Clinical significance of antibodies to antigens in the Raph, John Milton Hagen, I, Globoside, Gill, Rh-associated glycoprotein, FORS, JR, LAN, Vel, CD59, and Augustine blood group systems
M. Moghaddam and A.A. Naghi

Rouleaux and saline replacement
K.L. Waider

Method-specific and unexplained reactivity in automated solid-phase testing and their association with specific antibodies

Utility of chloroquine diphosphate in the blood bank laboratory
T. Aye and P.A. Arndt

Clinical significance of antibodies to antigens in the Scianna, Dombrock, Colton, Landsteiner-Weiner, Chido/Rodgers, H, Kx, Cromer, Gerbich, Knops, Indian, and Ok blood group systems
S. Lejon Crottet

A delayed and acute hemolytic transfusion reaction mediated by an anti-c in a patient with variant RH alleles
T.K. Walters and T. Lightfoot

Detecting polyagglutinable red blood cells
C. Melland and C. Hintz

Marjory Stroup Walters
J. Hegarty and T.S. Casina
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On Our Cover
Perhaps Gustav Klimt’s best-known work, The Kiss (1907), dazzlingly melds the sensual with the abstract. The painting depicts a man and woman intertwined, he standing, bowed, while she kneels on an idealized quilt-like meadow of flowers. Their proximity to the top of the painting heightens the sense of intimacy and also suggests the possibility of transcending worldly constraints. We see little of the lovers—the back of his head, her face, their hands and feet, simply rendered but wrapped in golden raiment decorated with distinct mosaics. The man’s figure is comprised of juxtaposed rectangles and the woman’s of clustered circles, a geometry that hints at both the contrast and complement of their union. Despite its shapelessness, the gilded mass of clothing serves to intensify and exalt the physical act of the kiss and thus consecrates the couple and love itself. This issue includes Waider’s review on the use of saline replacement to identify rouleaux—the stacked coin appearance of the red cells likened to “clustered circles.”

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