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Translating the fashion story: analyzing fashion captions in two women's magazines

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TRANSLATING THE FASHION STORY: ANALYZING FASHION
CAPTIONS IN TWO WOMEN'S FASHION MAGAZINES

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Science

in

School of Human Ecology
Department of Textiles, Apparel Design and Merchandising

by
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December 2013

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I would like to dedicate my thesis to my grandfather, the late Joseph Henry Tyler, Sr. Throughout my life, my grandfather always stressed the importance of looking your best despite your social status. Growing up in the rural and segregated South, my grandfather did not have many opportunities. However, he still would dress as though he was CEO of his own Fortune 500 Company. On Sundays, before mass, he would put on his best suit and cologne because it was important to always look like a gentleman. His aesthetics on dress still resonate with me, and as I grow older I still keep his ideals.

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CODINGS AND ABBREVIATIONS

AccDescr-Accessories Description

Be V- State of Being Verb

Cmp N-Compound Noun

Comp Prep-Complement Preposition

Cop. V- Copulative Verb

Desc. A-Descriptive Adjective

EnsDescr-Ensemble Description

EnsStyling-Ensemble Styling

GarmDescr-Garment(s) Description

GarStyling-Garment(s) Styling

Hyp A-Hyphenated Adjective

Inst Prep- Instrument Preposition

Instr - Instrument

Loc. Prep- Location Preposition

N-Noun

Obj. N-Noun

Part/Ger-Participles/Gerund

Proper N-Proper Noun

Trans. V- Transitive Verb

ABSTRACT

Fashion magazines are the most accessible source for women to learn the latest about fashion and trends. Publishing company Condé Nast owns many consumer fashion magazines including the American editions of *Lucky* and *Vogue*. Even though both magazines are classified under the genre of fashion, these magazines are branded differently. *Vogue* features editorial styling, which is garments arranged lavishly and creatively for the glossy fashion spreads. However, *Lucky* magazine contains both editorial and lifestyle styling. To reinforce the styled image, fashion magazines place captions in these editorials. Captions transform these garments into written language. Since each magazine uses different types of styling, editors are writing captions in different formats. The purpose of the study is to investigate the stylistic similarities and differences of fashion captions in *Lucky* and *Vogue*. Additionally, semantic-syntax tree diagrams were used to determine how the fashion captions communicate meaning.

This study followed a mixed methods approach using a purposive sample (n=14). The March and September issues were examined from 2010-2013. Data results show magazines are written primarily in grammatical modifiers. Different from prior research, nouns were the largest category, and adjectives composed the second largest category. Some captions did not have verbs resulting in mainly a descriptive narrative. Each magazine differed in the types of verbs used, frequency of proper nouns, and types of prepositions. Furthermore, when editors are not telling a ‘fashion story’, then captions are written as imperative commands. When telling a ‘fashion story’, the garment is often personified to take on human characteristics or described as possessing certain characteristics. Both magazines use these writing styles to convey different ideas and content to the reader.

The results of this study strengthened the belief that a distinct stylistic form of writing exists in fashion captions. From this study, fashion editors and scholars may become more aware of the current stylistic formations featured in fashion captions, and further enhance their knowledge of how to communicate editorial trends and themes to their intended audience.

CHAPTER 1 INTRODUCTION

In the fashion industry, editors and stylist will often refer to a garment or accessory as a ‘statement piece’. Many women’s fashion magazines frequently contain editorials with captions and headlines using this terminology. However, the fashion editor will not provide an adequate explanation of what is making the garment or accessory a ‘statement’, but just declare it as one. For example, in the *Lucky* March 2013 issue, a caption in the fashion editorial “Wear a Little...Wear a Lot” read, “Your new statement piece: a classic trench in a shimmery, mind-blowing gorgeous jewel tone” (157). In this context, the garment or accessory is not the ‘statement’, but the focus of the ensemble. It may be bold in design or pattern, which results in capturing the most attention possibly making it the topic of conversation. As Roland Barthes explains, “we wanted to observe in all its minuteness the way in which meaning functions within an object (clothing), about which it has often been said that it is a language but without this ever having been demonstrated; in short, given the metaphorical abuse of the word and the price we pay for this...”(2006, 76). Barthes’ quote reinforces the notion that fashion magazines are not providing an explanation on what specifically is making the garment or accessory a ‘statement’. On the contrary, the real ‘statement’ is not the garment or accessory, but how an individual styles the clothing item. Additionally, the expressive statement is how fashion magazines refer to these garments or accessories transmitting fashion to readers, mainly through the fashion captions.

Fashion magazines are the most well-known and easily accessible source for readers to learn current trends. Their main purpose is to disseminate fashion news, styles, and trends to the reader. Hoare (2002) explains that fashion magazines are the “vehicle” editors use to showcase the latest trends and styles. She writes, “It is a fashion magazine, driven by a variety of editors—all exploring, defining, and predicting fashion’s news in its myriad of cultural and social

guises” (Hoare 2002, intro.). Fashion magazines communicate these trends mainly to a readership of women. Women compose the largest reader audience of fashion magazines. Media Kits for publishing companies Condé Nast and Hearst show that females make up more than half of the reader population with the median age consistently ranging in the mid to late 30s. When most women read fashion magazines, they may first skim through the pages looking only at the fashion spreads, or editorials. Then, they may return to the magazine and read the articles. Still, the visual images are the main focus of attention. Brian Morean explains, “Textually, fashion magazines’ raison d’être lies in the monthly ‘fashion well’ – somewhere between 40 to 52 full-page colour photographs of the latest designer clothes, uninterrupted by advertisements, and featuring well-known designers, photographers and models...” (2006, 729-30). The fashion director creates the concept for the fashion spread while the editor strategically places the textual caption on the photograph without obscuring the image. The stylist for the fashion spreads is typically the fashion editor. The fashion editor usually writes the captions. Captions reinforce the image usually providing information about the designer, brand, or purchasing location but can incorporate more. McKay adds, “captions which carry information about these merchandise featured in fashion, beauty and lifestyle spreads have to be written with immaculate accuracy because readers use the information and will be put out if they discover it is incorrect” (2000, 135). More importantly, as Barthes (1983) explains the captions transform the garment into a language, which he uses two terms: “written garment” and the “fashion utterance.”

Captions are designed to translate the fashion depicted in these editorials. However, fashion editors are rarely writing creative captions featuring a detailed description of the garment or ensemble. Barthes explains, “if the magazine describes a certain article of clothing verbally, it does so solely to convey a message whose content is: *Fashion*; we might say, then, that the being

of the written garment resides completely in its meaning...” (1983, 8). Fashion magazines are a genre of consumer publications designed to target a specific audience of readers who are concerned with style and trends. Condé Nast owns *Lucky* and *Vogue* magazines, which are both categorized under fashion but branded differently as illustrated in figure 1.1. As indicated in the 2013 Condé Nast brands/media kit Web page, *Lucky* is labeled as having editors who translate trends because “With *Lucky*, style is a conversation....” However, *Vogue* is classified as the “cultural barometer” that defines fashion in the context of society and culture. For these readers, the key difference is how the editors style and portray the garments depicted in these glossy images. Dingemans writes, “some fashion magazines offer readers a creative shopping guide, showing their readers what is available and different ways to wear it. Others take a more artistic approach and invent a lifestyle around the clothes” (1999, 11). Furthermore, the content and format of the magazines are different. *Lucky* has content designed to showcase the product, which is the clothing item or accessories. The magazine will have one celebrity interview and a section on beauty trends. Product is positioned in a grid-like format pictured the size of a thumbnail placed in rows on the page (Sebastian 2013). The fashion editorial in *Lucky* is in the back of the magazine and typically photographed in studio setting. *Vogue* has a variety of content with a society and news features, a feature on the cover girl, and a specific section to showcase fashion editorials called “Point of View.” Fashion editorials in *Vogue* are often photographed on location. Both magazines feature editorials on glossy pages in the back of the magazine but communicate a different message to the reader specifically in styling and captions.



Figure 1.1. Cover pages. *Lucky* (left) and *Vogue* (right). Sophia Vergara, *Lucky* November 2012 and Gwen Stefani, *Vogue* January 2013.

1.1 Identifying Differences and Purposes of Fashion Magazines

Many researchers overlook fashion captions as an integral component of fashion magazine content. However, the writing in fashion captions indicates a unique style distinct to the fashion industry. Research articles concerning fashion writing typically give a vague overview of an analysis. König noted, "It is possible that the feelings of ambivalence generated by these "guilty" texts have contributed to the lowly status of fashion journalism, in the eyes of readers and academics alike, for it is easier to dismiss ambivalence than to explore its complexities" (2006, 207). Formerly, fashion publications were targeted to the wealthy social elite with terminology referencing high society. In the twenty-first century, American fashion magazines are mostly targeted to a diverse group of readers. Magazines are so prevalent that an individual cannot pass a newsstand without seeing several magazines discussing a variety of topics. The Association of Magazine Media reports that magazines are a universal medium with readers spending 41 minutes with each issue (Magazine Media Factbook 2011/12, 12). Fashion magazines do not just entertain the American public. They inform the reader on what is trendy

and most fashionable. In all genres of publications, the editorial pages had articles categorized as wearing apparel/accessories totaling 17,449.4 pages, and composing 13.1 percent of magazine content coming in second to editorials with topics on entertainment and celebrity, which totaled 19,937.6 pages composing 15 percent of magazine content (Magazine Media Factbook, 2012, 99). Regardless of the magazine genre, most magazines have a section titled ‘Life & Style’, ‘Lifestyle’, or ‘Culture’, which discusses and shows the latest trends in style and among celebrities. Therefore, articles containing topics on fashion and cultural references make up a considerable portion of magazine content.

1.1.1. Fashion magazines display distinct style

Fashion magazines are distinct from other publications in content and layout. For other publications such as the *Wall Street Journal*, a reader may find less colorful visuals and more writing content. Magazines feature a variety of genres that target different audiences: one may target a reader who wants more entertainment and fantasy while the other targets readers who want news and facts. Fashion magazines tend to have a uniform layout design, paper quality, typeface, and writing distinct to the industry. McKay gave an example, “Glossy stock will not suit a news magazine which runs long stories—the reflections make it harder for the eye to read—but may be essential for a fashion title whose main purpose is to show high-quality photographs” (2000, 165). She goes further to describe how fashion magazines feature headlines that are more creative than informative. In fashion, headlines capture the mood of the story. However, in fashion, the story is not necessarily a ‘story’, but refers to the theme of the fashion editorial layouts. The fashion story is defined as the editor’s choice of trends, themes or seasonal must-haves for that month’s issue (Dingemans 1999, 11). American *Vogue* Creative Director Grace Coddington explains, “You have to have that fashion story, you know. Spots are in or

stripes or full skirts or straight skirts or whatever it is. But I have tried to make that secondary. We built a fantasy around the girl” (*The September Issue*, directed by R.J. Cutler, Roadside Attractions, 2009). For fashion magazines, the major attraction is the editorial images, sometimes called fashion spreads, editorials, or layouts, which displays models wearing the latest clothing trends. The models may be portrayed and styled to showcase a style or as Wintour terms it in the HBO documentary *The Editor’s Eye* a ‘fashion narrative’ (Bailey and Barbato 2012). Wolbers compared the visual image in fashion magazines to the Academy Awards. The visuals are like the Best Actor and the words are the Best Supporting Actor, the runner-up to the major star of the movie. Even more, she said words could sometimes even be considered extras in the movie (2009, 216). Barthes distinguished fashion photography from news photography explaining, “It forms a specific language which no doubt has its own lexicon and syntax, its own banned or approved ‘turn of phrase’ ” (Barthes 1983, 4). When the garment is featured on the model or creatively arranged on the page, the captions describe the image. Once described, the clothing becomes the written language. Fashion editors inform the reader about the clothing in captions. The minimal research that focuses on fashion writing indicates several unique stylistic features.

Similar to other professions, fashion writers use jargon specific to the industry. Even though a fashion industry professional may understand the ‘language’, some readers may find the wording and jargon indecipherable. As a result, the reader may feel disconnected from the fashion. Hoare explains, “But like in any other business—it’s done with terminology... [to] an outsider, such insider terminology can sound quite odd” (2002, intro.). Some fashion editors restrict employees from using cliché, jargon words such as ‘chic’ and ‘fierce’ in the magazines because the overuse led to a generic, meaningless interpretation. *Elle* copy director Heather

Wagner remembers, “[The word *chic*] was on every other page. It was back when Carol Smith was our publisher; she actually noticed it and said there’s a moratorium on the word ‘chic’” (as indicated in the Style.com Web article written by Matthew Schneier, 2012). Instead of using the magazine for styling instruction or ideas, the readers may begin to view magazines as just a pleasurable outlet. Ellen McCracken shares the comments of women who read *Cosmopolitan* magazine, “...I also like to look at the fashions even though no one I know dresses like that and I never could. It’s fun to escape and relax with the unreal world sometimes” (1993, 6-7). Furthermore, fashion editors may not be aware of the affect these stylistic differences have on their target reader. Mutual knowledge must exist between reader and editor for effective communication. Even though fashion publications indicate a distinct writing style, fashion editors may not realize the degree of difference among other publications even within the same genre.

1.1.2. Fashion writing more than text

For fashion publications, the text is more than a means of communication. Words transform the image into what Barthes’ terms, “the written garment” (1983, 3). To Barthes, the writing was the descriptive language of fashion. He interpreted editors as dictating trends to readers but never explicitly stating ‘this garment is fashionable’. Instead, editors almost always implicitly communicate the garment as fashionable (Barthes, 1983, 24). Still, editors act as the authoritative voice in fashion. Since these trends are worn collectively by society, its shared meaning becomes similar to language. As Barthes wrote, “...without discourse, there is no total Fashion” (1983, xi). Editors speak to the readers through magazines. Stylists will strategically and creatively arrange the garments and accessories to convey a meaning: romantic, bohemian, or edgy. Barthes elaborated, “Language in the garment system isn’t nouns and verbs in a

classical sense but the opposition of pieces, parts of garments and ‘details’ and any variation means a change in meaning” (1967, 27). The reader can gain visual sense by looking at the image, but the style is translated textually through a creative fashion captions. Editors feature styled ensembles to either showcase the latest trends from designer collections or explain how to wear the latest trends. Fashion magazines tend to use a type of styling often referred to as editorial. Editorial styling is not necessarily intended to be wearable rather it is designed to be visually stunning creating a striking image (Burns-Tran 2013, 29). Another type of more wearable styling is often featured in fashion magazines referred to as lifestyle (Burns-Tran 2013, 31). Some magazines, especially *Vogue*, will more often use editorial styling and *Lucky* magazine will incorporate both forms. Still, an editorial stylist job is to create a highly-stylized image by featuring clothes readers want to buy, show them ways of wearing them, explain where to find these clothes, and specify how much each item costs (Dingemans 1999, 1). The styling conveyed in these fashion spreads then translated into fashion captions is the fundamental ‘statement.’

In this study, styling is defined as the strategic and deliberate arrangement of garments on the body to convey an intended meaning. When women dress themselves, they visually evaluate how clothing will look on their bodies. At this time, they may also mentally hold a dialogue with themselves questioning the combination of items. Woodward (n.d.) explained, “the floral shirt that looks dowdy worn with flat sensible shoes can appear funky when worn with jeans and right accessories.” Similarly, fashion stylists mimic this process while styling garments on the model or for the fashion spread. Even more, women typically do not wear the clothing exactly as it is styled in the magazine. Women often use the fashion spreads as an inspiration or styling template. The body becomes the visual reference map for readers. Female readers imitate

‘the look’ shown on the printed page. The *InStyle* June 2013 issue had a feature called “Inspired by *InStyle*.” The standfirst, the brief sentence or paragraph explaining the feature, reads “Readers show us how our pages motivated them to try something new.” Readers show how they styled a look from a fashion editorial following the instructions of the caption. *InStyle* reader Pip Addis says, “The jacket actually sat in my closet for *years*, until Color Crash Course: Daffodil [April] helped me see it in an entirely new light” (“Inspired by *InStyle*” 2013). Many readers respect the magazine editors advice, especially if it is a magazine they subscribe or continuously read.

However, if fashion editors style the garments too creatively without explanatory captions, the styling becomes lost in translation. A *Cosmopolitan* reader comments, “The fashions are outrageous either being too luxurious for me to buy or too expensive...[but] I’d love to be able to have the clothes and the figures the models have” (McCracken 1993, 7). For example, fashion magazines will often feature haute couture looks from popular designer collections. These styles are elaborate, eccentric, and fantastical. Designers create haute couture fashions, as artwork not necessarily intended to be worn. Additionally, these custom-made garments are expensive because of their designer craftsmanship. Some women cannot relate to these types of fashion editorials or imagine themselves wearing the displayed look. Barthes explained how the clothing translate:

we could say that the higher the standard of living the more chances the proposed (written) garment has of being obtained, and denotation (the transitive character of which has been discussed) regains its power; conversely, if the standard of living is lower, the garment cannot be obtained, and it is then necessary to compensate for its uselessness with a system of strong connotation. (1983, 244)

1.1.3. Fashion magazines and American culture

Early fashion publications targeted the wealthy social elite. Similar to current fashion publications, they featured the latest styles, but mostly the latest Parisian styles. It was not until

Thomas Condé Nast took over American *Vogue* magazine in 1909 that fashion publications followed his lead and began to make their publications not just a social reader but a brand. David wrote, “Nast was also instrumental in modernizing the magazine. He brought it into line with other successful publishing ventures...” (2006, 26). He also changed the layout and content of American *Vogue*. Instead of black and white line drawings, he added full-color painted illustrations to attract the attention of readers on the newsstands (David 2006, 26). Even more, he appealed to the upper-class readers while featuring more American styles and designers. Other fashion magazines began to follow Condé Nast’s lead making changes to content and format.

However, *Lucky* magazine is a newer Condé Nast publication that launched in December 2000. The *Lucky* cover page advertises that it is a “magazine about shopping and style.” *Lucky* magazine content and format was somewhat different from many fashion magazine layouts. It featured content that was part advertising and part catalogue. *The New York Times* reported, “In 2000, *Lucky* arrived on stands, with its then-radical truncated articles and pages of product recommendations that in some ways presaged the argot of the Internet” (Meltzer 2013). In contrast to *Vogue*, *Lucky* never begin in its earlier stages of development to target a specific economic status of readers. In a decade geared toward social media, *Lucky* welcomes a diverse audience of readers. *Lucky* editor-in-chief Eva Chen told *The New York Times*, “It broke down the barrier between magazine ivory tower, and you felt like you were friends with the magazine” (Meltzer 2013).

Presently, magazines including *Harper’s Bazaar* and *Vogue* still have a tone aiming toward the affluent, wealthy class. In analyzing captions, it was noticeable that *Vogue* will rarely feature an editorial telling readers how to shop for fewer than \$100. In *Vogue*, a distinction can be seen in specific sections, “One major division on its table of contents page, entitled “People

are talking about,” includes short pieces on culture which imply that if the reader wants to be like the ideal, affluent *Vogue* reader, she must be familiar with recent cultural developments the magazine has chosen to highlight” (McCracken 1993, 168). Even more, some of the designer clothing exhibited is priced for more than \$1000 and some clothing items are so exclusive the price has to be requested. However, other fashion magazines: *Glamour*, *Marie Claire*, or *Lucky* tend to focus more on the working-class woman. Dingemans (1999) notes how some fashion magazines will often cover the same visual stories featuring similar garments, colors, and themes. However, it is the “treatment given to them” that is very different and depends on their target reader (Dingemans 1999, 11). The following example illustrated in figure 1.2 shows how *Lucky* and *Vogue* styled a similar Jil Sander coat for an editorial. *Vogue* October 2012 introduced the editorial as ‘What to Wear Where’ informing the reader how to wear their voluminous coats for cultural events such as “gallery-or-museum hopping” at the “London Frieze Art Fair” or for a “Saturday matinee” at “*The Heiress*” opening on Broadway. However, *Lucky* November 2012 featured the coat in an editorial showing women how to wear the “chicest” season staples as basics “again and again and again.” Condé Nast media/brand kits Web site indicates that *Lucky* magazine’s reader median income is \$86,053 and *Vogue* readers have a median income of \$63,088. The *Lucky* caption prices the Jil Sander cashmere coat at \$8,290 while *Vogue* prices the Jil Sander wool-and-cashmere coat at \$3,920. Assuming the median income was an average of the total yearly salary, the price of the coat would either exceed a reader’s monthly paycheck or subtract from half of their monthly earnings for both publications’ reader audience.

Appropriately, *Lucky* magazine captioned the coat as “Fall Indulgence Number One” with an arrow pointing to “the clutch coat.” In the *Vogue* editorial, the caption read, “...A modern casual take on the opera coat whose overscale size is more pronounced when paired with skinny pants”

(370). As evident in figure 1.2, fashion magazines have the same genre but target specific readers. However, each fashion magazine tends to send the same message, “(if you want to be this, you must dress like this)” (Barthes 1983, 249). The difference becomes how each fashion publication makes the content appeal to readers and the pricing of items featured in these fashion layouts.



Figure 1.2 Differences in fashion editorials. *Lucky* magazine (left) features lifestyle styling and *Vogue* magazine (right) features editorial styling. *Lucky* November 2012, 140 and *Vogue* October 2012, 370

The two areas discussing fashion magazines’ unique styles and writing indicate a stylistic distinction in the text and content of fashion publications. These are components, which were included in distinguishing and comparing fashion magazine captions within *Lucky* and *Vogue*. These areas identify distinctions in captions within fashion publications, which target different audiences. Even though these magazines have the same genre, the target market drives the differences in content and writing style. In the next section, Background and Need, the focus will be to show the need for further investigation into fashion magazine writing and content as previously discussed in the section Identifying Different Purposes of Fashion Magazines.

1.2 Background and Need

The Association of Magazine Media reported 124 magazines categorized as Apparel and Accessories (1998-2010 Number of Magazines by Category, as cited in National Directory of Magazines 2011). Fashion magazines are the most widely used source of information on trends and celebrity styles. Yet, scholars often overlook the writing. Research articles have evaluated advertisements or fashion photography to examine how models influence women's perceptions of body image. König suggested that women's magazines did not merit scholarly examination until cultural studies became a serious course of study (2006, 206).

Roland Barthes began his "semiological project" (1983, 11) in the late 1950s evaluating popular French fashion magazines. He focused his research specifically on the writing in fashion magazines. In 'written clothing', as he termed it, Barthes noticed how captions communicate information not necessarily evident in the photograph. Captions tell the secret intricacies of the fabric, decorative detail, and embellishments in the garments. Furthermore, Barthes noted how captions emphasize the fashionable parts of the garment by isolating them. Instead of focusing on the entire garment, an editor may write the caption solely about the neckline. He writes, "...the photograph presents a garment no part of which is privileged and which is consumed as an immediate whole; but from this ensemble the commentary can single out certain elements in order to stress their value: ...(*Note: the neckline cut on the bias, etc.*)" (Barthes 1983, 15). Since Barthes, other researchers have focused on fashion writing but not necessarily giving an in-depth analysis showing the structural framework. Many researchers who may consider fashion publications a frivolous pastime overlook fashion writing as a legitimate writing style. However, it has noticeable stylistic features distinct to the industry. Furthermore, the captions portray the ideal look to the women in these features. But even within fashion magazines, different

publications feature content and layout to target their individual audience. By analyzing the stylistic features, fashion writing can be studied more accurately and efficiently. Revealing the specific characteristics that distinguish fashion writing may help to establish it as its own writing style.

1.2.1. Fashion captions indicate unique style

Evaluating fashion captions can help to establish it as a legitimate style because it translates the styled visual image to the reader using a specific written structure. A feature article will be typically written in journalistic style reporting on a celebrity, societal figure, or fashion trend. However, it is the caption that conveys the trends. Barthes writes, “It is obvious that Fashion utterances derive entirely, not from a style, but from a writing; by describing a garment and its use, the editor invests nothing of himself in his speech...he simply conforms to a certain conventional and regulated tone...(1983, 228). Barthes defined ‘style’ as the singular speech of the writer and ‘writing’ as the collective speech of a group of editors. When a fashion editor merely states the designer garments featured in the editorial, there is no stylistic structure. Similar to Barthes’ theories, a distinct style in writing is displayed when captions are telling a fashion story or conveying a current theme or trend. In contrast to Barthes’ theories, each editor does infuse his or her personal style into each fashion spread. For example, in *The September Issue* documentary, editor-in-chief Anna Wintour wants Style Director Elissa Santisi to develop her assigned ‘fashion story’ more. Wintour notices that in all of Santisi’s pictures, the models are dressed in the same “minimal approach” resulting in the same picture. Wintour tells Santisi, “I mean, it’s what you are, I know. And, the girl always tends to have straight hair. If you look at it, they get just like—it’s always the same. So, it would be great if we could break out” (*The*

September Issue, directed by R.J. Cutler, Roadside Attractions, 2009, Vogue Retailers Breakfast scene). Wintour's advice to Santisi refutes Barthes statement.

The Magazine Handbook defines 'house style' as the set of rules collected together used as a reference for writers (McKay 2000, 125). Even though, each fashion magazine has what is called a 'house style', a fashion editor does add some of his or her personal style into their assigned editorial. Furthermore, the fashion industry has its own unique jargon often used within the fashion captions. Some magazines do not adhere to a 'house style' because "they feel it is the words that are significant not the layout. However, McKay disagrees, "[many] don't realize how much adherence to a house style contributes to a magazine's image until you look at a publication that doesn't follow one" (2000, 125). The writing in fashion captions can be confusing if the editor does not properly convey the 'story' or theme of the editorial. Dingemans notes the importance for fashion editors to be knowledgeable of costume and art. She writes, "[Fashion editors] will then be able to identify what has inspired the designer in their present collection and define the influences and historical references" (Dingemans 1999, 8). Since editorial styling is typically focused on showcasing high-fashion as seen in figure 1.3, the looks tend to be more visual. It is not necessarily practical for some of the readers' lifestyles, but it is intended to be aesthetically pleasing. Therefore, editors must balance presenting a visually creative image without forgetting their target audience (Dingemans 1999, 8).



Figure 1.3. Editorials from *The September Issue* documentary. American *Vogue* Creative Director Grace Coddington uses editorial styling balancing high-impact images with fashion for *Vogue* September 2007. Source: <http://ourstepsgotstyle.wordpress.com/2013/07/29/fashion-flashback-new-sensations-vogue-us-september-2007-editorials-september-issue/> [accessed November 27, 2013].

1.2.2. Fashion lacks in-depth analysis

The caption transmits fashion through words. These words are read and interpreted.

However, it is the interpretation of the style that affects the reader:

Fashion text represents as it were the authoritative voice of someone who knows all there is behind the jumbled or incomplete appearance of the visible forms; thus, it constitutes a technique of opening the invisible, where one could almost rediscover, in secular form, the sacred halo of divinatory texts; especially since the knowledge of Fashion is not without a price: those who exclude themselves from it suffer a sanction: the stigma being unfashionable. (Barthes 1983, 14)

The fashion image becomes more than just a fantasy, but a styling template giving suggestions on how to incorporate trends into their wardrobes. For example, *Lucky* magazine sometimes provides readers with a visual styling map using arrows to show how the garment was arranged. The unique style of writing affects meaning and structure. It is believed that by using syntactic and semantic linguistic methods an effective analysis of the fashion captions will be the result.

Roland Barthes decided to apply a linguistic analysis of women's clothing described in magazines. He used semantics, a branch of linguistics dealing with meaning, to apply Ferdinand de Saussure's theories of the sign and signified, or the concept and the sound pattern. Barthes explained, "...the signifiers are always part of the physical world which is clothing...whereas the signifieds (romantic, nonchalant, cocktail party, countryside, skiing, feminine, youth, etc.) are given to me necessarily via the written word" (Barthes 2006, 42). For instance, the signifier may be a pink, ruffled dress, which may signify romantic. Barthes is credited as the first to apply Saussure's theories to fashion. Barthes believed the 'written garment' was an example of grammar but not grammar itself transmitting meaning entirely (1983, 18).

Similarly, the writing in the fashion caption tells the reader that properties or attributes of particular garments combined together can signify a theme: romantic, bohemian, punk, preppy, etc. It was important to further explore these ideas. Many of the previous researchers named limited their analysis mainly to *Vogue* magazine. As a result, most of the conclusions are similar indicating a high usage of adjectives and metaphors. Additionally, results suggest editors feature an authoritative, editorial tone in their writing. Borelli termed the language, "*Vogue* speak," and described it as, "...colorful, inventive, and overblown: "Furs are to die"; colors are "tauped up"; looks are 'leotard simple' " (1997, 8). Some researchers have also attempted a linguistic/literary analysis of fashion writing. When conducting her research, König (2006) did not feel it was necessary to perform a quantitative analysis but used literary criticism. Her results indicated a unique style of fashion writing but gave no documented report to support her evaluation. She included phrases from *Vogue* magazine, but not a structural analysis of her data.

Since Barthes' project, many researchers have relied on his structural interpretation of language. *The Fashion System* is often quoted but researchers have not developed another

method for analyzing fashion writing. Researchers may mimic his approach or replicate his results; however, no one has yet investigated his call for developing a ‘stylistics of writing’. He writes, “Nevertheless, we must employ an analysis which, on the one hand, recognizes the existence of the phenomenon of connotation and, on the other, distinguishes writing from style” (Barthes 1983, 227). Interpreting fashion captions stylistic structure can help begin forming a ‘stylistics of writing’ and further identify the distinct characteristics of how editors translate fashion to its target audience.

1.2.3 Fashion magazines reporting trends

Fashion magazines provide a visual cultural report to the public. To report the latest trends, a fashion editor is assigned a specific theme for each fashion story. According to Dingemans, an editor can be assigned 6 to 40 pages depending on the story’s importance (1999, 11). Fashion magazines typically produce 12 monthly issues based on their editorial calendar. Using their editorial calendar, the magazine staff can better assign fashion themes appropriate to these issues. The Condé Nast brands/media kit Web page shows that *Lucky* bases its editorial calendar on the seasons. July is the “Summer Living” issue and December is the “The Gift” issue (“Condé Nast Brands/Media Kit” 2013). However, *Vogue* has annual issues readers anticipate during the year. During April, it is the annual “Shape” issue and August has the annual “Age” issue. However, the most anticipated issue readers wait for is the approximately 900 or more page September issue, which is sometimes so big it cannot fit into the mailbox. As the American *Vogue* Executive Fashion Director Candy Pratts Price says, “September is the January in Fashion, you know? This is when I change, this is when I say, you know, gonna try to get back on those high heels... ‘cause that’s the look” (*The September Issue*, directed by R.J. Cutler, Roadside Attractions, 2009).

Fashion editors and directors attend the twice-yearly Fashion Weeks to determine the trends to feature in these issues. Unlike its name designates, Fashion Week does not last just a week. It is a month-long showcase of designer collections held first in New York, then London, next Milan, and the finale held in Paris. Based on the specific Fashion Week schedule, fashion editors will plan the 'on sale' issue dates. Fall/winter ready-to-wear shows begin around February or March, so the September issue features the fall trends. Additionally, the spring/summer ready-to-wear fashion week begins in September or October. Therefore, the March issues showcase the spring trends (Burns-Tran 2013, 40). Morean notes how the ready-to-wear seasons impose an order for magazines, "...readers are more or less reassured by the fixed seasonal boundaries within which trend changes take place...and is an essential part of the magazine production process" (2006, 729). Spring/summer ready-to-wear merchandise usually ships to retailers in February, and the Fall/winter merchandise usually ship to retailers in July. Accordingly, dates are important to fashion magazines. Wintour tells Coddington in *The September Issue* (2009) documentary to cut a garment from a shoot because it will not be available in stores for the issue release. Fashion magazines want to make sure the clothing is available for readers when showcased in their publications.

During Fashion Week, editors have little time to view the garments showcased. An editor will attend several fashion shows in one day watching models quickly walk the runway. If they are invited backstage, there is little time to get a detailed look at the garments or speak to the designer. Editors are given a lookbook from each designer as a reference. König explains, "This leads to a style of writing that is more akin to linguistic note-taking than conventional prose: rich in hyperbole, but lacking detail as the emphasis is on impact, rather than a transferral [sic] of information" (2006, 216). Afterwards, magazine editors and directors will hold an

editorial meeting to discuss the most relevant and reoccurring themes of the collections. American *Vogue* Fashion Director Tonne Goodman adds “The team sees the collection and comes back and has meetings, in the meetings you dissect the collections and decide what to feature” (*The September Issue*, directed by R.J. Cutler, Roadside Attractions, 2009). Then, the editor-in-chief gives shooting assignments to the editors who are most capable of styling the editorial. Goodman notes in the documentary *In Vogue: The Editor’s Eye* among all the British editors at *Vogue* U.S. she is known as the ‘American editor’. Therefore, she is relied upon to style the more ‘American’ fashion editorials. In the editorial creation process, staff will create a storyboard, which are tear sheets and inspiring pictures to help the editorial team visualize hair, makeup, and clothing (Burns-Tran 2013, 36). While viewing the *The September Issue* documentary, fashion editors and directors decrease the size of each photo and placed it on a magnet so that it will attach to a storyboard. The board tiles can be arranged and moved around by the editors and directors. American *Vogue* Design Director Charles Churchward describes, “It’s like a puzzle or a game. We change and move pieces day and night” (Angeletti and Oliva 2006, 377). Once the fashion magazine decides on the final edited image a caption or stockist page is placed within or near the image. A stockist page is the when the caption features only the price and designer with more detailed information on a different page usually at the end of the magazine (Dingemans 1999, 31).

However, the translation of the editorial image to the reader materializes when the creative caption is placed in the photograph, then read, and interpreted by the consumer. Churchward explains that it is important to give the reader some form of fantasy and showcase the clothes. He says, “We should be able to show an outfit from head to toe if possible, because the reader wants to see what the hair looks like, and to know what shoes to wear with the

clothes” (Angeletti and Oliva 2006, 377). These images and captions may allow a reader to escape but gives her no styling instruction. As Churchward advises, “the key factor in a *Vogue* design is a balance of fantasy and education” (Angeletti and Oliva 2006, 377). The captions are intended to explain the image to the reader, essentially transmitting styles. When editors fail to form a caption that supports the image, it widens the gap between image and the reader’s perception of the real and imagined self. Barthes explained, “...the Woman of Fashion is simultaneously what the reader is and what she dreams of being...”(1983, 261).

From my perspective, fashion editors are interpreters of style to the readers. Morean compares fashion magazines’ function to a religious conversion, “One task of fashion magazines is to convert the agnostic...The apostles who spread the word, who portray and interpret designers’ collections each season – giving them a meaning that readers can cling to...” (2006, 738). He goes further to explain that the fashion magazines’ job is to clarify the confusion of the current and future trends. Yet, many magazines are not providing an explanatory fashion caption telling the reader how to style these trends.

1.3. Purpose of the Study

The purpose of this exploratory study is to investigate how two fashion magazines, *Lucky* and *Vogue*, communicate styling through fashion captions. Condé Nast owns these two magazines. However, they are branded differently. *Lucky* was first published in December 2000 and has been described as a “shopping-centric monthly” (Lynch 2010). Condé Nast brands *Lucky* as having a style conversation. In contrast, *Vogue*, first published in the United States in 1892, is branded as the cultural barometer and has a more established history. *Vogue* features more than just product but has more news and celebrity features, cultural and society commentaries, and the “Point of View” section containing fashion editorials. In order to examine how fashion captions

translate the images in editorials, an analytical spreadsheet was created. Using an Excel spreadsheet, data was recorded and the frequency, percentages, and totals in parts of speech were calculated between the two magazines. The September and March issues from 2010-2013, see Appendix A.2. Since fashion magazines are based on a cyclical editorial calendar, these magazines feature the spring and fall fashion trends from Fashion Week, a major fashion industry event. As a result, the fashion editorials tend to be higher in these issues. Furthermore, in 2010, *Lucky* had a change in editor-in-chief. Brandon Holley took over the position of editor-in-chief succeeding Kim France, who had been editor-in-chief for 10 years. Consequently, *Lucky* had a transitional period that showed a change in its content and format.

Fourteen issues were studied and their captions utilized to determine stylistic differences. These were seven issues of *Lucky* and seven issues of *Vogue*. The stylistic effects were further analyzed with semantic-syntax tree mapping notation diagrams to illustrate how language and meaning are communicated to the reader.

1.4. Research Questions

1. How do *Lucky* and *Vogue* compare and contrast when communicating fashion through the caption?
2. What are the changes over time as the magazines changed editor-in-chief and editorial fashion staff?
3. How are language and meaning conveyed in fashion editorials using the fashion captions?

1.5. Significance to the Field

The analysis of fashion editorial captions will enhance knowledge of the field. Instead of only providing a narrative analysis, a mixed methods approach incorporating semantic-syntax tree notation was developed to give a thematic explanation of how fashion captions function.

Roland Barthes (1983) completed a similar type of study once in the late 1950s. Barthes hoped his semiological analysis would serve as a model for other researchers to go beyond (Barthes 2006, 76). However, researchers have been repeating his methods but not advancing the study. His approach has been used to analyze fashion content from the perspective of literary criticism pointing out the most commonly used parts of speech and rhetorical devices but not giving readers a clear explanation of how the results were achieved. Still, other researchers explore the topic either focusing more on either fashion theory or linguistic theory. My research makes the best effort to do as Barthes' suggest and go beyond his research. It quantifies Barthes' transformation of matrix, which is the object, support, and variant, and gives reasoning and explanations that reinforce many of his theories from a 21st century perspective. Furthermore, my research takes a new perspective and illustrates how language and meaning are broken down in semantic-syntax diagrams. Since Barthes, no other researcher has employed modern linguist approaches and applied these theories to fashion writing specifically in captions. As a result, this study will provide a new perspective and guidelines on the stylistic features of fashion captions used in fashion magazines.

CHAPTER 2

REVIEW OF LITERATURE

Fashion magazines are a major source for disseminating trends. The major attraction is not the writing but the fashion spreads or editorials. Glossy pages are filled with pictures of beautiful garments sometimes styled on the page and other times styled on a model. Fashion editorials typically portray an ideal of how a trendy ensemble is intended to look in each monthly edition. However, this researcher observed that different magazines style fashion editorials and write fashion captions differently. As a result, fashion magazines communicate ‘fashion’ in various ways to appeal to their target audience. The literature review will address three areas related to the content and writing of fashion magazines. Even though, there is relatively little research on evaluating fashion writing as a specific writing style, the first section will address research related to fashion magazines describing the difference in writing and how it influences the way women perceive fashionable dress. The second section will focus on fashion as a form of language examining the views of two popular theorists: Roland Barthes and Ferdinand de Saussure. In the last section, there will be a discussion on the history of fashion magazines and how culture influenced changes in content and writing.

2.1. Fashion Writing and Content in Magazines

Magazines seem to be everywhere from newsstands to grocery store lines. Covers depicting famous celebrities or interesting headlines entice readers to open the pages and possibly purchase the publication. With the growing popularity of fashion magazines, these publications are becoming more than just a fashion source, but a reflection of culture, trends, and societal views. Still, many scholars neglect to analyze fashion writing or consider fashion writing as a legitimate stylistic form. As a broadcast journalism undergraduate, Loyola University New Orleans broadcasting students were taught that a reader’s attention is always drawn to the visual

before the verbal. “Use pictures for what they can do better than words: convey feeling, emotion, action. Use the script to handle what the visuals don’t: details, facts, background” (Papper 2002, 126). Additionally as reported in the Magazine Media Factbook, “Almost 2/3 (64%) of readers report that they enjoy reading magazine ads, and almost half (46%) read their favorite magazines for information about new brands and companies” (2011/12, 21). For this reason, it seems scholars tend to focus more attention on the photographic image in magazines and how it influences body images, perpetuates stereotypes, or rejects feminist’s ideals. However, magazines are not only composed of photos. Brian Morean pointed out, “[fashion magazines] provide how-to recipes, illustrated stories, narratives and experiential and behavioural models~particularly in the realms of fashion and beauty~in which the reader’s ideal self is reflected and on which she can herself reflect and act” (2006, 727). Along with these photographs, there are captions, which translate the information in visual format communicating through words.

2.1.1. Roland Barthes’ influence

French literary theorists and semiotician Roland Barthes was one of the first to begin examining fashion writing in French magazines. In his book, *The Fashion System*, Barthes studied *Elle*, *Le Jardin des Modes*, *Vogue*, *L’Echo de la Mode*, and weekly fashion pages found in daily publications from June 1958 to June 1959. He termed his research a “semiological project” with a purpose designed to “apply the analytical procedures of structural linguistics [Ferdinand de Saussure] to a non-linguistic object, Fashion clothing, and thereby reconstitute the formal system of meaning... in short, if a little approximate to establish a grammar of fashion” (Barthes 2006, 70). Barthes created terminology to describe the ‘three garments’ found in fashion magazines: the image-clothing, written garment, and real clothing. Image clothing was

the photographed, drawn or visual image existing at the level of forms. The written garment was the image but described in words; therefore, transforming the image into a language. Real clothing is how the clothing is materialized, sewn, and created existing at the level of substance and transformations (Barthes 1983, 3-5). *The Fashion System* mainly focused on the written garment. He explains the reasoning, “clothing and then clothing commented upon in a written text were mixed in the same magazine and often on the same page...we decided to opt for the system of verbalized clothing because in this system the verbal utterance of the Fashion signifieds constitute an irreplaceable methodological advantage” (Barthes 2006, 80). To Barthes, the garment was the signifier that signified a concept; however, this level of the signified and signifier exists in the “real clothing.” Designers choose the fabric, the cut, the embellishments, and the details to signify a concept of feminine, bohemian, or preppy. However, the “written garment” is expressed by words. These words are communicated through the fashion caption located in the fashion editorial. Therefore, the word (written garment) translates the photograph (image-clothing). When a fashion editorial contains a creative caption the words are the signifier, or the sound-image. As Saussure explains, “Without moving either lips or tongue, we can talk to ourselves or recite silently a piece of verse. We grasp the word of language as sound patterns (Saussure 2009, 66).” Therefore, we do not necessarily have to read the caption aloud for it to be phonological. The concept that is being translated is the photograph. Therefore, the photograph is the signified, see figure 2.1 for a reference chart. Barthes categorized three garments: image-clothing, written clothing, and real clothing. The written garment has a signifier to signified relationship expressed as words (creative caption) to the garment (fashion editorial). However, real clothing would be expressed as garment (signifier) to concepts such as romantic (signified).

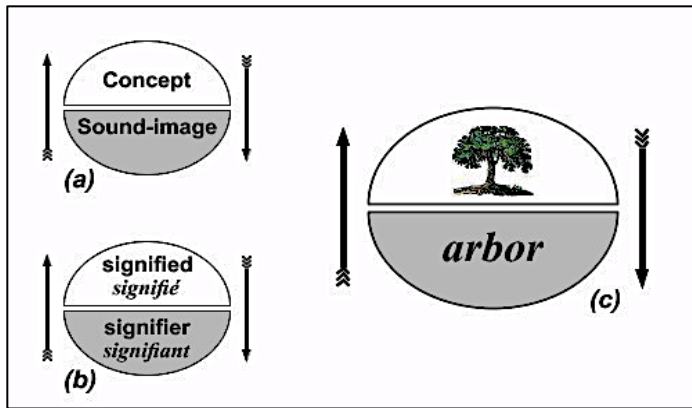


Figure 2.1. Ferdinand de Saussure's concept of the sign and signified. *Source:* <http://massthink.wordpress.com/2007/06/03/the-sign-signified-and-the-sign> [accessed August 13, 2013].

His methodology evaluated the writing in fashion publications creating a signifying matrix: object, support and variant. For instance, “*a full blouse will give your skirt a romantic look*” (Barthes 1983, 64) the skirt is the focus, or the object. The full blouse is the ‘support’ that transmits meaning to the skirt making it romantic. It is the combination of the two items that create the ‘romantic style.’ The skirt is the ‘object’ and the blouse is the ‘support’. Additionally, the fullness of the blouse is the ‘variant’. For the skirt to be ‘romantic’, the blouse cannot be fitted. It *must* be full. Barthes explains, “if the fullness takes leave of the blouse, the skirt dies to romanticism and is once again nothing but a skirt, it returns to insignificance” (1983, 65). However, Barthes did not examine all the fashion magazines for a given year because he did not want to isolate the substantial differences between them. Instead, he wanted to determine the significant characteristics:

to constitute a corpus which was reasonably saturated with all the possible differences in vestimentary signs; conversely, it did not matter if there was an element of repetition in these differences, for what makes meaning is not repetition but difference; structurally, a rare Fashion trait is as important as frequent one...the aim here was to *distinguish* the units, not to count them (Barthes 2006, 80).

Barthes concluded that the fashion utterance could not be analyzed like natural language. He did not feel it important to count the frequency of a term but distinguish the differences in the fashion utterance. However, counting the frequency of a particular term could help detect the stylistic features of the fashion utterance. Barthes believed the magazine communicates trends by describing the materials, patterns, and colors. Since Barthes “semiological project,” fashion magazines have incorporated more techniques to describe trends, discussing how to style an ensemble not just communicating the material properties. As a result, readers can properly understand the fashionable components of the garments and how to combine the garments into a trendy ensemble. By counting parts of speech, it could be distinguished how a fashion caption was communicating ‘fashion’. Evaluating frequent word combinations can help determine many stylistic effects. For example, specific word combinations including ‘noun + noun’ and ‘adjective + noun’ could help identify whether or not a garment is being described or classified,

Throughout his research, Barthes emphasized his project was an exercise to test out a method not intended to be a sociological truth (2006, 78). He hoped the ‘semiological project’ would serve as an example for other researchers to improve, replicate, and enhance. Barthes suggests, “[it] should serve as a model for a series of similar explorations inside other objects with semiology not being able to operate fully until all systems of signification be defined by their differences and their residual commonality” (Barthes 2006, 76).

Even though, Barthes has become one of the most well-known theorists because of his book, he still fails to move past the semantic analysis of fashion. Additionally, his analysis is so technical and complicated most people who read it find it bogged down in linguistic jargon. Furthermore, Barthes developed a ‘signifying matrix’, which gives a definable terminology to garments in the fashion captions. It explains the meaning that Barthes reiterates is the goal of

fashion captions, which is to implicitly communicate the meaning of ‘fashionable’. However, syntax and semantic roles could all be incorporated to give a more in-depth analysis. For instance: *A full blouse will give your skirt a romantic look* (Barthes 1983, 64) can gain a more detailed meaning by using semantic-syntax mapping. The ‘blouse’ is the garment in the nominative subject from which the signified element of romantic first originates. It would be considered the ‘instrument’, defined as the “thing used to do an action” (Hegarty, 2013). The verb phrase ‘will give’ is in the future tense telling the reader ‘the romantic look’ is going to happen if you combine these garments. The ditransitive verb ‘give’ takes two objects within the verb phrase, meaning it takes a direct object and indirect object. The verb ‘give’ has the direct object ‘romantic look’ as the ‘theme’ role, meaning ‘romantic’ is the property of the noun ‘look’. The skirt is the indirect object with the semantic role of ‘benefactive’, meaning the skirt benefits from the action of being combined with a full blouse. Therefore, the full blouse transfers the meaning of romantic look to the skirt.

The syntactic and semantic analysis gives a detailed look at what the caption is translating. Instead of reconstituting a system of language, the formal system can explain even more to the reader. Barthes explains, “in no way do these relations, derived from language, constitute the semantic relations of the garment, which knows neither verbs, subjects, nor complements but rather materials and colors” (1983, 46). For Barthes, a garment’s meaning was translated through its details: the cut, embellishments, or the color. In fashion magazines, the creative captions are expressed in words to translate the ensemble or garments in the photograph. In a similar view, the words create the language of the fashion photograph. Analyzing the semantic-syntax mapping can show how the words and phrases give meaning within the sentence.

2.1.2. Barthes inspires other scholars

Barthes' books, *The Language of Fashion* and *The Fashion System*, inspired other scholars to see fashion writing, images, and clothing as a form of communication. Laird O'Shea Borrelli focused on fashion writing in American *Vogue* from 1968-1993. Borrelli pointed out, "The creation of a "glossy"[sic] like *Vogue* is not unlike the creation of a work of literature. Both magazine editors and authors craft their own worlds. Fashion fictions in *Vogue* are communicated using images and words" (1997, 2). She believed we do not just dress up, but we talk about it as well (Borrelli 1997, 3). Additionally, Borrelli evaluated *Vogue* editors from 1968-1993 to determine whether each woman's style and personality affected writing and content. The three editors evaluated were Diana Vreeland, Grace Mirabella, and Anna Wintour, who is the current *Vogue* editor-in-chief. Her primary source was the section called *Vogue's Point of View* featured in every issue. She evaluated the Fall/Winter editions totaling 31 issues. By doing this, Borrelli covered 35 years and three editors. She considered the *Point of View* section to be vital to the magazine describing it as the "heart and the bread and butter" (Borrelli 1997, 3). The *Point of View* is typically the last section in American *Vogue* and contains most of the fashion editorials and spreads. Borelli described the section as reporting and instructing the reader on new looks. The fashion images are creative, sharp, and enticing; however, she explained that each image contains fashion rules, which are included in the textual captions. Borelli gave the example, "We love the look of a long narrow leg in a marvelous slim boot, but we've got our eye on width now [*Vogue*, September 1968]" (1997, 4). For Borrelli, the text enhanced the visual image of the fashion spreads.

Similar to Barthes, Borrelli studied *Vogue* magazines; however, her study only included American *Vogue* from 1968-1993 while Barthes studied French magazines, which included

Vogue from 1958-1959. In the same manner as Barthes, Borrelli analyzed fashion as language terming it “*Vogue* speak” (1997, 7). She evaluated fashion writing creating categories of visual, oral, emphatic, and popular. Borrelli addressed the visual category noting that adjectives and metaphors were the most used grammatical and rhetorical form for communicating the texts in the fashion editorials. She explained, “...the characteristically colorful adjectives which typify *Vogue*-speak (“seraglio shimmer”), there exists a whole other subcategory of “adjectival substance” created by hyphenation” (Borelli 1997, 8). Interestingly, Borrelli discerned that the use of alliteration, or the repetition of a particular sound in a word or phrase, makes of the sound or oral category of fashion. She gave an example, “Mental tongues are tied around the “written garment” in the September 1, 1968, issue of *Vogue* where “fringe is flicking, flashing, flying” whereas the “sixties pop of patent” adds rhythm to Wintour’s prose in 1990” (Borelli 1997, 8). In addition, Borrelli noticed other aspects in *Vogue* fashion writing including hyperbole, or exaggerated wording and repetition.

Borrelli concluded that the language of fashion in magazines is a pleasurable pastime for many women. She writes, “The language of fashion, a popular one, is owned and can be enjoyed by all, while its images are often rarified, and garments often unattainable” (Borrelli 1997, 9). She also agreed with many other scholars that the tone of magazines were no longer a fashion dictatorship but a friendship. Borrelli suggests the editorial voice of *Vogue* during her evaluation period of 1968 to 1993 was as if a friend was giving advice. She reasoned, “[The editorial voice] is positive, friendly without being too warm, and importantly, it is an informed voice. The editor is privy to “insider-information” which justifies her authority to tell the reader what “everybody” is wearing...”(Borelli 1997, 10). *Vogue* editors were infusing writing with their own personal style; therefore, changing how we talk about fashion.

2.1.3. Fashion writing analyzed linguistically

Even though Borrelli had an informative article, she addressed the language of fashion in the context of the editor's voice influence on the writing. Cultural studies lecturer Anna König elaborated on the topic of fashion writing in her analysis. Similar to the prior researchers discussed within the section, she also chose *Vogue* magazines as her unit of analysis. König gave some insight into her decision to choose British *Vogue*. She wrote, "no title resonates with authority and history the way that *Vogue* does" (König 2006, 205). Additionally, the study took place at the London College of Fashion where König worked as a cultural studies lecturer. The sample data had a time-period spanning 21-years divided into three-year intervals. König used purposive two-month sample of each year based on the fashion calendar, which has two major three-week periods when designers show collections for fall and spring (2006, 210).

König purpose was to identify the most distinctive and enduring elements of fashion text in British *Vogue* from 1980 to 2001 (König 2006, 206). She narrowed her focus analyzing content, tone, lexicon and cultural references within the publication. By using these categories, she could determine patterns and changes in text. Instead of the usual content analysis, König used a literary, linguistic, and stylistic method of analysis (2006, 210). Her method allowed a more implicit analysis of meaning. As a result, she did not quantify her data but categorized her data. She believed fashion writing was similar to news journalism. She wrote, "for a study such as this, the value of counting column inches or the frequency of certain words is debatable: one is left with arbitrary numbers" (König 2006, 209). For König using a literary/linguistic analysis, she could better determine the meaning of text and its effect on the reader.

König found an increase in fashion text and content over the 21-year period. However, she did not find the quality of the text increased. Instead of an increase in fashion text, the

content began to feature articles capturing runway styles as depicted in the streets. Street style is the clothing worn by individuals captured on the street and depicts how they arrange the ensemble injecting their own personality. Many fashion blogs show street styles and the styles are intended to be a reflection of culture. She writes, “In the early 1980s, fashion text predominantly took the form of verbose captions that accompanied multi-page photo shoots” (König 2006, 210). On average, articles containing topics ranging from designer, trends, or garment profiles accompanied four fashion shoot stories per edition. She went further to describe her conclusions within the four categories. With tone, she concluded that British *Vogue* evokes an attitude of an informed, authoritative voice that is not cruel but provides wisdom. Most importantly, she determined the magazine’s tone implied readers are so perplexed by fashion concepts making fashion publications needed to decipher the complicated rules. On her third category of lexicon, she notices how the linguistic variety “disappeared” over the years. She termed the new writing style a “word salad” (König 2006, 221), which König defines as a jumble of seemingly meaningless words. Her evaluation showed fashion writers are excluding definite and indefinite articles and many captions have no verbs. Even more, British *Vogue* seems to be increasing the use of hyphenated adjectives. As a result, König concluded, “Whereas writing in the earlier half of the sample often had a smooth, dreamlike quality, in later years the prose takes on a decidedly choppy, syncopated rhythm...” (2006, 214). As a result, the reader is left confused by all the vague detail used to describe the garment. König also concluded that magazine content increased in volume in British *Vogue* since 1980. She noted, “By comparison, later editions contain more text relating to the catwalk origins of specific high street trends, reflecting a desire to explain rather than present fashion” (König 2006, 210). The last category of cultural

references discusses how British *Vogue* assumes readers have a vast knowledge of literature and art.

Fashion publication expects readers to be thoroughly familiar with contemporary, influential, and historical figures in fashion. The last category of cultural references discusses how British *Vogue* assumes readers are connoisseurs of art and literature. She draws an overall conclusion that, “the decreasing use of rarefied or technical language, the marked increase in celebrity referencing and irony, and the overall increase in volume of fashion text, with discernible shift toward a larger number of shorter articles. This suggests that the fashion writing in *Vogue* is not a fixed form of expression” (König, 2006, p. 215). The analysis indicates an evident change in the language of British *Vogue* since 1980.

Research indicates that fashion writing has changed over the years, mostly evident in wording and phrases. Three research articles were evaluated but more emphasis placed on research by Borelli (1997) and König (2006). Their research provides support for utilizing a different method of analyzing and evaluating the lexical units, words, and phrases in current fashion magazines. However, there were several weaknesses to the studies that limited replicability and generalizability. These limitations included evaluating one fashion magazine, *Vogue*, and not thoroughly explaining the method of analysis. Without an explanation of the procedures, a researcher cannot replicate the analysis to evaluate if data was reliable and accurate. By only evaluating *Vogue* magazine, the samples were restricted to one source. Even though different international editions were evaluated, limiting the sample provides a homogenous viewpoint.

2.2. Fashion and Language

Fashion theorists often refer to fashion in terms of language. Most fashion research compares garments to symbols of meaning when worn on the body. Fashion theorists have adopted the semiotic viewpoint to explain fashion as a language that communicates within societies. These scholars still rarely evaluate text and photographs in fashion magazines as a linguistic unit, or unit of language. However, some linguistic scholars have examined fashion as a form of communication not just in semiotic signs but also in language and syntactical units.

2.2.1. The impact of Ferdinand de Saussure

Ferdinand de Saussure is one of the most influential twentieth-century linguists. Two of Saussure's former students, Charles Bally and Albert Sechehaye, wrote the book, *Course in General Linguistics*, after Saussure's death in 1913. They compiled his course notes into one book that has become the foundation for many linguists. Language is not just a function of the speaker but a product registered by individuals. He believed, "A language, as a collective phenomenon, takes the form of a totality of imprints in everyone's brain...thus it is something which is in each individual but is none the less common to all" (Saussure 2009, 19). Language is not only an individual aspect but also a social aspect. In Saussure's analysis, language is an inherent feature people use to communicate but may not be spoken or communicated in the same manner.

Saussure made the distinctions between language and speech when discussing linguistic habits. He uses the French terminology of "langue" and "parole." When describing parole as speech, he reasoned, "Speech is the sum total of what people say, and it comprises (a) individual combinations of words, depending on the will of the speakers, and (b) acts of phonation, which are also voluntary and are necessary for the execution of the speakers' combination of words"

(Saussure 2009, 19). This would mean that the language is the given grammatical structure of a society such as national language. However, speech is the method that each individual uses to combine the words in their language. It is the unique use of slang or colloquialisms. Parole is the combination of words, which an individual produces. Borelli used the same reasoning in her research analysis of *Vogue* magazines. She viewed the fashion editor as the authority separated from the readers. However, a language must be shared by many not few. Therefore, when readers adopt the dress illustrated in fashion magazines, it becomes a language. However, the way an individual incorporates the featured trends in magazines into her wardrobe is the speech.

Along with langue and parole, Saussure also developed two levels describing the nature of the linguistic sign. The two-sided linguistic sign consists of a concept and a sound pattern. In the book, Saussure used a circle as an example. He divided the circle in half with the term “concept” in the top portion and “sound image” in the bottom portion shown in figure 2.1. Additionally, he relates the term “tree” to the concept or the mental representation of a tree. In the bottom portion, he gives the term “arbor” to refer to the sound pattern, or the word the recipient of the message would hear. Saussure clarifies, “The sound pattern is the hearer’s psychological impression of a sound, as given to him by the evidence of his senses” (Saussure 2009, 66) His development of the linguistic sign influenced symbolism in culture. Generally, society associates symbols with having two levels of meaning. For instance, in society, skull and crossbones may represent a poisonous substance. In fashion, many scholars have associated the linguistic sign to relate to garments and their meaning. For example, a raincoat may function as outerwear but can also symbolize impending storms.

2.2.2. Roland Barthes makes language fashionable

Similarly, Roland Barthes used this structure to evaluate clothing in language. He compared *langue* (language) and *parole* (speech) to how individuals wear clothing in society. *Langue* would be the societal function. It categorizes dress as the institutional way of dressing within the group. On the other hand, *parole* is the individual way of wearing the garment or an individual's personal style. In his book, *The Fashion System*, Barthes (1983) conducted a "semiological project" on French fashion publications *Le Jardin des Modes*, *Elle*, *L'Echo de la Mode*, and *Vogue* over a six-month period in the 1950s. His units of analysis were what he termed the "written system of Fashion," or the language used in fashion publications. Therefore, his study addresses the translation of the clothing within the fashion editorial.

His 'semiological project' had several limitations. Barthes extended his research to fashion. He was not interested in fashion. Instead, he was interested in how the signs gained meaning in society. Therefore, Barthes analyzed fashion as a linguist and sociologist not a fashion scholar. He rarely cited any historical fashion scholars but referenced more structural linguists and semioticians. Barthes lacked the viewpoint of someone who valued the significance of fashion. Therefore, his understanding of fashion takes on a somewhat condescending tone treating fashion magazines as frivolous publications with trivial content.

Additionally, Barthes begins his study in 1958. In *The Fashion System*, Barthes(1983) denied that clothes were fashionable without the fashion magazine. He felt the captions created by fashion writers and editors elevated these garments to fashionable status. However, fashion does exist without the magazine. It exists the minute the designer creates the garment for the model to wear in his/her runway collection. Many designer garments are not featured in a magazine because it may not be relevant to the target reader. However, this does not mean that

an eccentric socialite will not wear the garment or the same garment will not be placed in a museum for artistic exhibition. Presently, in the twenty-first century, fashion web blogs are gaining popularity. Bloggers, individuals who maintain a web journal to feature their interests, are a professional term and some make a profitable income. These individuals will feature their 'everyday looks' and where they purchased each clothing item, accessory, or cosmetic similar to a magazine. Even more, many designers will get inspiration from these bloggers' style using them as a muse for a runway collection. Fashion does not need the magazine; however, the magazine is visual reference for readers to learn trends and reflect on trends.

2.2.3. Taking Barthes further

Barthes divides garment structure into three parts: support, object, and variant, or *vesteme*. The *vesteme* is defined as, "the item defined by its point of support" (Barthes 2006, 52). In a simpler definition, he gives the examples of the position, the shape, and the weight as all signifying details of dress. The detail can be the collar on the shirt, the stitching, the color, or the pattern. It is the accentuating feature of the garment that sets it apart. Barthes continues when discussing the British dandy, or fashionably dressed man in England during the nineteenth century, "it was the detail (the 'next-to-nothing,' the 'je ne sais quoi,' the manner,' etc.) ... it was the knot of the cravat, the material of the shirt, the button on a waistcoat..." (Barthes 2006, 66). To Barthes, the detail made the garment fashionable. Prudence Black explored how fashion details "speak" (2009, 500). She analyzed whether the details provide more meaning than the garment. The study took place in Paris during the summer of 2006. Black directly observed street fashion while in Paris to determine the increased use of details and their relationship to time. She stated that Barthes originally wanted to study his idea of real clothing, or clothing worn on the body, by observing street style but quit because the idea was too complex (Black 2009, 502).

Her analysis agreed with Barthes' original conclusion that with 'details' anyone could participate in fashion. With a single accessory, an individual can transform an ensemble. The detail can provide the inexpensive fashion accentuation. There were several limitations to her study. Black did not give any results of her research but merely restated her purpose. Additionally, she gave no methodology on the people she viewed on the streets of Paris. There was no demographic chart, explanation of prominent trends, or meaningful analysis of her ethnography.

Two researchers evaluated the linguistic structure of one popular fashion magazine. Instead of semantically analyzing captions, David Machin explored a sociological and a linguistic discourse analysis of style. For their analysis, they focused on the "linguistic style of a lifestyle magazine, *Cosmopolitan*" (2005, 578). The purpose was to analyze how a style of language carries important meaning by analyzing the phonology, lexicon, and grammatical structure. Two monthly editions, October and November 2001, of 44 versions of *Cosmopolitan* were collected and translated. *Cosmopolitan* is not just a fashion magazine, but also more a lifestyle publication. On the web site, American *Cosmopolitan* is advertised as a magazine for fashion, sex advice, dating tips, and celebrity news. Several international *Cosmopolitan* editions were analyzed including U.S., Dutch, Spanish, Indian, and Chinese.

Machin evaluated different types of styles: advertising style, style of the street, style of the expert and the style of the fashion caption. For the literature review, the subheading "*The Style of the Fashion Caption*" was the focus. Machin evaluated the fashion captions in a similar style as advertisements. Adjectives, poetic devices, and direct address were used to evaluate the text within advertisements. Still, the fashion caption has an instantly recognizable style. Their results showed that fashion captions within *Cosmopolitan* conveyed an imperative but playful

tone. The fashion caption told the reader what to do but in an entertaining way (Machin 2005, 593).

There were several limitations to the study especially within *The Style of the Fashion Caption* section. Each section had several analyzed textual examples following an explanation of the grammatical structure. The examples were evaluated in English, and then re-evaluated in Spanish, Indian or Chinese depending on the international edition. Yet, for the style of the fashion caption section, there were no examples given. Still, the researchers claim the style is similar to advertising and make the assertion that fashion captions have a unique style. The analysis was not effectively conveyed.

The research literature compared fashion to linguistics when discussing units of meaning. Prior research evaluated in this section provides support for analyzing the captions in fashion editorials as grammatical units and lexical semantics, or word meaning formats. Additionally, Black's weak analysis of Barthes' research on 'the detail' reinforces the reasoning for evaluating adjectives within these fashion texts. Adjectives are the descriptive words in a sentence used as parts of speech to give 'detail' about the word being described. Several limitations exist in these studies. Both Saussure and Barthes were not fashion theorists and analyzed language in a linguistic structure. These linguistic theories were applied to fashion not created for fashion writing. Therefore, it leaves a limited background analysis for the to evaluate. Since the methods were applied, as linguists not fashion theorists. Many methods are technical and cannot be easily understood by a researcher with a limited knowledge of linguistic analysis.

2.3. History and Influence of Fashion Magazines

Society magazines were published in the nineteenth century for wealthy elite. These early magazines contained fashion plates. Christopher Breward explains, "...fashion plates provided a

detailed record of desirable fashions, indicating changes of style and taste and showing the wide possibilities of function and season-specific garments...”(2003, 116). When the fashion trade wanted to reach a new market in the 1840s, the illustrations were more literal and stylistic with less social context (Breward 2003, 120). As magazines evolved, many publications still kept the target group of the wealthy, elite incorporating fashion with high society. However, one magazine has drawn the most attention.

Each researcher in the first section discussed used *Vogue* as a unit of analysis used to find patterns in words and context in fashion writing. Noticeably, each researcher evaluated *Vogue* for its influence.

2.3.1. Fashion magazines changes with American culture

Vogue started in New York in 1892 as a social gazette that focused on European style, dress, and tastes. The influential publication has always tried to remain somewhat removed from society. It was the changes within society that affected how *Vogue* remained a leading publication. Alison Matthews David comments, “The magazine carefully negotiated the urban and demographic fabric of Manhattan at a period when concepts of national and gender identity were undergoing a radical transformation” (2006, 14). The purpose of the study was to explore the primary reasons for *Vogue*’s shift from an elitist Eurocentric magazine to a predominantly American focus.

In the historical analysis, Matthews traced *Vogue* through American history. She traced how *Vogue* synchronized with the changes in American politics to remain a relevant publication. Given the name, from the 1889 *American Century Dictionary*, publishers gave the publication the name to mean “*in vogue*” as a style of dress to be in vogue and readers would peruse the pages of the magazine to discover what was *in Vogue* (David 2006, 15). Its first issue of

American *Vogue* was published on December 17, 1892 (David 2006, 17). The intended audience was the leading, social elite of New York City. David reiterates, “The magazine’s purported audience was the circle itself and made no apologies for its elitist tone and content” (2006, 17). Early *Vogue* editors promoted imported European garments and snobbishly regarded American goods viewing them as cheap. Even while stationed in New York, *Vogue* editors did not even consider the growing nineteenth century fashion industry. David provided the reasoning, “...it considered itself more of a social gazette than a trade paper” (2006, 19). However, at this time, *Vogue* was snubbing the industry responsible for New York City’s economic profit. Even more *Vogue* headquarters moved as the garment industry relocated to their area. These series of moves were intended to show themselves as allied with the retail and advertising sectors not the manufacturing industry. Therefore, in 1911, *Vogue* moved to 49th Street, “never to descend below 42nd Street again, but remained in the newly elegant areas surrounding Fifth Avenue” (David 2006, 21).

Some nineteenth century American patriots began looking down upon the elite class for spending money earned during the Gold Rush on imported foreign goods. Many high society women discontinued traveling abroad to buy couture gowns. David applied Thorstein Veblen’s (1899) Theory of the Leisure Class to the conspicuous consumption of readers; however, after dress reform, the theory no longer fully applied to *Vogue*’s target audience (2006, 22). Elizabeth Wilson provided an explanation, “Veblen argued that fashion was one aspect of conspicuous leisure, conspicuous wealth and conspicuous waste he held to be characteristic of an acquisitive society in which the ownership of wealth did more to confer prestige on its owner than either family lineage or individual talent” (2003, 50). With dress reform, women began to want light clothes that allowed movement and were more hygienic. Parisian haute couture gowns could be

heavy and impede movement. As the women ventured more out of the home into outdoor activities, these heavy, elaborately decorated gowns no longer fit their lifestyle.

Vogue still continued to target the wealthy Anglo-Saxon Protestant woman (David 2006, 23); however, the reading audience consisted of both males and females. The first issue had topics including sports such as yachting, golfing, hunting and polo. In 1890, advertising became the primary source of income for magazines. The magazine began to shift toward a more fashion-oriented and feminine content. It wasn't until Thomas Condé Nast bought *Vogue* in 1909 that the publication started to become a brand. David wrote, "Nast was instrumental in modernizing the magazine. He brought it into line with other successful publishing ventures and in just over a decade, circulation went from 14,000 to 150,000 while advertising revenue soared from \$76,111 to two million " (as cited in Robinson 1923, 2006, 26). He also focused more on American products indirectly creating what Breward described as "an harmonious and authoritative style guide that functioned as a bible for the fashion-conscious" (2003, 123). The magazine was no longer promoting European fashion but was filtering American fashion to the world not just exclusively to New York. *Vogue* has maintained its leading role as the chief fashion publication disseminating style.

A newer addition to Condé Nast publications, *Lucky* magazine launched its debut issue in 2000 with Kim France as editor-in-chief. *Lucky* had a cover page telling readers that it was "a magazine about shopping and style." In contrast to *Vogue*, *Lucky* has fewer feature stories about socialites, celebrities, or current news events. Instead, *Lucky* has more fashion photography and product features showcasing where to buy and how to style the latest trends. According to My Fashion Database web site, the information featured targets a wide variety of readers at various socioeconomic statuses. Current editor-in-chief Eva Chen told *The New York Times*, "It was the

first magazine I read where I knew who all the editors were and was the first place I saw street style photographed. What *Lucky* pioneered, now everybody does” (Meltzer 2013). Condé Nast editorial director Thomas Wallace told *Women’s Wear Daily*, WWD in 2010 that, “Kim France created a brand and not many people in this business can say that. Condé Nast owes her a lot” (Lynch 2010). France was inspired by Japanese shopping magazines and created an American version of these magazines (Carr 2010). Still, critics of the magazine either considered *Lucky* “a major innovation or huge abomination” (Carr 2010). Even though France was credited for creating the unique concept, advertising sales were consistently declining. WWD reported that ad pages fell 26.8 percent in 2008 and were still declining 1.4 percent (Lynch 2010). As a result, in September 2010, Condé Nast announced Brandon Holley, the launch editor of Yahoo Shine, would replace Kim France as editor-in-chief. At the time, Condé Nast seemed to be putting more emphasis on the technological components to help build *Lucky*’s brand. Holley seemed to be a good choice with previous work experience at Condé Nast and current work experience at a web company. Wallace told WWD that Holley, “would be charged with developing the *Lucky* brand across “multiple platforms” presumably drawing on her newly acquired expertise to ramp up to its presence in app stores” (Lynch 2010).

Holley’s experience still could not revitalize advertising sales even though circulation sales remained steady at around 1.1 million (Meltzer 2013). In 2013, *Lucky* began to redesign the content and decrease the number of issues. Holley told Ad Age, “The quintessential DNA of *Lucky* remains the same...Now, [the *Lucky* reader] will benefit from amped up visuals and new features” (Sebastien 2013). Interestingly, Ad Age reported the new editorial product resembled *Vogue*, which could be a result of *Vogue* editor-in-chief Anna Wintour’s appointment as Condé Nast’s artistic director. *Lucky* General Manager and Senior Vice President Gillian Gorman

Round denied these claims saying, “Our girl does read *Vogue*—she loves it and she’s inspired by it...But she’s coming to *Lucky* to take her wallet out, to be influenced by the ads and the editorial to do something” (Sebastian 2013). In June 2013, Condé Nast announced Eva Chen was to replace Holley. Chen’s first issue was September “The Personal Style Issue,” which went on sale on August 6, 2013 (*Lucky Media Kit* 2013). Actress Blake Lively was the cover girl. Lively was styled by former *Vogue* fashion editor Carlyne Cerf de Dudzele and photographed by frequent *Vogue* photographer Patrick Demarchelier. Meltzer reported, “Gone are the grid layouts with dozens of pairs of shoes in favor of a few chosen styles. Some new additions include first-person essays on style and an editor’s letter with Chen wearing currently available clothes” (2013). Chen is also integrating the print format of *Lucky* into social media. She is frequently on Instagram and has approximately 60,000 followers. On Twitter, she has approximately 34,000 tweets and 50,000 followers. Chen is also easily accessible to readers often responding to fan tweets. Her social media presence is a step toward increasing *Lucky*’s fan base and web presence.

2.3.2. Women’s motivation for reading magazines

Women read fashion magazines because similar to a novel it can provide an escape. Ellen McCracken commented that many women find fashion editorial images to be so far-fetched from their lifestyle it can only provide pleasure (1993, 6). She quotes many women’s viewpoint in her analysis of fashion magazines. McCracken conducted a study analyzing the content of the magazines. For her sample, she gathered magazines easily available to women in the United States. These magazines were either located on supermarket newsstands, retail outlets, or by subscription from 1981-1983.

McCracken gathered women’s statements about these magazines. Women who read *Cosmopolitan* magazine thought the clothing too farfetched for their lifestyle. Other women who

read *Cosmopolitan* wanted to simply look at the fashions to see the current trends and how women “of the 1980s” (McCracken 1993, 7) were dressing. Most importantly, McCracken quoted a reader who was disappointed with magazines; “The magazine is always disappointing to me because I rarely am left with what I have been promised by the ads, articles, etc.” (1993, 7). The quote provides evidence that many women could not understand how to adapt the clothing into their lifestyles.

Additionally, McCracken asked women their viewpoints specifically on *Vogue* magazine. Her responses indicated many women read *Vogue* as an escape. Some even said viewing the clothing made them feel luxurious and transformed. Even though the magazine features garments costing thousands of dollars, women will still buy the publication. They don’t necessarily want to buy each garment but would rather escape into the pages and whimsical fashion spreads. McCracken suggested, “Although conscious of the disparity between the real, everyday self and the chic, imaginary self that she envisions while reading *Vogue*, the first reader revels in the pleasure of these images all the same” (1993, 168). In 2012, *Vogue* celebrated its 120th anniversary as the leading fashion publication partially due to its high-standards in editorial content and maintained air of pretentiousness and exclusivity.

The research literature on the history of *Vogue* and the rise of the fashion magazine examined how *Vogue* has grown from American society and the motivations women have for reading fashion magazines. These sources provided information on the reasoning many researchers may have used *Vogue* in their analysis. Additionally, the sources offer support for using *Vogue* as a unit of analysis. McCracken provided evidence on women’s rationale for reading magazines. Most importantly, the responses given by the women questioned indicated that women do not view fashion magazines as applicable to their lifestyle. Therefore, these

publications designed as a source on how to dress fashionably become a pleasurable reading hobby.

2.3.3 Fashion magazine content structure analyzed

Previous researchers analyzed the writing of different international issues of *Vogue* spanning different time periods. Brian Morean examined fashion magazines as a cultural product. He wanted to focus specifically on the different audiences magazine target and the position of magazines in culture (2006, 725). Similarly, Morean used *Vogue* as sampling data along with three additional publications: *Elle*, *Harper's Bazaar*, and *Marie Claire*. Magazines evaluated were published between 1995 and 2005. Additionally, he used several international issues from countries including Asia, France, Europe, and the United States. Morean also interviewed fashion magazine publishers, mainly editors and art directors. These editors and art directors worked in Paris, London, New York, Tokyo, and Hong Kong (2006, 726). The analysis focused around the readers and how each international publication depicted women's issues.

The analysis was part fieldwork and data analysis. Data was analyzed in a qualitative content analysis format. Even though Morean evaluated the individuals producing the fashion magazines, he decided to focus his attention on magazines "as written texts and image banks" (Morean 2006, 727). For Morean, fashion had to be understood as the connection between production and consumption, which described how fashion is dictated and how the clothes are worn. Only through magazines can individuals learn these fashionable trends. He provides a detailed explanation of a fashion magazine structure. Morean (2006) explained, "Ideally, a fashion well's photographs should be edited in such a way that the clothes shown fill between 60 and 70 percent of the page, with background amounting to 30, at most 40, percent" (as cited in

Aspers 2001, 730). Most importantly, the fashion layouts show readers different ways to style these runway trends. He wrote,

Magazines thus propose ways in which fashion may be transformed into the kinds of clothes worn in readers' everyday lives. Without the clothes, without the images with which fashion is portrayed, and thus without the magazines themselves, there would be no 'fashion system' as such (Morean 2006, 730).

The entire contents of a magazine form the necessary components of fashion not just the photographic images. For this reason, he evaluated the international editions to detect any dramatic changes in translation. In the international versions, he noticed editors might use the same fashion images but cut the stories or reverse the order.

During his fieldwork, Morean followed fashion editors and stylists. One editor interviewed was Kaori Tsukamoto, *Vogue Nippon* (located in Japan) fashion director. Tsukamoto explained the fashion layout creative process. A fashion editor attends the runway show and envisions a concept. The concept is explained to the stylist who plans the photo shoot and schedules the models and photographer. Most importantly, the stylist obtains the designer clothing arranging the garments to visually translate the concept. Still, the fashion editor has the final approval on the stylist creative interpretation. Tsukamoto gave insight, "This means a story can change again before it finally gets shot in the studio or on location. For me, though, as fashion editor, I start with the clothes, move to a story idea, and then come back to the clothes to illustrate that idea" (Morean 2006, 733). Morean elaborated on how the magazine staff would discuss keywords such as romantic and sexy to describe themes. These themes were based on the materials, styles, and colors shown on the runways. From these themes, the staff creates a unified concept. Morean stressed that, "magazine editors set about informing their readers of the 'latest fashion trends,' praising their qualities and what makes them 'different' from preceding trends,

showing how they are actually worn by celebrities, and hinting at how best readers might incorporate them in their everyday lives” (2006, 733).

Morean made several conclusions. However, the most important emphasized the influence of fashion magazines as a product that teaches the public how to incorporate fashion in their daily lives. Fashion magazines show the latest trends and style them for the reader. It even informs readers where to purchase these clothes. Morean (2006) writes, “in other words, they legitimate fashion and the fashion world in cultural terms” (as cited in Moulin 1982, 738).

Several limitations can be found in Morean’s analysis. In his fieldwork, he was unable to witness the production of a magazine or even a fashion shoot. He could only conduct interviews with these ‘fashion insiders.’ As a result, he relied on the information obtained in his interviews as credible sources. It was only because of the difficulties he encountered during his field analysis that he focused more on the written text and images in magazines. Also, he used a relatively small sample size of magazines to draw his conclusions.

Fashion magazines are the most popular source for learning fashion trends. When a woman wants to recreate her appearance, she typically will buy a magazine to see how women are dressing. Fashion magazines are no longer just a pleasurable reading source but a cultural phenomenon illustrating the trends and politics of the time. The research studies and books reviewed in this section indicated a change in fashion writing over time. Researchers evaluated this change in fashion writing especially in wording and phrasing. Additionally, researchers found that many women do not relate to the fashion images. They feel the fashions do not apply to their realistic lifestyle and view fashion magazines as a fantasy not as an instruction manual for creating a fashionable ensemble.

Furthermore, little research has been conducted on the analysis of fashion writing. Many fashion researchers refer to Barthes' analysis on fashion as a language analysis but will not inquire more about his topics. Even more, many fashion theorists do not even realize his methods stem from another linguistic theorist, Ferdinand de Saussure. Many will quote Barthes without critically analyzing his methods. Barthes was more interested in the field of linguistics and semiology. He noticed an interesting relationship between fashion and its symbolic meaning. Researchers such as Borrelli and König were fashion researchers primarily interested in how fashion magazine use text to convey meaning. This study incorporates a balanced interest and background in both fields of fashion and linguistics. Therefore, one topic did not have precedence over the other. A relationship could be evaluated between fashion and linguistics more accurately; examining how each topic is influenced by one another.

When discussing fashion writing, researchers used *Vogue* as a primary source of analysis. Although, the magazine provided insightful evaluations, other magazines could have given a better assessment and more diverse sample. More research using a diverse sample is needed to determine if these conclusions apply to most fashion magazines, especially those targeting different audiences. This current study will contribute to the existing literature by evaluating the words and phrases within the context of fashion captions using a sample of two magazines, *Lucky* magazine and American *Vogue*, to determine a differences and similarities in the writing style of fashion layout captions and to evaluate how each publication explains styling.

CHAPTER 3 METHODS

The research questions of this study are as follows:

1. How do *Lucky* and *Vogue* compare and contrast when communicating fashion through the caption?
2. What are the changes over time as magazines change editor-in-chief and editorial fashion staff?
3. How are language and meaning conveyed in fashion editorials using the fashion captions?

The study followed a mixed methods model, using descriptive statistics to summarize the totals, means, ranges, percentages, and frequencies. Captions in two fashion magazines published by Condé Nast were analyzed in this exploratory study. The parts of speech were examined and counted in these fashion captions, then recorded using Microsoft Excel. Data was coded, recorded, and categorized into five contextual themes related to the research questions. Additionally, semantic-syntax mapping tree notations were created to illustrate the language used to convey style in captions.

3.1. Sampling

The sampling used was a purposive sample. The *Lucy* and *Vogue* magazines from Spring 2010-Spring 2013 were examined. The September and March issues within these years were evaluated. The September and March issues feature the most fashion editorials because their content focuses on the new fall and spring trends. However, the September issue is the most anticipated issue on the fashion editorial calendar. In *The September Issue* documentary, American *Vogue* Publisher Tom Florio told the *Vogue* sales team during the September Kick-off meeting, “one in ten American women almost 13 million people will get [the September] issue” (released 2009). There were 14 issues total, 7 issues for *Lucky* and *Vogue*. From 2010-2012, both

issues of September and March were evaluated for each magazine with the exception of 2013. The March 2013 issues were evaluated because the September 2013 issues were not yet published. The unit of analysis was the fashion caption within the fashion spreads. Captions must have writing that reinforces the image and cannot just display pricing information, designer information, or buying information. Fashion spreads were required to have a layout with an image filling more than half of the page. Captions that were parsed into bracketed labeled diagrams had to discuss garments and ensembles. Fashion editorials focused only on accessories (i.e. handbags, shoes, or jewelry) were not analyzed. Only the portions in the captions discussing the garments and ensembles were parsed and counted. Captions that told a narrative story with no discussion of garments and ensembles were also not analyzed.

3.1.1 Magazine reader audience demographic and September 2012 totals

Condé Nast has several publications with different audiences and circulations. Table 3.1 shows the target audience demographics. Interestingly, *Lucky* has an higher average household income higher than *Vogue* with a \$22,965 difference in reader median household income. Both magazines have a noticeably high female audience. Condé Nast brands/media kits report total audience for each circulation on their web site. The numbers greatly differ between *Lucky* and *Vogue*.

On “The Cut” section of the *New York* magazine Web site, Cowles reported several fashion magazines’ advertisement totals published in Women’s Wear Daily. *Vogue* was reported as having 658 advertisement pages as shown in table 3.2, which was a 13 percent increase from September 2011 (Cowles 2013). *Lucky* was reported as having 136 ad pages in their September 2012 issue, which indicated a 522 advertising page difference from *Vogue* magazine. Additionally, *Lucky* ad pages decreased 26 percent from September 2011 (Cowles 2012). Two

hundred and thirty-eight overall pages were counted in the *Lucky* September 2012 issue, a 678-page difference from *Vogue* magazine.

Table 3.1. *Vogue* and *Lucky* subscription and audience demographics, 2013

<i>Vogue</i>		<i>Lucky</i>	
Median Age	38.0	Median Age	38.1
Median Household Income	\$63,088	Median Household Income	\$86,053
Gender-Female/Male	88% / 12%	Gender-Female/Male	94% / 6%
Paid/Verified Subscriptions	977,025	Paid/Verified Subscriptions	1,022,338
Single Copy	335,006	Single Copy	109,063
Total Average Circulation	1,246,765	Total Average Circulation	1,122,401

Source: Data from Condé Nast Brands/Media Kits for *Lucky* and *Vogue* magazine, 2013.

Table 3.2. *Vogue* September 2012, the 120th anniversary issue

Number of pages	916
Number of advertisements	658
Total average circulation	1.25 million
Median age of readers	37.4
Audience percentage female/male	89% / 11%
The price of a one-page ad	\$165,000
Cost of one newsstand issue	\$5.99
Thickness and weight	1.2 inches thick/ 4.62 pounds

Source: Data from Folan, Kerry. 2012. *Vogue's* September Issue. Racked: Shopping and Style Intelligence, <http://racked.com/archives/2012/08/30/vogues-september-issue-by-the-numbers.php> [accessed July 17, 2013].

3.2. Data Collection and Analysis

This researcher utilized an exploratory content analysis of stylistic features and form. The purpose of the analysis is to determine the distinct stylistic writing features in the captions of *Lucky* and *Vogue*. Each magazine was evaluated by issue, month, year, and page number. Captions were analyzed individually within each issue. Additionally, the context was evaluated based on how the captions were featured and interpreted within the fashion editorial.

3.2.1. Analyzing parts of speech totals

Captions' context were classified into seven categories: How to Wear, What to Wear, Ensemble Description, Ensemble Styling, Garment(s) Description, Garment(s) Styling, and Accessories Description with categorical explanation listed in table A.1 located in appendix A. One caption was labeled Accessories Description. It was the only fashion caption that solely discussed accessories in a fashion editorial focused on the garments and ensemble. Fashion editorials specifically focused on accessories were not evaluated, meaning any fashion editorial specifically discussing handbags, necklaces, bracelets, earrings, or shoes. It was important to analyze only garments and ensemble. Accessories were viewed as a different type of styling that is a supplement to the ensemble.

Furthermore, each caption was parsed to determine parts of speech, grammatical components, and combinations. Some parts of speech were further categorized for clarity. For example, nouns were divided into compound nouns and nouns. Verbs were further categorized by transitive, copulative, 'be', intransitive, and modals. Adjectives were sorted based on descriptive content or hyphenated form. Prepositions were labeled by lexical and semantic meaning within the phrase. Some categories such as article, qualifier, quantifier, and metaphor were not further categorized because the grammatical elements and rhetorical device could better

be evaluated in the syntax tree diagram illustrations. Mimicking components of Barthes' 'semiological project', components of his method were followed. He said, "This total garment must be organized, i.e., cut up and divided into significant units, so that they can be compared with one another and in this way reconstitute the general signification of Fashion" (Barthes 1983, 42). Therefore, each caption was dissected with bracketed diagrams labeling the parts of speech in the caption parsed. Parts of speech was totaled to determine the frequency and percentage of grammatical elements used within each year and issue. Additionally, descriptive charts and graphs were used to interpret results. Findings were also examined qualitatively using a narrative, explanatory format and illustrated with semantic-syntax tree notational diagrams.

The collected data were recorded and categorized in terms of research questions and emergent themes. Fashion captions analyzed are documented; see table A.2 located in appendix A. A coded method was used to organize caption data into a limited number of parts of speech and to maintain relevance around the research questions. Semantic-syntax tree notation diagrams were used to illustrate how editors use the unique stylistic effects to communicate to the reader. Additionally, one method of quantitative data analysis was used in this study. The results of the fashion caption data were analyzed using bar, column, and pie charts. Statistical analysis using Statistical Package for the Social Sciences (SPSS) software and Microsoft Excel was conducted to identify the total, frequencies, and percentages in each magazine issue and year. The exploratory study was used to help refine data collection methods and procedures and create a more efficient analysis. Results were analyzed by looking at the total number of parts of speech in the individual captions. First, the analysis was done in the exploratory study. Procedures were modified and clarified and frequencies were calculated for the final study.

3.2.2. Styling conveyed in fashion captions

Counting parts of speech allowed the unique stylistic effects of fashion captions to be determined. However, the meaning could not be conveyed in captions by counting parts of speech. To evaluate the language and meaning conveyed in fashion captions, semantic-syntax tree notation diagrams were constructed by using lexical semantic roles in terms of sentence meaning. These tree notation diagrams would help to analyze how the fashion captions translate the image. Ray Jackendoff's books "Foundations of Language" and "Semantics and Cognition" were used to formulate an analysis using similar terminology and structure. A fashion caption was taken from the data and deconstructed to determine the caption's stylistic structure and semantic meaning. In the *Vogue* September 2010 fashion story 'Sweater Girl' styled by Creative Director Grace Coddington illustrated in figure 3.1 the caption read, "A polished pencil skirt lends refinement to a nubby pullover" (620).

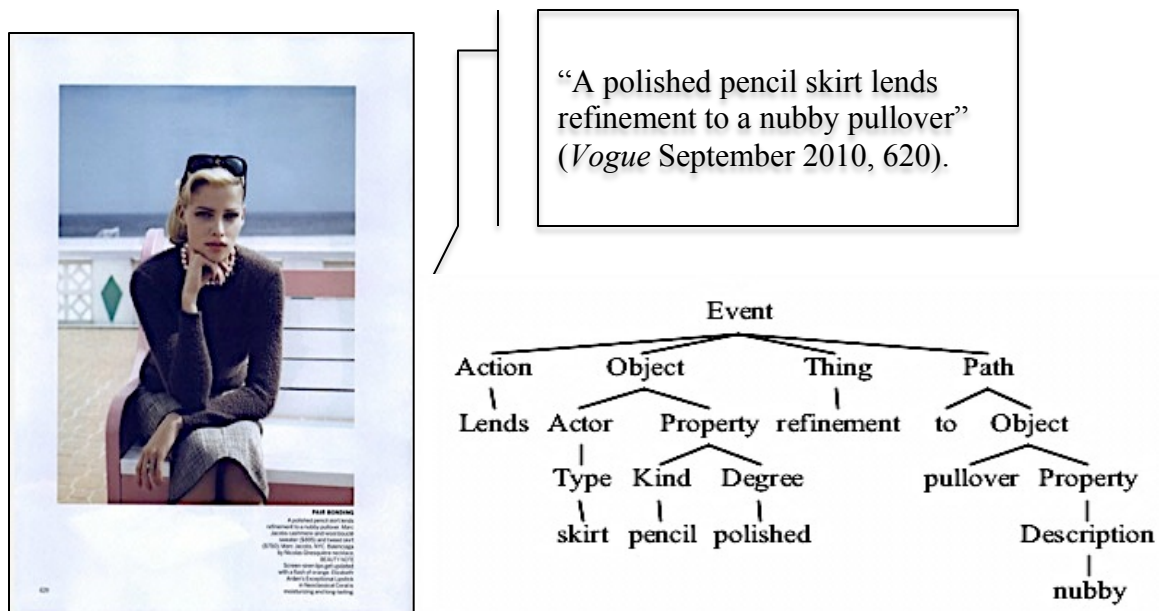


Figure 3.1. *Vogue* fashion editorial. The fashion editorial caption (left) is translated into a semantic-syntax tree notation (right). Fashion editorial from *Vogue* September 2010, 620.

The verb meaning was labeled as an ‘event’ because something was causing an action. The character using the action was labeled the ‘actor’ (Jackendoff 1983, 180). All garments were classified as an ‘object’. Even though the skirt is an inanimate object, it is taking on human characteristics. Editors often use the literary device of anthropomorphism, the act of lending a human quality to a non-human object. In anthropomorphism, the inanimate object is often ‘giving’ or ‘bringing’. Therefore, the skirt was labeled as an ‘actor’ or the ‘object’ carrying out the action. The ‘skirt’ was further classified as a type because it was a noun phrase containing a ‘noun + noun’ combination, meaning the first noun further classifies the second noun in the phrase (Swan 2005, 358). The caption described a ‘polished pencil skirt’. Therefore, the term ‘kind’ was used to show that the noun ‘pencil’ classified what kind of skirt the editor was referring. The ‘kind’ category was meant to tell the reader that the term ‘pencil’ was not necessarily descriptive but further classifying the skirt. Additionally, using the label ‘degree’ for the term ‘polished’ indicated further description of the type of ‘skirt’. Swan further explains, “words which describe come before words which classify (say what type of thing we are talking about)” (2005, 11). Additionally, ‘refinement’ was the thematic argument telling what the skirt was ‘lending’. Furthermore, the preposition ‘to’ indicated a goal, which the motion was moving towards. Therefore, the preposition was labeled as a ‘path’. The path had an object, which was the ‘nubby pullover’. In the semantic-syntax tree notations, articles: a, an, the, this, etc. were not labeled. With this type of notation, the reader can visually see the high number of adjectives, how the locative preposition functions, how the past participle functions as an adjective, the structural role of each word or phrase, and the verb meaning.

Another semantic-syntax tree notational diagram was created using a fashion editorial from *Lucky* September 2010. The ‘fashion story’ was titled “Uniformly Chic” and

styled by former Creative Director Andrea Linett. The brief or standfirst told the reader that the fashion editorial theme of military-inspired clothing was styled in a feminine and stylish manner as shown in figure 3.2. The caption reads, “A punchy floral dress is such a surprising way to play off a structured overcoat” (*Lucky* 2010, 236). The verb meaning is a ‘state of being’ verb



“A punchy floral dress is such a surprising way to play off a structured overcoat” (*Lucky* September 2010, 236).

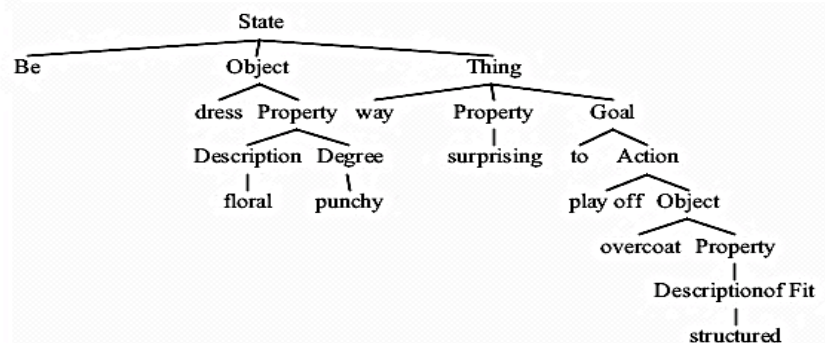


Figure 3.2. *Lucky* fashion editorial. The editorial (left) and tree notation (right) illustrate state verb meanings. Fashion editorials from *Lucky* September 2010, 236.

indicating that something possesses the characteristics of having a certain quality. Jackendoff labels these types of ‘be’ verbs as States. The verb ‘is’ was not labeled because it was not necessary for the reader to know the exact verb, but only the verb was categorized as a ‘state of being’. Linett described the dress as a “punchy floral”. Swan explains, “Words which express opinions, attitudes and judgments usually come before words that simply describe” (2005, 11). Examples found in captions were ‘lovely’, ‘perfect’, ‘chic’ and ‘statement’. These terms express the extent or degree of the description. The dress is not just floral; in the editor’s opinion, the

print is a ‘punchy’ floral. The ‘be’ verb indicates a relationship between the subject and the noun phrase, or subject complement ‘surprising way’. Subject complements typically describe the subject expressing either a particular state or characteristic. Linett describes the current state of the ‘dress’ as being the ‘surprising way’ to carry out the action of ‘playing off’ the structured overcoat. The term ‘way’ was not labeled as a thing because it was not a garment but a noun. The word ‘surprising’ was a present participle or gerund with the ending ‘-ing’. Since the word ‘surprising’ is a present participle that is used as an adjective, it was labeled as the ‘property’. The infinitive phrase ‘to play off’ was labeled as a ‘goal’ referring to an achievable action. Swan explains, “[Infinitives] usually refer to actions in a more general way...” (2005, 254). Therefore, the phrase ‘play off’ was labeled as the action used in styling the ‘structured overcoat’. The final object ‘structured overcoat’ also has the past participle ‘structured’ to describe the garment ‘overcoat’. Using Barthes’ book “The Fashion System” classification in “Inventory of Variants” (1983, 11), the term ‘structured’ refers to the shape or fit, meaning “to the degree to which the garment adheres to the body significant...here the body is the core and the variant expresses a more or less constraining pressure on it” (Barthes 1983, 121). The term ‘structure’ was categorized as Description of Fit. Each garment possesses a certain characteristic or state that the editor is telling the reader was combined to create the ensemble.

Another caption, see figure 3.3, featured an imperative command. The fashion caption was taken from *Lucky* March 2012 styled by fashion editor Eleanor Strauss. It read, “*the pleated skirt* Build a sophisticated dropwaist silhouette by topping it with a long untucked tunic” (172).

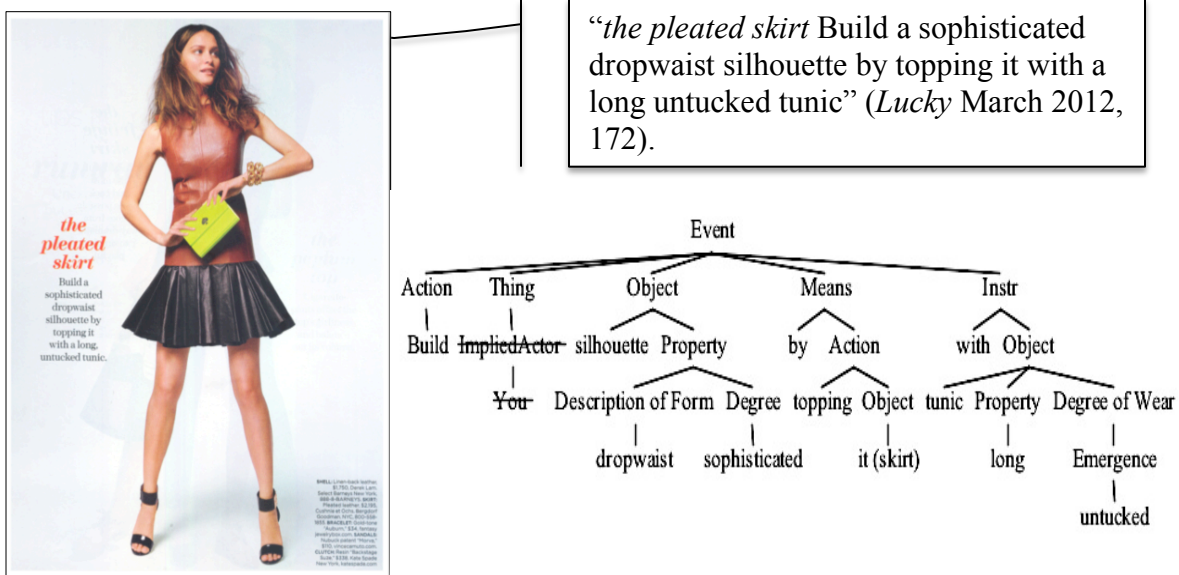


Figure 3.3. *Lucky* "the pleated skirt" fashion caption. The editorial (left) and tree notation (right) illustrate an imperative command sentence meaning. Fashion editorial *Lucky* March 2012, 172.

The same format was used as previously described. However, the tree notation was altered to indicate an imperative command. As Swan explains, "The imperative does not usually have a subject but we can use a noun or pronoun to make it clear who we are speaking to" (2005, 269). Therefore, the 'actor' is implied and not explicitly named in the caption. Since 'you' is the underlying subject, the intended person was labeled as a 'thing' and subcategorized it as the 'implied actor'. Additionally, the implied actor was struck out to show it is deleted or implied in the caption. The prepositional phrase 'by topping it' was labeled as an action. The '-ing' marked the verb 'top' as a present participle or gerund. As Swan explains, "When *-ing* forms are used like adjectives or adverbs, they have similar meanings to active verbs" (2005, 379). 'Topping' was labeled as an action and the preposition 'by' as means. The term 'means' was defined as an action that brings about a result. However, the caption has two mediating actions to perform the act of 'building a dropwaist silhouette'.

Using the “Inventory of Variants” (1983, 11), Barthes described variants as the point of matrix from which signification emerges articulating what makes the garment noteworthy (1983, 66). Therefore, ‘dropwaist’ was further classified under “Form” (Barthes 1983, 119) referring to the shape. The second method is an instrument. Finegan classifies ‘instrument’ as an, “intermediary through which an agent performs an action” (2008, 199). According to the caption, the reader must ‘top the pleated skirt’ using ‘a long untucked tunic’. Therefore, the ‘untucked tunic’ was labeled as the degree of wear with a subcategory of emergence. Additionally, ‘degree of wear’ was not placed under the ‘property’ node. Instead, a separate node was created under ‘object’ to place ‘degree of wear’ because ‘untucked’ modifies the tunic not the adjective ‘long’. The tunic must have the property of being ‘long’ and worn ‘untucked’ to be considered a fashionable silhouette. As Barthes explains variants of emergence, “...accounts for the way in which two contiguous elements are situated in relation to one another...the variant (*over/under*) corresponds to the movement which causes one of the two elements involved as support within a feature to cover the other” (1983, 153-4). Editors often use the implied command to instruct a reader on how to style. Tree notation helps the reader identify key terms on how to perform the style.

3.3. Validity and reliability

A committee member was enlisted to check the data and information to ensure reliability. One supervising professor has extensive background in syntax and semantics and reviewed some of the data spreadsheets to make sure parts of speech were labeled and bracketed correctly. The professor helped to identify any labeling errors in the bracketed diagrams. A legend was given as a guide for the instructor. When corrections were made, the spreadsheet was revised modifying for errors. Data triangulation was also used as multiple methods to answer the research questions.

Additionally, a mixed methods approach was employed using quantitative and qualitative analysis. To identify emergent themes, the data was first categorized, counted and coded data. Then, semantic-syntax tree notation diagrams were used to further examine the research questions and emergent themes. Totals and percentages were calculated using Microsoft Excel, and SPSS to evaluate if totals and percentages yielded the same results. To determine the reliability, or the quality of the measurement, the data was repeatedly checked to evaluate if it was coded consistently. Issues of *Lucky* and *Vogue* were chosen to check that the data was being calculated consistently.

External validity is how the sample can be generalized to the public. A purposive sample was chosen of *Lucky* and *Vogue* limiting specific issues. The exploratory study purposefully used these magazines to see how two fashion magazines with the same publication company target a different reader audience in content and format.

CHAPTER 4 RESULTS

The study analyzed two women's fashion magazines, *Lucky* and *Vogue*, to investigate how each magazine uses fashion captions to explain the styling and describe garments in fashion editorials. Each fashion caption was analyzed individually within each magazine issue. A Microsoft Excel spreadsheet was used to parse out each fashion caption. Each fashion caption was analyzed, then labeled with bracketed syntax diagrams, and finally the parts of speech were counted within each issue. Based on prior research, it was inferred that adjectives and nouns would be the most frequently used parts of speech with less verb usage. Borelli noted in her research:

Adjectives and metaphors are often used to convey the visual aspects of fashion - -“image clothing.” The color, dimension, and style of a garment (its parts of the whole) are thus amde [sic] vivid...there exists a whole other subcategory of “adjectival substances” created by hyphenation (1997, 8).

König concluded in another study:

Definite and indefinite articles are omitted, and at other times sentences have no verbs, factors which combine to generate the sense of a mythic rather than a real garment... Fashion-specific and textile terminology decreases markedly across the sample...A distinctive feature of the *Vogue* lexicon in recent years has been the hyphenated adjective (2006, 213).

Changes over time were determined. The captions were further parsed using semantic-syntax mapping tree diagrams and the language analyzed to determine how editors convey styling and garment description to the readers. Based on prior research on fashion writing, it was expected that the results would yield the information that fashion editors wrote captions in fragments mostly consisting of grammatical modifiers. Research findings were similar; however, further results showed notable discoveries.

4.1. Exploratory Study

In an exploratory study, nine magazines were analyzed and examined using graphs and charts. At this time, access had not been gained for the *Vogue* September 2010, *Lucky* September 2011, and *Vogue* March 2011. At that time, the March 2013 issues of both magazines were not yet published. During the analysis, the list of parts of speech were narrowed to: determiners, nouns, compound nouns, proper nouns, hyphenated adjectives, descriptive adjectives, participles/gerunds, transitive verbs, 'be' verbs, copulative verbs, intransitive verbs, instrument prepositions, locative prepositions, complement prepositions, and other prepositions. Categories of modal verbs, adverbs, coordinating conjunctions, infinitive phrases, and complementizers were eliminated. These categories consistently yielded 0 or 1 in the calculated totals. These totals revealed to that they were not core categories that needed to be examined. Therefore, the categories could be eliminated without biasing the data. Preliminary results revealed object nouns were the most frequently used parts of speech with a total of 769 shown in table 4.1. Object nouns were classified as garments and accessories. Descriptive adjectives were the second most frequently used parts of speech with a total of 496. They were expected to yield high results. The high number of object nouns most likely influenced the high number of descriptive adjectives. In fashion magazines, the nouns are typically garments and adjectives were used to describe their material, color, and cut. As prior research indicated, descriptive adjectives are used to give a fantastical feel to the garment. Determiners were the third most frequently used parts of speech, which was not surprising because determiners typically accompany a noun phrase structure.

Table 4.1. Exploratory study of parts of speech totals in both *Lucky* and *Vogue*

Parts of Speech	Total	Minimum	Maximum	Range	Mean Per Issue	Std. Deviation
Determiners	365	18	76	58	40.56	19.66
Proper Nouns	40	0	10	10	4.44	4.13
Object Nouns	769	41	141	100	85.44	37.27
Compound Nouns	126	4	21	17	14.00	6.54
Hyphenated Adj.	103	4	26	22	11.44	7.72
Descriptive Adj.	496	21	99	78	55.11	28.39
Transitive Verbs	123	5	29	24	13.67	7.33
Copulative Verbs	98	2	21	19	10.89	5.90
Participial/Gerunds	134	9	32	23	14.89	7.67
Instrument Prep.	52	2	14	12	5.78	3.80
Complement Prep.	74	4	16	12	8.22	4.02
Locative Prep.	122	5	35	30	13.56	8.57
Other Prep.	61	3	14	11	6.78	3.23

Note: Sample size is $n=9$.

Not indicated in prior research, compound nouns, participles, and prepositions were often used in writing fashion captions. When fashion captions had no verbs, it was often noted that participles or gerunds were most frequently seen. A noticeable total of prepositions were used in captions, especially prepositions that showed location. Proper nouns were documented because many magazine editors will identify a garment by designer. *Lucky* used nine total proper nouns with *Vogue* having a higher total with 16 proper nouns. This was not unusual for *Vogue* magazine since editors place emphasis on the designer. For example, in *The September Issue* documentary, Wintour refers to models in terms of designer. While *Vogue* editor-in-chief Anna Wintour was showing the “Jazz Age” fashion editorial featured in figure 4.1 to Condé Nast executives, she refers to the models as designer brand names telling “That’s Thakoon and on the

right is Chanel” (*The September Issue*, directed by R.J. Cutler, Roadside Attractions, 2009, Closing scene). Wintour’s designer reference is a form of lexical semantics called polysemy, which indicates a word has multiple related meanings (Finegan 2008, 147). For Wintour, the garment and model are related in meaning. The model is seen as an anonymous mannequin to display the garments.



Figure 4.1. *Vogue* "Jazz Age" editorial. In the September Issue documentary, *Vogue* editor-in-chief Anna Wintour refers to model Coco Rocha (left) wearing designer Thakoon (right) and a model wearing Chanel.

Also, the high total of nouns was possibly because of the ‘noun + noun’ combination. The first noun in this combination will modify or describe the second. As indicated in many *Lucky* fashion captions including ‘the peplum top’, ‘the halter dress’, and ‘the band jacket’, the ‘noun + noun’ combination was used in place of descriptive adjectives. Different from findings in prior research, the pilot study also revealed verbs were still used in captions to form a complete sentence, especially transitive verbs. Transitive verbs generated a sum total of 123. The data indicated that *Lucky* shows the garment “doing something” or the reader “ordered to do something to create a desired look.” Swan explains, “[Transitive] verbs are usually followed by

nouns or pronouns that act as direct objects” (2005, 597). Additionally, *Lucky* has more captions showing action. With copulative verbs, the combined data had a slightly higher total of 98, see table 4.1. Since *Vogue* tells a ‘fashion story’, the verbs were either used to further identify or describe showing a relationship to the subject. Participles/gerunds were often noted as being used similarly to verbs in fashion captions and yielded a total of 134.

4.2 Final Study

Fourteen issues of *Lucky* and *Vogue* were counted. The number of captions and the total parts of speech were also examined. From these totals, the average number of parts of speech per captions were calculated in each issue as shown in table 4.2. Parts of speech totaled were 4,143, which was much higher than the number of captions, which totaled 308. However, three issues of *Lucky* and *Vogue* had total parts of speech that were 400 or more, see table 4.3. Differences were also seen in the number of captions. The *Lucky* March 2011 issue had the lowest number of captions total, 9, while the highest number of caption was *Lucky* September 2012 with 37 captions.

Table 4.2. Number of captions and total parts of speech for both *Lucky* and *Vogue*

	Sum	Minimum	Maximum	Range	Mean	Std. Deviation
Total Parts of Speech	4143	141	479	338	295.93	106.75
Number of Captions	308	9	37	28	22.00	7.46

Note: Sample size is $\eta=14$. Seven issues of *Lucky* and *Vogue*

From these results of the analysis, a better understanding of the findings was gained. The total number of captions did not differ dramatically in *Lucky* and *Vogue*, *Vogue* =149 and *Lucky* =159 as seen in table 4.3. *Lucky* had more variation in number of captions. The number of captions in *Lucky* had a range of 28, with a minimum of 9 and the maximum of 37. The number

of captions range for *Vogue* was 16, minimum 14 and maximum 30. However, *Vogue* had higher total parts of speech, which was 2,139. *Lucky* total parts of speech were 2,004, revealing a difference of 135 between the two publications' parts of speech used and evaluated. *Vogue* had a range of 5.5, minimum 11.6 and maximum of 17.1, shown in table 4.3. However, *Lucky* had a larger range of 6.8, minimum 8.8 and maximum 15.7 also seen in table 4.3. Overall, *Vogue* averaged 14.4 in comparison to *Lucky*, which averaged 12.6 total parts of speech per number of captions analyzed, see table below.

Table 4.3. Number of captions and parts of speech

Fashion Magazine Issue	Number of Captions	Total Parts of Speech	Average Parts of Speech/Caption	Fashion Magazine Issue	Number of Captions	Total Parts of Speech	Average Parts of Speech/Caption
<i>Vogue</i> March 2010	14	162	11.6	<i>Lucky</i> March 2010	21	275	13.0
<i>Vogue</i> September 2010	23	274	11.9	<i>Lucky</i> September 2010	32	401	12.5
<i>Vogue</i> March 2011	23	337	14.7	<i>Lucky</i> March 2011	9	141	15.7
<i>Vogue</i> September 2011	19	324	17.1	<i>Lucky</i> September 2011	25	303	12.1
<i>Vogue</i> March 2012	30	469	15.6	<i>Lucky</i> March 2012	17	246	14.5
<i>Vogue</i> September 2012	16	228	14.3	<i>Lucky</i> September 2012	37	479	12.9
<i>Vogue</i> March 2013	24	345	14.4	<i>Lucky</i> March 2013	18	159	8.8
Total	149	2139	14.4	Total	159	2004	12.6

From the results, the data revealed that *Vogue* had fewer captions. However, these captions were more likely to have more parts of speech. *Lucky* had more captions but fewer parts of speech. This would mean that the captions were lengthier. Instead of a caption being one sentence or a fragment, captions often contained multiple sentences and clauses. The *Vogue* March 2012 issue had the second highest total parts of speech, which was 469. Captions were approximately 20 words or more. In the “Vision Quest” fashion editorial, the 28-word caption read, “Pretty pastel blossoms that exude ultrafemininity usually crop up on loose, bohemian silhouettes—but a blazer’s scalpel-sharp cuts add a refreshing measure of spring’s strict new proportions” (*Vogue* March 2012 509). However, *Lucky* typically instructs on styling. Their captions are short giving precise commands on how to style a garment or ensemble. *Lucky* had more captions but fewer total parts of speech. The *Lucky* March 2013 issue was noticeable because it had the lowest mean of 8.8 total parts of speech per number of captions. During this time, transitions were taking place in editorial staff and editors were reformatting content to boost advertising revenue. In this transition, some captions were reduced to one sentence of 10 words or less. For example, in the “Four Trends to Wear Right Now” fashion editorial, “a caption read, “Transform tees with a killer gold collar” (*Lucky* March 2013, 51).

When examining parts of speech, previous word categories remained the same with the exception of ‘be’ verbs and intransitive verbs added to the evaluation. An analysis was executed using SPSS to determine the descriptive statistics. Descriptive statistics identified the range, mean, sum, and standard deviation shown in table 4.4. The three categories that yielded the highest totals are highlighted and its proportionality shown in figure 4.2.

Table 4.4. Parts of Speech Categories for both *Lucky* and *Vogue*

Parts of Speech	Total	Minimum	Maximum	Range	Mean	Std. Deviation
Determiner	667	20	76	56	47.64	17.17
Compound Nouns	162	1	21	20	11.57	6.48
Proper Nouns	77	0	21	21	5.50	6.07
Object Nouns	1135	37	137	100	81.07	31.26
Hyphenated Adjectives	164	4	29	25	11.71	7.52
Descriptive Adjectives	793	21	96	75	56.64	21.67
Participles and Gerunds	221	2	33	31	15.79	7.41
Transitive Verbs	244	6	33	27	17.43	7.99
State of Being Verbs	91	1	13	12	6.50	3.74
Copulative Verbs	72	0	17	17	5.14	4.29
Intransitive Verbs	33	0	8	8	2.36	2.34
Instrument Preposition	89	2	12	10	6.36	3.41
Locative Prepositions	189	5	30	25	13.50	6.69
Complement Prepositions	134	3	16	13	9.57	4.45
Other Prepositions	72	1	13	12	5.14	3.18

Note: Sample size is $n=14$.

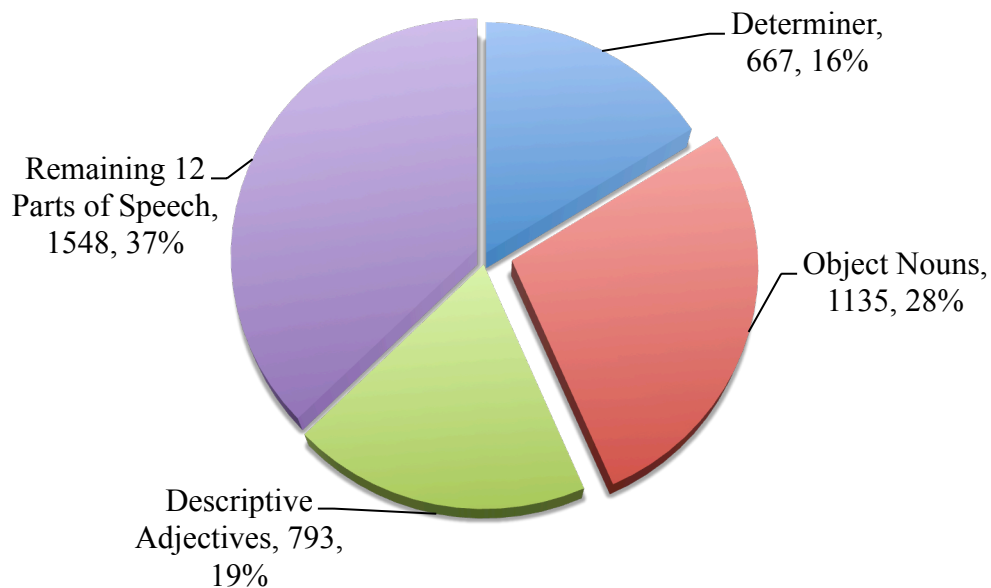


Figure 4.2. Proportion of major speech categories in both *Lucky* and *Vogue*

4.2.1. Object noun results

In the two magazines, object nouns were the most frequently used part of speech with an overall total of 1135, or 28%, see table 4.4 and figure 4.2. All other parts of speech yielded a higher percentage; however, this figure contained the totals (1548) of 12 word categories. Object nouns composed 28 percent of the combined data shown in figure 4.2. The total number of object nouns was 588, see table B.1 in appendix B. *Lucky* had a total of 547 documented in table B.2. The range of object noun totals for the both publications was 100 (minimum 37, maximum 137), see table 4.4, with *Lucky* having both the highest and lowest counts. The mean number of object nouns was 81.07 with a standard deviation, (SD)=31.26, see table 4.4. Object noun percentages per issue ranged from 23 to 30 percent of the combined data of *Lucky* and *Vogue* as indicated in table B.3. In the *Lucky* September 2011, March 2011, and September 2012 issues, object noun percentage remained constant at 29 percent, decreasing two percent in the March 2012 issue. The *Vogue* September 2011 issue had the highest object nouns with 30 percent, see table B.3. Two *Vogue* issues, September 2012 and March 2012, remained constant at 28 percent, dropping two percent in the March 2013 issue. The range and mean were not drastically different for *Lucky* and *Vogue*. In *Vogue*, nouns across all categories, including compound nouns, proper nouns and object nouns, peaked 39 percent in *Vogue* Spring 2011 and *Vogue* Spring 2012, see table B.3. However, *Lucky* noun percentages across all categories peaked to 33 percent in *Lucky* September 2010 and *Lucky* March 2013. The highest percentages in *Vogue* and *Lucky* revealed a 6 percent difference in the total noun category. Fashion magazines describe and discuss garments and accessories. Garments are object nouns and the combination of garments creates an ensemble. From a finite group of garments an endless combination of ensembles can be created. Fashion editors describe and classify these garments for the reader. Even more, a writer can use

an additional noun to classify these garments. Therefore, ‘nouns’ and ‘object nouns’ were further categorized to distinguish garments. It was not surprising that the data produced object nouns as the highest total parts of speech.

4.2.2. Descriptive adjective results

Descriptive adjectives were the second largest category with a total of 793, or 19%, in the combined data as seen in table 4.4 and figure 4.2. The highest total of descriptive adjectives was 413 in *Lucky*. *Vogue* had the lower total of 380. The range of the combined data for descriptive adjectives was 75 (minimum 21, maximum 96). The mean total was 56.64 with a standard deviation ($SD=21.67$). In *Vogue*, the range of descriptive adjectives was 68 (minimum 21, maximum 89), see table B.1. The mean was 54.29 ($SD=23.09$). For *Lucky*, the range of descriptive adjectives was 69 (minimum 27, maximum 96). The mean was 59.00 ($SD=21.71$), see table B.3. The *Lucky* March 2013 issue had the highest percentage, 28%, of descriptive adjectives. In 2013, *Lucky* editors begin implementing changes in content and format. The high object noun percentage shows a change in how editors were writing captions. In *Lucky*, the lowest percentage of descriptive adjectives was 18 percent in the *Lucky* September 2010 issue shown in table B.3. However, *Vogue* had a lower percentage of descriptive adjectives in the *Vogue* March 2010 and September 2013 issues with 13 percent. The highest percentage of descriptive adjectives was 28 percent seen in *Lucky* March 2013. Across categories of adjectives shown in table B.3, which were descriptive and hyphenated adjectives, the highest percentage was in *Lucky* March 2013 composing 32 percent of the data. In *Vogue*, the highest percentage, 24%, was also in March 2013.

4.2.3. Determiner results

The third largest category was determiners with a total of 667, or 16%, of the combined data, see table 4.4. and figure 4.2. Determiners typically precede nouns in American English syntax and *Vogue* had the highest number of nouns. However, nouns can begin a noun phrase without a determiner. *Lucky* had the most determiners with 337 and *Vogue* had 330. The range of determiners for the combined publications was 56 (minimum 20, maximum 76), and the mean per issue was 47.64 (SD= 17.18) shown in table 4.4. *Lucky* data results revealed more variability with a higher standard deviation. As previously reported, *Lucky* had the higher total of 337. Additionally, the mean was 48.14 (SD= 21.53). The range of determiners in *Vogue* was 37 (minimum 27, maximum 64), which did not show as much variability as *Lucky* shown in table B.2. The mean was 47.14 (SD=13.23). The SD indicated the data counts were closer to the mean. The percentage of determiners was similar in both *Lucky* and *Vogue* ranging from 14 to 19 percent in both magazines. It was believed that determiners yielded a high total because of the higher total in nouns. As stated previously, determiners typically precede object nouns in American English, DET + N. Determiners are words generally learned as articles in American English. Determiner words include a, an, the, this, that, those, and possessives. Since object nouns were the most commonly used parts of speech, determiners also generated a high total.

4.2.4. Hyphenated adjectives vs. participles and gerunds

The combined data in table 4.4 show that participles/gerunds had a higher total (221) than hyphenated adjectives (164). Similar data for *Vogue* and *Lucky* are given separately in tables B.1 and B.2. Participles and gerunds for the combined data generated a range of 31 (minimum 2, maximum 33). The mean total was 15.79 (SD=7.41). The two means were similar, but in *Lucky* range and standard deviation were different. *Lucky* had a range of 31 (minimum 2, maximum 33)

compared to a range of 11 for *Vogue*. The mean for participles and gerunds was 15.86 (SD=10.19) indicating greater variability shown in table B.2. *Vogue* results revealed a difference within the data. In *Vogue*, the range of participles and gerunds was 11 (minimum 11, maximum 22), which was lower than *Lucky*. The mean was 15.71 (SD=3.90). Results indicated that *Lucky* demonstrated greater variability than *Vogue* in the usage of participles and gerunds. *Lucky* used participles and gerunds more as a verb to begin a caption. For example, in *Lucky* March 2010 “Clean Living” fashion editorial, the caption read, “Adding a slim tee makes an elaborately pintucked dress weekend-appropriate” (201). *Vogue* used participles and gerunds descriptively to precede a noun. For example, in *Vogue* September 2011 “Playing the Type” fashion editorial, the caption read, “The Modernists From asymmetrical ‘60s-esque shifts to futuristic chevroned sweaters, the cool, clean contours of streamline silhouettes pay testament to the rise—and staying power—of today’s chic urban minimalist” (669). Additionally, *Vogue* also used participles as the verb in passive sentences, meaning the object of the active verb becomes the subject of the sentence. These passively structured sentences had the verb phrase structure be+participle. Still, *Vogue* editors used participles and gerunds less frequently in the fashion captions evaluated.

For hyphenated adjectives, the data revealed a range of 25 (minimum 4, maximum 29) for both *Lucky* and *Vogue*. The mean number of hyphenated adjectives per issue was 11.71 (SD=7.72) documented in table 4.4. Hyphenated adjectives did not generate a high total. *Vogue* had more hyphenated adjectives, total 85, and *Lucky* had slightly fewer, total 79, see tables B.1 and B.2. However, hyphenated adjectives generated an interesting variation between *Lucky* and *Vogue*. The individual descriptive statistics revealed a noticeable difference. In *Lucky*, the hyphenated adjectives range was 25 (minimum 4, maximum 29). The mean was 11.29 (SD=9.27). The range of hyphenated adjectives in *Vogue* was 15 (minimum 4, maximum 19).

The mean was 12.14 (SD= 6.01). *Lucky* September 2012 had the highest number of hyphenated adjective, total 29. In comparison, *Vogue* had more consistent percentages than *Lucky*. *Lucky* had three issues March 2010, September 2011 and March 2011 composing 2 to 3 percent of the data. However in March September 2012, hyphenated adjectives percentages increased to 6 percent then declined to 4 percent, see table B.3.

4.2.5. Remaining parts of speech analyzed

Four types of verbs: transitive, 'be', copulative, and intransitive were categorized. Of the verb categories, transitive verbs had the highest total among verbs with 244, see table 4.4. *Lucky* had the highest transitive verbs; total 131 and *Vogue* had a total of 113. The range of transitive verbs for both publications was 27 (minimum 6, maximum 33), see table 4.4. The mean total of transitive verbs per issue was 17.43 (SD=7.99).

Another category evaluated was use of proper nouns in each issue. *Vogue* had the highest number of proper nouns with a total of 60 and *Lucky* had a total of 17, see table B.1 and B.2. The two publications revealed a difference in the range, mean, and standard deviation. The range of proper nouns for *Vogue* magazine was 21 (minimum 0, maximum 21), see table B.1. The mean was 8.57 (SD=28.41). The total count of proper nouns in *Lucky* was relatively low. The range of proper nouns for *Lucky* was 9 (minimum 0, maximum 9), see table B.2. The mean was 2.43 (SD= 3.59). *Lucky* SD scores showed slightly more variability than *Vogue*. The linear progression shown in figure 4.3 shows fluctuation in proper nouns from 2010-2012 in *Vogue* fashion captions, which sharply increased to 6 percent in March 2013 rising four percent from March 2012. In the *Lucky* issues, figure 4.4 reveals a consistently low plateau in proper nouns with counts ranging from 0 to 1 percent between 2010 and 2012. Then, the linear curve peaks rising 6 percentage points in *Lucky* March 2013. The sudden increase reflects when *Lucky* began

mentioning more designer brands and incorporating more cultural references in that issue. For the *Lucky* March 2013 issue, *Lucky* magazine was undergoing major changes influenced by *Vogue* magazine's editor-in-chief and Condé Nast creative director Anna Wintour. Wintour's influence can be seen in the 9 total proper nouns counted within the *Lucky* March 2013 issue. Interestingly, both the *Lucky* and *Vogue* March 2013 issues had approximately 6 percent usage of proper nouns. All designer names, design houses, cultural references were classified as proper nouns.

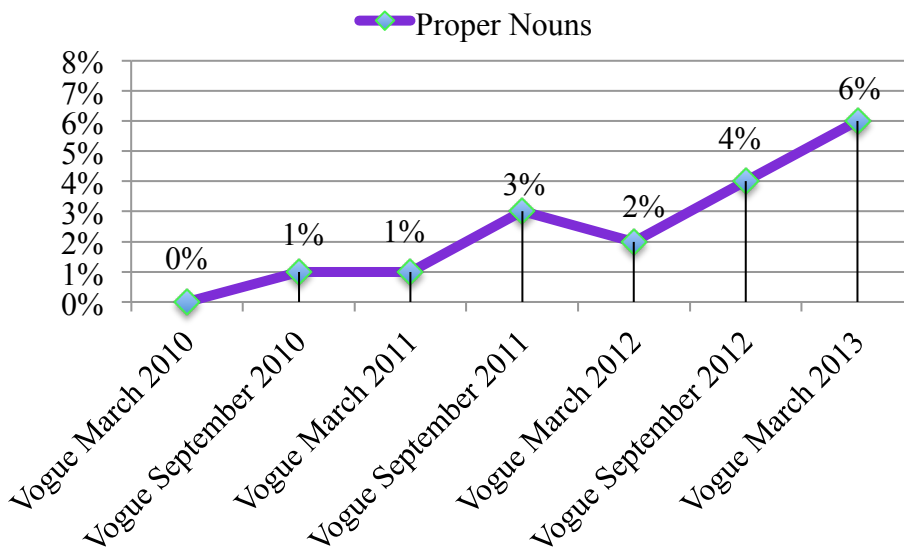


Figure 4.3. Percentages of proper nouns in *Vogue*

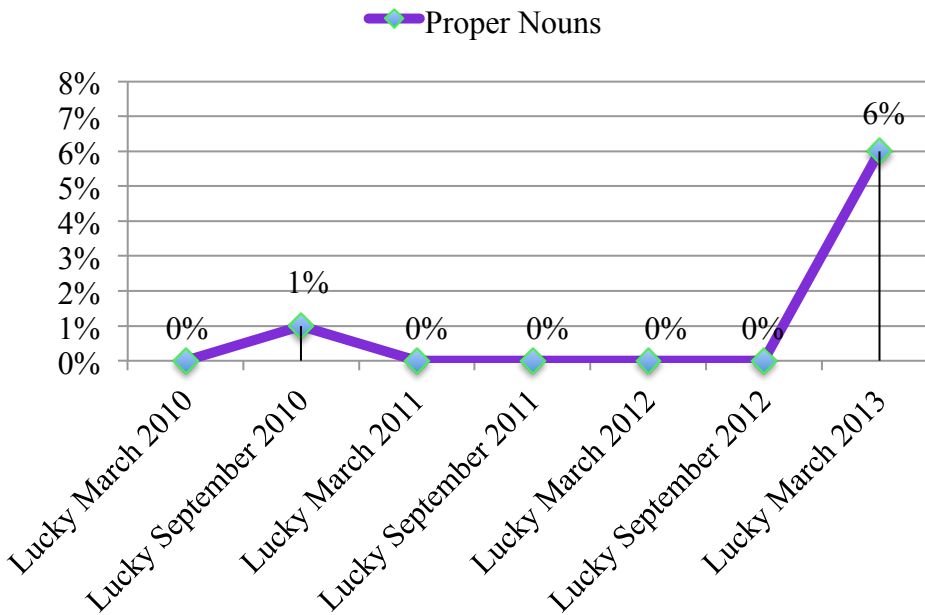


Figure 4.4. Percentages of proper nouns in *Lucky*

The remaining parts of speech: compound nouns, hyphenated adjectives, ‘be’ verbs, copulative verbs, instrument prepositions, complement prepositions, and other prepositions had very low percentages composing less than five percent of the data, see table B.4. However, locative prepositions had the highest total among preposition categories, see table 4.4. *Vogue* had the highest locative preposition total, 114, and *Lucky* had a total of 75, see tables B.1 and B.2. The results reflect that *Vogue* had more captions contextually labeled as description. Styling captions most often told readers where to place the garments on the body or how to wear the garments with phrases such as ‘tucked into’. Locative prepositions for the combined data had a total of 189, see table 4.4. The range was 25 (minimum 5, maximum 30). The mean total was 13.50 (SD =6.69). Complement prepositions was the second highest with a total of 134, or 3%. The range was 13 (minimum 3, maximum 16). The mean was 9.57 (SD=4.45).

4.2.6. Different formats found in fashion captions

Contextual categories were identified that focused on styling and description most frequently used when classifying fashion captions as explained in table A.1 located in appendix A. Garment(s) Description generated the highest total, 100. The range of garment(s) descriptions in *Lucky* and *Vogue* was 17 (minimum 0, maximum 17) as seen in table 4.5. The mean was 7.69 (SD=5.72). Ensemble styling totaled 73 from the combined data. The range of ensemble styling frequencies was 12 (minimum 0, maximum 12). The mean was 5.15 (SD=4.33) shown in table 4.5. The most used contextual captions were Ensemble Description, Ensemble Styling and Garment(s) Description. Garment(s) Description totaled 100, or 34%, Ensemble Description totaled 95, 32%, and Ensemble Styling totaled 67, 22 %, shown in figure 4.6. The range for Ensemble Description in *Lucky* and *Vogue* was 20 (minimum 0, maximum 20). The mean was 7.31 (SD=4.96). Editors use creative captions to isolate which garment or garments they want the reader to focus on in the photograph. If discussing a garment or garments, editors' describe by either classifying or giving opinion. Therefore, Ensemble Description and Garment(s) Description contextual labels were most frequently seen in both *Lucky* and *Vogue*, see figure 4.5, tables B.5 and B.6. How to Wear fashion captions were distinct to *Lucky* magazine. In *Lucky*, How to Wear contextual labels was a total of 9, or 3%. The What to Wear captions were seen mostly in *Vogue* with a total of 6, or 2%. Differently, *Lucky* had no What to Wear caption as shown in table B.5 located in appendix B.

Table 4.5. Contextual categories in both *Lucky* and *Vogue*

Contextual Categories	Sum	Minimum	Maximum	Range	Mean	Std. Deviation
Garment(s) Description	100	0	17	17	7.69	5.72
Ensemble Description	95	0	20	20	7.31	4.96
Garment(s) Styling	20	0	7	7	1.54	2.47
Ensemble Styling	67	0	12	12	5.15	4.33
What To Wear	7	0	4	4	.54	1.12
How To Wear	9	0	4	4	.69	1.31
Accessories Description	0	0	1	1	.08	.277

Note: Sample size is $n=14$.

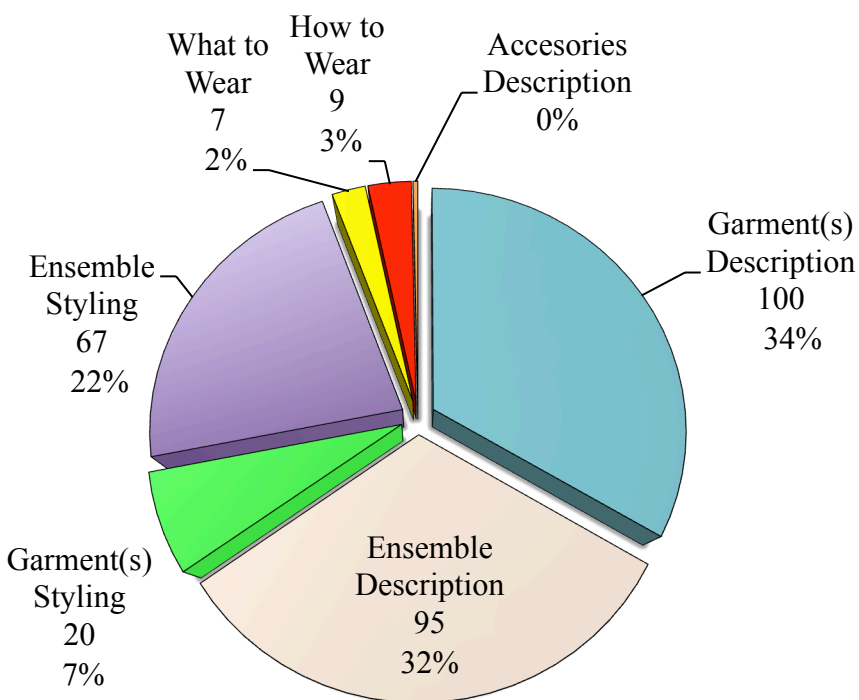


Figure 4.5. Percentage of contextual captions in both *Lucky* and *Vogue*

Vogue had the most Ensemble Description and Garment(s) Description contextual labels while *Lucky* had the most Ensemble Styling contextual labels, see figure 4.6, tables B.5, and B.6. Some issues of *Vogue* contained no contextual captions labeled as styling including September

2010, March 2010, and March 2012. In *Vogue*, Ensemble Description composed 42 percent of the data and Garment(s) Description made up 40 percent of the data, see figure 4.7. In comparison to the description labeled captions, Ensemble Styling was lower at 11 percent and Garment(s) Styling was extremely low at 2 percent. The research indicated that Ensemble Description was the largest contextual caption classification evident in issues of *Vogue*. Garment(s) description had a total of 59. The range was 17 (minimum 0, maximum 17), and the mean was 8.43 (SD=5.88). Ensemble Description had a total of 62 with a range of 17 (minimum 3, maximum 20), and a mean of 8.86 (SD= 5.55).

In comparison, *Lucky* revealed a higher percentage in the category of Ensemble Styling, total 56, or 35%, see figure 4.6. The second highest categories were Garment(s) Description (26 percent), and Ensemble Description (21 percent). Figure 4.6 illustrates that *Lucky* fashion editors use more variety in the types of captions written. *Vogue* had two dominant description-type

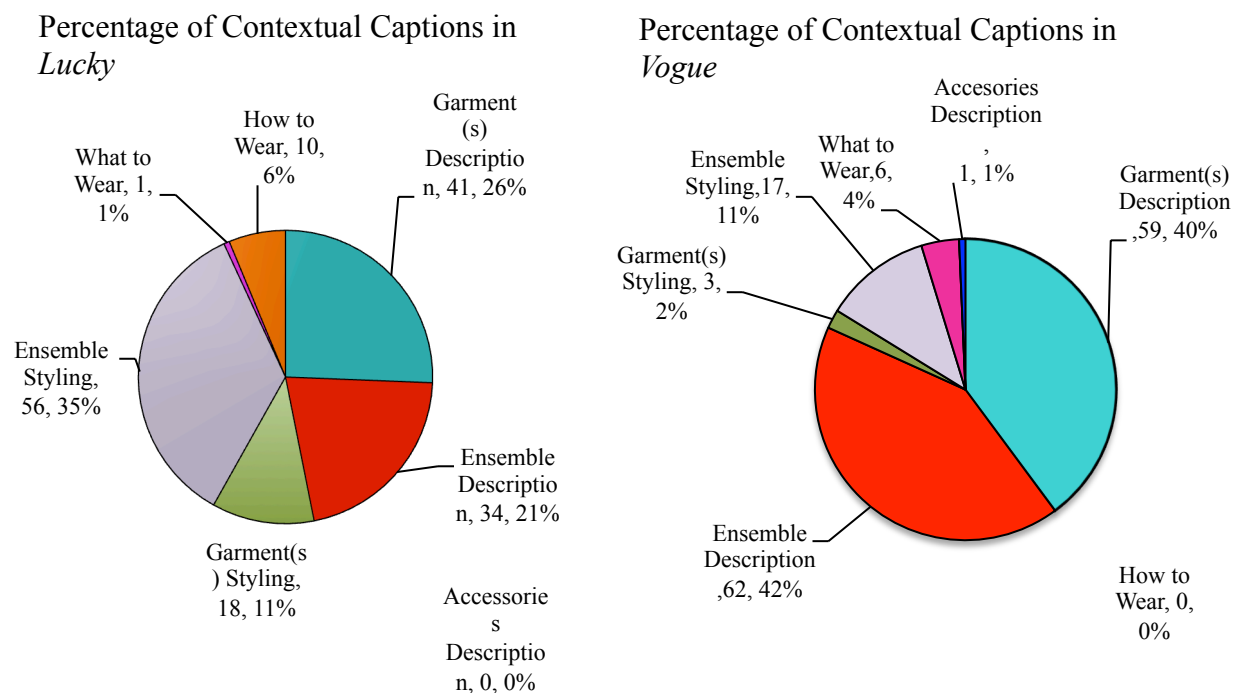


Figure 4.6. Comparison of percentages of contextual captions in *Lucky* and *Vogue*

captions generating the highest percentages, Garment(s) Description and Ensemble Description, which totaled 82 percent. More than $\frac{3}{4}$ the captions in *Vogue* were description. However, *Lucky* used styling and description to inform the reader about the styling and garments in the editorials.

Analysis revealed greater variability in the data for *Lucky* magazine. Garment(s) Description contextual label had a total of 41, or 26%, noted in figure 4.7. The range was 14 (minimum 0, maximum 14) with a mean of 5.86 (SD= 6.01), see table B.5. In the category of Ensemble Description, *Lucky* had a total of 34, see figure 4.7 and table B.5. The range of Ensemble Descriptions was 11 (minimum 0, maximum 11), a mean of 4.86 (SD=3.89), see table B.5. Similar to *Vogue*, *Lucky* magazine had high totals in Garment(s) Description and Ensemble Description; however, Ensemble Styling, total 56, was noticeably higher than in *Vogue*. The range was 9 (minimum 3, maximum 12) with a mean of 8 (SD= 3.46). In contrast, *Vogue* had a lower total (17) in the category of Ensemble Styling. The range for Ensemble Styling was 8 (minimum 0, maximum 8) with a mean of 2.43 (SD= 2.76), see table B.6. The *Lucky* September 2011 issue contained the most Ensemble Styling labeled captions with a total of 15. In the combined data shown in table 4.5, ten total issues contained Ensemble Styling captions, but fewer issues contained Garment Styling. *Lucky* September 2010, September 2012, March 2010 and March 2013 were the four issues containing How to Wear captions.

How to Wear and What to Wear were rarely used contextual categories. *Vogue* creates a fashion editorial titled “What to Wear Where,” which is where most of the What to Wear contextual labels were identified. In the *Vogue* September 2012 issue, a fashion editorial was titled “What to Wear Where: Her Brilliant Career.” The editorial explained how each ensemble could be worn to suit a particular profession. One caption read, “A fitted sheath for an architect features a peplum whose molded curves remind us of the metallic undulations on a Frank Gehry

building” (*Vogue* September 2012, 889). However, the “How to Wear” sections were mostly featured in *Lucky* in the “Stylist” section. In the *Lucky* September 2012 “Stylist: Pairings” section, a caption read, “*Pairings Skirts and Boots* Create a sleek, sexy line: Let your pencil skirt graze the tops of your high-heeled knee-high boots” (68). One fashion caption was classified as Accessories Description, which was an anomaly. The caption was labeled as Accessories Description because it focused on the appearance of the accessories as an enhancement to the ensemble. However, it was the single caption that discussed the accessories in a fashion editorial themed around the garments. There were editorials focused on accessories; however, they were not included in the sample analyzed because this study focused on garments and ensembles. Accessories were viewed as additions that are not always necessary, and are not required to be considered fully dressed. Accessories are the extra touch that enhances the garment or ensemble. As stated in Chapter Three, this study garments and ensembles were the focus. *Vogue* magazine did not have any How to Wear contextual labeled captions, see table B.6. What to Wear contextual labels had a total of 6. The range were 4 (minimum 0, maximum 4) and the mean was .86 (SD=1.46).

Parts of speech total changed over time were paid close attention. Considering the constant turnover of editorial staff within the fashion magazine industry, *Lucky* had a considerable amount of turnover from 2010-2013. Figure 4.7 shows a steep decrease in average parts of speech per caption in *Lucky* March 2013. Table 4.3 shows *Lucky* March 2013 average parts of speech was 8.8 the lowest among the data. In March 2013, *Lucky* announced a change in content and format. The transition most likely affected the parts of speech per caption. In 2010, magazine newsstand sales declined. The publishing company Condé Nast reported that advertising “declined 10 percent in single copy sales” (Wellen 2011). Ad Age Web site also

reported that *Lucky* had a steep 20.3 percent decline in advertising pages. However, magazines of all genres had an 8.2 percent decline in newsstand sales (Sebastien 2013). With decreasing ad sales over the years, the fashion editors may have had to fill these empty ad pages with more fashion features and layouts. When sales are down for a particular year, magazines would fill empty advertising pages with more editorial layouts. Figure 4.7 shows that *Vogue* remained steady in 2010 then peaked in 2011 and March 2012. In *Vogue* September 2012 and March 2013, average parts of speech per caption dropped. The average parts of speech in *Vogue* did not show a decline as in *Lucky*.

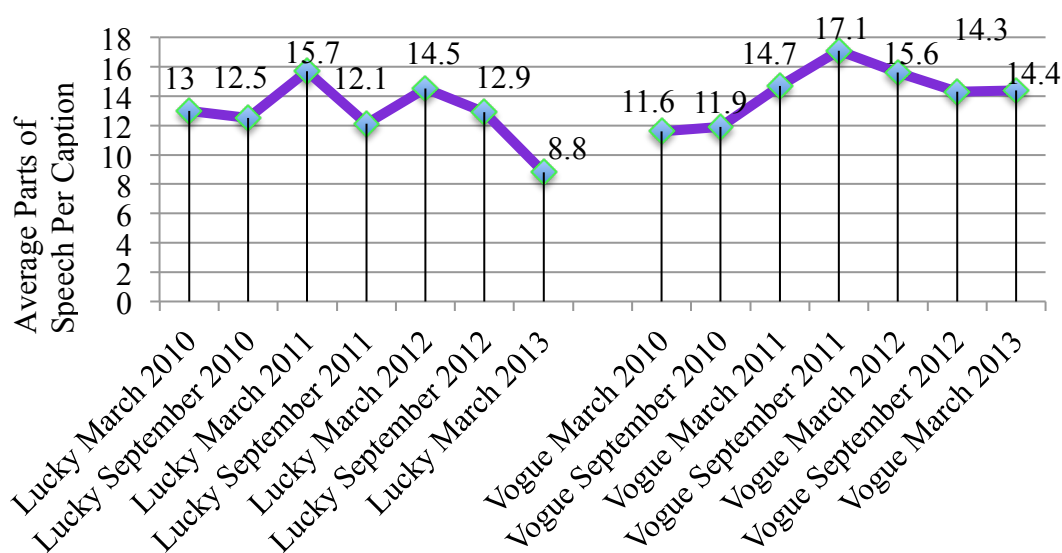


Figure 4.7. Comparison of average parts of speech per caption in *Lucky* and *Vogue*.

The *Vogue* September 2010 issue featured actress Halle Berry with a coverline “720 Pages of Sumptuous Fall Fashion at Every Price.” The magazine had multiple fashion pages, but the captions were more focused on the models. For example, a caption in the “We Are the World” fashion editorial displayed the global influences of fashion on the fall runways. One caption read, “The Snow Leopard Definition: A wildcat native to great heights, whose coat

makes her impervious to cold” (693). The caption featured models jostling and playing in white fur coats but explained little about the ensemble or garments. In order to be considered for analysis, a fashion editorial had to primarily focus on the garments and ensembles. Therefore some captions did not meet the criteria for analysis.

In *Vogue*, the September 2011 issue had a mean of 17.1, see table 4.3, which is the highest mean parts of speech per caption in the combined data of *Lucky* and *Vogue*. *Vogue* September 2011 featured supermodel Kate Moss with a coverline “758 pages The Fall Fashion Extravaganza.” Multiple page fashion editorials were more focused on the garments and ensembles. For example, a section “Playing to Type” showcased the distinct style personalities designers displayed in their collections. The most noticeable distinction in these captions was their length. Captions were approximately 30 words and had several clauses that were further extended with hyphens. One caption read, “The Bourgeoisie The 1940s-inspired silhouettes of peplum skirts and hyper exaggerated shoulders are tailored to polished sophisticates, while voluminous fur sleeves and pink lame cigarette pants require the bravura of daring social swans” (*Vogue* September 2011, 671).

As indicated in table 4.3, *Lucky* magazine had the lowest parts of speech totals (141) in March 2011. Even though total parts of speech were the lowest in this issue, the mean (15.7) was the highest in parts of speech per caption. The issue had 9 captions and 141 total parts of speech. Captions in this issue on average had 15 words or more. In the “2 For the Road” fashion editorial, a caption read, “Layering made seasonless: Keep the hemlines short and throw in a few shades of citrus for a fresh, sunny take” (*Lucky* March 2011, 191). Even though the issue had fewer captions, each word fell into the parts of speech categories used to analyze the captions.

To emphasize, *Lucky* had more fluctuation in the data shown in figure 4.7. Points on the curve fell between 8.8 and 15.7 mean parts of speech per caption. In contrast, *Vogue* is more consistent. Data points fell between approximately 12 and 17 with the *Vogue* March September 2010 holding steady at 12 and then increasing to 17 in the September 2011 issue. Ad Age Web site reported that *Lucky* had a steep 20.3 percent decline in advertising pages. However, magazines of all genres had an 8.2 percent decline in newsstand sales (Sebastien 2013). As a result, the fashion editors may have had to fill these empty ad pages with more fashion features and layouts for the *Lucky* September 2012 issue. *Vogue* also advertised “606 Spring Looks” on the March 2012 cover possibly to draw the reader’s attention and then entice the reader into purchasing the magazine.

4.2.7. Language and meaning in fashion captions

To investigate how fashion editors convey the unique stylistic effects in the captions, semantic-syntax tree notation diagrams were used to illustrate how editors communicate fashion and trends to the reader. The tree notation helped not only to determine structure but also the implicit and explicit meaning of fashion captions. A random sample was not used, as the sample was more purposive. Fashion captions were chosen from the analyzed data based on interesting stylistic features. Some patterns were noticed: editors often use the literary device of anthropomorphism to give human qualities to garments in the captions. Anthropomorphism was mostly seen in captions contextually labeled as Ensemble Description or Garment Description. A garment was often shown as ‘giving’ or ‘lending’ evident in the caption, “A polished pencil skirt lends refinement to a nubby pullover” (*Vogue* September 2010, 620). However, when a caption is labeled as Ensemble Styling, it is typically treated as imperative commands with an implied ‘you’. “*the pleated skirt* Build a sophisticated dropwaist silhouette by topping it with a long

untucked tunic” (Lucky March 2012, 172). Locative prepositions were often used to show where to place a garment in relation to the other garments in the ensemble. Another stylistic featured noted in descriptive captions is the use of similes and metaphors to compare garments and ensembles. Borelli explains, “Metaphors aid in the visualization of style by linking a look or garment to a point of reference outside the world of fashion...While metaphors and adjectives help the reader to “see” fashion...” (1997, 8). An example of a fashion caption using a simile was found in the *Vogue* March 2010 fashion story titled “Warrior’s Way” showcasing “...the alpha female of the battlefield,” the caption read, “A leather mini moves and menaces like porcupine quills, flashing bloodred amid the black” (438). Editors have several creative ways to turn garments into fantastical elements in a sentence even giving them human qualities. However, these captions can sometimes lose meaning when words are conveyed solely in descriptives. Copperud explains using a memo Managing Editor Howard B. Taylor wrote to his staff at the *San Diego Union*, “Mouth-filling strings of compound adjectives force the reader to go back and retrace the meaning of a sentence” (1958, 21). Even though description is a key component to translating the garments in the fashion caption, the data shows editors are piling on description that is sometimes unnecessary.

4.2.8. Changes and differences in fashion magazines

With high editorial staff turnovers, each fashion editor brings their own personality into the styling and writing. *Vogue* showed little change over time. The highest increase was the *Vogue* March 2012 issue with a total of 469 parts of speech, illustrated in table B.3, when the cover line advertised “606 Spring Looks.” However, *Lucky*, called by Women’s Wear Daily as the “troublesome shopping magazine” (Maza 2013), showed inconsistent data results in parts of speech data totals over time. However, results revealed that the higher average parts of speech

per captions were in *Lucky* September 2010 and *Vogue* March 2012, see figure 4.7. *Lucky* March 2011, 15.7, and *Vogue* September 2011, 17.1, average parts of speech per caption were the highest. However, before these averages began to rise the issues prior showed a decline. *Lucky* March 2011 and *Vogue* March 2012 revealed close results at 15.7 and 15.6 respectively. Additionally, the *Vogue* March 2011 and *Lucky* March 2012 had close results at 14.7 and 14.5 respectively. It seemed as though March issues did not vary in the number of captions and total parts of speech used. However, the September issues showed the most fluctuations except for the *Lucky* March 2013 issue, which was the lowest at 8.8. An issue with high parts of speech categories were also seen in *Lucky* September 2010 with a total of 401 when former editor-in-chief Kim France was still in position. The highest total, 479, was seen in *Lucky* September 2012 when the magazine had problems gaining advertising page revenue. In the verb category, transitive verbs are typically followed by nouns or pronouns acting as direct objects (Swan 2005, 606). Transitive verbs are usually action verbs used in describing ‘who did what’. *Lucky* had a higher sum of transitive verbs, 131, see table B.2. *Lucky* tended to have more transitive verbs when using imperative commands for Ensemble Styling contextual labeled captions. For instance, in the *Lucky* March 2011 “Your Outfits for the Weekend” fashion editorial, a caption read, “Pick a couple of statement pieces and just add basics...” (108). In contrast to *Vogue*, the sum of transitive verbs were 113, see table B.1. Both magazines seemed to peak within the prepositions category. It would not seem strange for prepositions to peak because these parts of speech indicate location, path, or place. If a fashion editor is writing a caption explaining how to style or describing where to wear a particular ensemble, he or she may use prepositions or phrasal verbs such as ‘tucked into’ and ‘balance out’.

The analysis revealed findings within the areas of the research questions. Captions and data were grouped to correspond to the research questions and then categorized to identify themes and patterns. Research question one asked what are the different formats fashion magazines use to write fashion captions. Captions were labeled and grouped into contextual categories to answer this question. Data indicated that two major fashion contextual captions labels were used: description and styling. Even though magazines *Lucky* and *Vogue* used both contextual labels, each magazine used description more frequently. Descriptive contextual captions were mostly used in *Vogue* issues and styling contextual captions were most frequently used in *Lucky* issues. Since *Lucky* is branded as having a ‘style conversation’, it seems that magazines are formatting content toward their fashion brand. Additionally, *Vogue* editors feature ‘fashion stories’. Therefore, descriptive captions would more effectively tell a reader about the garments and the models wearing them.

4.2.9 Language and meaning in fashion captions

The second question asked how is language and meaning conveyed in fashion captions. Using the semantic-syntax tree notation diagrams, styling instructions and garment descriptions were illustrated and giving meaning within fashion captions. These fashion captions are a form of ‘writing’ or ‘written language’ to translate the visual image of the fashion photography. Different from speaking, a writer cannot rely on the tone of voice, hand gestures, or facial expressions for the receiver to understand the intended message. A writer must use words that are punctuated, italicized, or bold to infer emphasis (Chase 1954, 94-95). When a speaker has an idea he or she wishes to communicate, he or she puts that idea into words to convey a message. The receiver or audience is intended to grasp that idea. However, the receiver or intended audience places his/her own ideas on that intended message. He or she cannot hear an inflection

of tone or perceive a subtle hand gesture or facial expression. As Diekman explains, “Meaning is in people, not words” (1979, 12). When the meaning is transferred, the receiver or intended audience places their own meaning to the message. Consequently, the receiver placing his or her own meaning onto the message can cause a message to become lost in translation. Diekman writes, “The receiver responds to the meaning in his own mind, not necessarily to the meaning in the mind of the speaker” (1979, 13). The same principles hold when writing; however, the writer must communicate the idea through the written word. For the fashion editor, the photograph and caption is the means for the communication. “The medium for the message can be nonverbal or unspoken...these things speak messages just as surely as any spoken or written word” (Diekman 1979, 13). The fashion photography relies on the wording to emphasize and focus on the details of the garment or ensemble that make it ‘fashionable’. Barthes explains, “language permits isolating certain functions... it endows the garment with a system of functional opposition (for example, fantasy/classic), which the real or photographed garment is not able to manifest in as clear a manner” (Barthes 1983, 14). The words single out the elements to accentuate the importance of it conveying ‘fashion’. The eye when viewing the image cannot sometimes determine these details. It is the fashion caption that translates what the fashion editor wants the reader to distinguish when looking at the model or styled garments in the editorial.

Therefore, editors will often write in grammatical modifiers to describe ‘what kind’ of garment with a descriptive adjective. For example, captions syntactically illustrated had “pencil skirt,” “nubby pullover,” “frilly top,” and “retro cutoffs.” Then, editors will further classify or describe the garments using a participle, adjective, or noun. In figure 3.1, *Vogue* Creative Director Grace Coddington gave more description by classifying it as a “polished pencil skirt.” Captions were treated as an imperative command to the reader when explaining how to style a

trend or a look. Editors wrote fashion captions with an implied 'you' in the subject position to individually instruct readers, see figure 3.3. Descriptive contextual captions often tell a story. The garment takes on human characteristics and is often the animate agent or actor carrying out the action, or the garment will possess the characteristics of a certain property. For instance, a garment can possess the characteristics of being the 'perfect canvas' in an ensemble. The data also indicates that editors will use rhetorical devices and lexical combinations to animate the garments on the page.

CHAPTER 5

DISCUSSIONS AND CONCLUSIONS

Fashion magazines serve a dual purpose in society. They are the cultural reference point that tells readers the latest news and information, and they serve to communicate fashion and trends. In fashion editorials, the editor creates the visual image often referred to as the ‘fashion story’ for the magazine’s target reader. Within these ‘fashion stories’, the captions reinforce the visual by translating the stylized image. The fashion captions allow the image to speak to the reader. However, a caption that only states brand, designer, or pricing can sometimes remain speechless. By only providing the reader with the brand, designer, or pricing, the caption is giving basic information not translating anything to the reader. As Wolbers writes, “[Explanation] solidifies the audience’s understanding a trend, a look; a fashion faux pas (a “no-no”), or a fashion must-have. The “Aha! I get it!” moment provided by a combination of words and images is extremely satisfying to inquisitive human beings” (2009, 240). Captions communicate the information about the image, the ensemble, and individual garments. Wolbers explains, “With many fashion magazine covers, the reader’s eyes start off at the most compelling portion of the page” (2009, 217). Similarly, in fashion editorials, the image is the most appealing to readers. However, the visual should never overpower but complement the words in a caption. Additionally, fashion captions are intended to explain and instruct about the styling and garments in the image. However, fashion magazines are branded differently to target a different audience of more than 80 percent female readers. Even more, these captions convey language and meaning similar to the ‘house style’ of the magazine.

The purpose of this exploratory study was to investigate the similarities and differences in fashion captions in *Lucky* and *Vogue*. The study incorporated a content analysis and descriptive analysis. Fashion captions were analyzed to determine a distinct structure, and to

identify how two Condé Nast fashion magazines with different target audiences communicate style. The investigation also sought to explain how the language of fashion captions translates style and trends to the target reader. Since previous research analyzing fashion captions was limited, this exploratory study will fill the gap and motivate further research in the field of fashion communications.

In order to determine stylistic features, parts of speech were counted. To further examine how captions translate the image, semantic-syntax tree notations were drawn to diagram the semantic roles. These foundations for using the trees can be traced to Ray Jackendoff's "theories of representation." The written word is communicating to the reader what the page cannot. The fashion caption is conveying the concept of the stylist and the view of the photographer, which they cannot orally communicate to each reader. As an example, the *Vogue* September 2012 "El Dorado" fashion editorial pictured in figure 5.1. Model Stella Tennant is featured wearing elaborately embellished garments and ensembles in a location photo shoot in Peru. Tennant is styled by fashion editor Camilla Nickerson. A caption reads, "Her baroque look complements the architecture of the seventeenth-century Convento de San Francisco" (*Vogue* September 2012, 770). The fashion caption creates two distinct individuals: model Stella Tennant and as *Vogue* depicts her as a traveler to the fabled Incan empire (*Vogue* September 2012, 764). Jackendoff would give the model in the picture a dual label 'Real-Stella' and 'Image-Stella'. He explains, "Significantly, ordinary language does not directly distinguish the two...Clearly, the key is in the word 'picture'" (Jackendoff 1986, 222). For Jackendoff, a picture had two analyses: one as a physical object and the other as a bundle of images. The bundle of images analysis was applied to evaluate how captions translate the image. He termed any entity with the dual analysis a "representational object," which included pictures, statues, maps, and models (Jackendoff 1986,

222). Nickerson creates the concept and Testino captures the image through his camera lenses. From here, the image will become a fashion pictorial and placed into a magazine. Nickerson and Testino make the concept into a tangible image; therefore, creating a dual reality with its actual physical property. The Image-Stella is given even more of a reality by creating a background story through the fashion caption, even placing the garments and ensembles in the context of the setting, see figure 5.1. The fashion caption is what connects the dual realities of the image to the world. “Her baroque look” is a description of the model’s garments designed by Prada. It is not a transparent reading because a reader may not be aware of the terminology ‘baroque’ or even would apply the term to the Prada ensemble worn.



“Her baroque look complements the architecture of the seventeenth century Convento de San Francisco” (*Lucky* September 2012, 764).

Figure 5.1. Model Stella Tennant is wearing garments that complement the architectural setting of Peru, *Lucky* September 2012, 764.

The fashion caption is what translates the image and its context. Barthes explains, “...[Language] arrests the level of reading at its fabric, at its belt, at the accessory which adorns it. Thus, every written word has a function of authority insofar as *it* chooses—by proxy, so to

speak—instead of the eye. The image freezes an endless number of possibilities; words determine a single certainty” (1983, 13). The fashion caption converts the image into a type of language. It isolates ‘the baroque look’ on the model and highlights the Prada ensemble making the reader unconscious of the citizens of Peru seen in the fashion editorial. However, the caption further emphasizes the ensemble by directing the reader to a specific place “Convento de San Francisco,” which is the Convent or Monastery of San Francisco located in Lima. In the caption, “her baroque look” harmonizes with the curvilinear lines and intricate, embellished architecture of the building. As Barthes explains, the fashion caption does not intellectualize the garment but helps the reader understand the photograph more concretely (1983, 14). The stylistic writing in fashion captions can be classified as a literary language because it has its own code, jargon, and terminologies. As Saussure explains, “It is a language which appears to be governed by a code, and this code is itself a written rule, itself conforming to strict norms...” (2009, 26). The distinct stylistic content of the fashion caption was better illustrated through semantic-syntax tree notations. Contextual labeled styling captions had a structure that showed an end result or effect.

5.1. Discussion

Analyzing fashion editorials by contextually categorizing each caption within the September and March issues of *Lucky* and *Vogue* from 2010-2013 was an exercise designed to identify the stylistic effects and compare and contrast how both Condé Nast magazines communicate ‘fashion’. The three most used parts of speech were object nouns 1135, or 28%, descriptive adjectives 793, or 19%, and determiners 667, or 16%. Data indicated that these grammatical elements were consistently being used in captions. Transitive verbs and locative prepositions had the fourth highest total percentage in both publications resulting in 6 percent

seen in table B.4. Additionally, the most commonly used contextual labels were Garment(s) Description 100, or 34%, and Ensemble Description 20, or 7%.

Locative prepositions “locates a figure relative to a reference point, and in doing so has to specify something about the shape of the figure and something about the shape of the reference object” (Pinker 2008, 182). This would suggest editors are writing captions showing where to place garments on the body to create an ensemble, typically of styling contextually labeled captions. However, *Vogue* had a higher percentage of locative prepositions. In the *Vogue* March 2013 issue, locative prepositions were the highest at 7 percent, the highest percentage for all issues in both publications shown in table B.4. Additionally, the March 2012 issue had the second largest percentage with 6 percent in each issue for both publications. *Vogue* creates ‘fashion stories’ for the reader, mostly using descriptive contextually labeled captions. These stories are centered on themes where the model transforms into a silent film actress showcasing her ensemble with elaborate poses to show how her clothes complement her lifestyle. Consequently, *Vogue* captions will describe a model or her current state ‘in’ her garments. For example, a fashion caption contextual labeled as Garment(s) Description from *Vogue* September 2010 in the ‘Sweater Girl’ fashion story reads, “When temperatures dip, you’re prepared in a classic fisherman’s sweater with a thick braid stitching” (608). The *Lucky* March 2010 and March 2011 had the highest percentages among issues with five percent. However, the remaining issues had percentages ranging from 3 to 4 percent. A caption containing both a transitive verb and locative preposition was seen in *Lucky* March 2011 within the “2 for the Road” fashion story, “*Throw* a roomy cardigan *over* high-waisted shorts and a bikini top for a cute peekaboo effect”[italics mine] (193), see figure 5.2. In this Ensemble Styling labeled caption, the reader is being told to place a cardigan with the descriptive property of being ‘roomy’ over a type of short

that is classified as high-waisted along with a top classified as bikini. The result would equal a ‘cute peekaboo effect’ as illustrated in figure 5.2 in a semantic-syntax tree notation. Barthes explains in the “Variant of Connection” that “Fashion, however, also has binary operators responsible for making meaning emerge from the coordination of two (or more) vestimentary elements...it is the way in which these pieces are associated, and it alone, which constitutes here that point of meaning which must animate the signifying unit” (1983, 151). In the fashion caption, ‘throw a roomy cardigan...’ is the main process. The resultant state of “throwing on a roomy cardigan...” is the “cute peekaboo effect.” Linguistics classifies ‘events’ into structures. The caption has causation, which was often seen in styling contextual labels. Theories of Lakoff and Johnson were also applied to analyze the meaning of the semantic-syntax tree notations. The verb ‘throw’ indicates forced movement. Lakoff and Johnson explains, “As a verb of forced motion, *throw* describes a situation in which a force is applied instantaneously or for a very short time, and the movement occurs after the removal of the force” (1999, 185). The event requires something or someone to cause the motion. These movements can sometimes be considered as ‘actions’. Lakoff and Johnson explain, “Action is conceptualized in the Event-Structure metaphor as self-propelled movement...” (190). The pencil skirt was written in a way to possess human characteristics, but is not a human being. There was no one to physically perform the transference, yet the garment was still transferring a specific characteristic. Therefore, the caption was contextually labeled as Garment(s) Description. The caption did not command or teach an individual to style an ensemble. It was describing how a garment could transfer a ‘feel’ to create a new look to a casual garment. The preposition ‘over’ was labeled as a ‘place’. Jackendoff explains that “a [PLACE] projects into a point or region” meaning “a [PLACE] is normally occupied by a [THING]” (1983, 162). The coordinating phrase was further classified as

containing the conjunction ‘and’ as ‘coordination’ because the ‘high-waisted shorts’ in addition to the ‘bikini top’ are needed to create the ‘cute peekaboo effect’.

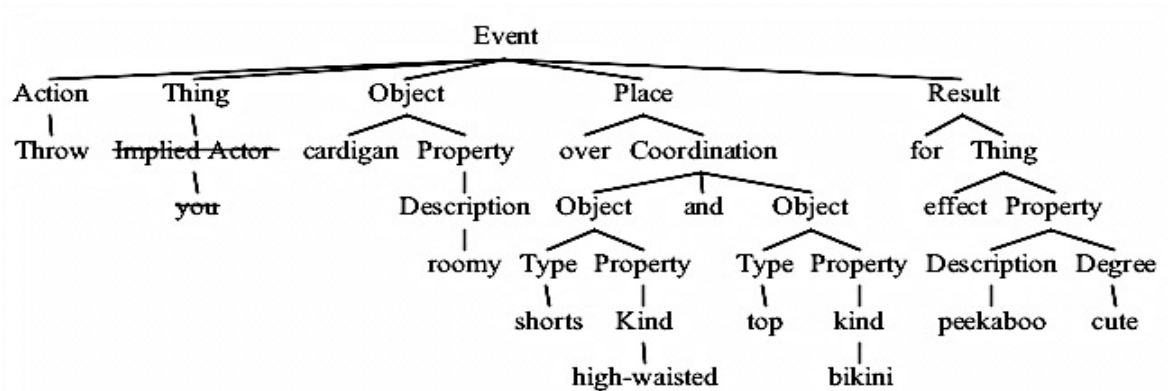


Figure 5.2. Semantic-syntax tree notation. Illustration showing the semantic meaning of a *Lucky* fashion caption, *Lucky* March 2011, 193.

In the same fashion editorial “2 for the Road,” a caption read, “Killer platforms plus rolled pants or shorts add a few miles to the leg.” The caption featured two conjunctions ‘plus’ and ‘or’ to translate the styling of the image illustrated in figure 5.3. The same method was used to create the semantic-syntax tree notation but added the head node ‘possibilities’ for the conjunction ‘or’, which signifies alternatives. The purpose was to illustrate another instance of Barthes’ Variant of Connection used in fashion captions. *Lucky* stylist Elizabeth Stewart uses the term ‘plus’ to describe how to combine the platforms with the bottom portion of the ensemble. However, Stewart gives the reader a choice of ‘rolled pants’ or ‘shorts’. Therefore, the reader has different alternatives to choose from either the pants option worn rolled or shorts. Wearing either of these garments with the platform shoes, Stewart tells the reader the outcome will “add a few extra miles to the legs” (*Lucky* March 2011, 190). The direct object ‘few miles’ was placed under the ‘effect’ categorical node. It tells the reader what is being created. Additionally, the

prepositional phrase ‘to the leg’ was placed under the same category. However, the preposition ‘to’ was classified as ‘place’ instead of ‘path’ because the effect was not traveling to the leg but was specific to the location or ‘place’ on the body. Another change was the use of quantifier to label the term ‘few’. The term ‘few’ indicates a numerical quantity that further describes the miles. However, quantifiers are classified as determiners in American English not adjectives. Therefore, ‘quantifier’ was used to specify that the term was not a typical descriptive used to modify the noun ‘miles’. The caption was not an imperative command, but showed how fashion editors can use a creative caption to give styling instruction. Stewart used the caption to take on the voice of an educator informing the reader by giving her a choice of clothing options then teaching her how to combine the garment and accessory for an specific effect.

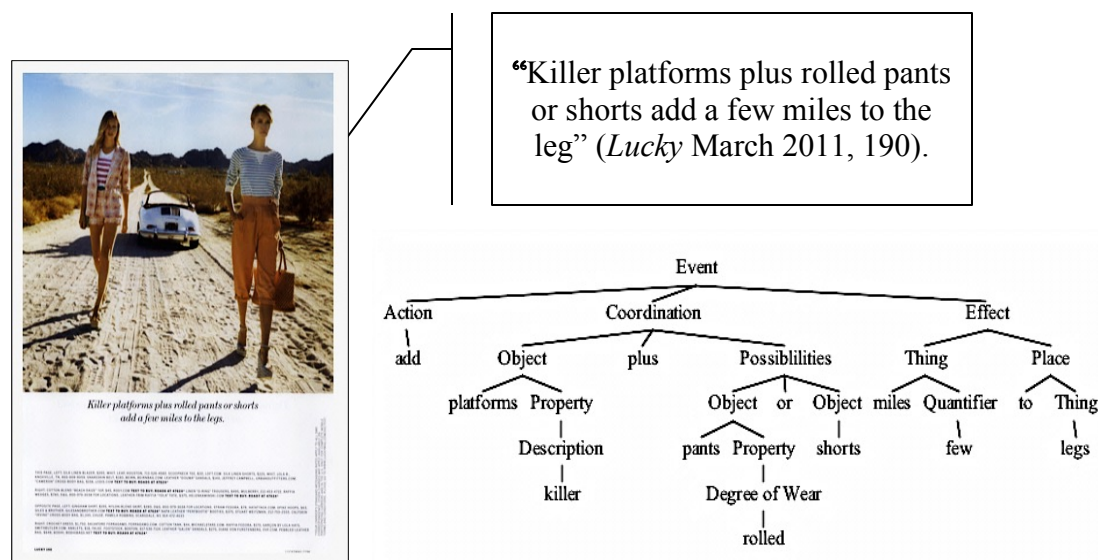


Figure 5.3. *Lucky* "2 for the Road" editorial. *Lucky* fashion editorial (left) and semantic-syntax tree notation (right) illustrating how the caption translates the image using conjunctions, *Lucky* March 2011, 190.

Another notable indication in the data was the participles and gerunds frequently seen in captions. From the data results, it was noticeable that on some occasions editors would misuse

participles as a verb. As seen in *Lucky* September 2012, the fashion caption read when describing a wool Celine cocoon coat priced at \$1,050, “Fitted at the shoulders but roomy everywhere else: perfect for chunky layers (62).” The term ‘fitted’ is a past participle not a verb; however, it has similar meaning to a passive sentence when used as an adjective (Swan 2005, 379). The caption can be restructured to read, “The coat is fitted at the shoulders...” to make the sentence a passive statement. Different from previous research indicating the high number of hyphenated adjectives, this category composed 4 percent of the total. However, captions often had several adjectives placed before nouns. An example was seen in *Vogue* September 2011 in the “Playing the Type” fashion story. The caption reads for “The Romantics” trend, “Ethereal, ladylike details—a scalloped hemline at Oscar de la Renta, the delicacy of Rodarte’s gold-embroidered lace, Vera Wang’s undulating layers of Madame Grès—indulge the new romanticism of the season” (666). The exaggerated description and improper punctuation seems confusing. It is not apparent where each garment begins or ends, or if the caption is describing a single ensemble. As König (2006) stated in the previous sections it is not even clear how the garment even looks. As previously discussed, fashion captions and writing feature a high number of adjectives especially hyphenated adjectives. One conclusion proposed by König is that these adjectives form a choppy rhythm while reading the caption but leave an unclear picture of the described garment (2006, 214). Still, scholars are noticing that many fashion journalists are becoming too reliant on adjectives especially beginning journalists. The dependence on adjectives could result in alienating a group of readers who expect more than a description similar to a catalogue (Wolbers 2009, 192).

The data also revealed similarities and contrast between the two magazines. The overall totals presented for both *Lucky* and *Vogue* did not have a substantial amount of variation;

however, the numbers do provide insight. For example, the tables revealed how the two publications use different parts of speech for description. As previously reported in Chapter Four, the descriptive adjectives generated a total of 380, $\chi = 54$, in *Vogue* as seen in table B.1. In contrast, *Lucky* generated a higher total of descriptive adjectives at 413, $\chi=59$, in table B.2. Compound nouns totaled 99, $\chi=14$, in *Vogue* and *Lucky* totaled 63, $\chi=9$, which indicated a difference in writing styles. Since the total in *Lucky* was higher in descriptive adjectives and *Vogue* had a higher total of compound nouns, the data results indicated that *Lucky* and *Vogue* translate description differently.

In American English, descriptive adjectives come before nouns not only to classify but also to give an opinion or judgment. Furthermore, *Lucky* often used a series of descriptive adjectives to modify a noun. Swan explains, “when several adjectives come before a noun...they are usually put in a more or less fixed order...words for origin and material usually come last. Words for size, age, shape and colour often come in that order” (2005, 11). He gave an example, “for instance, we say ... *a small round black leather handbag*, not *a leather black round small handbag*” (Swan 2005, 11). However, *Vogue* had a higher total number of compound nouns. In American English, compound nouns occur in a ‘noun + noun’ combination. The first noun will describe the second functioning similar to a descriptive adjective. However, Swan explains that ‘noun + noun’ structures are mostly used to “make ‘classifying’ expressions” (2005, 359). Compound nouns do not give an opinion or judgment to describe but classify using units, selections, materials, possession and measurements (Swan 2005, 386-7). He gives several examples that were repeatedly seen in the data. An examples given was “a silk dress” (Swan 2005, 386-7). *Vogue* uses description to translate the fabric and classifying features of a garment,

accessory, or ensemble. However, *Lucky* uses judgments and opinions to describe a garment, accessory or ensemble.

Transitive verb totals were higher in *Lucky* (131), $\chi=18.7$, and lower in *Vogue* (113), $\chi=16.1$, were seen in table B.1 and B.2. Before evaluating the data, it was assumed that *Lucky* would have the lower total because it discussed how to style with ‘action’ verbs. Additionally, state of being verbs, or ‘be’ verbs, were highest in *Lucky* magazine with a total of 47, $\chi=6.7$, and *Vogue* magazine had a total of 44, $\chi=6.3$. The caption attributed the garment or ensemble as having the characteristic of ‘being’ the catalyst in forming an ensemble. However, it was noticed that some captions containing ‘be’ verbs were labeled as Ensemble Styling. For example, the caption provided in Chapter Three has an Ensemble Styling contextual label, “A punchy floral dress is such a surprising way to play off a structured overcoat” (*Lucky* September 2010, 236), see figure 3.2. Captions labeled as Garment(s) Description had the most copulative verbs. For example, “A playful hue is unexpected and fresh in tailored pants; so is camel done in a floaty chiffon” (*Lucky* September 2011, 138). The caption focuses on explaining the color of the ‘tailored pants’; therefore, it was labeled as Garment(s) Description. However, the hue of the ‘tailored pants’ possesses the characteristic of being ‘unexpected and fresh’. Totals also indicated that copulative verbs were higher in *Vogue* (40) than in *Lucky* (32). *Lucky* March 2012 had the highest percentage of copulative verbs composing 3 percent in that issue, indicating the content changes may have affected how editors are writing captions shown in table B.4. Since Condé Nast brands *Lucky* as a ‘style conversation’, editors would most likely write more active instructive captions explaining how to style. It was seen in figure 4.6 that the majority of captions in *Lucky* were contextually labeled as Ensemble Styling 56, or 35%. However, copulative verbs describe the subject emphasizing characteristics not necessarily intended to

convey an action. In fashion captions, copulative verbs would not be used to translate styling but description. For example, in the *Lucky* September 2010 “Uniformly Chic” fashion editorial, a fashion caption read, “A punchy floral dress is such a surprising way to play off a structured overcoat” (236). By transitioning to using more copulative verbs, the editors would be deviating from their branding category and focusing on description of garments and ensembles.

Transitive verbs typically mean that the verb will be followed by a noun or pronoun acting as a direct object (Swan 2005, 597). On most occasions, a transitive verb is a verb that shows action. Since *Lucky* is branded as having a “style conversation” in the Condé Nast print media kit, transitive verbs would provide the action used to instruct on how to combine trends. *Lucky* had higher percentages of transitive verbs within each issue than *Vogue*. As indicated in table B.4, the *Lucky* September 2010, September 2011, and September 2012 issues consistently had 7 percent of transitive verbs. Three *Lucky* issues had 6 percent of transitive verbs and the March 2012 issue had the lowest percentage with 5 percent. The high percentage of transitive verbs in the September issues may be due to the importance placed on the September issue in the fashion industry. As previously stated in *The September Issue* documentary, “September is the January of fashion” (aired 2009). It is the most anticipated issue evaluated on the number of pages, weight, and advertisements. It also showcases the latest fall trends from the Fashion Week designer collections. In contrast, *Vogue* had more distinctions in the *March* issues. The *Vogue* March 2011 and March 2013 issues result in seven percent of transitive verbs. The *Vogue* editorial calendar, displayed on the Condé Nast brands/media kit web site, classifies the March issues as “The Spring Fashion Blockbuster.” The March issue is intended to showcase spring trends. Instead of discussing how to style, *Vogue* prefers to describe the garment or ensemble

using a series of descriptive adjectives to explain color, size, fabric, or texture. Additionally, *Vogue* tends to use more captions that were contextually classified as descriptive.

When looking at the percentages, both *Lucky* and *Vogue* averaged 1.7 copulative verbs. Copulative verbs are usually seen in a sentence where the subject is being described or shows possession of a certain characteristic. It does not necessarily indicate action. (Swan 2005, 328). The data showed similarities in all verbs but transitive based on the percentages in table B.4, the average calculated for *Lucky* was 6.3 and *Vogue* was 5.4. With publishing company Condé Nast promoting *Lucky* as a ‘style conversation’, it instructs the reader about styling mostly using verbs and locative prepositions to show how to assemble the trends. For *Vogue*, fashion editors tell a fashion story using verbs classified as ‘state’. Fashion captions describe the photograph by explaining how the garment appears. Transitive verbs are typically not used unless the model is moving or interacting within the editorial location or setting. Therefore, the contextual Ensemble Description labels, 42%, and Garment(s) Description, 40%, labels were the most frequently seen *Vogue* captions, see figure 4.6. *Lucky* had a higher percentage of Garment(s) Description, 26%, contextually labeled captions, but Ensemble Styling was the highest percentage, 35%, with more sections entirely focused on styling with lines and connectors pinpointing how to style the ensemble on the model as illustrated in figure 5.4. However, *Vogue* centers the fashion editorial on the garments and the model not necessarily intended to explain style. *Vogue* editors depict editorial styling with fantastically stylized garments. Therefore, fashion captions concentrated on description. The total percentage of Garment(s) and Ensemble Description were 82 percent, which indicate these captions composed more than three-fourths of the writing. For example, the *Vogue* September 2012 caption tells the story of the model/traveler in the “El Dorado” fashion story and how the ensemble fits into the setting of the story as seen in figure 5.4, “Her neutral

suit echoes the adobe bricks of the Pachacamac ruins, sacred site of ancient cities and pyramids” (772). Differently, *Lucky* uses the model as a visual mannequin to explain the styling using lines to individually explain to the reader how to style each garment or provide the fabric details.



Figure 5.4. *Lucky* and *Vogue* fashion editorial. *Lucky* (left) conveys styling in an instructional map whereas *Vogue* (right) creates a fashion story for the model and garments she is wearing, *Lucky* September 2012, 59 and *Vogue* September 2012, 782.

Based on the data collected, a change over time was identified in parts of speech totals mainly in *Lucky* magazine from 2010-2013. *Vogue* had a more consistent linear curve remaining constant in 2010 then steadily increasing from 2011 to March 2012. In September 2012, the average parts of speech decreased slightly and remained around 14 total parts of speech per caption. *Vogue* magazine has not had a new editor-in-chief since 1988, meaning Wintour has been the editor for 25 years. Therefore, the editor-in-chief Anna Wintour has had an opportunity to firmly solidify her ‘house style’, the editorial style for each magazine. As executive fashion

director Candy Pratts Price says, “It is always going to be Anna’s Point of View. *Vogue* is Anna’s magazine. That’s who signs it off. We know that” (*The September Issue*, directed by R.J. Cutler, Roadside Attractions, 2009, NYC 2007 scene). Even more, the magazine has not been redesigned in years. Publishers feel the magazine works for the target audience (Angeletti and Alberto 2006, 377). Little turnover was seen in the fashion editorial staff.

In contrast, *Lucky* magazine shows more changes and fluctuations over time. In 2010, *Lucky* remained constant until it peaked dramatically in March 2011, see figure 4.7. Kim France was *Lucky* magazines editor-in-chief in 2010. France had been editor since the inaugural issue in 2000. After 10 years as editor-in-chief, France had an opportunity to establish her ‘house style’. The peak fell in September 2011 to 12.1, which was a decline of 3.6. In March 2012, the average parts of speech per caption increased again to 14.5 but could not remain and fell dramatically in March 2013 to 8.8 average parts of speech per caption. Two years was not long enough for current editor-in-chief Brandon Holley to establish her trademark on the magazine. Condé Nast announced on June 18, 2013 that Eva Chen would be replacing Holley at *Lucky* magazine as editor-in-chief. By 2013, *Lucky* magazine will have had three editors-in-chiefs in approximately three years

5.1.1. Changes in *Lucky* fashion editorial pages

With advertising sales and total circulation continuously decreasing, *Lucky* seemed to have had some problems maintaining their signature branding advertised on the magazine cover as “a magazine about shopping and style.” In September 2012, *Lucky* had a high average total parts of speech per caption (12.5). Ad Age Web site reported that in 2012 ad pages decreased by approximately 20 percent according to the Publishers Information Bureau (Sebastien 2013). As a result, the empty ad pages may have been filled with more editorial features. However in early

2013, *Lucky* was undergoing a major transformation. Maza wrote, “In the span of five months, the magazine has been remade from top to bottom—it has a new publisher, a redesign and two fewer issues a year, and has shifted its business model” (2013). On March 13, 2013, Condé Nast appointed Anna Wintour to artistic director in addition to her title as American *Vogue* editor-in-chief. One of her first job duties as artistic director was to assist *Lucky* with editorial decisions (Maza 2013). In *Ad Age*, Holley gave a statement that “the quintessential DNA of *Lucky* remains the same...” (Sebastien 2013). However, *Women’s Wear Daily* reported the contrary. With Wintour attending run-throughs and other magazine production aspects, Holley was losing more editorial control (Sebastien 2013). As a result, these changes over time in the magazine staff seem to have affected content and fashion captions. In the March 2013 issue changes in content begin to become evident. Typographical fonts were altered and editorials given an upgrade.

After the initial study was completed. More issues of *Lucky* and *Vogue* were analyzed from March 2013-September 2013. These magazines extended outside of the original purposive sample. However, it was useful to analyze the gradual changes in content and format. The purpose was to evaluate how Condé Nast artistic director and *Vogue* editor-in-chief Anna Wintour’s influence has affected issues of *Lucky*. The most noticeable difference was in the *Lucky* June/July 2013 issue. With the changes, *Lucky* decreased the number of issues from 12 to 10 combining June/July and December/January (Maza 2013). In the June/July 2013 issue, the tagline or fashion editorial headline “Tech Support” looked very similar to a *Vogue* editorial. The brief or standfirst was written in the same manner as *Vogue*, which is all in one paragraph telling the ‘fashion story’. It read, “Who better to show off the season’s strongest shapes than Wang Xiao, with her energetic attitude and statement-making bob. Photographed by Sebastien Kim”

(*Lucky* June/July 2013, 107). Similarly, the *Vogue* April 2013 issue featured a ‘fashion story’ with the tagline “Smooth Sailing” with a brief that read, “There’s a new current running through the season graphic black and white. Joan Smalls rides the wave around St. Barth’s, as seen through the lens of a local. Photographed by Patrick Demarchelier” (268). Furthermore, in the previous month, May 2013, *Lucky* fashion editorials had more casual and trendy writing format. The tagline read, “The New boho” and the brief read, “We aren’t talking hippie tunics. These structured, exotic pieces look *effortlessly chic* and totally now” (*Lucky* May 2013, 120). The photographer and stylist name was placed under the brief. The print was colorful with different typefaces. As opposed to *Lucky* June/July 2013, this issue had a more sophisticated format similar to *Vogue*. The font was in one uniform color and the tagline extended across two pages. *Lucky* fashion stylist Kathryn Neale posed model Wang Xiao similar to a *Vogue* model with grande movements and flexible gestures similar to editorial modeling seen in figure 5.5. Different from the May issue, fashion stylist Susan Joy casually posed the model in a manner similar to lifestyle editorial modeling. Furthermore, the model’s name was not mentioned. Most importantly, the June/July issue featured its first ‘fashion story’ style caption similar to *Vogue*. It was the story of a model explaining how she would style these trends to fit her lifestyle. The caption read, “ ‘I’d wear this on days I want to feel like a modern princess’, says Wang, who knows about transformation...” (*Lucky* June/July 2013, 110). In contrast to the May issue, a caption read, “With a tailored blazer and a polished bag your beachiest dress feels right at home in town” (*Lucky* 2013, 121).



Figure 5.5. Fashion editorial. *Lucky* (left) and *Vogue* (right) show how the styling and posing are beginning to resemble each other. *Lucky* June/July 2013, 110 and *Vogue* March 2012, 577.

Another content and format change was in the “stylist” section last seen in the May 2013 issue was replaced by the “Style: How to Wear It,” which now featured editor’s picks and guides seen in the June/July 2013 issue. The June/July issues also contained a full feature article on a store similar to a *Vogue* feature article. In *Vogue*, an “It Girl” is usually featured in the “Flash” section, which is written similarly to a culture and society report. In the June/July issue, *Lucky* debuted a section called “*lucky girls*” featuring three girls’ summer styles. Additionally, fashion captions began to have similar cultural references using landmarks to describe patterns. In August 2013, a *Lucky* fashion editorial had a tagline “Boys’ Club” featuring “masculine silhouettes and dapper details...” A caption read, “*Classic Savile Row* patterns are so chic when they’re worn big, bold and together” [italics mine](*Lucky* May 2013, n.d.). Similarly, the *Vogue* ‘fashion story’ themed around sailing and nautical clothing had a caption that read, “Just off St. Barth’s volcanic shoreline, Smalls steers the traditional marinière look sideways with vertical *Breton* stripes and an abbreviated top” [italics mine](*Vogue* April 2013, 271). Even more, *Vogue*

and *Lucky* have always had similar trends styled differently; see figure 1.2 and figure 5.6.

However, in August 2013, a fashion caption in the “Boys’ Club” themed fashion editorial styling and wording was similar to the fashion editorial in a *Vogue* ‘fashion story’ called “Asset Management,” which explained how the spring styles can accentuate parts of the body for the “Shape Issue”. The *Lucky* fashion caption read, “Break up a tone-on-tone coat and sweater *pairing* with an unexpected flash of *midriff*” [italics mine](August 2013, 98). The *Vogue* fashion caption read, “Navel Gaze A romantic bouffant skirt becomes something stronger when *paired* with a cropped sun shirt—a combination that frames Hilary Rhoda’s *steel core* perfectly” [italics mine](*Vogue* April 2013, 294) shown in figure 5.6.



Figure 5.6. The 'shirt and skirt' fashion editorials. *Vogue* (left) and *Lucky* (right) style a spring trend of cropped shirts with skirts. Fashion editorials from *Vogue* April 2013, 294 and *Lucky* August 2013, 98.

5.1.2. Captions translate style

The ‘fashion’ in a fashion magazine is translated through the captions. In the *Vogue* September 2011 ‘fashion story’ titled “At Ease,” the caption reads “Floaty silk palazzo pants parachute to Earth with the aid of a fitted metallic sweater and sturdy wooden platforms” (745).

Captions use narrative literary devices, semantics, and unusual syntactic word combinations to convey styling. The overly described garment ‘floaty silk palazzo pants’ is packed with visual wording. The ‘floaty’ pants are going to ‘parachute’ to Earth as if it were flying. The piled on adjectives and the action of the verb give the reader a sense of imagery. Editors used the literary device of anthropomorphism, or the act of giving a human quality to a non-human object with the phrase ‘the floaty pants parachute to Earth.’ Additionally the ‘palazzo pants parachuting’ show the literary device of alliteration, which is the repetition of words with the same initial consonant sound. As Borelli describes in her research, alliteration “sounds the voice of fashion as it describes the current mode” (1997, 8). The use of alliteration was also seen in *Vogue* September 2010 in the “What to Wear Where: Her Brilliant Career” fashion story, “A streamlined suit suits an alphabet soup of degrees...” (888). For the previously described fashion caption, lexical semantics was used to examine the prepositional phrase ‘with the aid of a fitted sweater and sturdy wooden platforms’. The preposition ‘with’ has the instrument semantic role in this caption. Also referred to as thematic roles, semantic roles describe the function that the words or phrase will perform in the verb phrase (Carnie 2013, 229). Since ‘with’ has an instrument semantic role, it means that the ‘floaty pants’ can only ‘parachute’ down to Earth ‘using’ the help of the ‘fitted metallic sweater’ and ‘sturdy wooden platforms’. Even more in these word combinations, a reader gets a sense of vivid imagery with some styling instruction in the caption. To reiterate, these narrative-like word combinations were mostly seen in *Vogue* magazine where editors want to tell a ‘fashion story’.

Lucky magazine has styling captions that are more akin to an instructional textbook of styling. In the *Lucky* March 2012 issue, the editorial was themed around “Styling Tips From the Runway.” Discussing how to style “the patterned pant,” the caption read, “Tap into the fun side

of preppy with witty pieces like a white-collared shirt and a color-blocked bag” (174). Similarly to figure 3.3, the caption has an implied ‘you’. The imperative command begins with the verb ‘tap’ as meaning ‘you the reader, tap into the fun side of preppy’. Therefore, the implied ‘you’ reads as a command when the audience interprets the caption. However, the reader can only “tap into the fun side of preppy” by using “witty pieces.” These “witty pieces” include a “white-collared shirt and a color-blocked bag.” As Barthes (1983) wrote in his book *The Fashion System*, any other items of clothing would not create the fashionable effect of a ‘tapping into the fun side of preppy’ only a “white-collared shirt” and “color-blocked bag” would connote ‘fashion’.

5.2 Limitations

There were some limitations to this study, and the sample size of Condé Nast magazines, *Lucky* and *Vogue*, were evaluated was relatively small ($n=14$). Two fashion magazines were analyzed within the same publication brand. Analyzing two fashion magazines within the same publication brand could affect generalizability to other fashion magazines. Small sample size could have affected external validity of this study.

5.3 Recommendations for Further Research

Based on the results of this study, there are recommendations for future research. More fashion magazine samples could be analyzed across the genre from not only Condé Nast but also other publications such as Hearst and Time. Additionally, fashion magazines geared toward different target audiences such as *Marie Claire*, *InStyle*, *Harper’s Bazaar*, and *Glamour*, even some international editions of popular fashion magazines could be analyzed. This could better help to solidify conclusions of the distinct stylistic features used by editors when writing fashion captions. Furthermore, evaluating international samples could help identify how these editors

target their specific reader audience. Future studies could develop a survey instrument for a random sample of females ranging in age from teens to 70 plus. The survey could measure the impact fashion captions have in relation to fashion imagery on reader's perceptions.

5.4 Conclusions

The results of this exploratory study revealed several conclusions. First, the data totals revealed that nouns and descriptive adjectives had the highest percentages in both *Lucky* and *Vogue*. However, different from previous research of Borelli (1997) and König (2006), hyphenated adjectives were not as common composing 3 percent of the total. The data shows that adjectives are still prevalent; however, participles and present participles (gerunds) were more noticeably used as descriptives with six percent of the total. Swan explains, "Participles can often be used as adjectives before nouns, or after *be* and other link [sic] verb...participles used as adjectives can have objects" (2005, 380-1). Participles are often overlooked in data possibly because they combine into clause-like structures (Swan 2005, 379). Another conclusion is that fashion captions do incorporate verbs. König conducted similar research concluding that when fashion writing did not have verbs it contributed to a hypersensual representation of the described garments (2006, 213). This research showed that when captions had verbs they included long dashes to separate the phrases or contained a series of prepositions. For example, in the *Lucky* September 2011 issue stylist Jennifer Hitzges helped create an editorial titled "The King and I" that mixed "ladylike pieces" with retro details that evoke the musical icon Elvis seen in figure 5.7. The caption read, "An unexpectedly feminine combination: a dusting of feathers, a swath of lace and a jeweled necklace" (246). The caption was made up of a series of phrases but contained no verbs. Instead, the caption was introduced with a determiner phrase. Within the noun phrase, the adverb 'unexpectedly' and the adjective 'feminine' were used to describe the

‘combination’. Furthermore, the colon was used to introduce a list of the ensemble details.



Figure 5.7. *Lucky* "The King and I." The fashion captions in the editorial point out the details of the garments. *Lucky* September 2011, 246.

Garment(s) Description was the most frequently counted contextual category with a total of 100, or 34 %. It described the ensemble pictured on the model pointing out specific characteristics of each garment, see figure 5.7. As Barthes explains, “the photograph presents a garment no part of which is privileged and which is consumed as an immediate whole; but from this ensemble the commentary can single out certain elements in order to stress the value...” (Barthes 1983, 15). Another finding was the number of locative prepositions, which showed readers the garments location and purpose in relation to the ensemble. Even though not indicated in recent research, Barthes noted its importance in his chapter discussing the “Variant of Relation.” The

prepositions imply the relation between a particular element and a space and that space must be the body itself (Barthes 1983, 144). Determiners were also not previously reported by other researchers but ranged from 14 to 19 percent of the data in most issues shown in table B.3, which was a major portion of the total. However, determiners usually precede a noun phrase, which could be the reason for the high percentage.

Determining a change over time, *Lucky* magazine had the most obvious changes because of the high turnover in editorial staff in the past three years. *Lucky* is intended to showcase styling and *Vogue* is the brand that every magazine wants to emulate. Different from *Vogue*, *Lucky* contains styling features that explain how to combine key pieces to get a specific look at the beginning of the issue. *Vogue* does not feature many instructive styling features but rather the magazine contains pages on society, news-related relevant features, and events from the runway shows. However, both magazines do have certain sections with a similar layout. The fashion editorials located in the ‘well’, the group of pages in a magazine with cover stories and fashion spreads, are located toward the end of the magazine. When evaluating the fashion editorials in the ‘well’, *Lucky* had captions written similarly to *Vogue* especially seen in the *Lucky* September 2010 issue when France was still editor-in-chief. It seems the goal in the fashion well is to tell a ‘fashion story’ despite the branding of the magazine and the target audience.

5.4.1. Implications

Fashion editors create captions intended to translate style. Using a series of adjectives and literary devices may create a rhythm-like reading but communicates no real meaning. Despite the target audience, readers want to know what they are seeing in the fashion editorial. If the editor wants to tell a ‘fashion story’, the fashion spread narrates a story of the model and her wardrobe. In the *Vogue* September 2011 issue, the tagline read “Go East!” Fashion editor Tonne Goodman

styled the ‘fashion story’ but had few styling or garment description captions. Instead, captions were explaining Chinese culture, which was the setting of the fashion story. König notes in her research that *Vogue* draws from cultural references expecting the reader to have knowledge or an interest in such subjects (2006, 214). However, fashion editors may want to write captions to complement the image, and inform about the garments being featured not the cultural setting of the fashion spread. Dingemans writes, “Stylist may not be great writers, but they must be able to take notes and write captions to go with the images they create” (1999, 110). If a caption is intended to instruct, editors need to use clear wording to articulate styling and trends. Fashion editors can use captions explaining to a reader how to ‘get the look’ by choosing a particular selection of garments and placing them in a specific order using visual aids such as arrows, darts, or bullet points. Barthes explains that applied to language the word order in the captions decides between the essential and the necessary, and this order is not a “Spartan order” (1983, 15). The caption tells the reader the significant portions of the ensemble and which garments make the styling relevant and fashionable in society. Therefore, editors cannot limit writing in what Borelli (1997, 8) termed “Vogue speak.” As Wolbers explains, “Words are tools of communication. Because words can be easily misunderstood without proper management...” (2009, 193). It can still keep a “colorful, inventive, and overblown” style of writing but balance this type of writing with wording intended to convey a specific meaning.

Fashion magazines are intended to inform readers about trends and styles. Some scholars consider captions to be the supporting actor to the editorial image. However, the image is just a glossy artistic photograph without a caption to translate its meaning. Editors may consider the caption inconsequential; however, it gives significance and relevance for the stylized image in the magazine. Additionally, the captions describe and translate the major trends editors spend

hours in meetings deciding to feature in the magazine, then collaborating with the photograph on how to depict the fashion theme. Captions are the overlooked resource that supplies meaning to the fashionable images.

GLOSSARY

Actions: In semantic-syntax mapping, an action tells the reader, “what x did...”(Jackendoff 1983, 179).

Actor: In semantic-syntax mapping, “an [EVENT] that is also an [ACTION] involves a character with a special role—the one who is performing the [ACTION]...this character is called the [ACTOR]” (Jackendoff 1983, 180).

Captions: “The information you give the reader about what you have featured. There are different types of captions and the ‘house style’ of the magazine will show you what is expected. It is important that these are accurate, the prices quoted are correct and source names are spelt precisely” (Dingemans 1999, 31).

Copulative verb: “Some verbs are used to join an adjective or noun complement to a subject. These verbs can be called ‘link verbs’, ‘copulas’ or ‘copular verbs’. Common examples: *be*, *seem*, *appear*, *look*, *become*, *get*, *sound*, *smell*, *taste*, and *feel*” (Swan 2005, 307).

Dress (v.): “Activities directed toward producing an aesthetically acceptable form or element of dress include the creative acts of choosing, arranging, and displaying garments, accessories, and body modifications. These activities serve as an aesthetic outlet for most human beings at least some of the time” (Roach and Musa 1980, 35).

Dress (n.): “*a priori* a kind of *text without end* in which it is necessary to learn how to delimit the signifying units...” (Barthes 2006, 28).

Editorial calendar: Lists the editorial focus for each issue, in addition to any special reports or supplements (Swanson and Everett 2008, 118).

Editorial look: A term that describes a look that is more fashion forward than everyday. A model can have an editorial look, and so can the outfit, hair, or makeup (Burns-Tran 2013, 29).

Editorial styling: Outfits aren’t necessarily wearable but visually stunning often seen in fashion magazines. Often editorial styling reflects the hottest trends and the newest merchandise to hit stores. Sometimes it focuses on high-end designers, but it’s not necessary. It is more about unexpected combinations (Burns-Tran 2013, 29).

Ensemble: “More than one item of clothing designed and coordinated to be worn together” (Calasibetta 1988, 198).

Event: In semantic-syntax mapping, “Events happen, while states do not” (Jackendoff 1983, 171). Additionally, events illustrate to the reader “what happened was” (Jackendoff 1983, 179).

Fashion: “The contemporary mode in wearing apparel or accessories as interpreted in textiles, fur, leather, and other materials. In the broader sense, it also involves the designing, manufacturing, promotion, and selling of such items. These styles change from one season to the next” (Calasibetta 1988, 205).

Fashion calendar: 1. “General term for a schedule for the current year which indicates the market weeks, or dates, when the designers’ or manufacturers’ new lines may be seen by buyers” (Calasibetta 1988, 205).

Fashion editor: He or she works to produce fresh, modern features for the fashion pages. Editors are sometimes credited with the hair, clothing, and makeup in an editorial. “A stylist on a magazine staff might be known as a *fashion editor* or *fashion director*” (Burns-Tran 2013, 16).

Fashion show: “Parade of fashions on live models usually on runway or stage given by a retail store, a designer, or a manufacturer to promote fashion merchandise” (Calasibetta 1988, 206).

Fashion story: The editor’s choice of trends, directions, or seasonal musts for that month (Dingemans 1999, 11).

Fashion system: “A complex industry developed that linked together textile production, clothing design and manufacture, and retail distribution of clothing” (Tortura and Eubanks 2010, 8).

Fashion utterance: “all those magazines assign to clothing a certain function, or more generally, a certain suitability” (Barthes 1983, 20).

Fashion week: An almost month-long event where designers showcase seasonal collections. There collections are shown in New York, London, Milan, and Paris (Burns-Tran 2013, 40).

Garment(s): “Any type of clothing worn by men, women, and children” (Calasibetta 1988, 11).

Intransitive verb: 1. A noun phrase or a complement is not required. 2. “A verb with just an actor as the subject” (Pinker 2007, 32).

Instrument: Thing used by an agent to do an action (Carnie 2013, 231).

Lifestyle styling: “This type of styling can include shoots for brochures, catalogs, or advertisements. It encompasses everyday looks, such as khaki pants with a polo shirt.” Lifestyle hair and makeup looks more natural (Burns-Tran 2013, 31).

Location: Place at which an action occurs (Carnie 2013, 231).

Parse: As indicated on the Merriam-Webster dictionary Web site, to describe grammatically by stating the part of speech and explaining the inflection and syntactical relationships.

Property: The characteristic quality of a noun (Jackendoff 1983, 72).

Semantics: The study of how language structures meaning, especially in words and sentences. (Finegan 2008, 173).

States: In semantic-syntax mapping, verbs such as “seem,” “know,” “believe,” and “be,” these verbs show the thing that happens. States do not “take place” or “happen” (Jackendoff 1983, 68,170).

Style: “The predominant form of dress of any given period or culture. Styles may persist for very long or shorter periods of time” (Tortura and Eubanks 2010, xx).

Styling: As defined by in the study, the strategic, deliberate arrangement of garments and accessories on the body to convey meaning.

Stylist: A person who performs, writes or otherwise acts with attention to style (Dingemans 1999, 1).

Syntax: A branch of linguistics that deals with the structure of sentences and their structural and functional relationships to one another. (Finegan 2008,140).

Themes: “A theme occurs when multiple designers are showing the same trend. A good example of a theme is athletic-inspired clothing. This includes tracksuits, race-stripe detailing, and utilitarian embellishments such as clips and large zippers. Sometimes in one season multiple designers will show a theme from many different designers” (Burns-Tran 2013, 4).

Transitive verb: 1. “Verbs that require a noun phrase to make a complete verb phrase” (Honegger, 2005, p. 80). 2. “...in which X does something to Y” (Pinker 2007, 103).

Written garment: The garment featured in the editorial “but described, transformed into language; this dress, photographed on the right, becomes on the left: *a leather belt, with a rose stuck in it, worn above the waist, on a soft shetland dress*” (Barthes 1983, 3).

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APPENDIX A

SUPPLEMENTARY DATA AND DEFINITIONS

Table A.1 Contextual Classifications of Fashion Captions with Examples

Contextual Captions	Categorization
Garment(s) Description	<p>¹Fashion captions that discussed how the garment appears including the material, composition. ² Fashion caption discussing how the garment was displayed to create an effect.</p> <p>Example: “Leopard spots (and cinched waist) heighten the sex appeal of a cardi buttoned just so” (<i>Vogue</i> September 2010, 614).</p>
Ensemble Description	<p>¹Fashion captions that discussed how the ensemble, which consisted of the garment and accessories coordinated together, appears, material composition, or color. ² Fashion caption discussing with how the ensemble was displayed.</p> <p>Example: “Slick black boots and a way-oversize clutch deliver a hint of toughness to an über-girly red jacket and bubble-hem dress” (<i>Lucky</i> September 2010, 225).</p>
Garment(s) Styling	<p>¹ Fashion caption discussing how the ensemble was styled to bring the attention to a specific garment. ² Fashion caption discussing how a garment was used as the foundation of the ensemble. These captions illustrate how the ensemble was centered on the garment.</p> <p>Example: “This trim little jacket plays off printed pants perfectly; the result is a little ‘40s, a little ‘80s” (<i>Lucky</i> March 2010, 190).</p>
Ensemble Styling	<p>¹Fashion captions discussing how the reader should style garments to create a specific look or theme. ²Fashion captions explaining how a specific look was styled on the printed page.</p> <p>Example: “Pair with a black bodysuit for slinky glamour” (<i>Lucky</i> September 2011, 148).</p>

Contextual Captions	Categorization
What to Wear	<p>Fashion captions telling the reader what to wear for a specific event, occasion, or profession.</p> <p>Example: “The style strategy for a management consultant or political aide: a professional-projecting tomato-red suit and tongue-in-cheek pumps (you know what they say about all work and no play...)” (<i>Vogue</i> September 2012, 892).</p>
How to Wear	<p>Fashion captions telling the reader how not only to style an ensemble by arranging the garments but also how to wear the garments by maneuvering the clothing items in a unique way, or to emphasize a specific feature.</p> <p>Example: “Ankle Booties These allow you to show your legs without looking too girly-girl” (<i>Lucky</i> September 2012, 66).</p>
Accessories Description	<p>Fashion caption telling the reader how the accessories appear and the item composition: gemstones, embellishments, or fabric.</p> <p>Example: “Bakelite baubles and lucite links evoke the playful costume jewels of Art Deco” (<i>Vogue</i> September 2011, 499).</p>

Table A.2 Fashion Magazines, Editorials, and Pages

Fashion Magazine	Month/Year	Editorial/ Fashion Editor	Pages
<i>Vogue</i>	March/2010	<ul style="list-style-type: none"> • Clean/Tonne Goodman • Love at First Sight/Grace Coddington • The Warrior Way/Grace Coddington • The Military Issue/Marie-Amélie Sauve • The Wanderers/Tonne Goodman • Pitch Perfect/Elissa Santisi 	<ul style="list-style-type: none"> • p. 410-421, 11 pages • p. 422-435, 13 pages • p. 436-455, 9 pages • p. 446-458, 12 pages • p. 494-503, 9 pages • p. 506-513, 7 pages
<i>Lucky</i>	March/2010	<ul style="list-style-type: none"> • Bright, Bold, and Spontaneous for Spring • 5 Trends We Love and the Number-One, Wardrobe-Changing Piece You'll Want From Each • Clean Living • *No Fashion Editor Credited 	<ul style="list-style-type: none"> • p. 184-193, 9 pages • p. 194-199, 5 pages • p. 200-207, 7 pages
<i>Vogue</i>	September/2010	<ul style="list-style-type: none"> • Sweater Girl/Grace Coddington • Checks and the City/Tonne Goodman • Pretty Tough/Camilla Nickerson • Tender is the Night/Camilla Nickerson 	<ul style="list-style-type: none"> • p. 608-621, 13 pages • p. 622-633, 11 pages • p. 634-641, 7 pages • p. 696-701, 5 pages
<i>Lucky</i>	September/2010	<ul style="list-style-type: none"> • Mini vs. Maxi • Retro Modern • The New Look of Prints • Uniformly Chic • Fall Favorites <p>*No fashion editor credited</p>	<ul style="list-style-type: none"> • p. 126 • p. 220-227, 7 pages • p. 231-235, 4 pages • p. 236-241, 5 pages • p. 242-247, 5 pages

Fashion Magazine	Month/Year	Editorial/Fashion Editor	Pages
<i>Vogue</i>	March/2011	<ul style="list-style-type: none"> • Lady Be Good/Camilla Nickerson • Punk'D/Grace Coddington • Rebel, Rebel/ Marie-Amélie Sauvé • The Enchanted Garden/Camilla Nickerson • The Life Rhapsodic/Edward Enninful 	<ul style="list-style-type: none"> • p. 470-482, 12 pages • p. 484-493, 9 pages • p. 504-513, 9 pages • No page numbers available on the archived pages, p. 13 • p. 9 pages
<i>Lucky</i>	March/2011	<ul style="list-style-type: none"> • 90 Days of Outfits • 2 for the Road • * No Fashion Editor Credited 	<ul style="list-style-type: none"> • p. 100-110, 10 pages • p. 186-195, 9 pages
<i>Vogue</i>	September/2011	<ul style="list-style-type: none"> • Flash Talking Fashion • In the Loop • Go East! • Playing to the Type • My Generation • Lofty Ambitions • At Ease 	<ul style="list-style-type: none"> • p. 478, 1 pages • p. 486, 1 page • p. 644-665, 21 pages • p. 666-675, 9 pages • p. 720-733, 13 pages • p.734-749, 15 pages • p. 740-745, 5 pages
<i>Lucky</i>	September/2011	<ul style="list-style-type: none"> • How To: <i>Wear Color</i> • How To Wear Color • How To Wear Color • The King and I/Jennifer Hitzges • Into the Woods/Eleanor Strauss 	<ul style="list-style-type: none"> • p. 138, 1 page • p. 146, 1 page • p. 148, 1 page • p. 244-250, 6 pages • p. 254-259, 5 pages

Fashion Magazine	Month/Year	Editorial/Fashion Editor	Pages
<i>Vogue</i>	March/2012	<ul style="list-style-type: none"> • Eternal Optimism/Grace Coddington • Vision Quest/Tabitha Simmons • Fantasy League/Camilla Nickerson • Modern Arts/Camilla Nickerson • Powder Play/Elissa Santisi 	<ul style="list-style-type: none"> • p. 490-501, 11 pages • p. 502-511, 9 pages • p. 512-517, 5 pages • p. 574-581, 7 pages • p. 584-589, 5 page
<i>Lucky</i>	March/2012	<ul style="list-style-type: none"> • I Love My: White Blazer • How to Master the Spring Trends • Wish You Were Here/Eleanor Strauss • Styling Tips From the Runway 	<ul style="list-style-type: none"> • p. 56, p.58, 2 pages • p. 86, 88, 90, 3 pages • p. 160-167, 7 pages • p. 170-177, 7 pages
<i>Vogue</i>	September/2012	<ul style="list-style-type: none"> • El Dorado/ Camilla Nickerson • Art and Craft/Tonne Goodman • Space Odyssey/Tonne Goodman • What to Wear Where: Her Brilliant Career/ Grace Coddington 	<ul style="list-style-type: none"> • p. 764-779, 15 pages • p. 780-787, 7 pages • p. 788-801, 13 pages • p. 886-893, 7 pages
<i>Lucky</i>	September/2012	<ul style="list-style-type: none"> • Stylist: It's How You Wear It/Eleanor Strauss • Tagline: Pairings <i>Skirts and Boots</i> • Free Range/Eleanor Strauss • The New Baroque 	<ul style="list-style-type: none"> • p. 59, 1 page • p. 68, 1 page • p. 204-211, 7 pages • p. 222-227, 5 pages

Fashion Magazine	Month/Year	Editorial/Fashion Editor	Pages
<i>Vogue</i>	March/2013	<ul style="list-style-type: none"> • To Rome with Love/Tonne Goodman • The Emperor's New Clothes/Camilla Nickerson • Retro Remix/Grace Coddington • On the Prowl/Camilla Nickerson • Going to Pieces/Elissa Santisi 	<ul style="list-style-type: none"> • p. 588-597, 9 pages • p. 506-523, 17 pages • p. 524-537, 13 pages • p. 538-546, 8 pages • p. 600-605, 5 pages
<i>Lucky</i>	March/2013	<ul style="list-style-type: none"> • Four Trends to Try Right Now/Eleanor Strauss • Wear a Little Wear a Lot/Susan Joy • Go Mod!/Xanthipi Joannide 	<ul style="list-style-type: none"> • p. 51, 1 page • p. 152-161, 9 pages • p. 162-169, 7 pages

APPENDIX B SUPPLEMENTARY TABLES

Table B.1. Parts of speech in *Vogue*

Parts of Speech	Sum	Minimum	Maximum	Range	Mean	Std. Deviation
Determiner	330	27	64	37	47.14	13.23
Compound Noun	99	9	21	12	14.14	4.41
Proper Nouns	60	0	21	21	8.57	6.70
Object Noun	588	44	133	89	84.00	28.41
Hyphenated Adjectives	85	4	19	15	12.14	6.01
Descriptive Adjectives	380	21	89	68	54.29	23.09
Participles and Gerunds	110	11	22	11	15.71	3.90
Transitive Verbs	113	6	24	18	16.14	6.36
Be Verbs	44	1	12	11	6.29	3.40
Copulative Verbs	40	0	17	17	5.71	5.70
Intransitive Verbs	19	0	6	6	2.71	1.98
Instrument Prepositions	36	2	11	9	5.14	2.85
Locative Prepositions	114	5	30	25	16.29	8.44
Complement Prepositions	87	6	16	10	12.43	3.73
Other Prepositions	34	1	13	12	4.86	4.10

Note: Sample size is $n=7$

Table B.2. Parts of speech in *Lucky*

Parts of Speech	Sum	Minimum	Maximum	Range	Mean	Std. Deviation
Determiner	337	20	76	56	48.14	21.52
Compound Nouns	63	1	21	20	9.00	7.48
Proper Nouns	17	0	9	9	2.43	3.60
Object Nouns	547	37	137	100	78.14	35.91
Hyphenated Adjectives	79	4	29	25	11.29	9.27
Descriptive Adjectives	413	27	96	69	59.00	21.71
Participles/Gerunds	111	2	33	31	15.86	10.19
Transitive Verbs	131	8	33	25	18.71	9.70
Be Verbs	47	2	13	11	6.71	4.30
Copulative Verbs	32	0	7	7	4.57	2.57
Intransitive Verbs	14	0	8	8	2.00	2.76
Instrument Prepositions	53	2	12	10	7.57	3.69
Locative Prepositions	75	7	14	7	10.71	2.75
Complement Prepositions	47	3	11	8	6.71	3.15
Other Prepositions	38	2	8	6	5.43	2.23

Note: Sample size is $n=7$

Table B.3. Summary of determiners, nouns, adjectives, and participles/gerunds

Fashion Magazine	Caption	Parts of Speech	Categories								
<i>Vogue</i>			Determiner %	Nouns			Total Nouns	Adjectives		Total Adj.	Part/Ger
				Cmp N %	Prop N %	Obj. N %	%	Hyp A %	Descr A %	%	%
<i>Vogue</i> M10	14	162	17	7	0	27	34	2	13	15	7
<i>Vogue</i> S10	23	274	19	4	1	26	31	3	20	23	5
<i>Vogue</i> M11	23	337	14	4	2	27	32	5	18	23	4
<i>Vogue</i> S11	19	324	18	6	3	30	39	5	16	21	7
<i>Vogue</i> M12	30	469	14	4	3	28	34	4	19	23	4
<i>Vogue</i> S12	16	228	15	7	4	28	39	3	13	16	7
<i>Vogue</i> M13	24	345	14	3	6	26	35	4	20	24	4
<i>Lucky</i>			Determiner %	Nouns			Total Nouns	Adjectives		Total Adj.	Part/Ger
<i>Lucky</i> M10	21	275	17	3	0	25	28	2	22	24	8
<i>Lucky</i> S10	32	401	19	5	1	27	33	5	18	23	5
<i>Lucky</i> M11	9	141	14	3	0	29	32	3	19	22	7
<i>Lucky</i> S11	25	303	17	1	0	29	30	2	20	22	4
<i>Lucky</i> M12	17	246	17	6	0	27	33	4	22	26	4
<i>Lucky</i> S12	37	479	15	3	0	29	32	6	20	26	7
<i>Lucky</i> M13	18	159	16	1	6	23	30	4	28	32	1

Table B.4. Summary of verbs and prepositions

Fashion Magazine	Caption	Parts of Speech	Categories									
Vogue			Verbs					Prepositions				
			Trans V %	Be V %	Cop V %	Intr V %	Total Verbs %	Inst. Prep %	Loc. Prep %	Comp Prep %	Other Prep %	Total Prep. %
<i>Vogue</i> M10	14	162	4	5	3	0	12	3	3	4	4	14
<i>Vogue</i> S10	23	274	6	3	0	0	9	2	5	4	1	12
<i>Vogue</i> M11	23	337	7	0	1	1	9	3	4	5	1	13
<i>Vogue</i> S11	19	324	5	2	0	2	9	1	4	5	1	11
<i>Vogue</i> M12	30	469	4	3	4	1	12	1	6	3	3	13
<i>Vogue</i> S12	16	228	5	3	3	1	12	1	5	4	3	7
<i>Vogue</i> M13	24	345	7	1	1	1	10	1	7	4	0	12
Lucky			Verbs				Total Verbs	Prepositions				Total Prep.
<i>Lucky</i> M10	21	275	6	3	2	1	12	3	5	2	2	12
<i>Lucky</i> S10	32	401	7	3	0	0	10	2	3	2	2	9
<i>Lucky</i> M11	9	141	6	1	4	1	15	1	5	4	2	12
<i>Lucky</i> S11	25	303	7	1	2	3	13	4	4	4	2	14
<i>Lucky</i> M12	17	246	5	1	3	0	9	2	4	2	2	10
<i>Lucky</i> S12	37	479	7	3	1	0	11	3	3	2	2	10
<i>Lucky</i> M13	18	159	6	5	0	0	11	3	4	2	1	10

Table B.5. Contextual categories in *Lucky*

Contextual Captions	Sum	Minimum	Maximum	Range	Mean	Std. Deviation
Garment(s) Description	41	0	14	14	5.86	6.01
Ensemble Description	34	0	11	11	4.86	3.89
Garment(s) Styling	18	0	7	7	2.57	2.99
Ensemble Styling	56	3	12	9	8.00	3.46
What To Wear	0	0	1	1	.14	.378
How To Wear	10	0	4	4	1.43	1.51
Accessories Description	0	0	0	0	.00	.000

Note: Sample size is $n=7$.

Table B.6. Contextual categories in *Vogue*

Contextual Captions	Sum	Minimum	Maximum	Range	Mean	Std. Deviation
Garment(s) Description	59	0	17	17	8.43	5.88
Ensemble Description	62	3	20	17	8.86	5.55
Garment(s) Styling	3	0	2	2	.43	.787
Ensemble Styling	17	0	8	8	2.43	2.76
What To Wear	6	0	4	4	.86	1.46
How To Wear	0	0	0	0	.00	.000
Accessories Description	1	0	1	1	.14	.378

Note: Sample size is $n=7$.

VITA

Ehimwenma Vosper-Woghiren, better known as Yuwa Vosper, received her bachelor's of arts degree in Communications concentrating in Broadcast Journalism from Loyola University New Orleans in 2004. Vosper-Woghiren also graduated with a minor in English concentrating in English literature. She was a cum laude graduate from Loyola University with two additional honors from Phi Eta Sigma (National Honor Society) and Sigma Tau Delta (English National Honor Society). Thereafter, she worked in the journalism field as a television show host, print journalist, and television producer. While a print journalist, she gained recognition for her Sunday fashion column titled "What to Wear." In 2009, her interests changed. She decided to begin a career in education working as a high school English teacher. Vosper-Woghiren passed exams specializing in secondary English content, secondary English pedagogy, and Speech Communications content as part of the certification process. While working as a teacher, she attended the University of Louisiana at Lafayette in 2009 to begin obtaining her alternate teaching certification. At the University of Louisiana at Lafayette, she was honored with the Black Student Caucus Academic Excellence Award.

However, her interest in fashion began to peak especially in the area of fashion media. Vosper-Woghiren had an idea to integrate fashion and linguistics; therefore, she made the decision to enter graduate school in the Department of Textiles, Apparel Design and Merchandising with a graduate minor in the Interdepartmental Linguistics Program to develop her ideas. She anticipates completing the requirements for a master's degree in Fall 2013 and receiving her degree in December 2013. Upon completion, she will continue her academic career pursuing a doctorate degree.