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THE FASHION CONTENT OF VOGUE'S SEPTEMBER ISSUES UNDER EDITOR-IN-  
CHIEFS GRACE MIRABELLA AND ANNA WINTOUR

A Thesis  
presented in partial fulfillment of requirements  
for the degree of Master of Arts  
in the Department of Journalism  
The University of Mississippi

by

DANIELLE LIGATO

May 2011

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## ABSTRACT

The study examines the two editor-in-chiefs of *Vogue* magazine in recent history, Grace Mirabella and Anna Wintour, and the fashion content of the September issues of the magazine under their editorships. Fifteen September issues from each editor-in-chief were analyzed to understand how the September issue had evolved as well as the development of fashion content in the magazine. The personal influences of Grace Mirabella and Anna Wintour respectively were found in the fashion content of the September issues. *Vogue* issues analyzed from Mirabella's editorship showed a concentration of fashion content on the functionality of clothing with a focus on American designers. The *Vogue* issues analyzed from Wintour's editorship had a fashion content concentrating on the combination of European and American designers, and a mixture of high and low-end fashion. This analysis showed the lack of celebrity in *Vogue* from Mirabella's editorship and the predominant feature of celebrity during Wintour's editorship. The findings of this study reveal that the personal taste and style of the respective editor-in-chiefs of *Vogue* influences and directs the fashion content of the magazine.

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## I. INTRODUCTION

No other publication supports fashion and the promotion of fashion journalism the way that American *Vogue* has in the past forty years. “Regardless of how one thinks of fashion, it is a central component to modern life.”<sup>1</sup> Under the leadership of editor-in-chiefs Grace Mirabella, 1971 through 1988, and Anna Wintour, 1988 through present, *Vogue* has become the number one fashion publication in the world. While *Vogue* has been a fixture in journalism and publishing since the late 1800s, is also the birthplace of fashion journalism, a type of journalism dedicated to the fashion industry. Like so many other specialized fields of journalism, fashion journalism is based on the news of fashion and in *Vogue* this has been nurtured and developed, particularly by Mirabella and Wintour. Their influence on the magazine’s fashion content during their respective tenures as editor-in-chiefs has led to the further development of fashion journalism by other publications. However, it is important to analyze and understand the impact that these two women have had on the most important fashion publication in the world.

To understand where fashion journalism has come from and where it will go in the future, an analysis of *Vogue* and the development of the fashion content within the magazine is imperative. This research focuses on the September issue, the largest fashion issue in the calendar year for *Vogue*. This study is a content analysis of the September issues of *Vogue* from 1971 until 2007, fifteen with Mirabella as editor and fifteen with Wintour as editor. The purpose of this study is to understand how fashion content has developed in *Vogue*, as well as to explore

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<sup>1</sup> Linda Welters and Abby Lillethun, “Introduction,” in *The Fashion Reader*, ed. Linda Welters and Abby Lillethun (Oxford: Berg Publishers, 2007), xxi.

the similarities and differences these two editor-in-chiefs have brought to the fashion landscape of the magazine.

#### Purpose of Research

The purpose of this study is to determine the answer to two research questions about *Vogue* magazine and the editorships of Grace Mirabella and Anna Wintour. These research questions are:

RQ1: What are the similarities and differences between the September issues of *Vogue* with Grace Mirabella as editor-in-chief and Anna Wintour as editor-in-chief?

RQ 1A: What are the similarities and differences between the fashion designers featured in the September issues of *Vogue* with Grace Mirabella as editor-in-chief and Anna Wintour as editor-in-chief?

RQ 1B: What are the similarities and differences between the perspective of Grace Mirabella as editor-in-chief and Anna Wintour as editor-in-chief in the September issues of *Vogue*?

RQ 1C: What are the similarities and differences of the covers of the September issues of *Vogue* with Grace Mirabella as editor-in-chief and Anna Wintour as editor-in-chief?

RQ2: How has the fashion content of the September issue of *Vogue* changed from Grace Mirabella to Anna Wintour?

By answering these two research questions, this study will establish how the fashion content of *Vogue* has developed and evolved between Mirabella and Wintour, as well as how this fashion



content has led to the development of fashion journalism. The analysis will also show how the personal tastes and influences of these women have affected the type of fashion content within the magazine. The covers are analyzed from the reference in specific editorials to the individual, whether celebrity or model, featured on the cover of each particular September issue of *Vogue* used in this study.

This research serves to understand how the editor-in-chief influences the fashion content of *Vogue* and also how that content has evolved over a period of almost forty years. The end result of the study will show that fashion content has evolved in style and size, creating its own niche as fashion journalism. The journalistic style of the magazine editorial is the focus of this study as the specific content analyzed in the “Fashion” section of each of the *Vogue* magazines. While it will be important to note the different styles of the two editor-in-chiefs, the overall purpose of the study is to evaluate the evolution of fashion content as fashion journalism on the pages of the September issue of *Vogue* magazine.

## Methodology

This study was conducted as a content analysis with the particular content from each of the September issues located under the table of contents in the “Fashion” section. The population of this study consists of 30 issues of *Vogue* from 1971 to 2007. Each issue’s “Fashion” section was separated into three categories: *Vogue*’s View, Point of View, and Neither. These three categories represented the two subheadings from the “Fashion” section, while the third category represented those editorials not under a subheading. The editorials of each subheading were the units studied for their content in this study. The units were accounted for by the title of the editorial and the number of editorials in each category was accounted for as well. The units were

analyzed for their content based on the category that it is placed in. Once the units were categorized, then a composite analysis of major themes, similarities and differences was analyzed for the study based on the fashion content. Two coders were used for inter-coder reliability, a male and female, each of whom was given a September issue of *Vogue* from the study with coding sheets. Each coder completed the coding of the particular September issue with the same results found in the original content analysis.

### Significance of the Study

The significance of this study pertains to the understanding and development of fashion journalism as seen on the pages of *Vogue* magazine. As the leading fashion publication in the world, *Vogue* is seen as the number one source of information on all aspects of the fashion industry in popular major publication. By conducting a content analysis of both Mirabella and Wintour's September issues of the magazine, an understanding is generated about the development of the fashion content in *Vogue*. The study reveals how the editor-in-chief personally influences the fashion content as well as how fashion content in *Vogue* has evolved and developed since 1971. Since the field of fashion journalism is still an emerging one, this study contributes to how *Vogue* plays a vital role in its development as well as showing the influence of Mirabella and Wintour on *Vogue*.

### Organization of the Study

The study is organized into five chapters. The first of these chapters is the Literature Review, the background information on *Vogue* and the two editor-in-chiefs. The Literature Review also features information explaining the importance of the September issue in *Vogue*'s

calendar year. The second chapter is the Methodology, including background information on the type of content analysis done and the type of sampling selected. Chapter three is the Results section of the study. This chapter focuses on all of the data collected in the content analysis conducted on the thirty September issues of *Vogue*. Each unit is named and accounted for in the Results chapter. The fourth chapter is the Discussion of what was found in the content analysis, noting major themes and styles found in the data. The fifth and final chapter of the study is the Summary and Conclusions, which each respectively analyze the overall study and leave room for future research.

## II. LITERATURE REVIEW

### History of *Vogue*

*Vogue* is the most influential and recognizable publication dedicated to fashion and fashion journalism: “Within international fashion publishing, no title resonates with authority and history the way that *Vogue* does.”<sup>1</sup> While the term for the title is taken from the French language, since the beginning *Vogue* magazine has been a phenomenon in American culture.<sup>2</sup> Publisher Arthur B. Turnure printed the first issue of American *Vogue* on December 17, 1892 by.<sup>3</sup> “The magazine carefully negotiated the urban and demographic fabric of Manhattan at a period when concepts of nation and gender identity were undergoing a radical transformation.”<sup>4</sup> Originally, *Vogue* concentrated on an audience of European-minded socialites until 1909 when Condé Nast purchased the publication.<sup>5</sup> Under Condé Nast and his publishing house of the same name, *Vogue* is recognized as “one of the world’s leading women’s fashion magazines.”<sup>6</sup> By purchasing the magazine, Condé Nast turned *Vogue* into a powerhouse magazine with influence in the fashion industry and the publication world.

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<sup>1</sup> Anna König, “Glossy Words: An Analysis of Fashion Writing in British Vogue,” *Fashion Theory: The Journal of Dress, Body, & Culture* 10, ½ (2006): 205.

<sup>2</sup> Alison Matthews David, “*Vogue*’s New World: American Fashionability and the Politics of Style,” *Fashion Theory: The Journal of Dress, Body, & Culture* 10, ½ (2006): 13.

<sup>3</sup> Janine Button, “*Vogue* Timelines,” *Fashion Theory: The Journal of Dress, Body, & Culture* 10, ½ (2006): 279.

<sup>4</sup> Allison Matthews David, “*Vogue*’s New World: American Fashionability and the Politics of Style,” *Fashion Theory: The Journal of Dress, Body, & Culture* 10, ½ (2006): 14.

<sup>5</sup> *Ibid*, 13.

<sup>6</sup> Linda Welters, “Introduction: Fashion in the Media,” in *The Fashion Reader*, ed. Linda Welters & Abby Lillethun (Oxford: Berg Publishers, 2007), 275.

As fashion and fashion journalism developed and changed over the past century, *Vogue* also developed and changed. “*Vogue* capitalized on design innovations introduced in the production of European art magazines at the turn of the century, repackaging the fashion magazine as a desirable object in its own right, a harmonious and authoritative style guide that functioned as a bible for the fashion-conscious.”<sup>7</sup> However, the real innovation at *Vogue* was more than the magazine’s packaging. “The real innovation of *Vogue* was that it established the U.S. as an authoritative voice in the realm of high fashion, a domain where the U.S. had previously been a net importer and follower of Parisian couture trends.”<sup>8</sup> “Setting his horizons beyond the more parochial concerns of the old-style women’s magazine, Condé Nast looked to the philosophical and moral ideals of high modernism as a means of energizing the pages of his journal.”<sup>9</sup> The *Vogue* purchased by Condé Nast was not the same *Vogue* that appeared on newsstands a year later, and would continue to change over more than a hundred years later. “Nast had harnessed *Vogue*’s upper-class cachet in order to market luxury goods such as imported perfumes and automobiles to a broader public.”<sup>10</sup>

The modernization of *Vogue* started by Condé Nast was an overall repackaging of the fashion publication. “A year after he bought the magazine, he replaced the black-and-white line drawings and occasional photographs on the covers with commissioned, signed lavish full-color reproductions of painted illustrations to attract attention on the newsstands.”<sup>11</sup> By developing an artistic look at *Vogue*, Condé Nast was able to modernize and move the fashion publication

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<sup>7</sup> Christopher Breward, *Fashion* (Oxford: Oxford University Press, 2003), 123.

<sup>8</sup> Allison David Matthews, “*Vogue*’s New World: American Fashionability and the Politics of Style,” *Fashion Theory: The Journal of Dress, Body, & Culture* 10, ½ (2006): 14.

<sup>9</sup> Christopher Breward, *Fashion* (Oxford: Oxford University Press, 2003), 123.

<sup>10</sup> Allison Matthews David, “*Vogue*’s New World: American Fashionability and the Politics of Style,” *Fashion Theory: The Journal of Dress, Body, & Culture* 10, ½ (2006): 26.

<sup>11</sup> *Ibid*, 26.

forward. After World War II, American *Vogue* thrived due to the art direction of Alexander Liberman.<sup>12</sup> Condé Nast hired Liberman, who was born in Russia, in 1941 to direct the art department.<sup>13</sup> “Splashing dramatic photos, he transformed the haute couture publication into a mass-market vehicle that remains the leading women’s fashion magazines.”<sup>14</sup> As the appearance of *Vogue* evolved over the twentieth century, so did the writing on the publication’s pages. “The *Vogue* reader is exposed in the pages of the magazine to discussion and debates about social and political issues, both those affecting her directly, such as the Equal Rights Amendment and abortion rights, and those affecting her less directly.”<sup>15</sup> Since *Vogue* is considered a fashion publication often times the value of the writing within the magazine has been overlooked.

The importance of *Vogue* cannot be lost because it is considered a fashion magazine, and only a fashion magazine. “While fashion is only one of the many topics covered by women’s magazines, the literature on this subject provides some clues as to how fashion writing came to be so undervalued, in both consumer and academic circles.”<sup>16</sup> The lack of acknowledgment that fashion journalism in magazines, *Vogue* in particular, receives is in part to the connection with fashion. “Historically, women’s magazines and the subjects therein belong to a private realm of femininity, a world that is full of option and views, yet a world that only ever talks to itself.”<sup>17</sup> *Vogue* cannot be judged on the basis of strictly being a women’s magazine or a fashion magazine. “You can flip the pages of *Vogue* and, given what’s in on the cover, be surprised by the inside- as day to day in the fashion press, part of whose mission now is to sort out the

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<sup>12</sup> Christopher Breward, *Fashion* (Oxford: Oxford University Press, 2003), 123.

<sup>13</sup> Larry Reibstein, “Hip Hops to the Top,” *Newsweek*, February 1994.

<sup>14</sup> *Ibid.*

<sup>15</sup> Diana Crane, *Fashion and Its Social Agendas: Class, Gender, and Identity in Clothing* (Chicago: The University of Chicago Press, 2000), 204.

<sup>16</sup> Anna König, “Glossy Words: An Analysis of Fashion Writing in British *Vogue*,” *Fashion Theory: The Journal of Dress, Body, & Culture* 10, ½ (2006): 206.

<sup>17</sup> *Ibid.*, 206.

clientele.”<sup>18</sup> The appearance of *Vogue* leaves an impression there is no more than visual images behind the cover but text is an extremely important aspect of the publication. “Fashion writing is a perfect example of such a text, tied to the ‘trivial’ world of womanly things, yet still consumed on a daily basis sometimes guiltily, by millions of readers, male and female.”<sup>19</sup>

While photography is essential in communication within the fashion industry, it cannot be considered the only aspect of the fashion magazine. “Appearance and image are the driving forces within the fashion system, so one might be forgiven for believing that fashion is nothing more than a visual phenomenon.”<sup>20</sup> The combination of visuals and text within *Vogue* are the foundations of what sets the magazine apart from other fashion publications. “Yet while visuals, primarily in the form of photographs, dominate the presentation and representation of fashion in magazines and newspapers, text has a critical mediating role to play.”<sup>21</sup>

Writing about fashion is a particular type of journalism. “Furthermore, fashion reportage is a very specific form of journalism and has more in common with feature writing than news journalism.”<sup>22</sup> Most importantly about this style of journalism is the subject matter. “The subject of fashion writing is fashion.”<sup>23</sup>

By writing about the fashion world, fashion journalism reflects on the pages of *Vogue* through text and visuals an interpretation of all aspects of the fashion industry. The runway of fashion shows are one example that dictates what is written about in fashion journalism. “The

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<sup>18</sup> Herbert Blau, *Nothing In Itself: Complexions of Fashion* (Bloomington: Indiana University Press, 1999), 197.

<sup>19</sup> Anna König, “Glossy Words: An Analysis of Fashion Writing in British *Vogue*,” *Fashion Theory: The Journal of Dress, Body, & Culture* 10, ½ (2006): 207.

<sup>20</sup> *Ibid*, 207.

<sup>21</sup> *Ibid*, 207.

<sup>22</sup> *Ibid*, 209.

<sup>23</sup> Laird O’Shea Borelli, “Dressing Up and Talking about It: Fashion Writing in *Vogue* from 1968 to 1993,” *Fashion Theory: The Journal of Dress, Body, & Culture* 1, 3 (1997): 247.

catwalk show has made a substantial contribution to the distinctive features of fashion language.”<sup>24</sup> It is the responsibility of the journalist to reflect and interpret to the *Vogue* reader what has been seen. “Typically, journalists see each outfit for a matter of seconds, yet their remit is to ‘capture’ the essence of the garment and translate it into copy that will engage the reader.”<sup>25</sup> *Vogue*, as a fashion publication, concentrates the majority of the writing within the magazine on the fashion world.

“The creation of a ‘glossy’ like *Vogue* is not unlike the creation of a work of literature.”<sup>26</sup> The pages of *Vogue* feature visuals and text that reflect fashion journalism and the fashion world, and it is considered the best at the task. “What is understood is that the layout, illustrations, and photographs of a magazine like *Vogue* successfully communicate (fashion) information, colorfully, strikingly, quickly, to millions of women.”<sup>27</sup>

Setting a standard for other fashion publications, *Vogue* has amassed a masthead of editors that have shaped and evolved the magazine into the leading fashion magazine in the world. “Just as fashion images have received more attention than fashion writing, so have the personalities of *Vogue* editors received more attention than their written editorial achievements.”<sup>28</sup> The staff at *Vogue* is essential to each issue of the magazine, even though not all the staff participates in the high life of the fashion industry. “Although it may be true that senior writers and editors are participants in the glamorous fashion world portrayed on the pages

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<sup>24</sup> Anna König, “Glossy Words: An Analysis of Fashion Writing in British *Vogue*,” *Fashion Theory: The Journal of Dress, Body, & Culture* 10, ½ (2006): 216.

<sup>25</sup> *Ibid*, 216.

<sup>26</sup> Laird O’Shea Borelli, “Dressing Up and Talking about It: Fashion Writing in *Vogue* from 1968 to 1993,” *Fashion Theory: The Journal of Dress, Body, & Culture* 1, 3 (1997): 247-48.

<sup>27</sup> *Ibid*, 248.

<sup>28</sup> *Ibid*, 248.



of their publications, junior staff and freelance fashion writers often lead a very different existence.”<sup>29</sup>

“While the identities of a few high-profile fashion editors may be known to publications’ readerships, there is a surprising degree of anonymity in fashion journalism.”<sup>30</sup> There are various components of the staff at *Vogue*, but the publication essentially lies in the hands of the editorial staff. “Each magazine has its own editorial staff, who select clothes by specific designers/brands for its features.”<sup>31</sup> Editors are an important part of the hierarchy at a fashion magazine such as *Vogue* and are invariably linked to the fashion industry. “Editors can make or break a designer by featuring (or ignoring) his or her work in the magazine.”<sup>32</sup> The most important figure, especially at *Vogue* is the editor-in-chief. “The editor-in-chief is enormously influential in interpreting the direction of fashion for the consumer.”<sup>33</sup> It is the editor-in-chief that puts her own voice into *Vogue* that continues to set the magazine apart from other fashion publications.

#### Influential Editor-In-Chiefs of *Vogue*

As one of the longest running fashion publications, *Vogue* has seen various editor-in-chiefs come and go over the years. Two of the most influential editors of all time are Grace Mirabella and Anna Wintour. Mirabella replaced editor-in-chief Diana Vreeland in 1971.<sup>34</sup> Mirabella remained at the post until 1988 when Wintour, who remains the current editor-in-chief

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<sup>29</sup> Anna König, “Glossy Words: An Analysis of Fashion Writing in British *Vogue*,” *Fashion Theory: The Journal of Dress, Body, & Culture* 10, ½ (2006): 218.

<sup>30</sup> *Ibid*, 218.

<sup>31</sup> Linda Welters, “Introduction: Fashion in the Media,” in *The Fashion Reader*, ed. Linda Welters & Abby Lillethun (Oxford: Berg Publishers, 2007), 275.

<sup>32</sup> *Ibid*, 275.

<sup>33</sup> *Ibid*, 275.

<sup>34</sup> Janine Button, “*Vogue* Timelines,” *Fashion Theory: The Journal of Dress, Body, & Culture* 10, ½ (2006): 280.

of *Vogue*, replaced her.<sup>35</sup> Both women were extremely different in their approaches in how fashion within *Vogue* should be portrayed to their readers. “Mirabella focused on function and practicality.”<sup>36</sup> Wintour took a decidedly different approach from Mirabella. “In place of the French couture fashion that Vreeland loved and the American ready-to-wear looks that Mirabella favored, the (British) Wintour combines American and European styles into a kind of ‘international’ or ‘global’ fashion.”<sup>37</sup>

The differences between Mirabella and Wintour are the differences between two very different *Vogue* magazines. “Mirabella’s editorials countered fashion anarchy with practical fashion guidance for recessionary times.”<sup>38</sup> Wintour’s approach to *Vogue* rests on the relationship between the fashion world and the art world.<sup>39</sup> “Vogue’s attention to ‘hipness’ under Wintour is in keeping with the quest, on the part of the media, to define and woo the so-called x-generation of twenty-something consumers.”<sup>40</sup> Even the tone of the magazine altered between the two women with “Mirabella’s practical narrative guidance, and Wintour’s snappy, savvy journalistic style.”<sup>41</sup> As editor-in-chief, both Mirabella and Wintour had to find their own niche at *Vogue*, shaping the magazine as well as themselves.

## Grace Mirabella

Grace Mirabella became editor-in-chief at *Vogue* after working her way up the ladder of the fashion publication. Born and raised in Newark, New Jersey, Mirabella was the daughter of

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<sup>35</sup> Ibid, 280.

<sup>36</sup> Laird O’Shea Borrelli, “Dressing Up and Talking about It: Fashion Writing in *Vogue* from 1968 to 1993,” *Fashion Theory: The Journal of Dress, Body, & Culture* 1, 3 (1997): 252.

<sup>37</sup> Ibid, 253.

<sup>38</sup> Ibid, 252.

<sup>39</sup> Ibid, 253.

<sup>40</sup> Ibid, 253.

<sup>41</sup> Ibid, 256.

Italian immigrants during the Great Depression.<sup>42</sup> After graduating from Skidmore College in 1950, she went into the retail field in New York City.<sup>43</sup> Having worked her way up in retail, Mirabella interviewed to work at *Vogue* under editor-in-chief Jessica Davies in 1952.<sup>44</sup> When she was interviewed for the position at *Vogue*, Mirabella remarked, “I want to work at *Vogue* because I want to be around the best of everything.”<sup>45</sup> Hired as an assistant, Mirabella felt the gap between the women who worked there and herself. “They were glorious peacocks, all grandly gesturing. They didn’t walk then, they swept; and they didn’t speak, they intoned.”<sup>46</sup> Working at *Vogue* was a new world for Mirabella, unlike anything she had experienced before. “For a kid from New Jersey, someone who didn’t grow up riding horses on a family estate, this world was a revelation.”<sup>47</sup> In 1954, Mirabella left the world of *Vogue* and moved to Rome, Italy, to work for Italian designer Simonetta, an experience that would benefit her on many levels.<sup>48</sup> “In a sense, Rome was my own sort of finishing school- a high-caliber education in European style and top quality that would teach me how to have a more demanding, more discerning eye for clothes and let me come back to New York precisely the kind of *Vogue* woman I saw around me every day in the office.”<sup>49</sup> Returning to *Vogue*, however, would be trickier than Mirabella had thought when she left the magazine.

Returning to New York City, Mirabella went to *Vogue* with all intentions of getting her assistant job back but found that it was not that simple. Editor-in-chief Jessica Davies found

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<sup>42</sup> Grace Mirabella and Judith Warner, *In and Out of Vogue* (New York: Double Day, 1995), 22.

<sup>43</sup> *Ibid*, 41.

<sup>44</sup> *Ibid*, 22.

<sup>45</sup> *Ibid*, 63.

<sup>46</sup> *Ibid*, 66-67.

<sup>47</sup> *Ibid*, 68.

<sup>48</sup> *Ibid*, 86.

<sup>49</sup> *Ibid*, 86.

Mirabella a position as the *Vogue* “Shop Hound.”<sup>50</sup> Mirabella was “responsible for finding out what special and charming new things were being sold in the little shops in places like Madison Avenue and Bucks Country, Pennsylvania, and on the North Shore of Chicago and telling readers how to send away to buy them.”<sup>51</sup> Taking the position to heart and wanting to impress Davies, Mirabella devoted her time to shopping in the name of *Vogue*. Effort having paid off, Davies promoted Mirabella to junior fashion editor.<sup>52</sup> “At twenty-five, I was *Vogue*’s youngest fashion editor ever. Never mind that it was only in the bathing suit market. I had arrived.”<sup>53</sup>

As the sixties dawned at *Vogue*, major changes took place that affected Mirabella and the magazine. Diana Vreeland moved from *Harper’s Bazaar* to *Vogue* in 1962 as an associate editor.<sup>54</sup> However, Mirabella was not thrilled by this prospect. “When I first heard that Diana Vreeland was coming to *Vogue* as associate editor, I resolved to get as far away from her as possible.”<sup>55</sup> In January 1963, Vreeland replaced Jessica Davies as editor-in-chief of *Vogue* and Mirabella, who had moved to the marketing department at *Vogue*, returned to a fashion editor position.<sup>56</sup> Mirabella did not realize the position of fashion editor under Diana Vreeland would be unlike any other fashion editing work she had done before.<sup>57</sup> Working under Vreeland had worn Mirabella down to the point she was applying for positions outside of *Vogue*. It was Vreeland who approached Mirabella, offering her a position as her assistant.<sup>58</sup> “She said she was

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<sup>50</sup> Ibid, 95.

<sup>51</sup> Ibid, 95.

<sup>52</sup> Ibid, 95

<sup>53</sup> Ibid, 95-96.

<sup>54</sup> Ibid, 105.

<sup>55</sup> Ibid, 105.

<sup>56</sup> Ibid, 106.

<sup>57</sup> Ibid, 107.

<sup>58</sup> Ibid, 111.

looking for an associate, someone to help her with the day-to-day running of the magazine.”<sup>59</sup>

Accepting the position as Vreeland’s assistant, Mirabella launched her own future at *Vogue* with the help of a woman she had wanted to avoid.

With Vreeland as editor-in-chief, *Vogue* became a world of fashion fantasy dictated not by designers but by Vreeland herself. “It enraged designers to see their new creations passed over for coverage in *Vogue* in favor of figments of Vreeland’s imagination.”<sup>60</sup> Mirabella found herself in an interesting position as Vreeland’s associate. “I was Vreeland’s shadow, her alter ego. I was the morning check-in-point for her fashion editors, the ambassador to Alex Liberman. I was the one who translated Vreeland’s thoughts into practice, this meant, in a sense, being able to read Vreeland’s mind.”<sup>61</sup> The *Vogue* articulated and published under Vreeland was a creation completely behold to this singular woman, and it would ultimately lead to her downfall and Mirabella’s rise. “It was Vreeland legend that ultimately did Diana Vreeland in.”<sup>62</sup> “She preferred to remain true to her image, to sink with it, than compromise it defending her vision.”<sup>63</sup> Ultimately Vreeland was fired but remained on as consulting editor in part to Alex Liberman’s undertaking.<sup>64</sup> In 1971, Mirabella who had worked at *Vogue* for nineteen years became editor-in-chief.<sup>65</sup> However, the road to success as editor-in-chief would not be as easy at first as was the replacement of a legend.

Mirabella found that replacing Vreeland would not be easily accepted or appreciated by those at *Vogue* or who supported the fashion industry. “Even at *Vogue*, it as hard, at first, to

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<sup>59</sup> Ibid, 113.

<sup>60</sup> Ibid, 118.

<sup>61</sup> Ibid, 118.

<sup>62</sup> Ibid, 138.

<sup>63</sup> Ibid, 138.

<sup>64</sup> Ibid, 140.

<sup>65</sup> Janine Button, “*Vogue* Timelines,” *Fashion Theory: The Journal of Dress, Body, & Culture* 10, ½ (2006): 280.

establish [her] legitimacy.”<sup>66</sup> The concept that Mirabella wanted to showcase in her vision of *Vogue* was that it beyond to real women.<sup>67</sup> There was sheer determination in Mirabella’s aspirations for the new *Vogue*, developing a mantra to guide her.

I wanted to give *Vogue* over to women who were journalists, writers, actresses, artists, playwrights, businesswomen. I want to make *Vogue* democratic – not ‘middle class’ in the sense of being pedestrian or narrow-mindedly moralistic or downmarket, but in being accessible to women like me. I wanted the magazine to be something that a woman like me – educated, reasonably well cultured, discerning in her tastes, attractively social, but not necessarily a socialite – could pick up and read and be both entertained and enlightened by. I wanted her to be surprised by *Vogue*, to learn things about fashion, politics, personalities, travel, and the arts that she never knew before. I wanted her to come away from *Vogue* with her eyes opened.<sup>68</sup>

By putting her own stamp on *Vogue*, Mirabella was changing the way the magazine was represented but also how fashion was represented within it. The fashion world was also going through the same transition that Mirabella saw for *Vogue*, a concentration on sportswear and clothes for the workingwoman.<sup>69</sup> This was especially important because it shaped the coverage that Mirabella gave to particular designers. “Her premise was that the value of clothes related to their functionalism. Thus, it was important to shop smartly and get what you paid for – clothes that adapted to the many facets of modern, active woman’s lifestyle. She concluded that the role of *Vogue* was to provide information with which readers could make good consumer

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<sup>66</sup> Grace Mirabella and Judith Warner, *In and Out of Vogue* (New York: Double Day, 1995), 142.

<sup>67</sup> *Ibid*, 143.

<sup>68</sup> *Ibid*, 145.

<sup>69</sup> *Ibid*, 146.

decisions.”<sup>70</sup> *Vogue* started to take shape under Mirabella as a woman’s fashion publication focused on the American designer and the American woman.

Modernizing *Vogue*, like Condé Nast had done some sixty years before, was the main aspiration that Mirabella worked toward in her tenure as editor-in-chief. The content of the magazine played a major part in the overall change of *Vogue* with more articles on politics and serious health stories, including abortion and the birth control pill.<sup>71</sup> Featuring the first African-American model, Beverly Johnson, on the cover of *Vogue* in August 1974 was another step forward for Mirabella.<sup>72</sup> *Vogue* models in the seventies “had an unadorned wholesomeness. It was a sort of inarguable prettiness that had a broader appeal.”<sup>73</sup> The American designer had boomed in the fashion industry, the sexual revolution had also boomed on the pages of the magazine. “*Vogue* was very slow to embrace more far-reaching implications of the women’s movement and the sexual revolution – I was too – and for years we sent mixed messages about feminism.”<sup>74</sup> Even though the magazine had trouble finding footing with its readers over the sexual revolution, Mirabella’s *Vogue* brought in a new generation of readers and the numbers at the magazine only went up. By the end of the seventies, circulation had risen from 400,000 to over one million while gross revenues at *Vogue* nearly tripled.<sup>75</sup> Successfully turning *Vogue* into

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<sup>70</sup> Laird O’Shea Borrelli, “Dressing Up and Talking about It: Fashion Writing in *Vogue* from 1968 to 1993,” *Fashion Theory: The Journal of Dress, Body, & Culture* 1, 3 (1997): 252.

<sup>71</sup> Grace Mirabella and Judith Warner, *In and Out of Vogue* (New York: Double Day, 1995), 157.

<sup>72</sup> Janine Button, “*Vogue* Timelines,” *Fashion Theory: The Journal of Dress, Body, & Culture* 10, ½ (2006): 280.

<sup>73</sup> Martha Sherrill Dailey, “Grace Mirabella & the Vagaries of Vogue,” *The Washington Post* (Washington, D.C.), Jul. 25, 1988.

<sup>74</sup> Grace Mirabella and Judith Warner, *In and Out of Vogue* (New York: Double Day, 1995), 161-162.

<sup>75</sup> *Ibid*, 162.

a modern women's fashion publication, Mirabella went into the eighties with the magazine as "the undisputed leader of the fashion press."<sup>76</sup>

Moving into the eighties, Mirabella had *Vogue* in the place she wanted. However, there were many critics at Mirabella's door about the type of fashions that she was showing in *Vogue* and image of women she was projecting. Defending her choices, Mirabella responded that *Vogue* "has changed as women's outlook have changed, and it continues to stand for quality."<sup>77</sup>

Remaining true to the traditions of *Vogue* and moving into the future were a conflict that Mirabella had to balance. Defending her choices became par for the course when critics attacked her vision of *Vogue*. "Half our readers are women who work and we don't ignore that. But that's not why they read *Vogue*. What they want from us, and what they get is, the best in fashion, the perfect piece on the arts, the most medical-journal kind of medical advice."<sup>78</sup> Continuing to support the *Vogue* she had created in the seventies, Mirabella looked at eighties society with disdain and contempt. "I was disgusted by much of what I saw in 1980s society."<sup>79</sup> However, *Vogue* was continuing to prosper even as it backed away from its roots and began producing graphics with a new wave of influence.<sup>80</sup> In 1986, *Elle* magazine was a trendy, upstart that threatened *Vogue*'s standing as the number one fashion publication as circulation and advertising sales fluctuated.<sup>81</sup> Refusing to change *Vogue* or her perspective of the magazine, Mirabella saw no threat in *Elle* and believed that the magazine was aimed at a younger reader.<sup>82</sup> Si Newhouse

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<sup>76</sup> Ibid, 162.

<sup>77</sup> Victoria Irwin, "A conflict of images; Fashion magazines: What do they say about women," *Christian Science Monitor* (Boston, MA), Oct. 6, 1981.

<sup>78</sup> Tamar Lewin, "Women's Magazines: A Fix For Everyone," *The New York Times* (New York, NY), Aug. 9, 1982.

<sup>79</sup> Grace Mirabella and Judith Warner, *In and Out of Vogue* (New York: Double Day, 1995), 196.

<sup>80</sup> Eloise Salholz, "The Mark of the Silver Fox," *Newsweek*, February 1985.

<sup>81</sup> Grace Mirabella and Judith Warner, *In and Out of Vogue* (New York: Double Day, 1995), 212.

<sup>82</sup> Ibid, 212.



Jr., chairman of Condé Nast Publications Inc., did not feel as confident about *Elle* as Mirabella and made the decision to replace her as editor-in-chief.<sup>83</sup>

### Switching Editor-In-Chiefs

The switch to Wintour might have appeared smooth on the pages of *Vogue* but in the offices of the magazine, Mirabella was less than flattered by the way she was fired. Arriving home one afternoon, Mirabella was informed by her husband who had watched on the five o'clock news a gossip journalist report that Wintour would be replacing her.<sup>84</sup> After 36 years at *Vogue*, Mirabella would find the manner of her firing tacky for a company that was the epitome of stylish.<sup>85</sup> Newhouse did not apologize for replacing Mirabella, sighting the end of the eighties and the dawn of the nineties reason enough and giving Mirabella credit for her development of *Vogue*.<sup>86</sup> “[He’s] not a social historian but there was a settling down and a seriousness that Grace, who came in at the beginning of it, really caught. The magazine flourished, became deeper, more enriching.”<sup>87</sup> Women in the work force were another contributing factor to Mirabella’s success as editor-in-chief at *Vogue* but the politics of the issue had since settled.<sup>88</sup> Blurring the lines of high and causal fashion, Newhouse felt it was time it bring in new blood to steer *Vogue* forward and chose Anna Wintour to do just that.<sup>89</sup>

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<sup>83</sup> Susan Heller Anderson, “Anna Wintour Transferred to Head Vogue Magazine,” *The New York Times* (New York, NY), Jun. 30, 1988.

<sup>84</sup> Martha Sherrill Dailey, “Grace Mirabella & the Vagaries of Vogue,” *The Washington Post* (Washington, D.C.), Jul. 25, 1988.

<sup>85</sup> Ibid.

<sup>86</sup> Woody Hochswender, “Changes at Vogue: A Complex Tale of Rumors and Facts,” *The New York Times* (New York, NY), Jul. 25, 1988.

<sup>87</sup> Ibid.

<sup>88</sup> Ibid.

<sup>89</sup> Ibid.

Anna Wintour

Anna Wintour was named editor-in-chief of *Vogue* magazine in 1988 and remains in the position today.<sup>90</sup> Taking a completely different approach to the fashion publication, Wintour revamped *Vogue* for a younger generation. “Youth and trendiness are featured in Wintour’s *Vogue*.”<sup>91</sup> Focusing on a younger audience than Mirabella, Wintour made her name at *Vogue* by adopting “the role of ‘mix-master’ which suits the retro and street influenced styles of recent times.”<sup>92</sup> The demeanor of *Vogue* under Wintour’s eye has made her a celebrity in her own right. “Wintour plays the role of fashion-editor-as-celebrity well, publicly making light of it, but initiating in 1992, the ‘Letter from the Editor’ through which her voice is heard.”<sup>93</sup> A key element in Wintour’s *Vogue* is her voice; she is revered for her ability to project the fashion industry in a particular way through this publication to the rest of the world. This has become part of the celebrity that follows Wintour but comes from her dedication to her career and *Vogue*.

Born into a family of journalists, Wintour was destined for her career at *Vogue*. The daughter of Charles Wintour and Eleanor Baker Wintour was born in London, England, in 1949.<sup>94</sup> Charles was named editor of the London *Evening Standard* in 1959, a high-powered position that would influence his daughter’s career.<sup>95</sup> Rather than attend college, Wintour began her career in the fashion industry at Harrod’s, an upscale department store in London.<sup>96</sup> “The education of Anna Wintour as fashion magazine editor began with the dawn of the glitter, glam,

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<sup>90</sup> Janine Button, “*Vogue* Timelines,” *Fashion Theory: The Journal of Dress, Body, & Culture* 10, ½ (2006): 280.

<sup>91</sup> Larid O’Shea Borrelli, “Dressing Up and Talking about It: Fashion Writing in *Vogue* 1968 to 1993,” *Fashion Theory: The Journal of Dress, Body, & Culture* 1, 3 (1997): 253

<sup>92</sup> *Ibid*, 253.

<sup>93</sup> *Ibid*, 253.

<sup>94</sup> Jerry Oppenheimer, *Front Row: Anna Wintour, The Cool Life and Hot Times of Vogue’s Editor-in-Chief* (New York: St. Martin’s Press, 2005), 1.

<sup>95</sup> *Ibid*, 9.

<sup>96</sup> *Ibid*, 51.

and disco seventies at *Harper's Bazaar*, once Britain's premier couture monthly."<sup>97</sup> *Harper's Bazaar* was in the process of merging with *Queen*, London's trendy fashion magazine.<sup>98</sup>

Working at *Harper's & Queen* was the foothold in the fashion publication industry that Wintour would need to eventually get her the position at *Vogue*.

In 1975, after five years of working at *Harper's & Queen*, Wintour moved to New York to continue her career in fashion publications.<sup>99</sup> Moving to New York, Wintour found opportunity at the American *Harper's Bazaar* and was hired as a junior editor.<sup>100</sup> One year later, Wintour was let go from the magazine and hired by *Viva*, as fashion editor.<sup>101</sup> The magazine closed in 1978 and Wintour was once again in search of a position as fashion editor.<sup>102</sup> Wintour found a position at *Savvy*, a magazine for executive workingwomen, as a free-lance fashion editor in 1980.<sup>103</sup> A year later, Wintour switched publications again, gaining a position as fashion editor at *New York* magazine.<sup>104</sup> Each move that Wintour made from publication to publication was a step closer to her ultimate goal, a position at *Vogue*.

Developing a reputation at each of the publications prior to *Vogue*, Wintour was obsessive and compulsive when it came to her job as a fashion editor.<sup>105</sup> While still at *New York* magazine, Wintour interviewed with Mirabella.<sup>106</sup> Mirabella asked Wintour what position she would like at *Vogue* and Wintour said she wanted Mirabella's job.<sup>107</sup> Having not gained the

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<sup>97</sup> Ibid, 63.

<sup>98</sup> Ibid, 63.

<sup>99</sup> Ibid, 97.

<sup>100</sup> Ibid, 101.

<sup>101</sup> Ibid, 117.

<sup>102</sup> Ibid, 145.

<sup>103</sup> Ibid, 158.

<sup>104</sup> Ibid, 173.

<sup>105</sup> Ibid, 177.

<sup>106</sup> Ibid, 190.

<sup>107</sup> Ibid, 190.

coveted position at *Vogue*, Wintour focused her energy on her work at *New York* magazine. “She had been promoted to senior editor and was giving the mostly newsy and service-oriented weekly a reputation as a style arbiter with her splashy and creative layouts that encompassed everything from chic fashion to trendy interior design and glamorous home entertaining.”<sup>108</sup> Her work at *New York* caught the attention of Si Newhouse Jr. and Alex Liberman, Condé Nast’s chairman and editorial director respectively, and Liberman offered her a position at *Vogue* in 1983.<sup>109</sup> Since Mirabella remained as editor-in-chief, Liberman created the position of creative director for Wintour.<sup>110</sup> Having finally made it to the publication that was her goal, Wintour settled into her new position at *Vogue* in the fall of 1983.

American *Vogue* would not last long for Wintour, who in the early fall of 1985 was named editor-in-chief of British *Vogue*.<sup>111</sup> “Mirabella came to believe her nemesis was being groomed to be sent back to whence she came to run that other *Vogue* and that would be the end of that.”<sup>112</sup> Returning to London with her new husband and a child on the way, Wintour had major plans to revamp British *Vogue*. The first issue with Wintour as editor-in-chief came out in January 1986, and featured the same model as American *Vogue*’s cover for the same month.<sup>113</sup> Working closely with fashion editor Grace Coddington, Wintour looked to turn British *Vogue* inside out with a complete renovation of the magazine.<sup>114</sup> It was as the editor-in-chief of British *Vogue* that Wintour was nicknamed “nuclear Wintour” due to her chilly demeanor in managing

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<sup>108</sup> Ibid, 203.

<sup>109</sup> Ibid, 206.

<sup>110</sup> Ibid, 206.

<sup>111</sup> Ibid, 230.

<sup>112</sup> Ibid, 232.

<sup>113</sup> Ibid, 236.

<sup>114</sup> Ibid, 240.

the magazine.<sup>115</sup> The press latched onto the name, earning Wintour a reputation in the media. While the staff of British *Vogue* feared the worst under Wintour, she was given the job of editor-in-chief of *House & Garden* back in New York in 1987.<sup>116</sup> The final stepping-stone to American *Vogue* had come for Wintour; the only problem was Grace Mirabella.

On June 28, 1988, gossip columnist Liz Smith announced that Anna Wintour would replace Grace Mirabella as editor-in-chief of *Vogue* on live television.<sup>117</sup> While Mirabella finished her final issue for the publication, Wintour immediately settled into the role that she had been working for her whole life. Wintour had developed a reputation on both sides of the Atlantic Ocean, in London and New York, and at the age of 39 was now in the power seat at *Vogue*.<sup>118</sup> Si Newhouse had made a bold move in replacing Mirabella with Wintour, looking to now revamp American *Vogue*.<sup>119</sup> Taking the idea of change very seriously, Wintour replaced several editors as soon as she was hired and remained quiet about her plans for the November issue, which would be her first.<sup>120</sup> The cover of the November 1988 issue of *Vogue* was a shocking twist from what had been the magazine under Mirabella. “The model’s blond hair looks unbrushed, she squints against the sun, her abdomen protrudes slightly over acid-washed jeans and the sleeves of her black silk gabardine jacket with jeweled medieval cross by Christian Lacroix are pushed up casually.”<sup>121</sup> The cover of *Vogue* had a noticeable breezy attitude under

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<sup>115</sup> Ibid, 243.

<sup>116</sup> Ibid, 262.

<sup>117</sup> Ibid, 276.

<sup>118</sup> Liz Smith, “Fashion’s New Queen; American *Vogue*; Media & Marketing,” *The Times* (London, England), Jul. 6, 1988.

<sup>119</sup> Geraldine Fabrikant, “Si Newhouse Tests His Magazine Magic,” *The New York Times* (New York, NY), Sept. 25, 1988.

<sup>120</sup> Ibid.

<sup>121</sup> Lucretia Steiger, “Bold *Vogue* Face Lift Appears Elle-mentary,” *The San Diego Union-Tribune* (San Diego, CA), Oct. 25, 1988.

Wintour and alluded comparisons to *Elle*.<sup>122</sup> While the Christian Lacroix shirt priced at around \$10,000, the jeans worn by the model on the November issue cost \$50.<sup>123</sup> Approaching the cover, Wintour wanted to get away from headshots that most fashion publications' covers have and get lost in the magazine stand.<sup>124</sup> Wintour was making changes to the magazine but was also aware that she did not want to shock anyone away from the publication either.<sup>125</sup> “*Vogue* still has a unique niche as the fashion bible; its dominance in advertising pages reflects the fact that major fashion advertisers think they must be in *Vogue* to reach the consumer and the retailer deciding what to carry.”<sup>126</sup> Wintour’s *Vogue* was just beginning to take shape as loyal readers and her critics received her first issue of *Vogue*.

The first year at *Vogue* for Wintour coincided with a recession, which can generally be an uneasy time for the fashion industry.<sup>127</sup> However, Wintour was not deterred from putting her stamp on *Vogue*. Focusing on the more offbeat and downtown fashion scene than editors before her, Wintour carved a niche for her version of the fashion publication.<sup>128</sup> Criticized for abandoning her traditional audience for a younger generation of readers, Wintour stood by the new look she had given *Vogue*.<sup>129</sup> Wintour’s image as editor-in-chief came under fire as well, but she continued to down play her celebrity and focus on her job.<sup>130</sup> However, the public felt differently about Wintour and sales of the magazine began to climb. “Because we want from

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<sup>122</sup> Ibid.

<sup>123</sup> Geraldine Fabrikant, “The Media Business; *Vogue* Tries A More Relaxed Look,” *The New York Times* (New York, NY), Oct. 31, 1988.

<sup>124</sup> Ibid.

<sup>125</sup> Ibid.

<sup>126</sup> Ibid.

<sup>127</sup> Jerry Oppenheimer, *Front Row: Anna Wintour, The Cool Life and Hot Times of Vogue’s Editor-in-Chief* (New York: St. Martin’s Press, 2005), 289.

<sup>128</sup> Kevin Haynes, “In *Vogue*: A Year Under the Direction of Editor Anna Wintour,” *St. Louis Post-Dispatch* (St. Louis, MO), Nov. 23, 1989.

<sup>129</sup> Ibid.

<sup>130</sup> Ibid.

Anna Wintour what we want from the pages of *Vogue*: a big of fantasy, a glimpse into the realm of perfection, without the actual responsibility of attaining it. She carries the burden of dreams for all of us, and she carries them well.”<sup>131</sup> Editor-in-chief of *Vogue* carries with it a responsibility that Wintour took on dutifully. “In fact, Anna Wintour was hired not to change the substance of *Vogue*, but rather the fashion world’s perception of the book.”<sup>132</sup> The *Vogue* of Mirabella, and even Vreeland, was long gone under Wintour’s editorship. “And as an editor, under her distinctive blend of harm and intimidation, *Vogue* has been forced to limber up and trot. It’s younger. It’s looser. It moves with fluidity and grace. It has shed its crinolines for cashmere.”<sup>133</sup>

In August of 1992, Wintour celebrated with the *Vogue* staff the 100th anniversary issue of the magazine.<sup>134</sup> The partnership of Wintour and *Vogue* was securely established. “From ejecting veteran staffers to igniting in-house competition for stories to establishing dress codes and odd rules of behavior, Anna turned *Vogue* into her version of what a great fashion magazine should be.”<sup>135</sup> “As the Condé Nast flagship, *Vogue* is able to pay top dollar for location shoots, photographers, models, even the paper it is print on.”<sup>136</sup> The persona of Wintour had much to do with the perception of *Vogue* and how it was received its audience and the fashion industry. In 1997 with a circulation of 1.1 million, *Vogue* was considered the heavyweight of fashion publications.<sup>137</sup> “A strong economy and *Vogue*’s aggressive ad sales have helped the magazine,

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<sup>131</sup> Judith Newman, “Anna Wintour Editor of the Year,” *ADWEEK* (New York, NY), Feb. 12, 1990.

<sup>132</sup> *Ibid.*

<sup>133</sup> *Ibid.*

<sup>134</sup> Jerry Oppenheimer, *Front Row: Anna Wintour, The Cool Life and Hot Times of Vogue’s Editor-in-Chief* (New York: St. Martin’s Press, 2005), 309.

<sup>135</sup> *Ibid.*, 314.

<sup>136</sup> Robin Pogrebin, “Anna’s World,” *The New York Times* (New York, NY), Nov. 17, 1997.

<sup>137</sup> *Ibid.*

but some say Ms. Wintour's visibility and mystique are integral to its success.<sup>138</sup> The combination of Wintour's persona and the fashion substance she produced in the publication proved a successful match as *Vogue* established an investment in the fashion industry. "People in the fashion business say this apparent blurring of lines goes with the territory. *Vogue* cannot pretend to be an observer, they say. It has a vested interest in the health of the industry, the success of designers, the strength of retail sales."<sup>139</sup> Wintour did not stop with just supporting the industry on the pages of *Vogue*. James Truman, Condé Nast's editorial director, noted Wintour's power with designers and buyers. "Anna is running the industry, far beyond her influence as a 'tastemaker.' All designers check in with Anna about what she thinks is modern, what she thinks is hip. She gives them broad trend ideas about what the public is ready for."<sup>140</sup> Wintour's influence has been felt not only on the pages of *Vogue* but also on the runways of designer shows.

Expanding beyond the fashion industry, Wintour began featuring celebrities on the cover of *Vogue* with great frequency starting in 1998.<sup>141</sup> "Anna would continue the trend, and by the time of the new millennium most *Vogue* covers were graced by celebrities."<sup>142</sup> As editor-in-chief, Wintour's fortune at *Vogue* continued to improve. "*Vogue* revenues were booming. In the previous twelve months it had posted its richest period since 1892, when *Vogue* was founded, and forecasts were even more optimistic."<sup>143</sup> In October of 1998, Wintour celebrated her tenth

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<sup>138</sup> Ibid.

<sup>139</sup> Ibid.

<sup>140</sup> Eamonn McCabe, "A Wintour's Tale," *The Guardian* (London, England), Oct. 31, 1998.

<sup>141</sup> Jerry Oppenheimer, *Front Row: Anna Wintour, The Cool Life and Hot Times of Vogue's Editor-in-Chief* (New York: St. Martin's Press, 2005), 322.

<sup>142</sup> Ibid, 322.

<sup>143</sup> Ibid, 329.



anniversary as editor-in-chief of *Vogue*.<sup>144</sup> The year of 1998 would be one of the most successful for Wintour. “Anna’s philosophy at *Vogue* was to determine and define fashion – and to help fashionistas choose what was and wasn’t fashionable.”<sup>145</sup> Continuing her reign at *Vogue* into the new millennium, Wintour would also face the challenge of the public eye. Lauren Weisberger, a former of assistant to Wintour, who spent less than a year at *Vogue*, and wrote a fictionalized account of her experience at the magazine, *The Devil Wears Prada*.<sup>146</sup> Published in 2003, the novel caused a stir because of the similarities between Wintour and the fashion editor of Weisberger’s novel.<sup>147</sup> Three years later, the novel was made into a feature film and Wintour’s career at *Vogue* was thriving.<sup>148</sup> Having developed *Teen Vogue* and *Men’s Vogue*, Wintour was intent on expanding the *Vogue* Empire.<sup>149</sup> “While other magazines try to figure out how to extend their essence to new platforms by hiring ‘brand editors,’ Ms. Wintour has seized the moment to make the quintessential sophisticated women’s bible a voice for men and teens too. She’s boldly expanded a 113-year-old brand while still providing a steady compass for the flagship.”<sup>150</sup> Moving *Vogue* into the twenty-first century, Wintour has held a major part in developing *Vogue* as a publication. “Ms. Wintour’s journalistic bent infuses *Vogue* with news and broader culture in addition to fashion reports and photo spreads.”<sup>151</sup> In 2009, Wintour continued her work in the fashion industry and not just on the pages of *Vogue* by creating

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<sup>144</sup> Ibid, 330.

<sup>145</sup> Ibid, 331.

<sup>146</sup> Ibid, 326.

<sup>147</sup> Ibid, 326.

<sup>148</sup> Nat Ives, “Wintour Proves She’s Queen of the Magazine as a Brand,” *Advertising Age* (New York, NY), Oct. 23, 2006.

<sup>149</sup> Ibid.

<sup>150</sup> Ibid.

<sup>151</sup> Ibid.

Fashion's Night Out.<sup>152</sup> Fashion's Night Out is a one-night event in New York City established by *Vogue*, the Council of Fashion Designers of America, NYC & Company, as well as the city to promote and celebrate the fashion industry.<sup>153</sup> "The brainchild of *Vogue*'s Anna Wintour, FNO was conceived as way to gin up excitement about the upcoming shopping season."<sup>154</sup> Wintour used her credibility as editor-in-chief of *Vogue* to bring shoppers to stores during recessionary times.<sup>155</sup> Continuing her role as editor-in-chief, Wintour continued to keep *Vogue* the number one fashion publication as well as developing an amount of celebrity that contributes to the magazine's place as the fashion bible.

#### *Vogue*'s September Issue

While *Vogue* has earned the title fashion bible both those inside and outside of the fashion industry, the September issue reigned supreme during Mirabella's career and continues to do so during Wintour's. The September issue became the predominant part of *Vogue*'s dominance as a fashion publication beginning in the early eighties. In 1983, the September issue gained increased momentum at *Vogue*. "According to Grace Mirabella, editor-in-chief of *Vogue*, the September issue was not only the largest ever for *Vogue* but the largest ever for an American magazine. It had 726 pages and weighed in at three pounds."<sup>156</sup> Securing a place as *Vogue*'s top issue, the September issue became a phenomenon of growing size in pages and weight. Eleven years later, the 2004 September issue of *Vogue* would be become the largest September issue at

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<sup>152</sup> Robin Givhan, "Rallying for Retailer's Fave Trend: Flowy Greenbacks," *The Washington Post* (Washington, D.C.), Sept. 10, 2010.

<sup>153</sup> "Shopper's FAQ," *Fashion's Night Out*, accessed May 1, 2011, <http://www.fashionsnightout.com/shopper/faq/>.

<sup>154</sup> *Ibid.*

<sup>155</sup> *Ibid.*

<sup>156</sup> Nina Hyde, *The Washington Post* (Washington, D.C.), Oct. 9, 1983.

832 pages.<sup>157</sup> However, the 2004 September issue would be outdone three years later. The 2007 September issue of *Vogue* featured 840 pages.<sup>158</sup> “The September 2007 issue of *Vogue* magazine marked the end of an era. It weight nearly five pounds, and was the single largest issue of a magazine ever published.”<sup>159</sup> The issue also spawned a documentary aptly named, *The September Issue*, which followed Wintour and her team, including creative director Grace Coddington and editor-at-large André Leon Talley.<sup>160</sup> Director R.J. Cutler captured production of the largest *Vogue* issue from beginning to end, reaffirming the importance of *Vogue* and the brand its past editors have created.<sup>161</sup>

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<sup>157</sup> Jerry Oppenheimer, *Front Row: Anna Wintour, The Cool Life and Hot Times of Vogue's Editor-in-Chief* (New York: St. Martin's Press, 2005), 359.

<sup>158</sup> Emma Gilbey-Keller, “Wintour’s Tale,” *The Evening Standard* (London, England), Aug. 26, 2009.

<sup>159</sup> *Ibid.*

<sup>160</sup> Eric Konigsberg, “Behind the Scenes at *Vogue*, Looking For Even More Access,” *The International Herald Tribune* (New York, NY), Aug. 28, 2009.

<sup>161</sup> Manohla Dargis, “The Cameras Zoom in on Fashion’s Empress,” *The New York Times* (New York, NY), Aug. 28, 2009.

#### IV. RESULTS

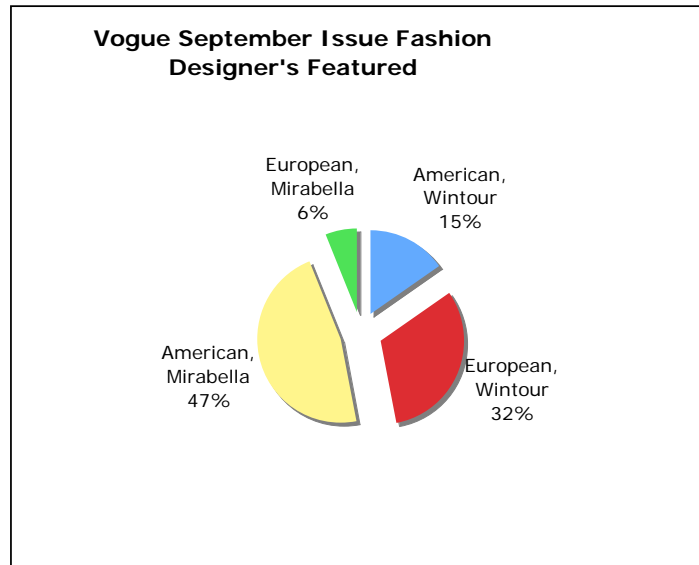
The purpose of this study was to see how *Vogue* magazine has changed under the editorships of Grace Mirabella and Anna Wintour by doing a content analysis of the September issues of each editor-in-chief. By analyzing 30 September issues, 15 with Grace Mirabella as editor-in-chief and another 15 with Anna Wintour as editor-in-chief, this research is about comparing and contrasting *Vogue* magazine over a 36-year period. The importance of this study is to show how *Vogue* expanded its fashion content in the magazine by examining the editorials within the “Fashion” section of the table of contents. *Vogue* is considered “the fashion bible” and this study will contribute to showing how the magazine has developed its fashion content into a form of journalism that goes beyond the clothing. Mirabella and Wintour are key to this development as respective editor-in-chiefs at *Vogue* because of the role that the editor-in-chief has in the content of the magazine.

While this study is limited in that it only examined the fashion content in the September issues of *Vogue*, it is a limitation that allows for a greater understanding of how each editor-in-chief approached the fashion content of the most important issue of the calendar year. Another limitation of this study is that some September issues of *Vogue* for both editor-in-chiefs were unavailable for content analysis and are sequentially missing. The September issues missing from Mirabella’s editorship are 1985, 1986 and 1987; the issues missing from Wintour’s editorship are 1991, 1994, 1997, and 2006. However, fifteen respective September issues for each editor-in-chief were chosen in sequential order for the content analysis.

RQ1 sought to find the similarities and differences between the September issues of *Vogue* with Grace Mirabella and Anna Wintour as respective editor-in-chiefs. Numerous similarities and differences were found in the *Vogue* September issues analyzed for this study. For the first two years under Grace Mirabella, *Vogue*'s September issues were bi-monthly. In 1971 and 1972, there were a total of four September issues of *Vogue*. The first issue was released on the September 1, 1971 and the second on September 15, 1971. The following year, two issues were also released on the same dates, September 1, 1972, and September 15, 1972. The September issue of 1973 was the first monthly September issue under Mirabella's editorship. The difference here is that because *Vogue* became a monthly in the early seventies, Wintour never produced any bi-monthly September issues of *Vogue*.

RQ1A sought to find the similarities and differences in the use of fashion designers in the September issues of Mirabella and Wintour respectively. Content drastically changed between the two editor-in-chiefs in the September issues of *Vogue*. Under Mirabella, the September issue focused on fashion that had been produced by American designers and very little appeared from European designers. In the bi-monthly issues from 1971 and 1972, the issues released on September 1<sup>st</sup> were focused on the collections that had been shown during New York fashion week. The issues released on September 15<sup>th</sup> featured more New York collections but a small sampling of the clothing from European designers and runway shows. When the September issue became monthly, Mirabella still focused a large amount of coverage to American designers and little to European designers. In 1989, Wintour's first September issue featured a mixture of both American and European designers equally. Wintour continued to use a combination of designers throughout her September issues, focusing less on specific designers and more on trends that appeared from various fashion designers.

Figure 1. A

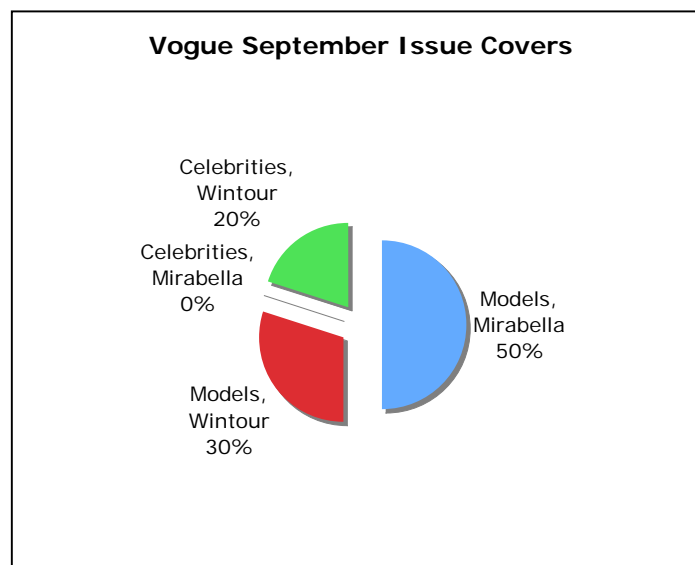


RQ1B sought to find the similarities and differences in the perspective of the respective editor-in-chiefs in the September issues. The focus of the magazine also shifted during their respective terms as editor-in-chiefs at *Vogue*. Mirabella focused the September issues toward women who had entered the work environment, while Wintour's September issues were a combination of functionality and fantasy. In the September issues from Mirabella, women were shown wearing work attire such as suits as well as casual wear for outside of the office. The focus of the September issues of Mirabella was about a lifestyle look for women as a part of their everyday lives, from work to evening to weekends. Wintour's September issues focused on the artistic side of fashion design by showing the clothing as wearable as well as art. However, Wintour did not focus specifically towards one kind of woman in a specific environment. Showcasing the clothing was the main focus for Wintour rather than trying to dress a target audience.

RQ1C sought to find the similarities and differences in the covers of the September issues of each editor-in-chief for this study. For the majority of the September issues analyzed in this

study, both Mirabella and Wintour featured models on the covers of the magazine with 80 percent. However, the difference between the covers is important in discerning the focus of the two editor-in-chiefs' respective styles at *Vogue* for the September issue. All of Mirabella's September issues feature a model photographed from the shoulders or neck up. The models were not overly adorned with jewelry or makeup, having a very natural and fresh look. Wintour's approach to the cover of her September issues was to feature a full-length photograph of a model or celebrity in various locations. Wintour later began to feature celebrities, actresses and singers, on the cover of the September issue. The style of the September covers for Wintour were slightly more complex than Mirabella's because of the full-length photographs. Celebrities and models were styled in a combination of extravagant and basic fashions, including haute couture gowns, or in jeans and a top.

Figure 1. B



RQ2 sought to find how the fashion content of the September issues of *Vogue* under Grace Mirabella and Anna Wintour had changed from 1971 until 2007. The fashion content of *Vogue* was determined by the heading "Fashion" in the table of contents of the magazine. Each

editorial under “Fashion” was analyzed to developed an understanding of how the content has changed and evolved from 1971 to 2007 as well as how it changed and evolved under the respective editor-in-chiefs of the magazine. The 32 issues examined for the study showed a development of evolution and change in both the time frame and the editor-in-chiefs. The “Fashion” section of *Vogue* in the September issues is important to analyze and understand because of the nature of the issue itself. The September issue is the most important and largest issue in calendar year for *Vogue* magazine and while the magazine is a fashion publication, this issue is the culmination of showcasing the fashion in journalistic fashion.

#### Grace Mirabella as Editor-in-Chief

The September 1971 issues, respectively released on September 1<sup>st</sup> and 15<sup>th</sup> were Mirabella’s first September issue as editor-in-chief. The first September issue from the 1<sup>st</sup> of the month featured editorials focused on the New York fashion week collections. The eight editorials in the “Fashion” section were: *Vogue’s* Point of View: The New York Collections – The Seventh Avenue Phenomenon; American Fashion from The New York Collections; More of the best from The New York Collections; Layered looks from The New York Collections; Trompe-l’oeil knits, Evenings in The New York Collections; *Vogue’s* Own Boutique; and The New Collections: Fashion shows and special events across the country. The September 15, 1971 *Vogue* approached the European designers collections. The seven editorials from that issue were: *Vogue’s* Point of View: A Great Year for Coats, Great Year for Coats – the best from Paris and America; The Paris Collections; In America; Vogue Patterns; Rome: Fashion the Italian way; and *Vogue’s* Own Boutique.



The September 1, 1972 *Vogue* was similar to the previous year in that the fashion content focused on New York fashion week. The seven editorials in this issue were: *Vogue's* Point of View on The New York Collections; The New York Collections – Ease is the essence; Aubergine – New color at night in The New York Collections; Great day looks in The New York Collections; Evenings in The New York Collections; A *Vogue* Editorial: Furs, Fashion, and Ecology; and The New York Collections: fashion across the country. The following issue on September 15, 1972 focused less on New York and more on European designers, featuring only four editorials. These were: *Vogue's* Point of View; *Vogue's* choices from the couture collections in Paris and Italy: the news at Saint Laurent, Ungaro, Dior, Givenchy, Mila Schön, Galitzine, Valentino; The Look At Night; and New Take On The Shirtdress for Day. These two issues show Mirabella's concentration on American designers versus European designers.

With *Vogue* no longer a bi-monthly, the September 1973 issue had a "Fashion" section that contained seven editorials. These were: *Vogue's* Point of View: Change; The Top 12: *Vogue's* own list of key looks in the New York Collections; Fashion and You: A report on the New York designers; The New York Collections; Great Year for Black at Night; What You'll Want Right Now from the New York Collections; and The New York Collections: fashion across the country. All of the editorials for this September issue are focused on American designers and trends seen in New York.

Mirabella continued to focus on American designers and New York fashion week in the September 1974 issue. Eleven editorials were featured in the magazine, the largest fashion content in a September issue until that point of Mirabella. The editorials were: *Vogue's* Point of View: To Get What's Best, You Have To Know What's Best; The New York Collections: The Look of the Year Starts with a Coat; How to Shop from the New York Collections for the Life

You Live; The Way Everyone Wants to Look at Night – in Black; Big-Time Glamour at Night on Cher; The Undercoat Life All Around Town; Finds: Accessory News for Fall; Knockout! – The Long, Covered Dress at Night; American Casual – Dressing to the Life; Directions to Watch from Leading Designers at the New York Collections; and The New York Collections: fashion across the country. This was the first time Mirabella used a celebrity, Cher, as a model in an editorial but not on the cover of the issue.

The September 1975 issue fashion content branched out into a lifestyle approach to fashion. Mirabella concentrated on American fashion trends for work, evening, and at home. The issue featured eleven editorials that were: *Vogue's* Point of View: Everything You Want To Know About Fashion This Fall – or, How To Shop Smart from The New York Collections; The New York Collections: The Look for Day, for Evening in fashion and beauty; The American Look at Its Super, Dashing Best – our key choices in The New York Collections; Big Time! – Lauren Hutton wears Halston; The Chinese Look in The New York Collections; The Looks American Women Love Most – this-year versions and how to wear them; The New in Fur – new shapes, new colors; Observations: To Know About; The New York Collections – at stores across the country; Boutique: September Looks; and Observations: The Chic at Home. These editorials focused on the concept of the American woman and her wants and needs.

The following year, the September 1976 issue featured a “Fashion” section dedicated again to the lifestyle of the American woman and her tastes. Mirabella focused the eleven editorials in this issue to the casual concept of fashion. The editorials were: Point of View: There Is Casual and There Is a Difference; New York Collections/Fall '76 – This is What It's All About; American Fashion at the Top of Its Form – Racy, Freewheeling, Casual!; *This* is Casual at Night – Margaux Hemingway in the best New Dinner-Dressing; Deborah Raffin: Sports-

Clothes Dressing at the Top of Its Form; Casual Luxe at the of Its Form – New Furs, New Robe-Dressing; Up Close and Personal – Jacqueline Bisset and the New Ease at Night; Easy Winners! – Best-selling Looks in The New York Collections; American Fashion – at Stores across the Country; and Observations: To Know About Fashion, News, Tips. This issue featured two editorials with celebrities as models, Margaux Hemingway and Jacqueline Bisset, but neither were the cover model of the issue.

The casual approach to fashion was heavily featured in the fashion content in the September 1977 issue. Mirabella continued the basic formula from previous September issue, featuring eleven editorials in the “Fashion” section of the issue. These were: Fashion Flashes: What They’re Wrapping Up in, Dancing In, Seeing Through; Point of View: The New York Collections: The News – And How To Shop For It; The New York Collections: First Things; We Like Their Style: Geoffrey Beene, Steven Burrows, Calvin Klein, Ralph Lauren, Mary McFadden, Oscar de la Renta; Furs – The Most!; The Odds-On Favorites; Night Changes; Gold Surprises; In For Dinner; Casual/Country – New Coverings, New Tops and Bottoms; American Fashion – At Stores Across the Country. The editorial titles began to change in this September issue by using shorter, playful wording. Mirabella’s approach to the fashion content focuses on the lighter side of fashion with this development.

The September 1978 issue’s fashion content had evolved from the lifestyle and strictly American approach Mirabella had used in the previous September issues. The thirteen editorials in the issue began to feature a mixture of designers, while American designers were still heavily present. The editorials were: People in Fashion Are Talking About...What’s Coming; Why Not the West?; American Fashion – at Stores across the Country; How to Bargain Hunt for Designer Names; Vogue’s Eye View: Great news in accessories; Point of View: From the New York

Collections – a guide to dressing for the way we live now; The New York Collections: The Clothes to Live in Now; More of a Look...more of a difference; At last – coats again!; The Avedon Eye – looks for fall '78, worn by Lauren Hutton; A New Way with Fur – the designer difference; Evening Dressing...another kind of ease; and Jacket Dressing...the new shapes everyone wants. Specific trends were highlighted in their own editorials while the number of editorials shows an evolution in the fashion content and concentration in the magazine.

Mirabella's September 1979 issue reintroduced the European designers, French and Italian specifically, to the magazine's fashion content. Twelve editorials featured broader fashion topics than previous issues, including haute couture and lingerie. The editorials were: Letter's to *Vogue's* View; Fabulous Furs...And What You Need To Know About Them; What Our Editors Are Talking About...Accessories, Lingerie; First Choices for Fall: A New Suit, A Working Bag; American Shoulders – U.S. Designers Focus In; Paris/Rome Couture – Key Looks from Eleven Designers; Fashion Q &A; American Style at Its Best – At Stores Across the Country; *Vogue's* View: People Places...Ideas; Point of View: The Best Clothes For the Way You Live Now; N.Y. Bravo! – The Style and Spirit of the New York Collections; and Star Performers – The New Dinner Suits. Continuing her dedication to the workingwoman, Mirabella focused on wear ability of clothing and accessories.

The September 1980 issue introduced a new decade of September issues as well as a greater amount of fashion content. The issue featured thirteen editorials in the "Fashion" section focusing on American fashion designers and casual attire. The editorials were: On the Cover; The New York Collections for the USA at Stores Across the Country; *Vogue's* View: People, Places...Ideas; Point of View: From the New York Collections – The Best Answers; American Bravado – It's the Tops!; American Women Speak Out at a *Vogue* Symposium...plus Answers

from Those Who Make and Sell Clothes; Style...and Something More: The Key Looks from Four Key New York Collections; Star Quality: Patti LuPone/Big-time Evenings; A Casual Attitude: Country/Relaxed Dressing; The Looks that Work, Day In, Day Out; Night After Night – a Short Dress!; The Seasonless Advantage: Any Climate Fashion; and Irresistible! – The New Look of Fur. Mirabella expanded the fashion content by examining more aspects of the fashion industry than simply clothing in this issue.

By September 1981, Mirabella had begun to develop the fashion content to include more than just what she found appealing for women in work and casual attire. Editorials in the 1981 September issue began to focus on accessories and colors rather than particular styles. The fourteen editorials for this September issue were: Cover Look; *Vogue's* View: People, Places...Ideas; New York Collections for USA at Stores Across the Country; Point of View: New York Collections – Season's News; A Season of Differences; Something New Is Happening to Suits; *Vogue* Symposium: Give and Take; Casual...A New Slant; Evenings – The Most!; For Evenings When...; Fur: More To Go For!; Real Finds This Season; Just Add Red! Just Add Gold!; and *Vogue's* Last Word. This was also the introduction of the editorial *Vogue's* Last Word, which would become a fixture in the “Fashion” section of the magazine.

In the September 1982 issue of *Vogue*, Mirabella began to recognize the global aspect of the fashion industry. The “Fashion” section featured content of American designers and styles with some European designers as well. One article on Japanese fashion showed the expansion of the scope of fashion content. Sixteen editorials in the magazine were: Japanese Fashion Now; New York Collections Report/Fall '82; Best of the New York Collections at Stores Across the Country; *Vogue's* View: People, Places...Ideas; Point of view: From the New York Collections – The Key choices To Make This Fall; The Look-Makers – the Best Real-Life Day Dressing;

Geoffrey Beene: The State of Art; Upbeat...All the Way! – Shari Belafonte-Harper; At Night: The Best of the Best; The Furs with the Most!; A Singular Seduction...Mary McFadden; Star Performers! Tommy Tune/The Little Black Dress; Relaxed...It's a Matter of Degree; Black with a Soft Touch; The Hit of White; and *Vogue's* Last Word. Mirabella still heavily featured fashions from New York fashion week but also expanded on the concept of editorials based on colors.

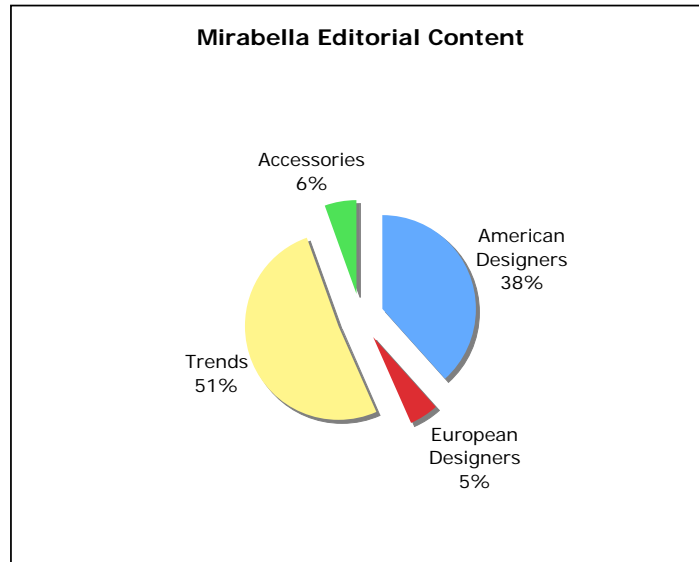
The September issue of 1983 expanded on the idea of global fashion by including an editorial about styles and trends from China. Mirabella did not venture far from her usual "Fashion" section content by focusing on American styles and trends. The issue featured seventeen editorials including actress Jennifer Beals as a model, but not on the cover. These editorials were: The New York Collections at Stores Across the Country; *Vogue's* View: People, Places...Ideas; China: Emerging Style; Point of View: What stands Out for Fall; From the New York Collections – The best of American Style; A Totally Modern Sense of Dressing...at Geoffrey Beene; A Real Change at Night; A More Casual Attitude/Jennifer Beals; Furs Now – Bigger, Bolder, Best!; A Different Dazzle; The Best Dressed Leathers; The Biggest News – The Biggest Coats!; Sure Things: The Clothes That Work for Day; Another World...of Dressing; The Easy Favorites; and Last Word. Some of the editorials in this September issue began to address bolder looks that Mirabella had not previously featured in the magazine.

The September 1984 issue of *Vogue* continued to feature a fashion content that was established in the American designer and American trends. The "Fashion" section contained twelve editorials, which were: The New York Collections at Stores across the Country; *Vogue's* View: People, Places...Ideas; Point of View: What Dressing Is All about This Fall; A New Approach...to the Season's Standout Tailoring; Fall '84: American Style, Better Than Ever; The Season's Best...in Fur; That Old Black Magic Called Lace...worn by Diane Lane; Time-Out

Dressing: Brooke Shields at Big Sur; Great Jackets! – A Separate Story for Day; An Easy Side to Evening; The Difference Is a Coat...; and Last Word. A noticeable change in editorial format was the on location shoot of a celebrity, Brooke Shields, in Big Sur, California. This editorial shows a move towards the use of a celebrity model but also the expansion of using locations for photography shoots.

The last issue of *Mirabella's* used in this study was September 1988. The "Fashion" section of the issue featured six subheadings, two of which were *Vogue's* View and Point of View, each featuring editorials. The other four were: Talking Fashion, In This Issue, *Vogue's* Word on...Neo-classic Style, and *Vogue's* Last Word. The editorials under the subheading *Vogue's* View were: Downtown style – the art of artists' dressing; Blithe spirits: Europe's freewheeling designers; Fur '88: hot choices; Night charm; The bags women really carry. Point of View featured eleven editorials that were: Something Different Is Happening This Fall; Smart Women, Smart Clothes; The Eye of Geoffrey Beene; Opposites Attract – the two sides of evening; Cool Days, Great Sweaters; Amazing Greys – furs and accessories; Color: Taking It Easy; You're All Set To Go – fast dress, sharp jackets; Free Spirits – coats take off!; The Winning Combination – top-priority days; and New Nighttime Spirit: young stars, lively style. For *Mirabella's* last issue, the fashion content held twenty-one editorials.

Figure 1. C



### Anna Wintour as Editor-in-Chef

Wintour's first September issue in 1989 as editor-in-chief, and in this study, showed a change in the "Fashion" section of *Vogue*. *Vogue's* View and Point of View had been established as subheadings under the "Fashion" heading, with three editorials not regarded to one or the other. In the *Vogue's* View subheading, there were three editorials: The news is fabric: paisley, iridescence, prints by artist/designer Konstantin Kakanias, blanket weaves; Vicki Woods talks to designer Charlotte Neuville; and Gordon Henderson and Michael Leva: two young designers to watch. Point of View featured twelve editorials, which were: New York news; Camel's back; Bronze cast, Jet set; The story form; The straight and narrow; Great pretenders; Dressed to kill; Charmed circles; Beyond the kilt; Dress gray; and Talking Fashion. The other three editorials were: Fashion clips; Elements; and Fur report. The fashion content of this issue specifically shows how Wintour established her September apart from those edited by Mirabella by using shorter titles and focusing on overall trends rather than specific looks. The entire issue featured



eighteen editorials in the “Fashion” section and a definite separation of *Vogue*’s View and Point of View as main subheadings.

For the September 1990, Wintour kept the same formula that she had used the year before and added some new editorial features. *Vogue*’s View featured three editorials, which were: Vincent Boucher checks out today’s young fashion movers and shakers; Metallic brocade embellished boots, suits, coats at the Paris couture last year; Now, evidence of the trick-down effect; and *Twin Peaks*’s rising star, Joan Chen, reveals her secret style desire: to design furniture, Julia Reed talks with her about ambition. Point of View had eight editorials: Seventh on sale; The news is color; The kings of color; Reds; Solid sister; Shine; Faking it; and Talking, which featured five smaller editorials. Fashion clips, Fur report, Elements, In this issue, and *Vogue*’s last look were editorials not designated to a specific section. Elements focused on accessories, like in the previous issue, as well as the introduction of *Vogue*’s last look, an editorial of accessories on the last page.

The September 1992 issue continued Wintour’s expansion of the “Fashion” section as well as the editorials she had begun to include in every issue. *Vogue*’s View had three editorials: Get big!; Seeing red; and La nouvelle vague. Point of View expanded into ten editorials: Top hats and Wales; Sui’s success: dressing for less; Dietrich chic; Breaking away; Chain reactions; Geena: the goddess next door; New for night: a thin line; The hardware edge; Great buys: a model wardrobe; and Talking fashion, which only had three smaller editorials in this issue. Fashion clips, Elements, In this Issue, and *Vogue*’s last look were the other editorials included in the “Fashion” heading. This September issue focuses on styles and trends rather than a specific type of look, and begins to look at designers and photographers as the newsmakers and not just

the makers of the fashion industry the two editorials, Sui's success: dressing for less and Chain reactions, on designer Anna Sui and photographer Helmut Newton respectively.

The September 1993 issue was following in a similar format to the previous years but with greater content in the "Fashion" section. *Vogue's* View grew to six editorials: Short takes; Simple virtues; The peacoat's new appeal; Golden girl; Punk rocks again; and Barneys makes its move. There were seven editorials in Point of View: The velvet touch; Romantic moments; Independents' day; Paris plays on; Linda in love; The long of it; and Talking fashion, which focused on one editorial instead of several. As in the previous September issues, Fashion clips, Elements, In this issue, and *Vogue's* last look were also under the heading. The growth of *Vogue's* View shows Wintour's move towards developing fashion content beyond trends and styles by delivering fashion news, including the editorial on the luxury department store Barneys and the competition of department stores.

The September 1995 issue showed a movement in expanding the *Vogue's* View subheading of the "Fashion" section. There were nine editorials in the section: Paris couture report; The new conservatives; Zippity-doo-da; Shine on; Home improvement; Sweater girls; West End story; The prime of Miss Jean Muir; and Hit list. Talking Fashion, which had been previously apart of the Point of View subheading, became its own editorial along with His view, an editorial by author John Updike. Fashion Portfolios was the new subheading under which Point of View and its editorials moved. The eight editorials were: Seasoned simplicity; Pure couture; The cocktail party; Donna Karan's new age; Personal style: the new Reed; Lady in red; The swing set; and The boxy suit. *Vogue's* index, In this issue, and *Vogue's* last look were still featured as well. This particular September issue showed Wintour's determination to feature

fashion news by place an emphasis on the editorials in *Vogue's* View. Overall, the issue featured twenty-two editorials focused on fashion content.

Wintour's September 1996 issue featured a twelve editorial long *Vogue's* View that began to broach subjects on fashion in the art world, the influence of style icon Isabella Blow, and whether or not it's okay to be wealthy again. The editorials were: Flap happy; Slip tease; Trace a trend: Corporate challenge; Blow up; Hue and Cry; Luxe redux; Museum quality; Initial offerings; Closet encounters; She's gotta have it: Slack attack; Hit lists; and In-store with *Vogue*. Point of View featured six editorials: A championship season; The straight and narrow; This side of paradise; On the town; Shrinking mink; and Gilt trip. Talking fashion, *Vogue's* Index, In this issue, and *Vogue's* last look rounded out the "Fashion" section as staple editorials. The intent of this September issue seemed to revolve around the reintroducing luxury in the fashion industry, concentrating on being luxurious without being ostentatious. As the September issues have progressed, the editorials have also expanded beyond clothing into all aspects of the fashion industry.

The September 1998 issue was the first time that a celebrity, actress Renée Zellweger, appeared on the cover of a September issue of *Vogue*. However, the editorial on the actress was not featured in the "Fashion" section of the magazine. *Vogue's* View featured eleven editorials: Rappers deluxe; Maximum security; D.I.Y divas; British aisles; Story of a store; The great mall of China; Model citizens; Tailor made; She's gotta have it; The *Vogue* file; and Haute stuff. There were seven editorials in Point of View: Portraits of style; Celtic chic; A perfect merger; The gray escape; Some nerve; Brave new world; and Soft cover. A new editorial, Style Fax, by André Leon Talley appeared in this September issue. Talking Fashion, *Vogue's* Index, In this issue, and *Vogue's* last look rounded out the issue. The editorials in this issue focused in on the

newest trends in the fashion industry, including the booming fashion economy in China and technology trends in clothing.

The pattern of Wintour putting celebrities on the cover of *Vogue* continued with the September 1999 issue, which featured actress Gwyneth Paltrow on the cover. Unlike the previous issue with the actress Renée Zellweger, Paltrow's editorial was featured in the Point of View subheading of the "Fashion" section. *Vogue's* View was made up of twelve editorials: A couture diary; Welcome to the Club; Bonding at Bergdorf's; Tracing a trend; Camera shy; Wednesday's girls; Closet case; Speculating the trends; Bay watch; Fashion fêng shui; Fashion fiction; and The *Vogue* file. Point of View featured eight editorials: A gilded age; Enchanted evening; Glam slam; Gold diggers; Period drama; Slouching toward bohemia; Party girls; and The class menagerie. Style Fax and Talking fashion both opened the "Fashion" section, with *Vogue's* Index, In this issue, and *Vogue's* last look closing it out. As the last September issue of the century, Wintour focused on emerging trends with designers as well as the changing face of fashion, including celebrities replacing models in the fashion industry. The editorials in *Vogue's* View also showcase the concept of fashion journalism as the text for the editorials appear to grow with each issue, when originally these editorials were much shorter in content. This September issue culminates Wintour's 10-year mark as an editor-in-chief, and sets the stage for her future September issues.

The September 2000 issue of the new millennium had a "Fashion" section that featured a total of twenty-seven editorials. Style fax, The moving image: Francine du Plessix Gray, and Talking fashion are the three editorials that open the section and are outside of any subheading. Fifteen editorials make up the *Vogue's* View subheading. These editorials were: Model, remodeled; Starlet to student; Dot.com with dash; Changing channels; Into the office; Disarming

style; Supermodel to snapper; Inside the Colette closet; Costume drama; New jewels; Park Avenue avant-garde; Rubber sole; Tracing a trend; Fashion fiction; and The *Vogue* file. The section was a set of individual editorials focused on the transformation of twelve women's wardrobes. The Point of View subheading, which now had taken on a label, entitled Point of View: Fall's total look held six editorials. The six were: Conservative party; How many people does it take to design a dress?; Natty & nice; Reactionary chic; Madly Max; and The autumn coat. *Vogue* index, In this issue, and *Vogue*'s last look closed the issue. Wintour began to focus the editorials in *Vogue*'s September issue on the people in the fashion industry, especially with the editorial "How many people does it take to design a dress," which showed a real focus on the entire team behind fashion designers. The twelve editorials on women transforming their wardrobes for the fall also had a variant of subjects, including an actress, a model, a photographer, and a the wife of a former Secretary of Defense.

The September 2001 issue had model Linda Evangelista on the cover, and a featured editorial on the model in the Point of View: September song subheading of the "Fashion" section. Regular editorials appearing in *Vogue* were: Style fax; Talking fashion; *Vogue* index; In this issue; and *Vogue*'s last look. *Vogue*'s view had thirteen editorials: Fall 2001 couture; The personality jean; Ciao, Bella; Doctor no; Jagger and the stones; One-knit wonder; Burberry's blue-eyed boy; Trace a trend; Last days of disco; Could this be love?; The *Vogue* file; Adam Jones's diary; and Unplugged. Point of View: September song featured the editorial on cover model Linda Evangelista, She's back and six other editorials: Independent's day; The wild bunch; Covert pleasures; Taking the plunge; White squall; and Year of the boot. The editorials in *Vogue*'s View covered various topics of fashion news, including the announcement of a new designer at British luxury brand Burberry and a jewelry collection designed by the daughter of

the Rolling Stones lead singer Mick Jagger, Jade Jagger. Wintour's use of world play on titles, which has been apparent in previous issues, becomes a certified staple of her editorship with this September issue.

The September 2002 issue was a particular September issue because it marked the one-year anniversary of the attacks on September 11, 2001. Actress Kate Hudson was the cover model and an editorial in the Point of View: Fall fashion's all-out glamour featured an editorial, Sparking star, on her. The other editorials in the Point of View were: Let it shine; Glamour, defined; The greatest show on earth; The shotmaker; Twisted classics; Sex and the stiletto; A midsummer night's dream; Heroine chic; and Let's do lush. The shotmaker was an editorial about *Vogue's* creative director, Grace Coddington, while the editorial Heroine chic was an homage to the women from Alfred Hitchcock films. A midsummer's night dream was an editorial about designer Valentino, a type of editorial on the lives of fashion designers that began to appear in the September issue. Style fax, Nostalgia, and Talking fashion were the three editorials opening up the "Fashion" section. Nostalgia for this issue was an editorial written by former super model Janice Dickinson. *Vogue View* had twenty editorials, which were: Here today, here tomorrow; The commitments; Louise Pring; Proenza Schouler; Haider Ackermann; Stéphane Parmentier; Ask Mrs. Exeter; We Should Coco; Grand thoughts; Personal best; The pajama game; Cinderella story; The two-piece; The slouch; The clean machine; The lifesavers; Jewels of desire; Madame bijoux; Wild and woolly; and The *Vogue* file. It is noted that the apostrophe and letter s are missing from the end of *Vogue* in the *Vogue View* subheading. *Vogue* index, In this issue, and *Vogue's* last look were also in the "Fashion" section as the last three editorials.

The September 2003 issue had Nicole Kidman, an actress, on the cover and her editorial was featured in the Point of View subheading. The “Fashion” section had six editorials outside of the *Vogue* View and Point of View subheadings: Style fax; Nostalgia; Talking fashion; *Vogue*’s index; In this issue; and *Vogue*’s last look. The *Vogue* View section featured twenty-seven editorials. Eleven of the editorials were about the fashion lives of ten women in the fashion industry, which were: Working it!; Shalom Harlow: Model turned actress; Stella McCartney: Designer; Isabel Toledo: Designer; Violaine Etienne: Runway-show producer; Pat McGrath: Makeup artist; Alice Temperley: Designer; Linda Fargo: Display virtuoso; Eva Jeanbart Lorenzotti: Luxury cataloger; Floriane de Saint-Pierre: Headhunter; and Julie Gilhart: Fashion director, VP of fashion merchandising. The other sixteen editorials were: Letter perfect; For art’s sake; Ask Mrs. Exeter; Ring, ring, ring; Go figure; High hopes; French twist; With this ring; Matchmakers; Swinging from the chandeliers; After hours; Step back in time; Behind the music; The kids are alright; The *Vogue* file; and Katharine Hepburn 1907-2003. The editorial on Nicole Kidman, Master star, was featured with five other editorials in the Point of View: The 10 commandments of fall. The other five editorials were: The total lady; Built for speed; Before night falls; Full exposure; and Technicolor dreams.

The September 2004 issue was a particular issue because of the cover. Unlike past September issues featuring one or two models or a celebrity, the 2004 September cover featured nine models. The nine models were: Daria Werbowy, Natalia Vodianova, Gisele Bündchen, Isabeli Fontana, Karolina Kurkova, Liya Kebede, Hana Soukupova, Gemma Ward, and Karen Elson. The “Fashion” section began with three editorials: Life with André by André Leon Talley, Nostalgia, and Talking fashion with Norwich Notes. No longer called *Vogue*’s View, but simply just View, the subheading had nine editorials. The editorials were: Reality check; Ask Mrs.

Exeter; My previous; Hey, ladies; Lip service; Foxy lady; Leg room; Her majesty's request; and Need it now. The Point of View subheading had a theme identical to the year before, Point of View: Fall's ten commandments. The section contained thirteen editorials, which were: Day dreams; bout a boy; Imperial splendors; Take five; Staying alive; The 24/7 fur; Where worlds collide; Model & supermodel; Giorgio on my mind; Paradise in Provence; Magic in the makeup; Couture club; and Say it with diamonds. The editorials ending the "Fashion" section were Index, In this issue, and Last look. Like View, *Vogue* was removed from the titles of both Index and Last look compared to previous issues. This September issue also featured a comparative three editorials in Point of View on three male fashion designers: Karl Lagerfeld in Imperial splendors, Oscar de la Renta in Where worlds collide, and Giorgio Armani in Giorgio on my mind. While in the past individual fashion designers collections had been featured in the magazine, this was the first time that there appeared three editorials on male fashion designers. This issue featured an article on fur, The 24/7 fur, which is a type of editorial that had not been seen in a September issue since 1992.

The September 2005 issue of *Vogue* had actress Sarah Jessica Parker on the cover with an editorial on her in the Point of View section, Pillow talk. The issue's "Fashion" section begins with three editorials: Life with André, Nostalgia, and Talking Fashion. No longer *Vogue's*, the View subheading had fifteen editorials in this particular issue. These editorials were: The others; The price of admission; The new old thing; Freshly squeezed; Positive feedback; Break it down; What price glory?; Cashing in; The Italian job; In all modesty; Hello again; The way we wore; Leader of the pack; and Need it now. In this September *Vogue*, there was no underlying title with the Point of View subheading for the "Fashion" section. Point of View contained ten editorials, which were: The M.V.P.; The magnificent seven; A grand affair; Pillow talk; Natural selection;

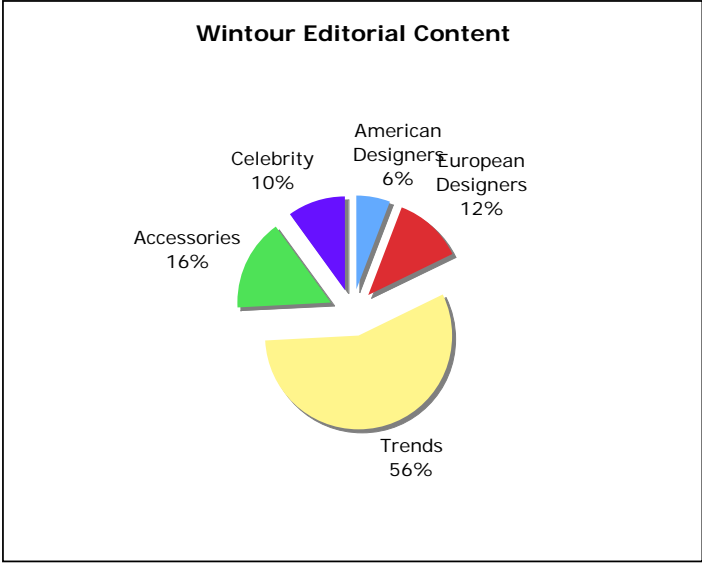


Hiding in the spotlight; In the mood; The selling of the socialite; Fuzzy logic; and That's a wrap. The entire "Fashion" section ended with Index, In this issue, and Last look. This September issue mirrored the changes of the previous issue, in which Wintour had taken the name *Vogue* out of various headings in the "Fashion" section. The editorial, Natural selection, was about former *Vogue* fashion editor Carmel Snow and her contributions to the magazine in the twenties. The magnificent seven was an editorial about seven fashion designers who *Vogue* remarked as the future of the fashion industry. The 2005 September issue's editorials looked at both the past and future of the fashion industry.

The final *Vogue* issue analyzed in this study was the September 2007 issue. The significance behind this particular issue is that the making of the issue was filmed as a documentary, *The September Issue*. Actress Sienna Miller appeared on the cover of the magazine with an editorial, 8 ½, in the Point of View section. The "Fashion" section opened with Life with André by André Leon Talley and Talking Fashion. The subheading View consisted of seventeen editorials. These editorials were: Only the brave; Dare to wear; The sloppy syndrome; Sweet reverie; Screen idol; Ask Mrs. Exeter; Fashion won't forget; Ring leader; Designs on the future; Mission: possible; Pin up!; A show of hands; straight from the shoulder; High tied; Tech-tiles; Needle me this; and Need it now. Point of View had seven editorials, including the editorial on Sienna Miller, the other six were: New sensations; Power players; Brights! Camera! Action!; Paris, je t'aime; American beauties; and Shift into neutral. Index, In this issue, and Last Look were the three final editorials in the "Fashion" section. By this September issue, Wintour had made the "Fashion" section of *Vogue* uniquely hers. By removing the name *Vogue* from the subheading, View, and the final editorial at the end of every issue, Last look, Wintour altered the contents to her editorship and distinguished herself from Mirabella. As the final September issue

studied in this content analysis, the importance of this issue is that it marks almost twenty years as editor-in-chief for Wintour but shows how the fashion content of the magazine had completely evolved from the style that Mirabella was known for when she was editor-in-chief.

Figure 1. D



### III. METHODOLOGY

The methodology used to find the answers to the questions pertaining to the fashion content in the September issues of *Vogue* with Grace Mirabella and Anna Wintour as editor-in-chief, respectively, is a content analysis. The fashion content of fifteen September issues from both Mirabella and Wintour were analyzed for a total of thirty issues of *Vogue* magazine. Each magazine was analyzed to develop a full understanding of the evolution of the September issue of *Vogue* under the editorship of the two most recent editor-in-chiefs. However, this study is not exhaustive because of the inability to have all sequential September issues of *Vogue*.

The particular type of content analysis done in this study is discourse analysis. “This process engages in characteristics of manifest language and word use, descriptions of topics in media texts, though consistency and connection of words to theme analysis of content and the establishment of central terms.”<sup>1</sup> In this case the media text examined was the fashion magazine *Vogue* and within the magazine the specific fashion content.

Determining the content that was analyzed as fashion content was done by starting with the table of contents in the front of each September issue of *Vogue* used for this study. Within the table of contents, there were various headings and the one heading used strictly for this study is labeled “Fashion.” Under the heading “Fashion,” were the units used in the content analysis. “In content analysis, a unit is an identifiable message or message component, (a) which serves as the basis for identifying the population and drawing a sample, (b) on which variables are measured,

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<sup>1</sup> Kimberly A. Neuendorf, *The Content Analysis Guidebook* (Thousand Oaks, CA: Sage Publications, 2002), 5.

or (c) which serves as the basis for reporting analysis.”<sup>2</sup> In this study of *Vogue* magazine the units analyzed served as the basis for reporting.

The population in this study consisted of the September issues of *Vogue* magazine from 1971 through 2007. The years missing from the population are 1985, 1986, and 1987 for Grace Mirabella and 1991, 1994, 1997, and 2006 for Anna Wintour. These September issues were missing from the study because copies were unavailable at the J.D. Williams Library at the University of Mississippi. The population consisted of thirty September issues and because it was a small population, there is no need to pull “a smaller, representative sample of the population.”<sup>3</sup> While there was no need for a smaller sample from the *Vogue* magazines being analyzed, the type of sampling for this content analysis was purposive or judgment sampling. “This type of sampling involves the researcher making a decision as to what units he or she deems appropriate to include in the sample.”<sup>4</sup>

The units being analyzed in this study are the editorials within the “Fashion” section of the September issues of *Vogue* magazine. This sampling of units is purposeful because of the specific nature of the study to show the evolution of the fashion content in the September issues of *Vogue* between Grace Mirabella and Anna Wintour. The units are divided into three categories as determined by the table of contents in the magazine. These three categories of units are: the editorials in View; the editorials in Point of View; and editorials in neither subheading of the “Fashion” section. These units will be divided into their respective categories and analyzed.

The process by which the content analysis began was that the respective issues of *Vogue* were chosen. The study looks to examine the change in the September issue of the magazine

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<sup>2</sup> Ibid, 71.

<sup>3</sup> Ibid, 74.

<sup>4</sup> Ibid, 88.

between two editor-in-chiefs, Grace Mirabella and Anna Wintour. With the population selected as the September issues from 1971 through 2007, fifteen issues for each editor-in-chief gave a balanced look at how the fashion content of *Vogue* has evolved through these particular issues. For each issue population the table of contents found to determine where the units were located in the issue. The table of contents was separated into various headings in bold ink and “Fashion” was the particular heading examined. Once the “Fashion” heading was located then the units were divided into the three categories that were determined by examining the table of contents.

Two subheadings appeared underneath the “Fashion” heading, showcasing where exactly the fashion content of the magazine was going to be found. The first of these subheadings was View and after it has been noted, then each unit’s content was analyzed and counted in this category. This process was repeated for the second category, Point of View, where the units were analyzed for content and counted. The third category was neither, which refers to the units that were not within the boundaries of the other two categories. The same process as for the first two categories was repeated; the content of each unit was analyzed and counted. For all thirty issues of the study, the process of categorizing the units then analyzing their content and counting the number of units per category was documented. Each unit was referred to in the documentation by the title of the unit listed in the table of the contents of each respective *Vogue* magazine studied in this process. After all thirty issues of *Vogue* were analyzed for fashion content then a total analyze of themes was conducted to show the evolution and expansion of the fashion content.

The editorials, or units, that were analyzed for this study went through a final content analysis to find themes that were similar and different between the two editor-in-chiefs. These themes were based on the specific content of each unit analyzed in a composite study of the September issues to demonstrate the growth in units throughout the population. It was important

to note that the number of units per issue in the population were of great importance to the study. This research concentrated on the basis that fashion journalism has become an important part of the journalism sector and through *Vogue*'s September issues the influence of the editor-in-chief has allowed for growth it occur. Each unit played a vital role in their individual category to reflect the changes in fashion journalism by way of the September issues of Grace Mirabella and Anna Wintour. As is the case this methodology could be applied to any issue of *Vogue* to determine a change in the fashion content of the magazine, regardless of the month or editor-in-chief as long as the population covers a veritable amount of time.

For the purpose of replicating this content analysis, two coders completed coding sheets for two separate September issues of *Vogue*. A male and female were each given a September issue, one from Grace Mirabella and one from Anna Wintour, along with coding sheets to code the content. After coding their issues of *Vogue*, the coding sheets of each coder were compared to the original content analysis coding sheets and found that the coders understood and followed the directions of the content analysis.

## V. DISCUSSION

This research and study on *Vogue* magazine is extensive because it covers the September issues of the most recent editor-in-chiefs, Grace Mirabella and Anna Wintour. The purpose of this study was to analyze the similarities and differences between the two editor-in-chiefs within the September issues only. The study is limited in two ways, first there are sequential September issues missing from the study and second the analysis of the two editor-in-chiefs' influence on the fashion content of the magazine is restricted to the September issues. This study reveals that there has been a major change in the amount and depth of fashion content ranging from 1971 until 2007. While the study is limited in the regard of amount of issues, this limitation allowed for a greater in depth analysis of the fashion content between Mirabella and Wintour and thus the limitation was not a hindrance on the study.

In the first September issue analyzed for this study, the fashion content of *Vogue* was limited to only one category, Point of View. This category would be present in all thirty issues of *Vogue* analyzed and was made a category because of its predominance in the magazine. Mirabella and Wintour developed Point of View's fashion content in their own ways. To begin with Mirabella focused the Point of View section in her September issues on the functionality of clothing. Her point of view was that fashion and clothing should have a purpose and a function in the daily life of everyday women. These editorials in Point of View were aimed at work wear, eveningwear, or casual wear. Mirabella's influence on this section in particular can be noted by these three types of clothing, she wanted to show the type of clothing that a woman would wear during the week, out at night, and on the weekends.

Mirabella also used her particular view of fashion on the designers that were featured in the Point of View section, who were primarily American fashion designers. While some European designers were featured, the style of clothing that Mirabella wanted to showcase was American. While designers from abroad offered trends and fashions that she appreciated and featured in the magazine, it was the American fashion designers who Mirabella revered in both style and trends. The Point of View section in the September issues edited by Mirabella reveal a pattern of focusing on American fashion designers whom she though showcased the ideal American look for the American woman. This approach to the fashion content in Point of View became the signature style of Mirabella in her September issues. This can be primarily noted that in every issue analyzed for this study with Mirabella as editor-in-chief featured an editorial in Point of View on the New York collections. While she did feature more designers as the years passed, Mirabella focused on American style and designers.

Wintour developed a completely different influence in Point of View that focused on the mixture of both high-end fashion designers and low end as well. The primary difference between Mirabella's focus on American style and designers was that Wintour chose to focus on specific trends in each of the editorials when she edited Point of View. By focusing on trends rather than looks, Wintour could incorporate various designers into one editorial rather than using an entire editorial on a designer. This approach to the Point of View fashion content would the ultimate separation of Wintour's *Vogue* from Mirabella's. The movement from a designer to a trend in an editorial shows how Wintour focused the September issue into the most important *Vogue* issue of the year because it would determine from each designers collection the important designs and accessories. By focusing on a trend, Wintour not only pulled out of fashion collections themes that she saw but she was developing them on her own. This is something that Mirabella only



began to do at the end of her tenure as editor-in-chief. From the beginning, Wintour chose to dedicate Point of View as fashion content that informed the reader of *Vogue* but also held the high-end standard of *Vogue*'s past.

An important part of Wintour's influence on Point of View was the titles that editorials had in the September issues. While Mirabella's titles were straight forward, Wintour used the title to approach the editorial in a whimsy manner. Often times the title of an editorial was the trend featured such as in her first September issue in 1989 had an editorial entitled "Camel's back," an editorial focusing on the trend of the color camel in the latest designer collections. In the 1992 September issue, an editorial entitled "Dietrich chic" showed the influence of actress Marlene Dietrich on designers' newest collections. Cultural influences were common in the titles that Wintour used in naming editorials; one such was the editorial in the 1999 September issue "Slouching towards bohemia" influenced by the title of journalist Joan Didion's nonfiction work, *Slouching Towards Bethlehem*. "Sex and the stiletto" was an editorial that played on the popular television show *Sex and the City* in the 2002 September issue. The final September issue analyzed in the study featured an editorial in Point of View about actress Sienna Miller in Italy titled "8 ½," the exact title of the Italian film directed by Federico Fellini. This distinctive pattern in Wintour's Point of View made the section uniquely hers and differentiated her from Mirabella permanently.

The first appearance of *Vogue*'s View was in the 1979 September issue edited by Mirabella, which would become one of the primary sections of the "Fashion" section in the magazine. When Mirabella first introduced *Vogue*'s View, it was titled *Vogue*'s View: People, Places...Ideas. Later on, Mirabella would shorten the title to *Vogue*'s View and Wintour would go one step further to the simply naming the section View. Under Mirabella's editorship,

*Vogue's View* was a short section of the magazine of only one to two pages featuring news updates from the fashion industry. While these short editorials were informative, the importance in this particular fashion content of the September issues was the development of fashion journalism in the magazine. The point of *Vogue's View* was to inform the reader of different aspects of the fashion industry.

In 1988's September issue, Mirabella branched out in expanding the *Vogue's View* section into smaller editorials. While this was Mirabella's last September issue in the study and Wintour did the majority of development for this particular section of the "Fashion" section, it is important to note her introduction of splitting it up into smaller editorials. These editorials focused on news and trends that were important in the fashion industry but did not warrant a multi-page editorial in the Point of View section. The six editorials that Mirabella featured in the 1988 *Vogue's View* ranged from how artists' dress to the type of handbags that women carry on a daily basis. These editorials were generated from a news point of view, bent on informing the *Vogue* reader with an editorial that was more textual than visual. When Wintour became editor-in-chief, she continued to develop *Vogue's View* into a predominate section of the fashion content in the magazine. The editorials in *Vogue's View* became as important as those in Point of View, and in some cases more editorials were featured in View than in Point of View.

Wintour's influence on the *Vogue's View* section is extremely important to this study and the development of fashion content in the September issues that were analyzed under her editorship. The first September issue that Wintour edited in 1989 featured only three short editorials in the *Vogue's View* section. However, the content of these editorials would come to define Wintour's dedication to the whole of the fashion industry, not just the designers and the clothing. The number three would be a common denominator in the number of editorials featured

in *Vogue's* View for the few September issues analyzed in this study. By 1993, the section grew to six editorials covering smaller trends in the fashion industry but also a particular editorial on the upscale department store Barneys in New York City. This editorial is particularly important because this is an aspect of the fashion industry, the retailer, which has never been focused on before in *Vogue*. In 1995, the section jumped to nine editorials and twelve the following year in 1996 featuring an editorial, "Luxe redux," about the influence of luxury in hard economic times.

The September issue of 2000 featured a themed *Vogue's* View on the transformation of twelve women with big names in the fashion industry. While the entire section featured fifteen issues, these twelve issues were particular in that they focused on women from various aspects of the industry. Two years later, the number of editorials jumped to twenty in 2002 and focused on four up and coming designers. Wintour used *Vogue* View to introduce and support new talent in the fashion industry, profiling young designers who had made an impression on her. In September 2005, Wintour completely removed the name *Vogue* from the heading and it became simply View. The last View section analyzed in the 2007 September issue was only seventeen editorials but by then Wintour had used the section to develop a feature of *Vogue* that had become completely her own and set her apart from Mirabella completely. The dedication to the section shows that Wintour was bent on showing that the fashion industry is more than just clothing, that there is a news worthy aspect behind the billion dollar industry. The ability to transform the section from Mirabella's original concept of simply showcasing the people, places and ideas of the fashion industry developed into fashion content that propelled fashion journalism in *Vogue* to a new level.

The point of this study was to show how the fashion content has developed and changed, including the similarities and differences, between the two most recent editor-in-chiefs of the

magazine. The concentration on the September issue is a focal point of this study because it is considered the largest and most important issue in the calendar year for *Vogue*. The content analyzed showed a definite development in fashion content that has propelled fashion journalism from obscurity to a fully fledged field of journalism. The influence of Mirabella and Wintour on *Vogue* is an important factor in the way that each editor-in-chief nurtured the fashion content of the magazine. While Mirabella's focus of fashion content was on supporting American fashion designers, Wintour's focus of fashion content was about supporting the fashion industry as a whole.

The application of this study will help to generate more information about the field of fashion journalism by exploring how fashion content has developed in the forty years. The specific study of *Vogue* can be replicated on other fashion magazines to show how fashion content has become a predominant feature in magazines, making fashion journalism a predominant field. This study also is important in understanding how the editor-in-chief of a magazine has a personal influence and style that permeates throughout the magazine. The analysis of editors is just as important in understanding the development of fashion content as well as in analyzing the actual fashion content in the magazine. By applying this study to other magazines, it can be determined how an editor-in-chief influences the content of the magazine and how content is developed over time in their tenure.

## VI. SUMMARY AND CONCLUSION

### Summary

*Vogue* magazine has become the number one fashion magazine and is considered the “fashion bible” by those both in and outside of the fashion industry. Underneath the editorships of Grace Mirabella and her successor Anna Wintour, *Vogue* has become synonymous with the fashion industry. One issue per calendar year of *Vogue* stands out in particular, the September issue. This issue of *Vogue* is the standout issue of every single year, featuring the most fashion content of any other. The importance of the influence of each editor-in-chief on the September issues of their terms is the development of the fashion content from year to year. The overall objective of this study was to determine how the September issues of *Vogue* under Mirabella and Wintour have evolved and changed with the influences of their respective editors and the growth of the fashion content of the magazine.

The basis of this study relied on answering two particular research questions, which were answered in full based on the content analysis of thirty September issues of *Vogue*. The first research question sought to find the similarities and differences between Mirabella and Wintour as editor-in-chiefs of the magazines in the specific analysis of the September issues. Both Mirabella and Wintour developed their own influence and personality on the pages of the magazine through the fashion content in particular. While Mirabella focused on fashion’s functionality and American style, Wintour’s influence was seen in the way that she embraced the entirety of the fashion industry, from designers to retailers. The second research question was to

determine through an analysis of the “Fashion” section of the magazine how the fashion content had grown and developed over the selected period of time in the thirty issues studied. The thirty September issues analyzed, fifteen for each of the editor-in-chiefs in sequential order, determined the similarities and differences in the evolution of *Vogue* from 1971 to 2007.

Each of the thirty *Vogue* magazines in this study were analyzed using the process of content analysis, categorizing and counting the editorials in the categories analyzed. The three categories were: *Vogue’s* View, Point of View, and neither. In each of the categories, editorials were designated as the units of measurement and catalogued by the title of the editorial. After all thirty issues had been analyzed into the three categories, and then the units were analyzed by themes. A literature review of *Vogue* magazine, Grace Mirabella, Anna Wintour, and the importance of the September issue was conducted for background information. This literature review was important to the study because it gave insight into the personalities of both the editor-in-chiefs and how they would influence the fashion content of the magazine. Another important factor of the literature review was to demonstrate why the September issues of *Vogue* had been chosen in comparison to other issues of the magazine.

After all thirty September issues were analyzed, it was concluded that the study of *Vogue* under Mirabella and Wintour gives insight into the development of fashion journalism and the importance of the editor-in-chief to the content of the magazine. The fifteen issues of each editor-in-chief revealed their respective styles and influence in *Vogue* and how fashion journalism has been nurtured and developed into a legitimate field of journalism. The respective focuses of Mirabella and Wintour show how an individual editor can have a major influence on the development of content and stylistic elements. This study contributes to understanding *Vogue’s* influence on the fashion industry and on fashion journalism.

## Conclusion

Fashion journalism has become one of the most important fields of journalism because of the fashion industry. *Vogue* is integral part in the development of fashion journalism because of the relationship between the magazine and the fashion industry. While the fashion industry fuels the pages of *Vogue*, the magazine reciprocates by fueling the fashion industry. An important factor in this relationship is who holds the highest position at *Vogue* as editor-in-chief. Grace Mirabella and Anna Wintour are the two most recent and well-known editors of the magazine, regarded in their respective roles as developing the fashion content of *Vogue*. While each woman is responsible for the role that *Vogue* has come to play in the fashion industry, the magazine has a long history of being the authority on fashion. Focusing this study on *Vogue* was important because of the role that the magazine has played in journalism and in the developing culture of the influence of fashion on society.

As the regarded authority of fashion, it is only right that *Vogue* be the focus of a study about the establishment of fashion journalism. Spanning almost forty years, this research shows how both Mirabella and Wintour imbued *Vogue* with their personalities and style in the development of fashion journalism. The fashion content of the magazine over the thirty issues examined in this content analysis showed a major growth from 1971 through 2007. The study of the fashion content in this research is that it recognizes the importance of fashion journalism and the fashion industry. Mirabella established the fashion content of her September issues as supporting the American fashion designer, while Wintour dedicated her fashion content to expanding the view of the fashion industry beyond clothing. Their respective influences have gained the fashion industry a newfound respect on the pages of *Vogue*.

This study reveals that the fashion content has developed and grown under Mirabella and Wintour and will generate an understanding and definition to fashion journalism. The similarities and differences between Mirabella and Wintour are important in this study because of the importance that the personal taste and style an editor can have on the pages of a magazine. This study could be replicated on various other fashion magazines to show the development of fashion content between editor-in-chiefs, as well as replicated using a different month than September on *Vogue*. The importance of using this study is that it can reveal through fashion content how fashion journalism is reported. The content of fashion journalism is fashion and thus it is different from various other forms of journalism. The niche of fashion journalism must be studied and identified through research of magazines such as *Vogue* because of the specific nature of the content.

#### Recommendations for further research

The future of fashion journalism lays in the importance of the fashion industry to society and the way that fashion is no longer regarded as a woman's topic. With the emergence of fashion journalism as a legitimate field of journalism, both men's and woman's fashion magazines have began to appear. However, this fashion content does not stop with magazines but has expanded to the Internet, social media, and flourishes in newspapers as well. By analyzing and understanding the development of fashion content in *Vogue* under Mirabella and Wintour, there can be an analysis of where fashion journalism will continue to develop and grow. Fashion journalism is no longer segregated as a frivolous topic but has gained substantial momentum as a force in journalistic style and content.



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## VITA

Danielle Ligato is a resident of West Chester, Pennsylvania. Born in 1987, she was raised in Chadds Ford, Pennsylvania until her family relocated to West Chester. While attending high school at Ursuline Academy in Wilmington, Delaware, Danielle became passionate about writing, both in English Literature and Journalism. She went on to receive a Bachelors of Arts from Loyola College in Maryland in 2009. Her major was English Literature with a minor in Communications, with a focus in Journalism. During her undergraduate degree, she studied abroad in Paris, France.

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