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An Analysis on the Cover Designs of yedi: Journal of Art, Design & Science Within the Context of Cover-Content Relationship[1]

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ABSTRACT

yedi: Journal of Art, Design & Science, as a publication of Dokuz Eylül University, Faculty of Fine Arts, includes articles within the scope of the departments within the faculty and its cover designs are realized with the support of the Department of Graphics. Within the scope of this article, the change of the content-cover relationship of yedi: Journal of Art, Design & Science with the editorial processes will be analyzed and the formation processes of the designs and their aesthetic qualities and sources of inspiration in terms of graphic design will be tried to be revealed. Within the scope of the study, a literature review on the relationship between magazine covers and content was conducted, and it was tried to investigate how this process was operated within the scope of yedi Journal. In the study, the past issues in the archive and the editors who worked in these issues were identified, their preferences in cover designs and the motivations of the designers were tried to be revealed. As a method, only the covers that experienced changes from the beginning were analyzed. In the research, descriptive definition, qualitative methods, interview etc. were used as methods and techniques. As a result, it has been determined that an academic journal belonging to Dokuz Eylül University, Faculty of Fine Arts creates content depending on its own structure, graphic design education, the designer's original comments and editorial policies are effective in cover designs, and these have the quality of an archive in this field at the national level.

Keywords: *Dokuz Eylül University Faculty of Fine Arts, Archiving, Corporate Identity Design, Cover art, Art, Design, Journal Cover, Content, Graphic Design.*

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Kapak-İçerik İlişkisi Bağlamında yedi: Sanat, Tasarım ve Bilim Dergisi'nin Kapak Tasarımları Üzerine Bir Analiz

ÖZ

Yedi: Sanat, Tasarım ve Bilim Dergisi Dokuz Eylül Üniversitesi, Güzel Sanatlar Fakültesi'nin bir yayını olarak, fakülte bünyesinde yer alan bölümler kapsamındaki makalelere yer vermekte ve kapak tasarımlarını Grafik Bölümü'nün desteği ile gerçekleştirmektedir. Bu makale kapsamında; yedi: Sanat, Tasarım ve Bilim Dergisi'nin içerik/kapak ilişkisinin editoryal süreçlerle olan değişimi irdelenerek tasarımların oluşum süreçleri ve bunların grafik tasarımı açısından estetik nitelikleri ve ilham kaynakları ortaya konulmaya çalışılacaktır. Çalışmada arşivde yer alan geçmiş sayılar ve bu sayılarda görev alan editörler tespit edilmiş, kapak tasarımlarındaki tercihleri ve tasarımcıların motivasyonları ortaya konulmaya çalışılmıştır. Yöntem olarak sadece başlangıçtan itibaren değişimlerin yaşandığı kapaklar irdelenmiştir. Araştırmada betimsel tanımlama, nitel yöntemler, röportaj vb yöntem ve teknikleri kullanılmıştır. Sonuç olarak Dokuz Eylül Üniversitesi, Güzel Sanatlar Fakültesi'ne ait akademik bir derginin kendi yapılanmasına bağlı olarak içerik oluşturduğu, kapak tasarımlarında grafik tasarımı eğitimi, tasarımcının özgün yorumları ve editoryal politikaların etkili olduğu ve bunların ulusal boyutta bu alanda bir arşiv niteliği taşıdığı tespit edilmiştir.

Anahtar Sözcükler: *Dokuz Eylül Üniversitesi Güzel Sanatlar Fakültesi, Arşivleme, Kurumsal Kimlik Tasarımı, Kapak Tasarımı, Sanat, Tasarım, Dergi Kapağı, İçerik, Grafik Tasarım.*

1. INTRODUCTION

Sharing and discussing knowledge is as important as producing it. As an academic knowledge production tool, journals are platforms where academics share their work with their readers. (Sağır and Sağır, 2019; 59: 163-183). It can be said that the entrance gate of this platform is the covers of journals. Journal covers are very important in terms of giving the reader an idea about the content.

In a journal in the field of fine arts, the cover design both creates a visual language between the journal and the readers and is an independent graphic design in itself. When we look at the historical development of journal publishing, it is seen that especially in the periods when a certain art movement was dominant, the pioneers of the movement made great efforts to reveal the ideals of the movement in all kinds of printed materials. An example of this can be seen in the publications published during the Arts and Crafts art movement.

English Arts and Crafts proponents and the progressive leaders of French Art Nouveau shared the ideal of a book in which paper, type, printing, illustration and cover formed a cohesive statement. Yet how to arrive at this unity was problematic (Thomson, 2010: 229-245).

While the printed publications reflect the ideals of the movement that it represents, the periodicals also stand out with their cover designs suitable for their content. In this context; Since both a corporate identity and visual communication are at the forefront of a periodical academic journal, it is inevitable to have a certain cover template. Provided that the cover template remains constant, the use of the composition features of various images and typefaces in the cover design adds richness to the design and plays an important role in establishing the relationship between the content and the magazine cover. The analysis of the cover design can be evaluated in terms of various design principles.

For example, Soğukkuyu examined the visual language of art books with the method of descriptive analysis and tried to reveal the types of drafts in the composition title, adhering to the list listed by Roy Paul Nelson. According to this classification, the images on the covers were categorized as photography, illustration, artwork (painting/sculpture), typography were categorized as serif (without quotes), sans-serif, script (handwriting), decorative and cover compositions are classified in terms of balance and draft types (Soğukkuyu, 2020: 1323-1337).

Therefore, the covers of the magazines provide this first communication between the reader and the magazine through visual elements and the compositions created by these elements. During the arrangement of cover compositions, virtual horizontal and vertical lines, which are invisible to the eye but whose presence can be felt, constitute the skeleton of the magazine's cover design, in other words, the cover's grid system. Each linguistic and visual message to be placed on these lines is arranged in a way that creates a balanced composition with a certain visual gradation within the framework of design elements and principles. Thus; it is ensured that the design and the messages to be highlighted are emphasized and its attractiveness is increased (Ekim, 2011: 1).

yedi: Journal of Art, Design and Science, as a fine arts faculty journal that includes

many departments from different disciplines, contributes to the literature and integrates with the faculty's graphic design education and corporate identity.

2. Cover Designs of yedi: Journal of Art, Design and Science from Beginning to Present

As a periodical, yedi: Journal of Art Design and Science is prepared for publication within a certain template prepared by the graphic department in terms of font, page layout and the required information area in each issue. Typography was kept constant in order to support the corporate identity. Apart from the immutable elements of the cover character, a special area is reserved for the design. In this area reserved for design, graphic design, photography, artwork, illustration or any arrangement can take place.

Within the scope of this study, verbal interviews were held with the designers who made the covers of previous issues, the final version of the article file was shared on the internet, corrections, if any, were requested and their approval was obtained.

The first cover of the journal, which started its publication life in July 2007, is in the form of a graphic design consisting of seven numbers in the context of identifying the name of the magazine with the identity of the journal (Figure 1). The cover, designed by Tuğcan Güler, reflects the various disciplines within the faculty and the diversity of the article fields to be published in the journal, with its multicolored numbers. At the same time, the name of the journal also represents seven branches of art.

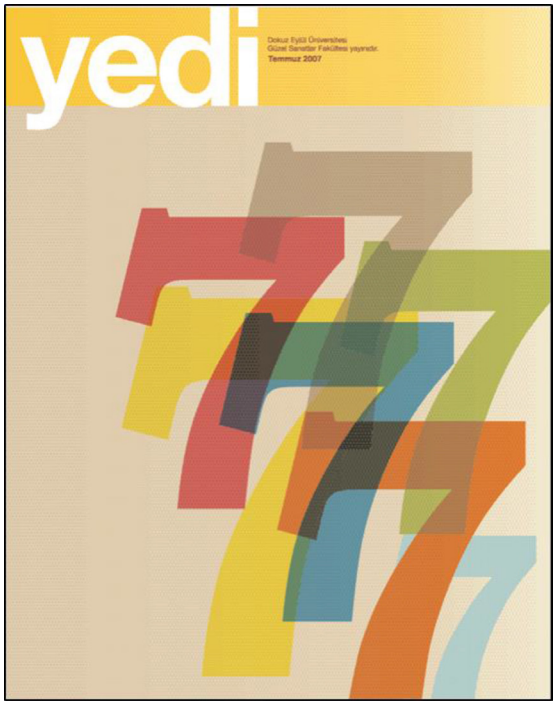


Figure 1. *July 2007, Issue 1 Cover*

The journal has not yet been scanned in the TR index in 2007 when it was first published, and there is no specific order regarding the annual issues. Therefore, the 2nd issue was published in July 2009 after a two-year hiatus. The cover, prepared by Tuğcan Güler and Betül Uslu Özkan, was designed to highlight the content. In this issue with the theme of “Body”; the theme was tried to be highlighted by highlighting the letters in which the word body was formed on the vertical plane from a composition covered by body writing on the horizontal plane (Figure 2). The cover design of this issue, the subject of which is "Body", has been analyzed with the help of typography and visuals. The typeface chosen in typographic fiction has a digital structure in an amorphous formation. Images present cross-sections from the body. In the design, contrasts were used over concepts

such as organic-inorganic, part-whole. This situation shows a critical approach to bodily integrity through contrasts.

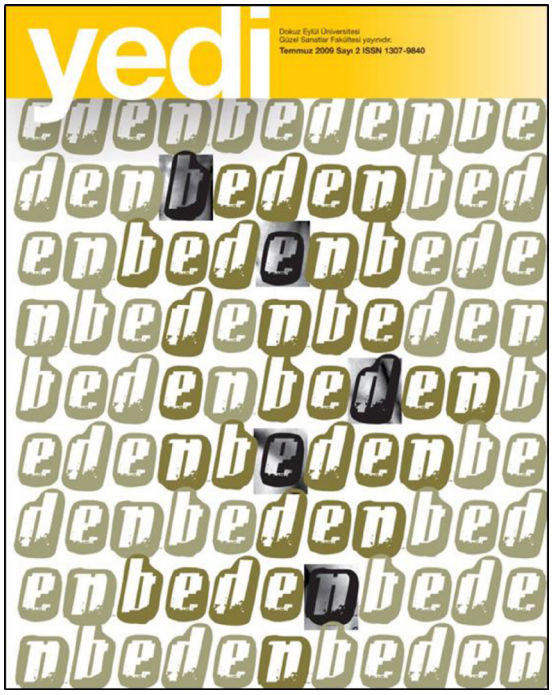


Figure 2. *July 2009, Issue 2 Cover*

The content of the journal which started to be published regularly twice a year with the January issue of 2010; It is seen that from the July 2009 issue (2) to the January 2011 (5th) issue, it was tried to be thematic, and the covers were designed in this context. Issue 4 (Art and Women) in July 2010 has a thematic content and was analyzed by designer Betül Uslu Özkan by using typography and visual elements together. The cover design of the issue, the subject of which is "Art and Women", was analyzed with the help of typography and images. The visuality that covers a large area on the cover and forms the letter K; It is formed by overlapping the x and + signs. The x and + shapes express the embroidery of the cross-stitch technique, which is a handicraft, on ethamine fabric, providing a connection with women's production. Again, cross-stitch can be seen in the figures. As a craft identified with women, cross-stitch embroidery describes the transformation of women's feelings that cannot be expressed verbally into a visual language. This technique has had an artistic function as a means of expression and continues to do so. On the cover, the text containing the subject of the issue was also created by using the x and + signs.

It is seen that the 5th issue of January 2011 is again thematic with the subject of "Critique in Art, Art Criticism" and the cover was prepared by Emre Duygu. In the journal, which was published with the theme of "Critique in Art, Criticism of Art", the words that create a dilemma were tried to be put forward with a design that would create a dilemma in the cover image. In addition, as Duygu expressed, in this design, it was emphasized that "criticism is about the mind rather than the emotions, it requires walking on the steps of the



Figure 3. *July 2010, Issue 4 Cover*

mind". Along with this issue, the "yedi Art, Design and Science Journal" Tübitak Ulakbim Social and Human Sciences Database (SBVT) Committee evaluated and indexed the journal according to the evaluation criteria, and it was decided to monitor the journal in order to see its continuity. At the same time, depending on the change in the faculty administration in 2011, the journal content policy has changed and there has been a tendency from the thematic content approach to the receipt of articles on the subjects of all departments within the scope of the faculty. This understanding manifested itself in the cover design of Öztekin's July 2011 issue. In this cover design, a reference was made to the logo of the faculty, which was designed together

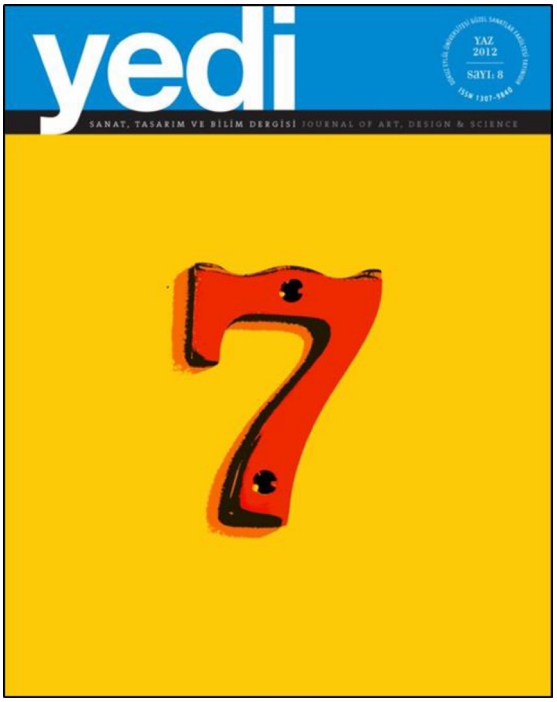


Figure 4. *July 2012, Issue 8 Cover*

with the renewed corporate identity work. Öztekin collected data from social media that included his students' comments on the logo, and in the light of these data, he designed a series of postcards with a cartoon commenting on the new logo of the faculty. The new logo is stylized and expressed by Öztekin with an airplane form.

In the cover design of the 7th issue of January 2012, prepared by Betül Uslu Özkan, a green lizard pattern, which belongs to one of the graphic department students, Miraç Gül Doğan, was used.

Along with the editorial change in July 2012, a reference was made to the corporate identity of the journal with the cover design of the number seven (Figure 3).

In the January 2013 issue, a collage of car license plates was used by Emre Duygu on the cover. In this design, Duygu transferred the frame taken from a screen-printing work by H. Yakup Öztuna to the cover design with color interventions. In this period, the covers of the journal were evaluated as a showcase of the faculty, and the works of the lecturers were used as the cover image. The 2013 Summer cover, also prepared by Emre Duygu, was made in the form of ten (X) with a red Roman numeral on a blue background, with the motivation to welcome the winter and start the new education period, although it is the number of summer. With this issue, a typographic design approach that emphasizes the issue of the magazine is observed in the cover designs.

The editorial change with the 2014 Winter issue did not have much of an impact on the cover design. The personal and original interpretations of Emre Duygu, who designed the cover of 8-19 issues, give rise to the idea that it is designed independently of the content; Duygu has created original graphic designs with numbers in different characters, emphasizing the number of journals until the 19th issue (Figure 4). Although different editors took part in these

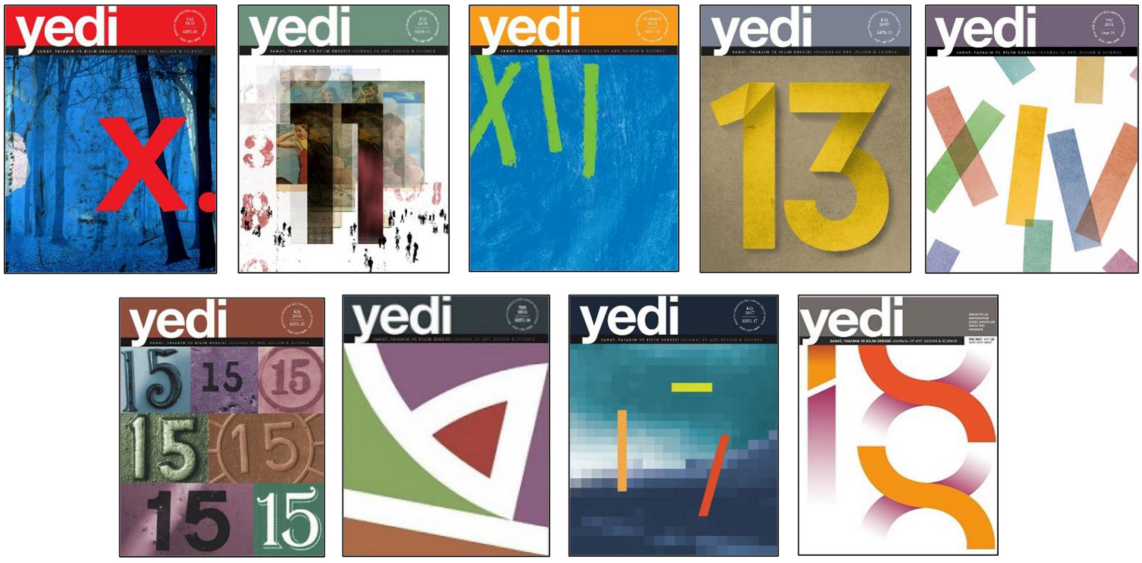


Figure 5. *Covers Related to Issue Number of the Journal (yedi: Journal of Art, Design & Science)*

issues, the understanding of emphasizing the journal issues in the cover designs remained unchanged. The cover letterheads were arranged in accordance with the dominant color in the designs, and the name of the journal remained white.

Emphasizing the issues of yedi Art, Design and Science Journal, Duygu tried to reflect the basic principles of visual perception in his designs; It offered a rich variety in terms of color, shape-ground relationship and composition. Emre Duygu emphasized that "a person who knows how to use graphic image processing programs and a graphic designer should have a different approach, emphasizing the importance of a graphic designer's ability to plan a long-term series of work from the perspective of an art director".

Therefore, Duygu displayed an art direction approach in the cover designs she made between the 8-19 issues of the magazine, aiming to emphasize the diversity of the different disciplines that the faculty includes, and typographically interpreting the figures of each issue with different visual qualities.

As a general approach, emphasizing of the journal issue in the cover designs; It is also possible to see it in the issues of Anadolu University, Institute of Fine Arts, Art and Design Magazine from 2011 to 2019, when it was first published (Figure 5).

Although the cover designs emphasizing the number take place as a general understanding in journalism; We see that journals whose content is art and design attach particular importance to cover design and consider it as an original design field. It is seen that the graphic designers who design the covers develop original interpretations by blending the editorial view with their own design understanding.The cover of January 2018 issue (19th issue) has turned into a concept board with wishes such as “Love”, “Hope”, “Calm” attached to the stems of Dandelion flowers, which will evoke the feeling of being made with gilding on a white background in ac cordance with the content of the New Year. The inspiration



Figure 6. *Covers Related to Journal Issue (Art and Design Magazine)*

for the design is Betül Uslu Özkan's work called "Dare to Hope" in her personal exhibition. Here, it is the seasonal feature of the winter period that is reflected in the cover design.The design, which resembles snowflakes and evokes the image of winter, consists of words attached to dandelion branches in yellow tone to evoke the feeling of gilding, reflecting the New Year's hopes of the Faculty of Fine Arts. At the same time, a metaphorical understanding emphasizing the spread of conceptually expressed emotional states to the world was displayed by going beyond the area reserved for the cover image.

With the editorial change in the summer of 2018, the cover designs were started to be made by Ziyacan Bayar and Ahmet Özcan, again with the support of the graphic design department.

The design of the 2019 summer cover was made by Ahmet Özcan, and this cover includes the visual detail of Sevgi Avcı's collage work with the edited readymade named "Coverings- 2016". Despite the editorial change in the January 2020 issue, Ahmet Özcan continued to design the cover; The extension of the 2020 pandemic is reflected in the 2021 winter cover with the design of Cansu Karaman Cengiz.

The 2021 Summer cover, designed by Ahmet Özcan, offers a different perspective with the 2018 “Selyatağı” Movie Poster. The photo of the Kymeli Athlete Statue, taken by Murat Cura in the winter issue, was also presented to the readers in Ahmet Özcan's cover design.

Issues 23-29 each have different sources of inspiration in their cover design. For example, the cover image of the 28th issue belongs to an article in the journal, and it consists of a Tile Panel belonging to

the Hobyar Masjid East Front, shot by the article writer Ebru Köse Koçak (2021), and a connection is made with the content of the journal. In the editorial change in the 29th issue, it is seen that the idea of reflecting the design approach of the graphic design department of the Faculty of Fine Arts to the corporate identity is a driving force. In addition to the cover designs prepared with the support of the academicians of the Department of Graphics, it is thought that the covers, which include the work visuals of the academicians in other departments of the faculty, will contribute to the corporate identity. While supporting corporate identity, a specialized cover can be prepared for the issue; as well as covers prepared with the works of academicians ensures that the original interpretations of the designers make a difference. In this direction, the image of Engin Doğan (Birds II, 2018) was used on the cover. In this issue; by using the dominant color of the design in the name of the journal, a holistic approach was tried to be achieved and this policy continued to be followed in the later cover designs.

Issue	Cover Image				Designer	Cover Story
	Photograph	Illustration	Art work	Graphic design		
1				X	Tuğcan Güler	Graphic Design that emphasizes the name and content of the journal design
2				X	Betül Uslu Özkan	Thematic graphic design emphasizing the content (Body)
3				X	Betül Uslu Özkan	Thematic graphic design emphasizing the content (Language Quests in Art)
4				X	Betül Uslu Özkan	Free design (although thematic issue)
5				**X**	Emre Duygu	Thematic graphic design emphasizing the content (Critique in Art, Art Criticism)
6		**X**		**X**	Korkut Öztekin	Freelance graphic design (cartoon)
7		**X**		**X**	Betül Uslu Özkan	Student pattern work (Miraç Güldoğan)
8				**X**	Emre Duygu	Graphic design emphasizing the name of the journal with the number seven
9				X	Emre Duygu	Yakup Öztuna's graphic design image

10-18			X	Emre Duygu	Cover designs emphasizing journal issues with numbers in different characters
19			X	Emre Duygu, Betül Uslu Özkan	Cover design emphasizing the winter period and the new year
20		X		Ziyacan Bayar	Graphic design
21				Ahmet Özcan	Ağaç dokusu
22				Ahmet Özcan	Image of a work by Sevgi Avcı
23		X		Ahmet Özcan	Graphic design emphasizing the journal issue
24				Ahmet Özcan	Ahmet Özcan, Monster Portrait (detail), 2019
25		X		Cansu Karaman Cengiz	Emphasis on the social agenda. We are in quarantine, 2020
26	X			Ahmet Özcan	Daniska, Selyatağı Movie Poster, 2018
27	X			Ahmet Özcan	Murat Cura, Kymeli Atlet Heykeli, 2002
28	X			Ahmet Özcan	Photograph, Ebru Köse Koçak, 2021, Hobyar Masjid East Facade Tile Panel, An image of an article in the content
29				Nurgül Geçin Aksakal, Sevda Kaçtı	Engin Doğan, Birds II, 2018
30	X			Sevda Kaçtı	Neda İsmail Atar's sculpture called "The Endless Column". Photograph by Levent Berber, 2023.

Table 1. *Issue-Cover Design Relationship of yedi: Journal of Art, Design & Science*

CONCLUSION

When the magazine covers and contents are examined in general, it is seen that the cover designs are compatible with the journal themes. Dokuz Eylul University, Faculty of Fine Arts journal yedi: Journal of Art, Design & Science as an academic journal, tries to be an expression of its departments in visual language and to reveal the design approach of the Graphic Design Department in the covers prepared with the contributions of department's staff. In addition to these, there are also cover designs featuring the works of academician artists working in different disciplines.

When it first came out, the cover design emphasizing the number "seven" was made for the sake of institutionalizing its name, and then a connection between content and cover design was tried to be established during the thematic periods. This connection is sometimes tried to be provided by using an image used in one article on it.

Following the thematic approach, cover designs emphasizing the journal issues were used in the issues that followed until the 10th and 18th issues, depending on the editorial change. These covers, bearing the signature of Emre Duygu, not only express the number, but also turn into an archival visual language with all the elements and principles used by graphic design, from typographic character to visual perception.

Despite the fact that it started in 2020, the never-ending pandemic entered the agenda of the magazine with the Winter 2021 issue and was also influential in the cover design.

As a result, although different designers made cover designs with different inspirations in the light of the approaches to the preservation of the magazine's identity and the changing editorial structure, it is seen that the designer supports the corporate identity while preserving his own character. This is sometimes structured with a content/cover relationship and sometimes with designs based on a magazine issue/cover relationship.

Therefore, yedi: Journal of Art, Design & Science Journal will not only contribute to the literature with articles from different disciplines but will also continue to be a guide in the field of graphic design with their archival covers.

Acknowledgement

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