

Pliego

1. A rectangular piece of paper or parchment, especially one on which to write.
2. A textface designed to offer a comfortable continuous reading, with humanist proportions, an even texture, and informal calligraphic details noticeable only at big sizes, that gives it a contemporary feeling.

Pliego has been named after *Pliegos de Cordel*, the Spanish word for the popular books that were common during the XVI, XVII and XVIII centuries. These were rough, cheap books that basically consisted in a folded sheet attached to a string, hence the name. Their content was varied, from popular tales to ballads and songs, but also crimes and mysteries. They were cheaply made, roughly printed and bound. The name Pliego evokes the idea of a rough look, angular edges, informal taste, but classical look.

To cover today's needs, Pliego includes five weights with matching italics. Designed and engineered for continuous reading, the Book, Regular and Medium weights will perform at their best under 14 points. However, don't be scared to use for headlines and titles: because of its quirky details and calligraphic flavour, Pliego's personality is accentuated when enlarged.

With an extensive Latin character set, Pliego covers a wide amount of Latin-based languages, including Latin Plus encoding and Vietnamese support.

Designed by **Juanjo López**

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Zowee

RÖGESZMÉS

tximista

ARREGLÁ PERO INFORMAL

☞ Tam biệt, mèò!

Kvikmyndagerðarmaður

Book

Regular

Medium

SemiBold

Bold

Book

Regular

Medium

SemiBold

Bold

PLIEGO BOOK

Alfeñique

PLIEGO REGULAR

Correveydile

PLIEGO MEDIUM

Metomentodo

PLIEGO SEMIBOLD

Ènergúmeno

PLIEGO BOLD

Mercachifle

PLIEGO BOOK ITALIC

Cantamañanas

PLIEGO ITALIC

Desgarramantas

PLIEGO MEDIUM ITALIC

Mequetrefe

PLIEGO SEMIBOLD ITALIC

Bocachancla

PLIEGO BOLD ITALIC

Chisgarabís



PASATIEMPO XIV.
TERTULIA
DE LA ALDEA

Y MISCELÁNEA CURIOSA DE SUCESOS
notables, Aventuras divertidas, y Chistes
graciosos, para entretenerse las noches
del Invierno, y del Verano.

TOMO II.

SU AUTOR DON HILARIO SANTOS ALONSO,
residente en esta Corte.

CON LICENCIA.

MADRID: En la Imprenta de D. Manuel Martín, calle de la Cruz,
donde se hallará esta, y otras diferentes. Año 1765.

LIBRO PRIMERO

CAPÍTULO III



De cómo fui a un pupilaje por criado de don Diego Coronel

Determinó, pues, don Alonso de poner a su hijo en pupilaje, lo uno por apartarle de su regalo, y lo otro por ahorrar de cuidado. Supo que había en Segovia un licenciado Cabra que tenía por oficio el criar hijos de caballeros, y envió allá el suyo y a mí para que le acompañase y sirviese. ¶ Entramos, primero domingo después de Cuaresma, en poder de la hambre viva, porque tal laceria no admite encarecimiento. Él era un clérigo cerbatana, largo sólo en el talle, una cabeza pequeña, los ojos avvicindados en el cogote, que parecía que miraba por cuévanos, tan hundidos y oscuros que era buen sitio el suyo para tiendas de mercaderes; la nariz, de cuerpo de santo, comido el pico, entre Roma y Francia, porque se le había comido de unas bús de resfriado, que aun no fueron de vicio porque cuestan dinero; las barbas descoloridas de miedo de la boca vecina, que de pura hambre parecía que amenazaba a comérselas; los dientes, le faltaban no sé cuántos, y pienso que por holgazanes y vagamundos se los habían desterrado; el gaznate largo como de avestruz, con una nuez tan salida que parecía se iba a buscar de comer forzada de la necesidad; los brazos secos; las manos como un manojo de sarmientos cada una. ¶ Mirado de medio abajo parecía tenedor o compás, con dos piernas largas y flacas. Su andar muy espacioso; si se descomponía algo, le sonaban los huesos como tablillas de San Lázaro. La habla ética, la barba grande, que nunca se la cortaba por no gastar, y él decía que era tanto el asco que le daba ver la mano del barbero por su cara, que antes se dejaría matar que tal permitiese. ¶ Cortábale los cabellos un muchacho de nosotros. Traía un bonete los días de sol ratonado con mil gateras y guarniciones de grasa; era de cosa que fue paño, con los fondos en caspa. La sotana, según decían algunos, era milagrosa, porque no se sabía de qué color era. Unos, viéndola tan sin pelo, la tenían por de cuero de rana; otros decían que era ilusión; desde cerca parecía negra y desde lejos entre azul. Llevábala sin ceñidor; no traía cuello ni puños. Parecía, con esto y los cabellos largos y la sotana y el bonetón, teatino lanudo. Cada zapato podía ser tumba de un filisteo. Pues ¿su aposento? Aun arañas no había en él. Conjuraba los ratones de miedo que no le royese algunos mendrugos que guardaba. La cama tenía en el suelo, y dormía siempre de un lado por no gastar las sábanas. Al fin, él era archipobre y protomiseria.



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BOOK & ITALIC 24/26

BROADSIDE BALLADS were popular songs, sold for a penny or halfpenny in the streets of towns and villages around Britain between the 16th century and early 20th centuries. They preceded *chapbooks*, but had similar content,

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Many thanks to Joana Correia,
Donny Truong, Elena Veguillas,
Noe Blanco and the Cañas & Tipos crew.

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