
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)
SUPERSCRIP/T/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.

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

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 LIGHT, LIGHT ITALIC, MEDIUM, 14/18 PT

LIGHT SMALL CAPS THE SPANISH WAR, WHICH BEGAN IN 1739, and the
 LIGHT French war which soon followed it occasioned
 further increase of the debt, which, on the 31st
 of December 1748, after it had been concluded
 MEDIUM by the **Treaty of Aix-la-Chapelle**, amounted to
 £78,293,313. The most profound peace of the seven-
 PROPORCIONAL OLDSTYLE FIGURES teen years of continuance had taken no more than
 £8,328,354 from it. A war of less than nine years'
 LIGHT ITALIC 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
 PROPORCIONAL LINING FIGURES 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
 MEDIUM 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 fund-
 ing a part of the unfunded debt) to £129,586,782,
 there still remained (according to the very well in-
 formed 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 annui-
 ties for lives, too, had been granted as premiums to

 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

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MEDIUM SMALL CAPS

MEDIUM

BLACK

PROPORTIONAL
OLDSTYLE FIGURES

MEDIUM ITALIC

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MEDIUM ITALIC

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 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

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Ascension of a New Approach

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CANELA TEXT REGULAR, REGULAR ITALIC, 9/11 PT

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ČESKÝ (CZECH)
CANELA TEXT REGULAR, REGULAR ITALIC, 9/11 PT

AČKOLI KLIMŠOVA NENAPSALA KNIH MNOHO, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchorek, Pa-leček a Malenka, Z ráje, Rodinná skříňka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. Však Klimšova také pracuje s láskou, pracuje opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných. A to právě dodává jejím pracem té pravé ceny. Nuže seznammež se se životem této tiché a skromné pracovnice, seznammež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, mělť v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice květiny a při tom lnula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až příliš skromna. Podobala se, zvláště v pozdějším svém věku, na vlas těm prosto-srdečným a milým paním, ženám i stařenkám staro-

DEUTSCH (GERMAN)
CANELA TEXT REGULAR, REGULAR ITALIC, 9/11 PT

SEHEN WIR DAS GESAMTBILD UNSERES heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus. Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. *Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig,* daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sinnesorganen die Lebensstruktur erfassen. Haben wir einmal die Synthese des Lebens aus der Tiefe unseres Wesens gewonnen und als Inhalt von Kultur und Kunst anerkannt, so wird es uns nicht schwer fallen an Hand von Dokumenten, die uns die Tradition liefert, der Lösung des Problems näher zu

DANSK (DANISH)
CANELA TEXT REGULAR, REGULAR ITALIC, 9/11 PT

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 skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. Solen skinnede 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 slugt. *De små svømmede sammen, tæt op til hverandre,* som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forførelig 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 småfiskene, 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, fór

ESPAÑOL (SPANISH)
CANELA TEXT REGULAR, REGULAR ITALIC, 9/11 PT

EN ESTA CONFERENCIA NO PRETENDO, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar 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 se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. *Por las calles más puras del pueblo me encontraréis;* por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó "reverendas madres de todos los cantares". Por todos los sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra 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

FRANÇAIS (FRENCH)
CANELA TEXT REGULAR, REGULAR ITALIC, 9/11 PT

DADA A SON ORIGINE DANS LE DICTIONNAIRE. C'est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe», etc. C'est un mot international. Seulement un mot et ce mot comme mouvement. Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. *Psychologie Dada*. Allemagne Dada y compris indigestions et crampes brouillardées, littérature Dada, bourgeoisie Dada et vous, très vénérés poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n'en faites jamais du mot lui-même, vous qui tournez autour d'un simple point en poétisant. Guerre mondiale Dada et pas de fin, révolution Dada et pas de commencement. Dada, amis et soi-disant poètes, très estimés fabricateurs et évangélistes Dada Tzara, Dada Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude ? En disant Dada. Comment devenir célèbre? En disant Dada. D'un geste noble et avec des manières raffinées. Jusqu'à

ITALIANO (ITALIAN)
CANELA TEXT REGULAR, REGULAR ITALIC, 9/11 PT

DAPPRIMA, RIPETENDENDO L'ERRORE COMMESSO in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si credea. In una di quelle favole ammirava la velocità del dittero, velocità sprecata perchè non gli serviva nè a raggiungere la preda nè a garantire la sua incolumità. Qui faceva la morale una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; ecco che non sei più una mosca". Con tale sistema *era facile di avere ogni giorno* la favola pronta col caffè del mattino. Doveva venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale così inseriva la mummietta nella macchina della vita, quale un suo organo. Ed ecco come avvenne. Allo scoppio della guerra italiana, Mario temette che il primo atto di

MAGYAR (HUNGARIAN)
CANELA TEXT REGULAR, REGULAR ITALIC, 9/11 PT

HAJNALI KÉT ÓRAKOR A SEGÉDTISZT belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petroleumlámpa körül szétteregtett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála rőtesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két szeméi*. Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bölintott s mikor a segédtiszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét s negyvennyolc óra óta egy percre le nem hunyta a szemét. Izgatta az is, hogy esetleg elvágják a derékhadtól, ha ugyan be nem

POLSKI (POLISH)
CANELA TEXT REGULAR, REGULAR ITALIC, 9/11 PT

OD WCZORAJ JAKIŚ NIEPOKÓJ panuje w ulicze. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom nciarza Greulichy? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch, jej głosy, jej tętno*. Wie, kiedy z za którego węgla wyjrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszczkami w rękę przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przećla pie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzelki, a w rękę cebrzyki, kielnie, liny, siekiery, piły. Ba, on i to nawet wie może. ile wróbli gnieździ się w gzymsach starego browaruktóry

PORTUGUÉS (PORTUGUESE)
CANELA TEXT REGULAR, REGULAR ITALIC, 9/11 PT

D. BENEDITA LEVANTOU-SE, NO DIA SEGUINTE, 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 molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escura, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balaio que uma preta levava à cabeça: concluiu que ventava. Magnífico dia 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 compõe os babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convidou a leitora a observar-lhe as feições. Vê que não lhe dou Vênus; também não lhe dou Medusa.

SVENSKA (SWEDISH)
CANELA TEXT REGULAR, REGULAR ITALIC, 9/11 PT

KLOCKAN VAR MELLAN ÅTTA OCH NIO den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mullet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig, och han var inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslösheten var honom en svår fiende, begävad med en aldrig vilande fantasi som han var. *Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan*; han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenläggningen bli ojämn, tråkigare efterträdde stenhuset, illa klädda människor kastade misstänksamma blickar på den snyggt klädda personen som så tidigt besökte deras kvarter och utsvalt hundar morrade hotande mot

SUOMI (FINNISH)
CANELA TEXT REGULAR, REGULAR ITALIC, 9/11 PT

HE OLIVAT YSTÄVIÄ YSTÄVYYDESSÄ, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — Patras suuri Flamantilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian säikeensä; se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienen *Flamantilaisen kylän reunalla*, peninkulman päässä Antverpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tuulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoisiksi maalatut, että ne loistivat auringossa kuin puhdas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta kasvavalla rinteellä, se oli maamerkinä kaikelle ympäröivälle tasamaalle.

TÜRKÇE (TURKISH)
CANELA TEXT REGULAR, REGULAR ITALIC, 9/11 PT

SADIK GENÇ, ARALADIĞI KAPIYI ÇEKİNCE, yine birden kararan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladığı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstediyi yalnız bir iman selameti-ydi. Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sinirlerini zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktı! Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh teması sili-nirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! *Titrer, gözlerini oğusturur, yine salât-ü selamlarını çekmeye başladı*. Yakın akibetinin bu uzvi hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürri, gilman alaylarını, Tüba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sinirleri, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına kurşundan bir yumruk tıkanmıştı. Yalnız ara sıra su içerdi. Abdestini tazelemeye

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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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