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

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 and Canela Condensed for display; Canela Deck for in-between sizes; and Canela Text for smaller sizes and longer content.
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 after

New national electorate featured powerful toolset
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.

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

Lavorazione
TYTUŁÓW
Psychologist
Questions

PRIMARY

Teknolojik

Aranshahik

KLÆÐNAÐ

Transforma
Observers
GRIEKSE
Képviselői
Testovacích
MERIDIAN
Dynamicist
Ritornato
JANVIER
Stabilește
Għawdxija
REALIZES
Específicos
Telúricas
VOYAGE
Frequent
Examined
ZEALOUS
Większość

Canela Bold, 100 pt
Canela Bold Italic, 100 pt
Dubultslāņa atsevišķie slāņi
ENHANCE & DIAGRAM
Cascadia subduction zone

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

The changing of the guard
NEUE ÄSTHETISCHEN
Najsławniejszą śpiewaczką

The Anthroposophical Society
LA MUTACIÓN FONÉMICA
Lettertype en krantenformaat
Make quite an impression
GRAND PERSPECTIVE
La antigua ciudad etrusca

Foundations for Governance
SÚČASŤ ŽIVOČÍŠNEJ RÍŠE
Uiteenlopende interpretaties

Kuuluisia Antropologeja
PERPETUAL SUNRISE
The Age of the Academy

Französischer Schriftsteller
QUARTERLY PRINT RUNS
Imperfection & Alterations
Ceinture des industries
STÆRÐFRAÐINGAR
Wyodrębnianiu zjawisk

Independent Justification
NEW RITES OF PASSAGE
System des Rationalismus

La notazione musicale
PRESCIENT STYLES
The Marquis of Alorna

Tieteellisen menetelmän
AYNI YAPI 1850 YILINDA
Cavernous & Staggering
Dendrochronologica

Współzawodniczyła

Gesetzmäßigkeiten

Intragenerational

Makassarstrædet

Oorspronkelijke
Canela Condensed

The difference in width between Canela Condensed and Canela is not subtle: designer Miguel Reyes has established clear differentiation between the families, inspired in part by American book covers of the 1960s and 70s.

 Whereas condensation can sometimes bring out an aggressive edge in a serif typeface, Canela Condensed maintains its quiet elegance, exaggerating the vertical lines of the original width without losing the supple curves of the round forms. The italic has a gentle angle of inclination, relying on the cursive shapes in the lowercase to distinguish it from the upright. Like the original, Canela Condensed is only recommended for use at 48pt and above.
Canela Condensed Thin
Canela Condensed Thin Italic
Canela Condensed Light
Canela Condensed Light Italic
Canela Condensed Regular
Canela Condensed Regular Italic
Canela Condensed Medium
Canela Condensed Medium Italic
Canela Condensed Bold
Canela Condensed Bold Italic
Canela Condensed Black
Canela Condensed Black Italic
Eventualmente
SAARISTOON
Corresponding
Multituberculate
RETIRED
Penyelenggaraan
Maanõunikega PATHOLOGIC Phytoplankton
Bioaccumulated SKÆRGÅRDEN Chiconquíáhuítl
Wholehearted
LANDMARKS
Bedecktsamer
Announcements
PRZYKŁADOW
Pravděpodobně
Andadosaken
MOZGÁSBAN
Supervolcano
Configurations
GENERATORS
Independència
Individuality
ANTICIPATE
Hinzugefügt
Manufactures
EXPERIENCE
Remarquable
Introduzido
BEDRIJVEN
Memorizing
Jarðarinnar
EVERGREEN
Organizației
Existence as confined by no limitations
YER ALMASI GEREKTİĞİ SAVUNUR
Autoveron välttämiseksi kolmipyöräisä

Characteristic wavelengths of helium atoms
FUTURE UNITED STATES ATTORNEYS
Flatarmál svæðisins er 712,67 ferkílómetrar

Explosão dos ciclocarros foi resultado
14 COMMONWEALTH COUNTRIES
Trend toward style and sophistication

O’r awyr gwelir nad yw’r bwrdeistref yn un
FORMER OUTSKIRTS OF THE ESTATE
Der Gewinner des Turniers erhält seit 1971
The terms of the deal remain unclear.

ANCIENT TIMBER FABRICATIONS

Constituia l’extensió total de Londres

Surrounded by twisty backcountry roads

MICROSCOPIC STRATUM OF INDIUM

Departemen ini memiliki 174 kotamadya

Director of Trade & Cargo Security

OOK HET HONGAARS VERWANT

Underwent a total overhaul in 1865

Med en kapacitet på 7,100 er det i dag

270 MOST PROMISING RESOURCES

Gizonezkoen Sei Nazioen Txapelketaz
Novel area of pigment and fabric
72 TRAILBLAZERS OF PHYSICS
Il-pajjizi u t-territorji tal-Ġappun

Według danych z 30 stycznia 2000
COLORFUL AURORA-LIKE FIELDS
Curation of art, history, and fiction

New slate of federal regulation
PAK SE 49.500.000 INDIVIDÉ
Established editorial practices

Alkotja a Francia Köztársaságot
MEÄNKIELI AY ISANG HILAGANG
Europapapokal der Landesmeister
Totalul teritoriului francez

Generated viral news hits

Scientific Papers of 2017

Gran Premio de México

Oversight Committee

Normative nazionali
€6 million in yearly expenses

Spring & Summer Selection

Rekord za največji odstotek

Continued revitalization

Võetakse vastu ka otsus

Strömungsmechanik
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.

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’

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

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

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

LEAD CLINICAL PSYCHIATRISTS
During the Bundesliga’s 18th season
LE PRINCIPALI CARATTERISTICHE DI
The harbinger of the earlier Bronze Age
Aromatische druiven
Champions of 2007
Mânați de condițiile
Dense coastal zone
Kepulauan Pelagia
Era of Radical Art
Sjálfstæði sínu gagnvart

Před sjednocením Itálie

Extensive background

Synchronized growth

Veranstaltet jährlich

Influences nouvelles
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. 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.
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
Mgingreinum heimspekinnar ásam tásekkingarfærði
Keridge’s recipe calls specifically for minced lamb shoulder

JAS PAMAŽU 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 SALARIAÈS
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 the
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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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.”

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Ascension of a New Approach
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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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