

Delicato



A BOOK TYPEFACE



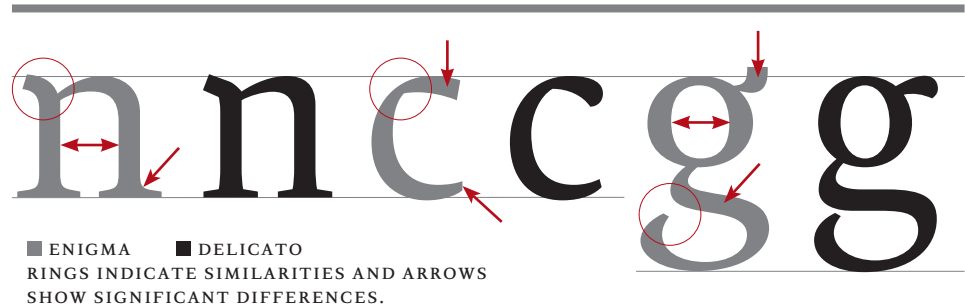
IN MEMORY OF KARL ERIK FORSBERG [1914-1998]

Background and basic information about the design

After spending my early years experimenting mostly with display faces, my focus now is to make functional text fonts, incorporating both traditional and modern aspects. *Tarocco* and *Sophisto*, both released through the San Francisco-based Psy/Ops Type Foundry, are two good examples.

Delicato is, in many aspects, built in a traditional way. Still, some modern details have been implemented which classic designs sometimes lack. These will be explained in detail on pages 18–22. The prime goal was to make a strong text font for books and longer texts in general. This fact does not exclude the possibilities for use elsewhere.

Throughout history existing designs have often been the source of inspiration for newer ones. *Delicato* is no exception and looking closely, similarities can be found in



the lowercase of Jeremy Tankard's *Enigma* and the stems of Petr van Blokland's *Proforma*. My goal is to respect these sources and turn my own creation into something new with a unique and personal touch.

Most text faces carry a basic set of weights like regular, italic, bold and small caps. I wanted to expand

that a little bit further and added a medium, alternates and a set of ornaments to make the family complete and versatile.

*Stefan Hattenbach – type designer,
Stockholm, April 2004.*

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Roma-Lazio 2-0

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The complete guide to Single Malt Scotch

Recorded April 1959 in N.Y.C.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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ALTERNATIVE SET FOR DELICATO REGULAR 32/40 POINT

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ALTERNATIVE SET FOR DELICATO ITALIC 32/40 POINT

ct fffi fffi fh fj fl fll ft fä fö f sp st tt 1 2 3 4 5 6 7 8 9 0 &

ALTERNATIVE SET FOR DELICATO MEDIUM 32/40 POINT

ct ff fi ffi fh fj fl fll ft fä fö f sp st tt 1 2 3 4 5 6 7 8 9 0 &

ALTERNATIVE SET FOR DELICATO BOLD 32/40 POINT

ct ff fi ffi fh fj fl fll ft fä fö f sp st tt 1 2 3 4 5 6 7 8 9 0 &

KEY CHART FOR ALL ALTERNATES ON THIS PAGE:

ct = a | ff = f | fh = h | fi = i | ffi = i | fj = j | fl = l | fll = l | ft = t | fä = ä | fö = ö | f = ß | sp = p | st = s | tt = T

NUMERALS AND AMPERSAND USE THEIR NORMAL KEY POSITITONS

ALTERNATIVE SET FOR DELICATO SMALL CAPS 32/40 POINT
KEY CHART: FI = fi | FL = fl | SS = ß | & = % | & = &
NUMERALS AND OTHER SIGNS USE THEIR NORMAL KEY POSITITONS

F I F L S S 1 2 3 4 5 6 7 8 9 0 & & # @ \$ £ ¥ € f §

DELICATO ORNAMENTS 32/40 POINT
KEYS: A-Z ARE USED – INCLUDING BOTH UPPER CASES AND LOWER CASES



TEXT SETTING: 13/15 POINT
[SMALL CAPS, REGULAR, ITALIC, BOLD]

WHEN I WROTE THE FOLLOWING pages, or rather the bulk of them, I lived alone, in the woods, a mile from any neighbor, in a house which I had built myself, on the shore of *Walden Pond, in Concord, Massachusetts, and earned my living by the labor of my hands only.* I lived there two years and two months. At present I am a sojourner in civilized life again.

I should not obtrude my affairs so much on the notice of my readers if very particular inquiries had not been made by my townsmen concerning my mode of life, which some would call impertinent, though they do not appear to me at all impertinent, but, considering the circumstances, very natural and pertinent. SOME HAVE ASKED WHAT I GOT TO EAT; IF I DID NOT FEEL LONESOME; IF I WAS NOT AFRAID; AND THE LIKE.

TEXT SETTING: 13/17 POINT
[REGULAR, MEDIUM, ITALIC]

Others have been curious to learn what portion of my income I devoted to charitable purposes; and some, who have large families, how many poor children I maintained. I will therefore ask those of my readers who feel no particular interest in me to pardon me if I undertake to answer

some of these questions in this book. In most books, the I, or first person, is omitted; in this

it will be retained; that, in respect to egotism, is the main difference. We commonly do not remember that it is, after all, always the first person that is speaking. I should not talk so much about myself if there were anybody else whom I knew as well. Unfortunately, I am confined to this theme by the narrowness of my experience.

TEXT SETTING: 12/14 POINT
[SMALL CAPS, REGULAR, ITALIC, BOLD]

MOREOVER, I, ON MY SIDE, require of every writer, first or last, a simple and sincere account of his own life, and not merely what he has heard of other men's lives; some such account as he would send to his kindred from a distant land; *for if he has lived sincerely, it must have been in a distant land to me.* Perhaps these pages are more particularly addressed to poor students. As for the rest of my readers, they will accept such portions as apply to them. I trust that none will stretch the seams in putting on the coat, for it may do good service to him whom it fits.

I would fain say something, not so much concerning the Chinese and Sandwich Islanders as you who read these pages, who are said to live in New England; something about your condition, especially your outward condition or circumstances in this world, in this town, what it is, whether it is necessary that it be as bad as it is, whether it cannot be improved as well as not. **I HAVE TRAVELLED A GOOD DEAL IN CONCORD; AND EVERYWHERE, IN SHOPS, AND OFFICES, AND FIELDS,**

TEXT SETTING: 12/16 POINT
[REGULAR, MEDIUM, ITALIC]

the inhabitants have appeared to me to be doing penance in a thousand remarkable ways. What I have heard of Bramins sitting exposed to four fires and looking in the face of the sun; or hanging suspended, with their heads downward, over flames; or looking at the heavens over their shoulders “until it becomes impossible for them to resume their

natural position, while from the twist of the neck nothing but liquids can pass into the stomach”; or dwelling, chained for life, at the foot of a tree; or measuring with their bodies, like caterpillars, the breadth of vast empires; or standing on one leg on

the tops of pillars- even these forms of conscious penance are hardly more incredible and astonishing than the scenes which I daily witness.

TEXT SETTING: 11/13 POINT
[SMALL CAPS, REGULAR, ITALIC, BOLD]

THE TWELVE LABORS OF HERCULES were trifling in comparison with those which my neighbors have undertaken; for they were only twelve, and had an end; but I could never see that these men slew or captured any monster or finished any labor. They have no friend Iolaus to burn with a hot iron the root of the hydra's head, but as soon as one head is crushed, two spring up.

I see young men, my townsmen, whose misfortune it is to have inherited farms, houses, barns, cattle, and farming tools; *for these are more easily acquired than got rid of.* Better if they had been born in the open pasture and suckled by a wolf, that they might have seen with clearer eyes what field they were called to labor in. Who made them serfs of the soil? **Why should they eat their 60 acres, when man is condemned to eat only his peck of dirt?** Why should they begin digging their graves as soon as they are born? They have got to live a man's life, pushing all these things before them, and get on as well as they can. How many a poor immortal soul have I met well-nigh crushed and smothered under its load, creeping down the road of life, pushing before it a barn 75 feet by 40, its Augean stables never cleansed, AND 100 ACRES OF LAND, TILLAGE, MOWING, PASTURE, AND WOODLOT!

TEXT SETTING: 11/15 POINT
[REGULAR, MEDIUM, ITALIC]

The portionless, who struggle with no such unnecessary inherited encumbrances, find it labor enough to subdue and cultivate a few cubic feet of flesh. But men labor under a mistake. The better part of the man is soon plowed into the soil for compost. By a seeming fate, commonly called necessity, they are employed, as it says in an old

book, laying up treasures which moth and rust will corrupt and thieves break through and steal. It is a fool's life, as they will find when they get to the end of it, if not before. It is said that Deucalion and Pyrrha created men by throwing stones over their heads behind them:

*Inde genus durum sumus, experiensque laborum,
Et documenta damus qua simus origine nati.*

Or, as Raleigh rhymes it in his sonorous way,

*“From thence our kind hard-hearted is, enduring pain and care,
Approving that our bodies of a stony nature are.”*

TEXT SETTING: 10/12 POINT
[SMALL CAPS, REGULAR, ITALIC, BOLD]

SO MUCH FOR A BLIND OBEDIENCE to a blundering oracle, throwing the stones over their heads behind them, and not seeing where they fell.

Most men, even in this comparatively free country, through mere ignorance and mistake, are so occupied with the factitious cares and superfluously coarse labors of life that its finer fruits cannot be plucked by them. *Their fingers, from excessive toil, are too clumsy and tremble too much for that.* Actually, the laboring man has not leisure for a true integrity day by day; he cannot afford to sustain the manliest relations to men; his labor would be depreciated in the market. He has no time to be anything but a machine. **How can he remember well his ignorance- which his growth requires- who has so often to use his knowledge?** We should feed and clothe him gratuitously sometimes, and recruit him with our cordials, before we judge of him. The finest qualities of our nature, like the bloom on fruits, can be preserved only by the most delicate handling. Yet we do not treat ourselves nor one another thus tenderly.

Some of you, we all know, are poor, find it hard to live, are sometimes, as it were, gasping for breath. I have no doubt that some of you who read this book are unable to pay for all the dinners which you have actually eaten, or for the coats and shoes which are fast wearing or are already worn out, and **HAVE COME TO THIS PAGE TO SPEND BORROWED OR STOLEN TIME, ROBBING YOUR CREDITORS OF AN HOUR.**

TEXT SETTING: 10/14 POINT
[REGULAR, MEDIUM, ITALIC]

It is very evident what mean and sneaking lives many of you live, for my sight has been whetted by experience; always on the limits, trying to get into business and trying to get out of debt, a very ancient slough, called by the Latins *aes alienum*, another's brass, for some of their coins were made of brass; still living, and dying, and buried by this other's brass;

always promising to pay, promising to pay, tomorrow, and dying today, insolvent; seeking to curry favor, to get custom,

by how many modes, only not state-prison offences; lying, flattering, voting, contracting yourselves into a nutshell of civility or dilating into an atmosphere of thin and vaporous generosity, that you may persuade your neighbor to let you make his shoes, or his hat, or his coat, or his carriage, or import his groceries for him; making yourselves sick, that you may lay up something against a sick day, something to be tucked away in an old chest, or in a stocking behind the plastering, or, more safely, in the brick bank; no matter where, no matter how much or how little.

TEXT SETTING: 9/11 POINT
[SMALL CAPS, REGULAR, ITALIC, BOLD]

I SOMETIMES WONDER THAT WE CAN be so frivolous, I may almost say, as to attend to the gross but somewhat foreign form of servitude called Negro Slavery, there are so many keen and subtle masters that enslave both North and South. It is hard to have a Southern overseer; it is worse to have a Northern one; but worst of all when you are the slave-driver of yourself. Talk of a divinity in man! Look at the teamster on the highway, wending to market by day or night; does any divinity stir within him? *His highest duty to fodder and water his horses! What is his destiny to him compared with the shipping interests?* Does not he drive for Squire Make-a-stir? How godlike, how immortal, is he? See how he cowers and sneaks, how vaguely all the day he fears, not being immortal nor divine, but the slave and prisoner of his own opinion of himself, a fame won by his own deeds. Public opinion is a weak tyrant compared with our own private opinion. What a man thinks of himself, that it is which determines, or rather indicates, his fate. **Self-emancipation even in the West Indian provinces of the fancy and imagination- what Wilberforce is there to bring that about?** Think, also, of the ladies of the land weaving toilet cushions against the last day, not to betray too green an interest in their fates! As if you could kill time without injuring eternity.

The mass of men lead lives of quiet desperation. What is called resignation is confirmed desperation. From the desperate city you go into the desperate country, and have to console yourself with the bravery of minks and muskrats. A STEREOTYPED BUT UNCONSCIOUS DESPAIR IS CONCEALED EVEN UNDER WHAT ARE CALLED THE GAMES AND AMUSEMENTS OF MANKIND.

TEXT SETTING: 9/13 POINT
[REGULAR, MEDIUM, ITALIC]

There is no play in them, for this comes after work. But it is a characteristic of wisdom not to do desperate things.

When we consider what, to use the words of the catechism, is the chief end of man, and what are the true necessities and means of life, it appears as if men had deliberately chosen the common mode of living because they preferred it to any other. Yet they honestly think there is no choice left. But alert and healthy natures remember that the sun rose clear. It is never too late to give up our prejudices. No way of thinking or doing, however ancient, can be

trusted without proof. What everybody echoes or in silence passes by as true today may turn out to be falsehood tomorrow, mere

smoke of opinion, which some had trusted for a cloud that would sprinkle fertilizing rain on their fields. What old people say you cannot do, you try and find that you can. Old deeds for old people, and new deeds for new. Old people did not know enough once, perchance, to fetch fresh fuel to keep the fire a-going; new people put a little dry wood under a pot, and are whirled round the globe with the speed of birds, in a way to kill old people, as the phrase is. Age is no better, hardly so well, qualified for an instructor as youth, for it has not profited so much as it has lost. One may almost doubt if the wisest man has learned anything of absolute value by living.

TEXT SETTING: 8/10 POINT
[SMALL CAPS, REGULAR, ITALIC, BOLD]

PRACTICALLY, THE OLD HAVE NO VERY IMPORTANT advice to give the young, their own experience has been so partial, and their lives have been such miserable failures, for private reasons, as they must believe; and it may be that they have some faith left which belies that experience, and they are only less young than they were. *I have lived some 30 years on this planet, and I have yet to hear the first syllable of valuable or even earnest advice from my seniors.* They have told me nothing, and probably cannot tell me anything to the purpose. Here is life, an experiment to a great extent untried by me; but it does not avail me that they have tried it. If I have any experience which I think valuable, I am sure to reflect that this my Mentors said nothing about.

One farmer says to me, “**You cannot live on vegetable food solely, for it furnishes nothing to make bones with**”; and so he religiously devotes a part of his day to supplying his system with the raw material of bones; walking all the while he talks behind his oxen, which, with vegetable-made bones, jerk him and his lumbering plow along in spite of every obstacle. Some things are really necessities of life in some circles, the most helpless and diseased, which in others are luxuries merely, and in others still are entirely unknown.

The whole ground of human life seems to some to have been gone over by their predecessors, both the heights and the valleys, and all things to have been cared for. According to Evelyn, “the wise Solomon prescribed ordinances for the very distances of trees; and the Roman praetors have DECIDED HOW OFTEN YOU MAY GO INTO YOUR NEIGHBOR’S LAND TO GATHER THE ACORNS WHICH FALL ON IT WITHOUT TRESPASS, AND WHAT SHARE BELONGS TO THAT NEIGHBOR.”

THE COPY USED FOR PAGES 12–17 (AND PARTLY ON PAGE 18) IS BORROWED FROM
»WALDEN – OR LIFE IN THE WOODS« BY HENRY DAVID THOREAU (1854).

TEXT SETTING: 8/12 POINT
[REGULAR, MEDIUM, ITALIC]

Hippocrates has even left directions how we should cut our nails; that is, even with the ends of the fingers, neither shorter nor longer. Undoubtedly the very tedium and ennui which presume to have exhausted the variety and the joys of life are as old as Adam. But man’s capacities have never been measured; nor are we to judge of what he can do by any precedents, so little has been tried. Whatever have been thy failures hitherto, “be not afflicted, my child, for who shall assign to thee what thou hast left undone?”

We might try our lives by a thousand simple tests; as, for instance, that the same sun which ripens my beans illumines at once a system of earths

like ours. If I had remembered this it would have prevented some mistakes. This was not the light in which I hoed them. The stars are the apexes of what wonderful triangles! What distant and different beings in the various mansions of the universe are contemplating the same one at the same moment! Nature and human life are as various as our several constitutions.

Who shall say what prospect life offers to another? Could a greater miracle take place than for us to look through each other’s eyes for an instant? We should live in all the ages of the world in an hour; ay, in all the worlds of the ages. History, Poetry, Mythology!–I know of no reading of another’s experience so startling and informing as this would be. The greater part of what my neighbors call good I believe in my soul to be bad, and if I repent of anything, it is very likely to be my good behavior. What demon possessed me that I behaved so well?

Features expand the possibilities

A WORKING TEXT FONT requires attention to details. The overall look of a sturdy text font might be »ordinary«. Implementing carefully crafted detail maintaining consistency throughout the whole family will make the typeface distinct and personal but still durable for longer copy. Extra features make the type more versatile.

Spacing and Kerning

Apart from letterform aesthetics, every typeface needs precise and consistent spacing and kerning. This has been executed with patience and regular tests throughout Delicato's development. This effort should secure a smooth design process for designers using all kinds of different languages and letter combinations.

Delicato regular, medium and bold are spaced to allow changes in

weight without a change in the text flow. The contrast between regular and bold are distinct. If a »metal type feeling« is desired, regular can easily be replaced with medium and still maintain contrast.

Below are some examples to illustrate this.

You may say the wisest thing you can, old man- you who have lived 70 years, not without honor of a kind- I hear an irresistible voice which invites me away from all that. One generation abandons the enterprises of another like stranded vessels. I think that we may safely trust a good deal more than we do.

REGULAR: 11/13 POINT

You may say the wisest thing you can, old man- you who have lived 70 years, not without honor of a kind- I hear an irresistible voice which invites me away from all that. One generation abandons the enterprises of another like stranded vessels. I think that we may safely trust a good deal more than we do.

MEDIUM: 11/13 POINT

You may say the wisest thing you can, old man- you who have lived 70 years, not without honor of a kind- I hear an irresistible voice which invites me away from all that. One generation abandons the enterprises of another like stranded vessels. I think that we may safely trust a good deal more than we do.

BOLD: 11/13 POINT

Ligatures

The *f*-ligatures are the most common due to the constitution of the lower case. Great care was taken to minimise letter conflicts with various f-ligatures. For designers who prefer to use other ligatures, a few extra are included. All extra ligatures are found in the according alternate weight.

See page 10–11 for a full range of characters and what key to use.

Oldstyle Figures (OsF) and Lining Figures (LF)

All the basic weights are equipped with *oldstyle figures*, which flow best with their lowercase counterparts. These figures' prime value is to harmonize with continuous copy without distracting like lining figures would do. Regarding the design the oldstyle numeral »zero« was given the similar shape of an »o« instead of the more traditional stressless »ring«. This gives it a

more characteristic shape. *Lining figures* on the other hand, are best used for headlines and tables. They are found in the alternate weight and use tabular spacing (every numeral of the same width) to fit their purpose best.

Currency Symbols

These symbols are made in a traditional way (medium height) to fit both OsF and LF. However, alternate monetary symbols at x-height are made to fit with the small caps.

fi fi • fl fl • ff ff
fj fj • tttt • sp sp

Examples: coffee, define, deflect, fjord, affinity, affliction, aftermath, spartan, stuffed, selection, attraction, fasting, förutsägelse

0 1 2 3 4 5 6 7 8 9
0 1 2 3 4 5 6 7 8 9

Examples: The distillery may have it's origins as far back as 1794 and was definitely operating by 1817.

ARDBEG 18-YEAR-OLD, 58.1 VOL.

\$ £ ¥ f €
\$ £ ¥ f €

Examples:

Regular: £35 \$285 ¥764 f331 €29
Small caps: £43 \$20 ¥764 f80 €4

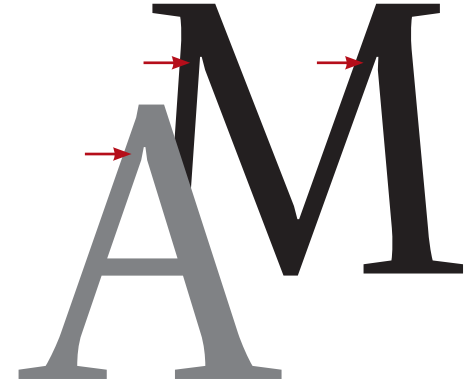
Dots and Accents

As mentioned earlier, the details strengthen the personality of a typeface. The dots of the lowercase »j« have a slightly larger dot compared to the »i« to compensate for its form. The dieresis accent used for ä, ë, ï, ö and ü was slightly tightened for lowercase letters to harmonize with their width. The accents on the capital letters, were drawn closer to the characters to avoid contact with descenders from

the line above. The »ring« on the letter »â« is centered horizontally with the ring dieri. The ring also shares the same stroke variations as the »zero«.

Inktraps

In small type, ink can accumulate at the close angles, especially on some of the uppercases. A, M, N, V and W are the letters affected most. This can be avoided with the addition of »ink traps«, a tiny bit of extra space where the tight angles meet. This makes the affected letters appear as the rest, protecting them from ink build up.



Small Caps (SC)

True small caps are designed to have the same »color« as the uppercase. Rather than just minimizing capital letters to the x-height, the letters should be slightly wider and bolder. Proper spacing is built into the SC for great typesetting right out of the box – no user adjustment required.

Ornaments

The ornaments added are made to fit nicely together with the rest of the family. Used in a delicate way they compliment the overall graphic design. There are many opportunities to combine them with each other. Use them as frames, patterns, illustrations or symbols.

Overleaf you'll find a few examples of how the ornaments could be used.

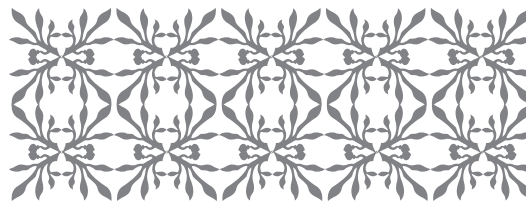
WANTED BAD

A GOOD WAY OF WASTING TIME

WANTED BAD

A GOOD WAY OF WASTING TIME

TOP: ARTIFICIAL SMALL CAPS
BOTTOM : GENUINE SMALL CAPS

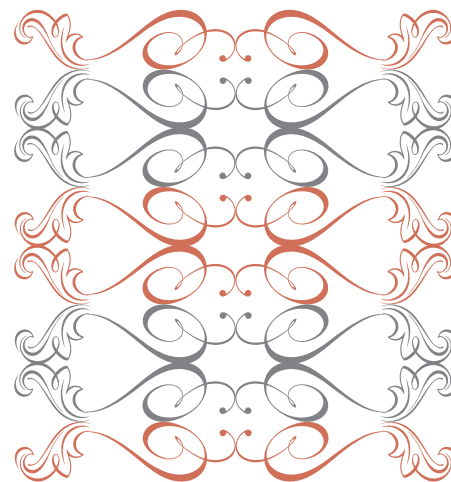
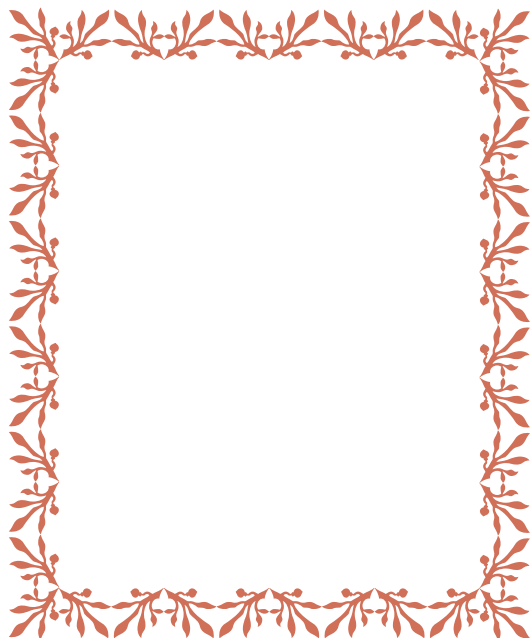


Examples:

Used together, all the angles of the »leaf ornament« can form a pattern. Minor space adjustments might have to be made, depending on which ornament is used.

Using the »flower ornament«, a different pattern is achieved.

MORE EXAMPLES OF DELICATO ORNAMENTS



Some of the ornaments are better fit for making frames or patterns, others are individual marks and can act as symbols on their own.

Delicato is proudly distributed by:

Fountain Type Foundry, Sweden
[www.fountain.nu]

• • •

Veer, North America
[www.veer.com]

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FontShop International
[www.fontshop.com]

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SPECIAL THANKS TO STEPHEN COLES
FOR HIS PATIENCE & ENDURANCE THROUGHOUT
THE SPACING AND KERNING PROCESS.
ALSO TO PETER BRUHN FOR HELPFUL FEEDBACK.

• • •

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