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[Bricolage] FEMINA MAGAZINE COVER DESIGN AT PANDEMIC SITUATION (A SEMIOTIC ANALYSYS)

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Shelter for women: Femina magazine cover design at pandemic situation

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ABSTRACT

Femina Magazine has a female with careers or work, both at home and in the public sphere as its audience target. Therefore, Femina Magazine has been publishing featuring cover designs for female models. However, in the May-June 2020 edition, Femina Magazine presents a different design concept. Femina did not use a female models as its cover but Femina is using illustrations for the cover. This closing design refers to the world situation affected by the Covid-19 pandemic outbreak. This study aims to determine the representation displayed by the cover design of Femina Magazine in the May-June 2020 edition. Research on the design of this magazine is based on design elements, namely picture, images and typography. The method used is Roland Barthes' semiotics, with a qualitative approach. The results showed that Femina Magazine has a different construction in presenting the cover design in the May-June 2020 edition. With this Covid-19 pandemic, Femina Magazine wants to show optimism for its readers in responding to this. The cover design for the May-June 2020 edition of Femina magazine also includes women having careers as a target for their readers to go to the domestic realm, namely returning home. The patriarchal culture is highlighted by mass media.

Keywords: woman magazine, cover design, semiotic Roland Barthes, Covid-19

INTRODUCTION

Cover design is one of the significant variables in publishing a magazine. The front cover of a magazine is designed with the aim that readers are interested in buying and reading the content in the magazine. If readers are interested in buying or reading content in magazines, the purpose of a print media to carry out information, education and entertainment functions can be achieved (Frost, 2003).

Along with the development of communication technology, the print media has more or less shifted. Many print media have turned to online media. With this situation, the print media have also lost their lives in designing the cover design, online media mostly do not use front cover as a way to attract readers.

Femina Magazine is one of the print media in Indonesia that is inevitably affected by the development of communication technology. The media, which has been published since 1972, has turned towards online publications through the femina.co.id. The rise of social media does not hold back Femina magazine to continue showing its existence. Femina Magazine has created an account on Twitter since April 2009, also on Facebook under the account name Femina Media and on Instagram.

Femina Magazine is a magazine dedicated to career women, the first to be published in Indonesia. Femina targets several female topics in its news, including: entrepreneurs, career women, culinary lovers, writers' clubs, fashion activists, hijabis, and travellers (marketeers.com).

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The print media was founded by Sofyan Alisjahbana, his younger brother, Mirta Kartohadiprodjo, and his wife, Pia Alisjahbana as well as Atiek Makarim and Widarti Goenawan (https://tirto.id/). Sofyan Alisjahbana and his younger brother, Mirta Kartohadiprodjo, are the children of Sutan Takdir Alisjahbana (STA), an Indonesian author who is mostly oriented towards the West. STA himself was the chief editor of the Pandji Poestaka magazine, a print media that covered literary works during the period of 1922-1945. (http://ensiklopedia.kemdikbud.go.id/).

Femina magazine had its concerns in print media, especially for woman magazines. They observed that there were no women's magazines in Indonesia at that time. The magazines in Indonesia at that time were only family magazines published by men,even though other countries in the European continent had provided magazines aimed for women. This was also worsened by the condition of those family magazines having unclear 2 target markets. Consequently, the founder of Femina magazine found an opportunity to publish a special magazine for women (Kontan.co.id).

Since the beginning of its publication, Femina Magazine has always put a woman's face on the front cover. The first edition front caver exposed Tuty Malaon, a housewife, who was also an artist and a lecturer at a university. Since then, the characteristic of Femina magazine cover has been the figure of a woman photograph. Further, the Femina Face election was born which continues to last from year to year.

Image 1. First edition cover design of Femina Magazine
(source: https://www.femina.co.id/article/di-balik-kisah-cover-femina-edisi-perdana)

The cover design for Femina Magazine has changed 3 (three) times. However, Femina Magazine still upholds aportrait of a woman on its cover design. Unusual cover design was seen in the May-June 2020 edition of Femina Magazine. On the cover of the May-June 2020 edition of Femina Magazine, the characteristic of showing a portrait of a woman was featured. The cover design in this edition was dominated by red as well as an illustration of a house

The edition of May-June 2020 also went through a schedule change in its publication. Femina magazine had been published once a month. However, after the April 2020 edition, Femina Magazine published a two-month edition, namely the May-June 2020 edition.

Some of these significant changes become the basis for the author in examining the representation that is being initiated by Femina Magazine in its May-June 2020 edition. Although magazines have various elements, in this study however, the authors limit this research to only focus on front cover designs because changes in cover designs are clearly distinguishable on latest designs to previous editions. Every phenomenon that is present in consciousness has a meaning. Meaning is revealed and explored with interpretation both subjectively and intersubjectively. Interpretation gives birth to understanding within the range as far as it can be seen from a certain point of view, (Bafadhal dan Santoso, 2020). As symbolic beings, humans think, feel, and act in symbolic expressions. In certain cultural contexts, everyone uses symbols without much thought, spontaneously disseminated in their relationships with others; and the meaning and meaning can be immediately grasped (Rohendi in Hutapea, 2015). Similarly, a design that exists in the mass media. The designs used in the mass media are also filled with symbols which will later provide a special understanding for the readers

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Decisions in the news-making process to the magazine design process, obviously, require various considerations and perspectives from a media. Petty S. Fatimah, Editor-in-Chief of Femina magazine said, "We choose not to do photo shoots 3 and make videos that involve many people in one place." Petty revealed that in the May-June 2020 edition of Femina magazine, the selection of a house symbol is a sign during a pandemic, meaning the return of people to the things that are important in life, which is depicted in the form of house illustration.

Image 2. Cover design of Femina May-June 2020 edition
(source: private documentation)

In conducting this research, the author summarizes several studies related to magazines Femina that have been conducted before. The research having been conducted before are summarized in the table below.

Table 1. Previous studies on Femina Magazine

Name	Journal	Title	Result
Ariani Warhani, Setiawan Sabana, Ira Ardianti	https://jurnal.isbi.ac.id/index.php/panggung/article/view/204	*Representasi Perempuan Indonesia Melalui Artikel Mode Pada Majalah Femina*	The result shows that Indonesian women are represented as to have responsibility in household and in finance to keep the family conducive.
Nelly Marlianti, Ade Suryani	https://ejurnal.esaunggul.ac.id/index.php/Kom/article/view/1013	*Representasi Tubuh Perempuan Dalam Rubrik Kecantikan di Majalah Femina Edisi Mei 2011*	In this research, women are represented as to have a body that requires special treatment in order to look more pretty. By having body care, women will be the consumer of beauty product
Umi Muniroh	http://digilib.uinsuka.ac.id/20281/1/12540094_BAB-I_IVatau-V_DAFTARPUSTAKA.pdf	*Perempuan Dalam Iklan Di Majalah Femina Dan Kartini (Analisis Semiotika Berperspektif Gender)*	Women in advertisement in Femina magazine are represented to have a slim body, wear attractive accessories, and are elegant mannered.
Ade Ayu Kartika Sari Rezki, Taufik Suprihatini, Triyono Lukmantara	https://ejournal3.undip.ac.id/index.php/interaksionline/article/view/2798	*Representasi Perempuan Dalam Sampul Majalah Femina*	In this research, Femina magazine editorial staff depicts women according to the condition of the society within the period. As such can be identified through the clothes, model pose, haircut, and body shape.

(Source: authors' interpretation)

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In addition to several previous studies related to research subjects (Femina magazine), in the following table is summarised numbers of previous studies related to research on cover designs.

Table 2. Previous studies on cover designs

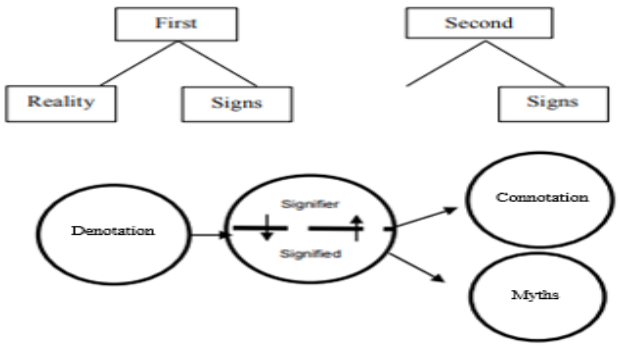
Name	Journal	Title	Result
Wildan Yusran, Hanny Hafiar, Diah Fatma Sjoraida	INFORMASI Kajian Ilmu Komunikasi Volume 47. Nomor 1. Juni 2017	*Analisis semiotika ata ssampulmajalah tempo jakarta "rizal ramli petarung atau peraung"*	In this research is found cover Jakarta Tempo magazine showing *"Rizal Ramli Petarung atau Peraung"* in which Rizal Ramli is pointing, holding waist and mouth open which depicts a message of someone who is scolding another above, not depict him as a fighter. Additionally, the handsare depicted to be in control of someone else's. The designer illustrates him as a *'peraung'*.
Khusnul Abiddan Sulih Indra Dewi	JISIP: Jurnal Ilmu Sosial dan Ilmu Politik ISSN. 2442-6962Vol. 5, No. 3 (2016	*Representasi Karikatur Cover Majalah Detik Tentang Isu Politik Dan Hukum Di Indonesia*	The caricature on the cover of Detik magazine about politics and law issues in Indonesia portrays a strong depiction of criticism related to the most recent issues. A caricature can show a form of satire about a character involved in a political or legal case.

(Source: authors' interpretation)

The research problem in this study is how the representation is presented in the cover design of the May-June 2020 issue of Femina Magazine?

RESEARCH METHOD

This research uses a qualitative approach with a constructivist paradigm. By using such method, the researchers can find an implied description from the cover design of Femina Magazine in the May-June 2020 issue.



Picture 3. Roland Barthez's Semiotics Model
(Source: authors' interpretation)

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Semiotics is a study that aims to find meanings, signs, and things that are considered hidden in a sign (text, advertisements, and news). The signs are influenced by various social constructs that exist in society (Kriyantono, 2008). Watson in Sobur (2004) explains the concept of truth that exists in mass media is not absolute truth, but something that society perceives is the truth. In short, truth itself is determined by mass media.

In this study, the researchers employ the semiotic concept of Roland Barthes. Barthes in Sobur states the significance through two stages. In the first stage is the relationship between the signifier and the signified in a sign to external reality. Barthes mentions it as denotation, which is the most obvious meaning of a sign. Connotation is a term that refers to the significance in the second stage. This illustrates the interaction that occurs when the sign meets the feelings or emotions of the reader and the values of the culture (Sobur, 2004).

The connotation applies on a subjective level that its presence is not perceived. Readers easily read connotative meanings as denotative facts. Therefore, one goal semiotic analysis is to provide analytical methods to overcome misperceptions (p. 128). Apart from connotative meanings, there is also significance in interpreting a true sign.

Myth is how a culture explains or understands several aspects about a reality. Myth is a product of social class that dominates. The myths that exist in the midst of society are such as life and death, humans and gods, femininity, masculinity, science, and success (Fiske in Sobur, p. 128).

The method used in this research is Roland Barthes' semiotics model. By using this method, the writer analysed the cover design of Femina Magazine in the edition May-June 2020 to find out which depictions were displayed denotatively and connotatively and also whether there was a myth implied from the cover of the magazine.

The author observed the text which is the unit of analysis in the study this. Further, the writer mapped the text in a denotative context. Additionally, the author looked for the connotative of the text in question. Finally, the author examined at the myths that existed in the text and drew conclusions.

RESULTS AND DISCUSSION

Women Magazine in Indonesia

The development of women's media in Indonesia cannot be separated from the role of Tirto Adhi Surjo, a pioneer press in Indonesia. He published several media such as Soenda Berita, Medan Prijaji, and Soeloeh Keadilan, Tirto then founded Poetri Hindia, a print media devoted to women. This media was first published on July 1, 1908.

Compared to other media at that time which only provided a special rubric in their media, Poetri Hindia discussed women more freely with more pages. Later, this media became a means for women journalists to train themselves in the world of the press.

At that time, there were not many women worked as journalists (Yuliantri. 2008). This media aimed a target market for the nobles because the class was more literate and could afford to buy (p. 7). Unfortunately, the glorious first print women’s media had to die because of Tirto's critical attitude which led to a decline in advertising for Poetri Hindia

In those times, women's newspapers/ magazines provided the opportunities to raise fresh issues at that time such as education and social. How women received education, constructions of women school, acceptance of women as civil servants, improving women's skills as mothers, until the issue of polygamy (p. 15).

Women's newspapers/ magazines began to change their characteristics when they entered the Orde Baruera. Economic policies and developments at that time made women's media, especially magazines, develop as to what it is today. Magazines have also influenced people's lifestyle that highlights materialistic and apolitical attitudes or lack of interest in politics, (p. 20). Besides, the government also indirectly steered women's point of view to focus on aspects of household and not to be involved in politics through the media or women's movements such as Dharma Wanita and Empowerment of Family Welfare (PKK), (p. 20-21).

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Status in social environments was also measured by economic and professionality status. This is because of a reflection from the content of women's magazines, especially those that are lifestyle themed (p. 20).

During its development in the OrdeBaru, there was also a change in perspective of women's media coverage. Women did not only focus on devoting themselves to family, but also in woman development themselves (self-actualization). In order to be accepted and able to adapt to the new environment, women needed references, both in career and lifestyle that supported their needs (p.21).

Such aspects are packaged by women's magazines, one of which is Femina. The media, which was founded in 1972, is led by Sofjan Alisjahbana. Editor of this magazine was born from the discomfort of female readers in Indonesia who could only read woman magazines published abroad. Sofjanwas assisted by Mirta Kartohadiprojo, Widarti Gunawan, Atika Makarim, and Pia Alijahbana, (p. 229).

Magazines with this concept sold well in the market. Until the next year Alisjahbana published Gadis magazine, a pioneer of youth segmented women's magazine. Apart from publishing print media in the form of magazines, Femina and Gadis also held events to lift their popularity, (p. 230)

Elements in magazines

Magazine cover design

Cover/front cover in a magazine or newspaper has a purpose of building reader interests in buying and reading the next contents within the media. With the readers being interested in buying the magazine, the purpose of a print media that offer information, education and entertainment ismet (Frost, 2003).

A magazine must have the right target audience and in accordance with the concept the means. To find out the target audience, a research on geography, demographics, hobbies/interests, occupation, and education level can be carried out (p.15). With a proper design and planning, hence the process of media consumption by readers will be much easier (p. 5).

Looking at the duration of a magazine publication that is no more intense than newspapers (which are daily), therefore the publication and the presentation of the magazine are made as attractive and exclusive as possible. From an alluring cover design to a more protected and solid packaging are applied in publishing a magazine. This is not without reason. Magazines are arranged as attractive as possible in so that they can last and still be interesting to read even having been stored for a long time. On the other hand, extra packaging and papers that are thicker than newspapers' make magazines readable over and over again without being easily damaged (p. 15).

In general, magazines are usually A4 size. It aims to balance the costs related to pages and the ease of storage. But women's magazines have recently begun trying to print at a smaller size close to A5. This size reduction will make it easier for readers to keep the magazine on their bag (p. 15)

Elements in design

Element of colours

Colour, according to Supriyono (2010) in his book, is one of the visual elements which easily attracts the attention of anyone, anywhere. Colour can represent feelings and adjust according to the concept the maker wants to convey. In relation to the impression or one's representations, colours hold their own psychological feature.

Psychologically, colours have their respective meanings. Generally, it is known that a black colour in clothes will give the impression of slender or thin on the wearer. Below are most of the meanings or descriptions of each colour there is.

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Table. 1. Meaning of colour

Colour	Psychological association
Yellow	Sun, bright, happy, friendly, super, friendship
Orange	Independence, appetiser, spirit
Red	Blood, fire, spirit, energic, hot, passion
Purple	Creative, patient, wealth, spiritual
Blue	Calm, creative, cold, wise, greatness
Green	Fresh, young, life, faith
White	Pure, sincere, peace, polite
Black	Death, serene, formal, polite

(Source: authors' interpretation)

Element of typography

Typography according to Supriyono (2011) is a knowledge of how to select and manage letters. Danton (2001) states that choosing fonts is similar to choosing a pair of party shoes. Danton (2001) in his book classifies fonts based on historical background sorted from year to year. The fonts are Old Style (1617); Transitional (1757); Modern (1788); Egyptian / Slab Serif (1895) and the last one is Contemporary / Sans Serif (1957). To this day, they are simplified into 4 major parts namely Serif, Sans Serif, Script and Decorative.

According to Supriyono (2011), serif is a type of letter that has a hook or can be calleda curved serif. This font is still widely used today because of its high readability. Meanwhile, San Serif is the opposite of serif font. This font is a type that has no hooks or serifs. One of the characteristics of this is the thickness of the body is equal. Third, it is the script that its font refers to or is based on handwriting. Supriyono (2011) argues that this font is more tiring than other types of fonts, and will not be comfortable if made carelessly. Finally, decorative type which is usually used for short text.

Element of picture

Rolnicki et al (2008) explain that readers have restraints and often lack focus on reading, because they get too much information from the text. Photos/pictures become a strong attraction and illustrations that can give meaning and be attractive to readers. This makes the news linger and easier to remember and interpret. Rolnicki also says that a good photo/image must meet certain qualities. First, the photo must be in focus so that its important meaning can be seen and understood by the audience. Second, the photo/image must be well lit and clear. A good photos/pictures must be clear and free from defects when printed in physical form.

Meaning of Femina Cover Design

The cover design of the May-June 2020 edition of Femina Magazine consists of several elements which is clearly visible, namely the colour elements, image elements and text elements used.

First is the colour elements. Habsari (2010) stated that colour has a strategic function in human life. Carrying a deep connection with feelings, colours can give energy and raise certain feelings, even it is possible to express one's personality. In the cover of the May-June 2020 edition of Femina Magazine, there are several the dominant colours, such as: red, yellow, white, and black. By using the Barthes' semiotics method, the author details some of the elements that appear in this cover design.

a. Red

Red has a meaning as an indicator colour of danger, a symbol of courage, luck,health, happiness, and revenge. To write to someone in red inkis considered by some to be insulting (writing in blood) (Paterson, 200,p. 325-326). Red also means strength and domination

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(Darmaprawira, Sulasmi, 2002, p.45). Meanwhile, Rustan (2019, p.101) explains that red is related specifically, particularly in medical world. Red is an indicator for serious illness (Rustan, 2019, p. 101). This makes red chosen to illustrate the Covid-19 virus that is around the neighbourhood. The virus is interpreted as a serious and dangerous parasite.

In relation to the cover of Femina Magazine May-June 2020, red indicates that it is related to the condition that is happening in society, namely the Covid-19 pandemic. This pandemic is depicted by red, a colour that represents danger, strength, that dominates the entire magazine cover.

The red colour also refers to the tested-positive number of Covid-19. There are three zones existing, namely the green zone, yellow/orange, and red zone. The greater the positive patients, the redder a zone becomes. The depiction of the dangers of Covid-19 is symbolized by red in the cover of Femina May-June 2020 edition. The use of red shown on almost the entire page symbolises the dangers lurking around home/residence.

Picture 4. Red zones in East Java on people test positive for Covid-19
(source: Kompas TV Video on https://kids.grid.id/)

b. White

White has a meaning associated with peace, purity and wealth. This is because only the rich are able to wear clothes made of white cloth asit is necessary washingfrequently (Paterson, 200, p.411). Denotatively, white can also be interpreted as hope, cleanness, and sterility. (Nugroho, 2008, p. 38). The use of white is applied to the illustration of a house. The white house gives the meaning of a place that is sterile, clean, and peaceful in the situations of Covid-19 pandemic.

In accordance with the previous colour, the dominant red colour is depicted as the Covid-19 pandemic, connotatively, the house illustrated in white indicates that the place is a sterile place, danger free, clean, and peaceful. Such use of white, especially in that house illustration, creates a contrast between red and white.

Contrast itself is a clear difference between a colour and another (Rustan, 2019, p.112). As for the choice of contrasting colours has its own meaning. Rustan said that colour contrast is needed to emphasize the difference between one object with another object, so that it can be more recognized and distinguished. Contrast also enables the readers to have a certain focus on objects with different colours. Contrast further provides variations so that a design is not monotonous (p. 112).

The contrast colour on Femina magazine's front cover is visible between the red background colour and the object colour, the house, which is white. This contrast illustrates the significant difference between the outside and the inside of a house.

Its application onto myths and current phenomena can display significant distinctions between the conditions outside of the house and its inside. The house provides protection and safety in terms of health for the household members, while outside the home is a place of risk and insecurity. These things are interpreted in the message on differences in colour contrast, between red and white.

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The house illustrated in white also has a strong message, especially in determining the focus point of the reader in viewing an object. The contrast between these two colours makes the reader to focus more on to the white house.

The white house, which is the centre of the reader's interest, asserts the reader to stay at home. Being at home is very crucial and essential during pandemic. Because of the contrast, the message to stay at home is much more powerfully conveyed.

Picture 5. Cover design of Femina May-June 2020 edition
(source: private documentation)

c. Yellow

Yellow resembles cheerfulness. This colour has a flexible nature,relaxed also joyous. Yellow can also have a dynamic meaning yet optimistic and enthusiastic. (Habsari, 2010, p. 40). Yellow is also associated with life,hope, and optimism (Nugroho, 2008, p. 36).

Yellow is added in a series of colours in the house illustration. Yellow complements white colour in the illustration in the May-June 2020 edition of Femina magazine. Apart from being a clean place, this colour it also adds up the meaning of hope, happiness, and life for the individuals within. This reaffirms that home is a place to take care of oneself and the family to remain safe from the outbreak of the Covid-19 pandemic.

In its adoption, yellow is complementary and puts on stress, particularly related to the contrast among red, white and yellow itself. Being positioned close to the house makes the essence of contrast among the colours easier to depict. The presence of yellow in the cover makes the focal point of the reader to look the illustration more specifically at the house.

Yellow, red and black also correlate to each other in term of contrast.

Yellow is a representation of happiness, while anger as well as sadness are represented by black and red colour (Ruslan, 2019, p. 54). The existence of this comparison means that contentment, in the current circumstance is a sense of security and health, is illustrated by yellow as emphasis. This is the thing which contradicts sadness/anger, which in the current context is the Covid-19 pandemic, which is depicted outside the home and is separated by yellow and white.

d. Black

As for the last colour, black, in colour psychology means to provide protection from external emotional distress, the barrier between one and the outside world, hidden, confidential and unknown(https://www.empower-yourself-with-colorpsychology.com/about-me.html).

The black colour found on the hashtag #AmanDiRumah which emphasizes that individuals who stay indoors will be safe and protected from external pressure (in this context, namely the Covid-19 pandemic) that is haunting in outside the house.

e. Typography used

In typography there are three major groups of fonts, namely serif, sans serif, and scripts. Serif types (with “feet") has a small line, or serif, at the end of the letters. This font is inspired by

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letters carved in granite by ancient Rome. Serif has a tendency to create traditional, conservative, assertive, and formal (Haley et al, 2012, p. 52).

The second font is Sans Serif (without "feet"). This type has the characteristic of has no small line / foot at each end of the letter. This typeface tends to have a more modern, informal and casual feel.

The third font is Script. This font is characterized by a curly shape and has a form like handwriting. This type of font is generally divided into two different categories: flowing (also called connected or linked) and non-flowing (also called disconnected), (p. 198).

In Liputan Khas Generasi Sandwich, the editorial team chooses to use a serif font or font with a small line at the bottom of a letter. This gives off a bold and formal impression on that sentence. A different colour of white is used hence it attracts more attention than the other writing colours. The white colour is interpreted as a colour that gives strength (Nugroho, 2008, p. 38).

This allows white to give the text a power of domination of attractiveness. especially other texts nearby, it also gives an impression of on the sentence.

f. Picture shown

Picture 5. House illustration on Femina magazine front cover Mei-June 2020 edition
(source: private documentation)

In the denotation aspect, the core parts of the house are depicted such as the roofs, door and window. In the connotative aspect, the house seems to be painted by a child. At the age of 6-7 years, children can use paint tools quite well. Children in this period are capable of visualizing common objects roughly accurately. Children of this age are universally able make a picture of an object with a fairly complete organ, even though its shape is still not yet visualized in detail. At this age, the image will generally be expressive, rich and full fill the image area. (Taswadi, 2008, p. 5-6).

The illustration of children's drawing gives a general impression or emphasis from its main function. In the aspect of myth, the house is a building and shelter for humans which has certain criteria of appropriateness. The appropriateness aspects are: a place of shelter, to enjoy time when alone or in groups, resting and interacting. Home must ensure common interests such as to develop, socialize with other individuals, and facilitate in obtaining tranquillity, pleasure, happiness, and comfort in one's life (Frick in Rully, 2014, p. 2).

In the illustration of May-June 2020 edition of Femina, the house is believed to be a safe, comfortable, and suitable place for shelter place, especially in connection with respect to the Covid-19 pandemic. This hashtag is further emphasized with #AmandiRumah. The hashtag emphasizes more about one of the functions of house, which is a place of shelter to obtain a proper life.

Femina magazine targets female readership segment, especially those who work. But in this time of pandemic, most of workers - including women worker - cannot work as usual. Employees - particularly those located in most major cities in Indonesia - are obliged to work from home as recommended by the government to reduce the spread rate of the Covid-19 virus. Femina Magazine, which always targets female workers, does not only provide content about women and their problems, but also focuses on self-development for women.

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However, the May-June 2020 edition of Femina Magazine is different, it was seen that Femina Magazine wants to bring back women's nature as part of a household represented by a picture of a house. Thus, the cover front of Femina Magazine acts as if it is bringing back its woman audience to the portion of being a housewife, no longer as an actor in the business world as Femina Magazine has normally echoed since its first appearance.

CONCLUSION

Based on the discussion above, the cover design featured in the May-June 2020 edition,Femina Magazine as a women's magazine published in Indonesia tries to warn of the dangers that are menacing outside a house, that is Covid-19 virus pandemic. Therefore, Femina Magazine would like to remind that it is time for people to return home or stay at home that resembles security and tranquillity. In addition, people who live indoors need to show off some enthusiasm and joy. Femina magazine wants to provide an image of strong optimism and need to be had by the people of Indonesia, specifically the readers and their families.

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