
Canela

Collection

Canela is a graceful typeface that defies traditional classification and explores the ambiguous space between sans and serif, soft and sharp, modern and classical.

PUBLISHED
2016, 2018

DESIGNED BY
MIGUEL REYES

38 STYLES
3 FAMILIES

FAMILIES
CANELA
CANELA DECK
CANELA TEXT

Designed by Miguel Reyes in 2016, Canela began as an interpretation of Caslon, but Reyes departed dramatically from this original inspiration, resulting in an elegant typeface that has struck a chord with designers working in editorial design, fashion, and environmental graphics. By shedding its serifs and leaving only vestigial flaring at the ends of strokes, Canela takes on a monumental quality influenced by his experience with stone carving. The Canela Collection is composed of three optical sizes: Canela, Canela Deck, and Canela Text which are optimized for a wide range of sizes and applications across various categories of design including logos, web design, and branding.

RECOMMENDED MINIMUM & MAXIMUM SIZES

CANELA TEXT, 8-18 PT

THE ENGLISH EAST INDIA COMPANY was established in 1600 and granted the Royal Charter by Queen Elizabeth I. These first several voyages which they had fitted out for India, centred mainly around silks cotton, rum, and opium. In 1604 they banded

CANELA DECK, 18-40 PT

Through the enmities of new competitors
Several mishaps befell this crew
During a new voyage

CANELA, 40 PT+

Economy wonks
Repainting
Fractals
AFTER

Canela

Canela is a graceful display typeface that defies traditional classification. Designed by Miguel Reyes, its forms explore the ambiguous space between sans and serif, soft and sharp, modern and classical.

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2016

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MIGUEL REYES

12 STYLES
6 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING/OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/T/SUBSCRIPT

Canela began as an interpretation of Caslon, but Reyes gradually took the family in a new and unexpected direction, shedding its serifs and leaving only vestigial flaring at the ends of strokes, which take on a monumental quality influenced by his experience with stone carving. In its lightest weight, Canela is made delicate by its gently flared strokes. As the weight increases, it takes on an entirely different feeling of warmth with a quiet confidence. The italic features a set of alternate forms which gives designers a choice between a sharper or softer overall style. Canela is best suited for setting large display type with its companions Canela Deck and Canela Text designed for smaller uses.

Canela Thin

Canela Thin Italic

Canela Light

Canela Light Italic

Canela Regular

Canela Regular Italic

Canela Medium

Canela Medium Italic

Canela Bold

Canela Bold Italic

Canela Black

Canela Black Italic

Großstadt
WARSAW
Adjacency

CANELA THIN, 100 PT

Lavorazione
TYTUŁÓW
Psychologist

CANELA THIN ITALIC, 100 PT

Questions
PRIMARY
Teknolojik

CANELA LIGHT, 100 PT

Aranshahik
KLÆÐNAD
Transforma

CANELA LIGHT ITALIC, 100 PT

Observers
GRIEKSE
Képviseelői

CANELA REGULAR, 100 PT

Testovacích
MERIDIAN
Dynamicist

CANELA REGULAR ITALIC, 100 PT [ALTERNATE y]

Ritornato
JANVIER
Stabilește

CANELA MEDIUM, 100 PT

Ghawdxija
REALIZES
Específicos

CANELA MEDIUM ITALIC, 100 PT [ALTERNATE f]

Telúricas
VOYAGE
Frequent

CANELA BOLD, 100 PT

Examined
ZEALOUS
Większość

CANELA BOLD ITALIC, 100 PT [ALTERNATE k x z]

Clasificó
YEARLY
Skulptör

CANELA BLACK, 100 PT

Reviews
ARRIVED
Þjóðanna

CANELA BLACK ITALIC, 100 PT [ALTERNATE v w]

Dubultslāņa atsevišķie slāņi
ENHANCE & DIAGRAM
Cascadia subduction zone

CANELA THIN, 40 PT

The World's First Electric Piano
PROTO-INDO-EUROPEANS
Heller ikke punktum og komma

CANELA THIN ITALIC, 40 PT [ALTERNATE k]

The changing of the guard
NEUE ÄSTHETISCHEN
Najsławniejszą śpiewaczką

CANELA LIGHT, 40 PT

The Anthroposophical Society
LA MUTACIÓN FONÉMICA
Lettertype en krantenformaat

CANELA LIGHT ITALIC, 40 PT [ALTERNATE γ]

Make quite an impression
GRAND PERSPECTIVE
La antigua ciudad etrusca

CANELA REGULAR, 40 PT

Foundations for Governance
SÚČASŤ ŽIVOČÍŠNEJ RÍŠE
Uiteenlopende interpretaties

CANELA REGULAR ITALIC, 40 PT

Kuuluisia Antropologeja
PERPETUAL SUNRISE
The Age of the Academy

CANELA MEDIUM, 40 PT

Französischer Schriftsteller
QUARTERLY PRINT RUNS
Imperfection & Alterations

CANELA MEDIUM ITALIC, 40 PT [ALTERNATE F]

**Ceinture des industries
STÆRÐFRÆÐINGAR
Wyodrębnianiu zjawisk**

CANELA BOLD, 40 PT

***Independent Justification
NEW RITES OF PASSAGE
System des Rationalismus***

CANELA BOLD ITALIC, 40 PT

**La notazione musicale
PRESCIENT STYLES
The Marquis of Alorna**

CANELA BLACK, 40 PT

***Tieteellisen menetelmän
AYNI YAPI 1850 YILINDA
Cavernous & Staggering***

CANELA BLACK ITALIC, 40 PT [ALTERNATE v &]

Eðlisfræðingurinn

CANELA THIN, 60 PT

Preconstructively

CANELA LIGHT, 60 PT

Characterization

CANELA REGULAR, 60 PT

Literatūrkritikas

CANELA MEDIUM, 60 PT

Rigurosamente

CANELA BOLD, 60 PT

Genealogically

CANELA BLACK, 60 PT

Dendrochronologica

CANELA THIN ITALIC, 60 PT

Współzawodniczyła

CANELA LIGHT ITALIC, 60 PT

Gesetzmäßigkeiten

CANELA REGULAR ITALIC, 60 PT

Intragenerational

CANELA MEDIUM ITALIC, 60 PT

Makassarstrædet

CANELA BOLD ITALIC, 60 PT

Oorspronkelijke

CANELA BLACK ITALIC, 60 PT [ALTERNATE K]

Canela Deck

Canela Deck is optimized to bring the graceful forms of Canela to the “middle sizes”: subheads and pull quotes in editorial layouts, and all but the largest display sizes on the web.

PUBLISHED
2018

DESIGNED BY
MIGUEL REYES

12 STYLES
6 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING/OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/T/SUBSCRIPT

Canela Deck was designed by Miguel Reyes after he saw Canela being used at smaller sizes than originally planned. To keep the grace of the original typeface at smaller sizes, Reyes designed a more robust optical size specifically for smaller display sizes of 20–48pt. Canela Deck is particularly useful for the web, where display type tends to be smaller and Canela can be too brittle.

Canela Deck Thin

Canela Deck Thin Italic

Canela Deck Light

Canela Deck Light Italic

Canela Deck Regular

Canela Deck Regular Italic

Canela Deck Medium

Canela Deck Medium Italic

Canela Deck Bold

Canela Deck Bold Italic

Canela Deck Black

Canela Deck Black Italic

MINGGUAN UNTUK PEMELIHARAAN
 By 2007 they had it all revised & reprinted
MÉLANGE OF WINE, OIL, CEREAL & FRUIT
Considered the ‘most haunted place in the world’

CANELA DECK THIN, THIN ITALIC, 24 PT

OLÈHÉ YASA WIWIT ING TAUN 2005
 Challenging all notions of representation
TRES TERRITORIOS DE ALTA CALIFORNIA
Their daily circulation topped 2,364,579 copies

CANELA DECK LIGHT, LIGHT ITALIC, 24 PT [OLDSTYLE FIGURES]

THE 5 MAJOR ARTISTIC ADVANCES
 Expansive panoramas of this bygone era
DE BONSAITRADITIE KENT ECHTER EEN
Tenía una población de 17.643.128 habitantes

CANELA DECK REGULAR, REGULAR ITALIC, 24 PT [OLDSTYLE FIGURES, ALTERNATE 2 3 4]

APSKATEI PILS VIRTUVJU PRIEKŠĀ
 The final draft of Eigtved’s master plan
ROYAL CASTLE OF WESTERN DWELANA
Listi yfir þátttökupjóðir ásamt viðkomandi

CANELA DECK MEDIUM, MEDIUM ITALIC, 24 PT [ALTERNATE k y]

THE MID-ATLANTIC NORTHEAST
Zbog svog iznimno dobrog njuha, ovi
AUGUSTA NATIONAL'S OPENER IN 2016
Son famosa por la producción de té y café

CANELA DECK BOLD, BOLD ITALIC, 24 PT

LEAD CLINICAL PSYCHIATRISTS
During the Bundesliga's 18th season
LE PRINCIPALI CARATTERISTICHE DI
The harbinger of the earlier Bronze Age

CANELA DECK BLACK, BLACK ITALIC, 24 PT [ALTERNATE f z]

Aromatische druiven

CANELA DECK THIN, 48 PT

Champions of 2007

CANELA DECK LIGHT, 48 PT

Mânați de condițiile

CANELA DECK REGULAR, 48 PT

Dense coastal zone

CANELA DECK MEDIUM, 48 PT

Kepulauan Pelagia

CANELA DECK BOLD, 48 PT

Era of Radical Art

CANELA DECK BLACK, 48 PT

Sjálfstæði sínu gagnvart

CANELA DECK THIN ITALIC, 48 PT

Před sjednocením Itálie

AUSTIN NEWS DECK ITALIC, 48 PT

Extensive background

CANELA DECK REGULAR ITALIC, 48 PT

Synchronized growth

CANELA DECK MEDIUM ITALIC, 48 PT

Veranstaltet jährlich

CANELA DECK BOLD ITALIC, 48 PT

Influences nouvelles

CANELA DECK BLACK ITALIC, 48 PT

Canela Text

Canela Text is designed to keep the elegance and beauty of the original Canela display face while giving it the robustness it needs to work at smaller sizes.

PUBLISHED

2018

DESIGNED BY

MIGUEL REYES

14 STYLES

7 WEIGHTS W/ ITALICS

FEATURES

PROPORTIONAL LINING/OLDSTYLE FIGURES

TABULAR LINING/OLDSTYLE FIGURES

FRACTIONS (PREBUILT AND ARBITRARY)

SUPERSCRIPT/SUBSCRIPT

SMALL CAPS

SMALL CAP PROPORTIONAL FIGURES

Optimized for use below 20 point, Canela Text brings the grace and distinction of Canela to longer text and small navigational elements. Unlike the more limited weight range found in many text faces, the Canela Text family includes the full range of weights available in the original, from Thin to Black, allowing the extremes to be used at small sizes. Canela Text includes the standard typographic toolkit for setting fine micro typography, such as small caps, tabular figures, and fractions.

Canela Text Thin

Canela Text Thin Italic

Canela Text Light

Canela Text Light Italic

Canela Text Regular

Canela Text Regular Italic

Canela Text Regular No. 2

Canela Text Regular Italic No. 2

Canela Text Medium

Canela Text Medium Italic

Canela Text Bold

Canela Text Bold Italic

Canela Text Black

Canela Text Black Italic

The New York Trilogy

The New York Trilogy

REGULAR & REGULAR ITALIC, 16 PT

The New York Trilogy

The New York Trilogy

REGULAR NO. 2 & REGULAR ITALIC NO. 2, 16 PT

Different printing methods – and different taste – make for disparate requirements in the overall color of a block of text, so we have included two different Regular weights in the Austin News Text family. Canela Text Regular is lighter and airier, working best at slightly larger sizes and on uncoated paper. Canela Text Regular No. 2 is noticeably darker, giving it a more forceful presence on coated paper and allowing use at smaller sizes.

UN TALE ATTEGGIAMENTO RIFLETTE CIÒ CHE
 A review of the 1820 Prometheus Unbound collection
Usually fired at a higher temperature than normal stoneware

CANELA TEXT THIN, THIN ITALIC, 18 PT

DESIGNS FOR A 17,000 SQUARE METER OFFICE
 Megingreinum heimspekinnar ásamt þekkingarfræði
Keridge's recipe calls specifically for minced lamb shoulder

CANELA TEXT LIGHT, LIGHT ITALIC, 18 PT

JAS PAMAŽU KEIČIA EKONOMIŠKESNI ŠVIESOS
 All joint projects between NASA, JAXA, ESA, and CSA
Nazwa „ta meta ta fizyka” oznaczałaby w tym kontekście

CANELA TEXT REGULAR, REGULAR ITALIC, 18 PT [SMALL CAPS, ALTERNATE f y]

THIS “WELLNESS” TREND IS A BIG NEW SHIFT
 Vuonna 1821 hän muutti New Yorkiin, jossa hän asui
Two days after the recall was cancelled, 61,000 protested

CANELA TEXT REGULAR NO. 2, REGULAR ITALIC NO. 2, 18 PT [ALTERNATE w]

AM 27. MÄRZ 1831 LEGTE ER DEN EID AUF DIE
 El 24 de abril de 1813, vuelve a escribirle a Peacock
Went on to pursue a professional career in rugby union

CANELA TEXT MEDIUM, MEDIUM ITALIC, 18 PT

UNE ÉQUIPE DE 60 CHERCHEURS SALARIÉS
 The S&P 500 Index closed up 3.4% in New York
Žarulja nazivne snage 150 vata ima otpor od oko 144

CANELA TEXT BOLD, BOLD ITALIC, 18 PT [ALTERNATE z]

DIN CELE MAI VECHI LANTURI MUNTOASE
 Agencies were poised to levy £3.42 billion fines
These few longstanding geopolitical complications

CANELA TEXT BLACK, BLACK ITALIC, 18 PT [ALTERNATE OLDSTYLE 2 3 4]

 CANELA TEXT REGULAR, REGULAR ITALIC, BOLD, 14/18 PT

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

REGULAR ITALIC

PROPORTIONAL
LINING FIGURES

BOLD

REGULAR ITALIC

THE SPANISH WAR, WHICH BEGAN IN 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with **the conclusion of the peace**, so that though, on the 5th of January 1763, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt which was brought to account in that and the following year of £975,017. In 1763, therefore, the public debt of Great Britain, funded and unfunded together, amounted, according to this author, to £139,516,807. The annuities for lives, too, had been granted as premiums to the

CANELA TEXT THIN, THIN ITALIC, REGULAR, 10/13 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it

CANELA TEXT LIGHT, LIGHT ITALIC, REGULAR NO. 2, 10/13 PT

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 CANELA TEXT MEDIUM, MEDIUM ITALIC, BLACK, 10/13 PT

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 CANELA TEXT BOLD, BOLD ITALIC, 10/13 PT

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 CANELA TEXT REGULAR, REGULAR ITALIC, SEMIBOLD, 9/11 PT

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The State of Criticism

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 CANELA TEXT REGULAR NO. 2, ITALIC NO. 2, BOLD, 9/11 PT

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CANELA TEXT REGULAR, REGULAR ITALIC, SEMIBOLD, 8/10 PT

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Ascension of a New Approach

And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the

CANELA TEXT REGULAR NO. 2, REGULAR ITALIC NO. 2, BOLD, 8/10 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases.

Ascension of a New Approach

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