

Logo Modernism English French And German Edition

The definitive, bestselling book on the origins and development of nationalism...

This collection of 47 tales from Gustav Schwab's seminal anthology of Greek myths stages the illustrious exploits of Heracles, Jason, Odysseus, and a host of heroes. Through the masterful drawings of Clifford Harper and artworks from the leading figures of the Golden Age of Illustration, including Walter Crane, Arthur Rackham, and Virginia...

The most recent body of paintings of this New York-based artist, featuring the artist's examination of consumer culture in his handmade, "do-it-yourself" aesthetic. This is the first publication to focus exclusively on the roughly hewn paintings by Tom Sachs (b. 1966), tracing his interest in combining cultural icons and corporate logos with a handcrafted aesthetic. Mining the American landscape for iconography, Sachs investigates themes of corporate and cultural identity--such as consumerism, branding, cultural dominance, and technological development--to explore the achievements, failures, and inherent contradictions of contemporary society. In addition to the essay by David Rimaneli and twenty-two plates, there is a conversation with the artist and an extensive chronology. Sachs's meticulously handcrafted paintings depict such diverse topics as the Reese's candy bar, Fanta logo, Family Guy, Air Force One, Krusty O's cereal box, and the American flag; all modern icons that document successes and failures of the American experience and the ambiguities and contradictions inherent in its society and culture.

"Thinking with Type is to typography what Stephen Hawking's A Brief History of Time is to physics."—I Love Typography The best-selling Thinking with Type in a revised and expanded second edition: Thinking with Type is the definitive guide to using typography in visual communication. Ellen Lupton provides clear and focused guidance on how letters, words, and paragraphs should be aligned, spaced, ordered, and shaped. The book covers all typography essentials, from typefaces and type families, to kerning and tracking, to using a grid. Visual examples show how to be inventive within systems of typographic form, including what the rules are, and how to break them. This revised edition includes forty-eight pages of new content with the latest information on: • style sheets for print and the web • the use of ornaments and captions • lining and non-lining numerals • the use of small caps and enlarged capitals • mixing typefaces • font formats and font licensing Plus, new eye-opening demonstrations of basic typography design with letters, helpful exercises, and dozens of additional illustrations. Thinking with Type is the typography book for everyone: designers, writers, editors, students, and anyone else who works with words. If you love font and lettering books, Ellen Lupton's guide reveals the way typefaces are constructed and how to use them most effectively. Fans of Thinking with Type will love Ellen Lupton's new book Extra Bold: A Feminist, Inclusive, Anti-racist, Nonbinary Field Guide for Graphic Designers.

DIVArgues that the writers of the 30s and 40s--Hemingway, Ayn Rand, John Dos Passos, Gertrude Stein, Richard Wright, Wallace Stevens et al. -- identified and understood the formal problems of literary modernism through an idea of the social and an idiom of s/div "Rabaté's strength is that he does not treat modernism as a monolith. The study's originality is in its close examination of several 'key' themes in several 'key' texts, almost all of which he reads autobiographically. . . . It is the pattern of these themes as well as the psychoanalytic method that holds these essays together. The result is a fresh look not at modernism as a whole, but at some central themes and images of the modernists."--S. E. Gontarski, Crosscurrents Series Editor Jean-Michel Rabaté, the eminent French Joycean, combines psychoanalytical and philosophical concepts in rereading the history of modernity to give a more precise meaning to the term "modernism." Rabaté focuses throughout on a single theme, the ghostly nature of modernity. In writing a history of the concept of modernity with the awareness that the radically new has often been subject to the effects of the return of the repressed, Rabaté analyzes the notion of loss in various fields: in Freudian aesthetics of color, in literary history, and in philosophy. The postmodernist fascination with a lost object allows a reconsideration of the boundaries of such terms as "modernism" and "postmodernism." The conclusion ties together all these motifs, from Joyce to Barthes, together and shows their theoretical basis in Marx's criticism of ideology and in Freud's consideration of mourning. From the analysis of "color" as an unthinkable object of discourse to an aesthetics of the unrepresentable, Rabaté points to the possibility of an "ethics of mourning," which would seem capable of overcoming the dead end of history whose ending condemns it to eternal repetition. This work will appeal to a wide community of scholars. Its strong French and continental emphasis has application in literary studies, particularly English, French, and comparative studies.

Esquire. Ford Motors. Burton Snowboards. The Obama Administration. While all of these brands are vastly different, they share at least one thing in common: a teeny, little bit of Aaron James Draplin. Draplin is one of the new school of influential graphic designers who combine the power of design, social media, entrepreneurship, and DIY aesthetic to create a successful business and way of life. Pretty Much Everything is a mid-career survey of work, case studies, inspiration, road stories, lists, maps, how-tos, and advice. It includes examples of his work—posters, record covers, logos—and presents the process behind his design with projects like Field Notes and the “Things We Love” State Posters. Draplin also offers valuable advice and hilarious commentary that illustrates how much more goes into design than just what appears on the page. With Draplin’s humor and pointed observations on the contemporary design scene, Draplin Design Co. is the complete package for the new generation of designers.

Paul Rand: Modernist Design illuminates Rand's role as a major figure at the epicenter of twentieth-century art and design. This book is a compendium of essays, tributes, interviews, dialogues, photographic reproductions, contextual timeline, extensive bibliography, and impressions of Rand's impact on modern communication practice and theory. We know Paul Rand through the advertising, editorial, publishing, institutional, identity, corporate, and intellectual legacy he left behind. For him, modernism was a way of life and a belief form, not a style. Like the European proponents, he understood the tenets of modernism as those which could be employed to better human experience in the modern world. He gave life to his art, definition to graphic design, and a reputation to a discipline in need of the evocation of enduring quality. Rand's contemporaries, students, and friends knew a man of even more extraordinarily cultivated and diverse talents and interests. He was an early voice in proposing the essence of modernist theories in visual communication. Rand was both ruthlessly pragmatic and a visionary. Paul Rand: Modernist Design adds to the growing literature on Paul Rand, helping to place him in the proper context within a century of innovative art, design, architecture, science, and technology.

First published in 1961 and out of print for more than forty years, visual design in -action is the summation of the influential graphic design theories and principles developed by Czech-born designer Ladislav Sutnar. A pioneering modernist in graphic design and typography, Sutnar brought his avant-garde design principles to the United States and became one of the most influential designers of the 1940s and 1950s. This book, a facsimile of the rare first edition, includes a new introduction by Steven Heller and shows how Sutnar's innovative approach to graphic design prefigured the informational structures now employed in contemporary web design.

Global South Modernities: Modernist Literature and the Avant-Garde in Latin America examines the seminal influence that Latin American writers had on the style, subject matter, and ideology of literature in the Global South from 1900 to the late 1930s. Gorica Majstorovic challenges the historical and racial logic of interwar Latin American literary studies by introducing the solidarity relations between the global decolonial movements and placing anti-imperialism, Blackness, and indigeneity at the center of decolonial analysis. Following Mignolo, de Sousa Santos, and Cheah, the texts under analysis subvert the processes of European colonial worlding and show modernity itself as pluralized. Drawing on these works, Majstorovic bridges the gap between aesthetics and politics while shifting the focus onto the Latin American transnational modernist networks and situating the analysis within the theoretical frameworks of the Global South. While examining

the idea of globality through its different conceptualizations (cosmopolitanism, immigration, and travel), Majstorovic analyzes avant-garde magazines of the 1920s, Mexican petrofiction, urban proletarian, and decolonial travel narratives of the 1930s, calling into question modernism's usual framing as an Anglo-American interwar phenomenon. Majstorovic constructs a new genealogy of Latin American literature by examining the asymmetrical relations within its multiple modernities and offers a new understanding of Latin American interwar literature through the lens of the Global South.

'Identity: Chermayeff & Geismar & Haviv' showcases a body of work spanning 60 years from the seminal New York design firm founded in 1957 by Ivan Chermayeff and Tom Geismar. The firm's contribution to design has shaped the way corporate identity programs influence culture. The book features over 100 case studies from the firm's previous and current clients, including Chase Bank, NBC, PanAm, PBS, and many more. Also included are interviews with Tom Geismar and Sagi Haviv, plus written contributions from Milton Glaser, John Maeda, and others.

A guide to the practice of researching for graphic design projects. It explains key theories; examines the importance of audience, communication theory, semiotics and semantics.

From a professional for professionals, here is the definitive word on using grid systems in graphic design. Though Muller-Brockman first presented his interpretation of grid in 1961, this text is still useful today for anyone working in the latest computer-assisted design. With examples on how to work correctly at a conceptual level and exact instructions for using all of the systems (8 to 32 fields), this guidebook provides a crystal-clear framework for problem-solving. Dimension: 8 1/2 x 11 3/4 inches, English & German Text, 357 b&w examples and illustrations.

Winner of the Premio Iberoamericano Book Award in 1997 (Spanish Edition) What form does the crisis of modernity take in Latin America when societies are politically demobilized and there is no revolutionary agenda in sight? How does postmodern criticism reflect on enlightenment and utopia in a region marked by incomplete modernization, new waves of privatization, great masses of excluded peoples, and profound sociocultural heterogeneity? In *No Apocalypse, No Integration* Martín Hopenhayn examines the social and philosophical implications of the triumph of neoliberalism and the collapse of leftist and state-sponsored social planning in Latin America. With the failure of utopian movements that promised social change, the rupture of the link between the production of knowledge and practical intervention, and the defeat of modernization and development policy established after World War II, Latin American intellectuals and militants have been left at an impasse without a vital program of action. Hopenhayn analyzes these crises from a theoretical perspective and calls upon Latin American intellectuals to reevaluate their objects of study, their political reality, and their society's cultural production, as well as to seek within their own history the elements for a new collective discourse. Challenging the notion that strict adherence to a single paradigm of action can rescue intellectual and cultural movements, Hopenhayn advocates a course of epistemological pluralism, arguing that such an approach values respect for difference and for cultural and theoretical diversity and heterodoxy. This essay collection will appeal to readers of sociology, public policy, philosophy, cultural theory, and Latin American history and culture, as well as to those with an interest in Latin America's current transition.

A designer's deep dive into seven science fiction films, filled with "gloriously esoteric nerdery [and] observations as witty as they are keen" (*Wired*). In *Typeset in the Future*, blogger and designer Dave Addey invites sci-fi movie fans on a journey through seven genre-defining classics, discovering how they create compelling visions of the future through typography and design. The book delves deep into *2001: A Space Odyssey*, *Star Trek: The Motion Picture*, *Alien*, *Blade Runner*, *Total Recall*, *WALL-E*, and *Moon*, studying the design tricks and inspirations that make each film transcend mere celluloid and become a believable reality. These studies are illustrated by film stills, concept art, type specimens, and ephemera, plus original interviews with Mike Okuda (*Star Trek*), Paul Verhoeven (*Total Recall*), and Ralph Eggleston and Craig Foster (*Pixar*). *Typeset in the Future* is an obsessively geeky study of how classic sci-fi movies draw us in to their imagined worlds.

In an innovative and invigorating exploration of the complex relations between women and the modern, Rita Felski challenges conventional male-centered theories of modernity. She also calls into question those feminist perspectives that have either demonized the modern as inherently patriarchal, or else assumed a simple opposition between men's and women's experiences of the modern world. Combining cultural history with cultural theory, and focusing on the fin de siècle, Felski examines the gendered meanings of such notions as nostalgia, consumption, feminine writing, the popular sublime, evolution, revolution, and perversion. Her approach is comparative and interdisciplinary, covering a wide variety of texts from the English, French, and German traditions: sociological theory, realist and naturalist novels, decadent literature, political essays and speeches, sexological discourse, and sentimental popular fiction. Male and female writers from Simmel, Zola, Sacher-Masoch, and Rachilde to Marie Corelli, Wilde, and Olive Schreiner come under Felski's scrutiny as she exposes the varied and often contradictory connections between femininity and modernity. Seen through the lens of Felski's discerning eye, the last fin de siècle provides illuminating parallels with our own. And Felski's keen analysis of the matrix of modernism offers needed insight into the sense of cultural crisis brought on by postmodernism.

Revealing the techniques used for preparing food which ranges from the otherworldly to the sublime, 'Modern Cuisine' is a six-volume guide for anyone who is passionate about the art and science of cooking.

No Words Posters is a collection of nearly 200 posters by over 100 designers from around the world. Milani has selectively gathered a visual repertoire of images that transcend the written word to deliver a unique perspective on social issues. ARMANDO MILANI is a member of the Alliance Graphique Internationale (AGI) and president of Milani Design, with offices located in Milan and Provence. His previously published books include: *Double Life*, *From the Eye to the Heart: 50 logos/50 posters* and *50 Poems of Lawrence Ferlinghetti* and *50 Images of Armando Milani*. In 2003, Milani's poster design *War/Peace* was selected for international distribution by the United Nations.

'Souhami is an exceptionally witty and original biographer' *Sunday Times*, on *Wild Girls*. 'Souhami has a Midas touch with words. Her narrative sparkles' Nigel Nicolson, *Sunday Telegraph*, on *Mrs Keppel and Her Daughter*. The extraordinary story of how a singular group of women in a pivotal time and place – Paris, Between the Wars – fostered the birth of the Modernist movement. Sylvia Beach, Bryher, Natalie Barney, and Gertrude Stein. A trailblazing publisher; a patron of artists; a society hostess; a groundbreaking writer. They were all women who loved women. They rejected the patriarchy and made lives of their own – forming a community around them in Paris. Each of these four central women interacted with a myriad of others, some of the most influential, most entertaining, most shocking and most brilliant figures of the age. Diana Souhami weaves their stories into those of the four central women to create a vivid moving tapestry of life among the Modernists in pre-War Paris.

This new edition of 'The Cinema Book' looks at the recent developments in the field of cinema studies whilst retaining the historical coverage and depth of the original.

In this groundbreaking book David Roberts sets out to demonstrate the centrality of the total work of art to European

modernism since the French Revolution. The total work of art is usually understood as the intention to reunite the arts into the one integrated whole, but it is also tied from the beginning to the desire to recover and renew the public function of art. The synthesis of the arts in the service of social and cultural regeneration was a particularly German dream, which made Wagner and Nietzsche the other center of aesthetic modernism alongside Baudelaire and Mallarmé. The history and theory of the total work of art pose a whole series of questions not only to aesthetic modernism and its utopias but also to the whole epoch from the French Revolution to the totalitarian revolutions of the twentieth century. The total work of art indicates the need to revisit key assumptions of modernism, such as the foregrounding of the autonomy and separation of the arts at the expense of the countertendencies to the reunion of the arts, and cuts across the neat equation of avant-gardism with progress and deconstructs the familiar left-right divide between revolution and reaction, the modern and the antimodern. Situated at the interface between art, religion, and politics, the total work of art invites us to rethink the relationship between art and religion and art and politics in European modernism. In a major departure from the existing literature David Roberts argues for twin lineages of the total work, a French revolutionary and a German aesthetic, which interrelate across the whole epoch of European modernism, culminating in the aesthetic and political radicalism of the avant-garde movements in response to the crisis of autonomous art and the accelerating political crisis of European societies from the 1890s forward.

First published in 1982, this book provides a descriptive and comparative study of some of the fundamental structural aspects of modernist poetic writing in English, French and German in the first decades of the twentieth century. The work concerns itself primarily with basic structural elements and techniques and the assumptions that underlie and determine the modernist mode of poetic writing. Particular attention is paid to the theories developed by authors and to the essential 'principles of construction' that shape the structure of their poetry. Considering the work of a number of modernist poets, Theo Hermans argues that the various widely divergent forms and manifestations of modernistic poetry writing can only be properly understood as part of one general trend.

The novel since the nineteenth century has displayed a thorny ambivalence toward the question of having children. In its representation of human vitality it can seem to promote the giving of life, but again and again it betrays a nagging doubt about the moral implications of procreation. *The Novel and the Problem of New Life* identifies this tension as a defining quality of the modern British and European novel. Beginning with the procreative-skeptical writings of Flaubert, Butler, and Hardy, then turning to the high modernist work of Lawrence, Woolf, and Huxley, and culminating in the postwar fiction of Lessing and others, this book chronicles the history of the novel as it came to accommodate greater misgivings about the morality of reproduction. This is the first study to examine in literature a problem that has long troubled philosophers, environmental thinkers, and so many people in everyday life.

'The next time you are tempted to design a logo, take a look at this book. Chances are, it has already been done. By raising the bar, this wonderful resource will make better designers of all of us.' – Michael Bierut of Pentagram Design, on the first edition of *Logo* This bestselling logo bible has provided graphic designers with an indispensable reference source for over a decade, and over 300 new logos have been added to this fully revised and updated edition. All the logos are grouped into categories such as crosses, stars, crowns, animals, and people, and are shown in black and white to emphasize the visual form of the logos. This offers designers a ready resource to draw upon in the research phase of identity projects. Logos are also indexed alphabetically by name of designer, and by industrial sector for ease of use. It has been said that Will Burtin (1908-1972) was to graphic design what Albert Einstein was to physics. Burtin pioneered important contributions to international typography and visual design. He is best known as the world leader in using design to interpret science; as a proponent of 'clean', uncluttered sans-serif typography; and for his large-scale three-dimensional models, which carried the craft and the art of display to new heights. His walk-through models included a human blood cell (1958) and brain functions (1960). His major achievement, his clarity and ingenuity with models and graphics' made complex information easy to assimilate. Early success in his native Germany brought Burtin unwelcome attentions from Nazi leaders courting his services. He fled with his Jewish wife to the United States. Within months he won the prestigious contract to create the Federal Works Agency exhibit for the 1939 New York World's Fair. The wartime Office of Strategic Services drafted Burtin to create Air Force gunnery manuals, cutting recruits' training from six months to six weeks. In 1945, with the U.S. still at war, *Fortune* magazine lobbied to extract Burtin from the Army in order to appoint him Art Director. By the late 1950s he was designing the walk-through exhibits for which he is renowned. The first monograph on Burtin, *Design and Science* illustrates his leadership in five fields: using graphics to visualize science and information (pre-war); corporate identity (from the mid-1940s); multimedia (which he called 'Integration', from 1948); large-scale scientific visualization in 3-D (from 1958, foreshadowing computer-assisted virtual environments, i.e. CAVE-space); and, with others, promoting Helvetica in North America. Illustrations of Burtin's work that have never before been published make this invaluable book essential reading for design professionals and all those interested in design, visualization, imaging and information technology.

For all those who thought digital heralded the end of an era: illustration is alive and kicking, and new tools have given the art renewed vigor and the illustrator greater stamina. Steven Heller and Julius Wiedemann present a snapshot of "the new golden age of illustration," rounding up 100 of the most talented artists around the world. We dare...

This is the first book to study the middlebrow novel in France. Middlebrow is a derogatory word that connotes blandness, mediocrity and a failed aspiration to 'high' culture. However, when appropriated as a positive term to denote that wide swathe of literature between the challenging experimentalism of the high and the formulaic drive of the popular, it enables a rethinking of the literary canon from the point of view of what most readers actually read, a criterion curiously absent from dominant definitions of literary value. Since women have long formed a majority of the nation's reading public, this perspective immediately feminises what has always been a very male canon. Opening with a theorisation of the concept of middlebrow that mounts a defence of some literary qualities disdained by modernism, the book then focuses on a series of case studies of periods (the Belle Époque, inter-war, early twenty-first century), authors (including Colette, Irène Nemirovsky, Françoise Sagan, Anna Gavalda) and the middlebrow nature of literary prizes. It concludes with a double reading of a single text, from the perspective of an academic critic,

and from that of a middlebrow reader.

Chinese culture held a well-known fascination for modernist poets like Ezra Pound and William Carlos Williams. What is less known but is made fully clear by Zhaoming Qian is the degree to which oriental culture made these poets the modernists they became. This ambitious and illuminating study shows that Orientalism, no less than French symbolism and Italian culture, is a constitutive element of Modernism. Consulting rare and unpublished materials, Qian traces Pound's and Williams's remarkable dialogues with the great Chinese poets—Qu Yuan, Li Bo, Wang Wei, and Bo Juyi—between 1913 and 1923. His investigation reveals that these exchanges contributed more than topical and thematic ideas to the Americans' work and suggests that their progressively modernist style is directly linked to a steadily growing contact and affinity for similar Chinese styles. He demonstrates, for example, how such influences as the ethics of pictorial representation, the style of ellipsis, allusion, and juxtaposition, and the Taoist/Zen–Buddhist notion of nonbeing/being made their way into Pound's pre-Fenollosan Chinese adaptations, *Cathay*, *Lustra*, and the *Early Cantos*, as well as Williams's *Sour Grapes* and *Spring and All*. Developing a new interpretation of important work by Pound and Williams, *Orientalism and Modernism* fills a significant gap in accounts of American Modernism, which can be seen here for the first time in its truly multicultural character.

World of Logotypes Design and Science The Life and Work of Will Burtin Lund Humphries Pub Limited

The Hungarian-born French painter Simon Hantaï (1922–2008) is best known for abstract, large-format works produced using pliage: the painting of a crumpled, gathered, or systematically pleated canvas that the artist then unfolds and stretches for exhibition. In her study of this profoundly influential artist, Molly Warnock presents a persuasive historical account of his work, his impact on a younger generation of French artists, and the genesis and development of the practice of pliage over time. *Simon Hantaï and the Reserves of Painting* covers the entirety of Hantaï's expansive oeuvre, from his first aborted experiments with folding around 1950 to his post-pliage experiments with digital scanning and printing. Throughout, Warnock analyzes the artist's relentlessly searching studio practice in light of his no less profound engagement with developments in philosophy, psychoanalysis, and critical theory. Engaging both Hantaï's art and writing to support her argument and paying particular attention to his sustained interrogation of religious painting in the West, Warnock shows how Hantaï's work evinces a complicated mixture of intentionality and contingency. Appendixes provide English translations of two major texts by the artist, "A Plantaneous Demolition" and "Notes, Deliberately Confounding, Accelerating, and the Like for a 'Reactionary,' Nonreducible Avant-Garde." Original and insightful, this important new book is a central reference for the life, art, and theories of one of the most significant and exciting artists of the twentieth century. It will appeal to art historians and students of modernism, especially those interested in the history of abstraction, materiality and Surrealism, theories of community, and automatism and making.

"In this book Benjamin reveals Baudelaire as a social poet of the very first rank. More than a series of studies of Baudelaire, these essays show the extent to which Benjamin identifies with the poet and enable him to explore his own notion of heroism."--BOOK JACKET.

"The Red and the Black" is a reflective novel about the rise of poor, intellectually gifted people to High Society. Set in 19th century France it portrays the era after the exile of Napoleon to St. Helena. The influential, sharp epigrams in striking prose, leave reader almost as intrigued by the author's talent as the surprising twists that occur in the arduous love life.

In this splendidly illustrated book, graphic designer R. Roger Remington and art historian Barbara Hodik profile the careers and contributions of nine men who shaped American graphic design from the 1930s to the 1950s: Mehemed Fehmy Agha, Alexey Brodovitch, Charles Coiner, William Golden, Lester Beall, Will Burtin, Alvin Lustig, Ladislav Sutnar, and Bradbury Thompson. The book explores each designer's milieu, education, personal philosophy of design, body of work, client relations, and problem-solving approaches. The more than 200 illustrations, 55 in color, are drawn from almost every medium of graphic expression, including posters, advertisements, magazines, book jackets, business graphics, and signage. Both authors teach at Rochester Institute of Technology. R. Roger Remington is professor of graphic design and Barbara J. Hodik is professor of art history.

An attractive, interesting layout can certainly attract and please the reader; but when the readers are not good, reading requires extra effort and any pleasure is short-lived. 'Detail in Typography' is a concise and close-up view of the subject. It considers all the elements that constitute a column of text letters, words, the line, and the space around these elements - and it discusses what is essential for the legibility of text.

Symbols play an integral role in branding programs. This book explores the visual language of symbols according to their most basic element: form. Over 1,300 symbols from all over the world are here categorized by visual type, divested of all agendas, meanings, and messages that might be associated with them so that the effectiveness of their composition and impact can be assessed without distraction and so that the reader can enjoy them as a pictorial language in their own right. Every symbol is captioned with information on who it was designed for, who designed it, when, and what the symbol stands for. These sections are interspersed with short but detailed case studies featuring classic examples of symbols still in use, and exceptional examples of recently designed symbols. This comprehensive volume is an indispensable resource for designers working on identity systems, and an engaging showcase of this exciting field. Now in a compact format.

In this first full-length assessment of Edith Sitwell to appear in forty-five years, the contributors argue strongly to establish Sitwell firmly in the center of British modernism. The essays here trace her many achievements in poetry, autobiography, novel writing, criticism, and avant-garde art and performance to analyze the ways in which her literary production and social networks fostered an outpouring of iconoclastic creativity and to suggest new ways of understanding the English interwar arts culture.

Principles of Two-Dimensional Design

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