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.

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.
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.
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 through the enmities of new competitors. Several mishaps befell this crew during a new voyage. Economy wonks, repainting fractals.
UN TALE ATTEGGIAMENTO RIFLETTE CIÒ CHE
A review of the 1820 Prometheus Unbound collection
Usually fired at a higher temperature than normal stoneware

DESIGNS FOR A 17,000 SQUARE METER OFFICE
Meginreinum heimspekinnar ásamthekkingarfræði
Keridge’s recipe calls specifically for minced lamb shoulder

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

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

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

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

DIN CELE MAI VECHI LANȚURI MUNTOASE
Agencies were poised to levy £3.42 billion fines
These few longstanding geopolitical complications
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
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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
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Ascension of a New Approach
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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 the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years 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 *The History of the Public Revenue.*) During the administration of Mr. Pelham, the interest of the public debt was reduced, 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.


EN ESTA CONFERENCIA NO PRETENDO, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir páraros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regular unos cuantos espejos de bolsillo a las señoras que asisten. He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas. A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que me gab, de las acacias, de la blanca orejita de la niña. Y el alfiler que abre el agujero para la arracada. En todos los paseos que yo he dado por España, un poco cansado de catedrales, de piedras muertas, de paisajes con alma, me puse a

DER VAR EN LILLE HAVFISK AF GOD FAMILIE, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skutte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, løden tænkte de ikke på, det kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. Solen skinnerde ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger, og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slagt. Det små svømmede sammen, tøft op til hverandre, som sildene og makrellerne svømmer; men som de allerede svømmede i vandet og tænkte på ingenting, sank, med forfædrelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småiskene, som den ramte, blev kvast eller fik et knæk, som de ikke kunne forvinde. Alle småfisk, de store med, lige oppe fra havets flade og ned til dets bund, før...
HAJNALI KÉT ÓRAKOR A SEGEDTISZT BELÉPETT A TÁBORNOK SZOBÁJÁBA ÉS JELENTETTE, Hogy A JÁTORÖK ÉLINDULTAK A HODRICSEK HEVERTEK, RÁJTUK KÉRESZBE DOBAK ÉS KÉSZULÓK KÉSZULÓLAK ÉS JELÉNÉLINDULTAK A HODRICSEI ÚTRÁN. Az asztalra állított pétrováltásba került a csend bejegyzése. A táborközönség olyan tisztességével és személyes vitateremtőével szökte a táborkapitány, hogy úgyhogy ígyhogy a tabor nem is elfogadhatná ellenzéki Csendelést.

OD W CZORAJ JAKIŚ NIEPOKÓJ PANUJE W ULICYCE. Stary Mendel dzwoni i częściej niż zwykle nakłada krótką lączkę sportretizując w okno. Tych ludzi nie widział on tu jeszcze. Gdzie iad? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza Greulicha? Skąd się tu wzięły te rury? Widać stary Mendel zdradzić za ostatniego chodników, „Przyniesiono mięsa i masła; ilu wyrobników przeciągną środkiem sobie zakupione jarzyny, skarżąc się na drogowość jaj, mięsa i masła; ilu wyrobników przepracować środkiem bruku, ciężkim chodem lowiąs odwrotnie do roboty; ile kobiet przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza Greulicha? Skąd się tu wzięły te rury?”

D. BENEDITA LEVANTOU-SE, NO DIA SEGUNTE, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, D. Benedita acordara às nove, e, não morando longe (morava no Campo da Aclamação), um escravo levaria a carta ao correio muito a tempo. Demais, chovia; D. Benedita arredou a cortina da janela, deu com os vidros ao correio muito a tempo. Demais, chovia; D. Benedita levantou-se, no dia seguinte, de novo ao caos, para não sair, e, portanto, escrever uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela com...
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Final purchase of £1,412,483

The new voices for the weekend
This, his fully mysterious reality
Frank work rankings in Dakotas
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All of Switzerland’s frozen zones
Before the final offhanded effort
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ABOUT THE DESIGNERS

Miguel Reyes (born 1984), originally from Puebla, Mexico, studied graphic design at Benemérita Universidad Autónoma de Puebla before working as a type designer, graphic designer, and publication designer in Barcelona and Mexico City. He then studied type design at CEGestalt, School of Design in Mexico City and later attended the Type and Media Masters course at KABK in the Hague. Miguel joined the design staff of Commercial Type in 2013 and became a staff designer that year. His work has been honored by the Latin American Biennial of Typography, the New York Type Directors Club, and the Fine Press Book Association.

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STYLES INCLUDED IN COMPLETE FAMILY

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

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof