

## Evolution of Visual Narratives in Fashion Magazines: The Role and Impact of Iconic Signifiers

### Moda Dergilerindeki Görsel Anlatıların Evrimi: İkonik Göstergelerin Rolü ve Etkisi

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#### Abstract

Design is a phenomenon that has a communicative or functional purpose in the process of transforming images into form by acquiring meaning in the human mind. Fashion magazines are one of the areas in which the visual significance of design is most clearly recognisable. The aim of this study is to identify the visual signs on the covers of fashion magazines and to analyse how these signs convey the meanings they are intended to convey. Also in this direction, the aim is to determine how the signs on the front covers of the French magazines, which is the subject of the study, differ from each other through the signs. The sample group of the study includes a total of 985 front covers covering the fashion magazines Vogue, Elle, Marie Claire and Cosmopolitan from 2000 to 2020. In the research in which the quantitative research method was used, the visual semiotic analysis of the Groupe  $\mu$  was chosen as the data collection method. Iconic values were used in this analysis to classify the visual elements on magazine covers. A relational survey design was used to analyse the data collected as part of the quantitative research method. A table of iconic signs was created, which form the structure of the visual semiotic analysis of the Groupe  $\mu$ . In this way, an attempt was made to find out which visual signs were used to transfer the meaning conveyed by the visual messages on the magazine covers to the cover designs. To arrive at the research results, the SPSS package program was used. The research results show that there are significant differences in the visual expression strategies of the various fashion magazines and how each magazine reflects its own unique visual language and brand identity. We believe that this study contributes greatly to our understanding of diversity in the visual design of fashion magazines and its impact on the fashion industry.

**Keywords:** Semiotics, fashion design, visual arts, visual design, fashion magazines.

**Academical Disciplines/Fields:** Fashion design, Fashion Communication and Media Studies, Graphic design, Semiotics, Cultural studies, Photography, Statistics and Quantitative Research Methods.

#### Özet

Tasarım, insan zihninde imgelerin anlam kazanarak biçime dönüşmesi sürecinde iletişimsel veya işlevsel bir amacı olan bir olgudur. Moda dergileri ise tasarımın görsel anlamının en belirgin olduğu alanlardan biridir. Bu araştırmanın amacı, moda dergilerinin ön kapak tasarımlarında kullanılan görsel göstergeleri belirlemek ve bu göstergelerin iletmek istediği anlamları nasıl aktardığını analiz etmektir. Yine bu doğrultuda amaç, çalışmanın konusu olan Fransız dergi ön kapaklarında yer alan göstergelerin birbirlerine göre nasıl bir farklılık yaratıldığının göstergeler üzerinden belirlenmesidir. Araştırmanın örneklem grubunu; Vogue, Elle, Marie Claire ve Cosmopolitan moda dergilerinin 2000 - 2020 yıllarını kapsayan toplamda 985 dergi ön kapağı oluşturmaktadır. Nicel araştırma yönteminin belirlendiği çalışmada veri toplama yöntemi olarak Groupe  $\mu$ 'nün Görsel Göstergebilimsel Analizi seçilmiştir. Bu analizin kategorizasyonu oluşturan ikonik değerler, dergi kapağını oluşturan görsel öğelerin analiz edilmesinde sınıflandırıcı konumundadır. Nicel araştırma yönteminde toplanan verilerin analizinde ise ilişkisel tarama deseni kullanılmıştır. Groupe  $\mu$ 'nün görsel göstergebilimsel analizinin yapısını oluşturan ikonik göstergelerden oluşan bir tablo hazırlanmıştır. Bu sayede dergi ön kapaklarındaki görsel iletilerin aktardıkları anlamın hangi görsel göstergeler aracılığıyla kapak tasarımlarına aktarıldığı belirlenmeye çalışılmıştır. Araştırma bulgularına ulaşmak için SPSS paket programı kullanılmıştır. Araştırma sonuçları, farklı moda dergilerinin görsel anlatım stratejilerinde belirgin farklılıklar olduğunu ortaya koymakta ve her bir derginin kendi özgün görsel dilini, marka kimliğini nasıl yansıttığını göstermektedir. Moda dergilerinin görsel tasarımındaki çeşitliliği ve bu tasarımların moda endüstrisindeki etkisini derinlemesine anlamamıza bu çalışmanın büyük katkı sağladığı düşünülmektedir.

**Anahtar Sözcükler:** Göstergebilim, moda tasarımı, görsel sanatlar, görsel tasarım, moda dergileri.

**Akademik Disiplin(ler)/Alan(lar):** Moda Tasarımı, Moda İletişimi ve Medya Çalışmaları, Grafik Tasarım, Göstergebilim (Semiyotik), Kültür Çalışmaları, Fotoğrafçılık, İstatistik ve Nicel Araştırma Yöntemleri.

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## 1. Introduction

The effective use of media in the world began with the written press (Kocadaş, 1996, p. 3). Print is the most effective way to bring useful information to the masses. Even if all written media follow this path, it is not enough to convey information through print alone. The way the information is presented makes all the difference. The presentation of information is an art and the mastery of this art is a subject in which magazines have specialised (Deepali, 2016, p. 15). "The print media are the largest part of society's interaction with the images and symbols it presents every day" (Milkie, 1994, p. 23).

Magazines are the second largest group of printed advertising media. Magazines can be divided into three groups. The first group are magazines with general topics (tempo, actual) that appeal to large sections of society, the second group are magazines that appeal to more specific sections of society (sports, women's, fashion, children's magazines), and the third group are specialised magazines such as, publications of banks, and engineering and architectural chambers (Teker, 2009, p. 158). The publication period of magazines can vary between one week and one year. Magazines have a higher number of pages and a higher print quality than newspapers. In addition, magazines are more likely to be kept for later use and read for a long time.

According to Hopkins (2001, p. 94), "selling printed matter is like selling face to face. People naturally tend to believe that an expression reflects the true attitude of its owner. This tendency is another advantage of written advertising tools" (as cited in Çağlar, 2017, p. 1).

Of all printed matter, magazines are the product that attracts readers' attention the most. Because magazines are publications in which the art of production is presented with aesthetic care. A magazine is a publishing product that combines elements of design, standardized style, creativity and innovation. When assessing the credibility of a magazine, not only the content is taken into account, but also the layout and design of the cover (Deepali, 2016, p. 15).

According to Jooma (2009, p. 13), "it is generally accepted that a magazine cover, like an advertisement, should attract the attention of a potential buyer."

This is because magazines are made specifically for people with certain areas of interest. However, the content of magazines, covers and headlines are just as important as advertisements. This is because the first point at which a reader comes into contact with a magazine is the magazine cover (Eşiyok, 2018, p. 40).

Some authors have presented different views on the significance of magazine covers. For example, Deepali (2016) stated, "The covers of magazines plant an idea in the minds of readers and manipulate their opinions. These covers have tremendous power to turn the world upside down by presenting their subjects in their own way," highlighting the power of magazine covers to draw readers into their own world. McCracken (1993, p. 32) emphasized that "the title page is the real starting point of the magazine and that the title page is therefore more important than elements such as the first advertisement page, the table of contents or the first numbered page." Similarly, Massoni (2010) said, "You can recognize a magazine by its cover."

Today's design world lives culturally and artistically in a postmodern era. Visual languages of expression have some characteristics that fit this era. One of the areas where these characteristics are visually reflected is magazine cover designs. The use of visual narratives, one of the iconic signs reflected in the design of magazine covers, needs to be explored.

The aim of this study is to find answers to the following questions.

1. Are there significant differences between the results of visual semiotic analyses of magazine covers based on iconic signs?
2. What are the results of analysing magazine covers with the visual semiotic method of visual signs according to the iconic signs?

## 2. Material and method

The research method is quantitative. A relational scanning pattern was used to analyse the collected data. Groupe  $\mu$  visual semiotic analysis was chosen for the study, which is one of the most valid methods of visual analysis. For this purpose, the Groupe  $\mu$  system of iconic values was converted into a categorization table used in the analysis of magazine cover content. The iconic values in this analysis were used to classify the visual elements on the magazine cover. The visual semiotic system is considered one of the most useful

methods for examining the role of visual elements that make up magazine covers and the stylistic characteristics of these elements.

"Groupe  $\mu$  visual semiotic system stands out from the semi logical studies in the literature, especially in terms of examining the value of each element on its own, based on fragmentation, as a reflection of visual design" (İnceoğlu & Çomak, 2009, p. 292).

According to Groupe  $\mu$ , the explanation of the relationship between signifier, signified, and sign should use plastic signs that show the aesthetic level of design and iconic signs, including their symbolic meanings. This approach states that the artistic level of design has a semantic value on its own. There are three values considered important in relation to plastic signs: shape, colour, and texture. Accordingly, the link between meaning and sign is established through form. In his predictions for the analysis of Groupe  $\mu$  under shape, color, and texture, it states that "the relationship of meaning will vary according to the conditions of various plastic factors such as light, shadow, and direction" (Andersson, 2008, pp. 2-11).

Many fashion magazines have been produced in France since the first publication. A sample of fashion magazines published in France was selected for this study. The population of the study is all fashion magazines published in France. The focus of the study is on the fashion magazines with the highest circulation in France in 2019. In this context, the fashion magazines for women with the highest circulation in 2019 were analysed as a sample.

In the study, criterion sampling, a non-random sampling method that is a type of purposive sampling, was chosen to form the sample group from women's fashion magazines published in France. In this case, the criterion defined in the study is: the women's fashion magazines with the highest circulation in 2019. According to this criterion, the study material consists of the women's fashion magazines Vogue, Elle, Marie Claire and Cosmopolitan, which had the highest circulation in 2019. All issues of fashion magazines published between 2000 and 2020 were included in the analysis. In this direction, 985 magazine covers were examined, covering a total of 21 years from the 12-month publication date of the magazines.

### 2.1. Evaluation scale of iconic sign types

The scale below shows in detail how each type of iconic sign is evaluated and used in different magazines. Using this table, we can analyse how certain visual elements are emphasised in magazines and what impact they have on the magazines' brand identity and aesthetic approach (Figure 1).

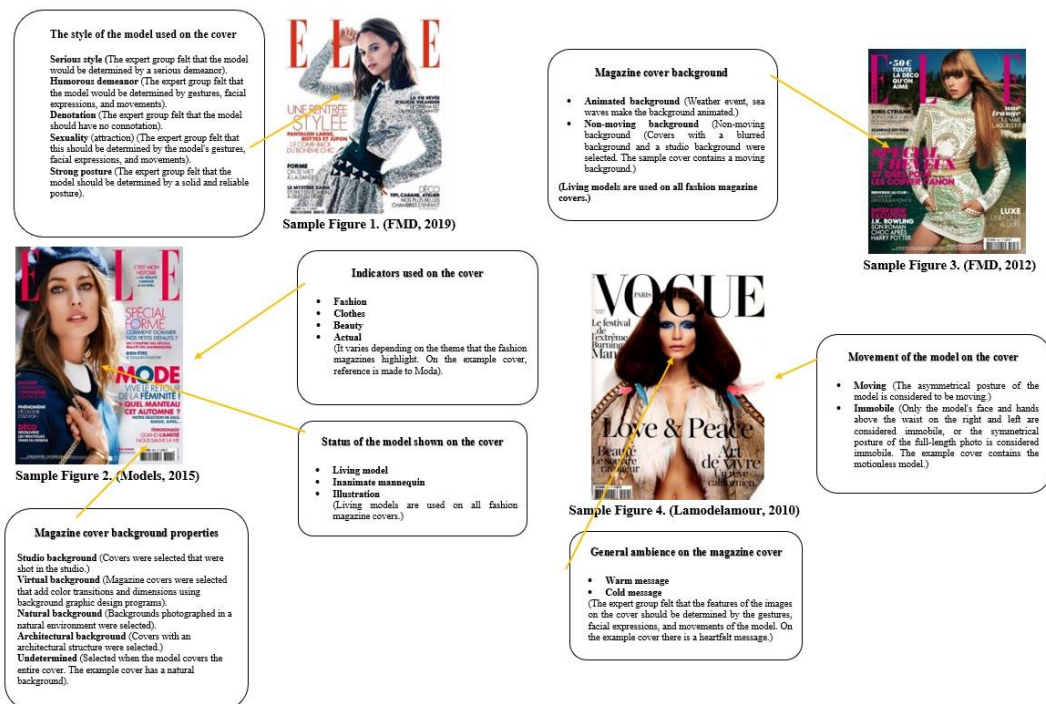


Figure 1. a) FMD, 2019 b) Models, 2015 c) FMD, 2012 d) Lamodelamour, 2010

## 2.2. Results of the expert group assessment of subjective values

In the study, subjective scores related to iconic signs (style of the model used on the cover and general ambiance on the magazine cover) were included in the table. In order to look at the values related to these signs more objectively, a group of experts was formed, consisting of professors, associate professors and assistant professors from different universities. The covers of the magazines were evaluated according to the criteria defined by the expert group. The frequencies and percentages of all numbers of the values of the iconic signs determined according to the magazine brands were found using the SPSS package programme.

The tables below show the results of this evaluation.

**Table 1.** Academic title chart of the expert group

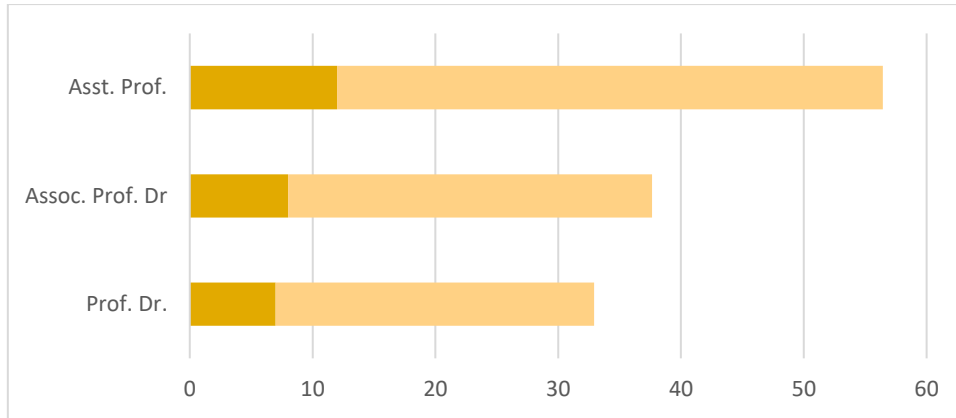


Table 1 lists the academic titles of the expert group, which were from various universities. Academicians from fashion design and fine arts participated in the expert group. 44% of the experts are Dr. Instructor Member, 30% Assoc. Dr. and 26% Prof. Dr. The group consists of 27 people in total.

**Table 2.** Universities participating in the expert group

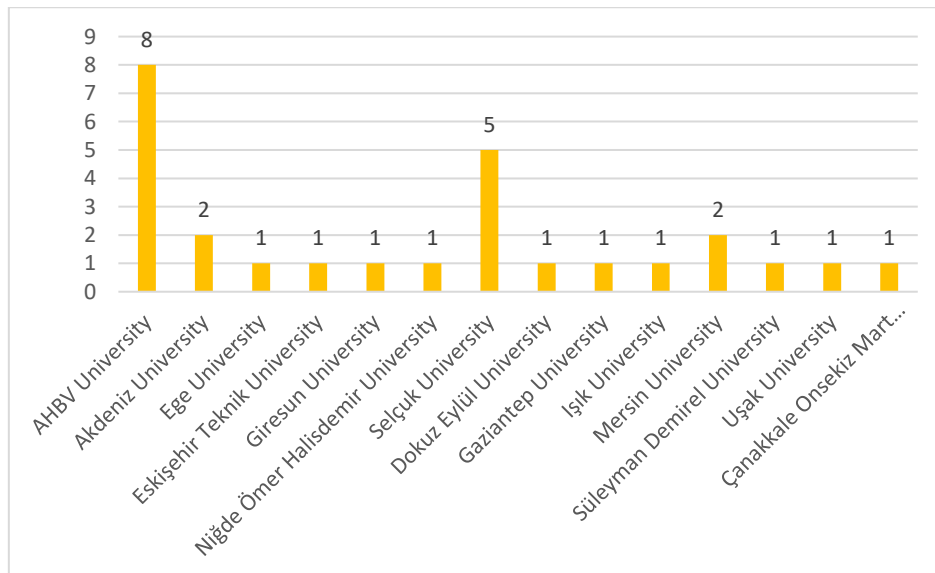
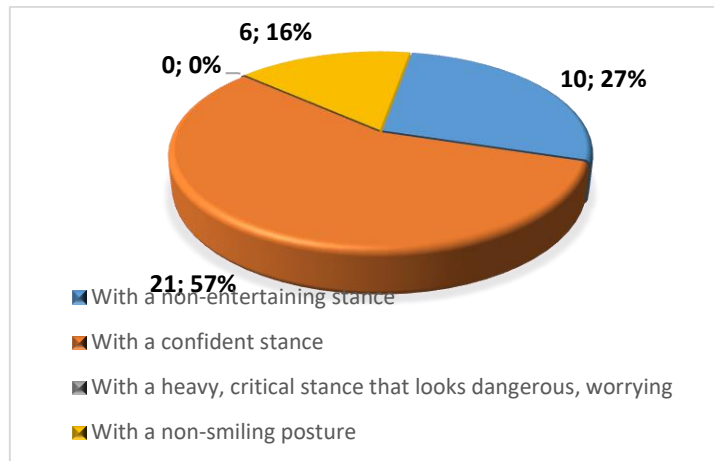


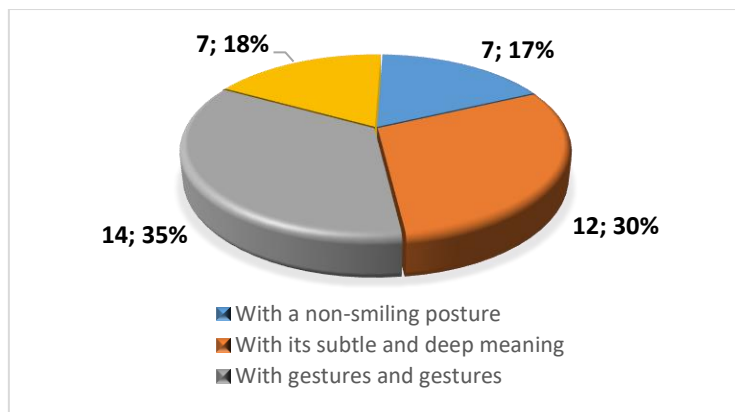
Table 2 shows the universities participating in the expert group. 14 universities participate in the expert group, 8 experts from Ankara Hacı Bayram Veli University, 5 experts from Selçuk University, 2 experts from Akdeniz University, 2 experts from Mersin University, 1 expert from Ege University, 1 expert from Eskişehir Technical University, 1 expert from Giresun University, 1 expert from Niğde Ömer Halis Demir University, 1 expert from Dokuz Eylül University, 1 expert from Gaziantep University, 1 expert from Işık University, 1 expert from Süleyman Demirel University, 1 expert from Uşak University and 1 expert from Çanakkale Onsekiz Mart University.

**Table 3.** The “serious style” graphic of the cover model



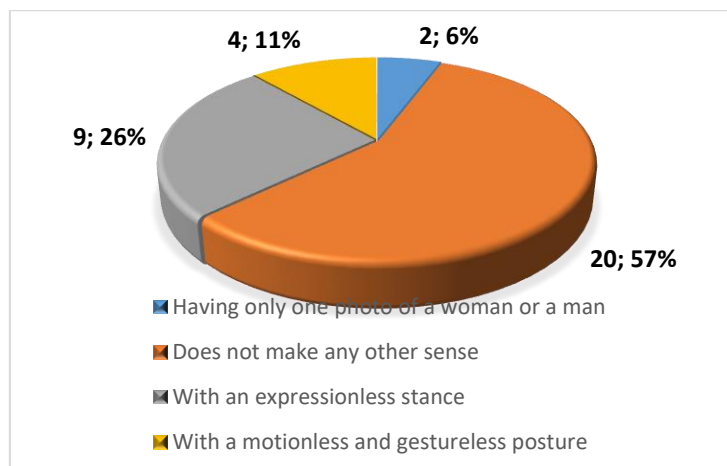
As seen in Table 3, 57% of the experts identified this stance as a “reliable attitude” for a model with a “serious style” on the cover model. When analysing the style of the model on the covers of magazines, the evaluation of the serious style as a reliable attitude was based on this result.

**Table 4.** The “humorous look” graphic of the cover model



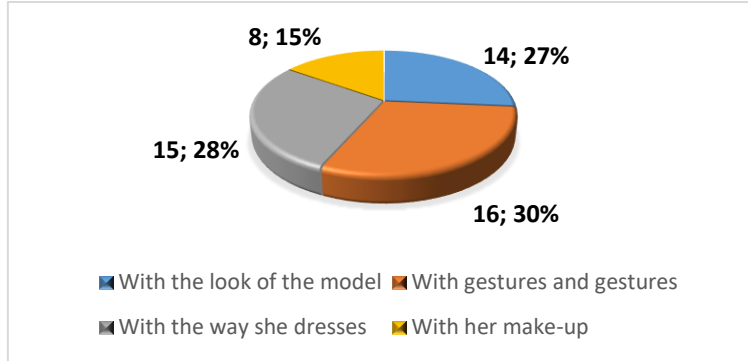
As seen in Table 4, for a model with a “humorous look” on the cover model, 35% of the experts identified this posture as “facial expressions and movements”. When analysing the style of the model on the magazine covers, the model’s facial expressions and movements were considered for the humorous look.

**Table 5.** The “denotation” graphic on the cover model



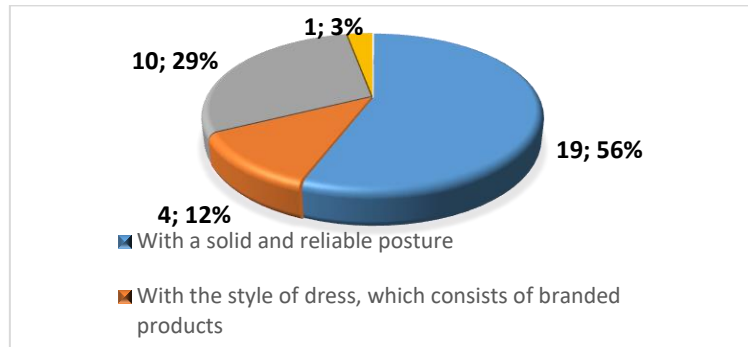
As seen in Table 5, 57% of the experts determined this attitude as “expressing no connotation” for a model with a “denotation” on the cover model. When analysing the style of the model on the covers of magazines, the clear meaning was assessed by examining whether there was a connotation in the facial expressions and movements of the model.

**Table 6.** The “sexuality (attraction)” graphic on the cover model



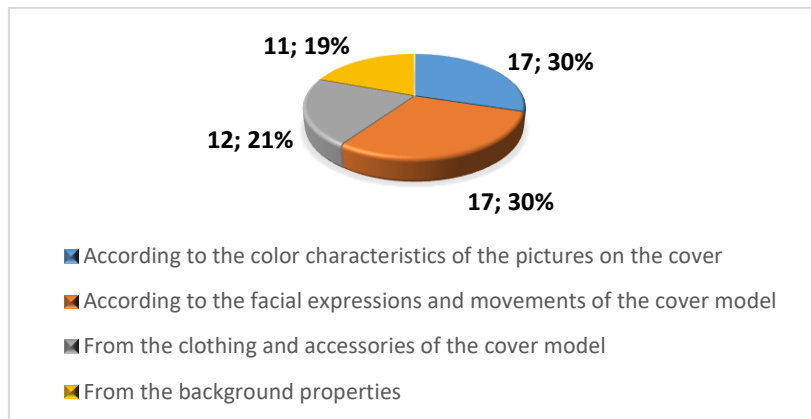
As seen in Table 6, 30% of the experts identified this posture as "facial expressions and movements" for a model showing "sexuality (attractiveness)" on the cover model. When analysing the style of the model on the covers of the magazines, the facial expressions and movements of the model for sexuality (attractiveness) were considered.

**Table 7.** The “strong posture” on the cover model



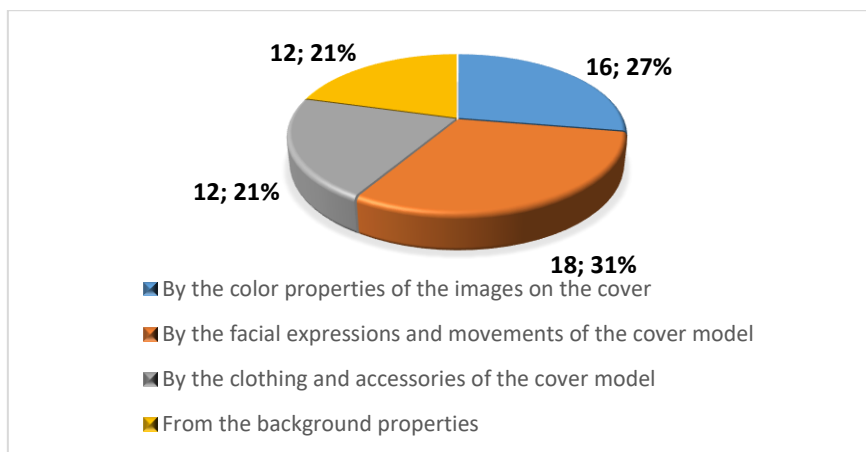
As seen in Table 7, for a model with a “strong posture” on the cover model, 56% of the experts determined this posture to be “strong and reliable posture”. When analysing the style of the model on the magazine covers, it was considered whether the model had a solid and reliable posture for a “strong posture”.

**Table 8.** General ambience “cool message” graphic



To determine whether the cover contains a "cool message", 30% of the experts, as referenced in Table 8, considered it appropriate to evaluate based on the "colour characteristics of the images on the cover" and the " facial expressions and movements of the cover model". When analysing the general ambience of magazine covers, the clothing, accessories, facial expressions and movements of the cover model were taken into account.

**Table 9.** General ambience "warm message" graphic



As seen in Table 9, 31% of the experts considered it appropriate to make an assessment "according to the facial expressions and movements of the cover model" in order to determine whether the cover conveyed a "warm message". When analysing the general ambience on magazine covers, the clothing, accessories, facial expressions and movements of the cover model were taken into account.

**2.3. Evaluation table according to iconic sign types**

In order to analyse the visual aspects of magazine covers, a table of iconic values was created. Each magazine cover was examined in detail and the iconic characters were coded with "1" (present) or "0" (absent) depending on their presence on the magazine covers. This data set was then transferred to the SPSS statistical package for further analysis. This transfer made it possible to carry out the necessary statistical analyses to answer the research questions.

Below you will find a table with the types of these values.

Each sign was meticulously analysed in fashion magazines, as listed in Table 10 below, which details the visual narratives associated with the iconic sign types.

**Table 10.** Values related to iconic signs in magazine cover designs:

Iconic Signs	Visual Narratives	Signs
The Style of the Model Used on the Cover		Serious style
		Humorous look
		Denotation
		Sexuality (Attraction)
		Strong posture
		Dangerous appearance
		Fashion

	Clothes
<b>Sign Used on the Cover</b>	Beauty
	Actual
	Model
<b>Status of the Model Used on the Cover</b>	Model
	Illustration
	Studio
	Virtual background
<b>Background Properties of the Magazine Cover</b>	Natural background
	Architectural background
	Uncertain
<b>Background Status of Magazine Cover</b>	Active
	Motionless
<b>The Movement of the Model Used on the Cover</b>	Active
	Motionless
<b>General Ambiance on the Magazine Cover</b>	Cold message
	Warm message

### 3. Findings

This section includes the results of the iconic signs of the magazines Vogue, Elle, Marie Claire and Cosmopolitan, which constitute the research material, in accordance with the data obtained during the research.

The distribution of the measurement characteristics within the framework of the investigation are shown in Table 11.

**Table 11.** Findings regarding the distribution of the obtained data

Measurement	Kolmogorov-Smirnov			Central Trend Measurements			
	Statistics	sd	p	$\bar{X}$	Median	Kurtosis	Irregularity
<b>The Style of the Model Used on the Cover</b>	0,491	1008	0,000	1,01	1,00	0,013	0,002
<b>The Sign Used on the Cover</b>	0,524	1008	0,000	0,98	1,00	-0,019	0,005



<b>Status of the Model Used</b>	0,538	1008	0,000	0,98	1,00	-0,012	0,004
<b>Background Properties of the Magazine Cover</b>	0,530	1008	0,000	0,98	1,00	-0,015	0,004
<b>The Background of the Magazine Cover</b>	0,539	1008	0,000	0,97	1,00	-0,013	0,005
<b>Movement of the Model Used on the Cover</b>	0,538	1008	0,000	0,98	1,00	-0,012	0,004
<b>General Ambiance on the Magazine Cover</b>	0,534	1008	0,000	0,98	1,00	-0,014	0,004

As seen in Table Table 11, the measures of central tendency were used to determine the distribution of the data obtained from the iconic signs of the magazines in the study. As a result of the measures of central tendency, the data was found to conform to the normal distribution as the mean and median values are close to each other and the kurtosis and skewness values are within the range of  $\pm 2$  (George and Mallery, 2010).

Due to the normal distribution of the data, parametric analysis procedures were used in the analysis of the data.

Table 12 shows the results of the one-tailed Anova test to examine the differences in the characteristics of the magazine studied for the magazine groups.

**Table 12.** Results of one-way anova analysis for analysing magazine brands

Measurements	Magazines	n	$\bar{X}$	ss	F	p	Tukey
<b>The Style of the Model Used on the Cover</b>	<b>Vogue</b>	252	1,12	0,47	19,671	0,000**	(1-2)
	<b>Elle</b>	252	1,02	0,15			(1-3)
	<b>Marie Claire</b>	252	0,98	0,14			(1-4)
	<b>Cosmopolitan</b>	252	0,93	0,26			(2-4)
<b>The Sign Used on the Cover</b>	<b>Vogue</b>	252	1,00	0,00	12,891	0,000**	(1-4)
	<b>Elle</b>	252	1,01	0,14			(2-4)
	<b>Marie Claire</b>	252	0,98	0,14			
	<b>Cosmopolitan</b>	252	0,93	0,26			
<b>Status of the Model Used</b>	<b>Vogue</b>	252	1,00	0,00	13,317	0,000**	(1-4)

	<b>Elle</b>	252	1,00	0,00			(2-4)
	<b>Marie Claire</b>	252	0,98	0,14			
	<b>Cosmopolitan</b>	252	0,93	0,26			
	<b>Vogue</b>	252	1,00	0,06	12,959	0,000**	(1-4)
<b>Background Properties of the Magazine Cover</b>	<b>Elle</b>	252	1,00	0,00			(2-4)
	<b>Marie Claire</b>	252	0,98	0,15			
	<b>Cosmopolitan</b>	252	0,93	0,26			
	<b>Vogue</b>	252	1,00	0,00	11,89	0,000**	(1-4)
<b>Magazine Cover Background</b>	<b>Elle</b>	252	1,00	0,00			(2-4)
	<b>Marie Claire</b>	252	0,97	0,18			
	<b>Cosmopolitan</b>	252	0,93	0,26			
	<b>Vogue</b>	252	1,00	0,00	13,317	0,000**	(1-4)
<b>Movement of the Model Used on the Cover</b>	<b>Elle</b>	252	1,00	0,00			(2-4)
	<b>Marie Claire</b>	252	0,98	0,14			
	<b>Cosmopolitan</b>	252	0,93	0,26			
	<b>Vogue</b>	252	1,00	0,00	12,189	0,000**	(1-4)
<b>General Ambiance on Magazine Cover</b>	<b>Elle</b>	252	1,00	0,00			(2-4)
	<b>Marie Claire</b>	252	0,98	0,17			
	<b>Cosmopolitan</b>	252	0,93	0,26			

\*\*p<0.01 1. Group=Vogue, 2. Group = Elle, 3. Group= Marie Claire, 4. Group=Cosmopolitan

When examining the style of the model used on the magazine cover in Table 12, it was found that the difference between magazine ratings by magazine group was statistically significant ( $F= 19.671$ ;  $p=0.000$ ;  $p < 0.01$ ). The stylistic density of the model on the cover of Vogue magazine ( $\bar{X} = 1.12$ ) is more intense than in Elle ( $\bar{X} = 1.02$ ), Marie Claire ( $\bar{X} = 0.98$ ) and Cosmopolitan ( $\bar{X} = 0.93$ ) magazines. At the same time, it was found that the stylistic density of the model used in Elle magazine ( $\bar{X} = 1.02$ ) was higher than that of Cosmopolitan magazine ( $\bar{X} = 0.93$ ).

It was found that the difference between the sign values used on the magazine cover was statistically significant according to the magazine group ( $F= 12.891$ ;  $p=0.000$ ;  $p < 0.01$ ). It was found that the sign density was higher in Vogue magazine ( $\bar{X} = 1.00$ ) and Elle magazine ( $\bar{X} = 1.01$ ) than in Cosmopolitan magazine ( $\bar{X} = 0.93$ ).

It was found that the difference between the values obtained for the status of the model on the cover of the magazine was statistically significant compared to the magazine groups ( $F= 13.317$ ;  $p=0.000$ ;  $p < 0.01$ ). It was found that the status value of the model in Vogue magazine ( $\bar{X} = 1.00$ ) and Elle magazine ( $\bar{X} = 1.00$ ) was higher than that of Cosmopolitan magazine ( $\bar{X} = 0.93$ ).

It was found that the difference between the value for the background characteristics of the magazine cover and magazine groups was statistically significant ( $F= 12.959$ ;  $p=0.000$ ;  $p < 0.01$ ). It was found that the value for the background characteristics of the cover page was higher for Vogue magazine ( $\bar{X} = 1.00$ ) and Elle magazine ( $\bar{X} = 1.00$ ) than for Cosmopolitan magazine ( $\bar{X} = 0.93$ ).

It was found that the difference between the scores obtained for the background status of the magazine cover was statistically significant according to the magazine group ( $F= 11.890$ ;  $p=0.000$ ;  $p < 0.01$ ). It was found that the score obtained for the background of the magazine cover in Vogue ( $\bar{X} = 1.00$ ) and Elle ( $\bar{X} = 1.00$ ) magazines was higher than that of Cosmopolitan ( $\bar{X} = 0.93$ ) magazine.

It was found that the difference between the scores obtained for the movement of the model on the cover of the magazine was statistically significant compared to the magazine groups ( $F= 13.317$ ;  $p=0.000$ ;  $p < 0.01$ ). It was found that the values obtained for the movement of the model on the cover of Vogue ( $\bar{X} = 1.00$ ) and Elle ( $\bar{X} = 1.00$ ) magazines was higher than Cosmopolitan ( $\bar{X} = 0.93$ ) magazine.

It was found that the difference between the scores of the overall ambiance of the magazine cover and the magazine groups was statistically significant ( $F= 12.189$ ;  $p=0.000$ ;  $p < 0.01$ ). It was found that the overall rating of the magazine cover ambiance was higher for Vogue magazine ( $\bar{X} = 1.00$ ) and Elle magazine ( $\bar{X} = 1.00$ ) than Cosmopolitan magazine ( $\bar{X} = 0.93$ ).

It was found that the difference between the scores for the clothing type of the model on the cover compared to the magazine groups was statistically significant ( $F= 5.969$ ;  $p=0.000$ ;  $p < 0.01$ ). It was found that the value for the model's clothing type on the cover of Vogue ( $\bar{X} = 1.07$ ) and Elle ( $\bar{X} = 1.04$ ) magazines was higher than that of Cosmopolitan ( $\bar{X} = 0.97$ ) magazine.

It was found that the difference between the ratings for the clothing style of the model on the cover compared to the magazine groups was not statistically significant ( $p > 0.05$ ).

As seen in Table 13, a crossover analysis was performed to compare the use of visual narratives on the cover. The results of the independent samples t-test to examine differences in magazine cover characteristics for each year are also included.

**Table 13.** Results of the T-test analysis with independent samples to determine the difference in the evaluation of iconic features in magazines by year

Measurements	Year	n	$\bar{X}$	ss	t	sd	p
The Style of the Model Used on the Cover	2010 and earlier	528	1,00	0,38	-1,021	1006	0,307
	after 2010	480	1,02	0,18			
The Sign Used on the Cover	2010 and earlier	528	0,96	0,22	-3,262	1006	0,001**
	after 2010	480	1,00	0,05			
Status of the Model Used	2010 and earlier	528	0,96	0,20	-4,671	1006	0,000**
	after 2010	480	1,00	0,00			

<b>Background Properties of the Magazine Cover</b>	<b>2010 and earlier</b>	528	0,96	0,20	-4,901	1006	0,000**
	<b>after 2010</b>	480	1,00	0,06			
<b>Magazine Cover Background</b>	<b>2010 and earlier</b>	528	0,95	0,22	-4,981	1006	0,000**
	<b>after 2010</b>	480	1,00	0,00			
<b>Movement of the Model Used on the Cover</b>	<b>2010 and earlier</b>	528	0,96	0,20	-4,671	1006	0,000**
	<b>after 2010</b>	480	1,00	0,00			
<b>General Ambiance on Magazine Cover</b>	<b>2010 and earlier</b>	528	0,96	0,21	-4,472	1006	0,000**
	<b>after 2010</b>	480	1,00	0,00			
<b>Clothing Type of the Model Used on the Cover</b>	<b>2010 and earlier</b>	528	1,00	0,30	-2,762	1006	0,006**
	<b>after 2010</b>	480	1,05	0,22			
<b>Clothing Style of the Model Used on the Cover</b>	<b>2010 and earlier</b>	528	0,99	0,43	-1,349	1006	0,178
	<b>after 2010</b>	480	1,02	0,32			

As seen in Table 13, it was found that the difference between the sign values used on the magazine cover was statistically significant according to the period of the magazines ( $t = -3.262$ ;  $p = 0.001$ ;  $p < 0.01$ ). It was found that the sign values used in the magazines reviewed after 2010 ( $\bar{X} = 1.00$ ) were higher than those of the magazines reviewed before 2010 ( $\bar{X} = 0.96$ ).

It was found that the difference between the status values of the model used on the magazine cover and the review times of the magazines was statistically significant ( $t = -4.671$ ;  $p = 0.000$ ;  $p < 0.01$ ). It was found that the status values of the models used in the magazines reviewed after 2010 ( $\bar{X} = 1.00$ ) were higher than those of the magazine reviewed before 2010 ( $\bar{X} = 0.96$ ).

It was found that the difference between the ratings of background characteristics on the magazine cover and the time of magazine review was statistically significant ( $t = -4.901$ ;  $p = 0.000$ ;  $p < 0.01$ ). It was found that the ratings of background characteristics on the cover of the magazines used in magazines reviewed after 2010 ( $\bar{X} = 1.00$ ) were higher than those of magazines reviewed in 2010 and before ( $\bar{X} = 0.96$ ).

It was found that the difference between magazine cover background status scores and magazine review times was statistically significant ( $t = -4.981$ ;  $p = 0.000$ ;  $p < 0.01$ ). It was found that background values on the magazine cover were higher for magazines reviewed after 2010 ( $\bar{X} = 1.00$ ) than for magazines reviewed in 2010 and before ( $\bar{X} = 0.95$ ).

It was found that the difference between the movement values of the model used on the magazine cover and the magazine review times was statistically significant ( $t = -4.671$ ;  $p = 0.000$ ;  $p < 0.01$ ). It was found that the movement value of the model used on the magazine cover was higher in magazines reviewed after 2010 ( $\bar{X} = 1.00$ ) than in journals reviewed in 2010 and before ( $\bar{X} = 0.96$ ).

It was found that the difference between the ratings of the general ambience on the magazine cover and the review times of the magazines was statistically significant ( $t = -4.472$ ;  $p = 0.000$ ;  $p < 0.01$ ). It was found that the general ambience value on the magazine cover was higher for magazines reviewed after 2010 ( $\bar{X} = 1.00$ ) than for magazines reviewed in 2010 and before ( $\bar{X} = 0.96$ ).

It was found that the difference between the clothing type values for the model on the magazine cover and the time the magazines were reviewed was statistically significant ( $t = -2.762$ ;  $p = 0.006$ ;  $p < 0.01$ ). It was found that the ratings of the clothing style of the model on the cover of the magazine in the magazines studied after 2010 ( $\bar{X} = 1.05$ ) were higher than the ratings of the magazines studied in 2010 and before ( $\bar{X} = 1.00$ ).

It was found that the difference between the style rating of the model used on the magazine cover and the clothing style points of the model used on the cover was not statistically significant after the review periods of the magazines ( $p > 0.05$ ).

A crossover analysis is included in Table 14 to compare the use of the stylistic elements of the model used on the cover.

**Table 14.** Comparison of the style of the model used on the magazine covers.

The Style of the Model Used on the Cover	Using Status	Fashion Magazines				
		Vogue	Elle	Marie Claire	Cosmopolitan	
Serious style	None	n	200	198	207	251
		%	79,4	78,6	82,1	99,6
	Have	n	52	54	45	1
		%	20,6	21,4	17,9	0,4
Humorous look	None	n	212	184	197	128
		%	84,1	73,0	78,2	50,8
	Have	n	40	68	55	124
		%	15,9	27,0	21,8	49,2
Denotation	None	n	176	177	165	219
		%	69,8	70,2	65,5	86,9
	Have	n	76	75	87	33
		%	30,2	29,8	34,5	13,1
Sexuality (attraction)	None	n	177	199	197	181
		%	70,2	79,0	78,2	71,8
	Have	n	75	53	55	71
		%	29,8	21,0	21,8	28,2
Strong posture	None	n	215	247	249	247
		%	85,3	98,0	98,8	98,0
		n	37	5	3	5

	<b>Have</b>	%	14,7	2,0	1,2	2,0
		n	250	249	250	252
	<b>None</b>	%	99,2	98,8	99,2	100,0
<b>Dangerous look</b>		n	2	3	2	0
	<b>Have</b>	%	0,8	1,2	0,8	0,0

When comparing the style of the model used on the magazine cover in Table 14, it was found that a serious style was used 20.6% of the time in Vogue magazine, 21.4% of the time in Elle magazine, 17.9% of the time in Marie Claire magazine, and 0.4% of the time in Cosmopolitan magazine.

It was found that humorous style was used 15.9% in Vogue magazine, 27% in Elle magazine, 21.8% in Marie Claire magazine, and 49.2% in Cosmopolitan magazine.

It was found that denotation was used in Vogue magazine 30.2%, Elle magazine 29.8%, Marie Claire magazine 34.5%, and Cosmopolitan magazine 13.1%.

It was found that sexuality (attraction) style was used 29.8% in Vogue magazine, 21% in Elle magazine, 21.8% in Marie Claire magazine, and 28.2% in Cosmopolitan magazine.

It was found that a strong attitude style was used 14.7% in Vogue magazine, 2% in Elle magazine, 1.2% in Marie Claire magazine and 2% in Cosmopolitan magazine.

It was found that a dangerous appearance style was used 0.8% in Vogue magazine, 1.2% in Elle magazine, 0.8% in Marie Claire magazine, and never in Cosmopolitan magazine.

When examining the style comparison of the model used on the magazine cover in Table 14, it is seen that the values with the highest density are identified as humorous appearance, literal meaning, and sexuality (attraction). It can be seen that the style reflected on the model is reflected in different ways on the magazine covers.

A crossover analysis is included in Table 15 to compare the signs used on the covers of the magazines studied after the second measurement.

**Table 15.** Comparison of signs used on the front pages of the magazines.

Signs Used on Magazine Covers	Using Status	Fashion Magazines				
		Vogue	Elle	Marie Claire	Cosmopolitan	
Fashion	None	n	192	176	180	207
		%	76,2	69,8	71,4	82,1
	Have	n	60	76	72	45
		%	23,8	30,2	28,6	17,9
Clothes	None	n	131	155	161	159
		%	52,0	61,5	63,9	63,1
		n	121	97	91	93

	<b>Have</b>	%	48,0	38,5	36,1	36,9
		n	250	236	242	223
	<b>None</b>	%	99,2	93,7	96,0	88,5
<b>Beauty</b>		n	2	16	10	29
	<b>Have</b>	%	0,8	6,3	4,0	11,5
		n	183	186	178	185
	<b>None</b>	%	72,6	73,8	70,6	73,4
<b>Actual</b>		n	69	66	74	67
	<b>Have</b>	%	27,4	26,2	29,4	26,6

When comparing the signs used in the magazine covers in Table 15, it was found that fashion was used 23.8% in Vogue, 30.2% in Elle, 28.6% in Marie Claire, and 17.9% in Cosmopolitan.

It was found that clothing was used 48% in Vogue magazine, 38.5% in Elle magazine, 36.1% in Marie Claire magazine and 36.9% in Cosmopolitan magazine.

It was found that beauty was used 0.8% in Vogue magazine, 6.3% in Elle magazine, 4% in Marie Claire magazine and 11.5% in Cosmopolitan magazine.

It was found that actual was used in Vogue magazine at 27.4%, Elle magazine at 26.2%, Marie Claire magazine at 29.4% and Cosmopolitan magazine at 26.6%.

The study of Table 15 shows that clothing and fashion are used very frequently in the covers of fashion magazines. It is clear that women's fashion magazines generally emphasize clothing, fashion, and current affairs.

In the following Table 16, a crossover analysis is conducted to determine the status of the model on the cover according to the 2nd edition.

**Table 16.** Comparison of the models used on the covers of the magazines.

Status of the Model Used on the Cover	Using Status	Fashion Magazines				
		Vogue	Elle	Marie Claire	Cosmopolitan	
<b>Mannequin</b>	<b>None</b>	n	0	0	5	18
		%	0,0	0,0	2,0	7,1
	<b>Have</b>	n	252	252	247	234
		%	100,0	100,0	98,0	92,9
<b>Model</b>	<b>None</b>	n	252	252	252	252
		%	100,0	100,0	100,0	100,0
	<b>Have</b>	n	0	0	0	0
		%	0,0	0,0	0,0	0,0

	<b>Have</b>	%	0,0	0,0	0,0	0,0
		n	252	252	252	252
	<b>None</b>	%	100,0	100,0	100,0	100,0
<b>Illustration</b>		n	0	0	0	0
	<b>Have</b>	%	0,0	0,0	0,0	0,0

When comparing the situation of the model used on the cover of the magazine in Table 16, it was found that the use of live models was 100% in Vogue magazine, 100% in Elle magazine, 98.0% in Marie Claire magazine, and 92.9% in Cosmopolitan magazine.

It was found that no magazine used a mannequin or illustration.

When Table 16 was examined, it was found that live models were used in all fashion magazines. Since photography has entered our lives, fashion magazines usually use photographs of famous people.

In Table 17, a crossover analysis is included to compare the background characteristics of the magazine covers after the second measurement.

**Table 17.** Comparison of the background characteristics of the magazine cover

<b>Background Properties of the Magazine Cover</b>	<b>Using Status</b>	<b>Fashion Magazines</b>				
		<b>Vogue</b>	<b>Elle</b>	<b>Marie Claire</b>	<b>Cosmopolitan</b>	
<b>Studio background</b>	<b>None</b>	n	166	127	141	80
		%	65,9	50,4	56,0	31,7
	<b>Have</b>	n	86	125	111	172
		%	34,1	49,6	44,0	68,3
<b>Virtual background</b>	<b>None</b>	n	202	223	206	207
		%	80,2	88,5	81,7	82,1
	<b>Have</b>	n	50	29	46	45
		%	19,8	11,5	18,3	17,9
<b>Natural background</b>	<b>None</b>	n	176	174	190	241
		%	69,8	69,0	75,4	95,6
	<b>Have</b>	n	76	78	62	11
		%	30,2	31,0	24,6	4,4
<b>Architectural background</b>	<b>None</b>	n	237	240	238	249
		%	94,0	95,2	94,4	98,8



<b>Indeterminacy</b>	<b>Have</b>	n	15	12	14	3
		%	6,0	4,8	5,6	1,2
	<b>None</b>	n	226	244	237	249
		%	89,7	96,8	94,0	98,8
	<b>Have</b>	n	26	8	15	3
		%	10,3	3,2	6,0	1,2

When comparing the background characteristics of the magazine covers in Table 17, it was found that the studio characteristics was used in the background by 34.1% in Vogue magazine, 49.6% in Elle magazine, 44% in Marie Claire magazine, and 68.3% in Cosmopolitan magazine.

For background, it was found that virtual background characteristics was used by 19.8% in Vogue magazine, 11.5% in Elle magazine, 18.3% in Marie Claire magazine, and 17.9% in Cosmopolitan magazine.

It was found that the natural background was used by 30.2% in Vogue magazine, 31% in Elle magazine, 24.6% in Marie Claire magazine, and 4.4% in Cosmopolitan magazine.

It was found that the architectural background characteristics was used 6% in Vogue magazine, 4.8% in Elle magazine, 5.6% in Marie Claire magazine, and 1.2% in Cosmopolitan magazine.

It was found that indeterminable backgrounds were used 10.3% in Vogue magazine, 3.2% in Elle magazine, 6% in Marie Claire magazine, and 1.2% in Cosmopolitan magazine.

A crossover analysis is included in Table 18 to compare the background status characteristics of the magazine covers after the second measurement.

**Table 18.** Comparison of the background status of the magazine covers.

<b>Background Status of Magazine Cover</b>	<b>Using Status</b>	<b>Fashion Magazines</b>				
		<b>Vogue</b>	<b>Elle</b>	<b>Marie Claire</b>	<b>Cosmopolitan</b>	
<b>Active</b>	<b>None</b>	n	183	190	190	245
		%	72,6	75,4	75,4	97,2
	<b>Have</b>	n	69	62	62	7
		%	27,4	24,6	24,6	2,8
<b>Motionless</b>	<b>None</b>	n	69	62	70	25
		%	27,4	24,6	27,8	9,9
	<b>Have</b>	n	183	190	182	227
		%	72,6	75,4	72,2	90,1

When comparing the background status characteristics of the magazine covers in Table 18, it was found that background mobility was used 27.4% in Vogue magazine, 24.6% in Elle magazine, 24.6% in Marie Claire magazine, and 2.8% in Cosmopolitan magazine.

It was found that background was active used 72.6% in Vogue magazine, 75.4% in Elle magazine, 72.2% in Marie Claire magazine, and 90.1% in Cosmopolitan magazine.

A crossover analysis is included in Table 19 to compare the motion characteristics of the model used on the magazine cover after the second measurement.

**Table 19.** Comparison of the movement of the model on the magazine covers.

Movement of the Model Used on the Magazine Cover	Using Status	Fashion Magazines				
		Vogue	Elle	Marie Claire	Cosmopolitan	
Active	None	n	146	139	172	207
		%	57,9	55,2	68,3	82,1
	Have	n	106	113	80	45
		%	42,1	44,8	31,7	17,9
Motionless	None	n	106	113	85	63
		%	42,1	44,8	33,7	25,0
	Have	n	146	139	167	189
		%	57,9	55,2	66,3	75,0

The comparison of the model's movement characteristics on the covers of the magazines in Table 19 shows that 42.1% in Vogue, 44.8% in Elle, 31.7% in Marie Claire and 17.9% in Cosmopolitan prefer the model's movement.

It was found that 57.9% of respondents in Vogue magazine preferred a motionless model on the cover, 55.2% in Elle magazine, 66.3% in Marie Claire magazine and 75% in Cosmopolitan magazine.

Looking at the movement of the model on the cover of the magazine in Table 19, we can see that the magazines in which the active model is most frequently used are Vogue and Elle, while the magazines in which the model is most frequently used motionless are Marie Claire and Cosmopolitan.

A crossover analysis is included in Table 20 to compare the general ambience of the magazine covers after the second measurement.

**Table 20.** Comparison of the general ambience of magazine covers.

General Ambience of the Magazine Cover	Using Status	Fashion Magazines				
		Vogue	Elle	Marie Claire	Cosmopolitan	
Cold message	None	n	184	219	201	247
		%	73,0	86,9	79,8	98,0
	Have	n	68	33	51	5
		%	27,0	13,1	20,2	2,0

	n	68	33	56	23
<b>None</b>	%	27,0	13,1	22,2	9,1
	<hr/>				
<b>Warm message</b>	n	184	219	196	229
	%	73,0	86,9	77,8	90,9

When comparing the general ambience of the magazine covers in Table 20, it was found that cold message was used 27% in Vogue magazine, 13.1% in Elle magazine, 20.2% in Marie Claire magazine, and 2% in Cosmopolitan magazine.

As a general ambience, it was found that warm message was used 73% in Vogue magazine, 86.9% in Elle magazine, 77.8% in Marie Claire magazine, and 90.9% in Cosmopolitan magazine.

Examination of Table 20 shows that there is a high percentage of warm messages on the covers of fashion magazines.

## 4. Conclusions

The result of the Anava analysis of iconic signs depending on the type of magazine (Table 12) is that Vogue magazine is used more intensively than other magazines in terms of the style of the model used on the cover, Elle magazine is used more intensively than other magazines in terms of the sign used on the cover, Vogue and Elle in terms of the status of the model used. Magazine more intensively used than other magazines, Vogue and Elle magazine more intensively used than other magazines in terms of the background features of the magazine cover, Vogue and Elle magazine more intensively used than other magazines in terms of the background of the magazine cover, Vogue in terms of the movement of the model used on the cover. and Elle magazine more intensively used than other magazines, Vogue and Elle magazine more intensively used than other magazines in terms of the general ambience on the cover of the magazine.

According to the results of the Anava analysis in Table 12, it was found that the iconic signs differ depending on the magazine brand. In this context, Vogue magazines in terms of the style of the model used on the cover, Elle in terms of the indicators used on the cover, Vogue and Elle compared to the other magazines show more intensive use in terms of the status of the model used, background features, the background itself, the movement of the model and the general ambience.

In order to better recognise the change in the visual narratives on the covers of the magazines through the years (Table 13), a distinction is made between the years after 2010 and the years before 2010. According to this distinction, the style of the model used on the cover, the sign used on the cover, the status of the model used on the cover, the background features of the magazine cover, the background of the magazine cover, the movement of the model used on the cover, the general ambience of the magazine cover, the type of clothing worn by the model used on the cover, and the clothing style of the model used on the cover are considered. In the years after 2010, it was found that visual narratives were used more intensively. It was found that the intensity of the use of fashion magazine covers in all visual narratives has increased to date.

### 4.1. Iconic sign results

This chapter presents the analysis and results of the iconic signs on the covers of magazines.

#### 4.1.1. Style of the model

The analysis of the style of the models on the covers of the magazines Vogue, Elle, Marie Claire and Cosmopolitan was carried out on the basis of certain visual signs. These signs were divided into the following categories: serious style, humorous look, denotation, sexuality (attractiveness), strong posture and dangerous appearance.

**Humorous appearance:** In Cosmopolitan magazine, the humorous appearance (49.2%) was used more intensively than in other magazines. This result shows that Cosmopolitan appeals to a younger and energetic audience and aims to meet the expectations of this target group.

**Sexuality (attractiveness) and serious style:** Sexuality (29.8%) and serious style (20.6%) are at the forefront of Vogue magazine. This reflects Vogue's ambition to create a luxurious and sophisticated image.

**Strong posture:** Vogue also uses the element of strong posture (14.7%) more frequently than other magazines, showing that the magazine tends to portray women as strong and independent individuals.

**Denotation:** In Marie Claire magazine, the plain meaning (34.5%) is more intense than in other magazines. This shows that the magazine has a more realistic and direct communication strategy.

**Dangerous appearance:** Dangerous appearance (1.2%) is used more intensively in Elle magazine, which shows that the magazine favours bold and striking visual expressions.

The style of the model and its relationship to fashion trends:

The style of the model on the covers of fashion magazines reflects the fashion and trends of the time and how these trends are presented to the readers. Considering the fact that fashion magazine covers reflect fashion, trends and beauty concepts, it is concluded that the style attributed to the model captures the periodic aesthetics and understanding of style in fashion photography.

Emotional and aesthetic effects of the model's style:

The model's style evokes certain emotional responses in readers and reflects the general aesthetic values of the magazine. For example, a serious style and strong demeanour convey a sense of confidence and prestige to readers, while a humorous appearance and charm create a lighter and fun effect.

It has been noted that the style given to the cover model in fashion magazines varies greatly, but different styles are concentrated in some magazine brands. Considering that the covers of fashion magazines reflect fashion, trends and beauty concepts, it is concluded that the style attributed to the model captures the spirit of the time in which the fashion photo is located. It is even assumed that fashion photography creates the impression that a certain mood and image is to be evoked in the viewer. Since the 1920s, photography has been influenced by many fields, and in recent years it has been influenced by the growing power of visual media. These changing factors are also reflected in the image of women in fashion photography.

#### **4.1.2. Signs**

When comparing the use of signs on the covers of magazine (Table 15), it was found that there are significant differences between magazines. These differences show that each magazine develops visual strategies in line with its own brand identity and target audience.

Density distribution of the signs:

**Clothing sign:** it was found that the clothing sign (48.0%) was used more intensively in Vogue magazine compared to other magazines. This shows that Vogue has a strong focus on fashion and clothing and strives to reflect its understanding of luxury fashion.

**Fashion sign:** It was found that the fashion sign (30.2%) was used more intensively in Elle magazine compared to the other magazines. This result shows that Elle tends to emphasise general fashion trends and styles.

**Actual sign:** It was found that the actual sign (29.4%) was used more intensively in Marie Claire magazine compared to other magazines. This reflects Marie Claire's interest in current events and social issues.

**Beauty sign:** It was found that the beauty sign (11.5%) was used more intensively in Cosmopolitan magazine compared to the other articles. This underlines Cosmopolitan's focus on beauty and attractiveness as well as the beauty tips and trends it offers its readers.

The impact of visual expression on brand identity:

Each fashion magazine has employed different strategies to achieve their own brand identity and readership by emphasising certain visual signs in their cover designs. For example, Vogue's effort to create a luxurious and sophisticated image is evident through the heavy use of the clothing sign on its covers. While Elle highlights general fashion trends by focusing on the fashion sign, Marie Claire draws attention with its topical signs that deal with current and social issues. Cosmopolitan's intense interest in the beauty sign reflects the magazine's strategy of emphasising the themes of beauty and attractiveness.

Emotional and aesthetic impact:

The signs used in the design of the covers evoke certain emotional responses in readers and reflect the general aesthetic values of the magazine. While Vogue's sophisticated and prestigious image, created by the clothing sign, can evoke a sense of confidence and admiration in readers, Cosmopolitan's themes of attractiveness and beauty, emphasised by the beauty sign, have a lighter and more fun effect on readers.

Relationship to fashion and trends:

The signs used in the design of covers reflect the fashion and trends of the time and how these trends are presented to readers. Considering that the covers of fashion magazines reflect fashion, trends and beauty concepts, it is concluded that these signs reflect the periodic understanding of aesthetics and style in fashion photography.

The signs on the covers of magazines convey to the reader the message they are to receive within the period of the magazine. This is achieved through the cover model, the model's clothing or abstract images on the covers of fashion magazines. The visual representations in magazine design are thought to reinforce the patterns of "fashion", "trend", "style" and "current", with the model's clothing style and abstract images presented with codes associated with a particular discourse and meaning. It was observed that the emphasis went in this direction depending on the message to be conveyed.

#### **4.1.3. Model status**

When comparing the status of the model used on the cover (Table 16), it was found that all fashion magazines used live models. With the invention of photography, there has been a revolution in fashion photography and photos with live models have been used instead of illustrations. This change has played an important role in increasing the visual impact of fashion magazines and providing readers with a more realistic and impressive experience.

Realism and growing interest: The use of live models gives readers a better idea of what fashion products would look like in real life and enhances their appeal. This makes the magazines more interesting and impactful.

Create an emotional connection: Live models can create a stronger emotional connection with readers. The model's facial expressions, body language and general posture can evoke certain emotional responses in readers and better convey the magazine's message.

Reinforcing brand identity: Fashion magazines can reflect their brand identity and values through the live models they use on their covers. For example, the selection of a particular model may be linked to the magazine's strategy to create an image that matches the target audience.

The role of photography in fashion magazines:

Increasing visual impact: the use of photography can increase the visual impact of fashion magazines. High-quality photos emphasise the details and aesthetic features of fashion products and attract the reader's attention.

Possibilities of creative expression: Photography has expanded the creative expression possibilities of fashion magazines. Photographers and magazine designers can better reflect the overall aesthetic values and messages of the magazine through techniques such as the use of light, composition and colour.

Technical innovations and aesthetic changes: With the development of digital photography, technical innovations and aesthetic changes in fashion magazines have also accelerated. Digital editing tools such as Photoshop enhance the visual quality of the magazine by making fashion photos look more attractive and perfect.

This study shows how the use of live models on the covers of fashion magazines piques readers' interest and enhances the visual impact. The preference for live models proves to be an important element in terms of realism, emotional connection and brand identity building strategies for fashion magazines. The role of photography in fashion magazines is constantly evolving, along with technical and aesthetic innovations that increase the visual communication power of magazines.

#### **4.1.4. Properties of the background**

When comparing the use of magazine cover background features (Table 17), it was found that studio backgrounds were used extensively in all magazine cover designs. However, it was also found that background features differed from magazine to magazine.

Distribution of background characteristics:

Studio background: it was found that studio background elements were used more intensively in Cosmopolitan magazine (68.3%) compared to the other magazines. This shows that Cosmopolitan favours covers taken in a controlled and professional environment.

Natural background: It was found that the element of natural background was used more intensively in Elle magazine (31.0%) compared to the other magazines. This result reflects that Elle wants to convey a natural and organic aesthetic.

Virtual and architectural backgrounds: It was found that virtual background elements were used more intensively in Vogue magazine (19.8%) and architectural background elements were, also, used more intensively in Vogue magazine (6.0%) compared to other magazines. This shows that Vogue has an innovative and urban aesthetic approach.

Aesthetic and thematic effects of background features:

Studio backgrounds: Studio backgrounds provide a more professional and cleaner look to cover design, allowing models and fashion elements to take centre stage. Cosmopolitan's frequent use of studio backgrounds reflects the magazine's desire to create a modern and sophisticated image.

Natural backgrounds: Natural backgrounds give magazines a relaxed and organic look and offer readers a lifestyle close to nature. Elle's choice of natural backgrounds demonstrate the magazine's commitment to presenting an aesthetic that is environmentally friendly and emphasises natural beauty.

Virtual and architectural backgrounds: Virtual backgrounds allow magazines to create a more futuristic and technological image, while architectural backgrounds emphasise urban life and the aesthetics of modern buildings. Vogue's intensive use of these backgrounds is in line with the magazine's ambition to create an innovative, urban and luxurious brand identity.

This research shows how the backgrounds used in the design of fashion magazines affect the brand identity and aesthetic understanding of the magazines. The use of different types of backgrounds allows magazines to develop visual strategies that suit their target audience. Studio backgrounds offer a professional and clean aesthetic, while natural backgrounds provide a more organic and relaxed look. Virtual and architectural backgrounds create an innovative and modern image. Over the short history of fashion photography, the content and form of the photographs produced have changed dramatically due to many sociological and economic factors. Photography, which was once only considered as portraiture, has allowed photography to be taken in many different areas since it became a branch of art. This means that it has been affected by the growing power of visual media.

#### **4.1.5. Background status**

When comparing the use of the background status of the magazine cover (Table 18), it was found that moving backgrounds were used to a high degree in all magazine title designs. In the case of still backgrounds, it was found that Vogue magazine (27.4%) used them more intensively than other magazines.

Distribution of background states:

Active background: the fact that moving backgrounds are generally favoured on the covers of fashion magazines reflects the goal of creating a dynamic and energetic visual effect. Moving backgrounds attract readers' attention by creating remarkable and lively compositions.

Motionless backgrounds: The fact that Vogue uses still backgrounds more intensively than other magazines (27.4%) shows that the magazine favours a calm and sophisticated aesthetic. Still backgrounds tend to create a minimalist and elegant look, where the fashion elements are more prominent.

The presence of diagonal lines in fashion magazine images is seen as a significant result of the high proportion of the element of movement. Diagonal lines create a sense of visual dynamism and movement, giving covers an energetic and fluid look. The presence of many background features on magazine covers helps to increase the intensity of movement. Moving backgrounds created through the use of different background elements and compositional techniques increase the visual variety and appeal of magazines.

This research shows how the backgrounds used in the cover design of fashion magazines affect the visual aesthetics of the magazines and the interest of the readers. Moving backgrounds help magazines create a dynamic and energetic image, while still backgrounds offer a calmer and more sophisticated aesthetic.

#### **4.1.6. The movement of the model**

When comparing the use of model movement on the magazine cover (Table 19), it was found that a high proportion of still models were used in all magazine cover designs. However, the movement of the model varied from magazine to magazine.

Distribution of the movement of the model:

**Motionless models:** In Marie Claire and Cosmopolitan magazines, the use of still models was seen more intensely than in other magazines. This shows that the magazines prefer a calmer and more static aesthetic. Still models generally provide a more elegant and static look, allowing the fashion elements to stand out more clearly and prominently.

**Active models:** Vogue and Elle magazines use moving models more intensively than other magazines. This reflects the magazines' efforts to present a more dynamic and energetic aesthetic. Moving models attract readers' attention by creating visually more attractive and remarkable compositions.

**Aesthetic and thematic effects:**

**The effect of still images:** Photo models convey a more serious, elegant and sophisticated image on magazine covers. Such covers reflect the overall aesthetic values and brand identity of the magazine and offer readers a special emotional and visual experience.

**The effect of moving models:** Moving models bring dynamism and energy to cover design. Vogue and Elle's preference for moving models supports the magazines' aim of creating an innovative and modern image. With such cover images, fashion articles can be presented in a more lively and impressive way.

This study shows how model movements on the covers of fashion magazines affect the aesthetic and thematic approaches of the magazines. While still models offer a rather static and elegant aesthetic, moving models provide a dynamic and energetic visual experience. The model used on the covers of fashion magazines is considered motionless if only her face, the upper part of her waist with her hands on the right and left and her symmetrical posture are visible in a full-body shot. One of the factors that make the magazine cover more attractive is the model's posture. It is believed that the movement resulting from the posture on the magazine cover is also an important value for highlighting. These findings enable magazines to develop visual strategies that are suitable for their target audience and increase the diversity and attractiveness of cover designs.

#### **4.1.7. General ambience**

When comparing the use of the general ambience of the magazine title (Table 20), it was found that all magazine title designs used warm messages to a high degree. However, when cold messages were used, Vogue magazine (27.0%) was found to use cold messages more intensively than other magazines.

**Distribution of the general ambience:**

**Warm messages:** warm messages were found to be used extensively in all magazine covers. Warm messages generally create a sincere, welcoming and positive image and increase readers' interest and loyalty towards the magazine.

**Cold messages:** It was found that cold messages (27.0%) were used more intensively in Vogue magazine compared to other magazines. Cold messages create a more serious, distant and sophisticated image, reflecting Vogue's identity as a luxury and elite brand.

**Aesthetic and thematic effects of ambience:**

**The effect of warm messages:** Warm messages create a more energetic and friendly atmosphere on magazine covers. Such covers increase the overall appeal of the magazine by conveying positive emotions and a relaxing experience to readers.

**The effect of cold messages:** Cold messages create a more serious and distant atmosphere and allow the magazine to present a professional and sophisticated image. Vogue's cold messages reinforce the perception of the magazine as high fashion and elitist.

This research shows the impact of the general ambience used in the design of fashion magazine covers on the aesthetic and thematic approaches of the magazines. While warm messages offer an inviting and energetic aesthetic, cold messages provide a distanced and sophisticated visual experience. In the visual narratives that make up magazine covers, it is important to consider how the visual language of the cover model impacts warm and cold messages. The values determined by the expert group for this visual narrative are based on the gestures, facial expressions and movements of the model. The result of this evaluation was that the model on the cover of the magazine was rated most humorous, followed by importance and sexuality (attractiveness). Dangerous appearance was found to be the least. These results show that the style reflected on the model has a significant correlation with conveying a warm message. It is hypothesised that the movement resulting from the pose of the model on the cover of the magazine has an important

value in creating emphasis. The results enable magazines to develop visual strategies that are appropriate for their target audiences and increase the diversity and appeal of their covers.

It has been shown that visual narratives consisting of iconic figures are the elements that shape and form a magazine. Although there is no clear distinction among magazine brands, it was found that each magazine focuses on different elements. Considering the results, it can be said that the visual perceptions of our time should also be considered when designing the cover. It can be said that the visual narratives of the fashion magazines studied are qualified in terms of a stylistic approach that can follow the zeitgeist. This explains why they are the fashion magazines with the highest circulation.

It is believed that if the aesthetic concern of visual design is applied to the covers of fashion magazines, very valuable and high-quality designs can be created. "Therefore, visual design, which is an interdisciplinary structured discipline of the advertising industry, is considered as one of the most effective weapons of the advertising industry if it can be used in a qualified manner" (Güzeloğlu, 2012).

When the aesthetic concerns of visual design are applied to the covers of fashion magazines, valuable and high-quality designs can be created. "In the advertising sector, which has an interdisciplinary structure, visual design is therefore considered one of the most effective tools if it is used in a qualified manner" (Güzeloğlu, 2012).

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