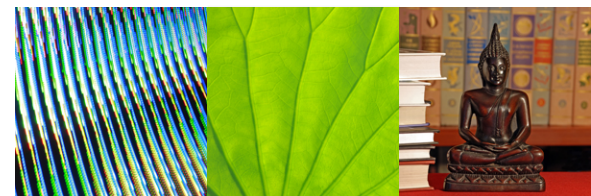


The Vogue Archive

時尚雜誌



陳世宗
漢珍數位圖書公司



The Vogue Archive. 關於

American Vogue magazine, 1892-迄今

- 400,000 頁
- 從封面到內頁摺頁，所有頁面以高畫質全彩掃描呈現
- 完整回溯內容及每月新增現刊
- 圖書館由ProQuest 獨家提供


專業索引

- 廣告依公司名及品牌名建立索引
- 照片涵蓋 '零售資訊(Retail information)'
- 康納泰仕專業的影像索引，可查詢服飾的款式、配件

多元應用領域

- 設計師的作品：如Coco Chanel 到年輕的英國設計師 Stella McCartney
- 攝影：收錄Horst P Horst, Richard Avedon, Irving Penn, Annie Liebovitz等大師的作品
- 凱特蕭邦 (Kate Chopin)等女性文學名家的作品、 Pauline Kael及Joan Didion等人的影評, 邱吉爾(Winston Churchill)、羅素(Bertrand Russell)等人的文章

Vogue-涵蓋領域如下：

- 
- 時尚設計
 - 舞台服裝設計
 - 文學
 - 性別研究
 - 電影研究
 - 時尚行銷
 - 視覺藝術
 - 商業史研究
 - 歷史
 - 文化研究

流行史. Coco Chanel (1924).

66



(Right) One of the innovations of Chanel's collection is the ensemble with a frock made of rounded sections sewn together and with an unusual, vague collar. Here, the frock and coat lining are of green crepe and the collar is trimmed with mink to match the coat.

VOGUE

October 15

67



Mich. Bern

MODEL IMPORTED BY
HARRY LICHTENSTEIN

A gown with a golden shimmer and an uneven hem-line. Heads two features of the evening mode. The slim lines end in scalloped pounces, and the gold and orange satin is covered with golden beads, spangles, and metal threads. The five-strand pearls are from Tiché; posed by Frances Howard; coiffure by Manuel.



The same model in white satin achieves more disguised lines by adding panels of silver and black satin and long, narrow trains, beaded like the gown.



Another view of the golden gown shows more distinctly the deeply scalloped hem, one of the many means that the mode takes to avoid an even hem-line.

CHANEL KEEPS THE SECRET OF ETERNAL YOUTH

This Designer, Whose Clothes So Well Fit the Modern Woman!
And Her Modern Life, Introduces Several Innovations in a New
Collection That Is Still Based on Simple, Youthful Lines

THE collection offered by Chanel is a very lovely one and, perhaps, one of the most wearable of the collections, for Chanel has a feeling for the type of clothes that the woman of to-day likes best, the type which is, also, best adapted to her life. The clothes made by this designer are simple, becoming, and, above all, youthful. It was this house that originated the costume composed of a little sweater-jacket or blouse of similar cut and a wrap-over skirt, pleated at one side, and this costume is the basis of many of Chanel's new models. They are made of velvet, velveteen, satin, tricotine, or crepe and are shorter and smarter than ever.

Two novelties are offered in this house: the gowns made of several rounded sections sewn together and the wraps with double, quilted fronts. The sketch above shows an example of

each of these innovations. The ensemble, at the left, in the sketch is very original and distinctive in several respects. The frock is of green crepe and has not only the unusual rounded sections, but also a vague, high collar, bordered with mink, and a pleated frill at the bottom. The straight three-quarters-length coat is of mink, lined with dark green crepe. The cape sketched at the right is typical of the wraps in this collection, which includes both coats and capes with double, quilted fronts to give added warmth.

Tailors at Chanel's are not greatly changed from the models of last season, but those for morning have little leather belts, and the coats are longer and fuller. An interesting novelty is the very simple sweater-jacket costume carried out in velvet in such rich hues as king's blue or Florentine red. Another feature is an ensemble

costume of crepe or bouclé, simple and tailored in effect, which, when the coat is removed, shows a gown that is frankly décolleté both at back and front and with scarcely any sleeves—a gown, in fact, that can be used as a dance frock. This costume is a suggestion which would prove very practical on a trip. Scarfs are still used by Chanel, in quite a variety of new and interesting ways.

The most important fabrics in this collection are kasha (to which the Parisienne is devoted), popocate, russécla, marokellaine, satin, mouseline de soie, tigarette, lace, and the distinctive shawls from Coudurier.

Brown is a favorite colour at this house, but black, taupe, and a little grey and green are seen, and velvet in brighter shades is used, particularly for evening wraps.

D'EUILLET ACCENTS THE VOGUE OF BEADING

流行史. Dior's New Look (1947).



Paris Collections

There are always two ways of looking at a Paris collection: through line, which is often really not very different. And through detail, through handling, which can make the news. Now, two weeks after our first radioed reports from Paris, all of the returns are in, and each designer has been heard from. In the first excitement of a new starring house in Paris—the opening of Dior—one might have forgotten, but only for a moment, that a seemingly new and certainly lovely look was evolving in all the Paris spring clothes. Evolving from the exaggerations and hesitations of other collections, and evolving in spite of the shutting down of electricity; in spite of a cold that stiffened fingers and froze everything but ideas. In line this look has been unforced femininity—a polished continuation of the rounded line that has been seen in Paris ever since the first post-Liberation collections. But in detail, the silhouette is so gently handled that there is no effect of heaviness on the one hand, or of stricture on the other. And the longer skirt, the hat made purely for becomingness—gain for it a gentle decorum. If there could be a composite, mythical woman dressed by a mythical, composite couturier, she would probably wear her skirt about fourteen inches from the floor; it might have, for its working model a flower: petals of padding and stiffening sewn beneath the cup of the skirt; or it might be a long, straight tube beneath a belled and padded jacket. Her waist could be as small as nipped-in cut and tight bodice and padded hips could make it. Her shoulders would be her own (or it would seem so); her arms traced closely in cloth. Her hat engaging but not silly—a gendarme hat; a hat with broken brim; a mushroom hat which at eye level would have an almost flat surface with crown slipping into brim; or a thicket of straw and flowers. She might wear a high-necked, boned-collar blouse, or she might wear a suit with a low-necked collar; there would probably be a fan of pleating somewhere about her; and she would, without question, wear opera pumps—pointed, high-heeled. But anywhere that this mythical, compositely dressed woman went she *might* find, beside her, a woman wearing a costume less often seen, but no less interesting—and no less of Paris this spring. A loose and longer middie above a straight and longer suit. A cutaway blazer cut loose at the waist and worn above a shallow-pleated skirt. A straight little dinner suit. A slim jersey column for evening...But almost all of the new Paris collections have this in common: they start no revolutions, but rather make new use of fashion themes that have been crystallizing for seasons past, and which now look fresh and inviting.

Paris loves it:

Jacket belled over padding.

Full skirt.

Dior's black wool suit. In America at Marshall Field; J. W. Robinson; Eaton's of Canada.

BALMAIN

流行史. Mary Quant (1966).

"The young will not be dictated to"

By Mary Quant

EDITOR'S NOTE: Young, gay, and formidable, Mary Quant started the revolution in English clothes, the Mod look that took over practically around the world. She did not plan a revolution. It happened to her. Here in these excerpts from her book, *Quant by Quant*, which G. P. Putnam's will publish next month, she tells what she thinks of fashion, explaining along the way that her mad gear, the Quant look began in a bed-sitter, and then those uncompromising dresses were rushed around to her first shop, Bazaar, in late afternoon, sold immediately and the proceeds used to buy more materials at Harrods for the next day's clothes. (She didn't know about wholesale.) Now she and her husband, Alexander Plunket Greene, are the London centre of one ring of the fashion world—a zinging international world of big business.

As a small child, I had idolized a little girl we knew who took tap dancing lessons and wore very skinny black sweaters, short black pleated skirts and long black tights, white ankle socks and black patent ankle-strap shoes. She had the sort of fringe now favoured by Vidal Sassoon. How I envied her.

I grew up in a state of continual embarrassment because of the way I was dressed. I still remember every dress I had as a child. I hated them all except the few I managed, surreptitiously, to alter. I hated being forced to wear my cousin's cast-off clothes which were much too ornate for me.

* * *

Lord Northcliffe said that an influential newspaper can amplify a swing of public opinion but can do nothing to reverse it. This is as true of fashion as it is of journalism.

Good designers—like clever newspapermen—know that to have any influence they must keep in step with public needs . . . public opinion . . . and that intangible "something in the air." They must catch the spirit of the day and interpret it in clothes before other designers begin to twitch at the nerve ends.

I just happened to start when that "something in the air" was coming to the boil. The clothes I made happened to fit in exactly with the teen-age trend, with pop records and espresso bars and jazz clubs. *Beyond the Fringe*, *Private Eye*, the discotheques, and *That Was the Week That Was* were all born on the same wavelength.

Never before have the young set the pace as they do now. Never before have so many of the leaders, the trend setters in all fields of design, been so young. And dress design is not only the most significant and speediest of the decorative arts, it is also the most important because it is so personal. Clothes are not only necessary for

warmth and decency but are also an essential factor in the delicate art of putting oneself across . . . socially, professionally, and commercially. Trend setting demands confidence as well as perseverance. But, more than anything else, it demands a flair for choosing a look that will catch on despite all initial opposition.

Once only the rich, the Establishment, set the fashion. Now it is the inexpensive little dress seen on the girls in the High Street. These girls may have their faults. Often they may be too opinionated and extravagant. But the important thing is that they are alive . . . looking, listening, ready to try anything new.

It is their questioning attitude which makes them important and different. They conform to their own set of values but not to the values and standards laid down by a past generation. But they don't sneer at other points of view. If they don't wish to campaign against the Bomb, they don't sneer at those who do. They are not silly or flirtatious or militant. Being militant and aggressive is as ridiculous to them as being coy and deliberately seductive. They make no pretensions.

Sex is taken for granted. They talk candidly about everything from puberty to homosexuality. The girls are curiously feminine but their femininity lies in their attitude rather than in their appearance. They may be dukes' daughters, doctors' daughters, or dockers' daughters. They are not interested in status symbols. They don't worry about accents or class; they are neither determinedly county nor working class. They are scornful of pretense of any kind.

There was a time when clothes were a sure sign of a woman's social position and income group. Not now. Snobbery has gone out of fashion, and in our shops you will find duchesses jostling with typists to buy the same dresses.

* * *

The young will not accept traditions or propaganda. They are superbly international. The same clothes are worn in Britain, Europe, and America. The same sort of food is eaten, too. I think there may be a chance that you can't swing a war on a generation which does not think in terms of "us" against the foreigners.

The young will not be dictated to. You can be publicized on the national network television programs, be written up by the most famous of the fashion columnists, and the garment still won't sell if the young don't like it. I admire them tremendously.

These girls may start as the ones who fill the coffee bars in worn jeans, dirty duffel coats, and with uncombed hair, but they can change—almost overnight. They are the Mods. At first glance the uninitiated may find it hard to tell the sexes apart. The traditional symbols have gone. Brilliant colour is today as permissible in men's wear as it is in women's. Long and short hair cuts are worn by both. Since the sexes live much the same sort of lives, they want the same sort of clothes to live them in.

It is the Mods . . . the direct opposite of the Rockers (who seem to be anti-everything) . . . who gave the dress trade the impetus to break through

VOGUE, August 1, 1966

the fast-moving, breathtaking, uprooting revolution in which we have played a part since the opening of Bazaar.

* * *

Dr. Ernest Dichter, who is the President of the Institute for Motivational Research in New York, says that fashion does not just mean to be sexually attractive to the other sex, however important that may be. Fashion is a tool of competition in the sexual sense but it is also a tool to compete in life outside the home. People like you better, without knowing why, because people always react well to a person they like the look of. It is an integral part of taking a job. The modern girl is much more feminine than we imagine her to be.

To me a fashionable woman is one who is ahead of the current rage. She must have a personal style, be aware of it, and wear those clothes that emphasize it. A fashionable woman wears clothes; the clothes don't wear her. Clothes are tremendously important. A woman knows instinctively if she is wearing the right thing. If she is, she immediately becomes more poised, more confident, more in control of any situation.

Clothes should live, breathe, and move with the wearer.

I hope I never lose track of their purpose . . . to dress a woman and make her look her best. There is nothing so extravagant as buying something that no one notices, I am absolutely against what I call negative clothes . . . the sort that do nothing, seem nothing, and sometimes cost a lot of money. Fashion should be important to a woman. If she thinks about the appearance of her house, her husband's car, her friends, the theatre, then she must think about her clothes.

The "intellectual girl" who completely disregards fashion is not necessarily "a square" but she has only limited intelligence. The old idea that a woman is either sexually attractive and destined for motherhood or an intellectual has gone. A bluestocking attitude—if such a thing is possible these days—is the pitfall of the young intellectual who does not realize that the clothes she wears express her personality and that many people will judge her on these externals only. She has got to learn that fashion is not frivolous; it is a part of being alive today.

* * *

For our first real press party . . . we man- (Continued on next page)

Quant kind of people: Mr. and Mrs. Beate

They're young. They're doing things. They're in the Quant spirit. He's George Harrison, M. B. E., and she's Patti Boyd, Bride of the Beatle. A long-legged, yellow-haired duck of a girl who looks as though she'd sprung full-blown from Mary Quant's drawing board. Mrs. H. models and acts; met her husband on the set of *A Hard Day's Night*. What George does, the whole world knows and England rewards: last year all the Beatles were named on Queen Elizabeth's annual birthday honours list—still another link with Quant, who, as of this year's list is Mary Quant, O. B. E.

VOGUE, August 1, 1966

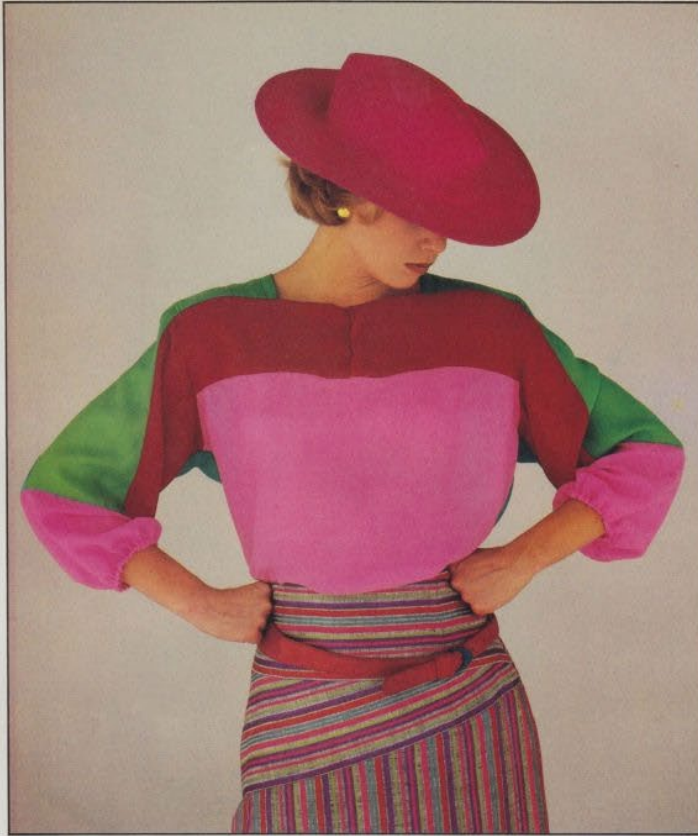
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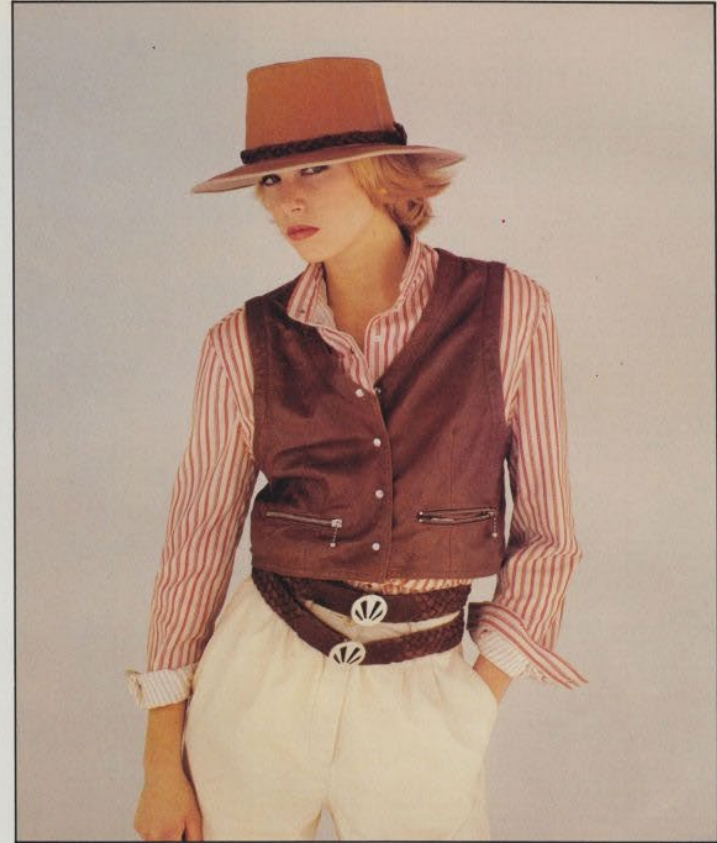


流行史. Giorgio Armani (1983).



GIORGIO ARMANI

GIORGIO ARMANI BOUTIQUE, New York • GIORGIO ARMANI BOUTIQUE, Ontario • ADDED TOUCH, Pittsburgh, PA • BALLIET'S, Oklahoma City, OK • BARNEY'S, New York
BERGDORF GOODMAN, New York • BLOOMINGDALE'S • BURDINES, Miami, FL • CAPRICCIO, Scottsdale, AZ • CHARLES GALLAY, Beverly Hills, CA • COLBERT'S,
Amarillo, TX • FROST BROS., San Antonio, TX • FURS BY WEISS, Beachwood, OH • GAMBREL, Great Neck, NY • GOLFER'S GREEN, Elkins Park, PA • HARZFELDS,
Kansas City, MO • HATTIE, Birmingham, MI • LAWRENCE COVELL, Denver, CO • LAZARUS, Columbus, OH • LIBERTY HOUSE, Honolulu, HI



CONCERIA *Motta Alfredo*

GIORGIO ARMANI

LION IN THE SUN, St. Thomas, VI • LILY SIMON, Quebec • LOU LATTIMORE, Dallas, TX • MACY'S, San Francisco, CA • I. MAGNIN • MARTHA, Palm Beach, FL
MAXFIELD BLEU, Los Angeles, CA • NEIMAN-MARCUS • PANACHE, Milburn, NJ • RICH'S, Atlanta, GA • ROBINSON'S • SAKOWITZ, Houston, TX • SAKS FIFTH AVENUE •
SAKS-JANDEL, Chevy Chase, MD • ULTIMO, Chicago, IL • JOHN WANAMAKER, Philadelphia, PA • WEINSTEIN'S, New Orleans, LA • WILKES BASHFORD, San Francisco, CA

視覺藝術. Irving Penn.

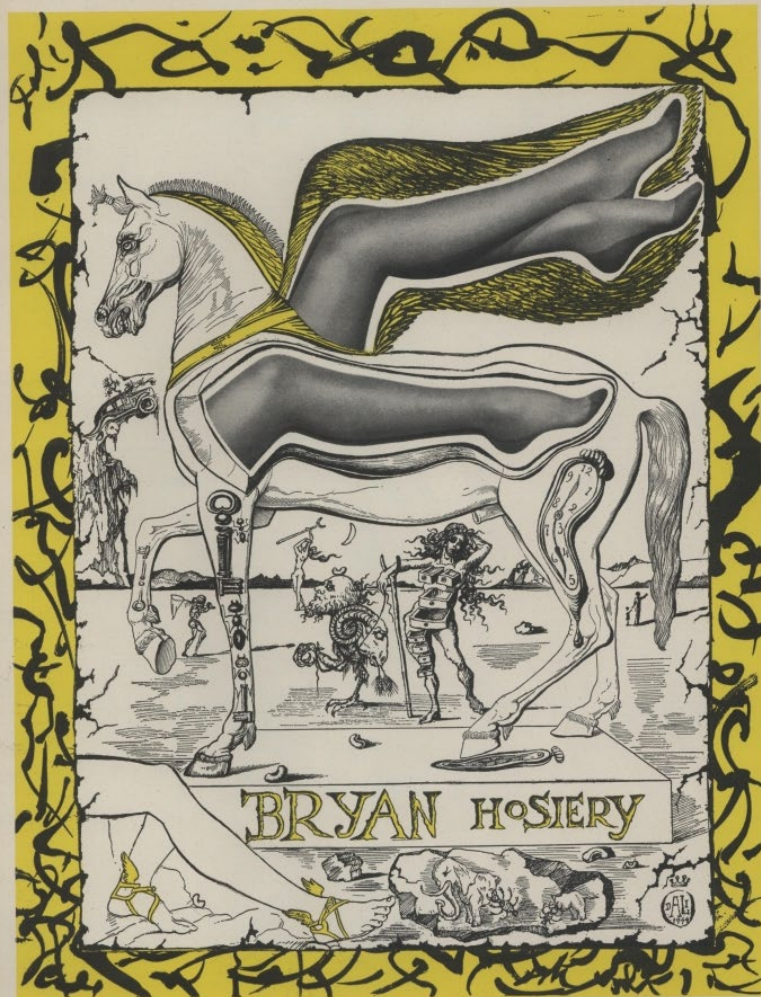


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視覺藝術. Dali and Chagall.



One of a series of illustrations by the eminent surrealist Salvador Dalí, inspired by the loveliness of Hosiery by Bryan



MARC CHAGALL: "TWO FACES OF HOPE," 1943



Vogue一路走來的創舉

Vogue-開創時尚攝影先河

- 1909.Dec



- 眾所周知康泰納仕集團入主 Vogue, 但是你知道是什麼時候入主的嗎, 遠在100多年前, 1909入主Vogue後, 跟多位攝影大師合作, 為Vogue增添了美國流行文化與女性形象的變遷, 這些珍貴的記錄

Vogue-首創以彩色照片作為封面

- 1932.July



- 1932年7月，首度以彩色照片作封面，吸引許多設計師向Vogue買廣告，創造了媒體與廣告共生的模式。

Vogue-對於現代女性的重視

- 1998.Dec



- Hillary Clinton: 當時美國第一夫人希拉蕊擔任1998年12月的封面人物，總編輯Anna Wintour表示”希拉蕊是位有才能的女性，更是美國女性的典範.

Vogue-華人登上美版Vogue封面

- 2005.Dec



BIRD OF PARADISE
Zhang in the
red-and-white silk
crane-print kimonos
and coat she wears
during the dance
performance in which
her character makes
her debut. Details,
see In This Issue.

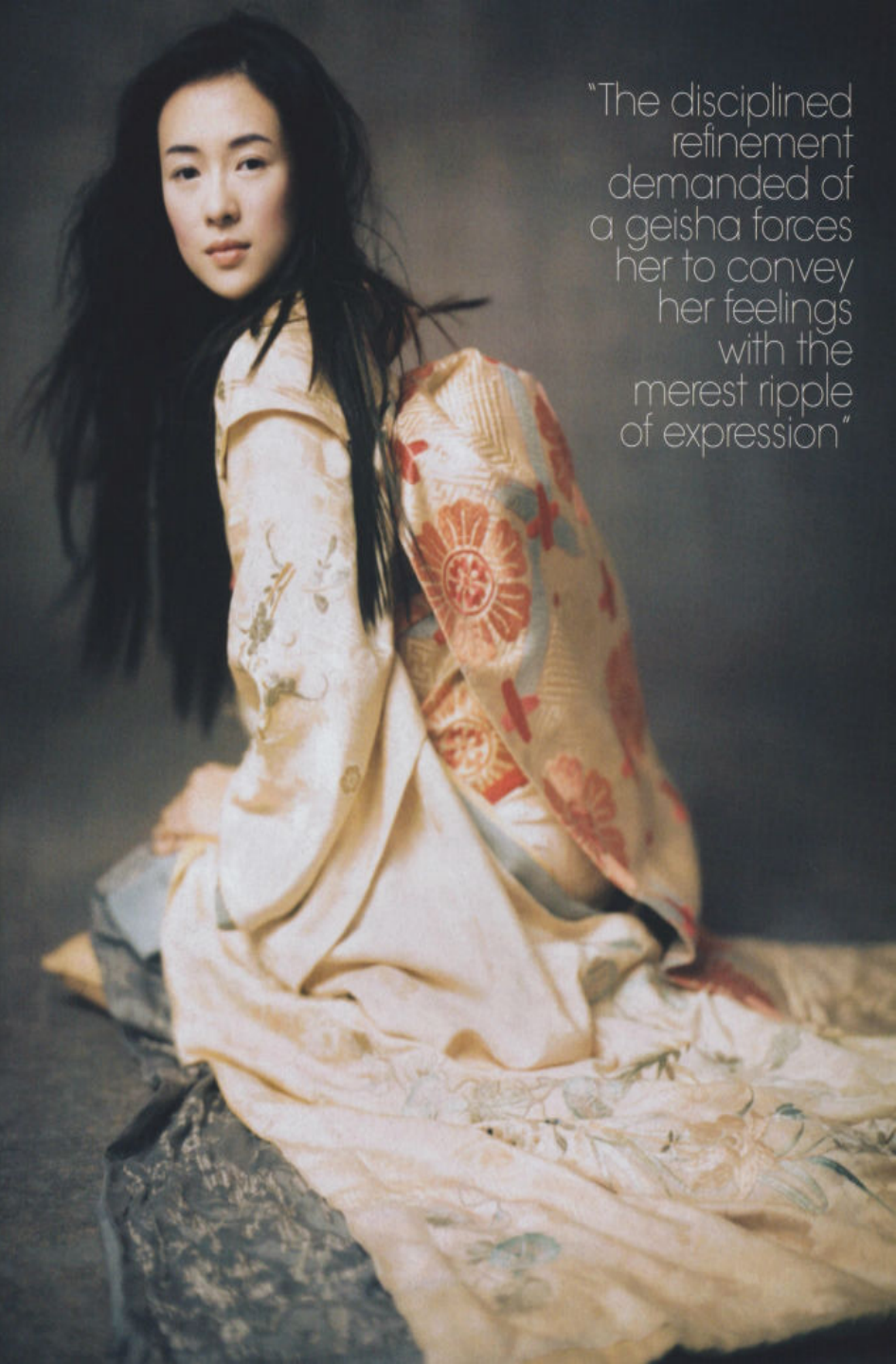
- 鞏俐跟章子怡《藝妓回憶錄》

AMAZING GRACE

"The word *geisha* means 'artist,'" Marshall notes. **THIS PAGE**, Gong Li wears a violet-and-white hand-painted early Japanese vintage kimono. **OPPOSITE PAGE**, Ziyi Zhang in a formal embroidered silk kimono. In this story: hair, Odile Gilbert; makeup, Stephane Marais; set design, Mary Howard Studio. Details, see In This Issue.



"The disciplined refinement demanded of a geisha forces her to convey her feelings with the merest ripple of expression"



Vogue-華人登上美版Vogue封面

- 2011.July



- 在2011年的七月，李冰冰與全智賢因演出“雪花秘扇”，而登上了Vogue封面，為她們掌鏡的是全球最貴的肖像攝影師安妮·萊波維茲 (Annie Leibovitz)，可見Vogue重視這部電影的程度。

Vogue-華人登上美版Vogue封面

• 2011.July



Maid in Manhattan), a filmmaker known for his deft touch with women's stories. But where See's novel takes place in the 1800s, Wang wanted to show what's happening in China right now. At his suggestion, the movie interweaves See's original story with one set in present-day Shanghai.

Li stars as Nina, a financial hotshot who's about to be transferred to New York when she hears about an accident involving her estranged best friend, Sophia (Jun), an artistic soul whose life is as chaotic as Nina's is controlled. Investigating what happened to her onetime friend, Nina stumbles across a manuscript that tells the story, in nineteenth-century Hunan, of two young friends, Lily and Snow Flower, who sign a *laotong* pact and send secret letters written on fans. Where the pragmatic Lily (also played by Li) becomes the wife of an emotionally distant rich man, her dreamy "little sister" (Jun again) winds up married to a coarse country butcher. As it hopscoches between the mucky Hunan countryside and today's shiny, skyscrapered Shanghai (glamorously shot by Richard Wong), *Snow Flower* sometimes loses its way—you're not quite sure whether you're watching a Chinese tearjerker or a Western art movie. But one thing is sure. The movie provides a fine showcase for its lead actresses, both superb, who deserve to be better known here.

From the moment we meet in the bar of their Manhattan hotel, I'm struck by how fittingly they were cast. Where the petite, poised Li Bing Bing is focused like a laser, Gianna Jun is lanky, shy, and relaxed—she does the interview sans makeup in her robe.

"Gianna's strength," says Wang, "is that she's always very real and natural—no false moves." Indeed, on-screen and off, the 29-year-old Seoul native has a disarming openness that explains her easy rise to stardom. Discovered by a fashion editor at seventeen, she started out modeling but soon turned to acting. By 20 she had starred in the hit love story *Il Mare* (remade as *The Lake House* with Sandra Bullock) and soon after did *My Sassy Girl* (also remade by Hollywood), a crazy romantic comedy that did for her what *Pretty Woman* did for Julia Roberts.

If Jun has the inviting appeal of a romantic lead, her costar bristles with the confident physicality you might expect of one whose mother performed in kung-fu opera. Although Li won the Chinese-language equivalent of the Best Actress Oscar for the World War II drama *The Message*, she's best known for entertaining action pictures like *Detective Dee* and *The Mystery of the Phantom Flame* (opening in the U.S. this fall) and *The Forbidden Kingdom*, in which she played a sword-wielding demon. She loves making those kinds of films, but she appreciated the chance to do something different in *Snow Flower*. "The emotions are more subtle," she says.

The wildly different stars wound up forging their own particular version of *laotong*. "I didn't realize she'd be such a great actress," Jun tells me, "and now it's like we're sisters." Li nods happily. "Making this movie," she says, "was like a love affair." —JOHN POWERS

- Vogue有華人巨星登上封面是件很難得的事情，就連美國本地人都很難登上封面
- 華人的時尚設計風格也逐漸影響到Vogue，華人市場影響之廣，連Vogue都不敢忽視
- 東方元素也漸漸的影響Vogue，我們可看到社會的變遷及時尚的改變

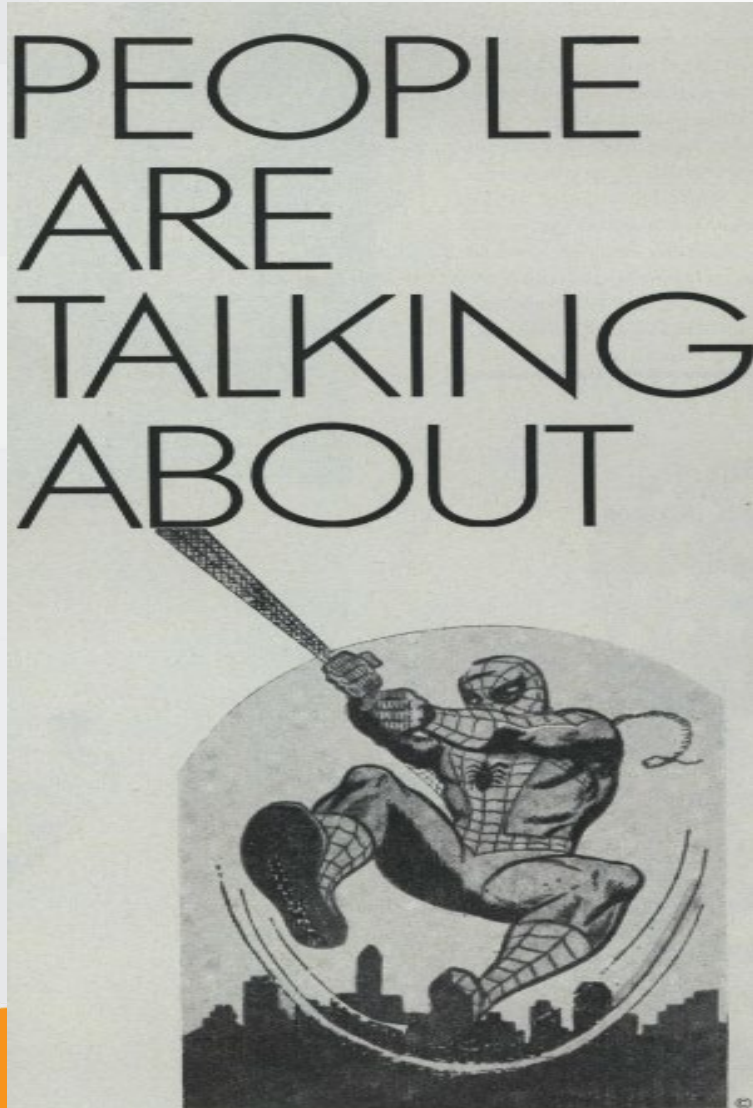


Vogue

People are Talking about

Vogue-People are Talking about

- 1972.Nov



- Vogue每期都有 People are Talking about專欄，時時反應出社會大眾現在正熱門的時尚話題是什麼
- 以左圖為例，1972年當時卡通動畫蜘蛛人第一集正紅，故Vogue雜誌也報導了這股時尚炫風！

Vogue-People are Talking about

- 1983.Feb



- 70年代披頭四 (The Beatles) 為世界許多少女的最愛，其影響力到了80年代也尚未退燒，1983年2月號的Vogue討論披頭四解散之後的走向



Vogue Beauty

Vogue-Beauty

• 2012.Dec

BEAUTY

HAIR

goes into the shaft at all. Hair is made of the same stuff as nails. What color are your toenail clippings? A whiteish shade of pale? Exactly.

From the age of twelve, I was dark brunette with yellow-to-olive skin. It meant I could dress (like an Italian or French woman) in a lot of black and red and khaki. Until I was 34, I was happy and hair-care-free. Then I went white. All my paternal aunts were white in their 30s. First it was white strands around the hairline, then in sections (over the right eye, back of my left ear). A score of fashionable salons in London, near where I live, colored my hair. Most wanted to dye it blonde (because "lighter is younger"). This meant fewer



GLAMOROUS IN GRAY

CANADIAN INDIE
MUSICIAN GRIMES
(IN PETER PILOTTO
AND PRADA HEELS)
TRIES SILVER. LEFT,
EVER-CHIC FASHION
STYLIST AND BEAUTY
ENTREPRENEUR
LINDA RODIN.

- Vogue的Beauty專欄會介紹一些流行時尚
- 左圖為例，主要是介紹Hair的型式，各種不同的Model來引領你/妳跟著時尚走

Vogue-Beauty

- 2012.Dec



- Vogue的 Beauty專欄也會介紹一些跟 Health相關的議題
- 左圖為例，主要是介紹如何選擇一些吃的自然又健康的食物



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也可使用公司/品牌
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等等。

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Vogue

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主題: General Interest Periodicals--United States ; Beauty Culture ; Women's Interests ; Clothing Trade--Fashions

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瀏覽特定期刊

此清單目前的排序順序是最新一期在前。 [先檢視最早一期](#)

☐ 2010 - 2012

☐ 2000 - 2009

☐ 1990 - 1999

☐ 1980 - 1989

☐ 1970 - 1979

☐ 1960 - 1969

- 可以按照年代來瀏覽，也可以查閱Vogue的詳細資料

紙本無法提供的... 專業檢索功能

索引 (詳細資料)

文件類型

出版物名稱

ISSN

出版者

文件特徵

影像詳細資料

影像 1

影像序列 題註

零售資訊

參與名單

報導人物

公司/品牌

設計師

材料

趨勢

色彩

配置項目

攝影師/插圖畫家

影像 2

影像序列

題註

引用

Article

Vogue

0042-8000

New York: United States: Condé Nast

Photograph

1

THE LADY IS RE-VAMPED: Jack McCollough

of their spring designs. Proenza Schouler steel gray sequined tank

Sequined rubber-on-silk organza twist top, \$1,750. Layered w

Jimmy Choo shoes. Jimmy Choo Boutique, NYC, Miami, Dallas,

Mario Testino. Sitings Editor: Tonne Goodman. Hair, Orlando

Manzeau at Magnet NY. Manicure, Gina Viviano for ArtistsByT

Demi Moore; Jack McCollough; Lazaro Hernandez

Jimmy Choo; Proenza Schouler

Jack McCollough; Lazaro Hernandez

Organza; Rubber; Sequin; Silk; Sequin; Silk; Wool

Shine

Black; Grey

Accessories > Shoes > Pumps;

Clothing > Top > Tanktop;

Clothing > Skirt > Panel Skirt, Pencil

Mario Testino

2

SILVER BULLET: Demi was the first and only choice to take on



1. 專業索引**詳細分析** 影像中的人物品牌，材料的組成，甚至是趨勢
2. 每一個藍字索引，都可再點入，輕鬆取得該關鍵字的其他資料

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