**LLLL: Leisurely Luscious Literary Lens**

This website is a framework to easily deploy interesting (and fun) literary and linguistic tools over text content with magazine-looking presentation according to modern and accurate page design. The two main tasks the user can perform are:

1) changing the graphic style of the website by switching from different typographical aspects inspired to real and historical graphic layouts

2) reading the articles belonging to the same issue in a parallel view and browsing the metadata to analyse and compare the information contained by each article of each issue.

**Thoughts For Food**

The main idea on which our magazine is based is to provide the reader with an insight into how food affects our lives and how it can be studied from different perspectives. Indeed, we decided to display three issues: “Cultivated meet: between costs and health”, “Vegan, low-calorie and Mediterranean diet” and “Food and diets through history”.

Each one of them contains three articles addressing different aspects of the issue differently. Because of that, through the *MetadataViewer* the user is able to compare all the articles of the same issue by selecting elements on which they want to focus and by accessing all the metadata of interest.

In addition to that, the user can switch among six different themes inspired by six different historical graphic styles. You can find further information later in the documentation.

**MARKUP**

In order to properly markup the articles displayed in the LLLL Framework, we decided to organize different markup layers.

The first one is about the typographical organization of the text. It consists of very basic HTML tags such us <p> for identifying paragraphs, <h1> and <h2> for identifying title and subtitle, <table> for creating and populating tables and <figure> (consisting of <img> and <figcaption>) for inserting images accompanied by captions. Moreover, we created some specific <div> elements to better organize the text hierarchically and we assigned some classes to them: the class “header” contains the title of article and information about the author and the publication date, the class “introduction” contains the introduction, and the classes “section”, “subsection” and “subsubsection” (each one accompanied by an ID) are used to hierarchically organize the text. Finally, we have the <div> class “riquadro\_extra” which is for identifying some extra frames in the text.

The second layer is about adding semantic information to articles and finding metadata. This markup is directly connected to the metadata viewer which exploits it. In this markup layer, we have the “about” attribute “topic\_*nameofthetopic”*. Furthermore, there are some <span> tags that directly identify the named entities by using the class “text\_occurrence\_*nameofthenamedentity”* and the ID *“nameofthearticle\_nameofthenamedentity occurrencenumber”.*

The third layer is about adding markup useful for modifying the graphic style through CSS. Some of these tags are the class “decorated” identifying the first letter of each paragraph which will be decorated in *GutembergTheme* for example, and the class “capital” which identify any capital letter at the beginning of a sentence.

Therefore, any markup was properly created to better organize the text from a typographical point of view and to add semantic information and to allow the CSS files to better format the HTML files, so that the final result is a set of articles which can be easily manipulated from different perspectives to provide the user with the maximum control over them.

**Themes**

As we have already said, the user can switch among six different themes inspired by six different historical graphic styles. These six themes are:

* 1400s - Gutemberg Bible Theme
* 1800s - Kelsmcott Press Theme
* 1920s - Dadaism Theme
* 1980s - Aironi Magazine Theme
* 2000s - Pop Rock Bands Theme
* 2030s - Futuristic Theme

**Gutemberg Bible Theme (1400s)**

For this theme, we chose as a model the famous *Gutemberg Bible* which was realized at Magonza in 1453. It was the earliest major book printed using mass-produced movable metal type in Europe and marked the start of the "Gutenberg Revolution" and the age of printed books in the West. Its importance is so remarkable that the *Gutemberg Bible* was inserted in the UNESCO list “Memory of the world” in 2001.

“A heroic effort was required to produce this first typographic book, which is also one of the finest examples of the printer’s art”. This is said about the Gutemberg Bible in the “Meggs’ History of Graphic Design” by Philip B. Meggs. So, we elected this book as a model representing all the coming first printed books due to its importance in the history of typography.

Unlike the revolution about the press methods, the layout and graphic design chosen by Gutemberg is pretty traditional: he was clearly inspired by the gothic manuscripts. Indeed, the typeface created for the Bible was, as all other elements in the book, largely focused on the scribal tradition and optimization of space. Gutemberg based letterforms on the liturgical scripts of the era – Textura Quadrata, a form of Blackletter. It is characterized by tight spacing and condensed lettering, which helped reduce the materials used in the making of a printed book. As a result, to emulate the *Gutemberg Bible* original typeface we used the New Gothic Textura font.

In the *Gutemberg Bible*, the large pages had two columns with a generous margin between them. We have a rigorous justification of the text and the initials are decorative, as in the traditional medieval manuscript. To reproduce the typeface of the decorative initial we decided to use the *MiddleAges Deco Font*.

As background image, we used a neutral ancient paper image to emulate the paper on which the *Gutemberg Bible* was printed. Moreover, the space between lines was reduced at maximum.

For the title, we used the colour #d44040. Furthermore, a red stroke was added to every capital letter at the beginning of a sentence.

Obviously, there were no tables in the original Gutemberg Bible. Therefore, we needed a way to represent them in our *Gutemberg Bible*-like theme. Regarding colors, we decided to use the same red used for representing stroke in capitals and a black and a burlywood to fit the overall chromatic palette. Finally, we inserted a solid 1px border.

Images

Sources

<https://www.fontfabric.com/blog/gutenberg-first-typeface-original-bible-typography-used/>

<https://www.cdnfonts.com/new-gothic-textura.font>

<https://www.cufonfonts.com/font/middle-ages-deco-personal-use>

Meggs' History of Graphic Design – by Philip B. Meggs and Alston W. Purvis 2016

Kelmscott Press Theme (1800s)

The Kelmscott Press was founded by Morris in 1890 as one of his final attempts to preserve the old relationships between the artist and his art and his society. The books issued by the Kelmscott Press were expensive — Morris designed his own typefaces, made his own paper, and printed by hand — but they were beautiful, because they were designed to be read slowly and to be appreciated. Indeed, the Kelmscott Press was committed to recapturing the beauty of incunabula books.

The influence of the Kelmscott Press upon graphic design, particularly book design, was evidenced not just in the direct stylistic imitation of the Kelmscott borders, initials, and typestyles; Morris’s concept of the well-made book, his beautiful typeface designs based on earlier models, and his sense of design unity, with the smallest detail relating to the total concept, inspired a whole new generation of book designers.

The specific book we took into consideration as a model for building our theme was the *Works of Geoffrey Chaucer,* an outstanding book considered by many experts one of the most ambitious print works ever.

The book is full of illustrations and the text is surrounded by some woodcut ornamentals, which we tried to reproduce by adding a background image to our website, got by directly cutting an image of a sample page of *Works of Geoffrey Chaucer*. The typeface was created by Morris himself and called *Chaucer*. We found its digital version and adopted it for our website.

Also, the text is divided into two columns and is justified. The capital letters at beginning of the paragraph are decorated and are bigger than normal letters. To try to emulate the letters draft by hand, we used a font representing decorated letters and we increased their size. The first letter of each paragraph is decorated but its size is lower than the size of the capital letter at the beginning of the section.

The bigger titles are uppercase, whereas the subtitles are red. Moreover, like Gothic manuscripts, the space between lines is reduced. The impression of a single compact text is interrupted by a blank line after the end of each paragraph. Finally, the space between different paragraphs was deleted.

Images

Sources

<https://williammorristypographyasartandcraft.wordpress.com/2017/02/21/golden-troy-chaucer/>

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<https://allfont.net/download/chaucer-regular/>

Meggs' History of Graphic Design – by Philip B. Meggs and Alston W. Purvis 2016

Dadaism Theme (1920s)

A style which was influenced by cubism and futurism and literary movement. Dada's innovative approach to typography, photomontage, negative white space, layout, letter spacing and line spacing has played a significant role in the development of communication design. Of course, many aspects of their style, technique and aesthetics were borrowed from Futurists.

It was a type of abstract style by placing pictures together to create a story or a picture to explain something or ridicule a person or an object.

Dadaism stared in the 20th century and Zurich was the birthplace of the Dada, it was believed that Dadaism stared the world war.

“Every page should explode, either because of its deep seriousness, or because of its vortex, vertigo, newness, timelessness, crushing humor, enthusiasm of its principles, or the way it is printed."

Layout

The background of the body takes up the background of "Grün" from Raoul Hausmann of 1918. The h1 of each article is based on Shelley Jackson's "catifesto" dada with the cat to give a playful nuance typical of the Dadaist style. The font-family is 'Rubik', sans-serif to give that robustness typical of dada prints. Given the era, the images have a black and white filter, the whole (h2, p and images) sometimes rotate a few degrees to give the idea of disorder and freedom outside the box. The font of the paragraphs is Sarabun sans-serif, italic and two font-families: 'Goblin One', cursive and Amita trying to resume a typewriter, all with an opacity of 0.6.

The great diversity and non-linearity takes up, almost like an explosion, the Dadaist style of the early twentieth century.

Images

Airone Magazine Theme (1980s)

*Airone* was founded in 1981 as an ecologist magazine primarily containing articles about the animal world, nature, ethnology and geography. Airone was described as a magazine similar to *National Geographic*, but perhaps more conservation-minded. In an article about the first ten years of the magazine, the *L'Unità* journalist Antonio Del Giudice pointed how the magazine was "not just an editorial phenomenon, but also a cultural, political e social phenomenon".

To build this theme we used some real *Airone* copies: we studied them and observed their layout to draw some information about the graphical style, the colours and the font. On the basis of this preliminary study, we proceeded to write the CSS code in order to adapt the *Airone* layout features to our website.

The text is justified and divided into two columns to allow a higher readability. We set a column gap of 20px and a column width of 4 cm on the basis of the real measures we have observed. Moreover, the space between different paragraphs was deleted.

The capital letters at the beginning of each sentence are bigger than the overall text size and are in bold. Furthermore, the first two words of each section are uppercase. Each title and subtitle is uppercase and in bold. We used no background images since the *Airone* deploys a clear and white page.

Regarding those texts inside the class *riquadro\_extra,* we found in *Airone* a different formatting for these parts, so we emulated it. The text is italic. There is a rule dividing the columns and a border surrounding the text. Also, the title is uppercase and underscored.

Images

Sources

<https://it.wikipedia.org/wiki/Airone_(periodico)>

The copies we have studied

Pop-Rock bands in Rolling Stone Magazine Theme (2000s)

As the ‘90s faded away, putting the brakes on grunge, a new musical era emerged. While pop music ruled the charts, rock music continued to evolve and develop by merging with other genres. The 2000s were defined by the emergence of various pop rock and post-grunge bands. The new millennium has brought us many fascinating acts that blend a variety of genres together to form new sonic experiences.

While the decade is gone, it leaves behind a legacy of sheer bliss and nostalgia. The lines below showcase a diverse list of rock bands from the mesmerizing 2000s.

The most important bands are Green day, Blink 182, My Chemical Romance, the White Stripes, Red Hot Chili Peppers, U2, Good Charlotte, Sum 41 and Thirty Seconds to Mars.

In the 1990s, the Rolling Stone magazine changed its format to appeal to a younger readership interested in youth-oriented television shows, film actors, and popular music. This led to criticism that the magazine was emphasizing style over substance.

After years of declining readership, the magazine experienced a major resurgence of interest and relevance with the work of two young journalists in the late 2000s, Michael Hastings and Matt Taibbi. Rob Sheffield also joined from Spin.

This style takes inspiration from the cover pages of Rolling stone magazine, from its articles and from the most famous covers of the pop-rock bands.

Layout

For the Cover issue the “Shrikhand” font was chosen for the title, while for the titles of the articles the font is “Batangas” which incorporates various magazine covers.

Color # 50ABCD takes up the blink-182 cover of Rolling Stone magazine.

Article layout: background body divided into two columns, a creamy white background for some sections and a creamy yellow for the others. For the h1 and h2 the font-family: 'Big Shoulders Stencil Display', cursive that takes up the typical style of the rock bands of the 2000s. For the paragraphs a 'Gotham', sans-serif inspired by the official site of Linkin Park. A font-family has also been included: 'Bangers', cursive that takes the font from the Green Day album "Dookie". The different h1s have the colors of different Rolling Stone covers.

Images

**2030s - Futuristic Theme**

While thinking of how the graphic layout in 2030 could be, we assumed that in the future there will not be a so crucial change in graphic style guidelines. Indeed, nowadays thanks to user experience and design studies, we are already able to create very pleasant and user-friendly layouts. The only possible revolution could happen only if some ground-breaking technology will replace the current device used to browse the Web, i.e. the PC.

Thus, given that, we decided to reflect on some other interesting current streams in graphic design: accessibility design. Indeed, we think that accessibility design is going to be a central point in the future of graphic design, in the name of the Web accessible for everyone.

Especially, we focused on two possible implementations for accessibility. The first one is based on the idea to make the article’s content accessible easier and faster for those ones who do not have time to read the entire text. The second one is devoted to making the text more readable for dyslexic people.

Generally, the article layout and graphic style are very simple with a green aquamarine background colour which improves readability and relaxation while reading. The minimalistic and round “Varela Round Font” responds to the same principles of relaxing reading.

Regarding the first implementation, we inserted a button that highlights in the text the key-phrases and loads the distant reading tools provided by *VoyantTools*. In a vision of a web more and more interconnected, we think that the websites of the future will interact with each other. So, we embedded the results of these distant reading tools in our articles because we think of them as useful tools to access the content of the article without actually reading.

Voyant Tools is a web-based text reading and analysis environment.

Regarding the second implementation, we inserted a button for the dyslexic-reading mode. Once it is activated, the titles will be highlighted with different colours in order to increase readability and understanding of the hierarchic organization of the text. Furthermore, the space between letters and between lines is increased as well as the font size, and the font is replaced by *Comic Sans* which is suggested by experts to be the more suitable for dyslexics, even though it is deprecated by web designers generally. Finally, a demonstrative button for the text-to-speech function is present as listening rather than reading for dyslexics is of course much better.

Sources

https://voyant-tools.org/docs/

<https://fonts.google.com/specimen/Varela+Round?query=round#standard-styles>

<https://www.logodesign.net/learn-graphic-design-kids-dyslexia#:~:text=Many%20visual%20spatial%20learners%20are,a%20theory%20or%20a%20task.&text=So%20while%20learning%20through%20images,the%20child%20to%20retain%20it>

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