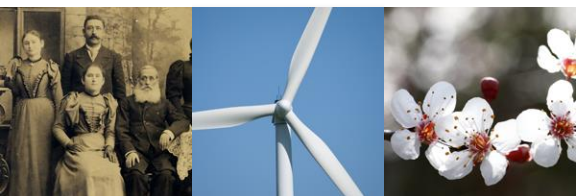



# The Vogue Archive



2018.08



# The Vogue Archive. – 資料庫特色

 Vogue Archive 保存全球最優秀時尚設計師、設計師和攝影師的作品，是現代早期至今的美國與國際時尚、文化和社會的獨特記錄。

本資料庫收錄時尚雜誌美國版 ( American Vogue magazine ) , 1892-迄今，共計400,000 頁經典內容

- 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
- 可依服裝類型、設計師和品牌名稱尋找影像
- 由ProQuest 獨家提供圖書館客戶IP範圍內不限人數方案

# The Vogue Archive. – 資料庫特色

## □ 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

### 影像詳細資料

#### 影像 1

##### 影像序列

##### 題註

1

"I feel great in my Body"—Rihanna in a Chanel embroidered lace dress. Makeup: Even better Makeup SPF 15; Blushwear Cream Stick in Red; Quick Eyes Cream Shadow in Lucky Penny; High Lengths Mascara in Black/Brown; Long Last Lipstick in Red Red Red. All by Clinique.

Dress with slip, \$12,610; select Chanel boutiques.

Annie Leibovitz. Fashion Editor: Tonne Goodman. Hair, Oribe for Olay; Care; makeup by Stephane Marais; manicure, Kimmie Kyees for Olay; celestine agency.com; hair color, Anthony Palermo for anthonyleonardsalon.com.

[Rihanna](#)

[Chanel](#)

[Karl Lagerfeld](#)

Embroidered; Floral; Lace

White

[Clothing](#) > [Dress](#) > [Décolleté](#), [Evening](#), [Long](#), [Long Sleeved](#), [Sheer](#), [V-Neck](#)

[Annie Leibovitz](#)

##### 零售資訊

##### 參與名單

##### 報導人物

##### 公司/品牌

##### 設計師

##### 材料

##### 色彩

##### 配置項目

##### 攝影師/插圖畫家

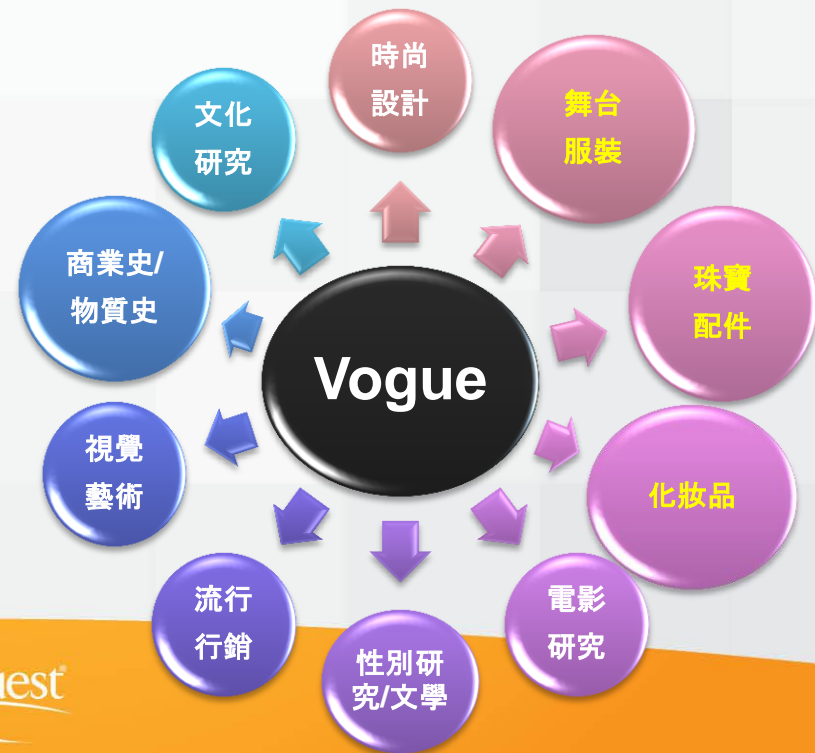


# The Vogue Archive. – 多元應用領域

時尚品牌設計師的作品：如Coco Chanel 到年輕的英國設計師 Stella McCartney。

攝影、藝術：收錄Horst P Horst, Richard Avedon, Irving Penn, Annie Liebovitz等大師的作品。更專題報導當代重要藝術師如1950s的畫室專題。

文學：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。



# The Vogue Archive.

- Annie Leibovitz : 被譽為二十世紀最偉大的女攝影師



- 在她鏡頭底下的名人不計其數，例如英國女王、披頭四主唱約翰藍儂、大腹便便的黛咪摩爾等等。
- 作品橫跨整個20世界末期，是美國流行文化的縮影，並在70年代與Vogue雜誌合作，留下一張張經典的雜誌封面。

# 檢索頁面

The Vogue Archive

基本檢索 進階檢索 瀏覽期刊 關於

VOGUE  
A CONDÉ NAST PUBLICATION



進階檢索

命令列

檢索歷史

欄位代碼

檢索提示

## 點選進階檢索

AND ▼

+ 新增一列

出版日期:

所有日期 ▼

檢索

清除表單

Image details

公司/品牌:

尋找 公司/品牌

配置項目: ⓘ

尋找 配置項目

攝影師/插圖畫家:

Annie Leibovitz|

尋找 攝影師/插圖畫家

報導人物: ⓘ

尋找 報導人物

貢獻者: ⓘ

顯示更多欄位

文件類型:

文件特徵:

☐ 全選

☐ Advertisement

☐ Article

☐ Contributors

☐ 全選

☐ Cartoon

☐ Chart

☐ Diagram

透過攝影師/插圖畫家欄位，將所要檢索的人物名稱輸入此欄位。

# 檢索結果

ill(Annie Leibovitz)

您的意思是: ill(Annie slivovitz)

773 個結果 → 檢索結果

最近發表的在前 排序

縮小結果範圍

出版日期

1971 - 2017 (十年)

輸入日期範圍 更新

文件類型

區段編輯

配置項目

公司/品牌

報導人物

攝影師/插圖畫家

材料

設計師姓名

修改檢索 檢索歷史 儲存檢索/新知通報

引用 電子郵件 列印 儲存

可選取不同年代，檢索所需出版日期。

檢索功能篩選:可選擇文件類型、出版日期、公司/品牌、材料等。

The screenshot shows a search results interface. At the top, the search term 'ill(Annie Leibovitz)' is entered, with a suggestion 'ill(Annie slivovitz)'. Below this, a red box highlights '773 個結果' (773 results) with an arrow pointing to '檢索結果' (Search results). The main content area is divided into two columns. The left column contains a '縮小結果範圍' (Refine results) section with a bar chart for '出版日期' (Publication date) from 1971 to 2017. The right column contains a list of filters: '文件類型' (File type), '區段編輯' (Section editing), '配置項目' (Configuration items), '公司/品牌' (Company/brand), '報導人物' (Reported person), '攝影師/插圖畫家' (Photographer/illustrator), '材料' (Material), and '設計師姓名' (Designer name). A red box highlights the '出版日期' filter, and a blue box highlights the list of filters. Arrows point from these boxes to explanatory text on the right. The text '可選取不同年代，檢索所需出版日期。' (You can select different years, search for the required publication date.) is associated with the date filter. The text '檢索功能篩選:可選擇文件類型、出版日期、公司/品牌、材料等。' (Search function filter: You can select file type, publication date, company/brand, material, etc.) is associated with the list of filters. The interface also includes a search bar at the top right, a '修改檢索' (Modify search) button, a '檢索歷史' (Search history) button, a '儲存檢索/新知通報' (Save search/newsletter) button, and a '預覽' (Preview) button.



# 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



MODEL IMPORTED BY  
HARRY LICHTENSTEIN

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

The same model in white satin achieves more dignified 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. Tailleurs 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), poplinette, russella, marokkaine, satin, mousseline de soie, tigre, lace, and the distinctive shawls from Condurrier. Brown is a favourite 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.

DÉUILLET ACCENTS THE VOGUE OF BEADING



# History. 二次大戰時的倫敦.

88

## THE FACE OF LONDON by Cecil Beaton

CECIL BEATON



WARTIME EXHIBIT IN THE BOMB-WRECKED, EMPTY FOUNDATIONS OF WHAT WAS JOHN LEWIS' OXFORD STREET STORE

*"Nothing brings about  
so many changes as a war..."  
Here is the altered London  
of five years of conflict*

EVEN in times of peace, the minutiae of daily life change so ceaselessly and rapidly that they are soon forgotten; yet nothing brings about so many changes, vast and irrevocable changes, as a war: then, even the element of time itself seems to undergo unaccountable variations. Just as one forgets relative stages of ill-health, we forget how we have felt at different times during the last years. Let us try to look at the transient things of these days and at life in London in the fifth year of this war.

As soon as the "patching" of the big cities begins, shall we forget the beautiful vistas created in some of the most crowded areas by the demolition squads who so quickly tidied away the bomb wreckage? Perhaps some unexpected snapshot will remind us of those glimpses, reminiscent of Venice, of the water repositories among the shopping arcades, or with the trees of the squares reflected in their surface.

Shall we forget the effect of freedom and beauty that the London squares assumed when the railings were first taken down, or shall we—remembering only how these green plots were abused and trampled over until no blade of grass remained—forthwith erect instead "new art-style" railings?

Who, once the rebuilding of the crowded centres begins, will remember that in 1943 the roar and rumble of Oxford Street buses were mingled with the gentler sounds of hens and ducks from the farm in Berners Street, or that pigs slept peacefully in enclosures improvised among those bomb ruins?

Shall we remember how we leant over the wall and looked down on to the forum-like cavity at the corner of Bond and Bruton Streets, and were surprised to see the mound of manure left there; and how we wondered why architects so seldom treat us to an aspect of a site sunken below street level; and how we marvelled at the luxurious growth of the purple milkwort, or willow herb, growing throughout the bombed areas?

Do we realize the shabbiness our towns have acquired during the four years in which no building has been repainted? Do we notice that the shop-windows are boarded, save for a small square of glass displaying within a poverty of wares that no longer strikes us as curious or depressing? Are we conscious that the hands of so many clocks stand still, not only at Grantchester, but at Liverpool Street station and throughout the city?

Accustomed to ever-increasing poverty, we look back to the past year always as a period of comparative richness. We can hardly believe that those days were so recent when the customer was always right, or when, without fear of a stinging retort, we went confidently into a shop to buy a box of matches, some elastic, a roll of photograph film, or a bottle of soda-water. As Vic Oliver asks, "Do you remember razor-blades?"

If we have much to be proud of, let us be permitted to grumble at the little things. The petty restrictions are harder to bear than the greater ordeals, for they often seem unnecessary and possess no dramatic value. Allow us our rages of frustration at the wastage of time and energy that must be endured in order to battle through each day's work. There are black days when it seems that the telephone, postal, and train service all combine, on purpose, to retard our impetus.

One day, shall we look back with a certain tolerance upon wartime manners, which are so bad that, to prove the continuance of courtesy, old ladies must write to *The Times* to say they have been offered a seat in a crowded train or bus? Shall we remember how the standard of honesty in small things declined so that gloves, umbrellas, and rationed articles seldom found their way to the Lost Property Office?

Shall we remember the tyranny of taxi-drivers? I have never been one to sentimentalize in B.B.C. fashion about the London caddy. While not unmindful of those

who have shown a friendly spirit under difficult circumstances, it is exceptional to come across a driver who ekes out his small petrol ration with polite regard to his clients; who manages a "thank you" in return for a tip, however generous, or even speaks at all.

The forlorn cries of "Taxi" have become as much part of wartime existence as the droning of airplanes above. We are, nevertheless, almost as irritated as the taxi-drivers themselves when our companion, instead of walking straight home and treating the trek as an occasion for the same sort of talk as a country walk inspires, petulantly and continuously whimpers, "Taxi, taxi," and turns hopefully or despairingly to gesticulate at each passing vehicle, whether it be a mail van, a "jeep," or merely the Duke of Alba sitting back in his vast limousine.

Our eyes become trained to spotting distant taximeter flags, noting at over a hundred yards whether they are rampant or at half-mast, whether covered with a glove, cap, or duster.

Shall we remember the strange metamorphosis of Piccadilly Circus? How in the long twilights of "double summer" evenings, the one-time glittering centre of the metropolis came to resemble a sort of Arab market-place, with American soldiers (who in the Middle West spend their evenings watching the life of their home town) here lolling or squatting along the walls, on the sandbags, or cross-armed, quizzing the passing pageant of Piccadilly, which by their presence acquires a cosier, more intimate, village-like atmosphere.

Shall we remember that nine o'clock at night was considered a sacred time, when everyone stopped, as for the muezzin in Mohammedan countries, for the evening news? Many people consider it an offence if you should telephone at the hour of the bulletins. As you walk down the street at news time, the same voice bellows through all the windows (Continued on page 119)



IN BERKELEY SQUARE: NO RAILINGS, BUT WATER FOR FIRES



SUNDAY IN HYDE PARK: MORE BASEBALL, LESS CRICKET



PAPER SHORTAGE: COLLECTION FOR SOLDIERS' READING



NAIVE WILDFLOWERS ON SOPHISTICATED BOND STREET



# 視覺藝術. Irving Penn.



# 文學. Vladimir Nabokov.

# NABOKOV



"Is the Queen pregnant?" said Vladimir Nabokov.

"I don't believe so," I said.

"When I saw her on television at the World Cup watching football she kept making this gesture." He did a mime of smoothing a dress.

"She always does that."

"Oh, I see. A queenly movement. Permanently with child. With heir." He chuckled and looked interested.

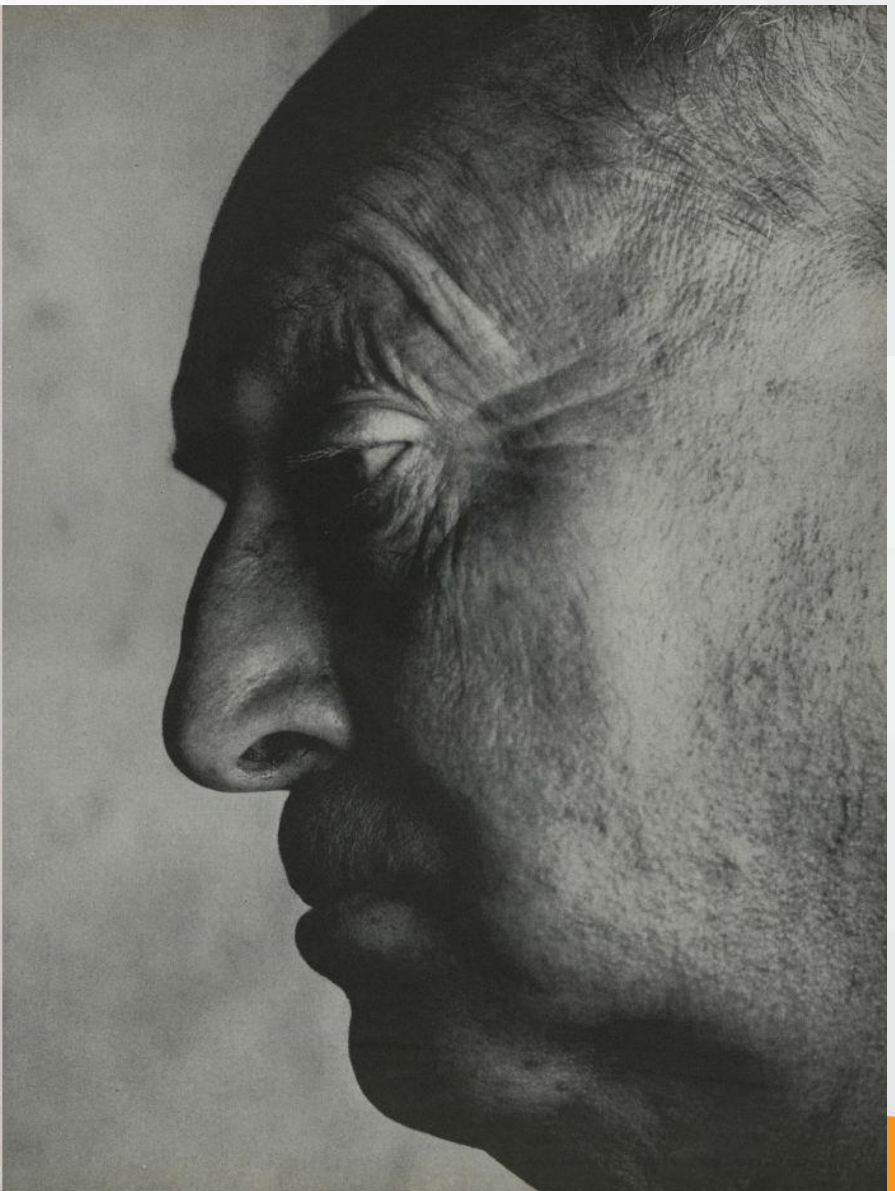
We met in a distant part of Switzerland. I had said to him on the hotel telephone, sounding to myself ludicrously like a character in *Sherlock Holmes* but assuming that he wouldn't know it, that he could identify me downstairs in the lobby because I had red hair.

"I shall be carrying a copy of *Speak, Memory*," he had said back. (*Speak, Memory* is his autobiography.)

His ear for the idiom was instant and exact. It turned out later that his father had known Sherlock Holmes's creator, Sir Arthur Conan Doyle. ("Though Conan Doyle was much more proud of his intoleration") (Continued on next page)

*The noble and powerful head of Nabokov, right, and, above, his sensitive and strong hand, here shown holding an Orion Blue butterfly. A passionate hunter of butterflies, Nabokov finds his specimens especially in the Swiss and Italian Alps.*

A WITTY AND PROFOUND STUDY OF VLADIMIR NABOKOV,  
AUTHOR OF, AMONG OTHERS, "LOLITA" AND "SPEAK, MEMORY"  
BY PENELOPE GILLIATT PHOTOGRAPHS BY PENN







# Incredible

**VOGUE**  
A CONDÉ NAST PUBLICATION

# Vogue - 經典時尚手繪時代的最佳記錄者

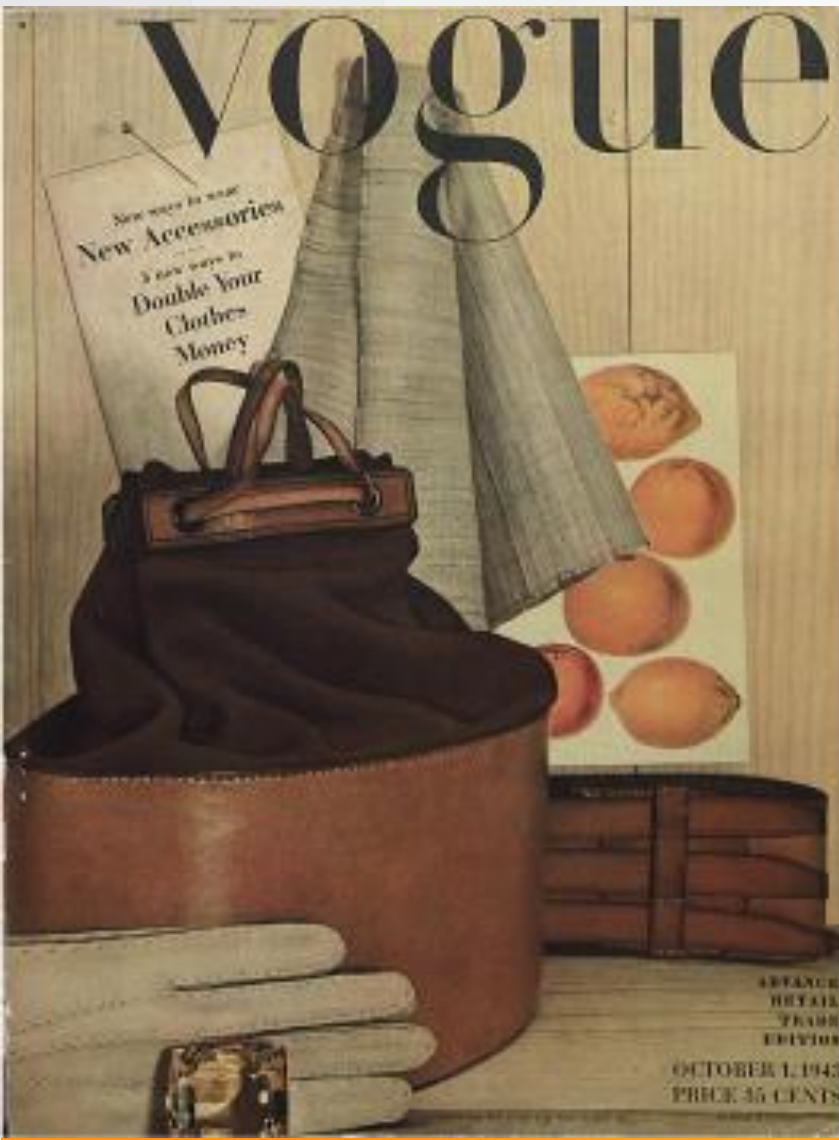
- 1909.Dec



- Vogue時尚雜誌創立前二十年的圖片多採 手繪方式，描繪當時社會名流的穿著風格，鉅細靡遺的將服飾線條、質感以及各款飾品的光澤等記錄下來。



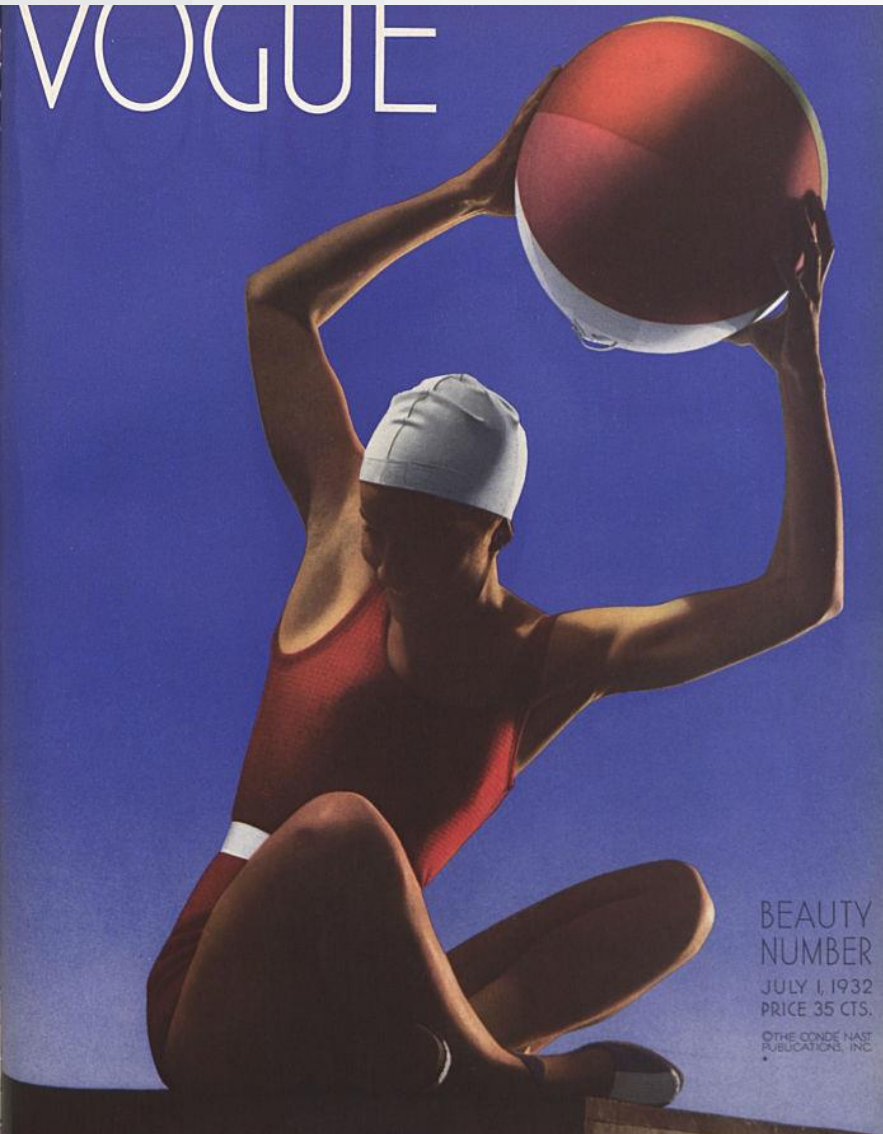
# Vogue - 開創時尚攝影先河



- 直到1941年開始改變雜誌內容風格，跟多位攝影大師合作，例如Irving Penn。奠定了Vogue在時尚界的地位。（左圖為Irving Penn在1943為Vogue封面所拍攝的第一張照片）

# Vogue - 首創以彩色照片作為封面

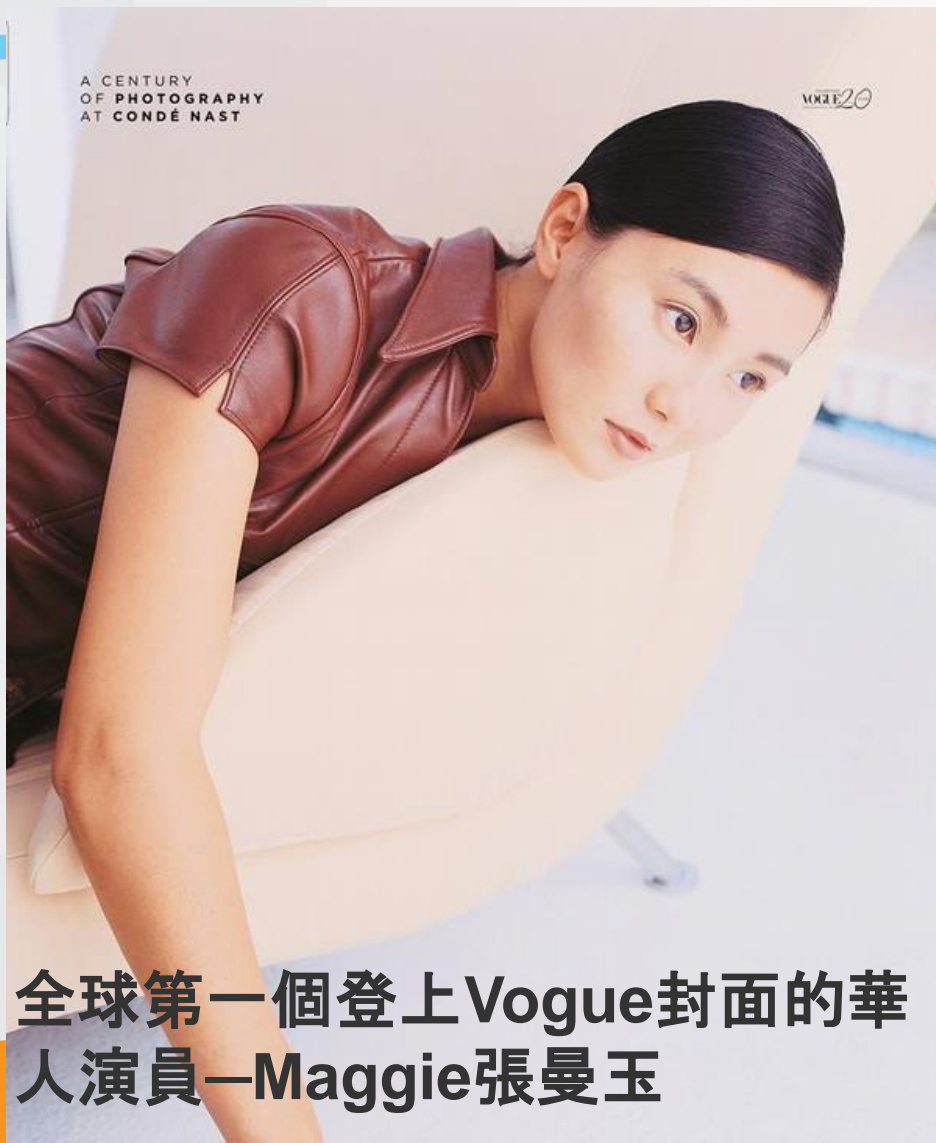
- 1932.July



- 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 - 華人登上美版Vogue封面

- 1996.Nov

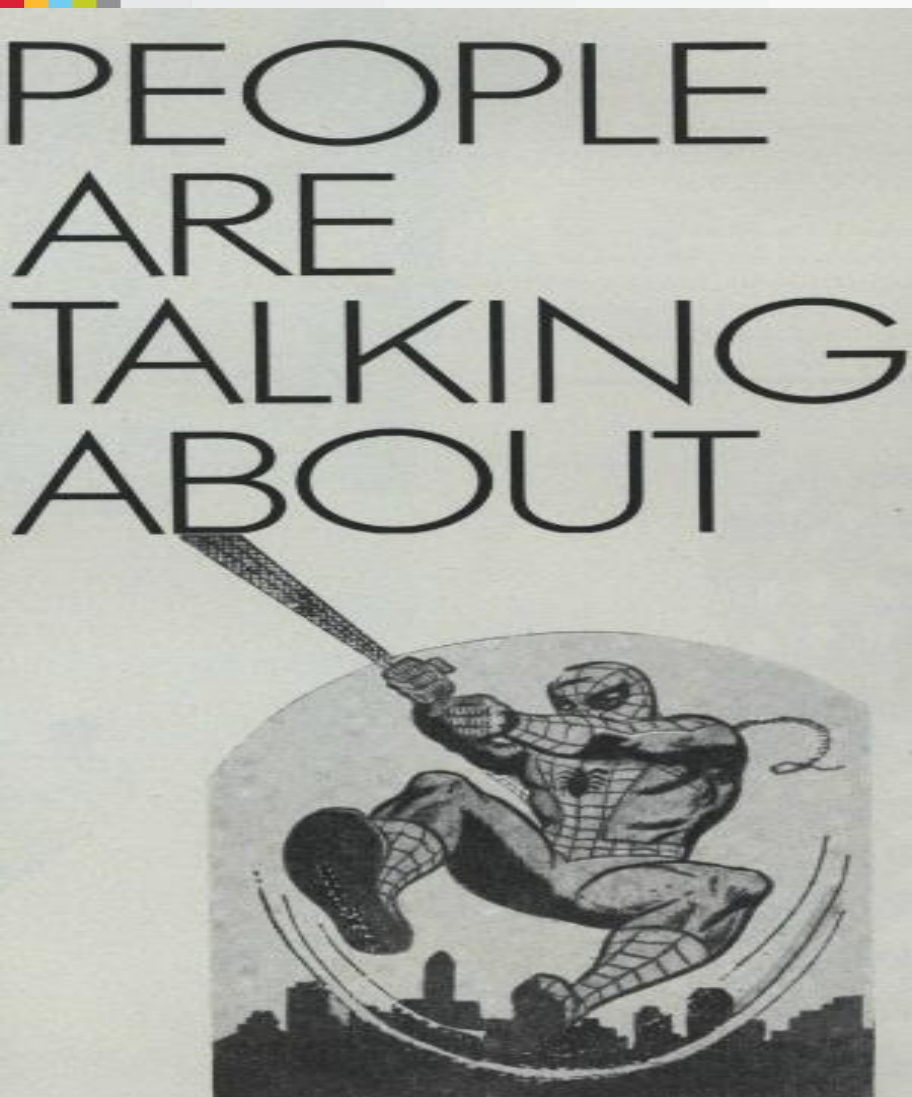


全球第一個登上Vogue封面的華人演員—Maggie張曼玉

- 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

# 時商生活圈的塑造-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！



# The Vogue Archive 首頁

ProQuest

所有資料庫 | 變更資料庫

The Vogue Archive

基本檢索 進階檢索 瀏覽期刊 關於

登入 [我的檢索]

結束 ProQuest

語言

中文(繁體)

檢索歷史 檢索提示

VOGUE  
A CONDÉ NAST PUBLICATION

A complete searchable archive of American Vogue, from the first issue in 1892 to the current month, reproduced in high-resolution color page images. Every page, advertisement, cover and fold-out has been included, with rich indexing enabling you to find images by garment type, designer and brand names. The Vogue Archive preserves the work of the world's greatest fashion designers, stylists and photographers and is a unique record of American and international fashion, culture and society from the dawn of the modern era to the present day.

- 更多資訊
- 檢視標題清單

學科涵蓋範圍

最新一期

八月 2017



可直接瀏覽最  
新一期內容



# 瀏覽期刊

## The Vogue Archive

基本檢索 進階檢索 **瀏覽期刊** 關於

VOGUE  
A CONDÉ NAST PUBLICATION

### 瀏覽期刊

點選「瀏覽期刊」進入瀏覽頁面

### Vogue; New York

 有提供全文

最新的可用期刊:

[Aug 1, 2017; Vol. 207 \(8\)](#)

點此檢視最新一期期刊內容

全文涵蓋範圍: Dec 17, 1892 (Vol. 1, no. 1) - present

引文/摘要涵蓋範圍: Dec 17, 1892 (Vol. 1, no. 1) - present [顯示格式可用性](#) ▼

描述: v. : ill., plates, ports. ; 33 cm.

頻率: Monthly

編輯: Wintour, Anna (1988 - present)  
Mirabella, Grace (1971 - 1988)  
Vreeland, Diana (1963 - 1971)  
Daves, Jessica (1952 - 1962)  
Chase, Edna Woolman (1914 - 1951)  
Harrison, Marie (1901 - 1913)  
Redding, Josephine (1892 - 1901)

ISSN: 0042-8000

語言: English

主題: [General Interest Periodicals--United States](#) ; [Beauty Culture](#) ; [Women's Interests](#) ; [Clothing Trade--Fashions](#)

[全部顯示](#) ▼

### 瀏覽特定期刊

於此可察看過往之期刊刊期

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 - 2017

2017

[Aug 1, 2017; Vol. 207 \(8\)](#) | [Jul 1, 2017; Vol. 207 \(7\)](#) | [Jun 1, 2017; Vol. 207 \(6\)](#) | [May 1, 2017; Vol. 207 \(5\)](#) | [Apr 1, 2017; Vol. 207 \(4\)](#) | [Mar 1, 2017; Vol. 207 \(3\)](#)  
| [Feb 1, 2017; Vol. 207 \(2\)](#) | [Jan 1, 2017; Vol. 207 \(1\)](#)

2016

2015

2014

2013

2012

# 精細的影像索引查找輔助功能

尋找 配置項目 說明 ? ×

輸入名稱。

尋找

☒ 包含 ☐ 開頭為

全部 0-9 A至C D至F G至I J至L M至O P至R S至U V至Z

結合術語與下列項目: ☒ OR ☐ AND 新增至檢索

◀ 上一個 100 下一個 100 ▶

配置項目	計數*
<input type="checkbox"/> Davy Crockett Hat	1
<input type="checkbox"/> Davy Crockett Shoe	1
<input type="checkbox"/> Day	91
<input type="checkbox"/> Day Dress	44
<input type="checkbox"/> Ddouble-breasted	1

◀ 上一個 100 下一個 100 ▶

可透過配置項目單獨查找某類型服飾，  
例如：Day Dress

尋找 報導人物 說明 ? ×

輸入名稱。

尋找

☒ 包含 ☐ 開頭為

全部 0-9 A至C D至F G至I J至L M至O P至R S至U V至Z

結合術語與下列項目: ☒ OR ☐ AND 新增至檢索

◀ 上一個 100 下一個 100 ▶

報導人物	計數*
<input type="checkbox"/> Gisela Getty	1
<input type="checkbox"/> Gisela Torres	1
<input type="checkbox"/> Gisele Bundchen	278
<input type="checkbox"/> Gisele Masson	2

◀ 上一個 100 下一個 100 ▶

可透過配置項目單獨查找某位模特兒，  
例如：Gisele Bündchen（吉賽兒）



# PQ介面檢索 功能&技巧

# ProQuest 資料庫平台特色

- 同時上線使用人數無限制
- 全文期刊資源多為即時更新
- 可利用電子期刊各卷期方式進行瀏覽
- 提供多樣化全文格式如HTML或是PDF
- 提供19種語言檢索介面、13 種語言全文翻譯功能
- 提供線上35種引用格式選擇
- 重要資訊不再遺漏：ProQuest Alerts 新知通報
- 全新改版的行動網頁搭配My Research，研究不受限
- 與 PQDT 介面之整合
- 合併查詢重要之『期刊』及『論文』資訊

# 基本檢索

The screenshot displays the ProQuest website interface. At the top, the ProQuest logo is on the left, and navigation icons (refresh, home, user, help) are on the right. Below the header, there's a teal banner for 'The Vogue Archive' with tabs for '基本檢索' (Basic Search), '進階檢索' (Advanced Search), '瀏覽期刊' (Browse Journals), and '關於' (About). The main search bar contains the text 'sunglasses'. A dropdown menu is open, showing a list of suggestions: 'sunglasses', 'aviator sunglasses', 'canada and sunglasses', 'chanel sunglasses', 'designer sunglasses', 'gucci sunglasses', 'history of sunglasses', 'like our sunglasses', 'oakley sunglasses', and 'oakley and sunglasses'. A red box highlights this dropdown menu, and a red arrow points from a text box on the right towards it. To the right of the search bar, there's a magnifying glass icon and a '檢索提示' (Search Tip) button. Below the search bar, there's a section titled 'A complete resolution to find in fashion from the dawn of the modern era to the present day.' with links for '更多資訊' (More Information) and '檢視標題清單' (View Title List). At the bottom left, there's a link for '學科涵蓋範圍' (Subject Coverage).

ProQuest

所有資料庫 | 變更資料庫

The Vogue Archive

基本檢索 進階檢索 瀏覽期刊 關於

sunglasses

sunglasses  
aviator sunglasses  
canada and sunglasses  
chanel sunglasses  
designer sunglasses  
gucci sunglasses  
history of sunglasses  
like our sunglasses  
oakley sunglasses  
oakley and sunglasses

檢索提示

更多資訊  
檢視標題清單

學科涵蓋範圍

## 自動完成關鍵字

讀者僅需鍵入幾個字母，系統將自動產生建議關鍵字，節省輸入關鍵字的時間



# 進階檢索

所有資料庫 > 藝術資料庫 > The Vogue Archive | 變更資料庫

The Vogue Archive

基本檢索 進階檢索 瀏覽期刊 關於

VOGUE  
A CONDÉ NAST PUBLICATION

在此檢索

其他檢索選項

顯示更少內容 ▲

Image details

可查找照片中的服裝款式、時尚細節、配件飾品等

公司/品牌:

尋找 公司/品牌

配置項目: ⓘ

尋找 配置項目

攝影師/插圖畫家:

尋找 攝影師/插圖畫家

報導人物: ⓘ

尋找 報導人物

貢獻者: ⓘ

照片中的模特兒、其他人士

照片人物的設計師、髮型師、化妝師

顯示更多欄位

文件類型:

文件特徵:

☐ 全選

- ☐ Advertisement
- ☐ Article
- ☐ Contributors
- ☐ Cover
- ☐ Fashion Shoot
- ☐ Fiction
- ☐ Index

☐ 全選

- ☐ Cartoon
- ☐ Chart
- ☐ Diagram
- ☐ Illustration
- ☐ Infographic
- ☐ Logo
- ☐ Photograph

更多符合個別資料庫特性的篩選欄位

# 檢索結果頁面-摘要預覽功能

ProQuest

所有資料庫 > 藝術資料庫 > The Vogue Archive | 變更資料庫

The Vogue Archive

基本檢索 進階檢索 瀏覽期刊 關於

sunglasses

1,556 個結果

最近發表的在前

縮小結果範圍

套用的篩選

文件類型:  
Article

## 預覽工具列

預覽視窗下方提供Email、列印、引用及匯出等功能

## 預覽提供文章連結

由彈出之Preview視窗中，可直接點選文章全文連結，進入文章本身

Vogue 202.5 (May 1, 2012): 306, 307.

摘要/詳細資料 全文

102

Fashion & Features: Back in Stride

Gay, Jason Vogue 202.5 (May 1, 2012): 264, 265, 266, 267, 268, 269, 270, 271.

摘要/詳細資料 全文

摘要 (摘要)

After enduring heartache and a painful invasion of privacy, Scarlett Johansson is now having the time of her life. The blonde Venus talks to Jason Gay about her high-flying movie role and surprising new romance.

發現於: The Vogue Archive

儲存至 [我的檢索] 電子郵件 列印 引用 匯出/儲存

移動滑鼠至文章連結右側的「預覽」，即可瀏覽文章摘要，不需離開檢索結果頁面

預覽

# 檢索結果頁面-分類功能

最近發表的在前

排序

選擇 101-120 0 個選擇的項目

簡單檢視 詳細檢視

縮小結果範圍

出版日期

1925 - 2016 (十年)

輸入日期範圍

更新

101

Excerpt: Northern Exposure: Call Of The Wild

Newman, Leigh. *Vogue* 203.4 (Apr 1, 2013): 140, 142, 144.

詳細資料 全文

預覽

104

View: Fur Real: Season In The Sun

12, 613.

預覽

105

Beauty: Scent: Sixth Sense

Piercy, Catherine. *Vogue* 203.2 (Feb 1, 2013): 182, 187.

詳細資料 全文 全文

預覽

107

Swept Away

*Vogue* 202.12 (Dec 2012): 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299.

詳細資料 全文

預覽

檢索結果分類功能：除依出版日期篩選外，也可按出版物名稱、主題等，快速篩選檢索結果

視覺化呈現檢索結果分佈的年代，讀者可點選不同的年代，檢視相應之檢索結果



# 單篇檢索結果

## Fashion & Features: Back in Stride

Gay, Jason. *Vogue* 202.5 (May 1, 2012): 264, 265, 266, 267, 268, 269, 270, 271.

引用、郵件、影印等  
常見服務並未收放在

Scarlett Johansson is crying and holding a knife. This is not as scary as it sounds. It is afternoon in New York City, and Johansson is standing in the kitchen of Greer Nuttall, a Southern-raised chef who worked for the legendary Alice Waters. Nuttall is giving us a lesson in proper knife technique—*thwap, thwap, thwap* on a thick wooden cutting board—and it was idyllic until the onions. Johansson is an enthusiastic amateur chef, known to host lively dinner parties, but she and onions do not mix. Her tears come fast and freely, and I'm not talking about the kind of light mist that many of us get when chopping the pungent bulb. Forty seconds into an onion, and one of the most glamorous actresses alive is pink-eyed and sniffling and looking like she's been asked to put a cut to sleep.

"It's so bad! I'm a mess," Johansson says, laughing. She is dressed in a checkered blue shirt, dark jeans, brown boots, and a pair of dark-rimmed eyeglasses that offer no defense. "This happens to me every time . . ."

Johansson puts the blade down and steps away from the counter.

"I'm never going to be Alice Waters!" she says ruefully. "I could never realize my potential at Benihana."

Johansson excuses herself. A moment later, the woman who beguiled Bill Murray in *Lost in Translation* returns wearing two sets of glasses—her eyeglasses and her sunglasses—at once, pushed together, dangling over her nose. This is as scary as it sounds—Julia Child meets Jerry Lewis.

"I never thought we'd be crying this early in the day," Johansson cracks drily. "Normally it happens after the sun goes down . . . and I'm in my shower."

There it is, the famous Scarlett Johansson sense of humor: droll, self-deprecating, deadpan.

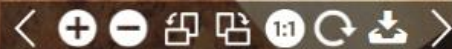
"I always say that if you were on a road trip, you'd definitely want Scarlett in your car," says her friend Chris Evans, who costars alongside Johansson in this month's comic-book superhero spectacular *The Avengers*. "She's kind of always laughing, even when she's in a bad mood."

You probably don't need to be told that the past year or so has been, at times, challenging for Johansson—a painful, public separation and divorce; a mind-bogglingly invasive computer-hacking attack against Johansson and other celebrities that resulted in criminal charges. It's a stretch that would grind anyone down, but she has gamely pushed forward. Maybe it's that sense of humor, maybe it's the relentless New York in her, but at 27 years of age she has figured out how to roll up her sleeves, put on her glasses—and then, perhaps, a second pair of glasses—and charge on through.

"I mean, looking back on it now, that was almost ten years ago. It's not that bad. It's just a painful invasion of privacy. Scarlett Johansson is now having the time

Fashion & Features: Back in Stride Pages 3 and 4

可放大、縮小、向左轉、向右轉、1:1等比例檢視、重新設定與下載，且還可用滑鼠隨意拖動圖檔



# 實用的個人化技巧

- Alert 新知通報
- My Research 個人化雲端資料夾



# Alert 新知通報

## 建立新知通報

說明 ? x

請建立及排程新知通報，以便 ProQuest 在有符合您檢索的新文件時能加以傳送。建立我的檢索帳戶以修改、刪除或檢視您所有的新知通報。

### 步驟 1-評論檢索詳細資料

為此新知通報命名:\*

檢索目標:

sunglasses AND rtype.exact("Article")

資料庫:

The Vogue Archive ⓘ 試用版 - 限制時間

### 步驟 2-定義您的新知通報電子郵件

傳送至:

主旨:

sunglasses AND rtype.exact("Article")

訊息:

新增訊息 ▼

(選用)

格式:

☒ HTML ☐ 純文字 (不含影像或文字格式設定)

### 步驟 3-定義您的新知通報內容

包含檢索詳細資料: ☐ 是 ☒ 否

ProQuest

所有資料庫 > 藝術資料庫 > The

The Vogue Archive

基本檢索 進階檢索 瀏覽期刊

sunglasses

1,556 個結果

最近發表的在前

縮小結果範圍

套用的篩選

文件類型:

Article x

出版日期

1925 - 2016 (十年)

🔄 📁 👤 ?



儲存檢索/新知通報 ▼

🖨️ 列印 📁 儲存

簡單檢視 | 詳細檢視

預覽 ▼

預覽 ▼

預覽 ▼

# 個人化My Research功能

ProQuest

所有資料庫 > 藝術資料庫 > The Vogue Archive | 變更資料庫

The Vogue Archive

檢索

## 讀者可建立自己的個人雲端資料夾MY Research

- 收集及儲存本次檢索的文章
- 收集及儲存要繼續追蹤的主題: 儲存關鍵詞檢索策略


使用舊密碼:

密碼:


[忘記密碼?](#)

登入

使用 [我的檢索] 帳戶 您將可立即存取以下的 ProQuest 檢索工具:

 已儲存文件

儲存和整理文件與其他項目。

 已儲存的檢索

增至 [我的檢索]?

個人的「我的檢索」帳戶，使用 ProQuest 進一步檢索。

設定 [我的檢索] 帳戶對所有 ProQuest 使用者是簡單且免費的。深入了解...

 [建立 \[我的檢索\] 帳戶](#)

 喜

自訂介面及檢索設定。

 ProQuestWorks

於學校網域中，點選右上角我的檢索，即出現登入視窗

無帳號者，點此建立帳戶

# 謝謝指教！



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網址： [www.tbmc.com.tw](http://www.tbmc.com.tw) E-mail： [info@tts.tbmc.com.tw](mailto:info@tts.tbmc.com.tw)

