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ARTISTIC AND GRAPHIC DESIGN OF ADVERTISEMENTS OF THE LATE XIX – EARLY XX CENTURY (BASED ON THE MATERIALS OF THE KYIV CALENDARS)

Aim: to explore the means of artistic and graphic design of advertisements in periodicals of the late nineteenth – early twentieth century.

Methodology. The historical, analytical, iconographic methods have been used in the research; the methods of formal, figurative-stylistic, and comparative analysis have been used for analyzing the samples of advertisements.

Results. The analysis of advertisements of periodicals "Kyiv Calendar" of 1989 and "Kyiv Zemsky Calendar and reference book for 1911" is presented in the work in terms of artistic and graphic means (composition, fonts, stylistic features of fonts, images, the nature of images, graphic decorative elements) and terms of tools influencing consumer motivation. Advertisers have been found to use a variety of fonts, highlighting company and institution names, creating messages with textual information only, and combining text with an image to give a potential customer an associative view of the product. Logos and trademarks in this period in the published messages are almost not observed, the companies provided information with the name of the product, the name of the owner, and address.

Scientific novelty. Abilities of print advertising at the end of XIX – the beginning of the XX centuries have been analyzed, the means of artistic and graphic design of advertisements and tools of influencing motivation of potential consumers have been revealed.

Practical significance. The revealed peculiarities of artistic and graphic design of advertisements in periodicals of the end of XIX – beginning of XX centuries based on the materials of the Kyiv calendars provide an idea of the approaches and capabilities of artists and printing houses in creating advertising forms for the promotion of goods and services in the market. The analyzed samples of advertising introduce the variety, names, and characteristics of goods and services of the analyzed period.

Key words: advertisements; periodicals; graphic design; composition; font; image.

Introduction. Analysis of previous research. Development of industry and trade in the late XIX – early XX centuries in the territories of present-day Ukraine, which at that time were a part of the Russian Empire, is characterized by an increase in trade, supplies of imported goods, and respectively with increasing competition from producers and the need to advertise goods. Periodicals, in particular in Kyiv, developed rapidly. In periodicals, a significant place was given to advertisements – different in format (cover, page, part of the page), text, and with graphic elements added.

As a phenomenon and a necessary tool in the promotion of goods, advertising is considered by scientists of various fields, including social communications and publishing (V. Bondarenko [1], Y. Hrushevska,

N. Barabanova, O. Nazarenko, L. Pisarenko [13], T. Bulakh [2]), philology (I. Ivanova [7], T. Kosovan, M. Stefanyuk, L. Tkach [11]), history (O. Vilshanska [4]). Peculiarities of components related to advertising (logo, trademark) and the possibilities of graphic design in the development of corporate identity media have been studied and presented in the works of M. Kolosnichenko, E. Guly, O. Kolisnyk [10], O. Vasylieva, K. Pashkevych, I. Vasylieva, O. Hrychanyuk, O. Kalun [3], Ts. Liu, T. Krotova, O. Yezhova, K. Pashkevych [14]).

O. Vilshanska devoted her research to the study of advertising development in the historical context. In the article "Advertising at the turn of XIX–XX centuries in everyday life of Ukrainians" the author considers different types of advertising of that time – print and outdoor. "It should be noted the high level of

professionalism of advertisers both in creating motivation and in the form of advertising. The most interesting are the reasons for purchasing the product. As a rule, advertisers appeal to universal human values" [4, p. 89]. The author analyzes what motivated the need to buy goods from the particular manufacturer: it was essential to present products and receive awards at international exhibitions. The information that "the company exists since..." influenced the mass consciousness. Advertisers tried to sell the line that the company has certain traditions, weight, and authority among colleagues, and for that reason, it stays on the market for a long time, and therefore, will not manufacture or sell low-quality products [4, p. 90]. The author also notes that the degree of the advertising development indicates the formation of a society in which most ordinary citizens become active participants in the consumption process.

Features of the Ukrainian language of that time in trade and advertising were studied by T. Kosovan, M. Stefanyuk, L. Tkach. The authors write: "In the Ukrainian periodicals of the late XIX – early XX century advertisements were mostly black and white and had very modest illustrations, but they are documentary evidence of the advertising existence as a formed functional and stylistic variety of the Ukrainian language and a necessary source for revealing the historical context of its origin, and formation in the cultural environment" [11, p. 19].

T. Bulakh, studying the particular aspects of advertising in publishing, also considers the formation of advertising in the historical context. The author emphasizes that the XIX century in the history of publishing advertising is characterized by the development of genres of print and certain forms of outdoor advertising. "The specialized press was developing in Ukraine at that time, and therefore advertisements placed in periodicals were addressed to specific target audiences." ... Of course, this was not advertising in its "pure form", but these forms

informed potential customers about new products in the publishing industry, thus encouraging their purchase, which is the fundamental function of advertising [2, p. 31]. The concentration of trade on the central streets of the city helped to increase the role of advertising in economic life.

Setting objectives. The objectives of the study are: to analyze advertisements in the periodicals "Kyiv Calendar" (1989) and "Kyiv Zemsky Calendar and reference book for 1911" (stored in the National Library of Ukraine named after V. Vernadsky (hereinafter NBUV)), to analyze the possibilities of print advertising in the late XIX – early XX centuries, to identify the means of artistic and graphic design of advertisements of this period.

Results of the research. Periodicals where advertisements were placed in the late XIX and early XX centuries include the so-called Kyiv Calendars, which look like paperback books. In particular, the Kyiv calendar of 1898 has a volume of basic information of 242 pages, and together with the appendix of advertisements, the pages of which were not numbered, – 276 pages. The title page contains the following basic information: the edition of V.D. Bublik and A. Yarmolovich; departments (in today's sense, sections) – I. Calendar, II. General, III. Reference, IV. Local, V. Background information on Kyiv, VI. Detailed address-calendar of Kyiv, VII. Appendix: a) "New City Theater (with a picture)"; b) "New societies and institutions", and c) "Agricultural and industrial exhibition in Kyiv"; price 25 kopecks; The main warehouse of the publishing house: Zhylianska St., building №61, V.D. Bublyk's, editor's office at the same place. [8].

Frontispis contains an advertisement of the Kyiv City Credit Society on Instytutska Street; on the next page, there is the advertising of the artistic iconostasis workshop of O.I. Murashko at the corner of Velyka Zhytomyrska and Desiatynna Streets № 8/12. These messages are printed using typefaces without pictorial elements except decorative frames. Then there is the advertising of the

technical office and the warehouse of the K. and A. Würgler brothers on Khreshchatyk, Zeltner house, № 3, which takes a broadside and contains graphically realistic images of the advertised objects – a steam boiler and a machine. Text information is structured with decorative graphic elements and combined with a frame. These and subsequent font messages, and also the content – were not subject to page numbering.

After the information part, there is another block of advertising. Let us focus here on two messages with text and image components. Advertisement of the company I.F. Cordes – Toys, which was located on Khreshchatyk Street (Fig. 2), occupies a full page in the calendar. The composition combines textual and pictorial components based on the symmetry principle. Above there is the company name and location, printed in the largest font. The central part depicts a toy in the form of the torso of a jester doll held by a hand. Considering the natural desire to advertise the best product, we can assume that the toy had a sliding mechanism, which moved its hands or other parts. The toy is drawn realistically, with an accurate transfer of the clothing details, hair, facial features. To the right and left of it, the columns list the products on offer: dolls from the best factories, children's dinner sets and kitchens, magic lanterns, mechanical toys, games, and pedagogical classes, etc. At the bottom, symmetrically to the top of the sheet, there are offers of home hygiene benches for children from 3 to 14 years old, as well as advertisements on the repair and installation of billiard tables, carpentry and turning, repair of toys, umbrellas, hand fans, etc. The corners of the sheet are also used: in the upper right it is indicated that all products are awarded medals, which is confirmed by the image of one of these medals in the lower-left corner. In the upper right, it is indicated that the price lists are sent free of charge; in the lower right corner, there is the image of the mask. All messages are united by a decorative frame.

A complex typeface was developed for the message, consisting of ten fonts with serifs (antique and bar fonts) and without serifs (grotesque). In the upper main and lower blocks, each line is printed in a different font; the central block with the list of goods combines a bold and usual font. The tendency of stylistics and combination of different fonts into one composition was explained by M. Kulenko, who devoted a separate section to font graphics in his work "Fundamentals of Graphic Design": "With the development of publishing and advertising there was an urgent need for unusual fonts that differ significantly from book fonts visually and functionally, draw attention with the originality, allocate external information from the general. Romantic-style fonts meet these requirements. There is a fashion for three-dimensional fonts, they acquire a slope and even perspective, are stylized for different eras. Decorative fonts appear. ... The appearance of the font in the style of "romanticism" can be considered as the beginning of eclecticism; it is from the thirties of the XIX century the search for new expressiveness and fascination with stylization for different epochs begins. The presence of a large variety of fonts has led to the use of several fonts simultaneously. This caused the loss of sense of style and eclecticism, which is the use of several styles simultaneously" [9, p. 252]. According to the author, eclecticism has given many interesting things in architecture, applied arts, and book printing. Regarding the beginning of the XX century, M. Kulenko notes: "... typographic fonts have become widespread, based on such fonts like Garamond, Van Dyke, Kezlon, Baskerville, Fournier, Bodoni, as well as fonts such as ancient ones based on ancient Greek fonts, serif fonts. Highly developed advertising contributes to the special advertising fonts creation, expressive and bright, which sometimes reach such expressiveness that any image elements in advertising become inappropriate" [12, p. 223]. The most eclectic combination of several fonts is observed in the analyzed sample of advertising and the following ones.



Fig. 1. Khreshchatyk. Photo of the 1900s [6, p. 204]

Фирма И. Ф. Кордесъ
(Существовавшая с 1834 г.)
КИЕВЪ, Крещатикъ, противъ Фундуклеевской улицы.

Игрушки
ограниченная, московская и собственной производства.

Куклы вышитыхъ фабрикъ. Искусственная продажа самыхъ прочныхъ куколъ „Берлинка“ съ металлическими головками.

Сережки, лѣтскія и кухли.

Велосипедныя фонари и велосипедныя лампы.

Механическія игрушки. Дюймовыя и машинныя дѣлающія паровыя и электрическія.

Игры педагогическія и азартныя.

Стрѣлы изъ золота, серебра и др. (Steinbaucksteu).

Домашняя гигиеническая скамья собственна (удост. медалями) для дѣтей отъ 3-хъ до 14 лѣтъ.

ТУРЫ и ОРДЕНА для КОТЯЛЬОНА. МАСКИ.
ПОПРАВКА и ПОСТАНОВКА БИЛЬЯРДОВЪ.
СТОЛЯРНЫЯ и ТОКАРНЫЯ РАБОТЫ.

Починка ширинки, зонтика, веревки и проч.

Артикли игры. Крошечки, Лавы Топки, Брестки, Фольклоръ, Тамаки и проч.

Станки, лѣзвы, рѣзчики и всѣ проч. принадлежности для ажурной работы.

Блестящія шары словесной игры и масленныя, вѣя и валяныя для игры.

Альбомы, лессорныя папки.

Шахматы, домино, лото.

Всѣ принадлежности для рѣзной работы.

Fig. 2. Advertisement of the company I.F. Cordes – Toys, which was located on Khreshchatyk Street. Kyiv calendar, 1989, NBUV

ЗООЛОГИЧЕСКАЯ ТОРГОВЛЯ
Ф. АХИЛЛЕСА.
Крещатикъ, ПАССАЖЪ.

Рекомендуетъ вновь полученнаго громаднаго выбора иностранныхъ птицъ и животныхъ т. е. ручныхъ, хорошо говорящихъ, разныхъ породъ Попугавъ, Тиролевскихъ днемъ и при огнѣ поющихъ Канареекъ.

ОБОЗЪЯНТЬ

Кіевъ, Крещатикъ, ПАССАЖЪ Ф. АХИЛЛЕСА.

Великій выборъ ДЕКОРАТИВНЫХЪ ПТИЦЪ.

Аквариумъ, золотыхъ рыбокъ, морскихъ раковинъ, клѣтки, сѣмля для корма. Отдѣленіе въ Харьковѣ, Екатеринославская улица, Ф. АХИЛЛЕСЪ. При уплатѣ впередъ можно черезъ почту отправить при гарантіи за плоронный и цѣло отправленный товаръ.

ООБАНТЬ

Самая большая зоологическая торговля въ Россіи.

Fig. 3. Advertisement of the zoological trade of F. Achilles, which was located on Khreshchatyk Street, Passage. Kyiv calendar, 1989, NBUV

The advertisement of the zoological trade of F. Achilles, which was located on Khreshchatyk Street, Passage, is presented in Fig. 3. A newly obtained great selection of foreign birds and animals is described here by the same principle. The location of additional information in the margins on the right and left vertically allows highlighting this information as important: on the left, the address is placed again, and on the right, it is noted that the advertised store is the largest pet store in Russia (the vast majority of Ukrainian lands the Left Bank, Right Bank, and Southern Ukraine – was part of the Russian Empire at that time). In the lower part, it is noted that the store has a branch in Kharkiv and the ability to send goods by mail.

The center depicts some of the animals and birds mentioned in the text – a monkey and two parrots; the images are made in a graphically realistic manner. There are seven types of fonts in the font set – all with serifs; fonts, which give the name of the store, have strong signs of romanticism of the XIX century.

Both stores, advertised in these ads, were located on Khreshchatyk Street. O. Druh writes about the significance of Khreshchatyk in the economic, cultural, and artistic life of Kyiv in the work "Streets of Old Kyiv": "The stock exchange, offices, credit institutions and branches of large banks were located in Khreshchatyk and the buildings with the first numbers" [6, p. 181]; "... From the end of the 1880s, the central place for various exhibitions was the stock exchange hall (Khreshchatyk, 13/1 – old numbering). At the beginning of the XX century, the premises of the City Museum were added to the stock exchange hall [6, p. 186–187]; «... At the turn of the XIX–XX centuries, there were more than one and a half hundred shops on the street – large, with mirrored shop windows, and very small shops. Sometimes the whole building was occupied by shops, institutions, various offices. Even in the premises of the City Duma on the ground floor, there were 16 shops [6, p. 189]. In addition to trade and banking institutions, there were pharmacies, confectioneries, hotels,

restaurants, photo studios, cinemas, insurance, and charitable societies. In Fig. 1 we provide a photo of Khreshchatyk Street of the 1900s, published in O. Druz's book [6, p. 204]. Such a kind of historical background makes it possible to recreate the historical situation where was an urgent need to find means to advertise goods and services, the activities of institutions and societies.

Kyiv Zemsky Calendar and reference book for 1911 is a publication of the Kyiv Provincial Department of Zemsky Economy of Kyiv and printed by the printing house of the Imperial University of St. Vladimir [9]. Together with the advertising supplement, this edition in the form of a book contains 313 pages. The title page states that the publication contains a map of the Kyiv province and costs 25 kopecks.

The publication has more illustrations and decorative graphic elements. Advertisements by constituent elements are also of two types – text and text with an image. But there is more variety in size: full-page ads, half a page, a third of a page, and a quarter of a page.

A few ads placed on a quarter of a page are shown in Fig. 4. Advertisement of the store of weapons and hunting accessories in Fig. 4 is divided in half: basic information is on the left, on the right, there is the plot in the manner of easel graphics: a hunter hunts birds with a hunting shotgun. Thus, informational and visual-associative influences are directed to the target audience.

The concise text component of the dinnerware store and all household goods advertisement (Fig. 4 b) is made in a font stylized as a kind of Gothic font "fracture" (Fraktur (German) – crack). The second type – grotesque font – is used only to write the city name and the house number behind which the store is located. Thus, the font of this ad consists of two types of fonts.

Grotesque characters, which show Gothic plastic figures, form a kind of artistic design. The images of gargoyles, presented in silhouette, are inspired by a mythical epic, a

return to the expressive means of past epochs, historicism. Art critic N. Greiman notes grotesque thinking and the use of grotesque as a formative principle by the characteristic features of the art of the late XIX – early XX century. "The ancient canons of the ideal proportions of the human body were forbidden by the church dogmas and revived a thousand years later in the Renaissance. However, the anthropomorphic image of the demon finds analogs in well-known examples of Gothic art. The closest analogy – the gargoyles of the Notre Dame de Paris – the same humanized image, which looks with vivid drama into the distance of the city from the heights of Gothic architecture" [5]. Although the gargoyle is a functional architectural element designed for a roof drain, a "chimera" and "grotesque" creatures have a broader figurative and symbolic interpretation, the author notes.

It may be difficult to correlate the imagery of the Gothic decor elements in the gargoyles characters with dinnerware and household goods. However, we must mention the search for artistic means and attempts to turn the advertisement into an object that is sure to remember and attract customers to the advertised product.

According to the announcement, V.C. Krasnoselsky's "Graphic" company specializes in homography, one of the areas of photography, the essence of which is to capture a vibrant emotional state, as well as to make clichés on zinc, copper, or brass to illustrate publications and newspapers, price lists, letterheads, medals, fac-simile, maps, notes, etc. (Fig. 4 c). From this list, you can find out what types of printing products were printed in those days. To give the consumer clarity – what the ordered cliché might look like – a graphic image has been added to the ad. It has the shape of a circle, with a smiling toy character in the center holding a sheet with the inscription "cliché"; the Trade Mark lettering around the circle, the year at the bottom (because it is usual to indicate the year of company foundation). Thus, an indicative

model is proposed that will help the consumer to imagine the cliché of their own company. The name of the company is highlighted in a characteristic font for the romanticism style with plastic serifs.

Due to this message, we observe an essential fact: actually, the "Graphic" company offers the development of a trademark, in today's sense – a combined logo (a combination of name and image element), which is the basis of corporate identity. All companies that advertise their services through advertisements in the Kyiv calendars from 1898 to 1911 do not have logos or trademarks and use only the font of the company, usually with the name of the owner. Therefore, the service offered by the "Graphic" company can be called new for that time, probably in this regard, such development was called a "cliché".

The advertisement in Fig. 5 refers to design services for implementing architectural projects of churches, chapels, country estates, rental houses, urban and agricultural buildings. The name of the project developer is A.A. Bednarchuk. To make it possible for a potential customer to see the architectural skills, he posted a sketch of architectural development with features of the Romanesque style; the author's signature of the developer is placed below. Six types of fonts are used, but the font does not serve as the dominant element of the message; nevertheless, a major visual and artistic function here is performed by the image.

Conclusions. According to the analysis of periodicals of the late XIX – early XX century "Kyiv Calendar" 1899 and "Kyiv Zemsky Calendar and reference book for 1911", it can be argued that print advertising was in an active phase of its development. Typographic printing provided the opportunity to use a variety of fonts, graphic decorative elements, and images. The advertisements took about ten pages at the beginning of the calendars, as well as an advertising block at the end of the information part.



a



b



c

Fig. 4. Advertisements in the Kyiv Zemsky calendar and reference book for 1911: a – a shop of weapons and hunting accessories in Podil on Oleksandrivska Street, 42; b – dinnerware and household goods store of B. Znoiemy on Duma Square, 3; c – company "Graph" of V.C. Krasnoselsky producing clichés on Mikhailivska Street, 6. NBUV



Fig. 5. Advertisement of A.A. Bednarchuk's design company on Volodymyrska Street, 60. Kyiv Zemsky calendar and reference book for 1911, NBUV

Advertisements ranged from a broadside to a quarter of a page. They were only text ads and text with black and white images. The analyzed period is characterized by appearing a large number of fonts – some repeat the classic forms, and the new fonts in the romanticism style, which are common in advertising, appear. Pictorial elements were performed in the manner of easel graphics, in realistic and sketch representations. A characteristic feature of advertising of this period is the lack of developed logos and trademarks. Instead, they presented the name

of the product or service with the name and address of a business owner.

Among the tools of influencing the consumer's motivation to buy goods the following can be noted: indicating the year of company establishment, information on participation in industrial exhibitions and received awards, mentioning characteristics and range of goods, visualization of goods using a realistic, associative or subject image. Further scientific research is of considerable interest to form a holistic view of print advertising development in Ukrainian periodicals.

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ХУДОЖНЬО-ГРАФІЧНЕ ОФОРМЛЕННЯ РЕКЛАМНИХ ПОВІДОМЛЕНЬ КІНЦЯ ХІХ – ПОЧАТКУ ХХ СТ. (ЗА МАТЕРІАЛАМИ КИЇВСЬКИХ КАЛЕНДАРІВ)

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Мета: дослідити засоби художньо-графічного оформлення рекламних повідомлень у періодичних виданнях кінця ХІХ – початку ХХ століття.

Методика. В проведенні дослідження використано історичний, аналітичний, іконографічний методи; під час аналізу зразків рекламних повідомлень використано методи формального, образно-стилістичного та порівняльного аналізу.

Результати. У роботі викладено аналіз рекламних повідомлень періодичних видань «Київський календар» 1989 р. та «Київський Земський календар і довідкова книжка на 1911 р.» з точки зору художньо-графічних засобів (композиція, шрифти, стилеві особливості шрифтів, зображення, характер зображень, графічні декоративні елементи) та з точки зору засобів впливу на мотивацію споживача. З'ясовано, що рекламодавці застосовували розмаїття шрифтів, виділяючи назви фірм і установ, створюючи повідомлення виключно з текстовою інформацією, а також тексти поєднували із зображенням для надання потенційному покупцю асоціативного уявлення про товар. Логотипів та товарних знаків у зазначений період в опублікованих повідомленнях майже не спостерігається, компанії подавали інформацію з назвою товару, прізвищем власника та адресою.

Наукова новизна. Проаналізовано можливості друкованої реклами у період кінця ХІХ – на початку ХХ ст., виявлено засоби художньо-графічного оформлення рекламних повідомлень та засоби впливу на мотивацію потенційних споживачів.

Практична значимість. Виявлені особливості художньо-графічного

ХУДОЖЕСТВЕННО-ГРАФИЧЕСКОЕ ОФОРМЛЕНИЕ РЕКЛАМНЫХ СООБЩЕНИЙ КОНЦА ХІХ – НАЧАЛА ХХ В. (ПО МАТЕРИАЛАМ КИЕВСКИХ КАЛЕНДАРЕЙ)

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Цель: исследовать средства художественно-графического оформления рекламных сообщений в периодических изданиях конца ХІХ – начала ХХ века.

Методика. В исследовании использованы исторический, аналитический, иконографический методы; при анализе образцов рекламных сообщений использованы методы формального, образно-стилистического и сравнительного анализа.

Результаты. В работе изложен анализ рекламных сообщений периодических изданий «Киевский календарь» 1989 г. и «Киевский Земский календарь и справочная книга на 1911» с точки зрения художественно-графических средств (композиция, шрифты, стилевые особенности шрифтов, изображения, характер изображений, графические декоративные элементы) и с точки зрения средств воздействия на мотивацию потребителя. Выяснено, что рекламодатели применяли разнообразия шрифтов, выделяя названия фирм и учреждений, создавая сообщение исключительно из текстовой информации, а также тексты совмещали с изображением для предоставления потенциальному покупателю ассоциативного представления о товаре. Логотипов и товарных знаков в указанный период в опубликованных сообщениях почти не встречается, компании подавали информацию с названием товара, фамилией владельца и адресом.

Научная новизна. Проанализированы возможности печатной рекламы в период конца ХІХ – начала ХХ в., выявлены средства художественно-графического оформления рекламных сообщений и средства воздействия на мотивацию потенциальных потребителей.

оформлення рекламних повідомлень у періодичних виданнях кінця XIX – на початку XX ст. за матеріалами Київських календарів надають уявлення про підходи і можливості художників і типографських установ у створенні рекламних форм для просування товарів і послуг на ринку; проаналізовані зразки реклами знайомлять з розмаїттям, найменуваннями та характеристиками товарів і послуг аналізованого періоду.

Ключові слова: рекламні повідомлення; періодичні видання; художньо-графічне оформлення; композиція; шрифт; зображення.

Практическая значимость. Выявленные особенности художественно-графического оформления рекламных сообщений в периодических изданиях конца XIX – начала XX в. по материалам Киевских календарей дают представление о подходах и возможности художников и типографских учреждений в создании рекламных форм для продвижения товаров и услуг на рынке; проанализированные образцы рекламы знакомят с разнообразием, наименованиями и характеристиками товаров и услуг анализируемого периода.

Ключевые слова: рекламные сообщения; периодические издания; художественно-графическое оформление; композиция; шрифт; изображение.

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