

# **A Lexical and Stylistic Analysis of the English Version of the Magazine ELLE**

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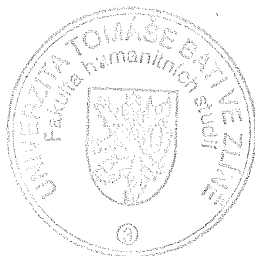
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## **ABSTRAKT**

Tato bakalářská práce se zabývá analýzou britské verze časopisu *ELLE*. Cílem je analyzovat problematiku časopisu *ELLE*.

Teoretická část zahrnuje teoretické poznatky z oblasti stylistické a lingvistické.

Praktická část je zaměřena na samotný časopis *ELLE* a potvrzování či vyvracení teoretických poznatků v praxi.

Klíčová slova: časopis, jazyk, přehlednost, obsah

## **ABSTRACT**

This bachelor thesis deals with the analysis of British version of magazine *ELLE*. The aim is to analyse the problems of magazines *ELLE*.

The theoretical part contains the theoretical findings in the field of linguistics and of stylistics.

The practical part is concerned with the magazine *ELLE* itself. It certifies or contradicts the theoretical findings in practice.

Keywords: magazine, language, lucidity, content

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**DECLARATION OF ORIGINALITY**

I hereby declare that the work presented in this thesis is my own and certify that any secondary material used has been acknowledged in the text and listed in the bibliography.

March 7, 2009

*Falora*  
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## INTRODUCTION

Magazines are a popular cultural form. We can see them everywhere – in the shops, in the bookstalls, in the waiting rooms, or they keep readers company.

Today people have a big choice of that what they want to read. They can choose from books to magazines of various specializations. Books are the part of our life, of our knowledge. But today's people read less and less. The reason is simple. Books are expensive and a reader must spend a lot of time to read through it. I think that magazines are a good substitute. They are not so expensive and they are full of pictures and colours what is attractive for readers.

Our market contains a lot of magazines of various interests (computer, hunting, fashion, gossip, etc.), for various groups of people (men, women, children, etc.) and I think that everyone finds there what he/she is interested in.

The largest group of readers is women. Women read more than men. I do not know why. One theory claims that the purpose of the first women's magazine was to take a rest from women's housework and to have a time for themselves. Nowadays the situation is different. The majority of women works outside the home and the purpose of the magazine is not to fill a free time but to entertain and inform.

This bachelor thesis is divided into two parts – theoretical and practical part.

I try to intercept the principles of the magazine in the theoretical part. I want to focus on the language of the women's magazines and their compositions.

The practical part will be focused on the British version of magazine *ELLE*.

The aim of this bachelor thesis is to identify the magazine from another point of view than the readers, to understand the women's magazines and to find out whether the concrete magazine fulfills the theoretical conditions.

## **I. THEORY**

## 1 HISTORY OF WOMEN'S MAGAZINES

Magazines and newspapers are the most common printed kind of communication between readers and writers. Almost everybody reads press mass media every day, he finds there news, trends in fashion, or they want to read the story of other people, about their problems and fate. Magazines are based on common interest of readers on the contrary to newspapers, which are geographically based. Newspapers print letters of the readers, but they do not print any answers and they do not contain anything what fosters the sort of readers' identification. That is why women's magazines have a very personal level of correspondence with readers from beginning of magazines and according to Tracy Seneca ([http://besser.tsoa.nyu.edu/impact/f93/students/tracy/tracy\\_hist.html](http://besser.tsoa.nyu.edu/impact/f93/students/tracy/tracy_hist.html)) this correspondence is the origin of women's magazines. Magazines achieve a sense of familiarity with readers by publishing readers' letters with the answers.

The first mention of women's magazines appeared in the 17th century and Tracy Seneca ([http://besser.tsoa.nyu.edu/impact/f93/students/tracy/tracy\\_hist.html](http://besser.tsoa.nyu.edu/impact/f93/students/tracy/tracy_hist.html)), who described the importance of women's magazine and wrote an article about the history of women's magazines, claims that they played two key roles:

- forms of entertainment
- sources of education

The 17th century was an important period for women's writers and readers. Until this century women had not be allowed to have their own magazines or even to write articles for some newspapers or magazines. John Dunton, an English bookseller, recognized big opportunity to start something new. In 1691 *Athenian Mercury*, a fortnightly magazine, was founded by Dunton. The magazine contained questions and opinions of the readers. This magazine was opened for everybody but yet Dunton was surprised when he obtained letter from women whether women could send a question as well as men. Dunton printed this letter together with the answer on May 23, 1691. Women sent more and more letters and Dunton decided to start a new magazine only for women. The first women's magazine was the *Ladies' Mercury* published in Britain, London on Monday February 28, 1693. According to Kathryn Hughes (Hughes 2008) "it was the first time that "women" as a special interest category had been defined as needing a magazine, a paper room, of their very own." This magazine published articles about marriage, domestic concerns and love. Its life was very short because women wanted to read the same topics as men.

One of the first most famous women's magazines was *Godey's Ladies Book*. It was published from 1830 to 1898. There were a lot of magazines, but this one approached the format which we consider to be a standard format of today's magazines. It was considered as queen of monthlies. This magazine arose from the *Ladies Magazine*, which Godey had bought. Its editor Sarah J. Hole celebrated success in this magazine and gained a glory for it. *Godey's Ladies Book* contained short stories and poetry which were written by readers or the editor herself. This magazine published pieces written by popular writers of the day, such as Edgar Allan Poe (with his story *The Visionary*), Nathaniel Hawthorne and others. Besides magazine contained hand painted fashion plates, travel stories, sheet music (especially for the piano) and essays. As subscribers were readers at the same time, they felt the form of unity in the magazines. There were rarely mentioned politically oriented and well educated women in this magazine.

In the nineteenth century women were perceived as the members of society. They had greater freedom to pursue public roles and even flaunt their sex appeal. Susan Freeman (Freeman 1998) came with an opinion that "the most prominent change was that women increased presence in the public arena". Until the nineteenth century, women from all classes had belonged to the kitchen and their own duty had been concerned about and care for homes. At the beginning of the nineteenth century attitude towards women changed. They went to jobs, politics and dealt with other activities than care of their husbands and children. They were not on the equal level with men, but they were satisfied with the new position in society.

Until 1863 the advice about clothing had been only a moral instruction, not the fashion tips. But after this year the *Delineator*, an American women's fashion magazine published from 1873 until 1937, was founded and it was the first fashion magazine, which came into existence. There were articles about everything that were connected with fashion. In the era of *Delineator*, the *Vogue*, a lifestyle and fashion magazine appeared.

*Ladies Home Journal* and *Good Housekeeping* appeared in 1880s. They included women in the process of creating magazines. They involved women's recommendations and questions to published magazines.

The women's magazines were a source of education from the beginning, a place for a form of dialogue and for a promotion of educated women.

After the First World War women in magazines were illustrated not only servants but also as housewives.

At the beginning of the Second World War the magazine *Women* arose. As Tracy Seneca said ([http://besser.tsoa.nyu.edu/impact/f93/students/tracy/tracy\\_hist.html](http://besser.tsoa.nyu.edu/impact/f93/students/tracy/tracy_hist.html)) “the primary function was to render the women reader intimate personal service, with a secondary emphasis on entertainment.”

Through the nineteenth and twentieth century, a lot of women’s magazine appeared, such as *Englishwoman’s Domestic Magazine*, *Madame*, *House Beautiful*, *Elle* and many others. Today, there are enough magazines for each woman on the market. Irmeli Castrén, ‘the helm’ of *Madame*, says: “Women used to choose magazines according to their own interests. Readers who were interested in housekeeping and cooking, lifestyles of the rich and famous, social issues, or fashion and beauty each had their own magazine”.

In the twentieth century women’s magazines could be attributed with having formed a powerful image: the so-called ‘*New Woman*’, a feminist ideal.

Anna Gough-Yates (Gough-Yates 2003, 1-2) describes the ‘*New Woman*’ as symbol of a new woman pictured on the cover sheet called *The New Woman*. This cover sheet appeared for the first time in British newspaper *The Times* in May 1988. It was a picture of a young woman in a business costume with a sport bag overhand, a credit card in the hand and with a little baby in her arms. The woman was smiling while the baby was over-sized and wriggling. At the beginning this picture was not though serious; in words of Anna Gough-Yates “it was only an amusing illustration to accompany the article on the changing business of the women’s magazine”. Although the picture was only fiction, the ‘*New Woman*’ became a powerful symbol and it laid the headstone of the content of women’s magazines in the late twentieth century.

The editors had a problem with how the new magazine and woman would have to look like. An ex- magazine editor Audrey Slaughter (In: Anna Gough-Yates 2003, 1) claims that “the women’s magazine industry was trying to construct new readership of women, but there was little agreement about how a ‘*New Woman*’ would want to be addressed.” Will she be interested in fashion and tips how to stay young and attractive or will be interested in fates and problems of middle-class women or will she be presented as a curious woman who would like to know what is going on beyond her? The only agreement of editors was that the new woman must be member of a target middle-class women market.

## 2 DEFINITION OF THE MAGAZINES

The original meaning of the word magazine is a storehouse of information. (McLoughlin 2000, 2)

According to Oxford Dictionary a magazine (also mag) is a type of large thin book with a paper cover that you can buy every week or month, containing articles, photographs, etc. often on a particular topic.

Barbora Osvaldová (Osvaldová 2007, 42) explains the word magazine as a printed matter publishing regularly on a certain place which has from one-week to half-yearly duration of cycle.

The definition from Cambridge dictionary describes a glossy magazine as a magazine printed on shiny high-quality paper which contains a lot of colour photographs and advertisements, usually about famous people, fashion and beauty.

Magazine is an instrument of communication and servers to transmission of some information between the author and the receivers. It is characterized by periodic character and repeating fixed sections. Magazine belongs to mass media. According to Longman dictionary mass media are all the people and organizations that provide information and news for the public, including television, radio, and newspapers.

Magazines have a lot of purposes why they are written. They are sources of entertainment and sources of information. They tell readers about the latest products, clothes, discoveries, tell about piece of knowledge and prompt to purchase these advertised commodities. Magazines can also function as the manuals; it advises how to do this and this.

Nowadays readers have an opportunity to choose from printed and on-line magazines.

The core of every magazine is its format, target audiences and publishing frequency. Frequency ranks among several indicators which are typical for all magazines. Other indicators are quality of paper of the magazines which they are made of, and content.

### 2.1 Frequency

The indicator typical for a magazine is its frequency of publishing. Magazines are issued at regular intervals:

- weekly,
- fortnightly,
- monthly, and



- quarterly.

Magazines issued weekly focus on current events, on goings-on in the world and on gossip. Fortnightly magazines are mostly full of gossip. Magazines which are published monthly or quarterly focus on specific interests of their readers (e.g. sport magazines, fashion magazines, magazines about decorating, building etc.) belong in this group.

Kateřina Kadlecov (Kadlecov 2006, 11), a journalist and editor of the quarterly FORUM of Charles University, is engaged in magazines for women. She claims that magazines which are published monthly and quarterly are labeled as exclusive magazines. They are characterized by above-average prices, more than 100 hundred pages and a tabloid format.

## 2.2 Material

The material of the cover sheet and of the pages can show the frequency of publishing. Every magazine has its own type of material. Weekly publications are made of a cheaper-quality paper and they are only stapled; magazines issued monthly or the magazines of highly-style categories are of higher quality are often made of glossy paper and they are in paperback. Linda McLouglin, a lecturer in English Language at Edge Hill College, Lancashire, claims that “the quality of paper can have an effect on the connotations which the magazine conveys. Connotations are the associations which a word or concept has for the reader, for example, glossy paper connotes sophistication and glamour. These are the magazines which are likely to be found adorning coffee tables, the type that people like to show off.” (McLouglin, 2000, 2)

## 2.3 Content

The last indicator typical for magazines is a content of magazines. In contrast to fiction, where the content is at the end of the book, contents of magazines usually follow the front cover immediately for better lucidity. Content prompts a reader what the whole copy is about. It is divided according to columns and each headline is completed with page number where a reader can find a selected article.

Linda McLouglin (McLouglin, 2000, 2) claims that the readers can find articles and photographs in magazines and adds that the combination of fiction and photographs in order to produce a photo-story is typical for magazines for young people.

### 2.3.1 Graphic Layout of the Articles

Magazine articles have the various lengths and some of them can be spread on several pages accompanied with photographs. Each article contains fonts of various sizes and colours.

The shapes of the columns are not always identical. As compared with newspapers which have straight columns, each article in the magazine is an original and its shape too. An article is not always a regular column in a shape of rectangle; it can be spread around the pictures, has an irregular shape and thus it looks more attractive and fashionable.

But it is not the rule for every magazine. The purpose of the technical papers is to look serious, not attractive. A reader can find there graphs, charts and technical drawing but the fonts and colours are simple. There is an absence of a big number of commercial advertisements and the advertisements, which are there, relate to specialization of a magazine.

### 3 LANGUAGE OF MAGAZINES

David Crystal (Crystal 1997, 66), a famous linguist, claims that “the way people use language gives us information about their physical type, their geographical, ethnic, and social background, and the type of context in which they are communicating.”

David Crystal (Crystal 1997, 392) presents the linguistic identity of magazines. He says that the newspapers and magazines have specific distinctive linguistic characteristics. Each magazine and newspaper has its own style of writing; it has its own linguistic identity, which makes it different from the others. The content of magazines depends on the target group of readers – e.g. the men’s magazines are concentrated on another type of topics, advertisements and photos than the magazines for women. (Crystal 1997, 392)

#### 3.1 Linguistic Features of Magazines

David Crystal (Crystal 1993) tried to specify the common features which would be characteristic for the language of newspapers and magazines but he recognized that it is impossible. Every magazine is so different from the others that there is a small likelihood of finding a single style of writing used throughout a paper and of describing the features which would be characteristic for all magazines. Jenny McKay (McKay 2000, 57), a lecturer and Director of the Journalism Studies Programme, says that “the material which magazines cover is varied, the purposes for which they are written are diverse and the readership are tightly defined in terms of interests, class or age and magazines must adopt more individual approach to the style of writing they publish.” Some magazines use a style intended for a certain group of readers. The aim is to give readers the sense of belonging to some club or that the magazine is read only by people with the same interests. Magazines use words which are understandable only for a target group, e.g. *tongue sarnie* (a French kiss), *studmuffin* (a guy or girl who is beautiful and sexy to the opposite sex; he/she is a lover not a fighter) there. Readers often see alliteration (*bag a boy*), apostrophes (*chillin’*), or the second syllables are omitted (*fave*→ *favourite*, *gorge*→ *gorgeous*). McKay (McKay 2000, 58) claims that the articles in magazines should be written by these writers who are of the same sex, the same or approximate age and have the same interests as readers and know what the readers want to read about.

Ludmila Urbanová and Andrew Oakland (Urbanová, Oakland 2002, 36), who work at Masaryk University, wrote about graphic layout of written speech in magazines. The vocabulary of a written speech is designed for public features by a large range of linguistic

and graphic tools. Every writer has his own style of writing and due to this fact the content of magazine is very various and unbalanced. The fancy of linguistic tools is purposeful; it must persuade and attract the readers. The language of media is not only informative but it hands over information to readers and persuades them about its truth.

### 3.2 Ellipsis

Use of ellipsis or elision is very typical for advertisement. It is from economical reasons. Ellipses are the common components of the front cover. There is no space for words which can be omitted, like determiners (definite, indefinite articles, demonstratives, possessive adjectives, enumerators indicating definite quantities), redundant words etc. The editor or the text producer has to press lots of information in a short space in order to tell the reader what the content of the copy is. Omitting of a subject is typical. The reader comprehends the meaning of the title of any article without subject.

### 3.3 Headlines

Headlines in magazines and newspapers have specific features of omitting many of the less unimportant words in a sentence. This results in elliptical construction. Readers can find word plays in headlines.

In spite of the fact that headlines are so restricted (there is no space for demonstratives, redundant words, etc.), they function for catching a reader's attention. David Crystal (Crystal 1997, 392) claims that headlines and sub-headlines provide one of the most distinctive features of a newspaper and a magazine. The word chosen can be plain and unemotional, e.g. *Christmas unemployment total at record level*, or it can contain dramatic unintelligible items, e.g. *Crash, bang, wallop!* or *Oh yes she is!*

McLoughlin (McLoughlin 2000, 21) says that a reader can often see some linguistic tools typical for poetry to attract attention in headlines:

- rhyme – repetition of the same words or the words, which sound similar
- alliteration – repetition of the initial letter
- assonance – repetition of the same vowel in consecutive words

Magazine headlines use emphasizing words or superlatives to express fun:

- “Hair special: there's *zillions* of styles to suit you”

Use of puns which express ambiguity between similar-sounding words is typical not only for headlines, but also for advertising slogans and catch-phrase:

- “Prince of Wails.” – the title of an article about Prince of Wales

Ambiguity can function for entertainment:

- “Toasting Shakespeare in Armenia”

A text producer often uses polysemy for a purpose of entertaining the readers or attracting their attention.

According to Linda McLoughlin (McLoughlin 2000, 22-23) the following is typical for headlines (examples mentioned by Linda McLoughlin):

- intertextuality, when reference is made to another text:
  - “Look who’s stalking!” – a well-known saying and a reference to the title of the film ‘Look who’s Talking’
  - “Boys Are Us!” – it reminds of the well-known toyshop ‘Toys ‘R’ Us’
  - “Curl Power!” – a modern teenage catch phrase ‘Girl Power’
- idiomatic phrases – patterns of words which function as a single unit of meaning; the text producer or editor suppose that the readers will make the connection between any event and that phrases
  - “How’s your father?”- a euphemism which introduces a story about a girl who ran away with her teacher
- contractions – shortening of the words – e.g. special→ spesh
- nominalization – a process where a verb is turned into a noun; it is often found in headlines of the reports and the agent is often omitted
  - Police shoot demonstrators. → Demonstrators die in shooting.
  - Your bathroom looks gorgeous. → Gorgeous looks for your bathroom.

### 3.4 Pronouns

Linda McLoughlin (McLoughlin 2000, 68) says that “the use of pronoun is also a way in which text producers create a relationship with the readers. By using the pronoun ‘you’, which covers anyone who reads the text, the text producer appears to address the reader directly.” This causes identifying of reader with the article and its idea. A reader becomes a member of community of readers (other persons who read the concrete article), who share the same ideas, problems. The using of ‘we’ has the same effect as ‘you’. It refers to a text producer and her /his colleagues, or it refers to the readers.

## 4 COMPOSITION OF MAGAZINE

Each magazine is unique in its composition and is focused on a certain target group. Magazines of the same interest are very similar to each other but they still retain their originality for which they are bought. Each magazine is divided into columns which are characteristic for it and due to this fact a regular reader knows what she/he can expect from a new copy.

### 4.1 The Editorial

Editorial is written by an editor himself and is very important for every magazine. Through it readers are apprised of the magazine's content and a text producer has, as Linda McLouglin (McLouglin , 2000, 74) says, "an opportunity to address their readers directly". The editorial has editor's personal style of writing which can be differ from the rest of a magazine. Linda McLouglin (McLouglin , 2000, 74) distinguishes two types:

- *From the editor* – it is more familiar with readers by using the pronoun 'we' and familiar words
- *Editor's letter* – it is written in the style which corresponds to the style of the whole magazine

Editor is someone who shares the same views, beliefs and attitudes as other text producers writing for one concrete magazine. It is of various lengths, from a short letter to a one-page essay.

### 4.2 Columns

A column is a place in a magazine or a newspaper where the materials of the same topics are regularly placed. (Osvaldová 2007, 184)

Columns appear in all magazines. They subdivide the whole copy into sections for better lucidity and help the readers to find the articles which are the most interesting for them.

Magazines include regular and irregular columns. It is not established which columns magazines must contain. It depends on the editors. That is why each magazine is so unique and different from others. An editor's letter is typical for all magazines. It is an introduction to the new copy where the commentaries on discussed topic or the opinions of editor himself are written.

There are some columns which are common for most of the magazines:

- *The sections most common in magazines are:*
  - *News and Current Events*- commentaries on the news
  - *Reader's Letters* – the letters of the readers who ask for an expert advice
  - *Contributors* – the letters of the readers who want to contribute by some advise
  - *Horoscopes* – the fate according to signs of zodiac
- *Cash & Careers* – advices and tips how to be successful at work
- *Entertainments* – crosswords puzzles, quizzes, which are often created by in-house by the editorial team, wits, etc.

Some sections are typical for the magazines of concrete interest:

- women's magazines
  - *Fashion* – fashion tips
  - *Beauty* – make-ups, face packs, creams
  - *Lifestyle* – fitness ,diets
  - *Human Interest Stories and Readers' Letters*– the stories of the readers who want to tell others readers about their troubles or luck
  - *Cook* – tips and recipes in the kitchens
  - *Children* – tips to educate children, how to care for them, etc.
- men's magazines
  - *Body Building* – everything about nutrition, vitamins, new bodybuilding machines, etc.
  - *Moto Section* – new models of cars, motors, etc.
  - *Computers* – computers, equipments, computer games, etc.
  - *Sports* – squash rackets, fishing, hunting, etc.

Some magazines contain a page reserved for interviews. McKay (McKay 2000, 108) claims that a reading about celebrity's life, his/her education and interests gives the readers a feeling of a greater intimacy with a popular person.

The contents of magazines depend on the target group of the readers. In the women's magazines a reader does not probably find a section devoted to sports and results of the sport matches, in the men's magazines he hardly finds a section about make-up and new trends.

Women's magazines concentrate on new trends in fashion, clothes and make-ups; there are articles about diet and health. The readers read true stories of people there; they read gossip and articles about celebrities.

The magazines for men are of various characters. Men can choose sport magazines which contain articles about football, baseball, ice-hockey, or magazines about fishing, hunting. Some magazines concentrate on cars, motorcycles etc.

Not only women have a magazine about diets and health designed for them like *Women's Health*. Men have a similar magazine *Men's Health* where they read about healthy life style and nutrition. Readers can read the advice how keep their body fit in both magazines, there are advertisements of new body building machines which help to build muscles.

Almost every magazine has one or more pages reserved for reader's letters. According to Linda McLoughlin (McLoughlin 2000, 49) "letters page provides a forum for the readers to interact with the magazine's text producers and other readers".

Every magazine contains a column where the information about editors, text producers, graphic designers, place of publishing is. Readers find contacts on advertising agency, on marketing department, on editors, where they can subscribe to the magazine or claim there.

The last page of some magazines outlines the content of the following copy.

### **4.3 Advertising**

Every magazine contains a lot of advertising. The rational basis of advertisements is to inform about new products, services and images. Their aim is to draw customers' attention and influence them. A lot of customers decide about buying a concrete thing on the basis of advertising. In words of David Crystal (Crystal 1997, 394) "whether we are shopping, reading the paper, traveling to work, watching television, or simply lazing around, we cannot avoid seeing advertisement – probably, if we bothered to count, several hundred every day".

Producing of advertising is quite a long process during which psychologists and journalists find out as much as possible about the addressee. Due to the fact that every advertisement is created for a concrete group of addressees, psychologists and journalists try to find out reader's sex, age, profession, place of living etc.



People can see the advertisements in billboard, on shopping windows; they get them through direct mail. But the most influential advertisements are these ones which people see in television and in the press. To create an advertisement for press is more complicated than for a television or a radio. It has no supporting instruments like music, gestures, intonation etc.

The magazines for women contain more advertisements than other magazines, e.g. magazines for men or for teenagers. Women read more than men because they do their housework and have time for reading news or magazines which they are interested in.

#### 4.4 Extent of Magazines

Magazines have no specified numbers of pages. They can have from 30 to several hundreds pages. Kateřina Kadlecová (Kadlecová 2006, 11) claims that the extent of magazines depends on the tabloid format, the price of magazine and on frequency of publishing.

Magazines which are published weekly or fortnightly have around 80 pages, but magazines published monthly or quarterly have between 200 and 400 pages.

The magazines with lower extents are full of news from the society, current events and gossip. They do not contain a lot of advertisement about new make-up, clothes or diet. On the other hand, the monthlies and quarterlies contain a lot of advertisement. The number of pages increases with advertisements which are inverted among the articles.

#### 4.5 Readers

Each magazine is specified for a concrete group of readers. A text producer has to know for whom he is writing, for whom the text is designed. There is a large range of magazines with specific contents on the market. The contents of magazines are set together according to a target group of readers.

Basically the magazines can be divided according to:

- sex – magazines for men and boys – e.g. *Premiere*, *Men's Health*  
– magazines for women and girls – e.g. *Elle*, *Cosmopolitan*
- interest – history, fashion, automobiles, computer magazines etc.
- science – technical, medical journals etc.

The reader can also find magazines for people of a certain skin colour (*The Root*, *Ebony* – magazines for black people), for people of a certain age and with the same interests (*Bella* – for women 25-44 years old with children, *Woman* – mothers 20-40 years

old, *Vanity Fair* – an American magazine of fashion, culture and politics for intelligent and independent 20-40 years old women), or magazines for homosexuals (*Girlfriends* – it covers entertainment and events from lesbian perspective, *Diva* – a lesbian magazine) on the market.

## **4.6 Visual Appearance**

Magazines differ from other printed mass media by their imaginativeness, colourfulness and use of various fonts. The editors do not choose violent colours and other visual effects accidentally. They do it for the purpose of expressiveness because they know that their magazine has a longer lifetime than (for example) a newspaper. It will be on the bookstalls for longer time and must hold a buyer's interest all the time. It must take priority over other magazines.

### **4.6.1 Fonts**

Spoken language has an advantage of intonation. By using voice a speaker can emphasize important things or the speech can be accompanied by the speaker's gestures. Written language cannot use the visible gestures, but it can exploit the graphic presentation to emphasize the substantial part of the text.

Ludmila Urbanová and Andrew Oakland (Urbanová and Oakland 2002, 32-33) attribute a big importance to graphetics and layout of the text. The shape of fonts is an inherent part of creating the text. Combination of sizes, highlighting, colours and shapes of fonts is an eye-catching effect which attracts a buyer's attention. The pictures, signs, colours of pictures and pages themselves, graphs and other visuals play the important role too. All of these are characteristic for the text, for its preservability and surveyability.

### **4.6.2 Punctuation**

Commas, quotation marks, exclamation marks, question marks, suspension points and others help to emphasize something or evoke suspension. A writer can express his feeling by using these signs and catch a reader's attention.

### **4.6.3 Colours and Photographs**

All newspapers are very similar to each other for their structure but every kind of magazine is original. Each magazine has its own structure which is different from other magazines.

The main difference between magazines and journals is in their forms and appearances. Magazines look more luxurious and nobler than the journals. Due to the colours magazines can gain this required design. Jenny McKay (McKay 2000, 147) says that the deepness of colours depends on the material which magazines are made of. The magazines of high quality paper have technicolours.

Photographs are an inherent part of every magazine. The days of photojournalism magazines have gone and today it is rare to find documentary photographs in consumer magazines because it is not usual to devote there much space for them. But there are some expectations like National Geographic. Magazines for women, men or young person use loosely called pin-up photography – babe-boobed babes in men's magazine, men unzipped in women magazine or hunks in girl's magazine. Each magazine contains photographs which are specific for it. Fashion, beauty and interiors style photos are a significant part of glossy magazines. (McKay 2000, 84-85)

## 5 THE FRONT COVER

The front cover plays a significant role for buyers. It is a promotion of the magazine itself. It contains not only information about a title, a publisher, a number and a day of publishing but mainly about the titles of the most interesting and the most important articles. The headlines together with visual aspect of the front cover are the things which catch an attention of a potential buyer. The images of the front cover and the cover line are selling tools which should attract a reader's attention and persuade him/her to buy it.

Linda McLoughlin (McLoughlin 2000, 5) attributes a big importance to the front cover. According to her the front cover is the magazine's most important advertisement and it also serves to label its possessor. The cover of the magazine helps to distinguish one magazine from another.

The signs typical for the front cover are described by Linda McLoughlin. She is concentrate especially on the titles and the image of the front cover and includes a lot of examples and pictures. The titles described below including the examples are taken from the book, pp. 6-13.

### 5.1 Magazine Titles

The titles of magazines are important because readers can image what a magazine is about.

McLoughlin (McLoughlin 2000, 6) says that the title of the magazine "plays a large part in shaping the reader's expectations. It is always written in large letters and is a shorthand way of conjuring up particular associations in the reader's mind."

The process of creating a magazine title is rather different. The title must address the buyer. The title can be a common word like *Vogue* (which means fashion), or a compound word like *Cosmopolitan* (from the Greek *Kosmos*- the world or universe, and *polites*-citizen), but it can also be cryptic and the readers have to work out what the acronyms stand for, for example *FHM* (for **h**im **m**agazine). Magazine titles can also give information what the magazine is about, for example *Men's Health*. Others can express a particular character type, e.g. *Minx* (in dictionary this term could be used as an insult: 'bold flirtatious or scheming women').

Magazine titles can show examples of a process of pejoration, which takes on negative associations. The example of this process is *Minx*. *Minx* is a word with a negative meaning but for the title of the magazine has acquired positive connotations. It may be due to the relation to young women who form the target age group of the magazine.

Amelioration is also typical for the titles – a word with a negative meaning is invested with a positive meaning, e.g. *Diva*. *Diva* means ‘Prima Dona’, but the magazine publishers hope this title conveys its Latin meaning ‘goddess’.

## 5.2 Front Cover Image

Every magazine has its personal style with regard to the visual image, from choosing a person who will be on the front cover of the next edition, her/his clothes, to titles of the articles. Front covers are created in such way to attract higher attention than other ones.

According to McLoughlin (McLoughlin 2000, 13-14) the person for the front cover is chosen according to the type of the magazine, if it is for men, women, children, homosexuals. His/her stance and gestures can express the character of the magazine:

- *Diva* – the woman is not stereotypically beautiful, but she expresses confidence and independence
- *Women’s Health* – the model shows a three-quarter body shot of a muscular male model; a reader is meant to aspire towards achieving this body type

Another important thing about the front cover is a position of the advertisements. Whereas Englishmen are a nation which reads from the left to the right and from the top to the bottom, the most important information is in the top left hand corner. Looking at this prime position, a reader can see what the main information and articles in the whole copy is.

## **II. ANALYSIS**

## 6 INTRODUCTION OF *ELLE*

*ELLE* is a worldwide magazine focused on women's fashion, beauty, health, and entertainment. Nowadays *ELLE* is one of the best selling magazines.

*ELLE* was founded in France by Pierre Lazareff and his wife Hélène Gordon in 1945. The original meaning of the title is "*she*". Today it is owned by the Lagardère Group of France and is being published by Hachette Filipacchi Media US. The first UK version of *ELLE* was published in November 1985.

*ELLE Magazine* is the largest fashion magazine in the world with thirty-nine editions in over sixty countries on six continents throughout the world. The magazine has offshoot companies such as *ELLE DECOR* (with nineteen editions), *ELLE girl* (nine editions), *ELLE Cuisine* (five editions), *elle.com* (twenty-seven websites) and high quality products such as books, footwear, eyewear and other fashion related accessories. (Chase 2005)

### 6.1 Exclusive Magazines

*ELLE* is ranked among exclusive magazines. *ELLE*, like the fashion magazine, contains a lot of advertisements and photographs. The exclusive magazines have an effect of being above-standard due to lifestyle and products which are advertised there. They look like magazines which are intended for upper class. Barbara Osvaldová (In: Kadlecová 2006, 11) says that the most important columns in these magazines are the society columns, the news from the society, the interviews, the reportages and sometimes they contain a review of a book or a film. But the most important component of the exclusive magazine is its image graphics and advertisements because advertisements are what attracts people.

#### 6.1.1 Frequency of Publishing and Price

*ELLE* is published regularly each month and brings news from the society, new trends in fashion, etc. The magazine is quite expensive because its price is around 3.50€. The price is not uniform and depends on the number of pages and on the tabloid format.

### 6.2 The Readers

*ELLE* is intended for women at the age of 20-45 who are professionals, intelligent and independent and with the passion for shopping.

Roberta Myers (Myers 2009), an editor in chief of US *ELLE Magazine*, says: "Our readers are young enough to think about life as an adventure and old enough to have the means to live it."

The readers have an opportunity to see new trends, shoes, accessories and the news in make-up in one magazine and in addition, they can read the letters from contributors or letters of women who request advice or they only want to express some of their feelings or ideas.

Besides columns like fashion and beauty, there is the emphasis on lifestyle and careers.



## 7 THE CONTENT OF *ELLE*

Readers of whatever magazine are used to find content on the first pages. In the case of *ELLE* it is different. The content is not earlier than on the twelfth page. It is very unusual but in my opinion it is a clever move. The content is hidden among advertisements and the readers must look through them when they want to find the content. By this way the subjects of the advertisements of the first pages are more noticed than advertisements following the content. The advertisements of the first pages are of world-known brands like *Prada, Luis Vuitton, Chanel* etc.

The content of *ELLE* is unusual from yet another point of view. In contrast to other magazines, *ELLE*'s content is spread out two or three pages. The first page of the content contains the specifications of the headlines from the front cover and *Elle Edits*. The second part of the content is formed columns *Beauty, Lifestyle, Features*. The last part is individual for every edition and contains the topics and the headlines of a given copy and their page number.

*Elle Edits* marks the column of the repeating topics where the readers find advice what to wear and how to refresh their wardrobes. These topics involve such spheres like:

- *The Catwalk Report* – the news from the fashion shows
- *Elle Work Wear and 3 of the Best* – the latest trends for the office work
- *Style Top 10* – it contains ten things which the readers must have – clothes, handbags, shoes and accessories (see Appendix P I)
- *Elle Accessories* – *ELLE*'s pick of the hottest bags, belts, shoes and jewellery
- *Fashion Notes* – the news on the latest trends and must-haves
- *Closet Confidential* – a view into a well-known person's wardrobe

The readers can find the column *ELLE Daily* in the magazine. It is one page devoted to the internet version of *ELLE*. They can see how the website's home page looks like and what the visitors can look forward to there.

### 7.1 Columns

The majority of *ELLE*'s columns is regular. They appear in the each copy with the small changes in the title but the contents of columns is the same every time.

Regular columns:

- *Beauty, Health, Fitness & Lifestyle, Fashion* – *ELLE* is a fashion magazine so there must be columns like fashion and beauty. The readers want to see the new trends due to which they will look and feel lovely. This magazine helps the readers to look more attractive and help increase their self-confidence.
- *Calendar* – a guide to an eventful month
- *Masterheads* – the names and the positions of all directors, editors, producers, senior writer and editorial assistants
- *Editor's Letter* – a letter written by an editor himself/herself
- *Mail Bonding* – the short letters from the *ELLE* readers (see Appendix P II)
- *Address Book* – the list of contacts of clothes' and accessories' sellers
- *Horoscope* – predictions of a fate based on configuration of stars which influence the life of people according their dates of births

## 7.2 Presents

Most of the magazines which we read, offer to their readers some presents or benefits.

*ELLE* makes use of all advertising moves to increase salability. It offers to their loyal readers some presents like various discounts but due to the fact that the main source of income results from subscription, *ELLE* offers a lot of benefits to the new subscribers. When someone pays a subscription fee, he/she gets the discount for the first six issues and the certainty that he/she pays less for every issue than in news-stands; he/she gains a free door-to-door delivery and a little present which has, according to *ELLE*, a high price.

Every copy contains a sample of a make-up, a cream or a mud-mask or some full-valued presents like a handbag (in July 2008) or a sun lotion (in May 2009) every six months. People love when they get something for free and the presents in magazines are just what they want so the purpose of these presents is to attract the new customers and to propagate some brand.

## **8 THE VISUAL ASPECTS OF ELLE**

*ELLE* is made of glossy paper which gives an appearance of luxury and elegance. It is for sophisticated women who concern in clothes, make-ups and new trends in the fashion world generally.

### **8.1 The Title**

The magazine's title has the big letters without any decoration. The letters of the title occupy one quarter of the front cover and they are on the top of this page. The colours are in contrast to the background and they have the same colour like the headlines of the articles on the front cover.

### **8.2 The Front Cover**

The most important from the whole magazine is its front cover. It is one of the aspects of the magazine which attracts the potential readers. The front cover must be full of colours, catching headlines of the articles and a photograph of celebrity should be there.

*ELLE* fulfills all of the requirements on the front cover. There is always a photograph of a celebrity which covers almost the whole space of this page. It is a photograph of a woman who succeeds in a field, e.g. in the world of business, modeling, or in filmdom. She has an allure and her gestures are provocative (see Appendix P III)

A person from the front page is not accidentally selected. During the selection of a suitable person a lot of aspects are taken into account. The person must look good, she must personify the magazine and she must have an allure. The final photo is the result of the hard work. The choice of clothes or of hair style belongs there too. And information about the clothes, hair style, photographer etc. is at the end of the last page of the content.

The headlines of the articles are of the various fonts. The readers can see the italics, fancy letters or sans-serif. Their colour is in contrast to the background of the page and some of the titles are of the same colour as the headline.

The front cover contains information about price, the issue number, the barcode and the country for which the magazine is published (see Appendix P IV).

### **8.3 The Advertisements**

Advertisements are an inseparable part of each magazine and in the case of *ELLE* they occupy one quarter of the whole copy. The readers find there not only advertisements of

clothes, make-up, watches, shoes, perfumes, hair cosmetics and accessories but there are also advertisement of e.g. cars or detergent.

The copy has around three hundred pages but most of the pages are advertisements. Each advertisement in whatever magazine is intended for a certain group of people. The producer must know for whom the advertisements are. Because the readers of *ELLE* are women over 20, the main character-model should be some celebrity and present some concrete product. The products in *ELLE* are of well-known brands and the readers see only top-models or well-known film actress dressed in provocative clothes there. The advertisements are very well-considered by the producers who know that they must engage and hold readers' attention. The models and their gestures embody the products and the brand.

### 8.3.1 Language of Advertisements

The purpose of advertisements is not only sell products but also make a contact with readers and therefore they use simple, familiar and short words (sometimes a sentence can include one more complicated word as):

*Can beauty feel all warm and tightly inside?*

*New Warming Scrub. All-natural exfoliants with a touch of sunflower extract,*

*for a deep clean, that feels more like a gentle message.*

May, 2008, pp. 233

The advertisements in *ELLE* are different. Mostly they do not contain a longer text. The advertisements look like a photograph of a celebrity with a slogan. But when the reader looks more carefully, he/she sees a product, not a person. He/she can read from the model's gestures what a purpose of a product is. The majority of the advertisements in *ELLE* contains only a brand and a person sometimes accompanied by a slogan (see Appendix P V). Only sometimes the readers see a supporting text (see Appendix P VI).

A success of the advertisements is ensured not only by the slogan and celebrity. Reader's attention is attracted by highlighted parts. The picture can be emphasized by violent colours or the letters are of various shapes, sizes or of various colours (see Appendix P VII).

The typical feature of the advertisements is omitting of determiners:

<i>Power of two</i>	June, 2008, pp. 249
<i>Introducing Organic wear</i>	May, 2008, pp. 139

The advertisements contain contraction instead of full forms. It is from economical reasons (there is a limited space) and contractions evoke verbal communication so they are friendlier for the readers, e.g.:

<i>This isn't trust-fund luxury.</i>	May, 2008, pp.170
<i>Distant subjects can't come to you, so we take you to them.</i>	June, 2008, pp. 120

*Elle's* advertisements often contain imperative sentences:

<i>Be anything you want.</i>	June, 2008, pp.50
<i>Wake up to firmer, younger-looking skin.</i>	May, 2008, pp.200

## 8.4 Photographs

A magazine is formed not only by articles but also by the photographs. They are an inherent part of each magazine.

*ELLE* contains a low number of photographs. Due to the fact that *ELLE* is concentrated on new trends in fashion, the pages are full of advertisements and there remains little space for interviews or stories which are always accompanied by photos.

There is no space for snapshots but the readers can see artistic photographs made by professional photographers. The photographs can be colourful or black-and-white (see Appendix P VIII, P IX). There are photographs of a person who the article is about or the documentary photographs if some documentary article is there (see Appendix P X).

## 8.5 Colours

*ELLE* like a fashion magazine must be full of colours. Almost all pages are filled by advertisements and by occasional photographs.

*ELLE* is made of a high-quality paper so all colours are clear and vivid.

There are two possibilities how the pages look like:

- *White background with a black font* – all articles are written with black font and their background is white
- *Colour background with a person or product* – the pages with advertisements

The readers find there only a few pages where no colours are used. But these are the expectations (see Appendix P XI). There are only installments of a story from a previous page.

## 8.6 Interviews

Each copy of *ELLE* contains an interview with some person who is famous in the field of film, science, music or in the fashion industry.

The magazine *ELLE* contains more interviews and one of them is with the person from the front cover if he/she is famous.

In my opinion the interview is one of the most interesting parts of every magazine. Every reader elicits something new about the interviewee from his/her answers. The reader finds out his/her opinion, feelings, what he/she likes and what he/she would like to do.

There are two types how an interview can look:

- Classical form of interview – this type contains the questions followed by the answers (see Appendix P XII)
- Interview in a form of an essay – there are no questions and answers but the interview is written in the form of narration where a writer describes the conversation between him/her and an interviewee and a life and a work of an interviewee (see Appendix P XIII)

## 8.7 Shapes of the Articles

The articles in *ELLE* have not always the straight columns as everybody sees in newspapers. The shape of the columns of the magazine is unique and there are no restrictions which prohibit an unusual shape.

The readers can see a small paragraph between two columns which run around it. This small paragraph can be some expletive information which does not fit in the whole text or it can be a small part of the article which is important and highlighted by this way (see Appendix P XIV).

Such shapes look more attractive for all readers.

## **8.8 Lucidity of the Pages**

*ELLE* is a large magazine but it has one big disadvantage. It is not well-arranged because the page numbers are not on each page (the pages with the advertisements do not contain the page number). Finding one concrete page is very difficult because the readers have to browse through all the advertisements to find out at least one number according to which they could orientate.

## 9 THE WORD SELECTION

The language of the technical papers is specific and understandable only for scientists or for people who are interested in them. But the majority of magazines is intended for public so the style of writing corresponds to it.

The language of *ELLE* is very similar to other magazines. The readers are people who want to be more beautiful and more attractive for their neighbourhood. Although the readers are educated women, the language is not difficult. The readers find words of everyday speaking there, they find words which are clear and do not need to use an explanatory dictionary for better insight.

### 9.1 The Articles

*ELLE* does not contain a lot of articles which are not concern in fashion new trends. *ELLE* includes an article about nature or a personal story of a reader in each issue but this article occupies only a low percentage of the whole copy. The rest is occupied by advertisements and advices what to wear and how to look attractive.

### 9.2 The Language of the Articles

A lot of the articles in *ELLE* are written by the readers and the style of writing corresponds to it. The articles contain simple and common used words which are friendlier with the readers. The structure of the sentences is not too complicated. There are complex and compound sentences but they are not written in way when a reader does not know at the end of the sentence what the beginning of it was about. I think that the articles are modified by the editors but the main ideas and senses are well-kept. The articles written by the readers are unique; they contain the writers' feelings and moods. Such articles are more active and the readers are closer to the writer. Like the advertisements, the articles contain a lot of contractions whose purpose is to evoke a verbal communication – *I'm, it's, it'll, I've*.

The preface of all articles or columns has the various types of fonts together. For example, the preface written in italics is interlaced by another type:

*Her desk in CHAOS, her car is a mess. Can an URBAN PA transform ELLE travel editor Susan Ward Davis' life?* June, 2009, pp. 153



The purpose of this highlighting is to catch the readers' attention. The text compacted from various fonts not only holds the reader's interest but it looks attractive and interesting.

The *Editor's Letter* looks like other articles. It is written by no scientist but by laic who knows and sees the needs of *ELLE*'s readers. It is written by the commonly used words and the whole text is, like the preface, interlaced by various fonts (see Appendix P XV).

Each copy always contains one article which is entirely different from the rest of the magazine. There is nothing about the fashion or about celebrities. These articles are about the beauties places of the world or about nature generally. The articles which describe the place are written in the present tense and due to this fact the reader feels as if he/she is in this place during the reading. The structure of the sentences and the word choice evoke the readers' imagination and the articles are accompanied by real pictures, which raise the imagination (see Appendix P XVI).

The articles are written in the form of essay. They contain questions and are written in the first-person narrative so the readers find the direct speeches there (see Appendix P XVII).

### 9.2.1 Language of Headlines of Articles

The headlines in magazines often create the elliptical constructions. It is a result of a limited space on a page. The headlines must catch readers' attention and no reader is interested in words which are unimportant.

The headlines often omit determiners and the readers can find an elliptical construction in *ELLE* how is customary in all magazines:

*Heating Up*

May 2008, pp. 104

But it seems that *ELLE* is different from other magazines in this way because the majority of *ELLE*'s headlines contains determiners:

*The no-diet diet*

June 2008, pp. 177

*The Front-row detox*

February 2009, pp. 168

The feature of the headlines which appears rarely in *ELLE* is intertextuality and its purpose is to attract a reader's attention by evocation of some memory:

*Fresh Prince* – the title of an article and the reference to an American television sitcom with Will Smith as a main character May 2008, pp. 163

The typical feature of the headlines is using of imperatives or rhetorical questions:

*Guess who's coming to Broadway?* May 2008, pp.172

*Drink much?* May 2008, pp. 232

*Life without alcohol?* February 2009, pp. 109

## 10 INTERNET VERSION OF *ELLE*

The British *ELLE* like other editions of *ELLE* has its own website [elleuk.com](http://elleuk.com). This website is very similar to printed version of *ELLE*.

### 10.1 Content

The topics of the articles are the same; the visitors of this page can see the same fashion, new hair and beauty trends from the catwalk, the latest diets, etc. There are reports about celebrity, his/her secrets; you can read the news from the society.

On the contrast to the printed version of *ELLE*, the visitors of the page do not need to find content.

### 10.2 Lucidity of the Website

Each website is organized to be well-arranged and friendly for the visitors. He/she cannot browse through the printed magazine to find the article that he/she is interested in. There is a menu bar in the top part of the page where the visitors find everything what they want easily and quickly. In addition, the columns on the website are distinguished by various colours.

There are the references on:

- *Fashion* – it contains reference on the new trends, street style, what to wear
- *Shopping* – the readers read there about accessories of the season, what is new in the shops, instant outfit or what the shopping guide advises
- *Beauty* – the readers learn there how to be still in good physical condition, how to care about their hair, face and body
- *Star Style* – the celebrities' trends, news and the photographs of celebrities on the red carpet are there
- *Catwalk* – if the readers are fans of the catwalk they find there the show schedules, new trends, information about best designer and some new model faces
- *News* – the news in fashion and beauty
- *Horoscopes* – the readers can choose which horoscope they want to read – there are daily, monthly and yearly horoscopes or they can choose numerology (see 10.6)
- *ELLE TV* – there is the beauty and fashion news broadcast online

- *Competitions* – it is a webpage where the current competitions are displayed
- *In the mag* – what the readers can expect from the new published copy
- *Forums* – the readers share their opinions and advice there
- *Newsletter* – if the readers are registered there, they regularly receive information about the latest discounts and best offers
- *Subscription* – the specifications of advantages result from the subscription
- *Blogs* – the redactors' articles

The visitors can use the new phenomenon Facebook where they find the articles which are identical with these on the website in *News*.

### 10.3 Recency

The advantage of every website is the possibility to change it whenever the administrator wants.

The printed version of *ELLE* is published once a month and no changes are possible whereas the website can be up-dated every day. Due to this fact the website is more up-to-date than the press.

The website has a big advantage over press magazine. The eventual mistakes can be corrected directly while editors of pressed magazine must wait for the next copy where they can apologize for the mistake and put it in order.

The printed magazine has its own positives too. One of them is ownership. The readers can return to the older articles. These articles can be found only in archive on the website and there is a high probability that the older articles are removed. Another positive is a possibility to browse through the printed magazine. The readers can take a view of the magazine more carefully than on the internet. Every reader of online version of *ELLE* skims through the texts, reads the news but he/she does not see the advertisements which are important for every magazine. He/she does not try a sample of a new shampoo or a cream. In my opinion the on-line magazine is good because it is available to everybody and saves the time and money but the printed magazine is old good classic.

### 10.4 The Purchase on the Internet

The internet version of *ELLE* offers a lot of advantages except availability.

The visitors of the website orientate quickly due to the menu bar which is lucid and everybody can read only the articles which he/she is interested in. They open the website and see what contains.

The internet generally saves the time and money because people do not need to go to the shops. The online version of *ELLE* offers the advantage of buying from home. The visitors choose the product which they want, click on Buy Now and fill the necessary data and after that they wait at home for a postman who delivers the ordered products to them. The purchase on the elleuk.com is very user-friendly.

### **10.5 Competitions**

ELLE offers a lot of competitions which are attractive for everybody because every person desires to win something. Both versions of *ELLE*, printed and online, contain the same competitions and the conditions for winning are the same, too.

The competitions are constantly changed. The printed magazine prints both *ELLE*'s competitions and competitions of other brands. The website offers only the competitions announced by *ELLE* (see Appendix P XVIII).

### **10.6 Horoscopes**

In contrast to printed magazine, the online magazine *ELLE* has the larger horoscopes. The visitors find there not only the monthly and yearly horoscopes how is customary but also the daily horoscopes. The online version has an advantage that it can change the wording of the pages (and horoscopes, of course) every day. The visitors can see the current forecast of their signs of zodiac.

### **10.7 Star Style**

The Star Style is a specific webpage of *ELLE*. The visitors who admire the celebrities can read there about their style of dressing, what they like to wear. Some people want to look like a celebrity and want to be similar to them. They consider the celebrity to be their beau-ideal. And *ELLE*'s website gives a good opportunity to know them from another point of view. *ELLE* does not include gossip but writes about their styles and their personalities.

The Star Style is a good advertisement of the designers. Due to the webpage Red Carpet, the visitors see the celebrities and the models which they were dressed in while walking along the red carpet.

## CONCLUSION

Nowadays magazines are an inherent part of our lives and due to this bachelor thesis I realized how complicated the process of a magazine's creation is.

I applied the theoretical knowledge to the magazine *ELLE*. The aim of this work was to describe the visual, linguistic and stylistic aspects of *ELLE*.

The theoretical part arose from specialized books concerning language of magazines and composition of magazines. There were described the linguistic tools and how magazines should look. The bachelor thesis starts with the history of the women's magazines. Further I tried to catch the principle of magazines and the composition of magazines generally.

The practical part arose from the study of the copies of the magazine *ELLE* and from the study of the *ELLE* website. The practical part starts with the brief history and with basic information about *ELLE*, with identification of the readers and with the composition. I explained there why *ELLE* ranks among the exclusive magazines. The next part is concentrated on the appearance. Everything from the front cover, title, the choice of the articles to the choice of advertisements and photographs must be taken into accounts during the process of the magazine's creation.

I describe the magazine *ELLE* from the linguistic and stylistic point of view. The visual aspects of *ELLE* will be part of this thesis too.

The last part of the work is focused on the website of the British *ELLE*. I found differences, like for example lucidity and recency, between published and online version. That is not to say which one is better. Both are of the same quality, they are of wide comprehension and I identified some advantages and disadvantages of both versions.

Notwithstanding this magazine is full of advertisements, it is very famous.

In my opinion the readers of *ELLE* are not interested in the problems of people; they love celebrities, their life and their style of dressing. And due to the fact that there are a lot of that people in our society, the future of this magazine is not threatened.

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**APPENDICES**

- P I      Style Top 10
- P II     Mail Bonding
- P III    Person from the front cover
- P IV    Barcode
- P V     Advertisement with brand name
- P VI    Advertisement with the supporting text
- P VII   Advertisement with the fonts of various shapes and colours
- P VIII   Colour photograph
- P IX    Black-and-white photograph
- P X     Documentary photograph
- P XI    Page without colours
- P XII   Classical form of interview
- P XIII   Interview in the form of essay
- P XIV   Paragraphs between columns
- P XV    Editor's letter
- P XVI   Real pictures
- P XVII   Direct speech in the article
- P XVIII   Competitions

APPENDIX P I: STYLE TOP 10

**ELLE** *edits*

**1** Silk and cotton dress, £65, by Kate Moss for Topshop

**2** Cotton cardigan, £89, by Jigsaw

**3** Patent-leather sandals, £380, by Pierre Hardy

**4** Plastic sunglasses, £150, by Linda Farrow Vintage for Luella

**5** Cotton T-shirt, £90, by Miu Miu

**6** Gold necklace, £175, by Lara Bohinc

**7** Leather and wood sandals, £335, by Sonia Rykiel

**8** Leather belt, £35, by Banana Republic

**9** Cotton shorts, £35, by Topshop

**10** Satin, suede and leather bag, £2,400, by Louis Vuitton

*style top 10*  
**MUST-HAVES**  
*This month's HOTTEST BUYS cover summer's best TRENDS from florals to brights. Take your pick...*

COMPILED BY NATASHA WRAY. STILL LIVES OBJECTIVE IMAGE. FOR SHOPPING DETAILS, SEE ADDRESS BOOK



APPENDIX P III: PERSON FROM THE FRONT COVER



ELLEUK.COM

QUICK SKIN FIX  
THE NEW MIRACLE CONCEALER

FEBRUARY 2009  
£3.50

style rebel  
**KATE WINSLET**  
ON LEO, LOVE & HER SEXY NEW SHAPE  
EXCLUSIVE PHOTOGRAPHS & INTERVIEW

CAN'T DO CASUAL?  
HOW TO DRESS FOR THE WEEKEND

ELLE'S FASHION DETOX  
WILL IT MAKE YOU SLIMMER?

**NEW SEASON**

First look at the spring/summer pieces we love  
& HOW YOU WEAR THEM

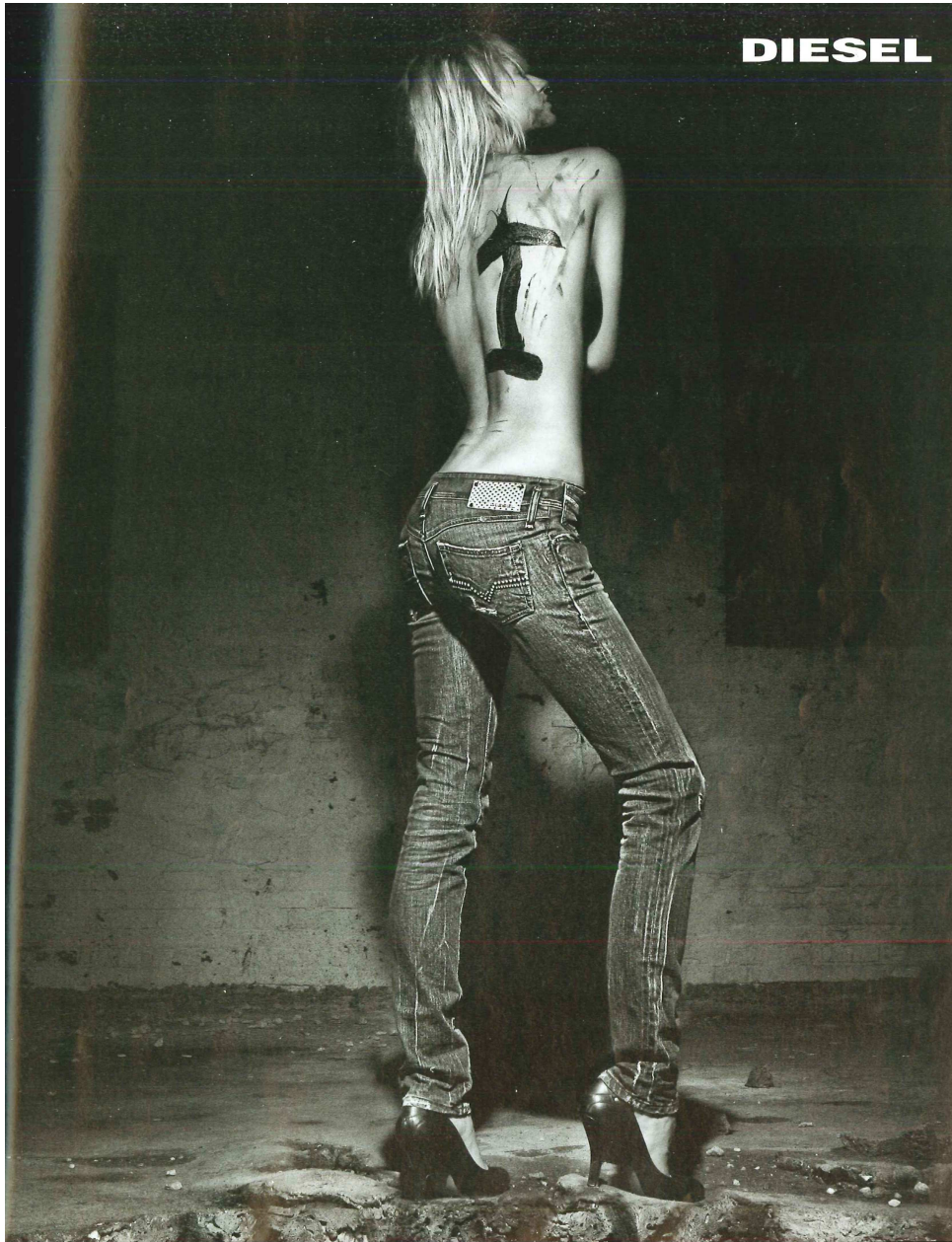


LIFE WITHOUT ALCOHOL? A PARTY GIRL'S REINVENTION

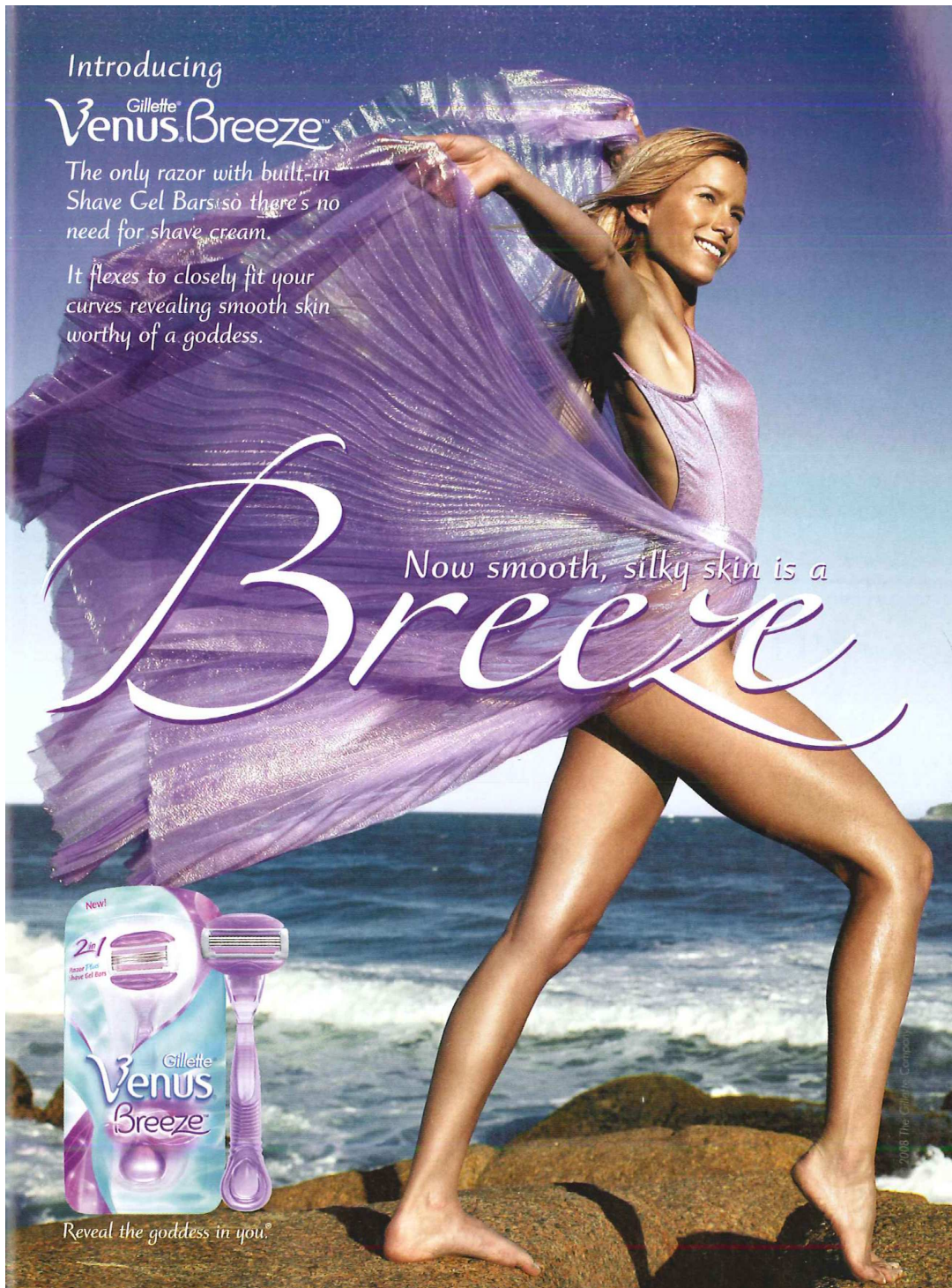
APPENDIX P IV: BARCODE



**APPENDIX P V: ADVERTISEMENT WITH BRAND NAME**



**APPENDIX P VI: ADVERTISEMENT WITH THE SUPPORTING TEXT**



Introducing  
**Gillette Venus Breeze™**

The only razor with built-in Shave Gel Bars so there's no need for shave cream.

It flexes to closely fit your curves revealing smooth skin worthy of a goddess.

Now smooth, silky skin is a  
**Breeze**

Reveal the goddess in you.®

2-in-1  
Razor & Gel  
Shave Gel Bars

2003 The Gillette Company

**APPENDIX P VII: ADVERTISEMENT WITH FONTS OF VARIOUS SHAPES AND COLOURS**



COLLAGEN ENRICHED FORMULA  
**COLOSSAL LASHES**  
WITH JUST ONE COAT ON MEGA BRUSH!

**7x**

MEGA BRUSH  
COLLAGEN ENRICHED FORMULA

NEW  
**the COLOSSAL**  
VOLUM'EXPRESS™

OUR SECRET?  
Collagen Enriched Formula  
Loads Lashes One By One

the Colossal Look. Up to  
**7X MORE GORGEOUS VOLUME**  
WITH JUST ONE COAT ON MEGA BRUSH  
CONQUERS CLUMPS!

MAYBELLINE  
NEW YORK

the  
**COLOSSAL**  
VOLUM'  
EXPRESS  
MASCARA

maybelline.co.uk

**MAYBELLINE**  
NEW YORK

MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE®

Shot with lash inserts for an even lash line. Julia is wearing The Colossal Volum' Express™ Mascara In Glam Black. ©2008 Maybelline LLC.



## APPENDIX P VIII: COLOUR PHOTOGRAPG



Sequined mohair jumper  
and silk skirt, both by  
Louis Vuitton. Patent-leather  
belt by Dior by John Galiano.  
Gold ring by Cartier

MATTHIAS VRIENS

ELLE*edits*



*anya hindmarch*  
**10 RULES  
OF STYLE**

*The handbag* **DESIGNER**  
*on looking* **GOOD** *made easy*

**1 BUYING A HANDBAG** Always buy a bag that you will love beyond one season and that makes you do a little jig of joy when you carry it.

**2 ACCESSORISING** Don't overdo it. Less is more, I think. Jewellery shouldn't wear you.

**3 BUYING SHOES** Shoes change my mood more than any other item. Actors always say that they only really get into their role when they put on the shoes – it's the same with women. But always be comfortable, there is nothing less sexy than a girl who can't walk in her shoes.

**4 GETTING DRESSED IN THE MORNING** Work it out the night before. I hate wardrobe panic attacks.

**5 MAKING A GOOD STYLE INVESTMENT** Buy something you want to hand down to your children. Better to push yourself once on something really special, than spend loads on lots of little things you'll end up throwing away.

**6 PACKING** For a business trip, work it out outfit by outfit for the schedule. Have pre-packed bags of cosmetics and travel needs (double chargers/adapters) so you don't have to think. For a weekend away, pack things that are super comfortable and make you feel cosy... and that work for long walks, which are a great way to see somewhere new.

**7 FEELING SEXY** It's all about confidence, so wear something you feel great in, that's not a risk/headache/effort. When I want to feel sexy, I always put on heavy black kohl for that rock-chick look.

**8 ACCESSORISING A LITTLE BLACK DRESS** Carry a great handbag – but I would say that, wouldn't I? I have a great black Miu Miu dress that I always wear with my gold Julietta clutch. The black simplicity of the dress frames the bag.

**9 LOOKING GOOD IN FIVE MINUTES** That's easy – smile! It's so simple, yet so effective.

**10 TOP STYLE RULE** Don't be a slave to fashion. Wear what makes you feel great and do it with confidence. That's all fashion is about at the end of the day.

## APPENDIX P X: DOCUMENTARY PHOTOGRAPH

ELLE READER INVESTIGATION

# THE BELIEVERS

Anna's "friends" believed in striking a blow against capitalism and for the environment. Anna believed they were dangerous terrorists. Did she lead them down the primrose path to self-destruction, or did she save us from extremists run amok? Maybe not even Anna knows for sure. **By Andrea Todd**

Former FBI informant "Anna" returns to the Nimbus Dam, one of the sites, she says, environmental extremists had considered bombing



It had been a long day at the 2005 CrimethInc Convergence in Bloomington, Indiana, a day of extremes: extreme heat, extreme stress, extreme opinions. Each year since 2002, hundreds of activists—environmental and animal rights radicals, anarcho- and crust-punk bands, tree huggers, vegans, and freegans—descend on urban centers from Athens, Georgia, to Winona, Minnesota, for CrimethInc (a nod to the Orwellian concept of “Thoughtcrime”). The event is a conflagration of protests against all things capitalist and consumerist: record labels, the market economy, corporate influence, working for a living. Food is available in exchange for information (holistic healing, legal advice, propagandist leaflet publishing). No money is allowed; sharing is required. Signs, posted everywhere, announce POLICE NOT WELCOME.

For two years now, a young woman in camo pants, black sweatshirt, military boots, and pink hair, known to both her fellow eco-

activists and FBI employers as “Anna,” had been crashing the party. At her first CrimethInc (Des Moines 2004), she’d met 26-year-old Eric McDavid, now seated beside her in her compact car. He’d hit her up for a ride to Chicago rather than make the 230-mile journey via the anarchist-favored mode of transport, train-hopping. Both looked forward to the ride for different reasons. McDavid wanted to spend time alone with this woman he’d met a year earlier, who liked to talk about blowing things up; get to know her better. She wanted to get to know him better too. Just not in the same way.

The car stank of body odor and sweat, thanks to the extremists’ rejection of regular bathing and hygiene products like antiperspirant (too many brain-withering chemicals). Vicks VapoRub, which Anna routinely dabbed inside her nose, made it barely tolerable. After a few minutes of idle road-trip banter about the conference and flirtations among their fellow activists, Anna, doing as she’d

Douglas Adetako

wear them, but the less-than-stylish design of toning trainers has long been a sticking point for ELLE readers. Thankfully, this spring, MBT's new bottom-firming and thigh-trimming styles come with a slender sole, giving them a less clunky feel. Look out for the low-key denim pair, at £135. Meanwhile, the once-garish FitFlop has introduced a simple gold-sequined sandal to its range at £45, and Chung Shi has designed a classic navy style at £130. Now there really is no excuse.

*MBT, enq swissmasai.co.uk; FitFlop, enq thefitflop.com; Chung Shi, enq chung-shi.co.uk*

**6. ONLINE PERSONAL TRAINERS**

Your very own Mr Motivator is within reach (thankfully without the skintight Lycra). Top personal trainer Matt Roberts has launched Mytrainer – an online service that sizes up your lifestyle and diet, then creates a daily workout regime specifically for you. Supportive texts are sent direct to your mobile phone, and tips and advice are also available online, all for just £10 a month. Alternatively, try Pocket PT, the brainchild of fitness guru Daniel Newman. For £12.50 a month, the service offers you nutritional advice and exercise programmes, which you can download onto your iPod or mobile phone. You'll also be invited to attend the communal fitness events for members, held in parks throughout the country.

*Mytrainer, enq mattroberts.co.uk/mytrainer. Pocket PT, enq pocketpt.co.uk. Member events for Pocket PT begin in mid-to-late 2009 – check website for updates*

**7. PRE-WORKOUT SNACKS**

When it comes to achieving an A-list

body, never underestimate the synergy between energy-giving food and what your body will be capable of. Jennifer Aniston swears by a portion of Good4U Superfoods Toasted Pumpkin Mix, 70p, before every yoga workout. She says, 'It's the only thing to keep hunger at bay and physical and mental energy levels up

**AND THREE WE WON'T BE TRYING...**

**MALL-ERCISE** Groups of women have taken to stateside malls to shop till they drop (weight, that is), and Manchester's Trafford Centre Mall Walkers have brought the trend to the UK. Unfortunately, power walking through Selfridges in trainers and trackies leaves us cold.

*Enqtraffordcentre.co.uk*  
**BUGGY-CISE** Think organised groups of mothers thundering through parks with their buggies. While we certainly don't begrudge the friendly and family-centred ethos, we'd rather not have our picnics interrupted by a stampede of strollers.

*Enqbuggyfit.co.uk*  
**STRIPPER-CISE** We're cynical about any class for which stilettos and sexy underwear are a prerequisite. Surely going for a run will burn more calories than wriggling around a brightly-lit gym in our lingerie?

*Atgymsnationwide*

during a long session.' Another pre-workout snack that fitness insiders are raving about is the Bounce Premium Protein Ball, £15.99 for 12. The balls are wheat- and gluten-free, and cram 15g of protein into each mini, but satiating, portion.

*Good4U, enq good4u.co.uk; Bounce Protein Balls, enq bouncefoods.com*

**8. BESPOKE BODY MAKEOVERS**

The New Year sees a host of new body makeover packages on offer, all of which are designed to help you to detox while also attaining your dream figure. This month, London's Urban Retreat spa opens The Body Clinic, which tailors workout programmes to suit your specific body goals. Focusing on Hypoxi Therapy, which involves cycling in a

sealed vacuum chamber to speed up the breakdown of fat, the programme also includes nutritional advice, colonic hydrotherapy and a series of detoxifying wraps. Alternatively, check out the Champneys Be In Shape programme – a three-day package which combines a mix of detoxifying massages and personal training sessions. Finally, there's the Suffolk-based SK Clinic, which serves up a six-week body makeover that can be tailored to suit a range of budgets.

*Initial consultations at the Urban Retreat Body Clinic cost £60 and are redeemable against treatments booked; enq (020) 7893 8333. The Champneys Be In Shape package costs from £329.95 for two days and nights; enq champneys.com. Initial consultations at SK Clinic cost £25 and programme price varies according to chosen treatments; enq skclinic.co.uk*

**9. ECO-FRIENDLY FITNESS**

Along with trying to cut down on flying and making an effort to buy ethical food and clothing, the eco-aware are swapping energy-inefficient gyms for the great outdoors – and two companies are ahead of the curve. In the spring and summer months, Wildfitness groups meet in London's parks to strengthen body and mind via a series of outdoor workouts, as well as organising week-long holidays that promote fitness and wellbeing. Then there's the nationwide BTCV Green Gym, which guides volunteers into a conscience-assuaging and fitness-boosting day's gardening and conservation work. If the latter appeals, you could also sign up for Eco Running, where members pick up rubbish along their route – one woman's trash is another woman's toned thighs...

*Wild Fitness, enq wildfitness.com; BTCV Green Gyms, enq www2.btcv.org.uk/display/greengym; Eco Running, enq eco-runner.blogspot.com/*

**10. THE TREND THAT'S OFFICIALLY HERE TO STAY**

The nation is still abuzz with the results achieved by doing Power Plate classes – where you perform a series of poses atop a vibrating plate to get an intense toning effect – and the trend is set to get even bigger. This month sees the nationwide launch of Power Plate Acceleration Training – a series of classes that serve up heart-pumping workouts. The boxing class, which involves holding various squat poses on the vibrating platform while performing a series of punches, kicks, press-ups, sit-ups, bicep and tricep dips and plank positions, is being billed as one of the toughest, and most effective, workouts in the UK.

*Power Plate Acceleration Training classes last 30 minutes and are available in gym chains including Virgin Active now. Enq (020) 7586 7200; powerplate.com* ■

## APPENDIX P XII: CLASSICAL FORM OF INTERVIEW

ELLE FASHION REPORTER DESIGNER GENIUS

Armani with a Mercedes CLK-Class Cabriolet he designed

Armani Privé, spring '08

David Beckham in an Armani ad

# KING GIORGIO

Milan's *testa della moda* Giorgio Armani extols the virtues of staying fit, lounging at sunset, and, of course, glamorous high fashion

*Other than yourself, who is your favorite designer?*  
Coco Chanel. I also admire the work of Karl Lagerfeld and Jean Paul Gaultier because both are clearly passionate about their work.

*If you could come back as a dress, which one would it be?*  
One of my Privé couture dresses—each one is a true labor of love.

*If you could come back as a model, who would you be?*  
It would not be a model, but an actor, like Cary Grant.

*What is your favorite color?*  
Natural, neutral colors, and black and navy blue.

*What is your favorite junk food?*  
I never eat junk food—unless pasta qualifies as a junk food. Actually, that's not true: I have a weakness for dark chocolate.

*What are you most vain about?*  
Keeping my body in shape.

*What are you most shy about?*  
Speaking to an audience.

*If you could have somebody else's body, whose would it be?*  
Andriy Shevchenko's or David Beckham's. Footballers today have an almost classical athletic build.

*Marlene Dietrich, 1935*

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50 Cent's *The Massacre*

*Who are your fantasy dinner-party guests?*  
Picasso, Dante, Visconti, Verdi, Leonardo da Vinci, Michelangelo, Marlene Dietrich, Diaghilev, John F. Kennedy—how many settings do I have?

*Where is your favorite place to have a drink?*  
The deck of my new boat, or poolside at my holiday home on the Mediterranean island of Pantelleria. Sunset is my favorite time to have a drink. I often go to Nobu on Thursday evenings for a drink just before my week ends.

*What's your underwear of choice?*  
Emporio Armani, as worn by Mr. Beckham.

*Do you have any pets?*  
Two cats, Charlie and Angel.

*What do you eat for breakfast?*  
At home in Milan I have a very regimented routine in the mornings. I work out for at least an hour, three times a week. As well as my regular café latte and croissants, I eat a meal of chicken, pears, cheese, and white rice. This helps me

Antigua shopping district

maintain my physical condition.  
*At seven, what did you want to be?*  
A movie star.

*Are you eco in any way?*  
I try to use natural materials, such as hemp, in my designs—for clothing and interiors.

*Favorite place to shop?*  
Street markets in Africa.

*Whose wallet would you like to steal?*  
Bill Gates'!

*Whose diary would you most like to read?*  
My mother's.

*What's your least favorite food?*  
I like my food simple and fresh. I am not a great lover of meat—I'd quite happily be a vegetarian, but I believe in having a balanced diet, and that requires protein.

*If you were an inventor, what would you invent?*  
A cure for AIDS and cancer.

*Who is your favorite furniture designer?*  
I am revisiting the work of Eileen Gray, who had such an influence on modernism.

*What's your favorite car?*  
An Armani-designed Mercedes CLK-Class Cabriolet, naturally. I also quite like the new Fiat 500.

*When and where are you happiest?*  
On my boat at sea in the summertime.

*Who is your best friend?*

*Who is your best friend?*

*Who is your best friend?*

*Who is your best friend?*

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*Who is your best friend?*

*Who is your best friend?*

*Who is your best friend?*

Beyoncé's *Dangerously in Love*

African hats at a bazaar

I am lucky to have many good friends, but none I would classify as my best friend.

*Where is your favorite vacation spot?*  
My houses on Pantelleria or Antigua.

*What's your most treasured possession?*  
My memories.

*What's your favorite song?*  
I have very eclectic taste in music—from classical to hip-hop, and it changes depending on my mood. Currently I am listening to Beyoncé, 50 Cent, and African music.

*If you weren't a designer, what would you be?*  
I would have loved to be a film director.

*What's your biggest fashion regret?*  
That I didn't ever get the chance to dress Grace Kelly—she was so elegant.

*Favorite trend of all time?*  
The unstructured jacket for women and men.

*Worst trend of all time?*  
Grunge.

*Always:*  
Follow your personal vision.

*Never:*  
Be deterred by negative comments.

*Who is your best friend?*

*Who is your best friend?*

*Who is your best friend?*

*Who is your best friend?*

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*Who is your best friend?*

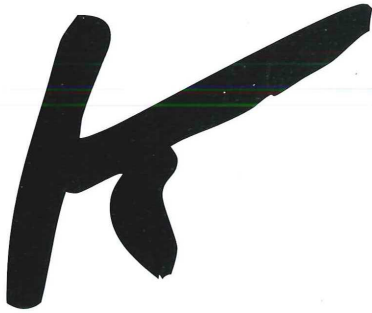
*Who is your best friend?*

*Who is your best friend?*

*Who is your best friend?*



## APPENDIX P XIII: INTERVIEW IN THE FORM OF ESSAY



Kate and I are sitting on a battered sofa in the inner sanctum of her husband Sam Mendes' New York production office. Ten minutes after her breakneck arrival, she has yet to pause for breath. As she shrugs off her black tailored jacket, unpacks her Prada bag and unwinds her floor-length scarf, Kate simultaneously manages to roll a cigarette, order coffees, apologise for being late (her five-year-old son, Joe, has an ear infection), laugh sheepishly at her crumpled T-shirt ('I got dressed in, like, five minutes'), check for messages on her mobile and spot a bottle of good red wine in the corner of the room that should be at home.

Behind her, the walls of Mendes' office bulge with family photographs, books, posters (of Bob Dylan, The Beatles, Rufus Wainwright, and his Oscar-winner, *American Beauty*) and a gold papier-mâché artwork by Kate's eight-year-old daughter, Mia.

That the glamorously chaotic backdrop is in tune with Kate's words and manner is an aptly cinematic touch. It reflects a life where art, work, love, family and passion take centre stage. The life of a third-generation actress from Reading who made it into the movie history books as the youngest woman ever to receive five Oscar nominations.

At 33, Kate is married to one of the world's greatest film directors, has two children, homes in New York and the Cotswolds and is undeniably talented. She has every excuse to be smug, yet in person she is funny, friendly and will disarm any compliment with a self-deprecating retort ('Good skin? I actually have adult acne. I'm just wearing good spot cover-up'). As for her wonderful life, she rolls her eyes.

'Yes, my life is incredible but, oh my God, I have to work at it. It's the same for any working woman. You run and you work, you run and you work, and you try not to let anything drop. I am List Woman – I make lists constantly. What we're doing, where we are, what needs to be done, should be done, has to be done, shopping, school, work – everything. For the most part, I'm completely knackered. Sam is always telling me to relax, have a massage or something, but I'm not very good at relaxing. The other day I had a morning with nothing to do for the first time in months. So I cleared out Joe's wardrobe.'

Lately her schedule has included filming two demanding (and potentially Oscar-winning roles) in *The Reader* and *Revolutionary Road*. The latter, set in the mid-1950s, is based on Richard Yates'

novel about a young, glamorous American couple whose perfect marriage suffocates in suburbia, amid withering jealousies and recriminations. Kate plays the original desperate housewife, April Wheeler. The film saw her work with Mendes for the first time (he directs) and reunite with her close friend and *Titanic* co-star, Leonardo DiCaprio, who plays her charming but weak husband, Frank. It was Kate who suggested DiCaprio for the role. 'As soon as I read the screenplay I knew Leo had to be in it. To me, no one could play Frank Wheeler but Leo. The great thing about him is that he's not afraid to play a weak character and I just knew we would work as this married couple. But when I mentioned his name there was this silence. It was like I'd tempted fate by coming up with the dream pairing. Obviously everyone thinks of *Titanic*, which was 11 years ago. This is another love affair, but a very different relationship at a very different stage of life.'

The closeness between Kate and Leo is apparent on-screen – the casual intimacies of a married couple coming almost naturally, thanks to their long history. 'Leo's friendship is a major thing in my life. It's a big relationship,' says Kate. 'I've known him almost twice as long as I've known Sam, but he's never been a boyfriend, which makes it completely uncomplicated and very special. We met when we were very young and did this incredible film [*Titanic*], which changed both our lives, but the best thing to come out of it was this friendship. We've grown up together. He's part of the family and I love that he's matured into this kind, dedicated man. When we work together we instinctively know what the other one is thinking. He will know how I'm going to react and vice versa.'

*Revolutionary Road* focuses on the relationship between Frank and April, tracing their marital arc, from love, passion and friendship through to drunken jealousies, fear, anger and hatred. I wonder whether she sat down to watch *Titanic* before filming started. Kate shrieks with laughter. 'The thought of me sitting in a room watching myself in *Titanic* is so funny because that is so *not* me,' she says. 'I've seen it once just after it was made and I've never watched it again. I couldn't. I hate watching myself'

*'Yes, my life is INCREDIBLE, but oh my God, I have to work at it. It's the same for any working WOMAN. You run and you work, and you try not to let anything DROP'*

It is, however, a film that she plans to show her children one day. 'Mia's getting older and I do want to watch it with her and Joe, and make it a special family occasion. It's a weird one because she knows what I do for a living, but it's no big deal. I'm there with the other mums at the school gate and, if anything, I'm probably the one who looks the least glamorous. But the older Mia gets, the more the goalposts move. I have this absolute fear of her going off to a playdate and seeing *Titanic*. It may sound ►

## APPENDIX P XIV: PARAGRAPH BETWEEN COLUMNS

### ELLEhealth

yet arrived, wait for a further hour in intense discomfort squished between two sets of bony hips, take notes, stand in a crush for 20 minutes as the audience bottlenecks at the exit afterwards, and repeat this three more times with three other shows in different locations all over Manhattan? Before realising that although it's 5am at home in London, you still have a dinner on the other side of the city to attend? 'Dinner' is three canapés, so you grab a champagne – or five – and smoke yourself silly to obliterate your hunger pangs, finally get to head back to your hotel, only to find you can't sleep because your body clock is telling you that you're supposed to get up? Well, would you? I suspect not. And this is just the first day; the entrée to the month-long fashion feast that packs up and moves on, like some weird and wonderful circus, from city to city.

The lack of sleep and food are what get to me. I simply can't function on canapés, so I stuff myself with carbohydrates first thing in the morning – boiled eggs, toast, entire baskets of croissants – as the rest of the day is always so busy that you never know when you'll eat again. In Paris, it's dinner that's the problem. Every evening there is a Major Must-See Show – a McQueen, a Galliano, a YSL. These are billed to start at 9pm, but rarely does the first model appear before 10.15pm. They are often held in far-flung venues, so by the time you're back in the city, seated in a restaurant, it's past midnight.

So I'm sure you can understand why, post-shows, a one-day mini-cleanse, including a massage, a colonic irrigation and a detox wrap, sounds like a great idea.

I arrive at London-based clinic Balance, and cough on the receptionist. She gives me a green tea and a look of sympathy. I fill out a form about my health and decide to be honest. Breakfast? Coffee and croissant. Lunch? Baguette. Water intake? Not enough. Exercise? None at present. Sleep? Deprived... and so on. A kind and quiet therapist, Young-Sun, takes me into a darkened room full of exotic scents for my Manual Lymphatic Drainage Massage. She tenderly massages the lymph nodes around my neck and chest, gradually working her way down to my stomach. 'You have much fluid,' she says. 'Not good.' The lymphatic system, she explains, is the body's plumbing

system; it transports nutrients to cells and eliminates toxins and excess fluid. If you have good plumbing, you have a good immune system. The idea is that rhythmically massaging the 'lymphatic flow' will prevent a 'toxic' build-up of fluid. It's heavenly and I fall asleep.

'So, are you ready to poo in a tube?' asks colon hydrotherapy expert Amanda Griggs. I like her style; you need a matter-of-fact person to swat away all the embarrassment when you're having your colon cleansed. This is a first for me, although I've been curious about colonic irrigation ever since it was reported that Princess Diana was a fan. The point is to rinse the colon with warm water to remove, as Amanda puts it, 'all the gunk', allowing vital nutrients to be absorbed more easily. Afterwards, you're supposed to feel rejuvenated and healthier.

I'm asked to lie on my side in my fluffy bathrobe on what looks like a very posh hospital bed. Overhead is a tank of water with a long tube, pressure gauges – all very scientific looking – and a silver canister that reads, somewhat alarmingly, 'coffee enema'. 'You'll have to take your knickers off, dear,' says Amanda. Er, right. She asks me to take a few deep breaths and then inserts a tube you-know-where. 'So, what kind of people come here?' I ask, trying to keep the conversation light as I feel a weird warm water sensation up my rear. 'Oh, everyone. Yummy mummies, cancer patients, lots of men, the young, the old.' After five minutes I lie on my back while Amanda manipulates my stomach, kneading my intestines with one hand. It's not pleasant. You don't see anything coming out; mercifully, it's all hidden away. Amanda, however, is keen to tell me what she sees: 'Well, what have we here, then? Aha! Very fatty – that'll be all your croissants. Mucus, lots of mucus – that's your chest infection. Feel that? That's the gas.' The 45-minute process is, at best, uncomfortable. So, has it worked? 'We've barely touched the sides.' She encourages me to book in for a session in two weeks, and gets me to promise to eat a healthier diet –

vegetables, pulses, sprouts, grains – while avoiding wheat and drinking lots of water.

Lastly, it's time for the detox wrap. A smiley therapist, Philippa, takes clay-soaked bandages out of an incubator; then winds them around me from toes to shoulders. Great, I've been mummified. She then helps me into a silver suit and puts some slipper bags on my feet – the type a forensic scientist might wear. The clay bandages are supposed to encourage detoxification

*'I stuff myself with CARBS first thing in the MORNING as the rest of the day is so BUSY that you never know when you'll EAT again'*

and will, I'm told, miraculously take inches off my body. I lie on a bed, she covers me in towels and then the bed starts vibrating – another trick to massage away the toxins.

#### THE VERDICT

My afternoon has been brilliant. The following day – after a long cry followed by a 10-hour sleep – I feel regenerated. I might not have lost any inches, but it has kick-started me back into a healthier lifestyle. The fashion flu has finally lifted.

*The Balance One-Day Mini Cleanse costs £215. Enq (020) 7565 0333; balanceclinic.com*

#### THE JUICE AND RAW FOOD DETOX: TESTED BY EXECUTIVE FASHION EDITOR STACEY DUGUID

My month-long Shows diet has consisted mostly of refined cereals in the mornings, lunches of cheese panini and late-night dinners of pasta, washed down with copious amounts of red wine – for medicinal purposes; nothing eases stiletto foot quite like it. It's not surprising I've put on six pounds. My belly is round and protruding in my Marni print dress and my knickers cut into my hips. I feel like a walking piece of Camembert. I need a serious detox and I'm doing it the hard way.

Raw Fairies will deliver a Five-Day Mini Botanical Cleanse pack to my office every day before 9.30am. A complete food, ➤

## APPENDIX P XV: EDITOR'S LETTER



ELLEjune

### THE EDITOR'S LETTER

*This month, the world-famous author SALMAN RUSHDIE has a new book out. Not perhaps something I would usually bring to your attention. After all, how many of us can say we finished *The Satanic Verses*, or that*

*Midnight's Children is one of our top 10 best reads? But I was drawn to the subject matter of *The Enchantress of Florence*, a novel about the collision of two historic and extraordinarily HEDONISTIC societies. The novelist Kathy Lette told me it was an erotic feast. Then she went on to describe Salman as one of the most sensual and attractive men in the world (she should know, they've been friends for 25 years). 'Women fall instantly in love with him,' she promised. Curiosity piqued, I asked Kathy to interview him for ELLE, to explain the subtle attraction of a man who has been married to four beautiful women and whom many more women find irresistible. It's not just the fame—there are more famous men in the world. It's not just the money—there are richer men, too. I think it's about the nature of what so many women want in a man—the ability to talk about and EXPRESS FEELINGS. And to be funny, Mr Rushdie is a funny man and, given what he has been through, it is not a characteristic one would automatically associate with him. He's a household name who plays Scrabble with Kylie Minogue and once shared a stage with Bono. So far, so ELLE. Given his extraordinary talent he could be a very different man. I loved the fact he didn't mind us photographing him under a neon sign that read, 'You make my heart go boom boom'—see page 148. I wish there were more men like Salman Rushdie in the world, and when I find them we will always feature them in ELLE!*

Lorraine

Lorraine Candy

PS. I hope you enjoy our special BODY ISSUE — we've tested everything from fat-melting lasers to gliders, so that you can get in shape for SUMMER. PLUS, our cover model, MILANA, shares her body secrets on page 180



## APPENDIX P XVI: REAL PICTURES

### ELLE READER INVESTIGATION

sor. Reading in the paper about activists gearing up to protest the Free Trade Area of the Americas Miami conference—the FTAA seeks to unite the North and South American economies, but critics say it exploits underdeveloped countries—she decided to attend some of the meetings for an extra-credit project. On her

police department: “This is really impressive work. They were saying, ‘Could you come down here to the Command Center this afternoon and talk about it with us?’”

“And I’m like, Who? Huh?”

Anna met with two Miami police officers who wanted to send



If the cellmates succeeded in their plans to implode the Nimbus Dam, U.S. Attorney McGregor Scott claimed, it would have made “what happened in New Orleans after Hurricane Katrina look like a Sunday pancake breakfast.”



(Counterclockwise, from top) The handbook of the now-defunct Bi(a)ck Tea Society, an anarchy group formed to protest the 2004 Democratic National Convention; a family photo of Eric McDavid; Anna (front, second from right) marches to protest the G8 summit in June 2004; United for Peace and Justice protesters rally in front of New York City’s Madison Square Garden the day before the 2004 Republican National Convention

first attempt, she was turned away at the door. Anna returned the next night, this time having dressed in the attire she’d noticed the others wearing: musty, mismatched Goodwill clothing and military boots. She had washed off her habitual mascara and lipstick and wrapped her head in a scarf.

Hanging around the gathering, it was easy for Anna to pick up information about the protestors’ plans—from where marches would be held to where the trade talk bigwigs were staying. The following evening she presented her report. The professor wasn’t the only one impressed. Afterward, one of her classmates, a Florida highway patrol officer, approached her, asking if he could take home a copy of the report.

“The next morning at 8 A.M., I’m a college student, right? Half-asleep and the phone rings—no shit, I get a call from the Miami

her to the Convergence, an epicenter of activist planning where protestors get information, instructions, supplies. “Law enforcement is easy to spot in these groups,” Anna says. “Cops put the clothes on, but they walk a certain way, they stand a certain way”—it’s the reason for the agency’s failure to penetrate the movement, she claims. “They remained adversarial. I had more of a researcher’s viewpoint.”

Anna’s first assignment would be to attend the G8, or Group of Eight summit, near Atlanta later that summer. An international forum for the governments of the eight nations who represent 65 percent of the world economy and the majority of military expenditure, G8 summits are extremist hot spots. The Miami agents also wanted to book her for both the Democratic and Republican National Conventions, in Boston and New York, respectively, later in the summer. For any investigation of these groups to be legitimate—to get around the “freedom of assembly” right U.S. citizens are afforded—law enforcement needs to have proof of illegal activity. Anna’s FTAA report gave them the green light. “This was Christmas come early for them,” Anna says with a laugh.

Although ELF and its furry-friendly cousin, the Animal Liberation Front (ALF), are intent on destroying government and corporate property without any loss of life—in the roughly 15 years they’ve been organizing, there has been an estimated \$100 million in damage without a single fatality—the Bush administration likens these groups to Al-Qaeda, and considers them “one of the FBI’s highest domestic priorities,” as FBI Director Robert S. Mueller III has said. Under Bush, since 9/11, the number of members in the Bureau’s Joint Terrorism Task Forces (JTTFs) has more than quadrupled. The Feds’ efforts have resulted in several high-profile busts, including “Operation Backfire”—the government’s decade-long investigation and subsequent indictment in 2006 of 11 of the country’s most notorious environmental activists, known as “The Family,” credited for much of the big-damage, “direct-action” eco-terrorism, including the \$12 million torching of a ski resort in Vail. Meanwhile, ELF activists claimed responsibility for the costliest act of eco-extremism on U.S. soil, the \$50 million incineration of an apartment complex under construction in San Diego. Eco-extremists believe that developments like these desecrate the surrounding natural environments. “We must all act our consciousness and inflict economic harm upon all of those who are

McDavid; courtesy of the McDavid family; globe: © Win McNamee/Reuters/Corbis; protest: Michael Nagler/Redux

## APPENDIX P XVII: DIRECT SPEECH IN THE ARTICLE

ELLE GUEST EDITOR



# HEATING UP

It's time, as time runs out, for us to choose, says guest editor Laurie David: Make global warming the reason you pull the lever at the polls in November

**B**y now you have probably figured out that green is not a fad, and it's not a trend. It's a way of life. Americans have finally begun to understand global warming in the three years since *An Inconvenient Truth* opened in theaters, the United Nations' Intergovernmental Panel on Climate Change released its fourth, devastating report, and the Stop Global Warming virtual march—that I founded began. Would I call it a shift in consciousness? I feel that we're at the very beginning of it. But here's a story that cheers me: A woman I know has long been something of a cynic about climate change—she knows it's happening, but her attitude has always been, "I've got too much on my plate; I just can't bear to think about this enormous problem." Then the other day I saw her carrying cloth bags around town. I asked, "What's that about?" and she replied, "It finally got to me. I couldn't take it anymore. I was reading about how Ireland has begun taxing plastic bags, and something clicked."

Something clicked. We are all, I hope, experiencing similar epiphanies, whether we're drinking water out of aluminum bottles rather than plastic ones, or unplugging our cell phone chargers when we're not using them, or reducing the amount of meat in our diets. But the big change is around the corner. It's the presidential election in November. According to the polling firm Greenberg Quinlan Rosner, young, single women—who don't usually vote but who in this election cycle appear to be, in record numbers—are now a force to be reckoned with. Thus, many of you reading this have an unprecedented opportunity to affect the course of global warming, and that's by voting the issue. Because climate change will impact everything else in your life: the economy, war, immigration, the intensity of natural disasters—and also your insurance rates, your ski vacation, your electricity bill, and whether your flight leaves on time.

Shortly after I started giving speeches about global warming three years ago, climate expert James Hansen, director of NASA's Goddard Institute for Space Studies, said we had only 10 years to reduce carbon emissions before irreversible consequences took place. Scientists are the most cautious people on the planet, and I never thought I'd hear them use words like, "I'm shocked," or "We can't believe how fast this is happening," or "Catastrophic." So when they get alarmed, that alarms me.

What you should be asking yourselves, and the candidates, is who in the first 100 hours, not the first 100 days, is going to create the action to tackle this. He or she will be appointing dozens of key agency heads and federal judges who will either move us ahead or keep us stuck where we are. The clock is ticking; this is the shot, not four years from now. If we don't take this seriously, we are...it's a word I shouldn't use in a national magazine.

**AND YET**, how is it possible that all the environmentalists I know are optimists?

I think it's because change—the rife of politics, the mood of the country—is really possible for the first time in decades. Global warming has to be attacked from both the top and the bottom. We're doing our part as individuals, and now it's time for the federal government to do its part, by establishing a mandatory cap on emissions. The only way to make this happen is if you make global warming one of the reasons you pull the lever in the voting booth; government doesn't change until the people—you—demand it. It's the next generation's chance, your chance, to be part of the solution. The whole I-don't-care generation is about to be over.

I'll see you at the polls.

Sign up for the virtual march at [StopGlobalWarming.org](http://StopGlobalWarming.org).



Laurie David

Top: from left: © NASA/Corbis; © Andrew Hebborn/Corbis; © Peter Timney/Corbis; © Julie D'Elort

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a story that cheers me: A woman I know has long been something of a cynic about climate change—she knows it's happening, but her attitude has always been, "I've got too much on my plate; I just can't bear to think about this enormous problem." Then the other day I saw her carrying cloth bags around town. I asked, "What's that about?" and she replied, "It finally got to me. I couldn't take it anymore. I was reading about how Ireland has begun taxing plastic bags, and something clicked."

## APPENDIX P XVIII: COMPETITIONS



WIN! One lucky entrant will win a Karen Millen outfit, worth £500!  
Click here now to enter...

*Win tickets and an overnight stay in a central london hotel...*



WIN! A TRIP TO NICE, CLICK HERE NOW TO ENTER...



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