

The Vogue Archive



Sep. 2015



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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

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

1

"I feel great in my Body"—Rihanna in a Chanel embroidered
Makeup: Even better Makeup SPF 15; Blushwear Cream S
Quick Eyes Cream Shadow in Lucky Penny; High Lengths
Black/Brown; Long Last Lipstick in Red Red Red. All by Cl
Dress with slip, \$12,610; select Chanel boutiques.
Annie Leibovitz. Fashion Editor: Tonne Goodman. Hair, Ori
Care; makeup by Stephane Marais; manicure, Kimmie Kye
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](#)

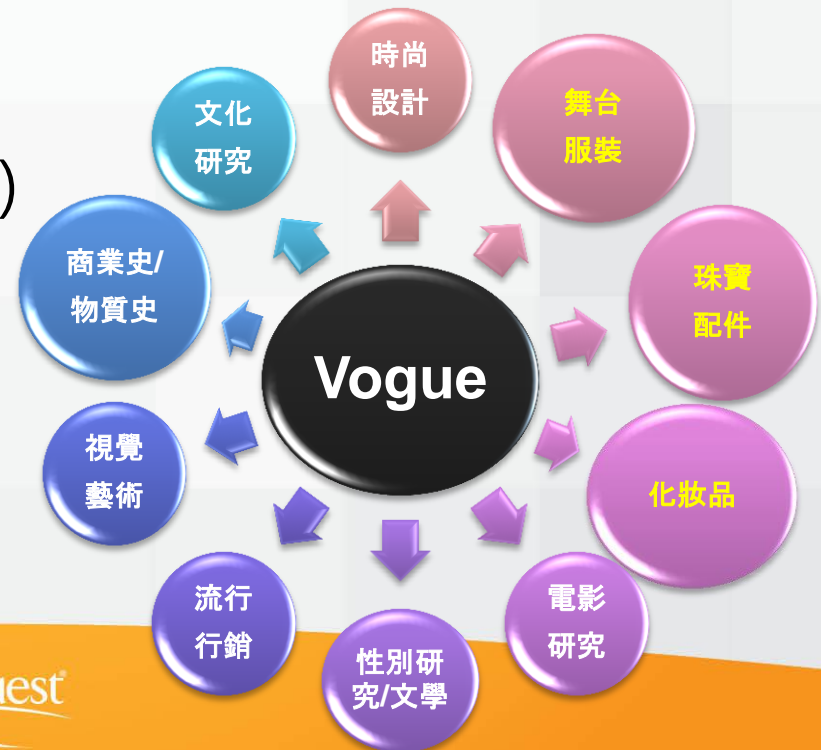


The Vogue Archive. –多元應用領域

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。



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 crêpe and the collar is trimmed with mink to match the coat.

VOGUE

(Left) Quilted, separate fronts are a feature of the collection at this house and are shown on both coats and capes. In this chic Hudson seal cape, smartly abbreviated in length, the collar is quilted, too, and, like the fronts, is made of bright, but dark, blue taffeta.

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 crêpe 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 crêpe 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 crêpe. 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 crêpe 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, russiella, marokellaine, satin, mouseline de soie, tigarette, lace, and the distinctive shawls from Coudurier.

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.

October 15

67



MODEL IMPORTED BY
HARRY LICHTENSTEIN

A gown with a golden shimmer and an uneven hem-line flatters 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 Tché; 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.

DEUILLET 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 England 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 marveled at the luxurious growth of the purple milkwort, or willow herb, growing through 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 cabby. 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

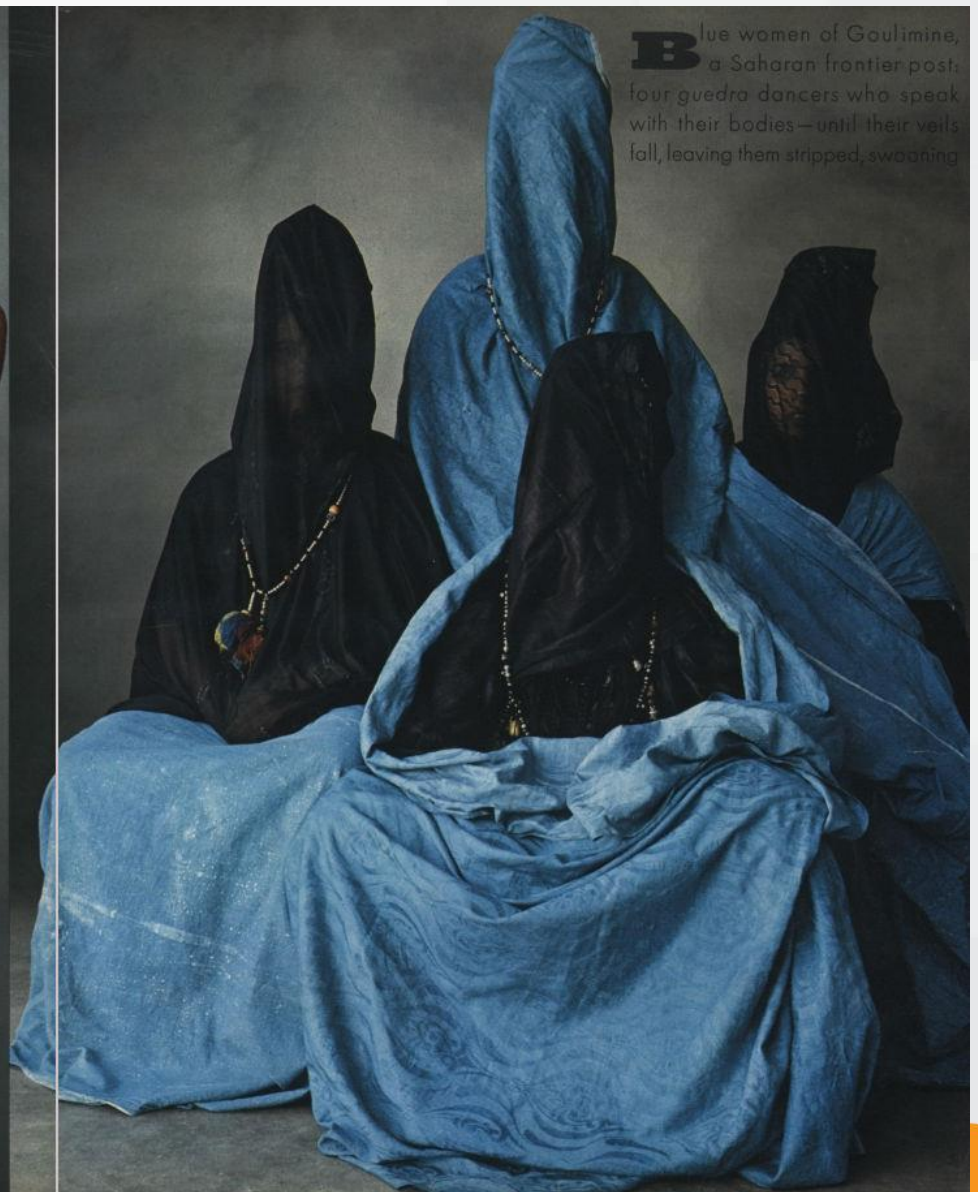


NAIVE WILDFLOWERS ON SOPHISTICATED BOND STREET

視覺藝術. Irving Penn.



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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.

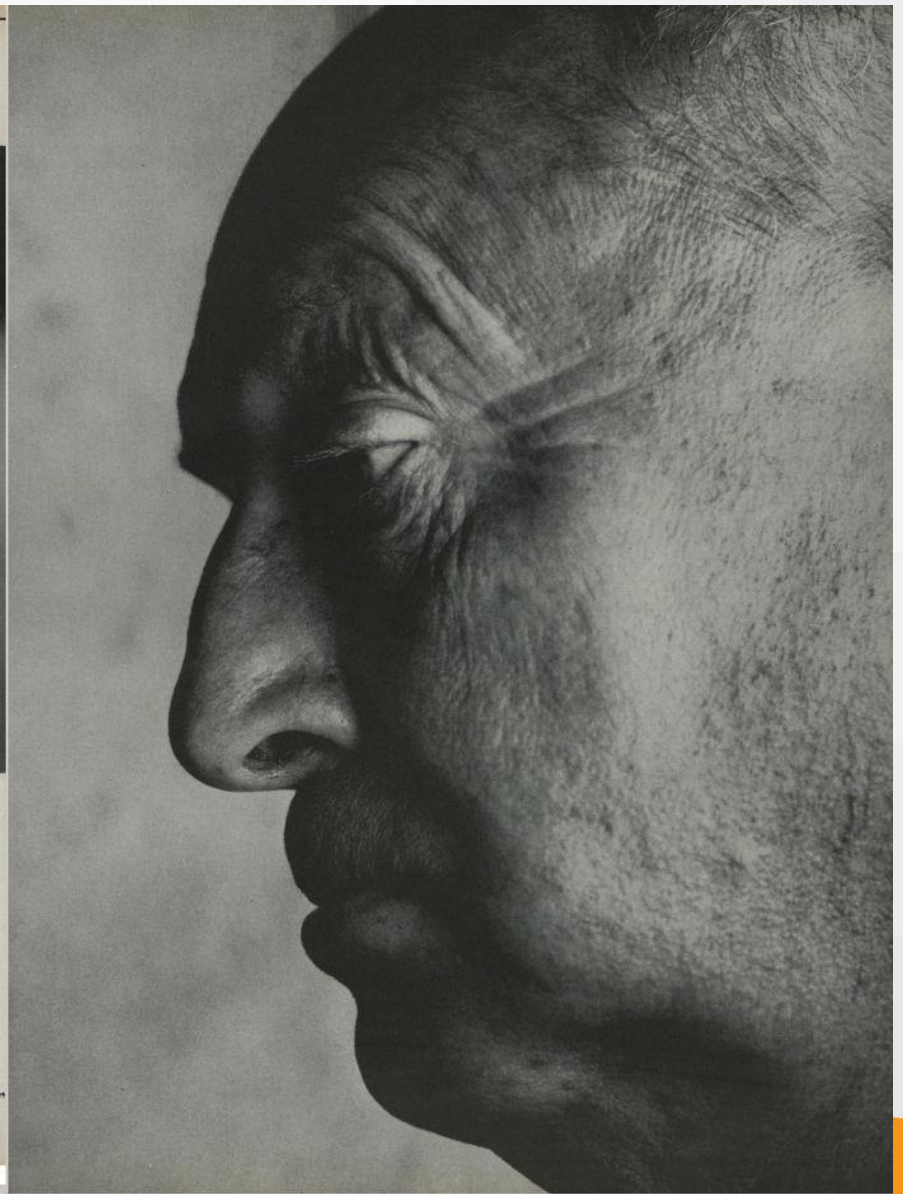
We met in a distant part of Switzerland. I had said to him on the hotel telephone, sounding to myself ludicrously like a character in *Sherlock Holmes* but assuming that he wouldn't know it, that he could identify me downstairs in the lobby because I had red hair.

"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

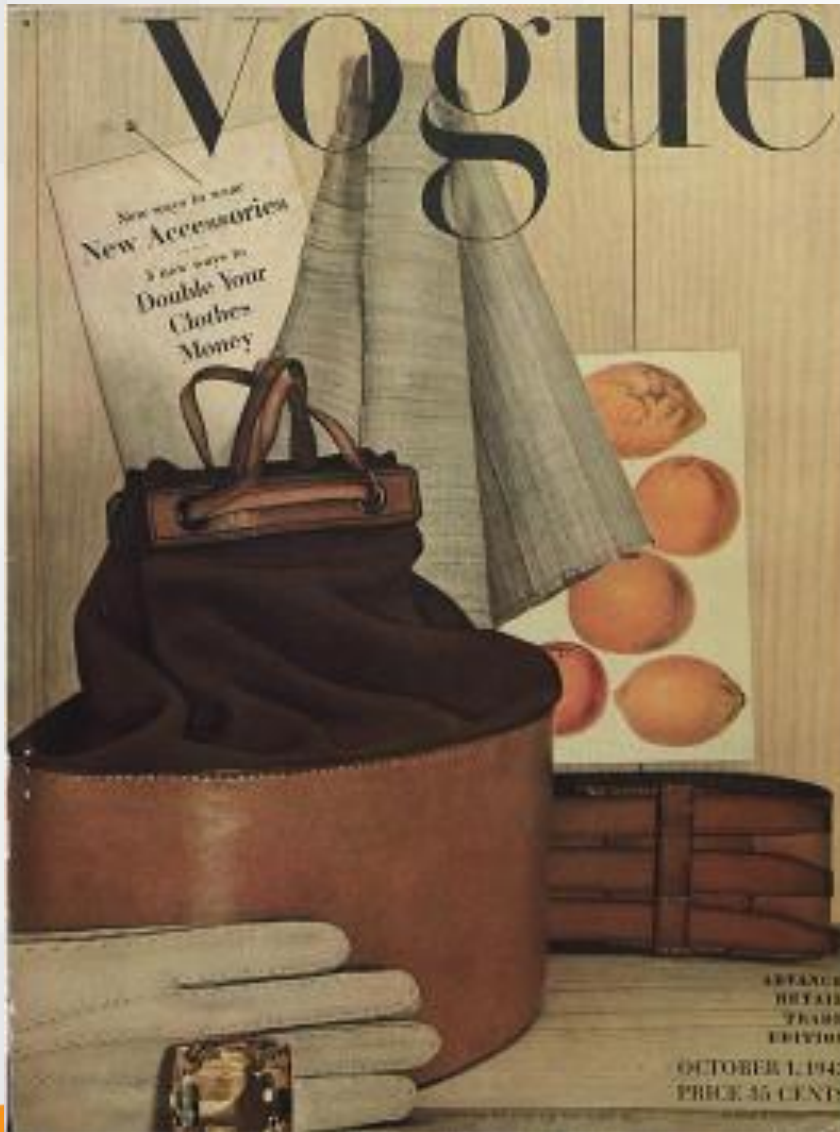
Vogue- 經典時尚手繪時代的最佳記錄者

- 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。

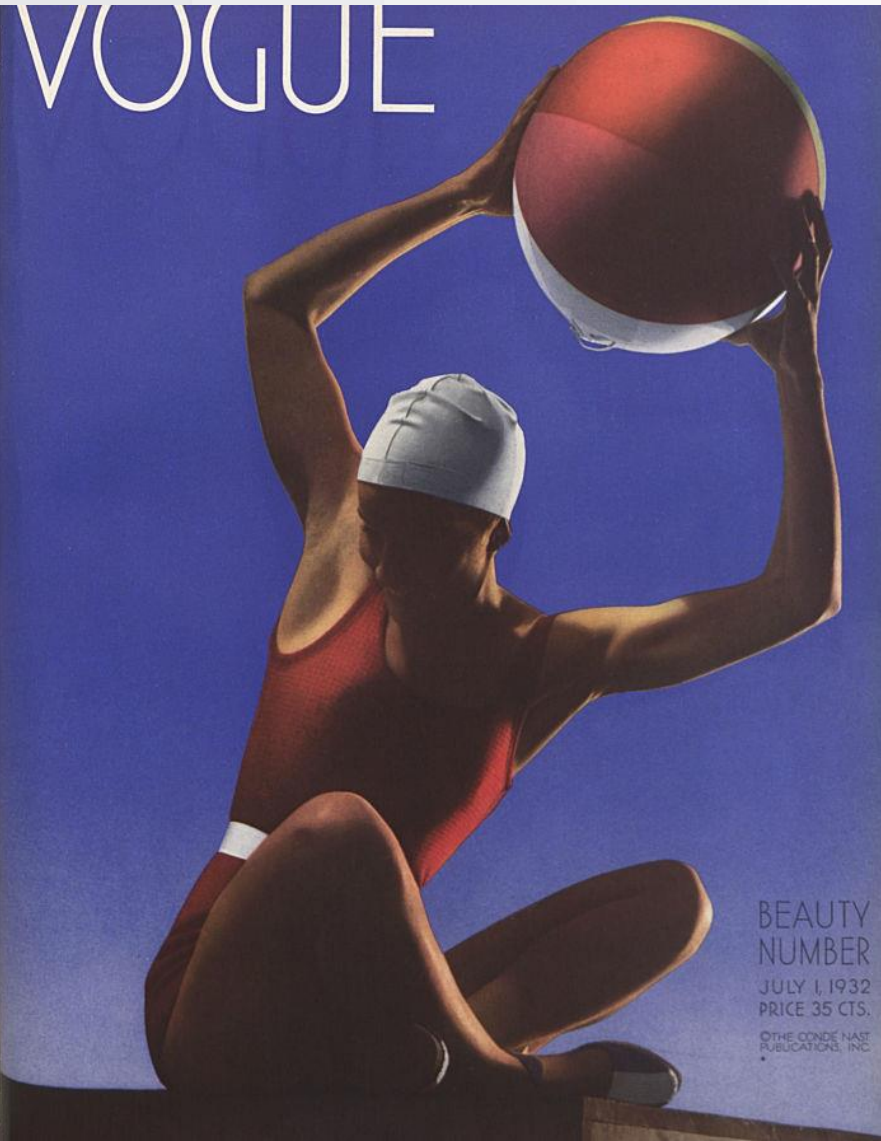
Vogue-開創時尚攝影先河



- 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

• 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.

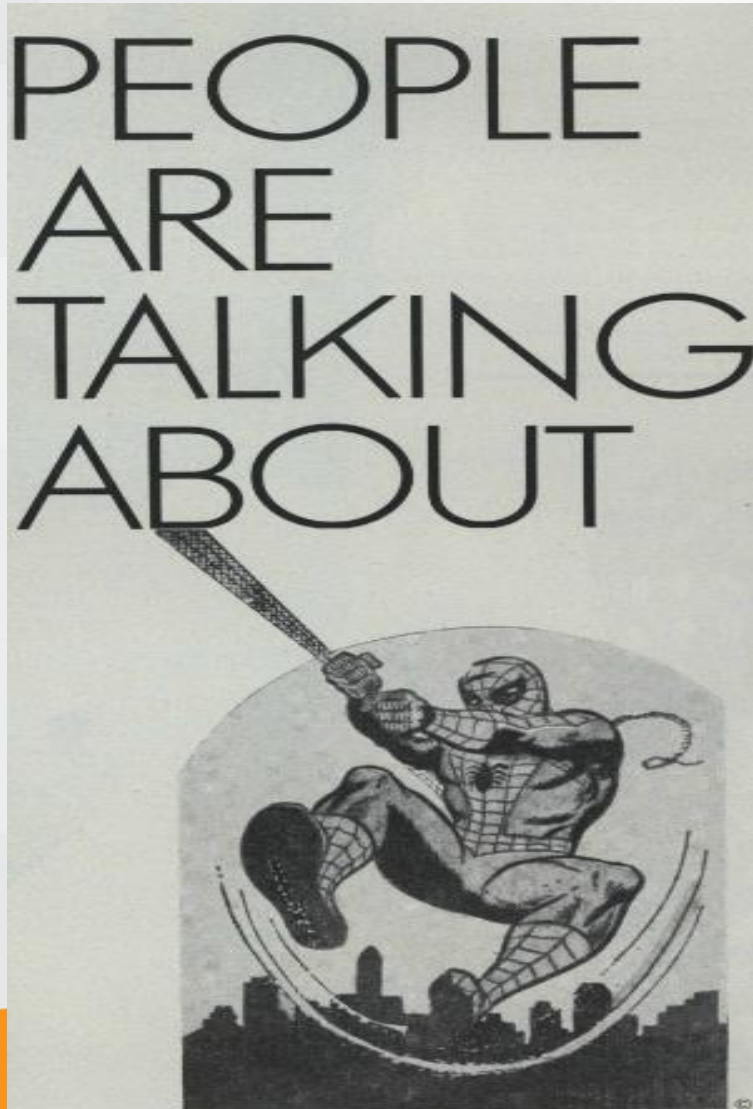
If Jun has the inviting appeal of a romantic lead, her costar bristles with the confident physicality you might expect of one whose mother performed in kung-fu opera. Although Li won the Chinese-language equivalent of the Best Actress Oscar for the World War II drama *The Message*, she's best known for 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

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！



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☐ 全選

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Vogue資料庫簡介

The Vogue Archive

《時尚》雜誌(美國版)所有期數的完整可檢索檔案庫,從1892年的第一期到最新一期,使用高解析度彩色頁面影像製作。包括每一頁、廣告、封面和插頁,並具有豐富的索引,可讓您依服裝類型、設計師和品牌名稱尋找影像。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。

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進階檢索 檢索歷史 檢索提示

最新一期

八月 2015

精選內容

United We Stand - Cover image by Toni Frissell from July 1942

可直接瀏覽最新一期內容

進階檢索功能

提供多種欄位設定關鍵字查詢範圍

進階檢索 欄位代碼 檢索提示

chanel

於

公司/品牌 - BCO



尋找 公司/品牌

AND

dress

OR

於

全部欄位

全部欄位(全文除外) - ALL

文件文字 - FT

文件篇名 - TI

作者 - AU

貢獻者 - CBTR

區段編輯 - SED

摘要 - AB

雜誌編輯 - ED

影像詳細資料

公司/品牌 - BCO

色彩 - COLR

材料 - ML

配置項目 - FASH

設計師姓名 - DEN

報導人物 - PIC

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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

精細的影像索引查找輔助功能

尋找 配置項目

輸入名稱。

☒ 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

輸入名稱。

☒ 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）

檢索結果頁功能

bco(chanel) AND fash(dress)

478 個結果 [結果裡再檢索](#)

可針對本次檢索策略設定新知通報

修改檢索 提示 儲存檢索/新知通報

引用 電子郵件 列印 ... 更多

可郵寄或是列引選擇的文章

最早的在前 排序 選擇 1-20 0 個結果

簡單檢視 詳細檢視

縮小結果範圍

出版日期

1988 - 2012 (年)

可進行時間或是相關性排序

直接提供該筆資料詳細頁碼

可重新調整時間範圍

更新

輸入特定日期範圍

Fashion: Spring '88: Paris/Milan
Vogue 178.1 (Jan 1, 1988): 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163.

Fashion: Spring '88: Paris/Milan
Vogue 178.1 (Jan 1, 1988): 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163.

Fashion: An Adventure in Style: Inco
Vogue 178.7 (Jul 1, 1988): 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203.

Fashion: Covering All Bases
Vogue 178.10 (Oct 1, 1988): 434, 435, 436, 437, 438, 439, 440, 441, 442, 443.

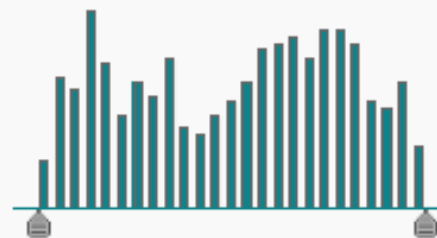
檢索結果分類功能

- ❑ 進階提供檢索結果分析，強大的功能讓讀者可以查看到不同的『文件類型』，或是單獨挑選所需要的『公司品牌』之文章，或是針對『配置項目』、『材料』等進行縮小檢索。
- ❑ 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

縮小結果範圍

日 出版日期

1988 - 2012 (年)



更新

輸入特定日期範圍

田 文件類型

田 區段編輯

田 配置項目

田 公司/品牌

田 報導人物

田 攝影師/插圖畫家

田 材料

田 設計師姓名

Flash全文影像

可郵寄、列印、匯出本筆資料，並提供本文多種引用格式

引用 電子郵件
列印 ... 更多

新增至選擇的項目

全文 全文 - 縮放 詳細資料

利用書卡快速接換各種全文格式

相關項目

Advertisement: Florida East Coast Railway Co. (Florida East Coast Railway And Hotel Companies)
Vogue 73.1 (Jan 5, 1929): 33.

Advertisement: East India House (East India House)
Vogue 27.13 (Mar 29, 1906): 473.

Advertisement: Davis East India House (Davis East India House)
Vogue 34.12 (Sep 18, 1909): 421.

請參閱其他相關項目

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2. 標明具關鍵字的面頁

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