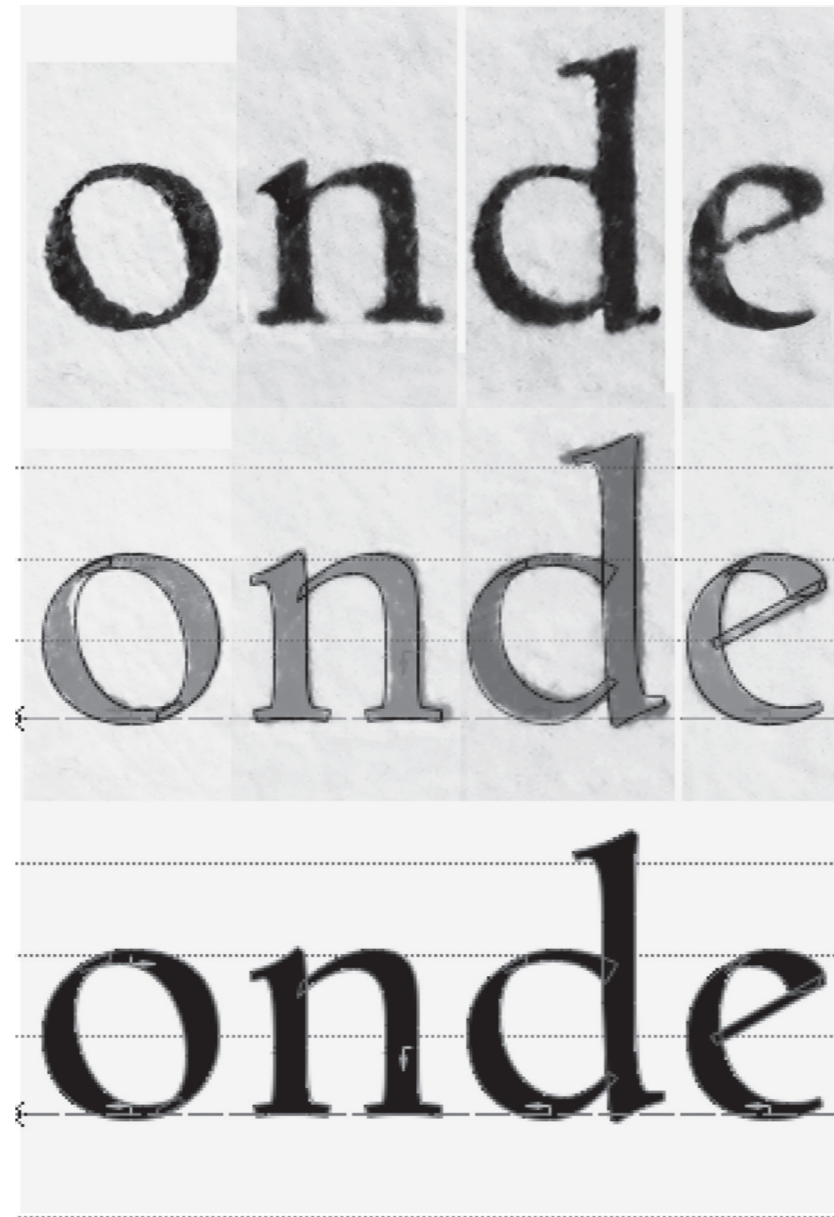


is uertebrarū partes ordine enarraturus, ut in c
eniat. Quippe in thoracis uertebris nō mediocr
is uertebrarum corpora tantum magnitudine
inior consistit. Primæ nanque thoracis ue
e corpori cedit. Deinde corpus primæ, superi
on omnino planū est, sed modicè utrinque ad
ra obscurè imitatur. Inferior autem huius corpo
dū & inferior superiorq; omnium thoracis ue
ioracis uertebrarū corpus inferiori parte, uel l
ubsequentis uertebræ corporis sinum (cⁱ ceruici
ter Galenus attestetur, parem quodammodo
am in præcedenti Capite ceruicis uertebrarum
undæq; thoracis uertebræ corpus, nō adè ant
que reliquarum thoracis uertebrarū corpora
ad circuli seu literæ C contuexi imaginem acce
berant. Videntur enim duæ superiores thorac
riori corporis sui sede depressæ, multoq; (ut si
ōuexum semiparenthesis (potius quàm C fe
laxo motui aptæ gratia, tum^s musculorum co
nim illi, ita utrinque primarum thoracis omni
ūtur, ut liquidò constet, ea corpora ab illis con
ribus huiusmodi muscoli neque adnascuntur
s, thoracis uertebrarum corporibus hoc com

Starting point for this project was the detailed study of the Renaissance typefaces in various original Basel book prints of the 16th century, mainly such as corresponding works of the Basel printers and publishers Frobenius and Oporinus.

As an example a small book section out of:
1543, Andreas Vesalius, De Humani Corporis Fabrica,
Officina Oporini Basileae (Basel University Library).



The development from the original print towards the new image of the historical typeface:
The example shows a selection of single lowercase letters and their implementation in a digital design.

Basileae primarum
humeros particula ad
enima quod muendo
exilium qui gratia.
Old planter im quod
tature ductus pricipio
connexis proximo.
Facero obtinent et quo
rumae omnium mase
corpus dinem onde.

The humanistic minuscule scripts served as the typographic basis of early Renaissance book typefaces – and so these were also the basis for our design studies.

The objective was not a faithful replica of the historical model, but an independent type design with the typical stylistic features of the historical model. This redesign, however, must meet the technical requirements of a modern digital typeface.

Basel Antiqua Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ÀÁÂÃÄÅÆÈÉÊËÌÍÎÏÑÒÓÔÕÖØŒ
ÙÚÛÜŸÝŹÇĘĐŁP&ΣΩπδςμΔΠ@Œ
abcdefghijklmnopqrstuvwxyzßffflđłþ
àáâãäåæèéêëìíîïñòóôõöøœùúûüçęýźšž
£¢\$¥f€1234567890¼½¾%‰¹²³⁴⁵⁶⁷⁸⁹⁰
.,:;!;?;“»“„(){}[]°*#§‡†/ª©®™|etc...

Basel Antiqua Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ÀÁÂÃÄÅÆÈÉÊËÌÍÎÏÑÒÓÔÕÖØŒ
ÙÚÛÜŸÝŹÇĘĐŁP&ΣΩπδςμΔΠ@Œ
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àáâãäåæèéêëìíîïñòóôõöøœùúûüçęýźšž
£¢\$¥f€1234567890¼½¾%‰¹²³⁴⁵⁶⁷⁸⁹⁰
.,:;!;?;“»“„(){}[]°*#§‡†/ª©®™|etc...

Basel Antiqua Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ÀÁÂÃÄÅÆÈÉÊËÌÍÎÏÑÒÓÔÕÖØŒ
ÙÚÛÜŸÝŹÇĘĐŁP&ΣΩπδςμΔΠ@Œ
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£¢\$¥f€1234567890¼½¾%‰¹²³⁴⁵⁶⁷⁸⁹⁰
.,:;!;?;“»“„(){}[]°#§‡†/ª©®™|etc...*

ANDREAS VESALIUS / DE CORPORIS FABRICA

In 1543, Vesalius asked Johannes Oporinus to help publish the seven-volume *De humani corporis fabrica* (On the fabric of the human body), a groundbreaking work of human anatomy he dedicated to Charles V and which most believe was illustrated by Titian’s pupil Jan Stephen van Calcar, though others believe was illustrated by different artists working in the studio of Titian, and not from Van Calcar himself.

A few weeks later he published another version of his opera, entitled *De humani corporis fabrica librorum epitome* (Abridgement of the Structure of the Human Body) more commonly known as *Epitome*, with a stronger focus on illustrations than text, so as to help readers easily understand his findings. The actual text of *Epitome* was an abridged form of his work in *De fabrica*, and the organization of the two books were quite varied. He dedicated it to Philip II of Spain, son of the Emperor.

The Fabrica emphasized the priority of dissection and what has come to be called the „anatomical“ view of the body, seeing human internal functioning as an essentially corporeal structure filled with organs arranged in three-dimensional space. This was in stark contrast to many of the anatomical models used previously, which had strong Galenic/Aristotelean elements, as well as elements of astrology. Although modern anatomical texts had been published by Mondino and Berenger, much of their work was clouded by their reverence for Galen and Arabian doctrines.

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