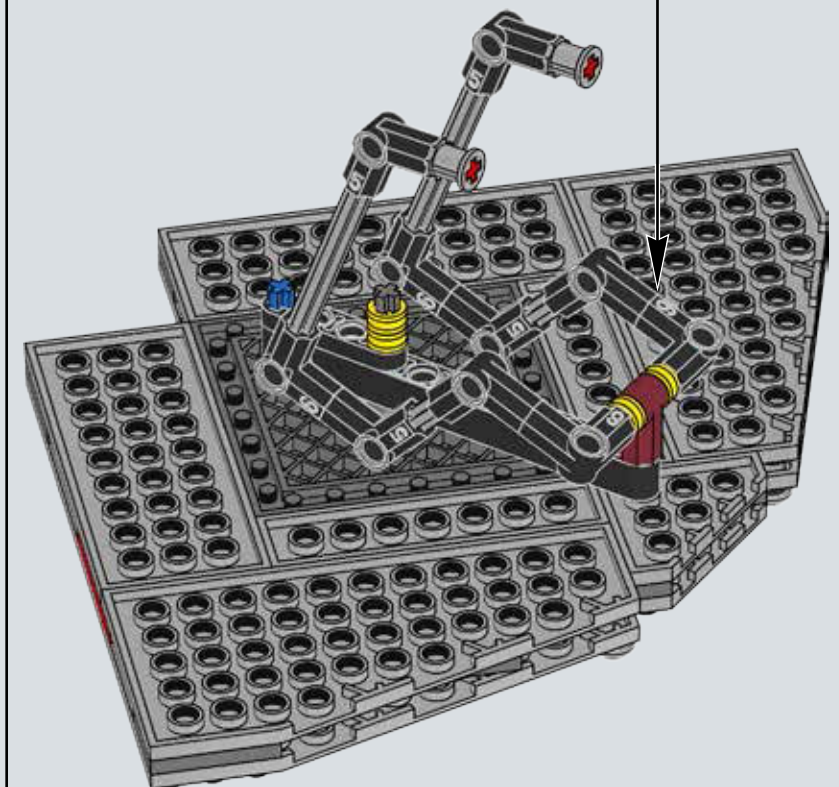
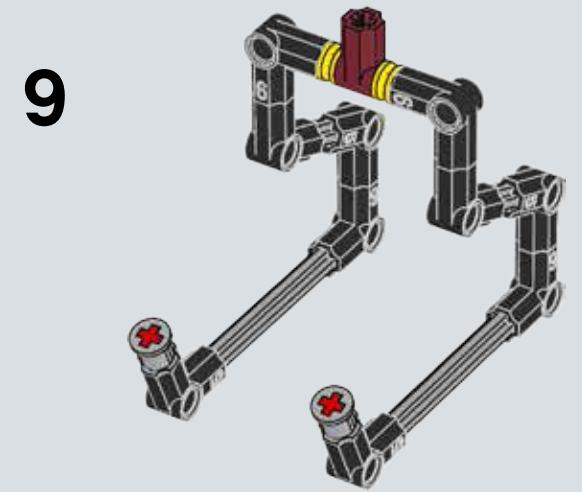
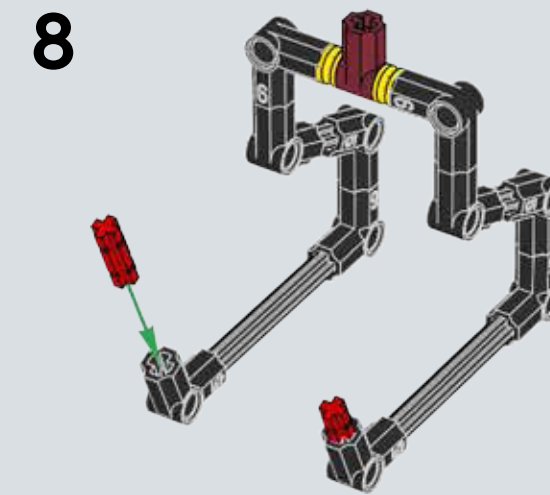
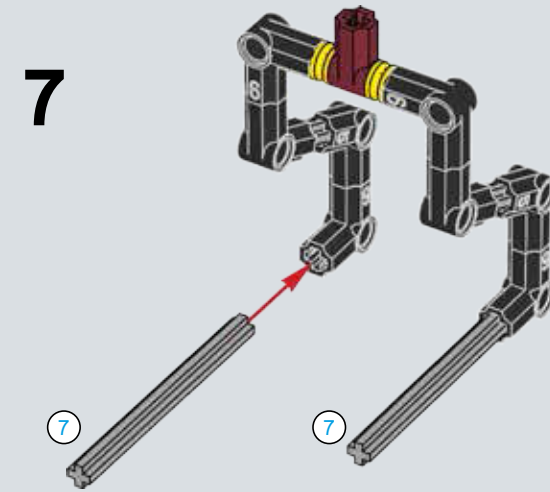
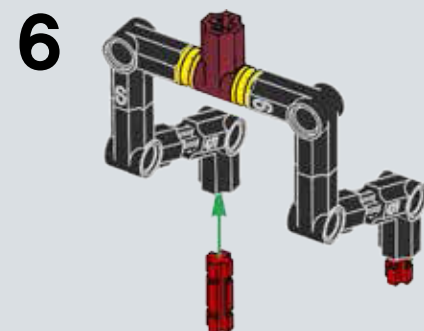
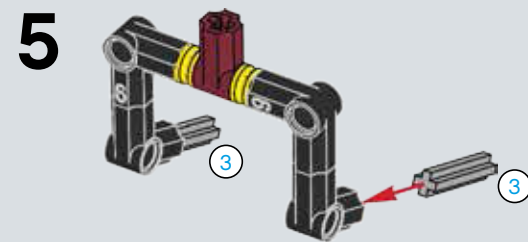
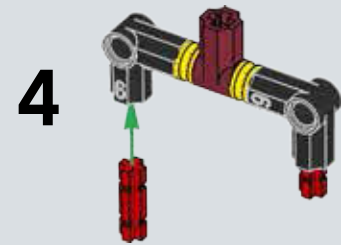
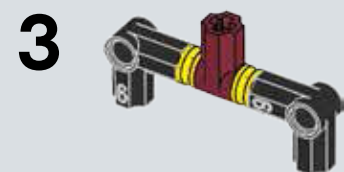
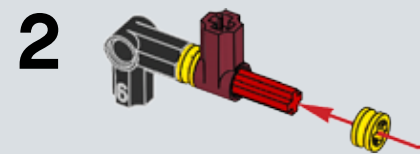
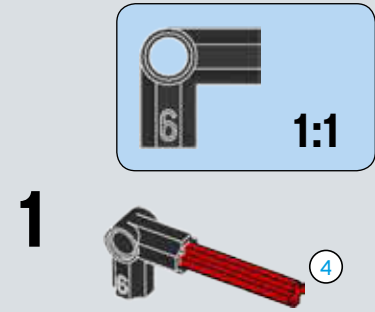


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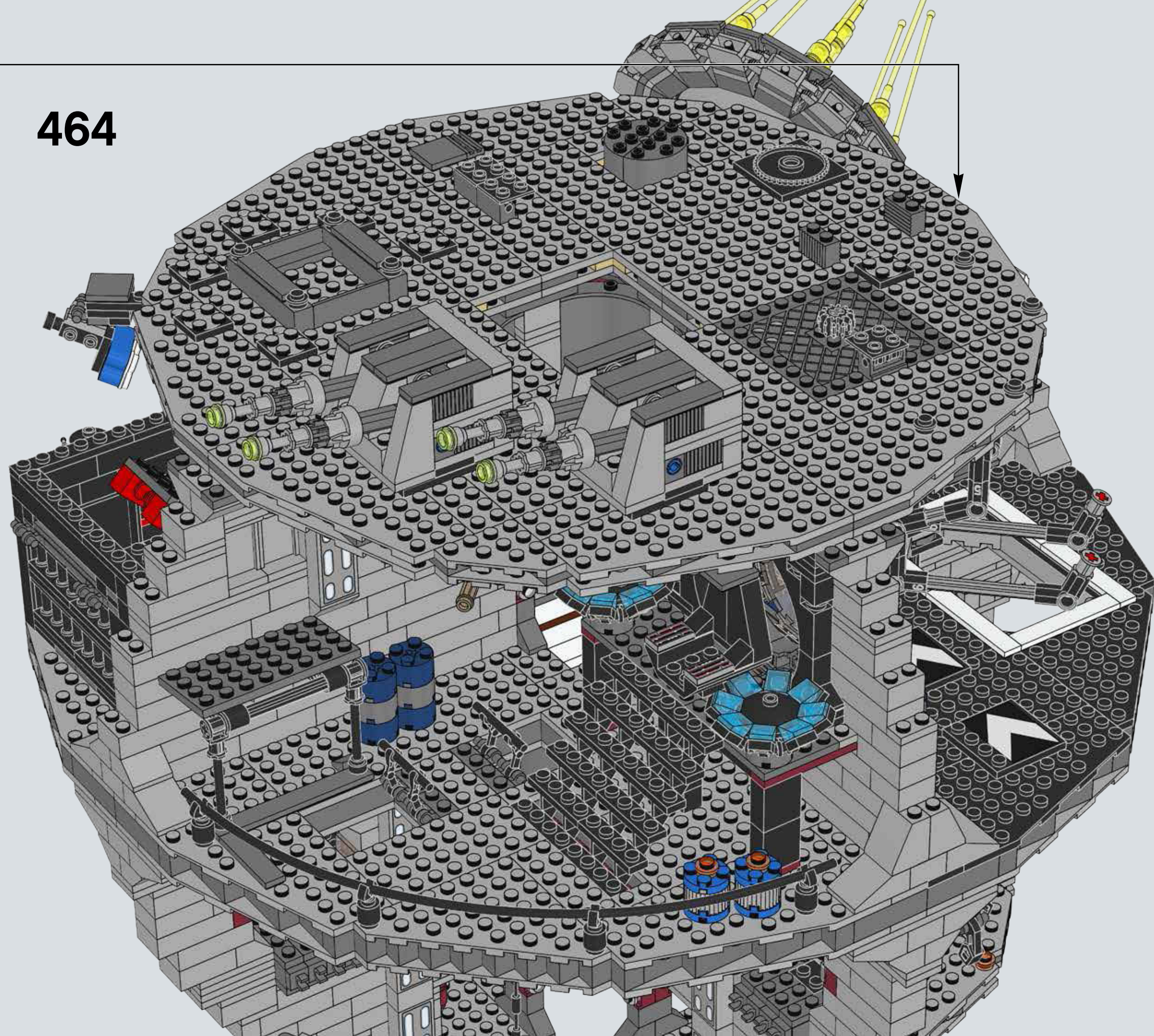




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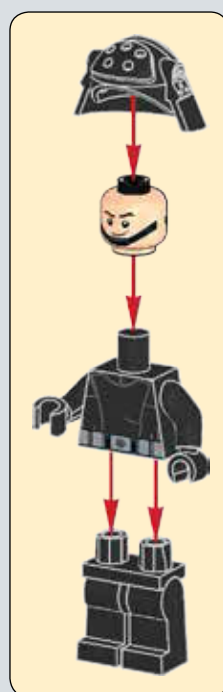
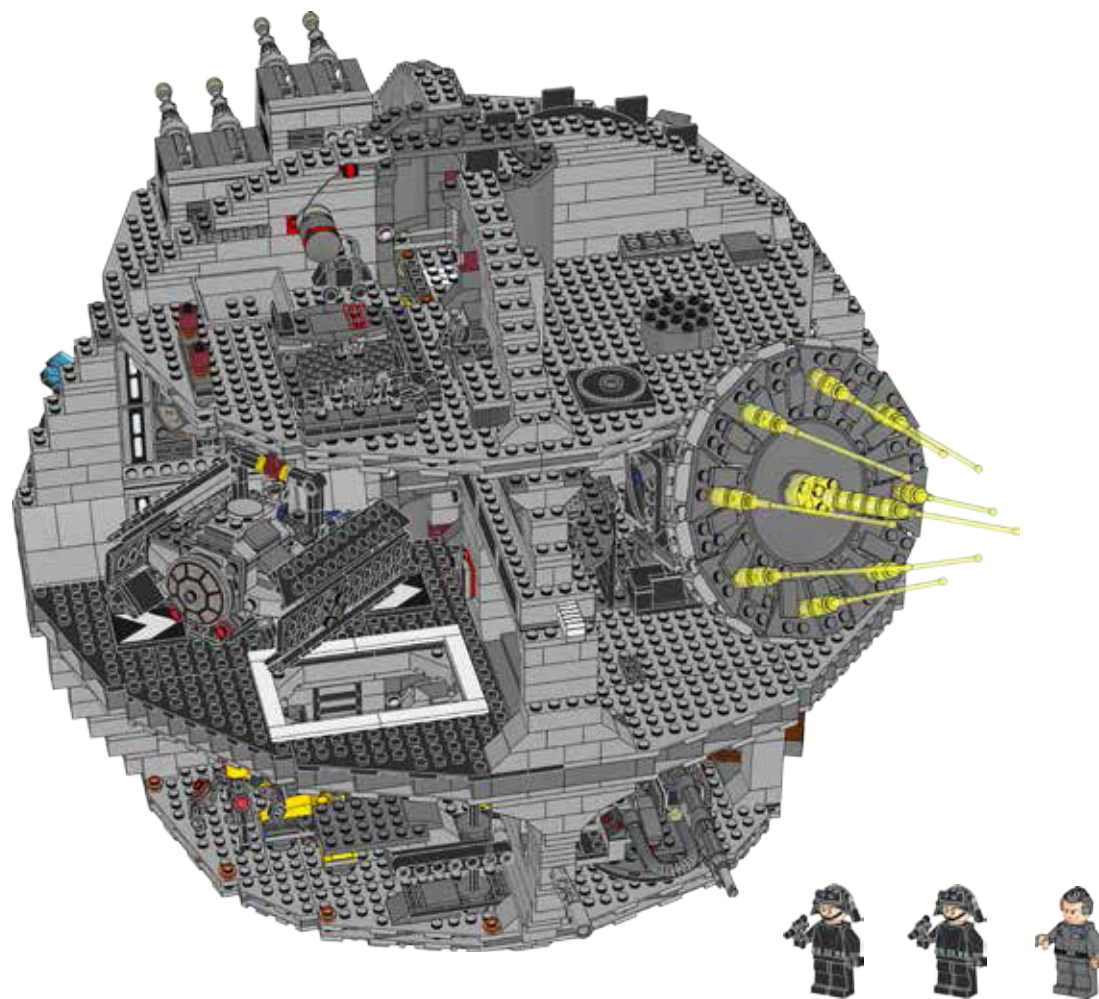


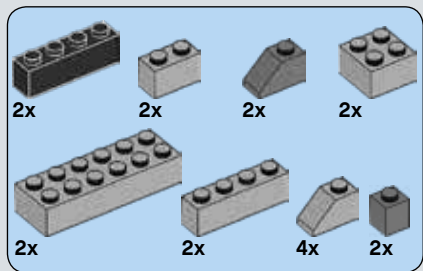
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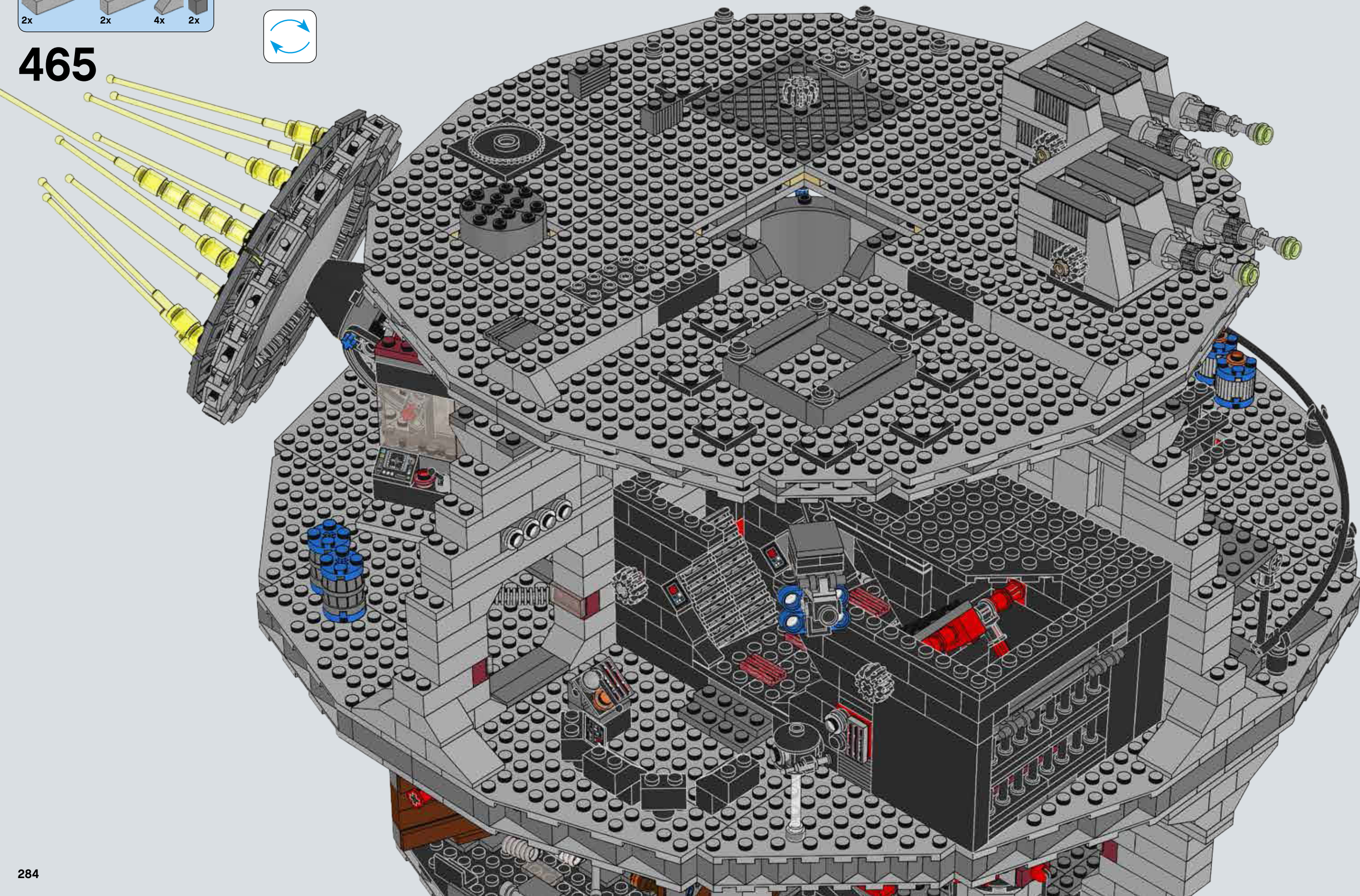


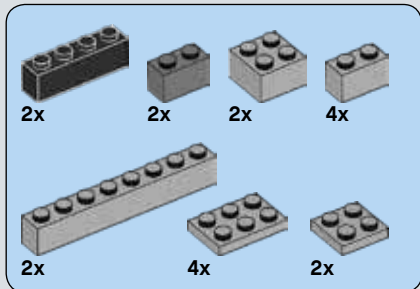
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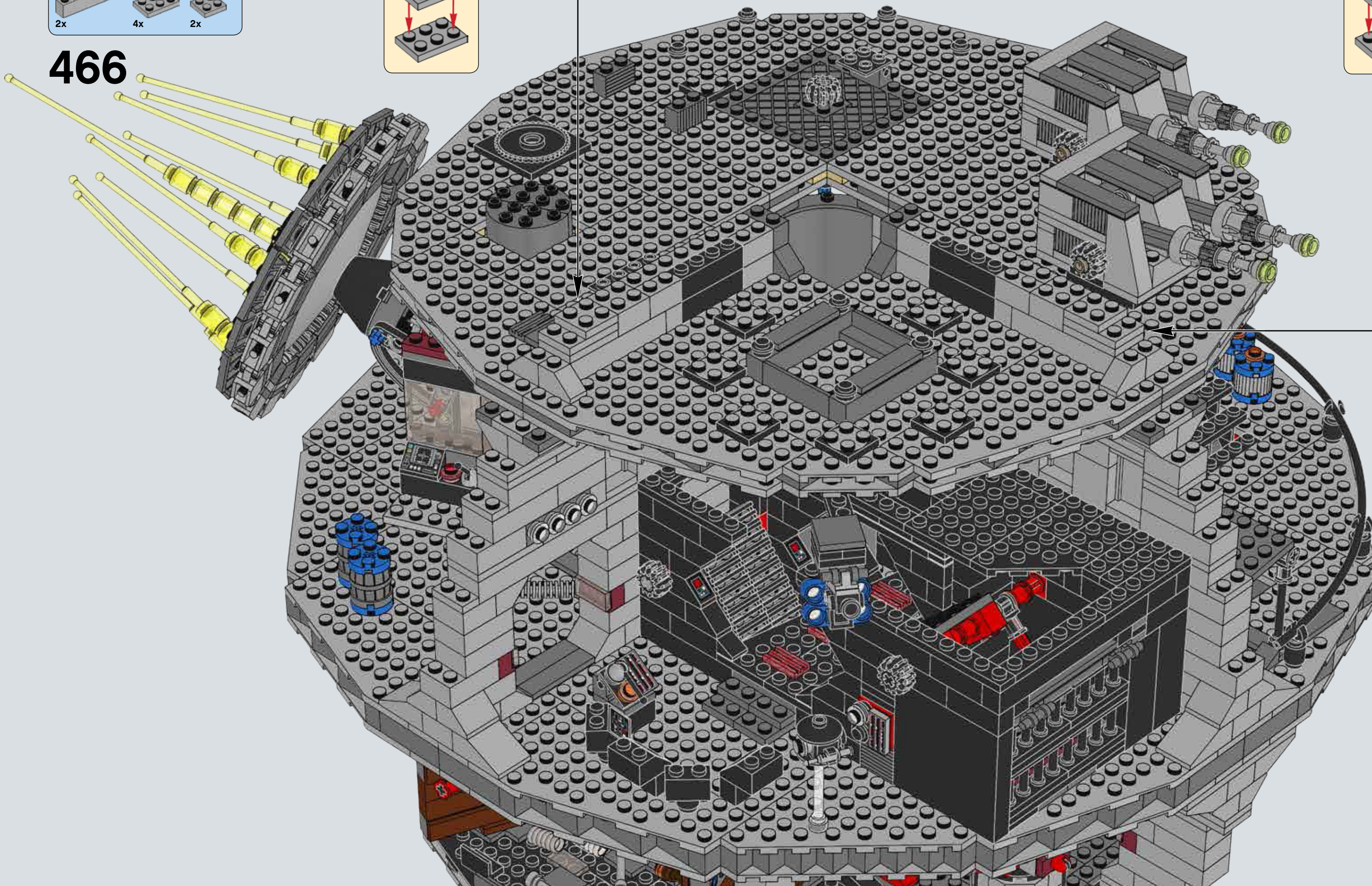
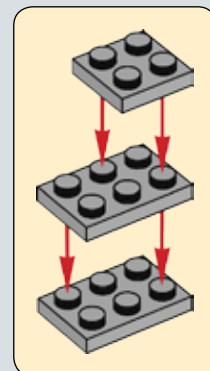
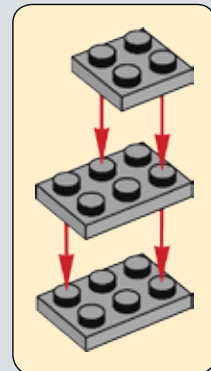


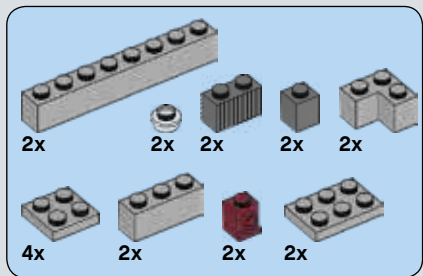
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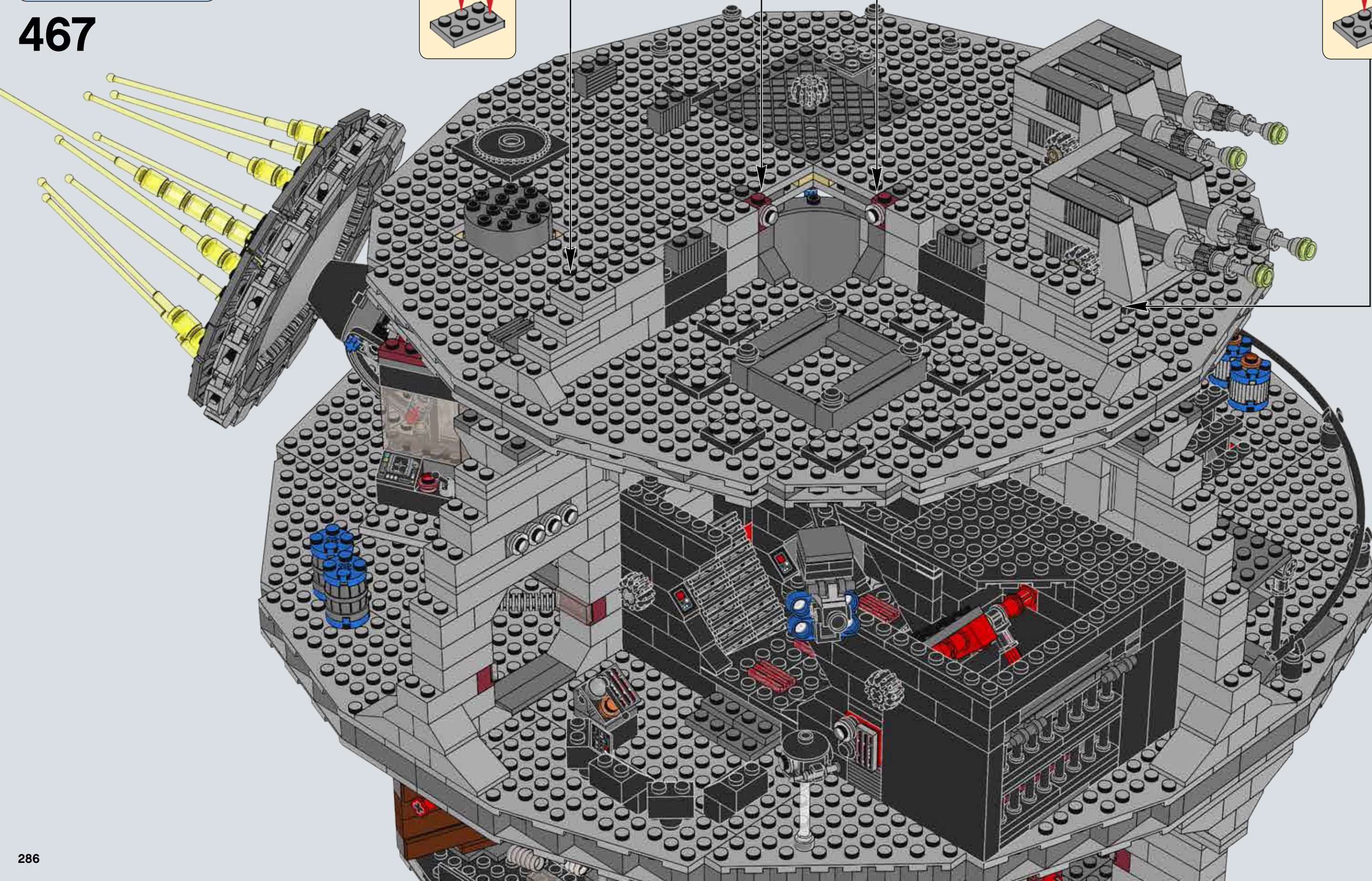
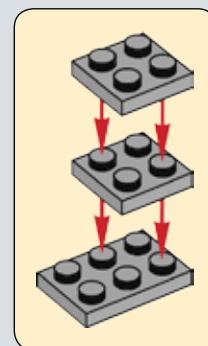
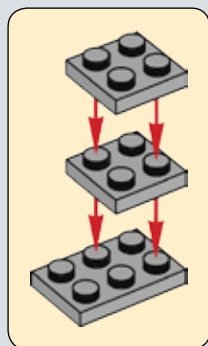


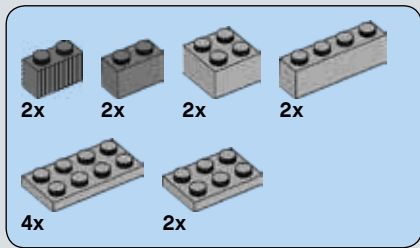
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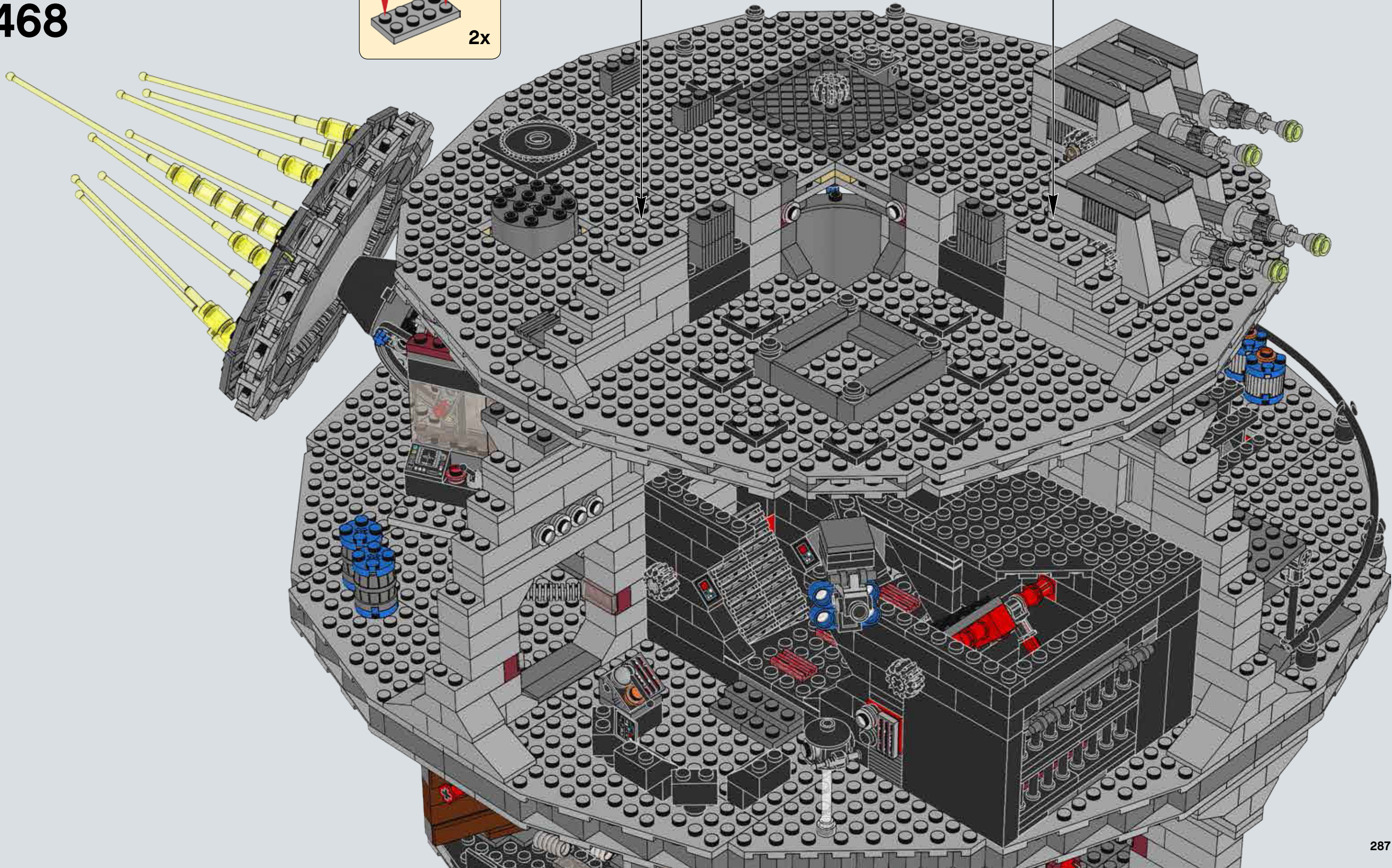
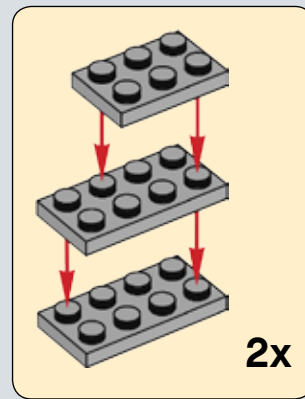


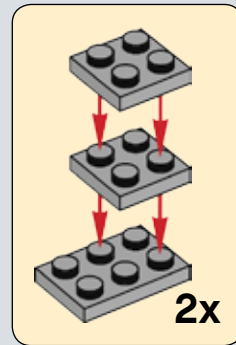
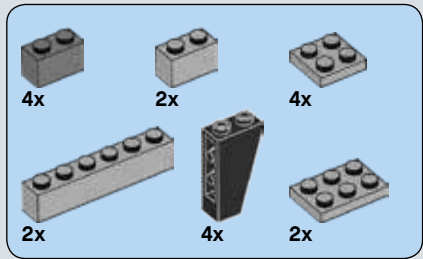
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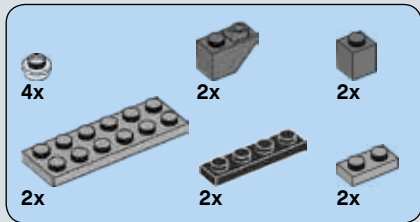
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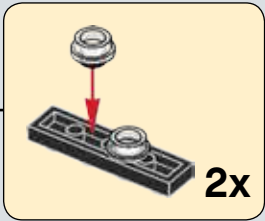
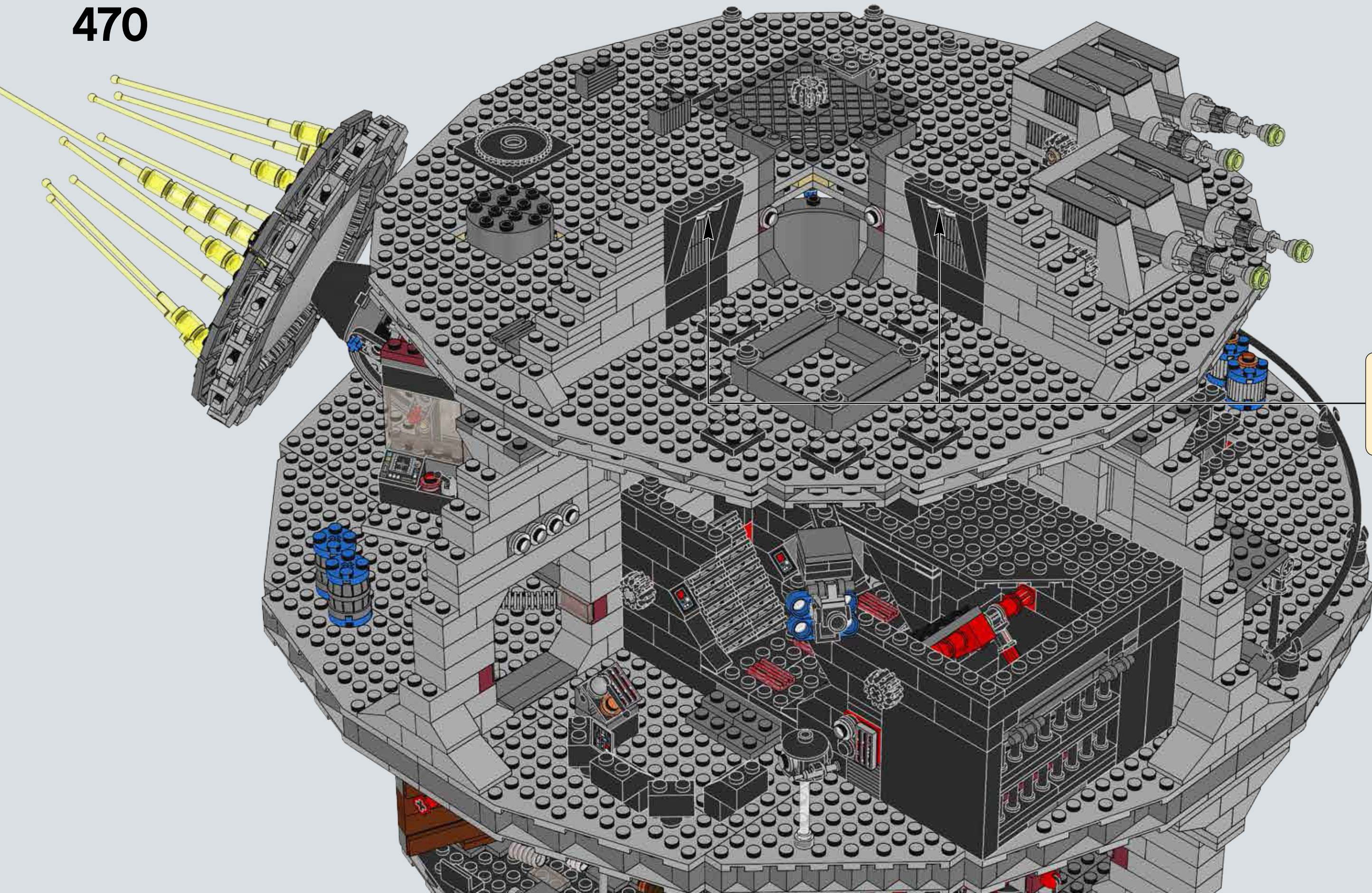


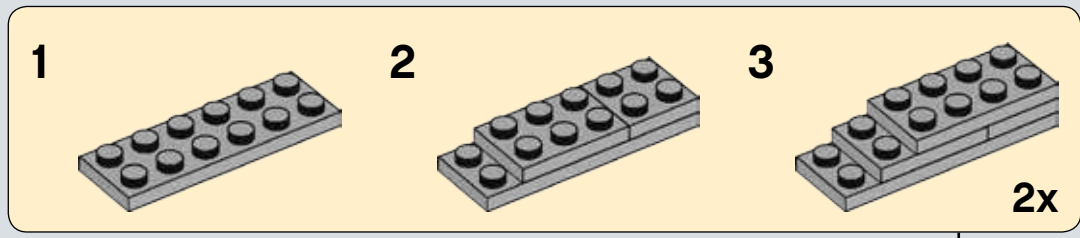
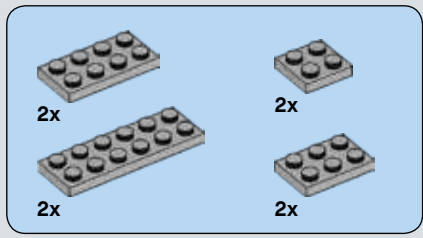
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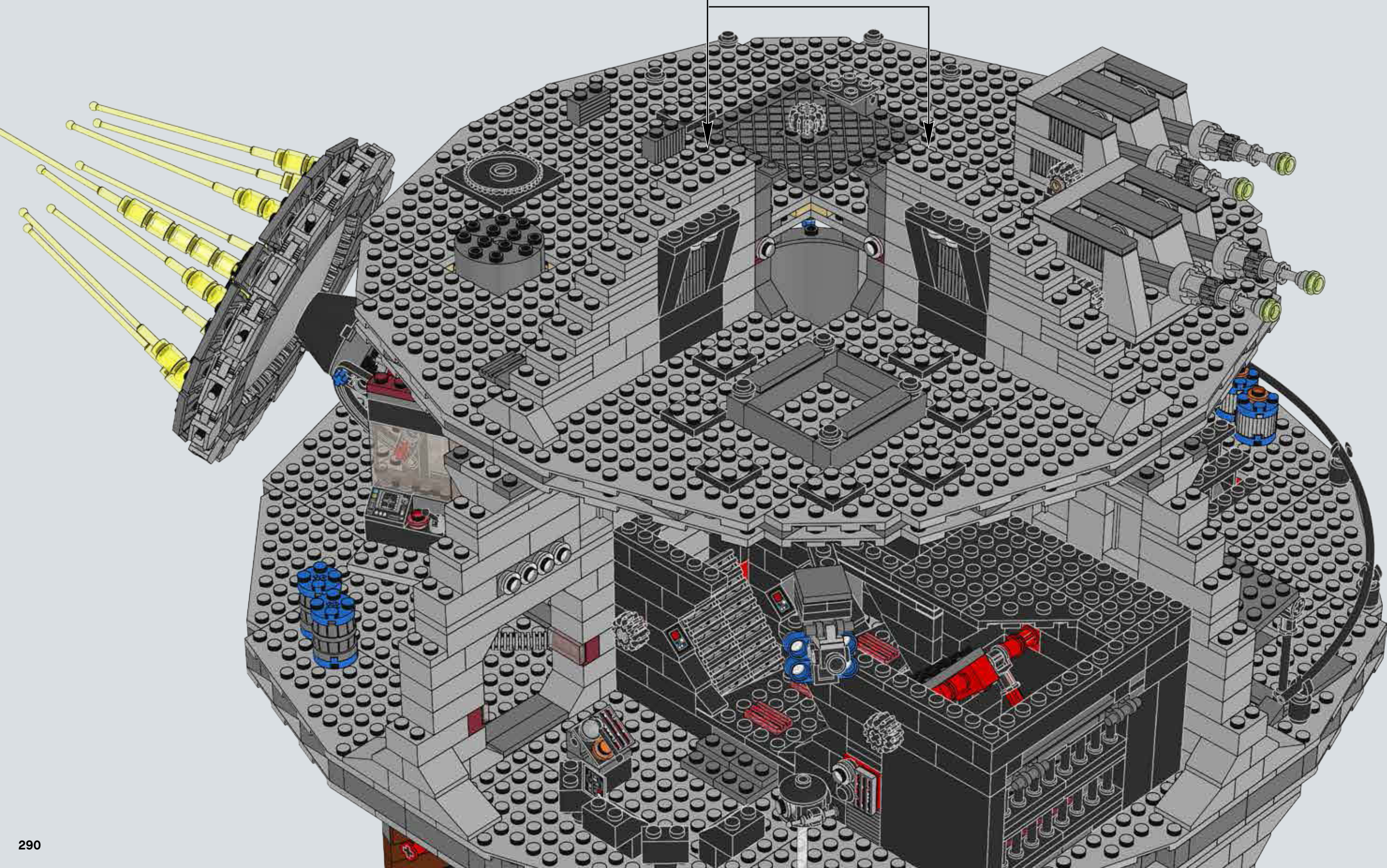


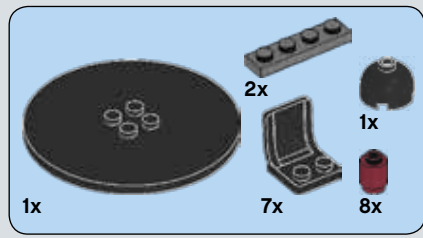
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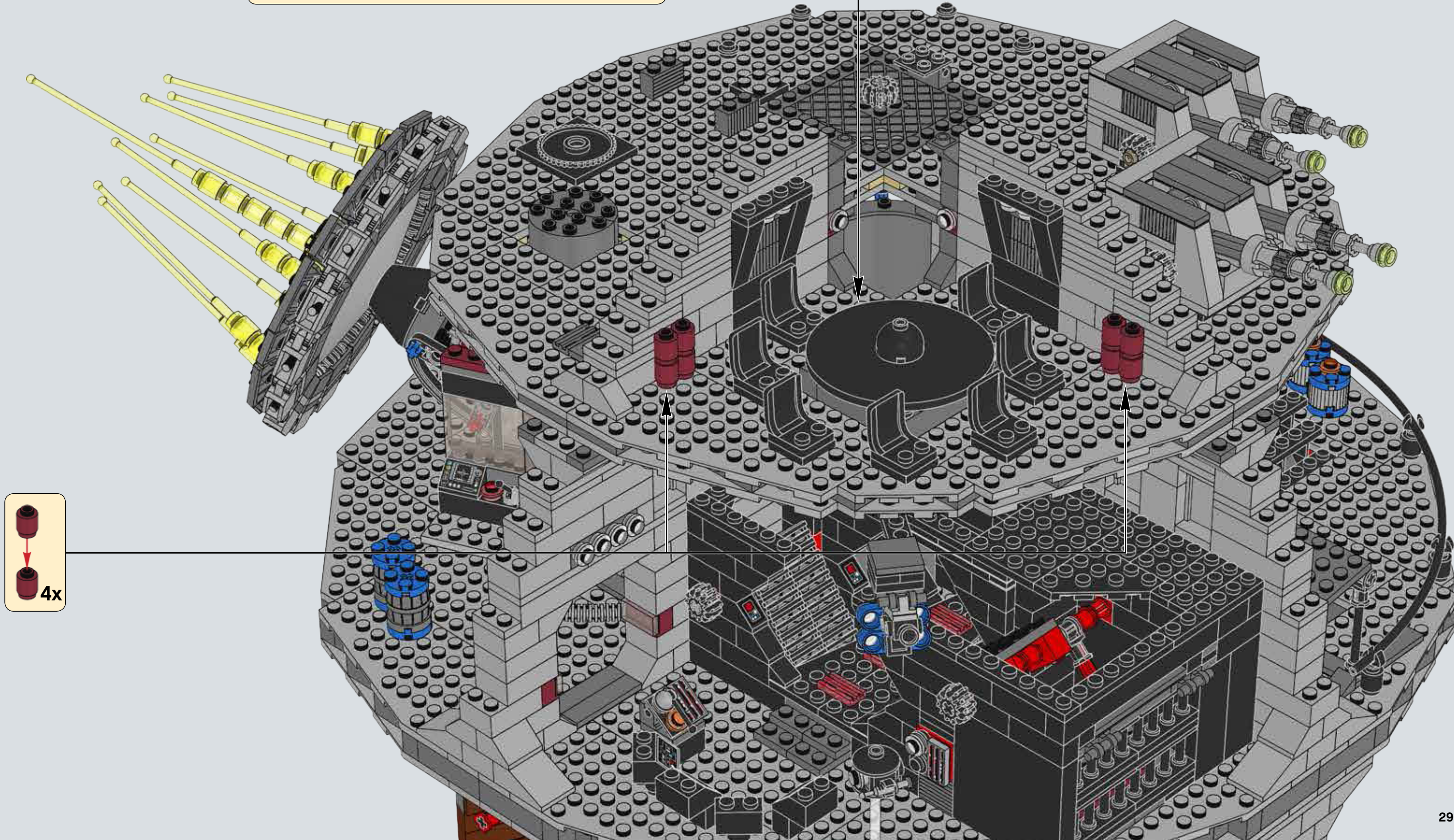
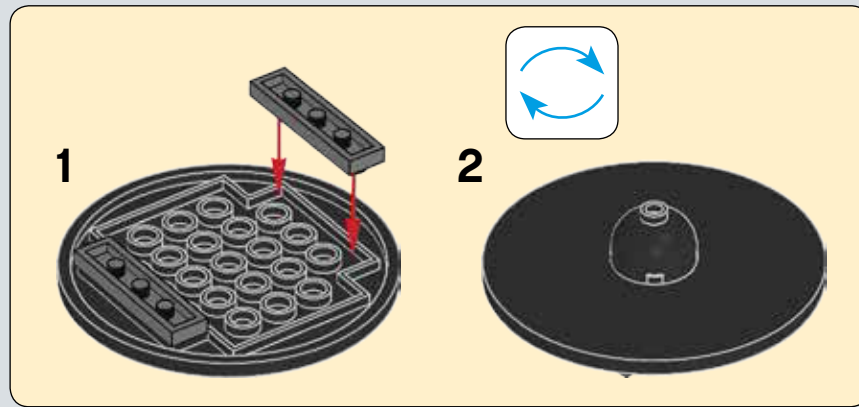


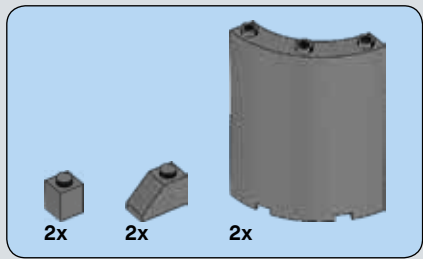
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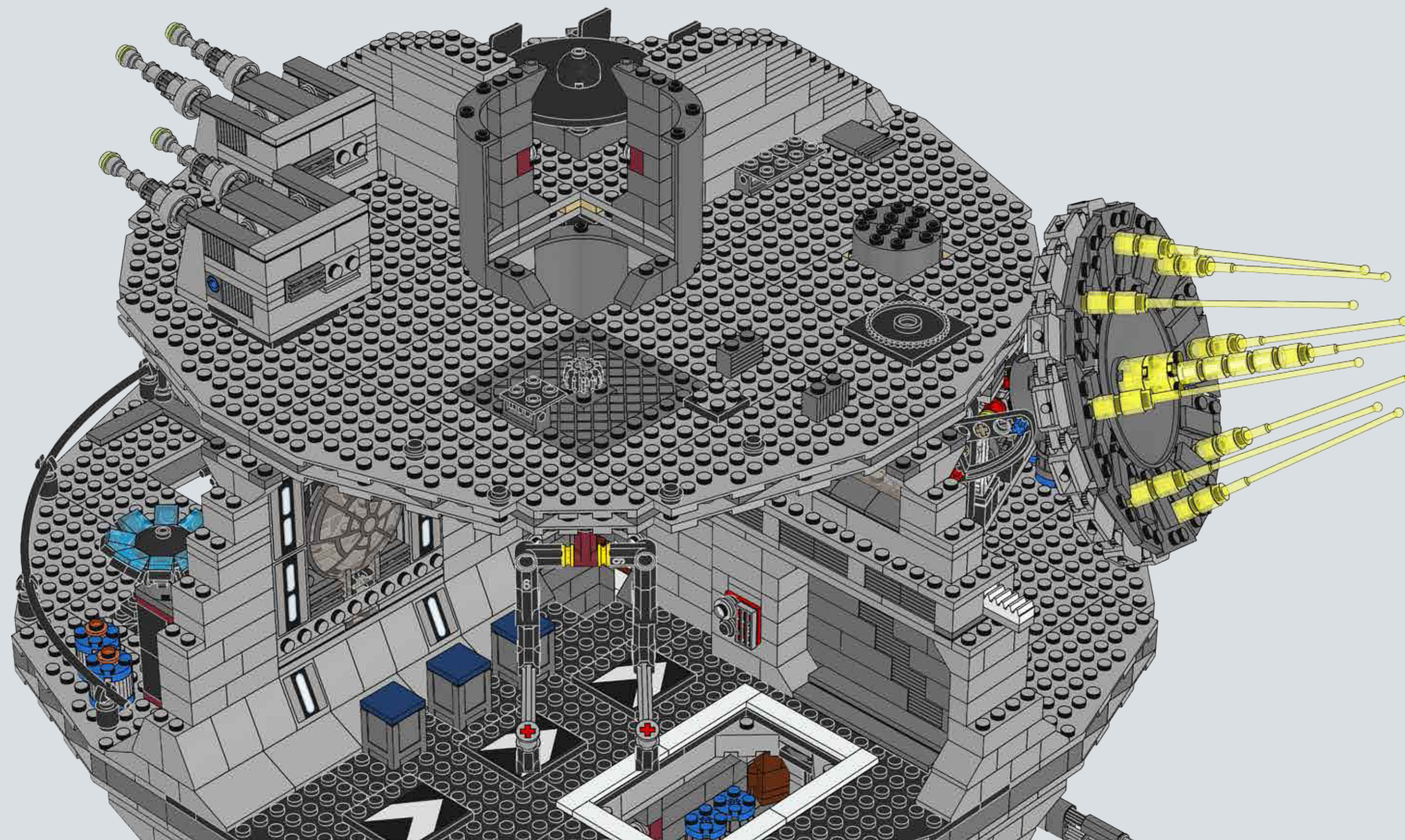
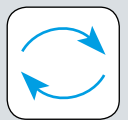


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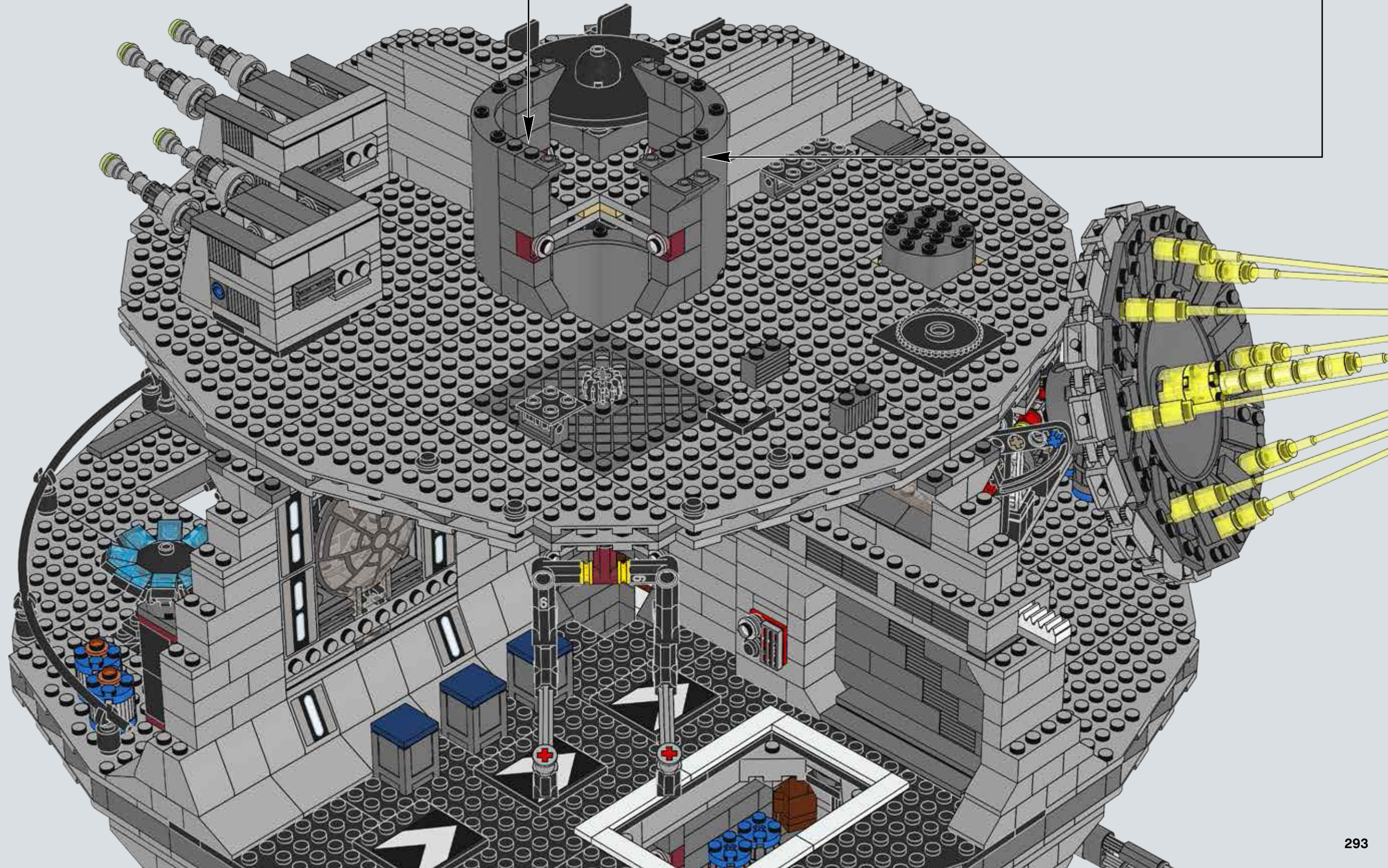
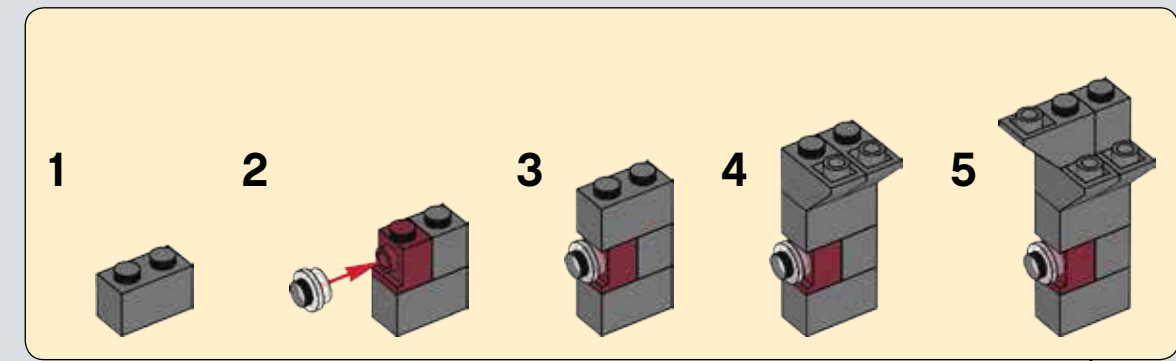
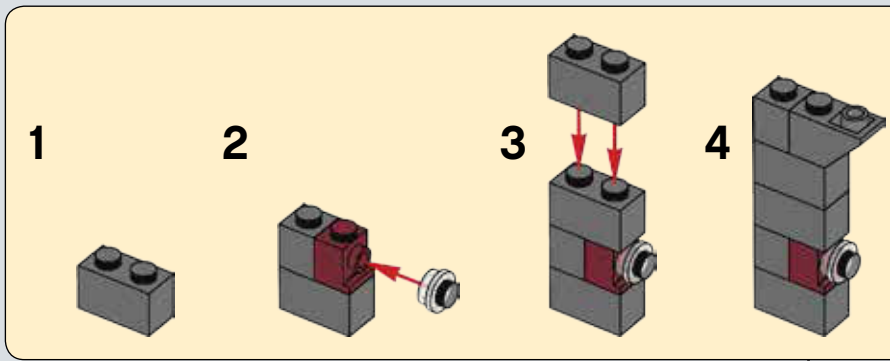


473



- 2x 5x 4x 4x 2x

474

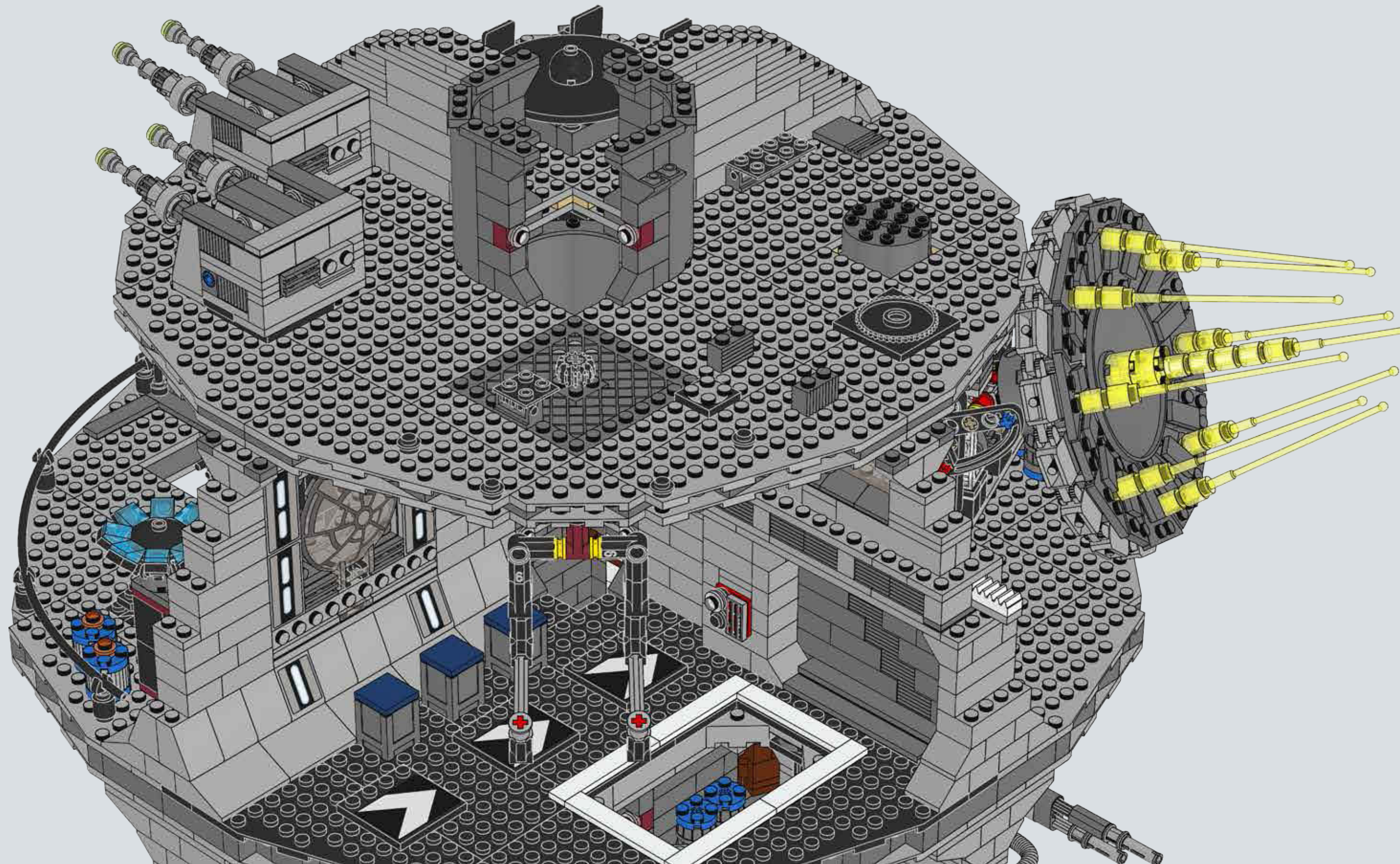



4x


2x


2x

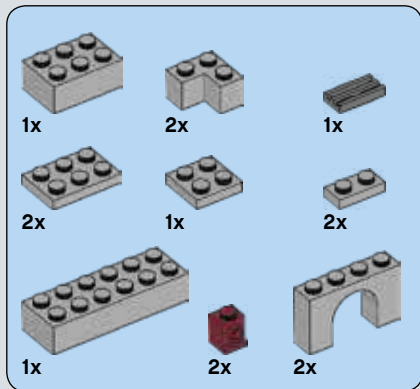
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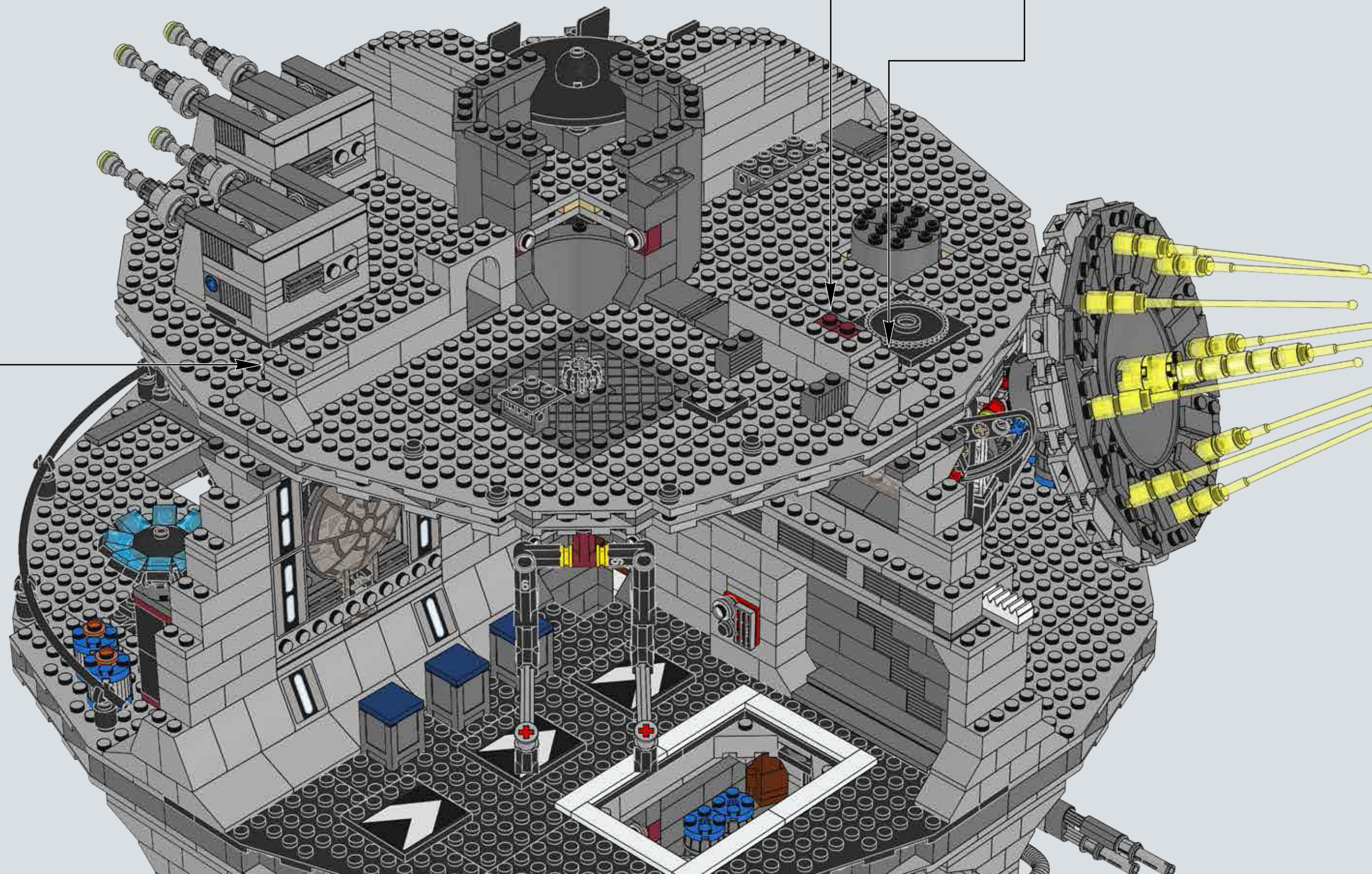
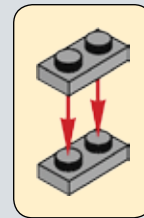
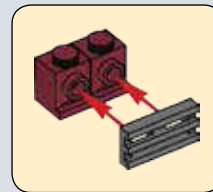
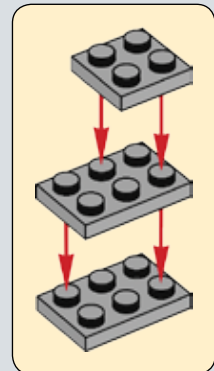


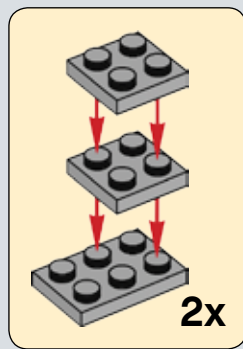
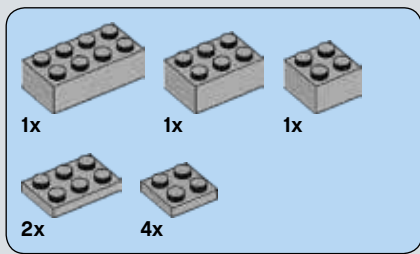
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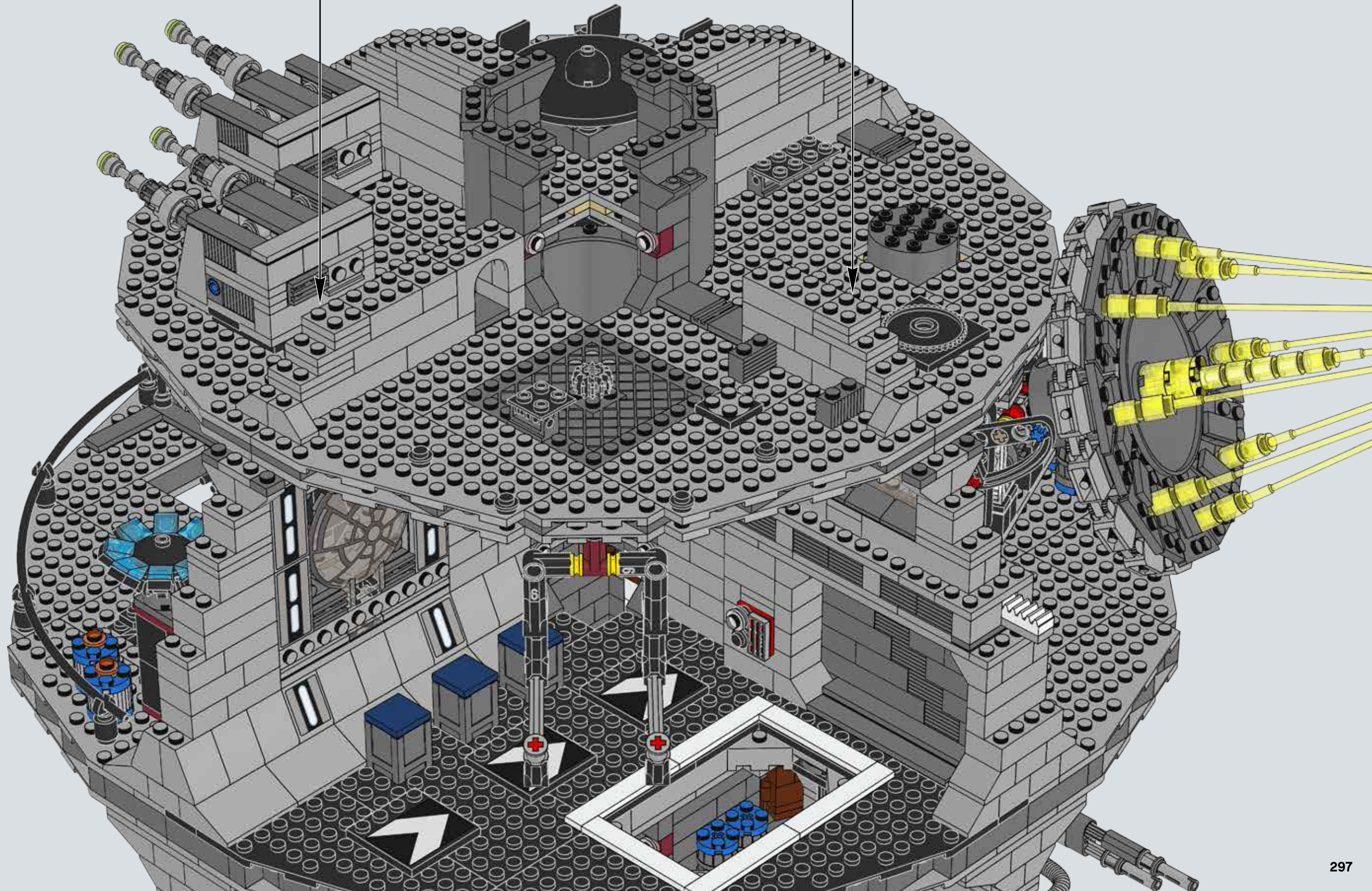


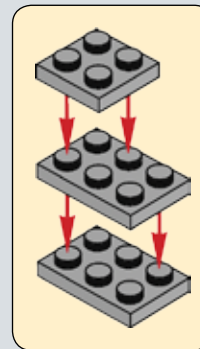
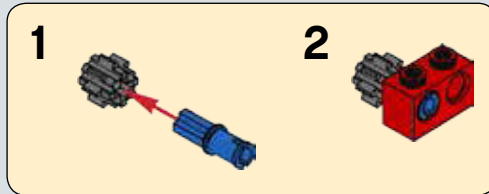
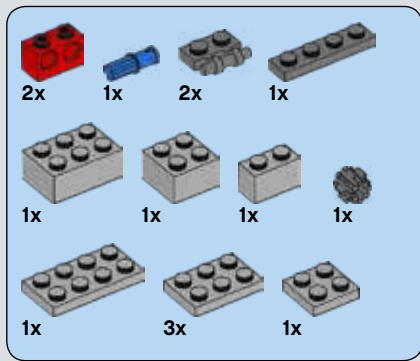
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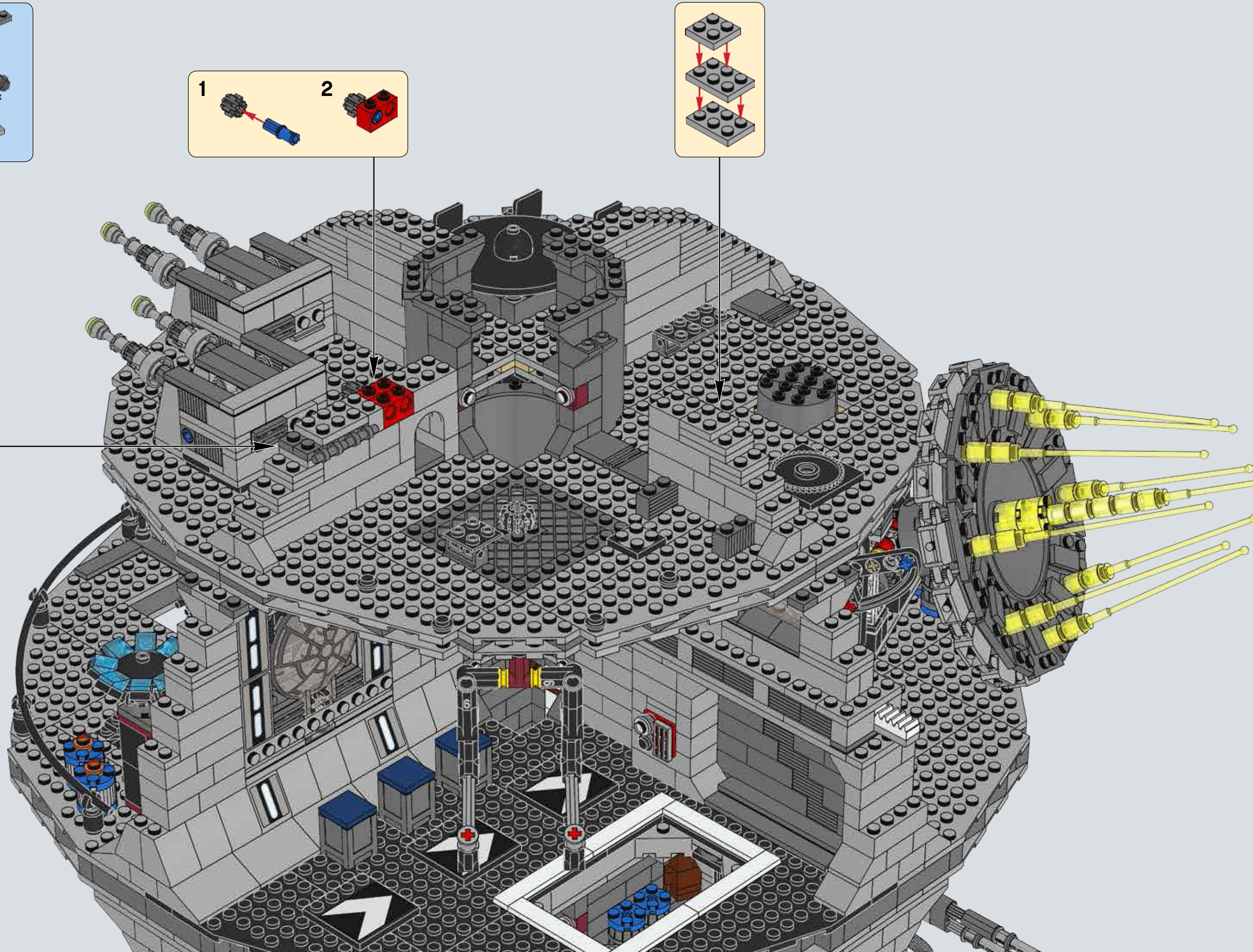
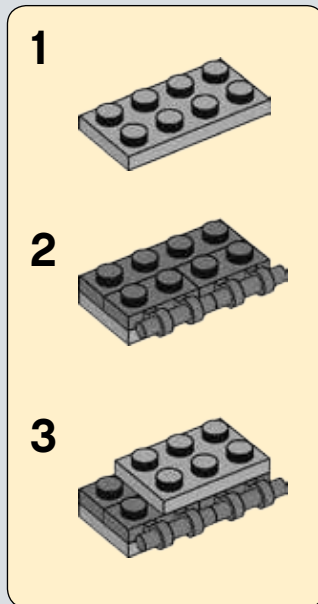


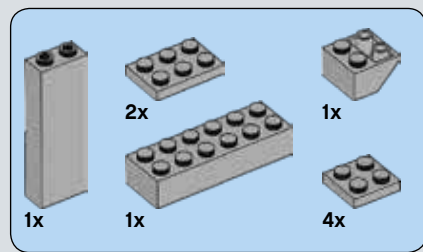
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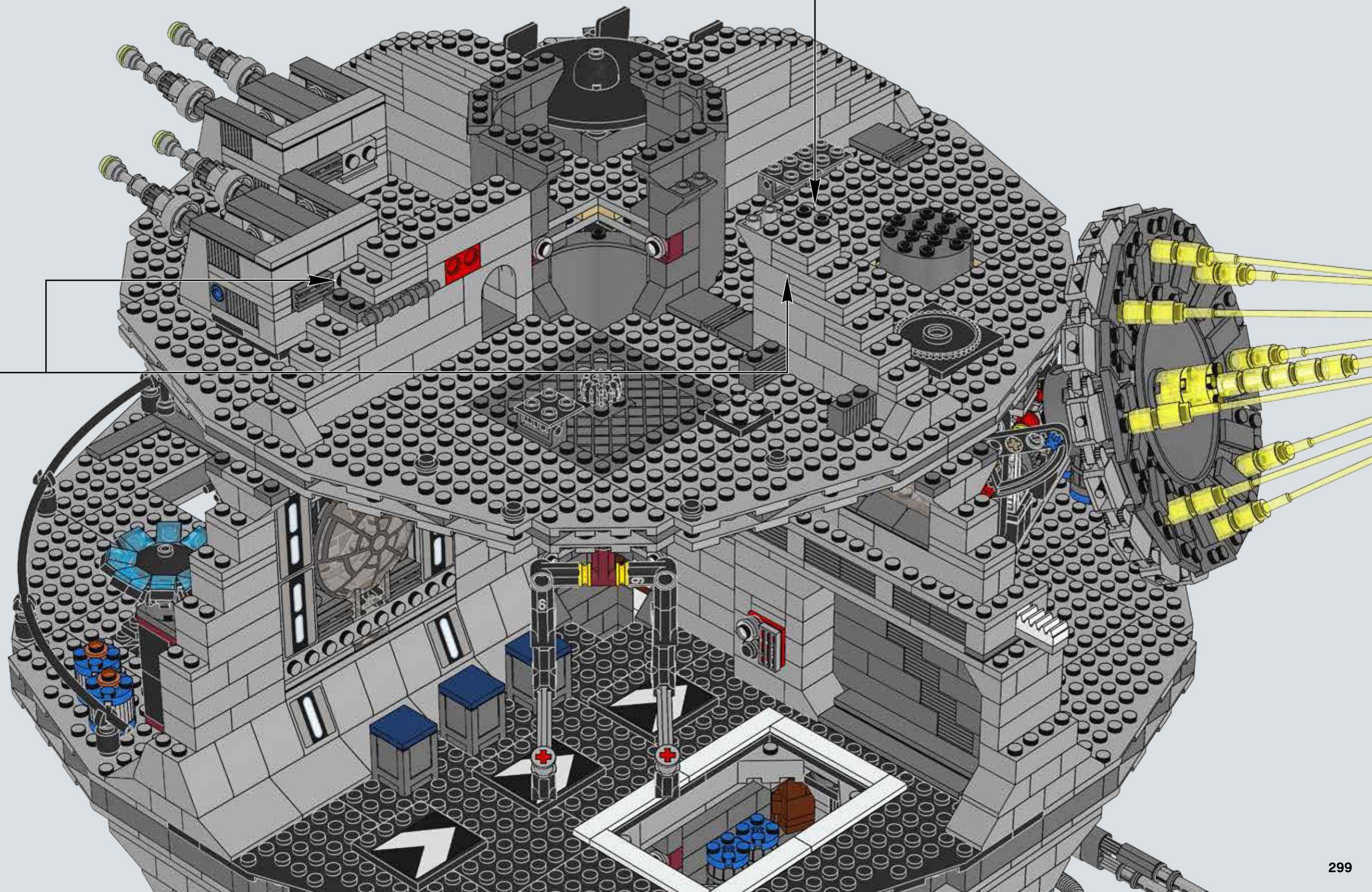
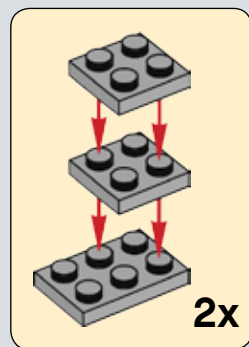
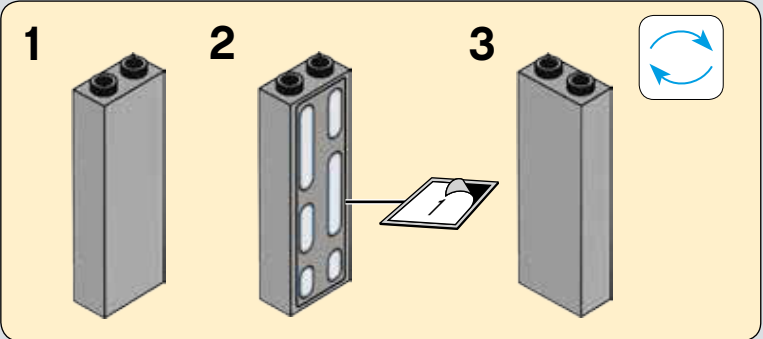


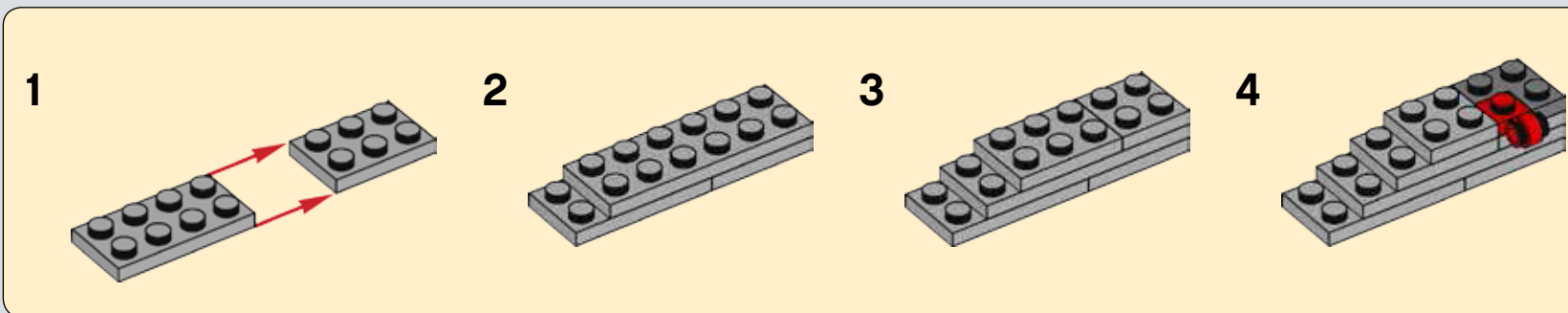
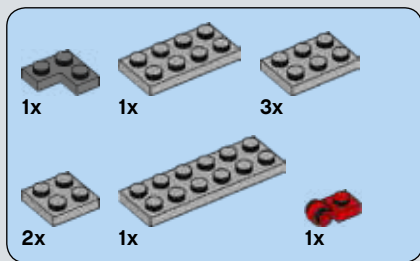
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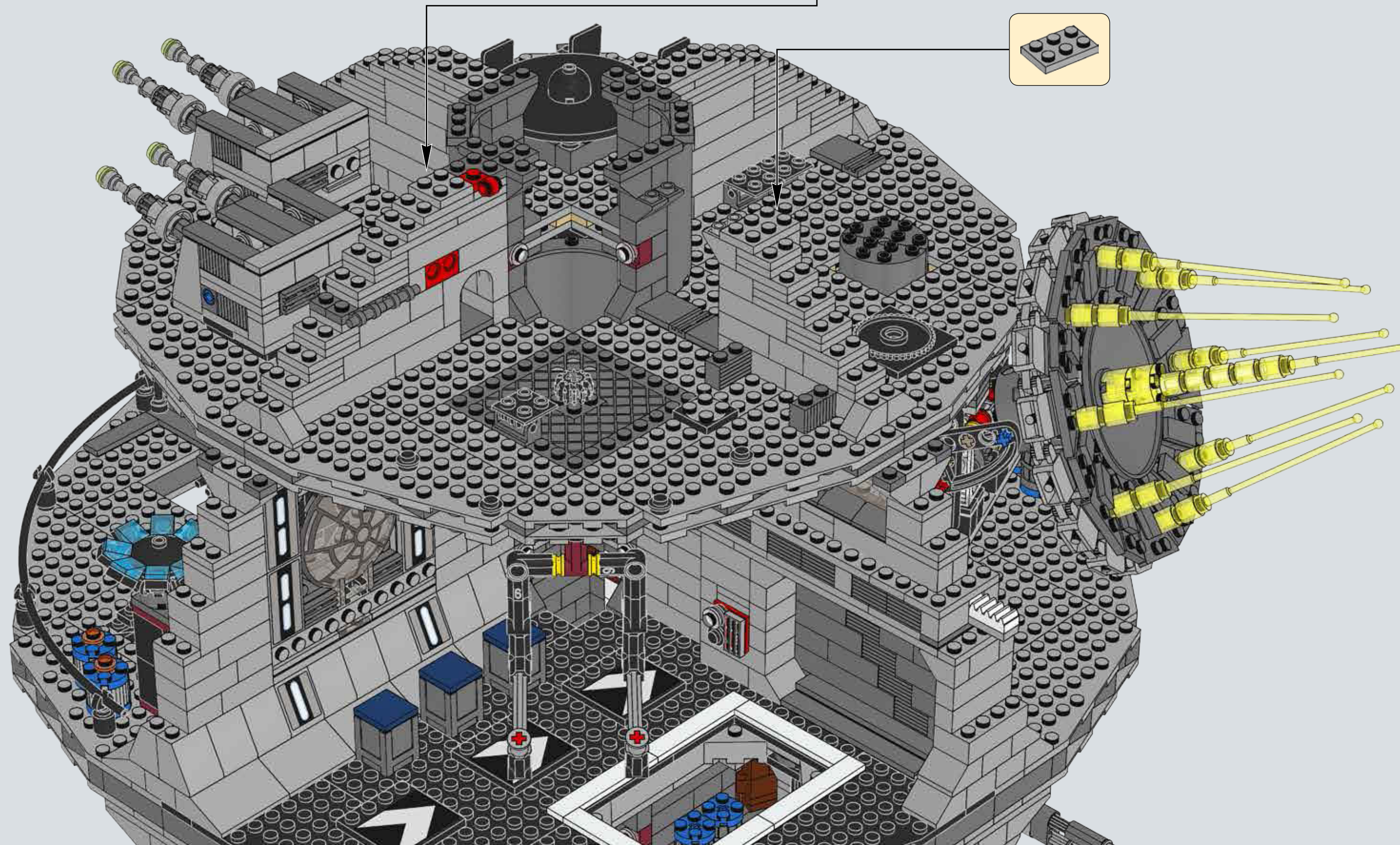


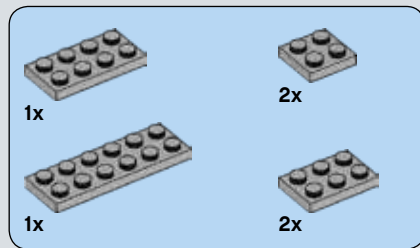
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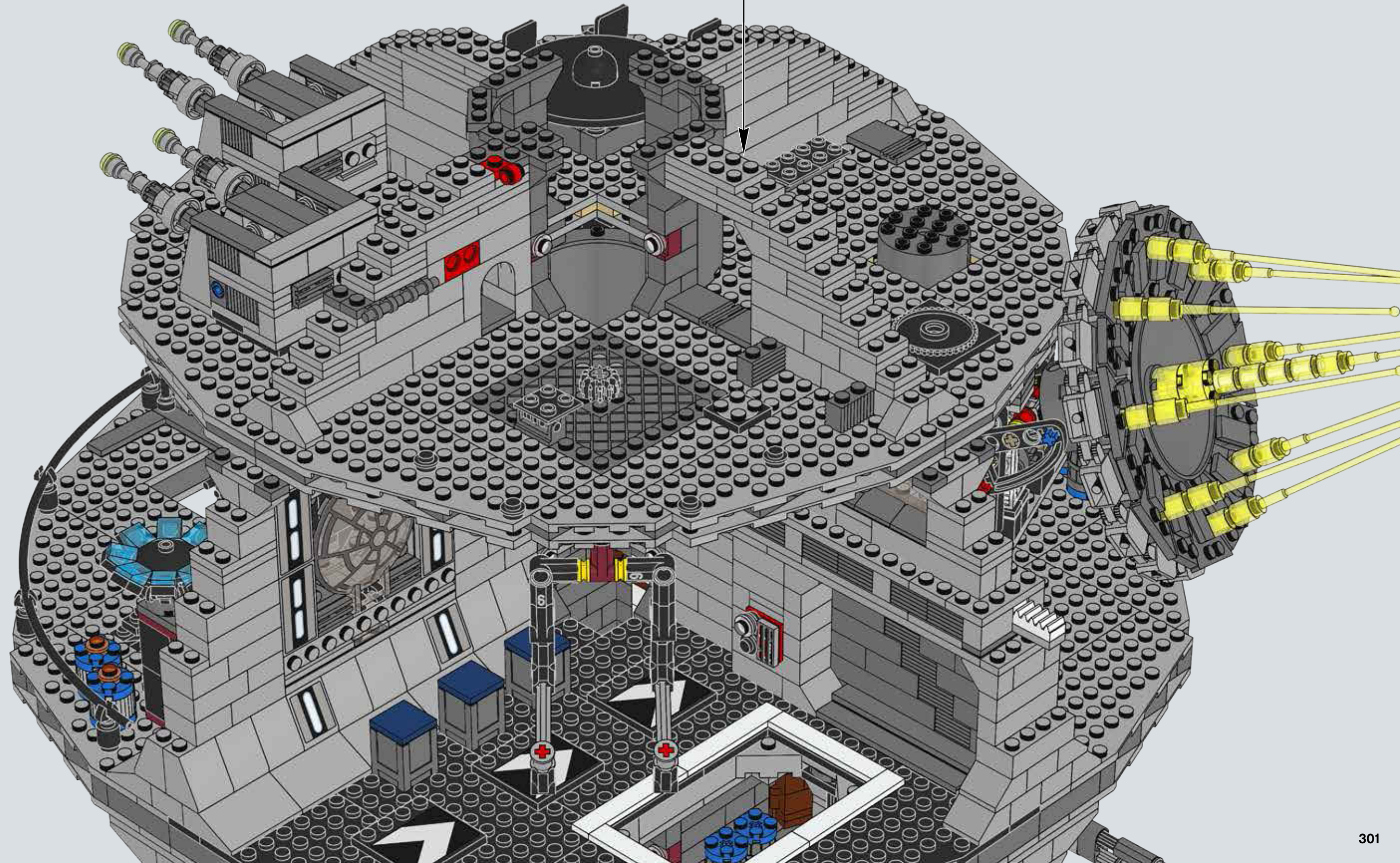
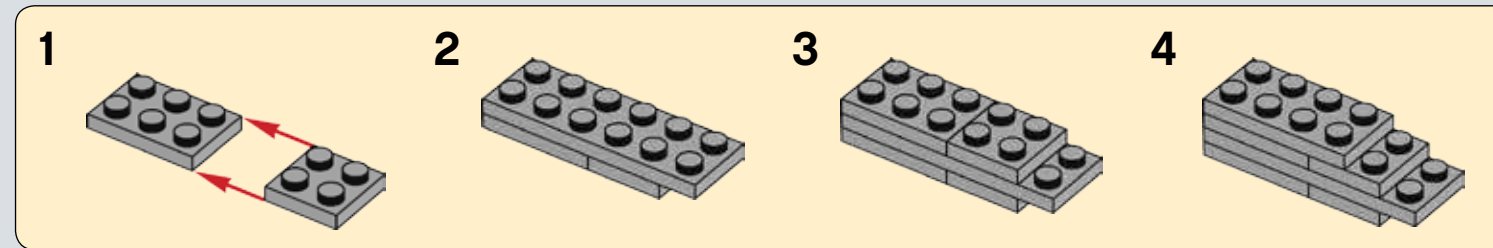


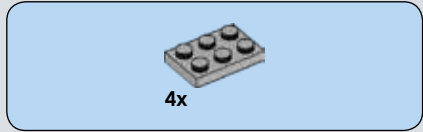
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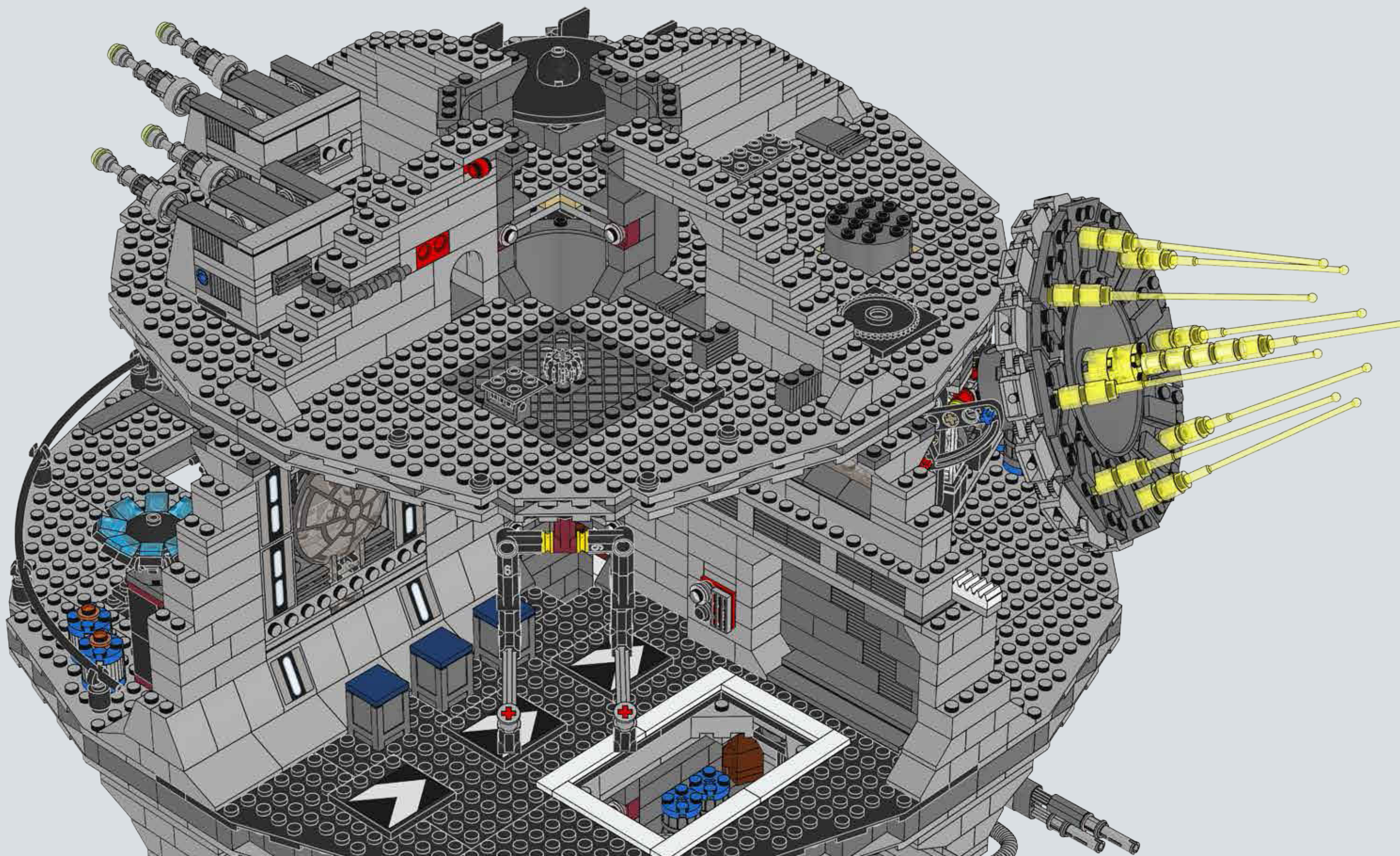


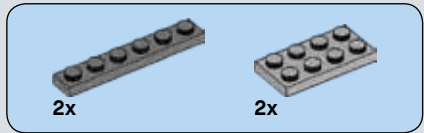
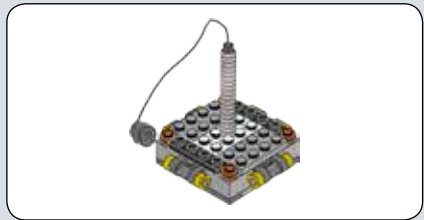
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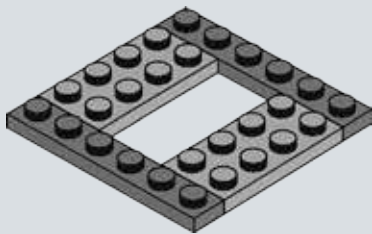


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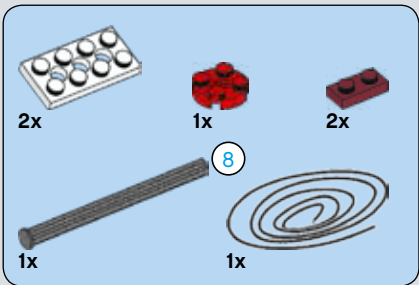
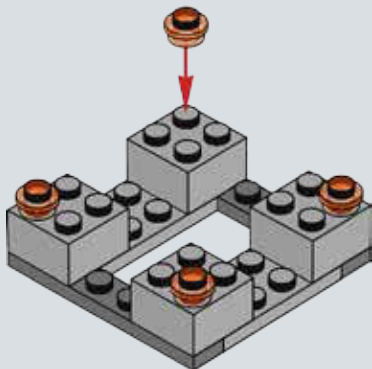




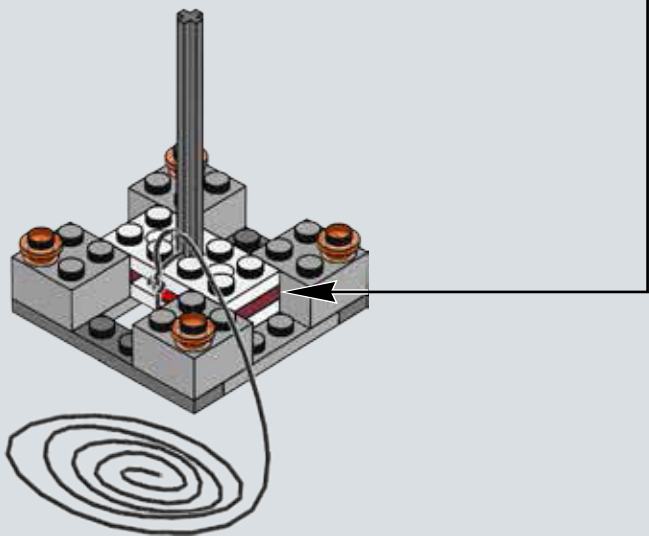
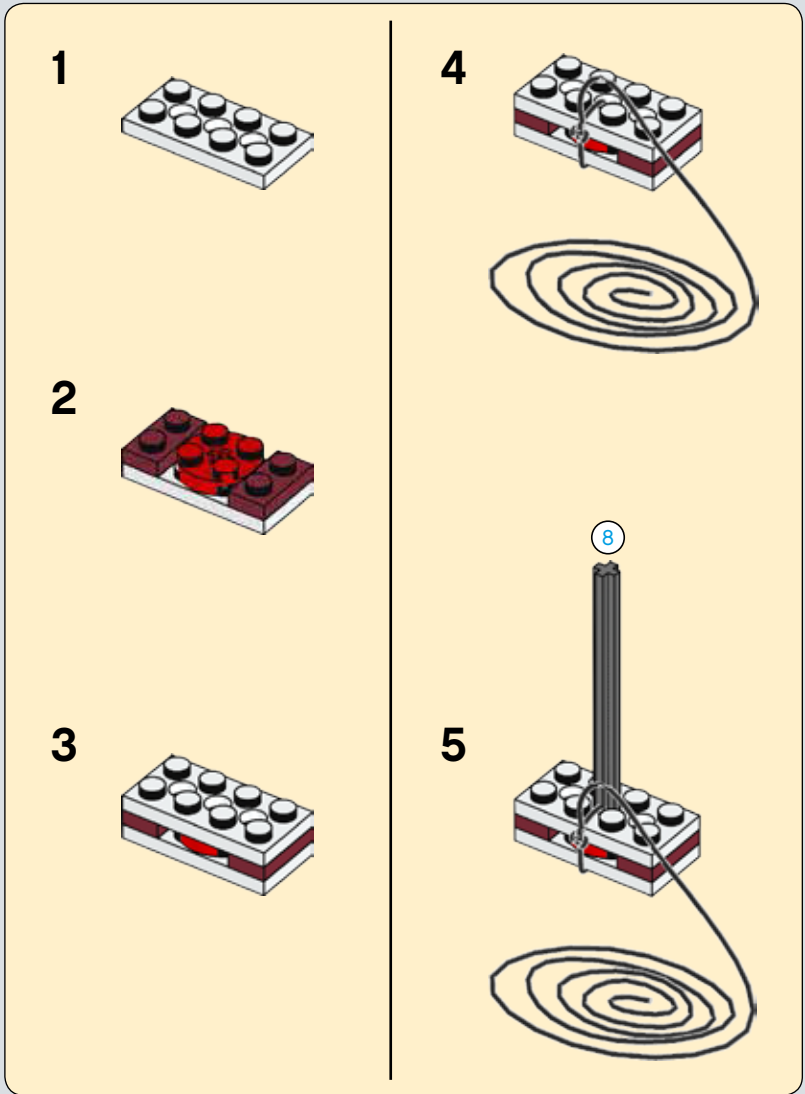
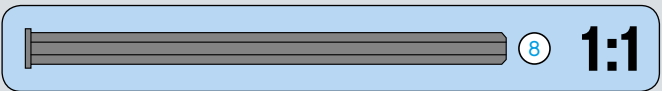
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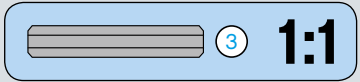
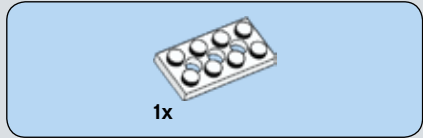


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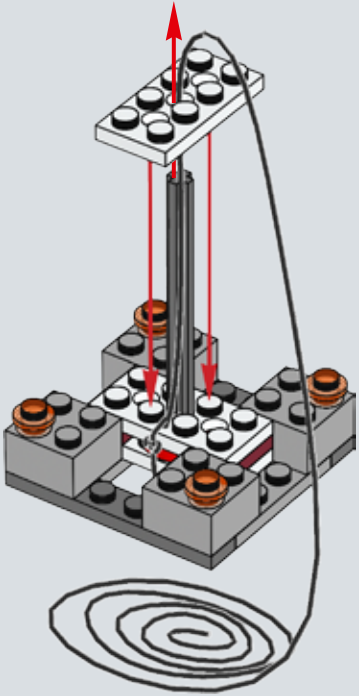


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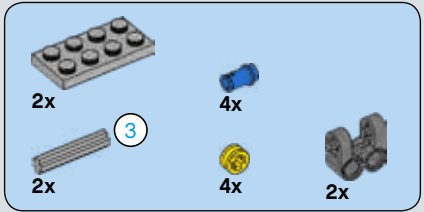
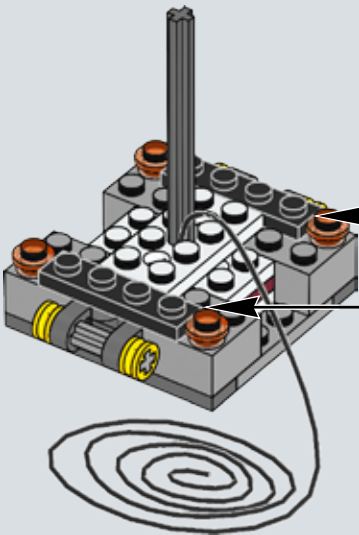
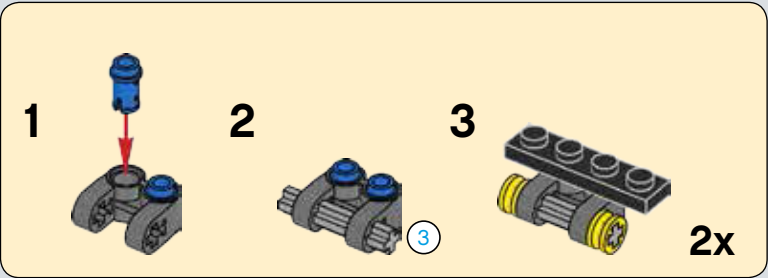




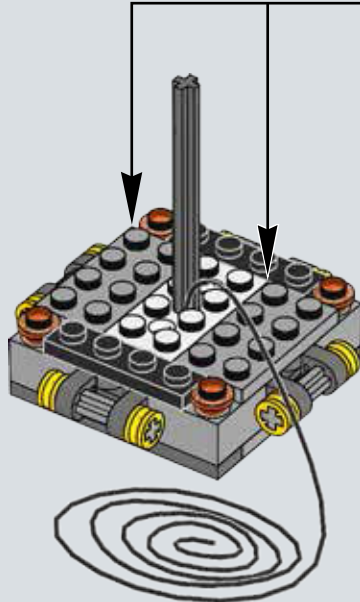
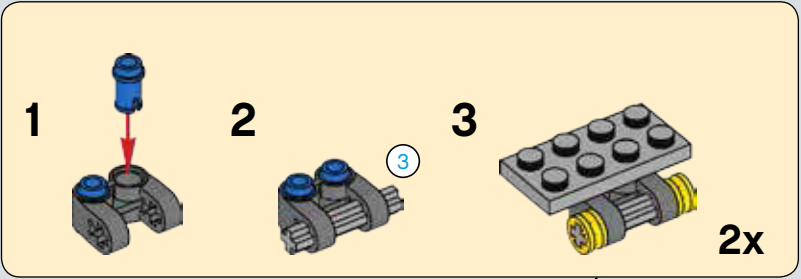
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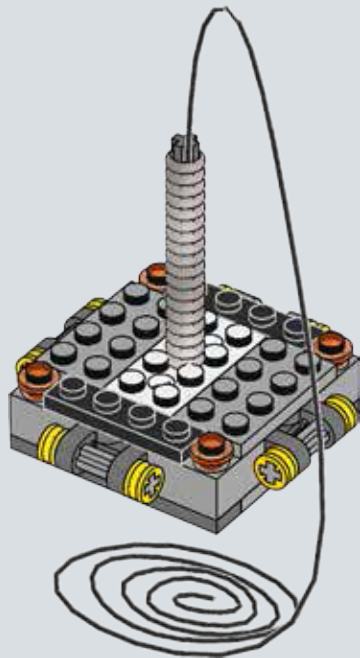
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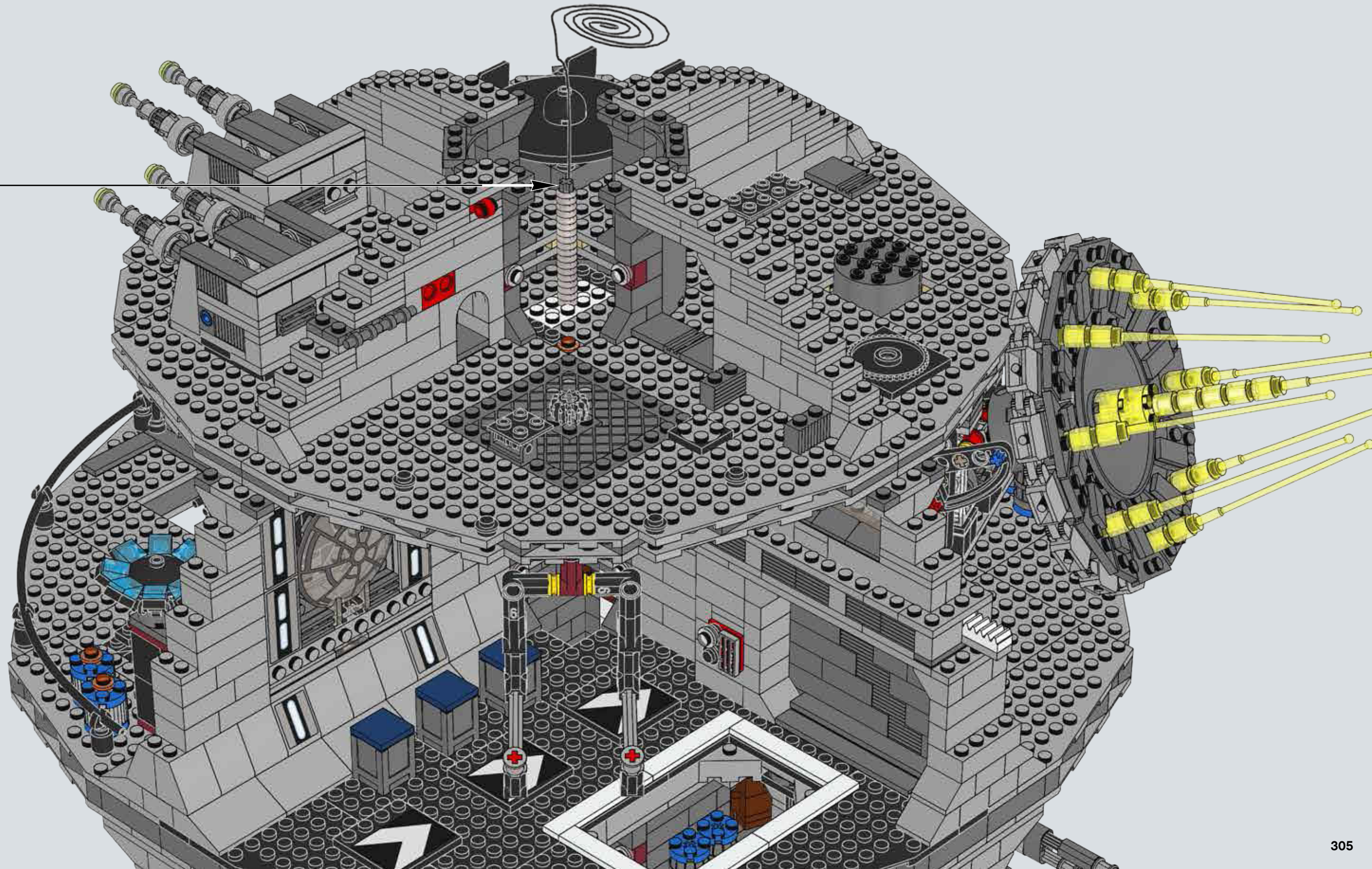
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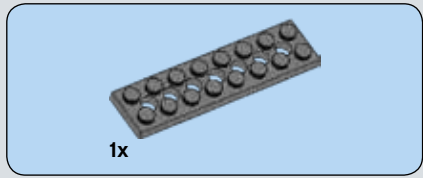


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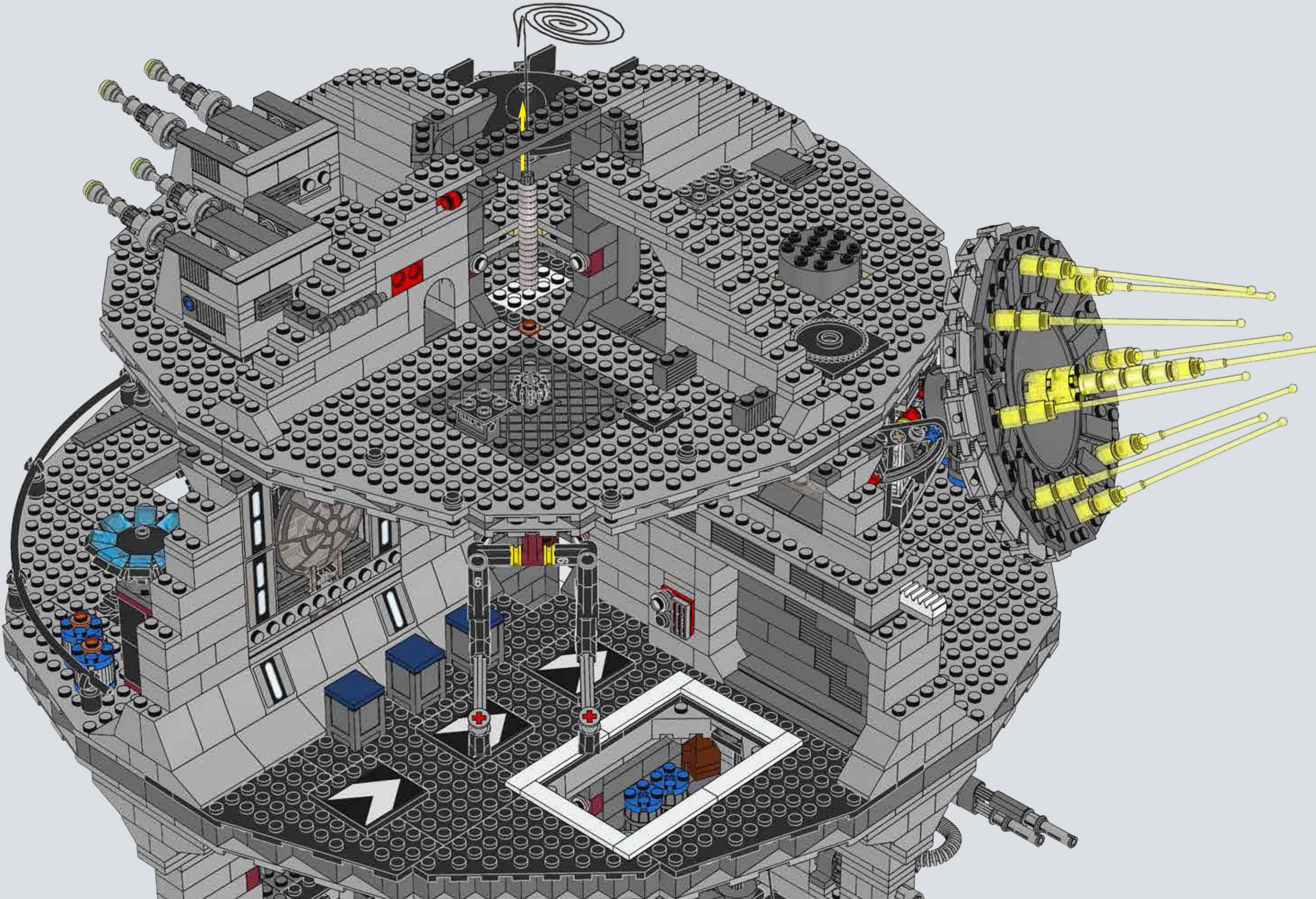


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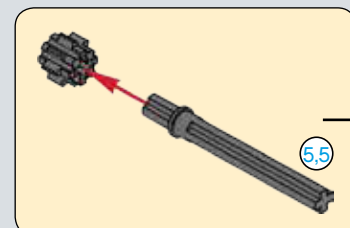




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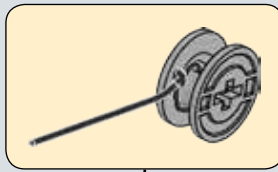


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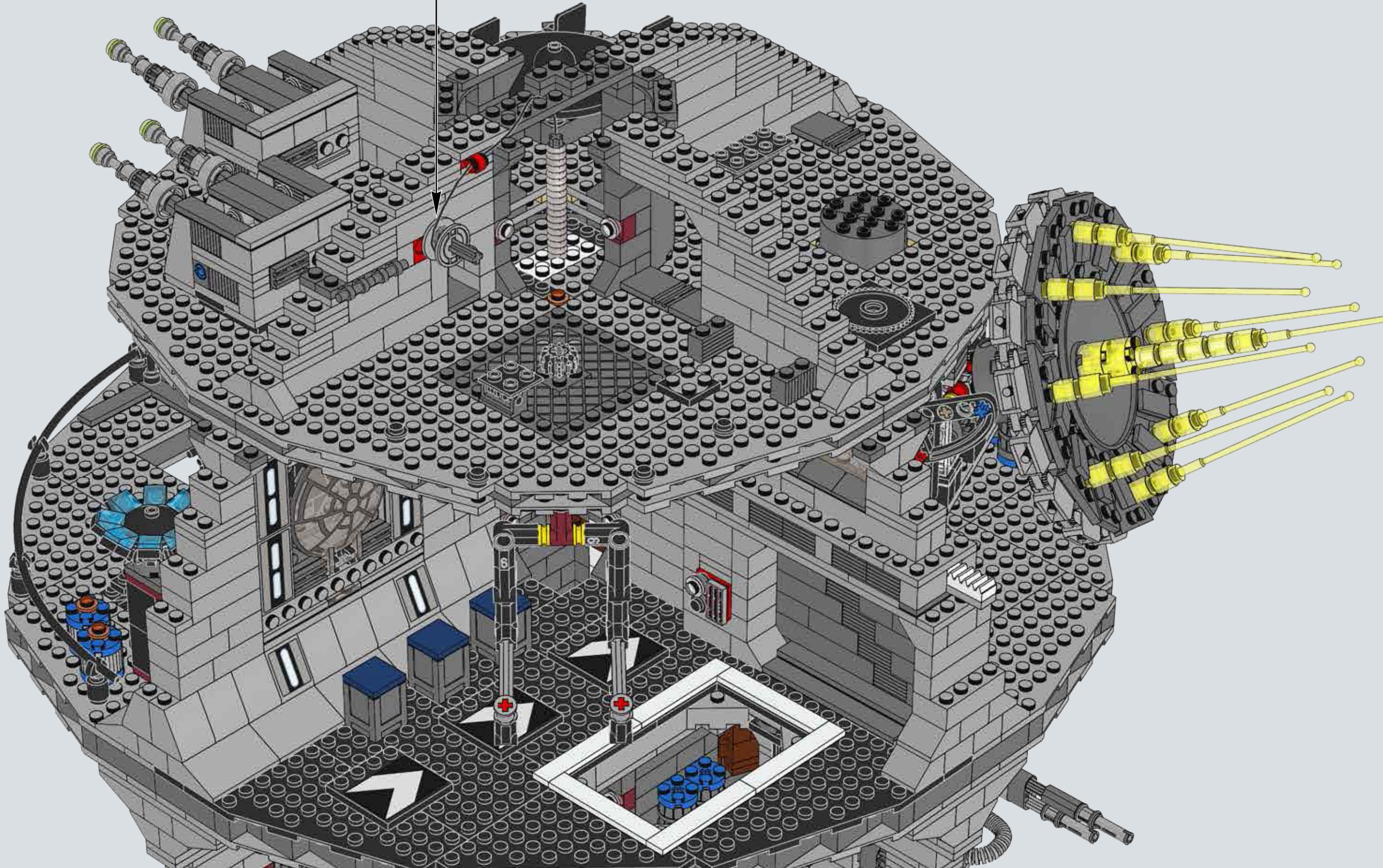




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494

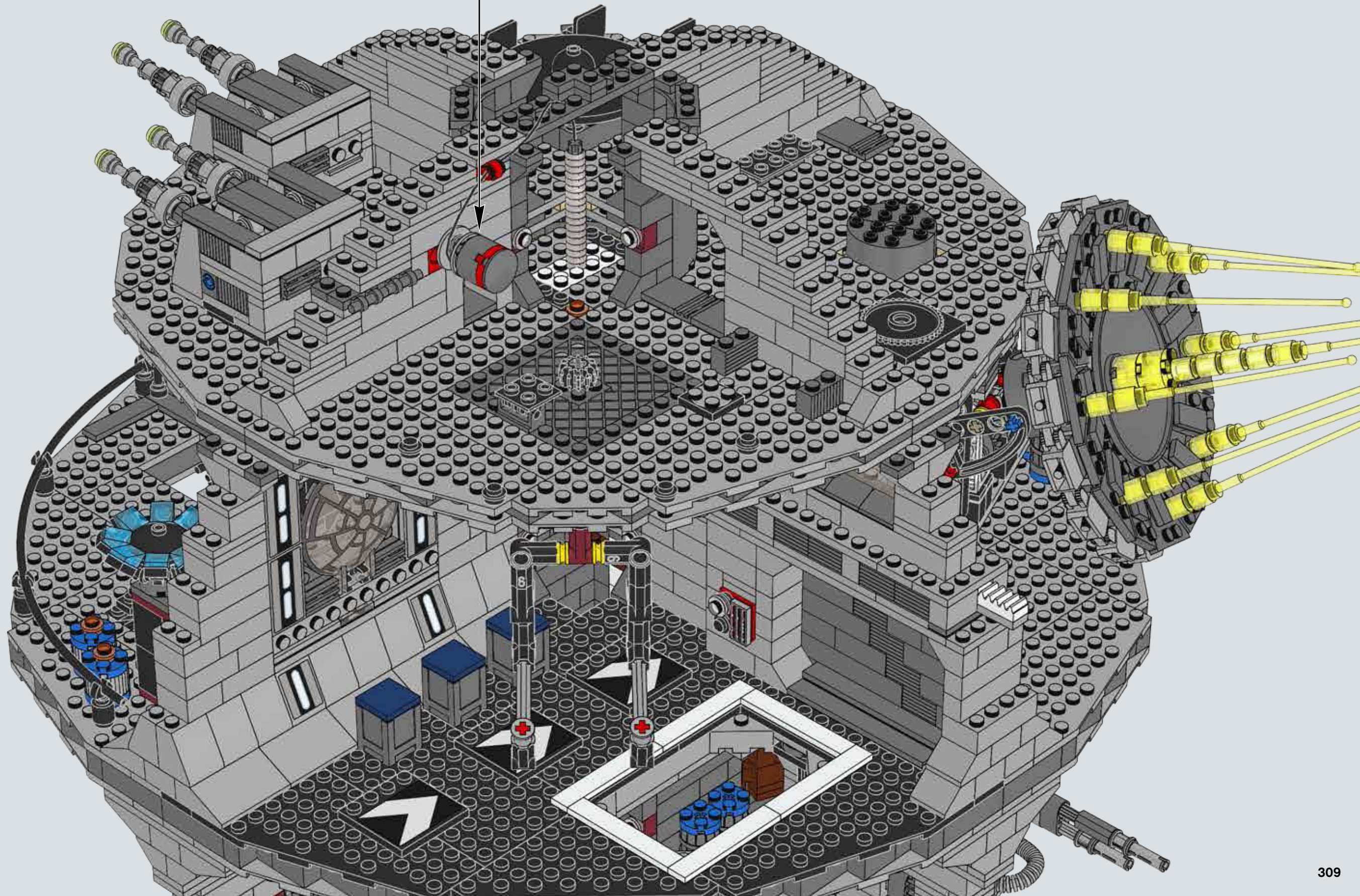
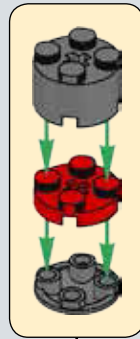


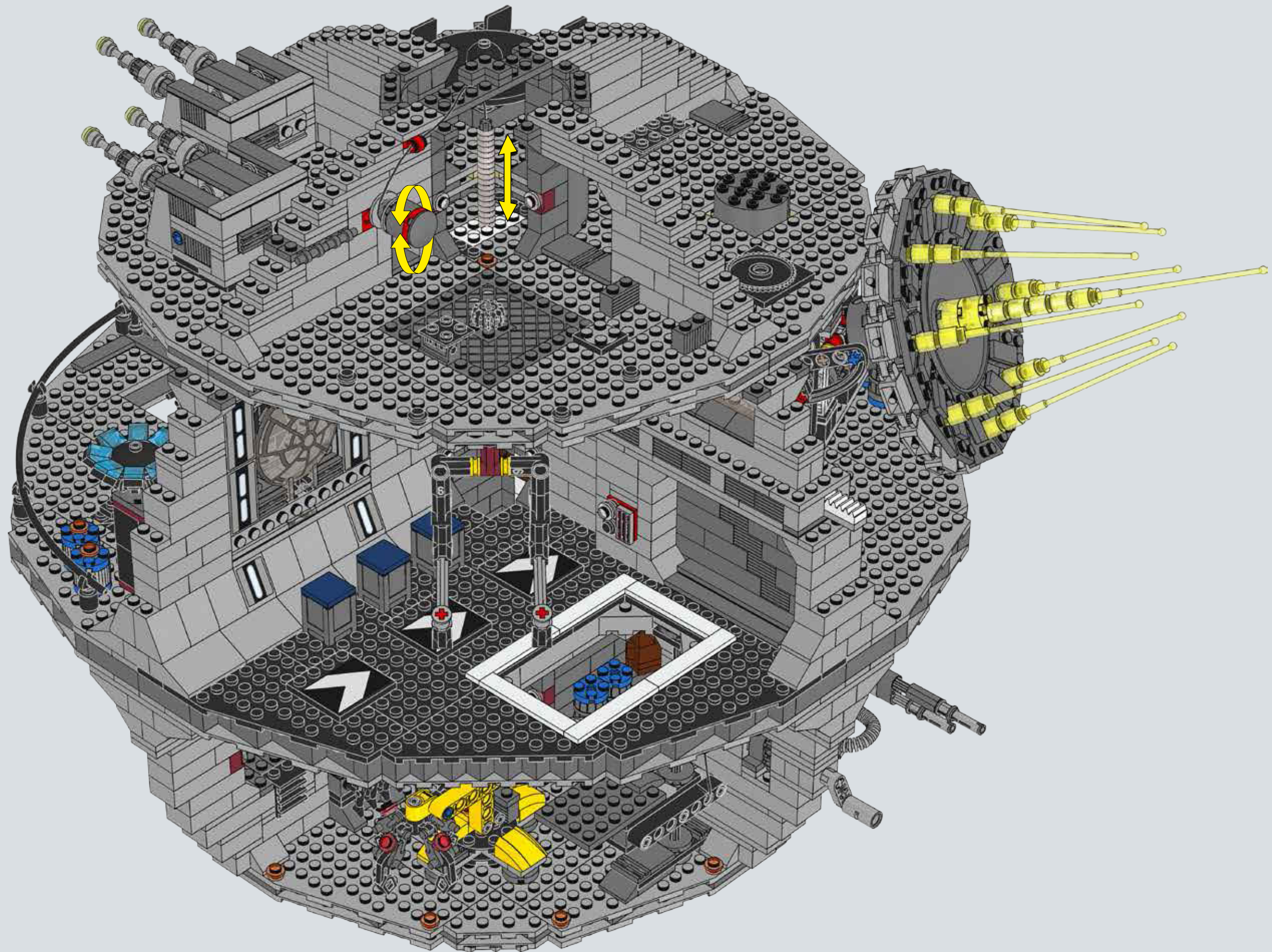

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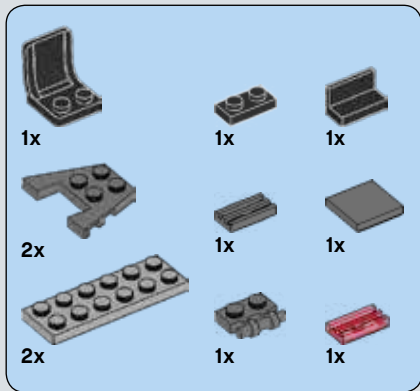

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1x

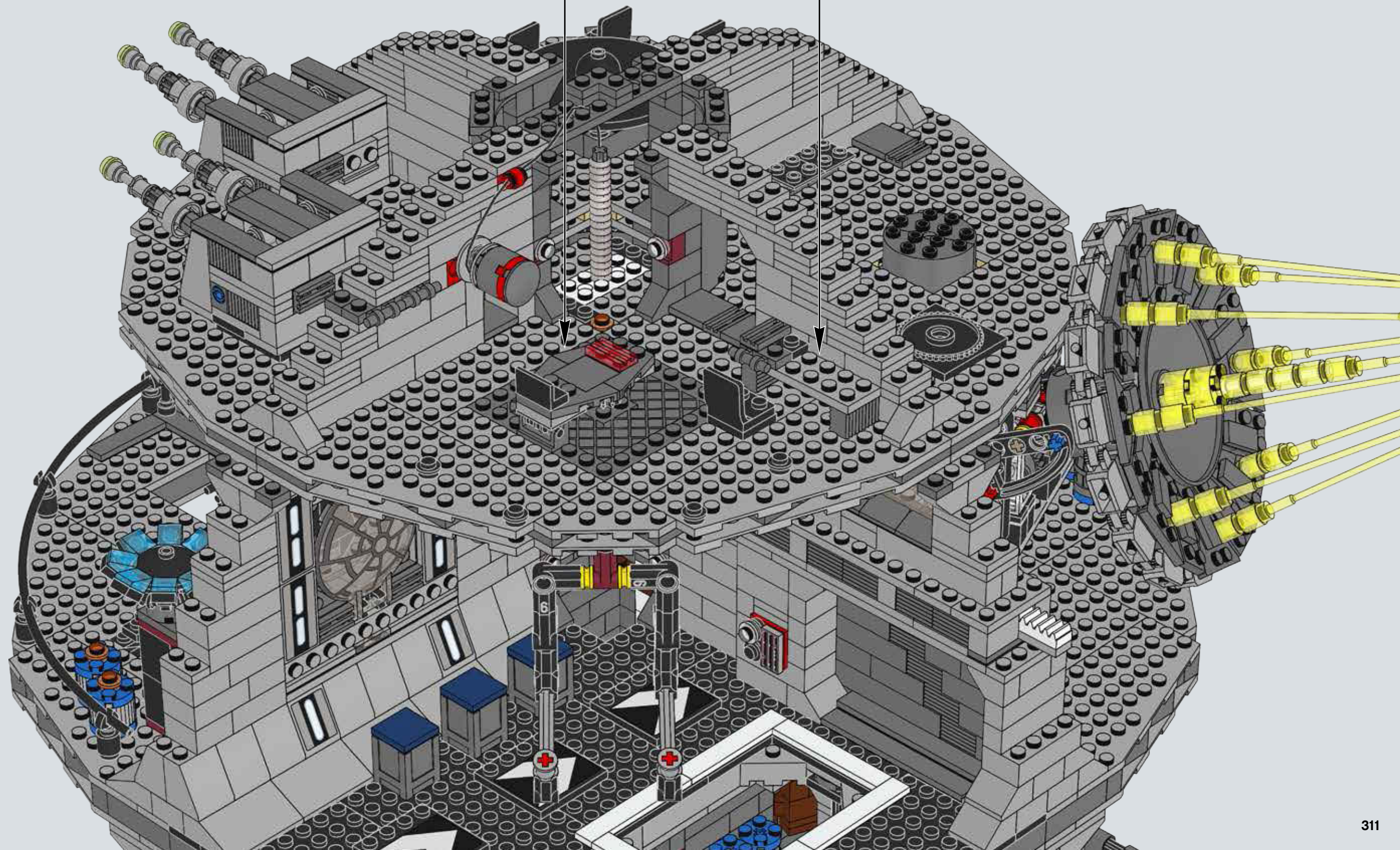
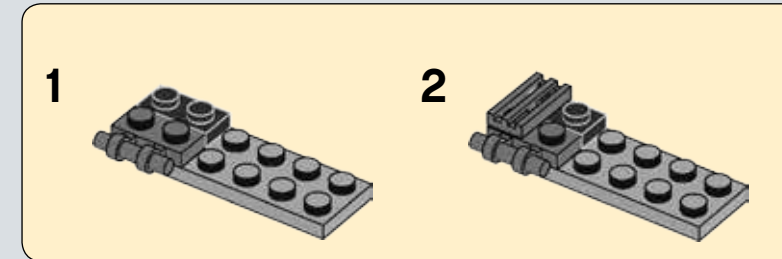
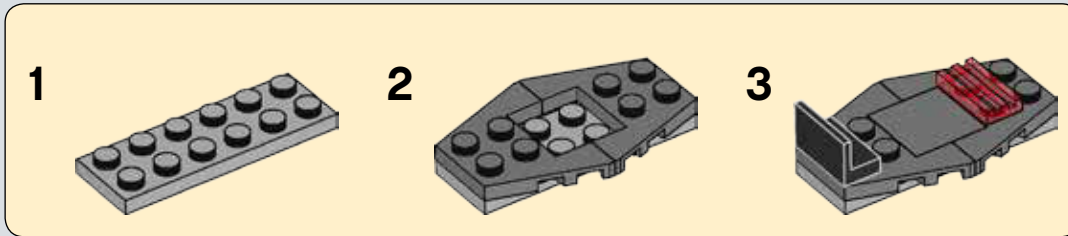
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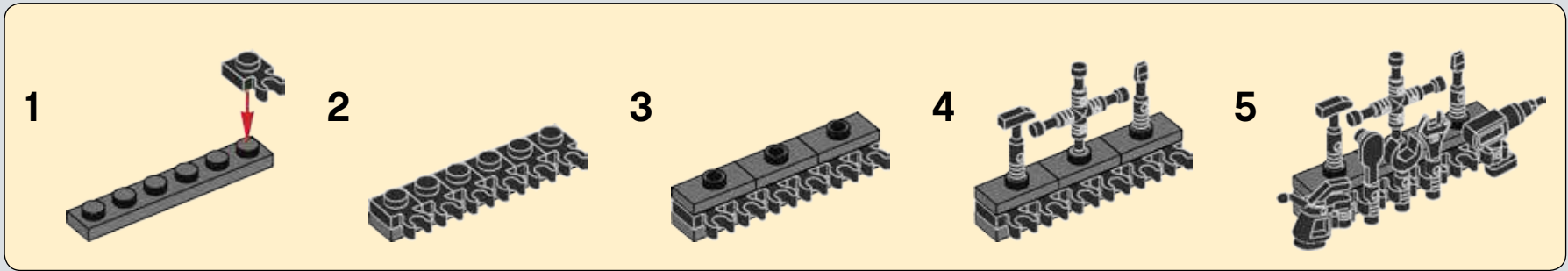
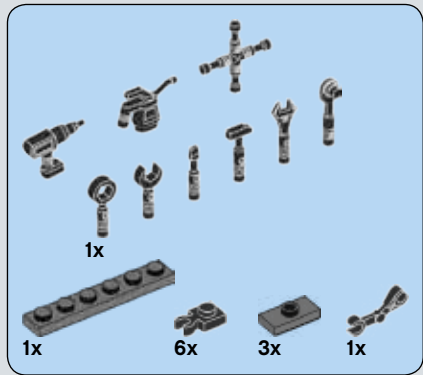




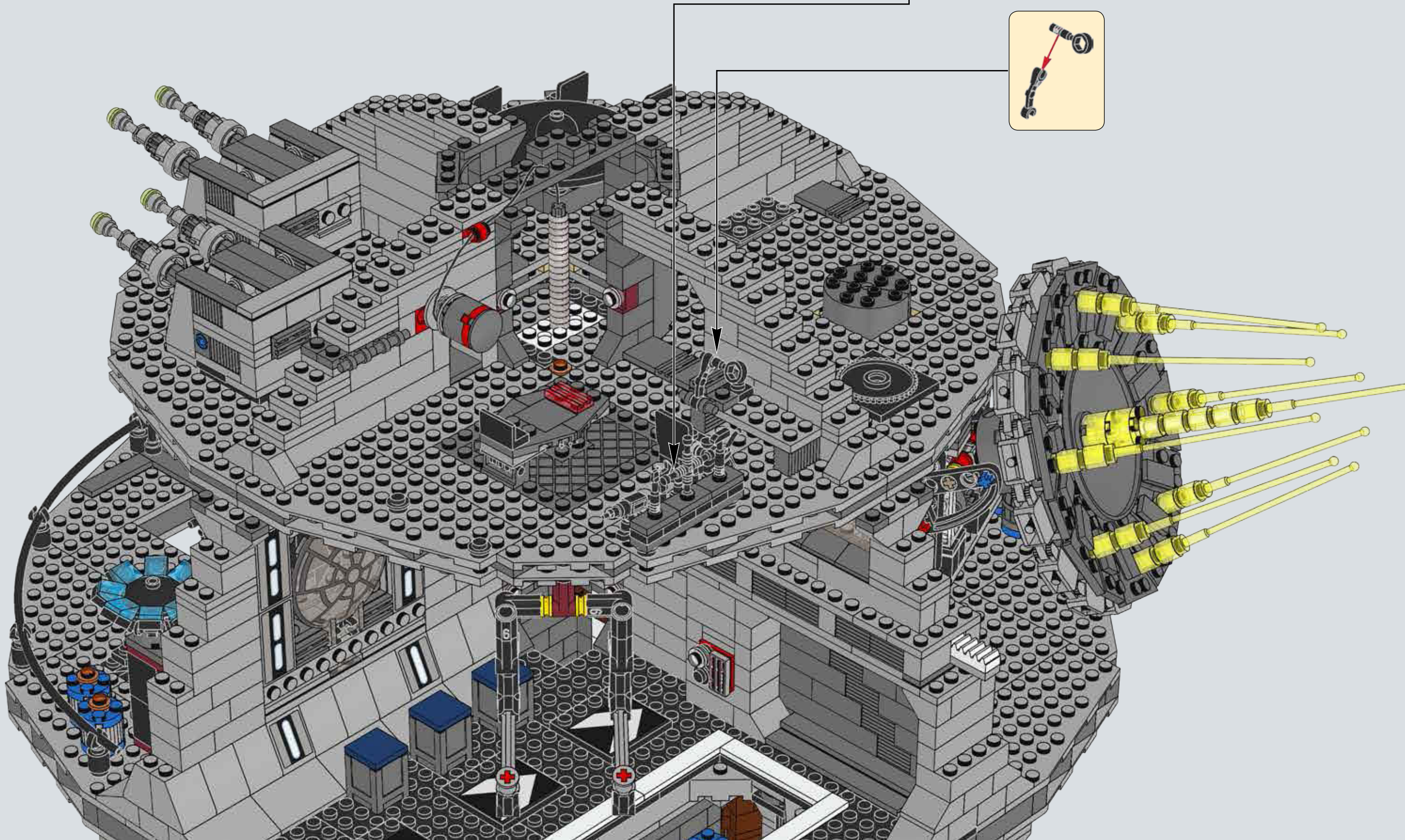
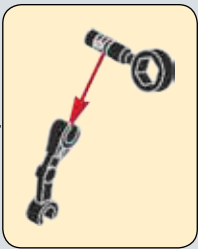


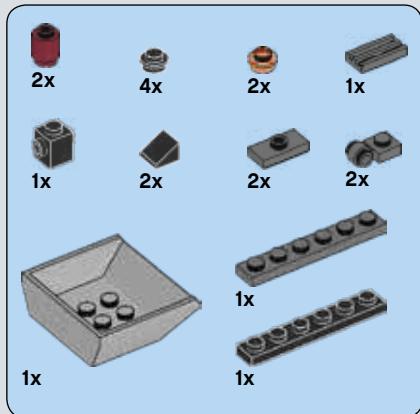
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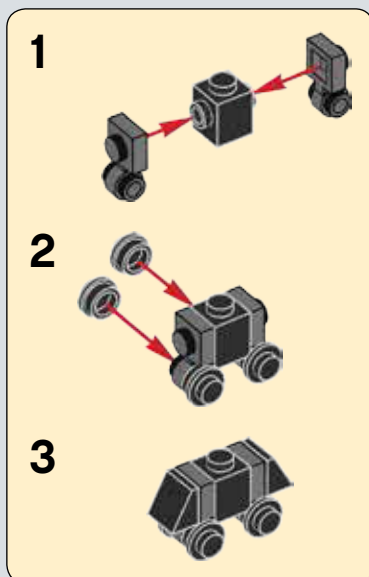
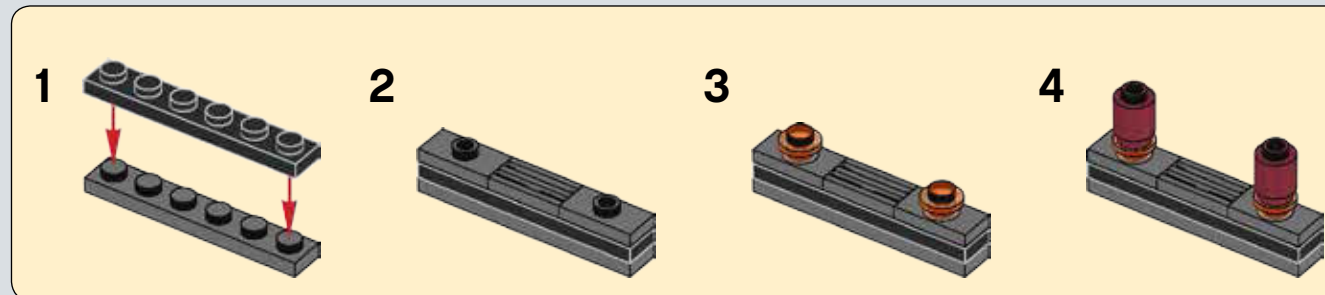


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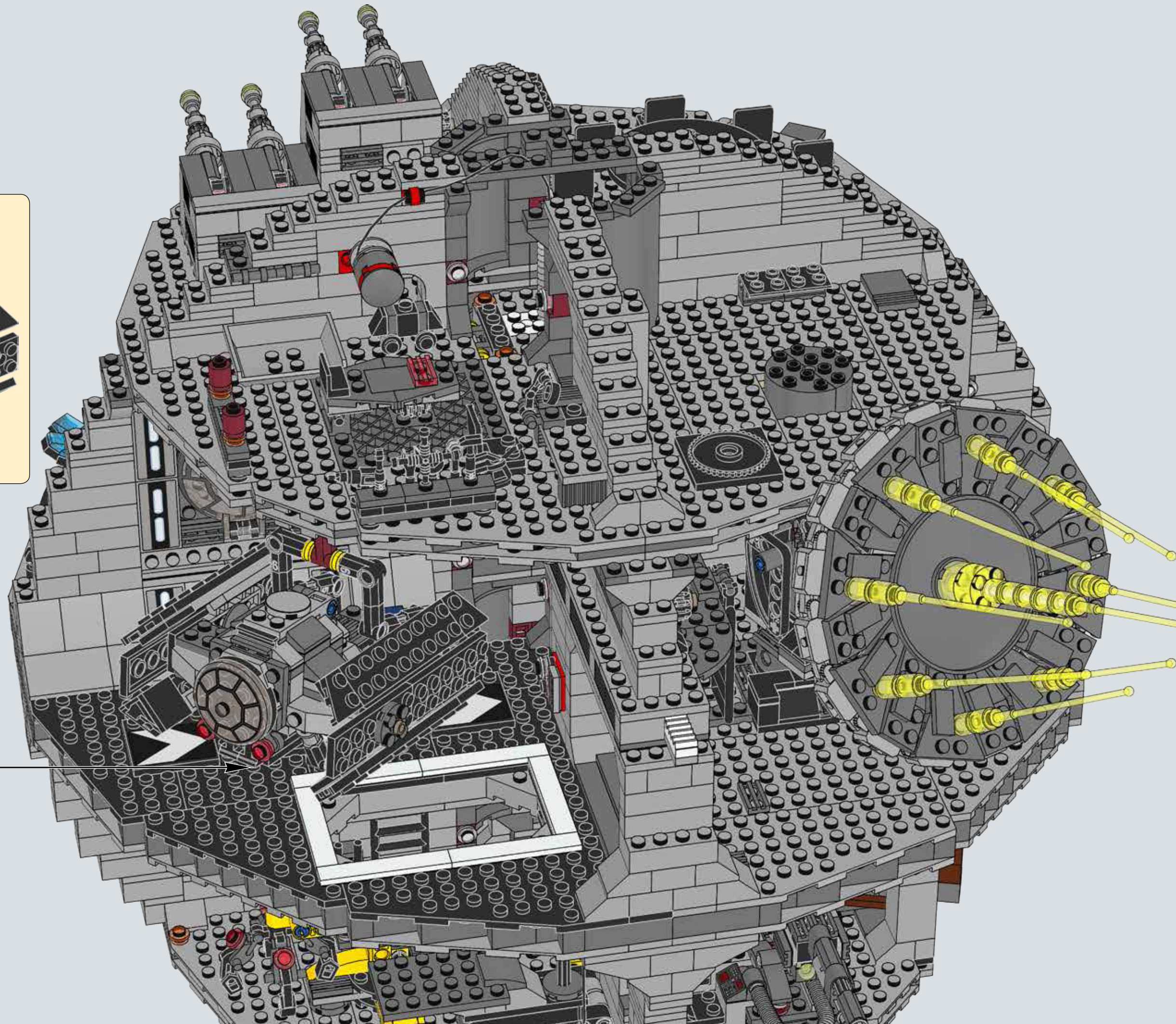
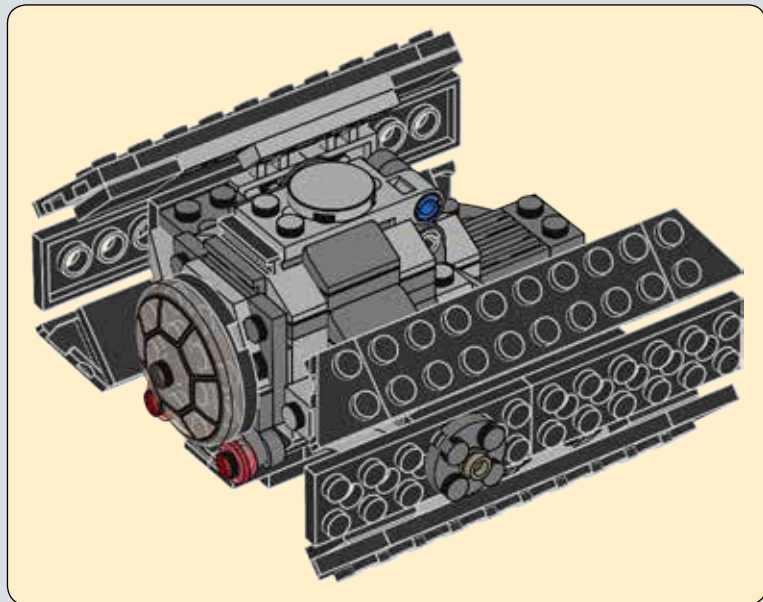


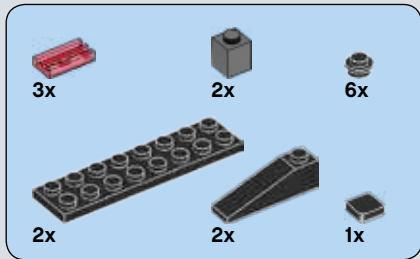


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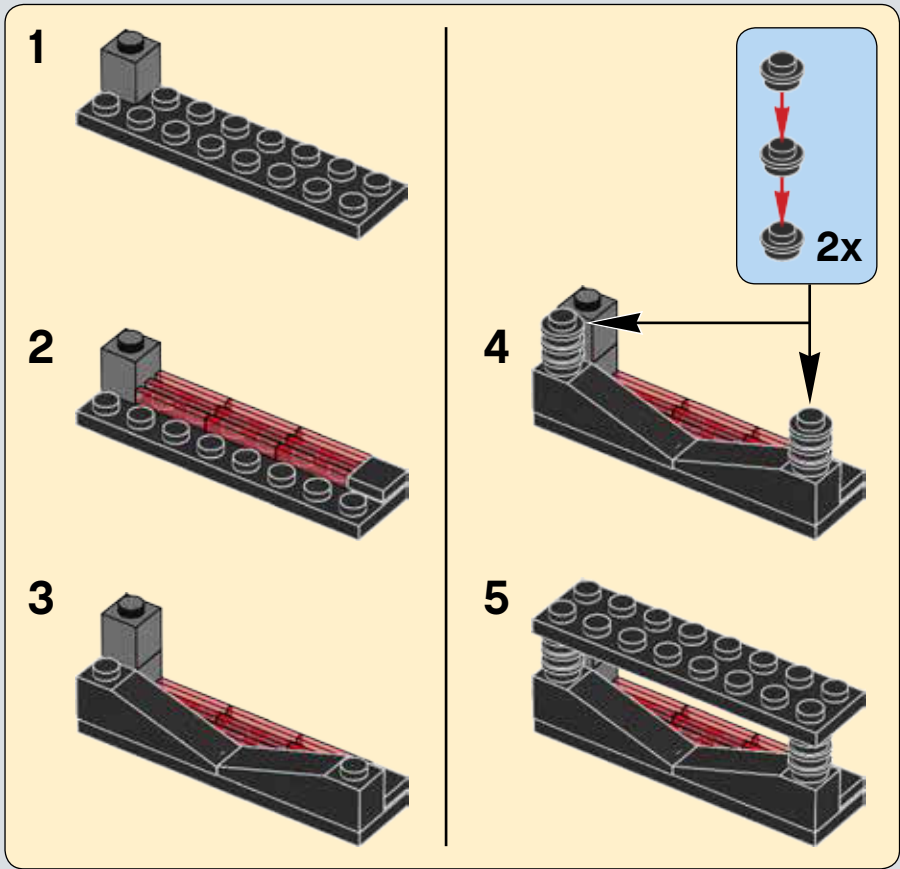
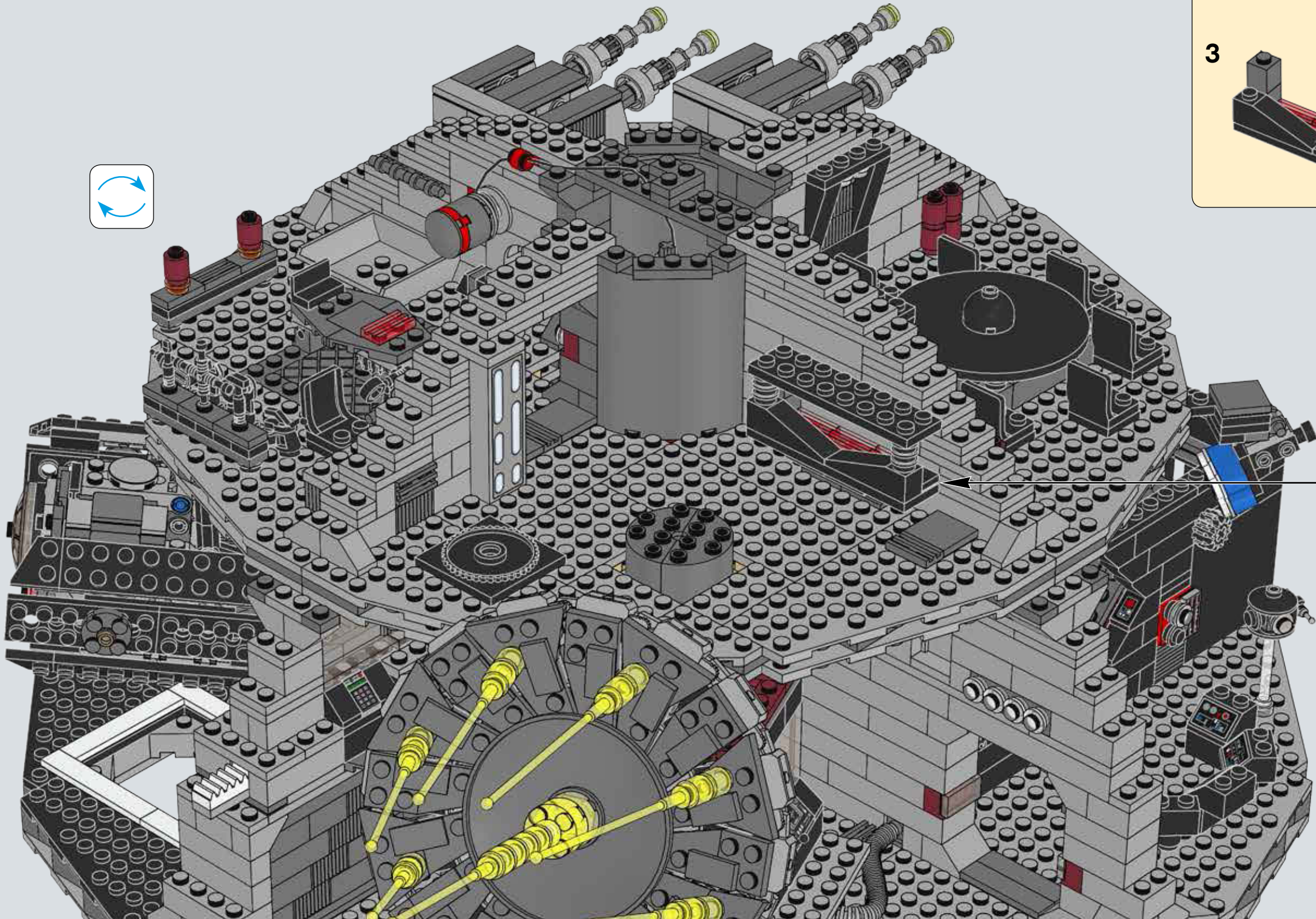
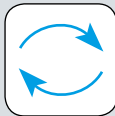


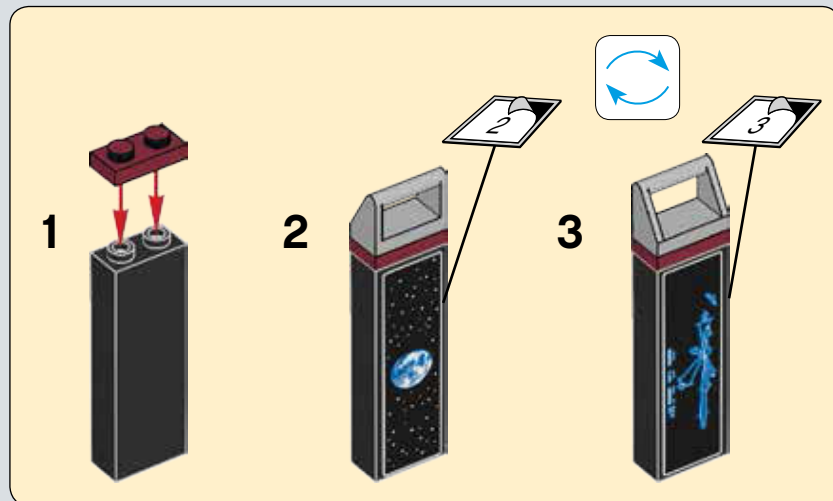
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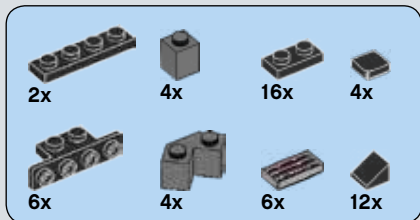




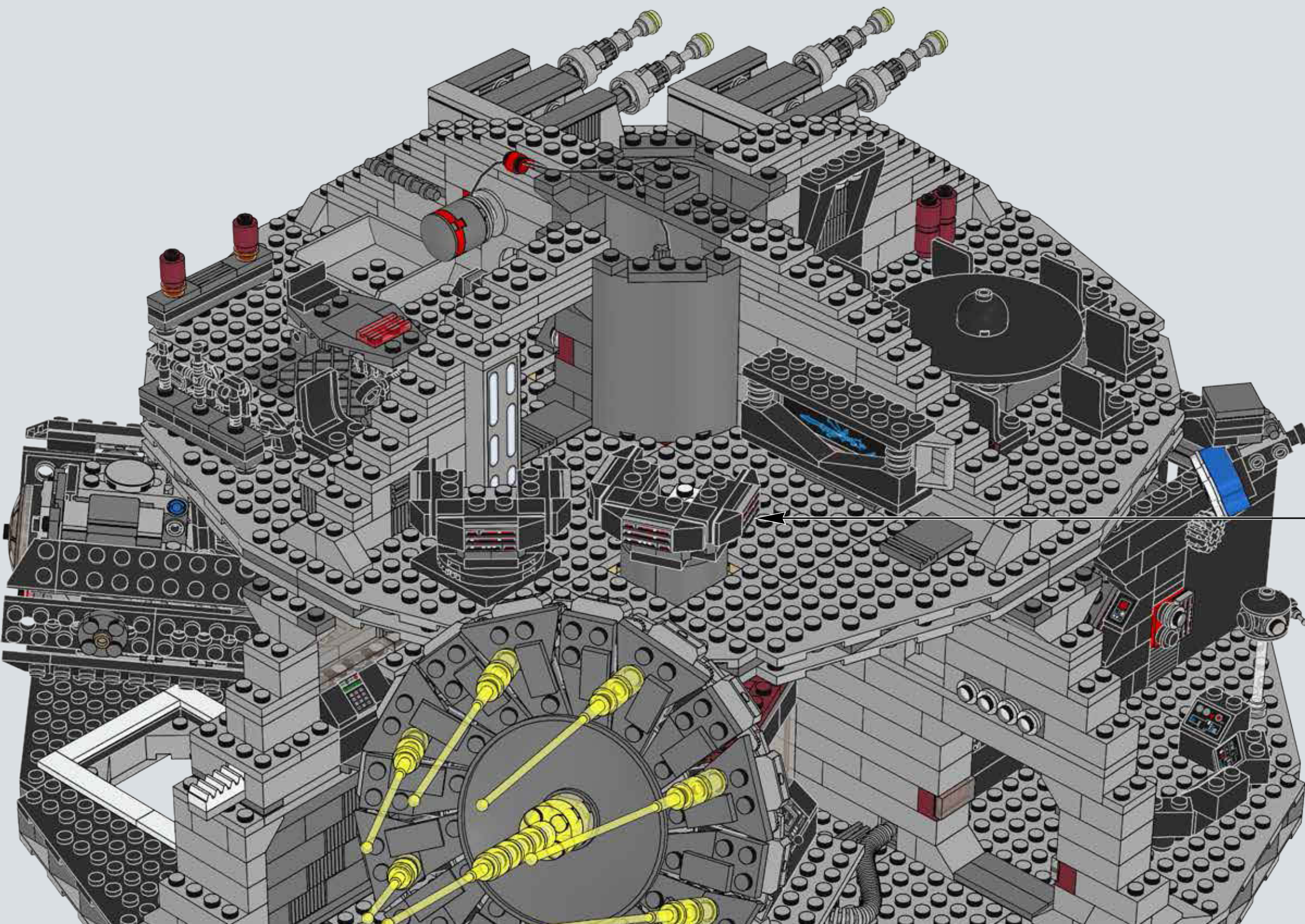
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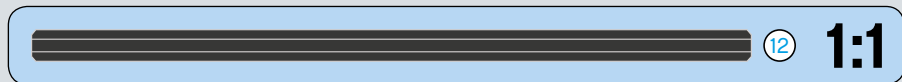
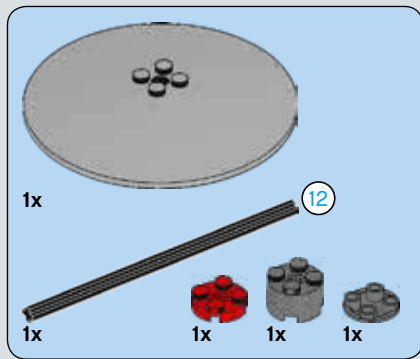




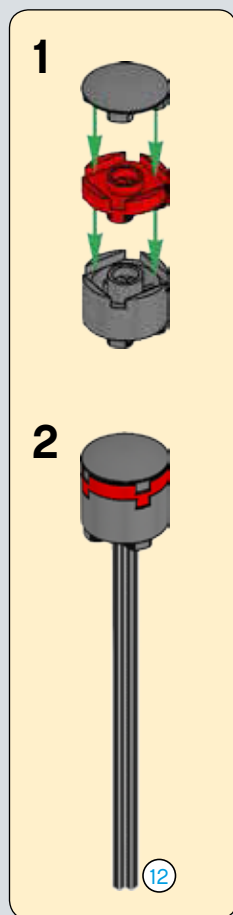
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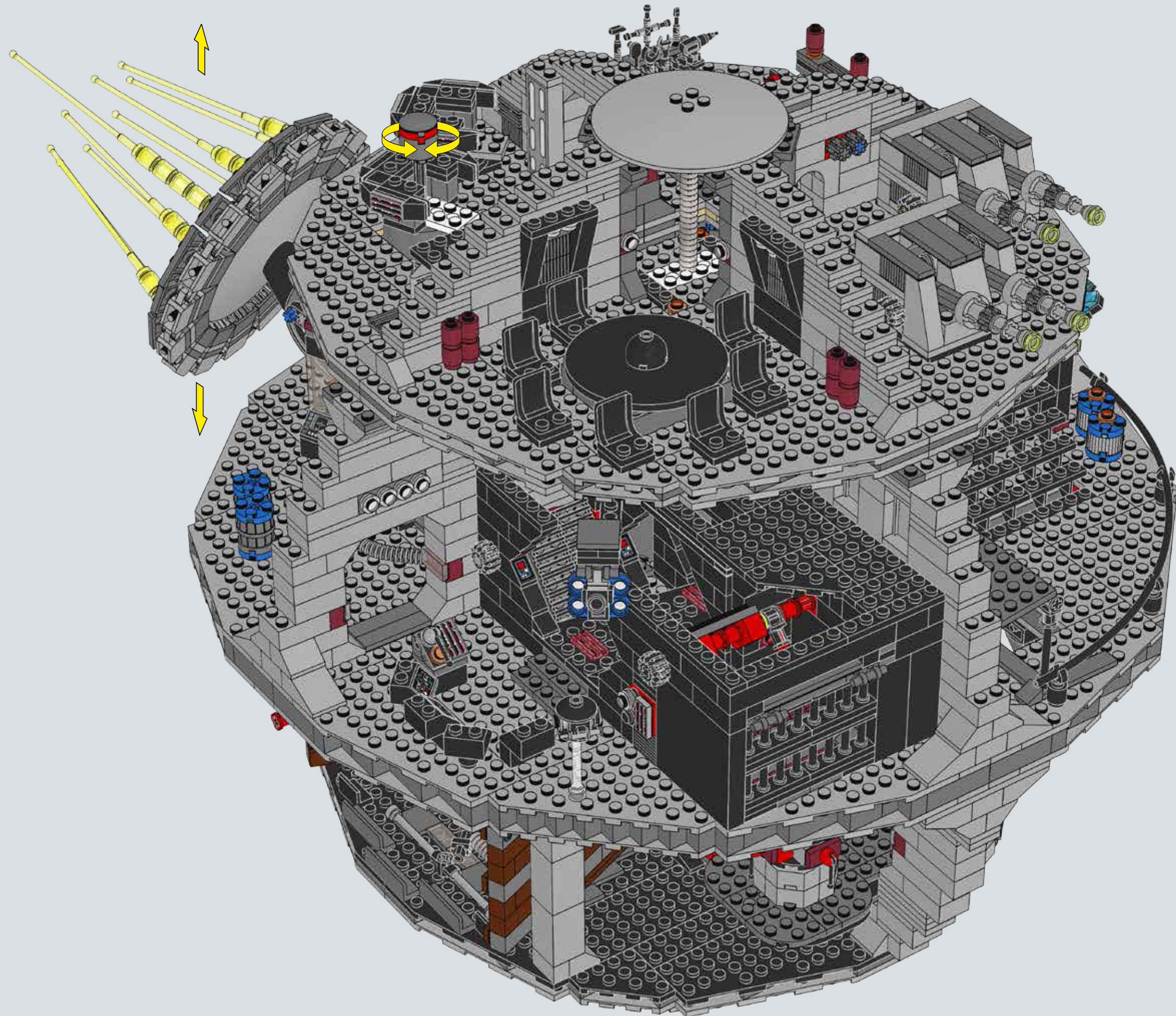


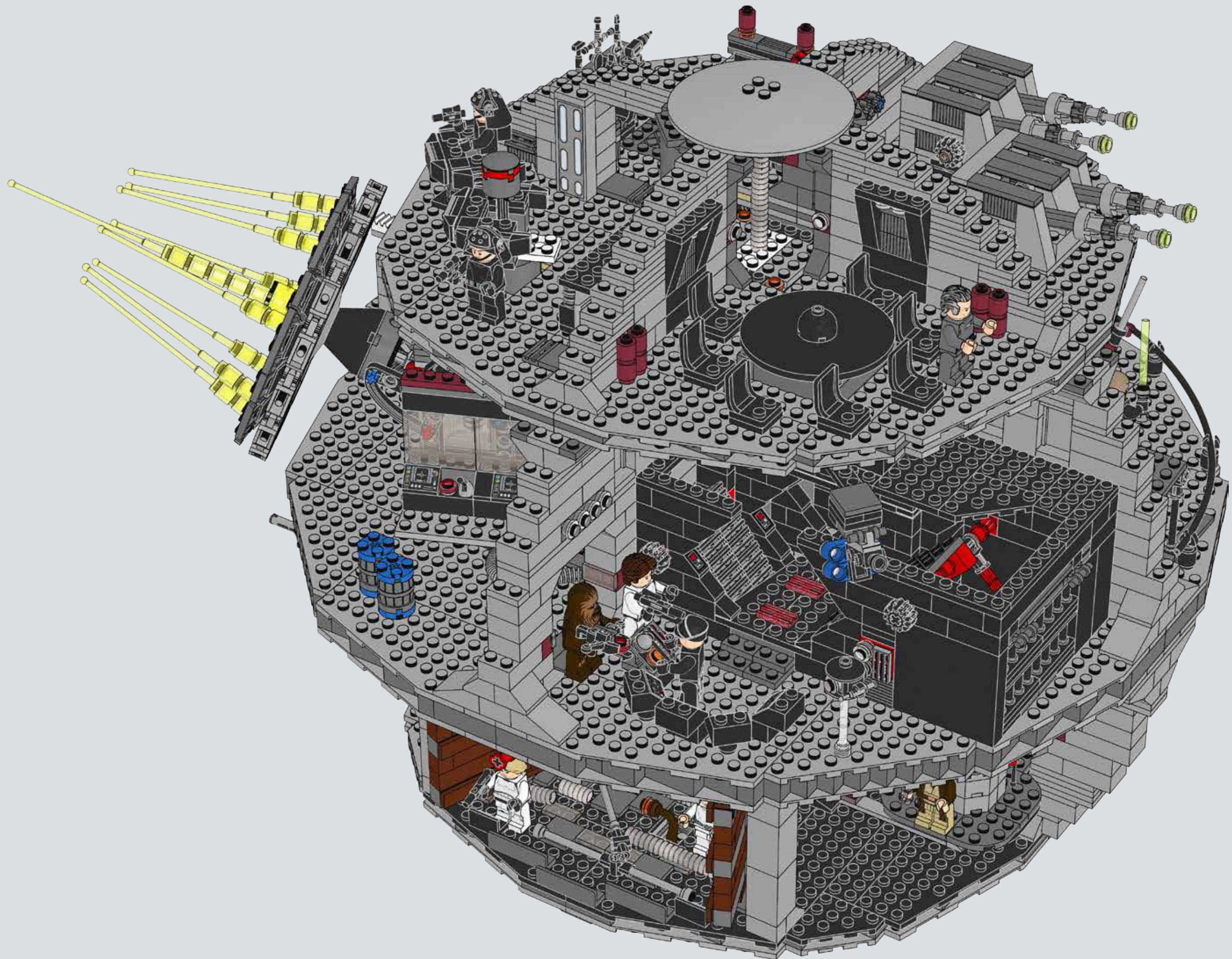
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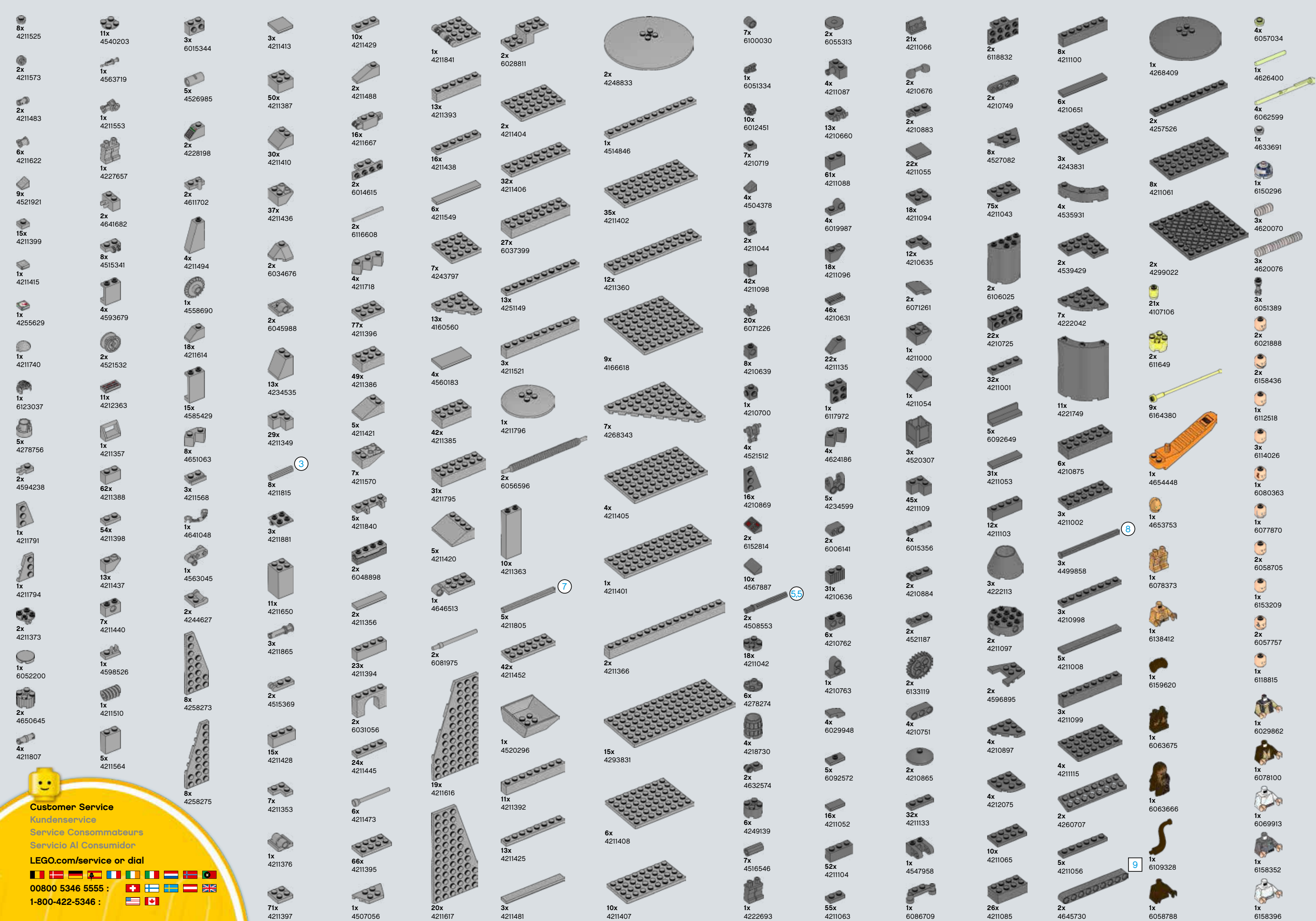


503









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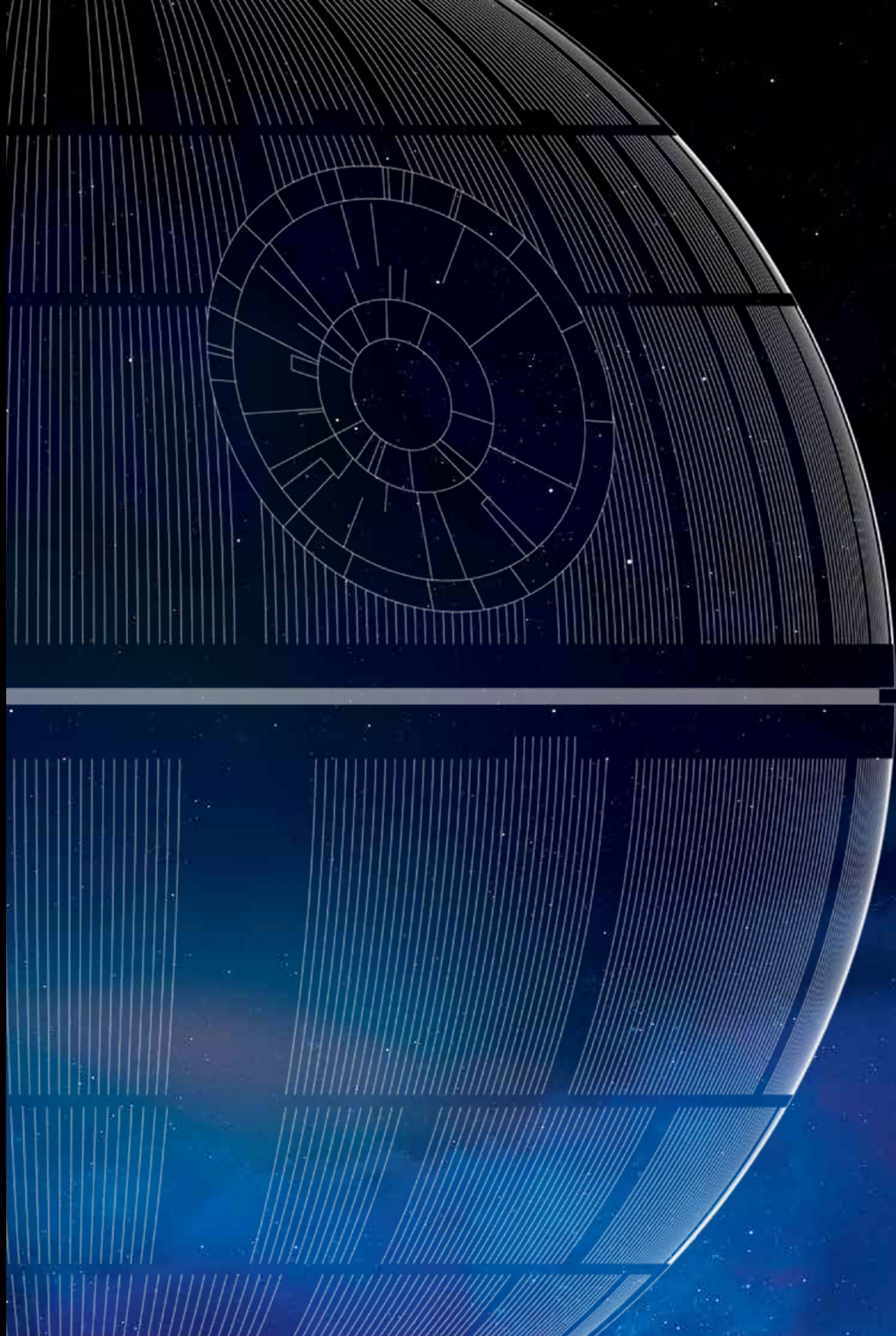
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