

# Kellar

Design:  
Alex Chavot

Styles:  
Headline Condensed  
Regular  
Headline Condensed  
Italic

Formats:  
OpenType OTF (Mac & PC)  
EOT, Woff, Woff2 (web)

Published:  
2019

Kellar was named after the multi-talented Thomas MacKellar (1812-99), associate owner of one of the nineteenth-century leading American type foundries: MacKellar, Smiths and Jordan (MS&J). Not only was he a published author and poet who came to manage the composing room floor, but he also was the founding editor of the *Typographic Advertiser*, M&S&J's house organ. MacKellar introduced the practice of composing humorous riffs to print as sample text in specimen books. Kellar started as a synthesis of various Condensed Titles cuts found in MS&J's *Printers' handy book of specimens* (1871). Incorporating the typical high contrast and narrowness of Didot-like fashion typefaces, Kellar stands as a quirky outsider, with its organic lowercases, expressive figures and emphasized oval structure. The homonymous Harry Kellar – a 19th century American magician, predecessor of Harry Houdini – was yet another source of inspiration for this typeface: reviving the heydays of Victorian era letterpress posters into contemporary editorial typography. As a nod to the period, Kellar embeds a specific alternate form of "G" found on an antique circus poster as well as several other alternates. Eying specific Scotch Roman's characteristics and fully equipped with "almost-too-long-serifs", Kellar is cut out for distinctive, bizarre headlines.



Headline Condensed  
Regular

# Kellar Headline Condensed Regular

Aa



Headline Condensed  
Italic

# *Kellar Headline Condensed Italic*

*Aa*



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Headline Condensed  
Regular – 270 pt

KNE

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IL

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AR

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Headline Condensed  
Regular – 80pt

**EARTHLY  
THEATRE**

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Headline Condensed  
Regular – 50pt

**TONIGHT ONLY!  
THE GREATEST  
SHOW IN TOWN**

+

Headline Condensed  
Regular – 36pt

**BARNUM AND BAILEY  
SNYDER BROS CIRCUS  
SELF-DECAPITATION  
CHILDREN'S WONDER**

+

Headline Condensed  
Regular – 24pt

**KAR-MI PERFORMING THE MOST  
INDIA'S STARTLING MYSTERIES  
LATEST AND FINAL ADVENTURE  
ALSO HIS PERPLEXING CABINET  
THE VANISHING WHIPPET TOUR  
H. HOUDINI MASTER MYSTIFIER**

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Headline Condensed  
Regular – 14pt

**AS IS THE CASE WITH MOST MAGICIANS, THERE IS LITTLE OF KELLAR'S EARLY LIFE THAT CAN BE CONFIRMED. HIS REAL NAME WAS HEINRICH KELLER AND HE WAS BORN TO GERMAN IMMIGRANTS IN ERIE, PENNSYLVANIA. HE WAS SOMETIMES CALLED HENRY, BUT LATER CHANGED IT TO HARRY. AS A CHILD, HE LOVED TO PLAY DANGEROUS GAMES AND WAS KNOWN TO PLAY CHICKEN WITH PASSING TRAINS.**

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Headline Condensed  
Regular – 12pt

**KELLAR APPRENTICED UNDER A DRUGGIST AND FREQUENTLY EXPERIMENTED WITH VARIOUS CHEMICAL MIXTURES. ON ONE OCCASION, KELLAR REPORTEDLY BLEW A HOLE IN THE FLOOR OF HIS EMPLOYER'S DRUGSTORE. RATHER THAN CONFRONT THE WRATH OF HIS PARENTS, KELLAR STOWED AWAY ON A TRAIN AND BECAME A VAGABOND. HE WAS ONLY TEN YEARS OLD AT THE TIME. KELLAR WAS BEFRIENDED BY A BRITISH-BORN MINISTER OF RELIGION FROM UPSTATE NEW YORK. HE OFFERED TO ADOPT KELLAR AND PAY FOR HIS EDUCATION IF HE WOULD STUDY TO ALSO BECOME A MINISTER. ONE EVENING KELLAR SAW**

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Headline Condensed  
Regular – 10pt

**THE PERFORMANCE OF A TRAVELING MAGICIAN, "THE FAKIR OF AVA", THE STAGE NAME OF ISLAIH HARRIS HUGHES, AND, AFTER THE SHOW, HE "IMMEDIATELY GOT THE URGE TO GO ON THE STAGE". HE LATER TOLD HOUDINI THAT, "I BECAME VERY RESTLESS, BOUGHT BOOKS ON MAGIC AND FINALLY LEFT MY FRIEND AND BENEFACTOR". WHILE WORKING ON A FARM IN BUFFALO, NEW YORK, KELLAR ANSWERED AN AD IN THE NEWSPAPER THAT WAS PLACED BY HUGHES, WHO WAS LOOKING FOR AN ASSISTANT. KELLAR WAS HIRED AND, AT THE AGE OF SIXTEEN, GAVE HIS FIRST SOLO PERFORMANCE IN DUNKIRK, MICHIGAN; IT WAS A DISASTER AND KELLAR WENT BACK TO WORK WITH HUGHES. TWO YEARS LATER, KELLAR TRIED AGAIN WITH BETTER RESULTS, BUT, AS HE WAS IN POOR FINANCIAL CONDITION, HIS EARLY CAREER OFTEN CONSISTED OF BORROWING EQUIPMENT FOR THE SHOW AND AVOIDING CREDITORS.**

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Headline Condensed  
Regular – 8pt

**IN 1869, KELLAR BEGAN WORKING WITH "THE DAVENPORT BROTHERS AND FAY", WHICH WAS A GROUP OF STAGE SPIRITUALISTS MADE UP OF IRA ERASTUS DAVENPORT, WILLIAM HENRY DAVENPORT AND WILLIAM FAY. KELLAR SPENT SEVERAL YEARS WORKING WITH THEM, UNTIL 1873, WHEN HE AND FAY PARTED WAYS WITH THE DAVENPORTS AND EMBARKED ON A "WORLD TOUR" THROUGH CENTRAL AND SOUTH AMERICA. KELLAR'S FAMOUS DECAPITATION AND FLOATING HEAD CONJURATION IN MEXICO, THEY WERE ABLE TO MAKE \$10,000. IN 1875, THE TOUR ENDED IN RIO DE JANEIRO WITH AN APPEARANCE BEFORE EMPEROR DOM PEDRO II. THEN, ON THEIR WAY TO A TOUR IN ENGLAND, BOYNE, THE SHIP KELLAR AND FAY WERE SAILING ON, SANK IN THE BAY OF BISCAY. LOST IN THE WRECKAGE WERE KELLAR'S EQUIPMENT AND CLOTHING, ALONG WITH THE SHIP'S CARGO OF GOLD, SILVER, AND UN CUT DIAMONDS. AFTER THE SHIPWRECK, KELLAR WAS LEFT WITH ONLY THE CLOTHES ON HIS BACK AND A DIAMOND RING HE WAS WEARING. AFTERWARDS, HIS BANKERS IN NEW YORK CABLED HIM TELLING HIM THAT HIS BANK HAD FAILED. DESPERATE FOR MONEY, KELLAR SOLD HIS RING AND PARTED WAYS WITH FAY, WHO LEFT**

Headline Condensed  
Regular – 80pt

# Levitating Princesses

Headline Condensed  
Regular – 50pt

The Floating Head  
A Vanishing Lamp  
High Caste Magics

Headline Condensed  
Regular – 36pt

Stage Shows Spiritualist  
By John Nevil Maskelyne  
The Davenport Brothers  
Brass Band At Full Blast

Headline Condensed  
Regular – 24pt

He would claim the woman onstage, sleeping on a couch, was a Hindu princess, who he would levitate and then move a hoop back and forth through the woman's body to prove she was not being suspended.

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Headline Condensed  
Regular – 14pt

**As is the case with most magicians, there is little of Kellar’s early life that can be confirmed. His real name was Heinrich Keller and he was born to German immigrants in Erie, Pennsylvania. He was sometimes called Henry, but later changed it to Harry. As a child, he loved to play dangerous games and was known to play chicken with passing trains. Kellar apprenticed under a druggist and frequently experimented with various chemical mixtures. On one occasion, Kellar reportedly blew a hole in the floor of his employer’s drugstore. Rather than confront the wrath of his**

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Regular – 12pt

**parents, Kellar stowed away on a train and became a vagabond. He was only ten years old at the time. Kellar was befriended by a British-born minister of religion from upstate New York. He offered to adopt Kellar and pay for his education if he would study to also become a minister. One evening Kellar saw the performance of a traveling magician, “The Fakir of Ava”, the stage name of Isiaiah Harris Hughes, and, after the show, he “immediately got the urge to go on the stage”. He later told Houdini that, “I became very restless, bought books on magic and finally left my friend and benefactor”. While working on a farm in Buffalo, New York, Kellar answered an ad in the newspaper that was placed by Hughes, who was looking for an assistant. Kellar was hired and, at the age of sixteen, gave his first solo performance in Dunkirk, Michigan;**

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Regular – 10pt

**it was a disaster and Kellar went back to work with Hughes. Two years later, Kellar tried again with better results, but, as he was in poor financial condition, his early career often consisted of borrowing equipment for the show and avoiding creditors. In 1869, Kellar began working with “The Davenport Brothers and Fay”, which was a group of stage spiritualists made up of Ira Erastus Davenport, William Henry Davenport and William Fay. Kellar spent several years working with them, until 1873, when he and Fay parted ways with the Davenports and embarked on a “world tour” through Central and South America. Kellar’s famous decapitation and floating head conjuration In Mexico, they were able to make \$10,000. In 1875, the tour ended in Rio de Janeiro with an appearance before Emperor Dom Pedro II. Then, on their way to a tour in England, Boyne, the ship Kellar and Fay were sailing on, sank in the Bay of Biscay. Lost in the wreckage were Kellar’s equipment and clothing, along with the**

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Regular – 8pt

**the clothes on his back and a diamond ring he was wearing. Afterwards, his bankers in New York cabled him telling him that his bank had failed. Desperate for money, Kellar sold his ring and parted ways with Fay, who left to rejoin the Davenports. After visiting John Nevil Maskelyne’s and George Alfred Cooke’s theater, called the Egyptian Hall, Kellar was inspired and liked the idea of performing in one spot. He loved the illusions Maskelyne and Cook performed but it was Buatier de Kolta, then playing there, who performed “The Vanishing Birdcage”, a trick that Kellar decided he must have and spent his remaining money to buy it from him. Kellar borrowed \$500 from Junius Spencer**

**Morgan (father of J.P. Morgan), and returned to the United States to try to retrieve his funds from a bank transaction he had initiated when he was in Brazil. Knowing that mail from Brazil was slow, he was able to recover all of the \$3,500. With the money, Kellar started a “troupe” based on Masekylne’s and Cooke’s in England, even going so far as naming his theater the Egyptian Hall. In 1878, Kellar returned to England and invested \$12,000 into purchasing new equipment, including a version Maskelyne’s whist-playing automaton “Psycho”. After a disappointing tour in South America, Kellar cancelled his remaining shows and returned to New York. Shortly before arriving**

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Headline Condensed  
Italic – 270 pt

***KME***  
***IL***  
***AR***

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+ Headline Condensed  
Italic – 80pt

***EARTHLY  
THEATRE***

+ Headline Condensed  
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Headline Condensed  
Italic – 8pt

*silver and uncut diamonds. After the shipwreck, Kellar was left with only the clothes on his back and a diamond ring he was wearing. Afterwards, his bankers in New York cabled him telling him that his bank had failed. Desperate for money, Kellar sold his ring and parted ways with Fay, who left to rejoin the Davenports. After visiting John Nevil Maskelyne’s and George Alfred Cooke’s theater, called the Egyptian Hall, Kellar was inspired and liked the idea of performing in one spot. He loved the illusions Maskelyne and Cooke performed but it was Buatier de Kolta, then playing there, who performed “The Vanishing Birdcage”, a trick that Kellar decided he must have and spent his*

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Headline Condensed  
Regular + Headline  
Condensed Italic – 20pt

**Harry Kellar**, known as the *Dean of American Magicians*, enjoyed both public recognition and financial success. His was *the largest and most elaborate* stage illusion show touring during the late 1800s and early 1900s. He is best known for his spectacular version of the *Levitation*, in which a girl mysteriously rises up from a couch, floats across the stage to the audience, and then disappears into thin air. Upon his retirement in 1908, Kellar chose to spend his remaining years in Los Angeles – *the City of Angels*.

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Headline Condensed  
Regular + Headline  
Condensed Italic – 14pt

Houdini once announced that he would perform *the bullet catching feat*, which had already killed several magicians, at an upcoming convention of the *Society of American Magicians*. Kellar got wind of it and fired off a letter: “*Don’t try the damn bullet catching trick*,” he warned, “*no matter how sure you may feel of its success. There is always the biggest kind of risk that some dog will ‘job’ you. And we can’t afford to lose Houdini.*” Few men were more stubborn than Houdini, but he was no fool.

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Stylistic set 1 [SS01]  
Alternative G

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**GREAT**

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**GREAT**

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Stylistic set 2 [SS02]  
Alternative a (italic only)

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*alternate*

---

*alternate*

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Stylistic set 3 [SS03]  
Alternative g (italic only)

---

*gorgeous*

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*gorgeous*

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Stylistic set 4 [SS04]  
Alternative y (italic only)

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*Style*

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*Style*

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+

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Headline Condensed Italic

Glyphset Overview 1/2

Uppercases

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Small capitals

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Lowercases

a b c d e f g h i j k l m n o p q r s t u v w x y z

Accented uppercases

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã



Accented small capitals

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

Accented lowercases

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß à á â ã



Alternates

G G G G G G G G a à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

Ligatures

fb ffb ff fh fhh fi ffi fi ffi fi ffi fi ffi gy tt Th Wh HI HI FL FL SS SS WWW www uuuu

Discretionary ligatures

ct sp st f

Diacritics

ˆ ˘ ˙ ˚ ˇ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿





Headline Condensed Italic

Glyphset Overview 2/2

Proportional lining figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Tabular lining figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Proportional oldstyle figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Tabular oldstyle figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Superiors

, . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Inferiors

, . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Numerators

, . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Denominators

, . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9



Fractions

¼ ½ ¾ % ‰

Standard punctuation

, ; : . ... ! ; ? ¿ - ? ! \_ - - — • •  
, ‘ ’ “ ” , „ ’ ” ‹ › ‹ › / \ | /

Case sensitive form

( ) ( ) [ ] [ ] { } { }  
( ) [ ] [ ] { } i i ‹ › ‹ › - - — • @

Miscellaneous symbols

\* \*\* † ‡ § ¶ @ A C R P TM SM a o N<sup>o</sup>

Mathematical symbols

+ - ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ -  
∞ ∅ Δ Ω ∂ f √ Σ Π π μ ° ℓ e

Geometrical symbols

■ ◆ ● ▲ □ ◇ ○ △ ◀ ▶ ▲ ▼ ◀ ▶ △ ▼ ^ v  
◀ ▶ ▲ ▼ ◀ ▶ △ ▼ ■ ■ ■ ■ ● ● ● ● ‹ ›



Dingbats

★ ☆ ♥ ♡ ♥ ♠ ♣ ♦

Arrows

← ↑ → ↓ ↔ ↕ ↖ ↗ ↘ ↙ ← ↑ → ↓

Circled figures

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩



+

OpenType Features

OFF

ON

All caps

lowercases to uppercases

LOWERCASES TO UPPERCASES

Case-sensitive forms

çh ;h - - - (h) [h] {h} &lt;h&gt; «h» ·h @

çH iH - - - (H) [H] {H} &lt;H&gt; «H» ·H @

Small capitals

lowercases to small capitals

LOWERCASES TO SMALL CAPITALS

Standard ligatures

FIRE FLAME The first flight effect

FIRE FLAME The first flight effect

+

Discretionary ligatures

fact space straight

fact space straight

Historical ligatures

Historical

Hiforical

Contextual alternates

1x2 30x40

&lt;- -&gt; ^| v|

^ \ ^/ v/ v \

^|v &lt;-&gt;

The Where WWW www www

1x2 30x40

← → ↑ ↓

↖ ↗ ↘ ↙

↕ ↔

The Where WWW www www

Proportional lining figures

# € \$ c £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

# € \$ c £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

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Tabular lining figures

# € \$ c £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

# € \$ c £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

Proportional oldstyle figures

# € \$ c £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

# € \$ c £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

Tabular oldstyle figures

# € \$ c £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

# € \$ c £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

Slashed zeros

0 0 0 0

0 0 0 0

+

+

OpenType Features

OFF

ON

Superscript/Superior

H,.( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

H,.( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Subscript/Inferior

H,.( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

H,.( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Numerators

H,.( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

H,.( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Denominators

H,.( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

H,.( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

+

Fractions

1/2 30/40 100/1000 567/890

½ ¾ 100/1000 567/890

Ordinals

1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup>  
N<sup>o</sup> N<sup>o</sup> n<sup>o</sup> No No no1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup>  
N<sup>o</sup>Stylistic set 1 [SS01]  
Alternative GGIGABYTES  
[G Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ]GIGABYTES  
[G Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ]Stylistic set 2 [SS02]  
Alternative a (italic only)*ananas*  
[a à á â ã ä å ä å æ ø]*ananas*  
[a à á â ã ä å ä å æ ø cé]

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Stylistic set 3 [SS03]  
Alternative g (italic only)*gigabytes*  
[g ğ ğ ğ ğ]*gigabytes*  
[g ğ ğ ğ ğ]Stylistic set 4 [SS04]  
Alternative y (italic only)*heydays*  
[y ý ý ý ý]*heydays*  
[y ý ý ý ý]Stylistic set 5 [SS05]  
Alternative arrows

← ↑ → ↓

← ↑ → ↓

Stylistic set 6 [SS06]  
Open circled figures

0 1 2 3 4 5 6 7 8 9 10

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

+

Stylistic set 7 [SS07]  
Closed circled figures

0 1 2 3 4 5 6 7 8 9 10

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

# *The End*

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