



The Vogue Archive

Mar 2013



The Vogue Archive. Contents.

American *Vogue* magazine, 1892-present

- 400,000+ pages
- Every page, cover and fold-out in high-resolution colour
- Backfile PLUS current file: latest issue added every month
- Not available from any other source

Specialist indexing

- Advertisements indexed by brand name and company name
- 'Retail information' imported into photo features
- Condé Nast's expert image-level indexing allows searching for garment types, accessories, designer names, photographers, models

Essential primary source material for a range of disciplines

- The work of designers from Coco Chanel to Stella McCartney
- Photography by Horst P Horst, Richard Avedon, Irving Penn, Annie Liebovitz
- Literary works by Kate Chopin and Carson McCullers, film reviews by Pauline Kael and Joan Didion, articles by Dorothy Parker, Winston Churchill, Bertrand Russell, photojournalism by Lee Miller and Cecil Beaton

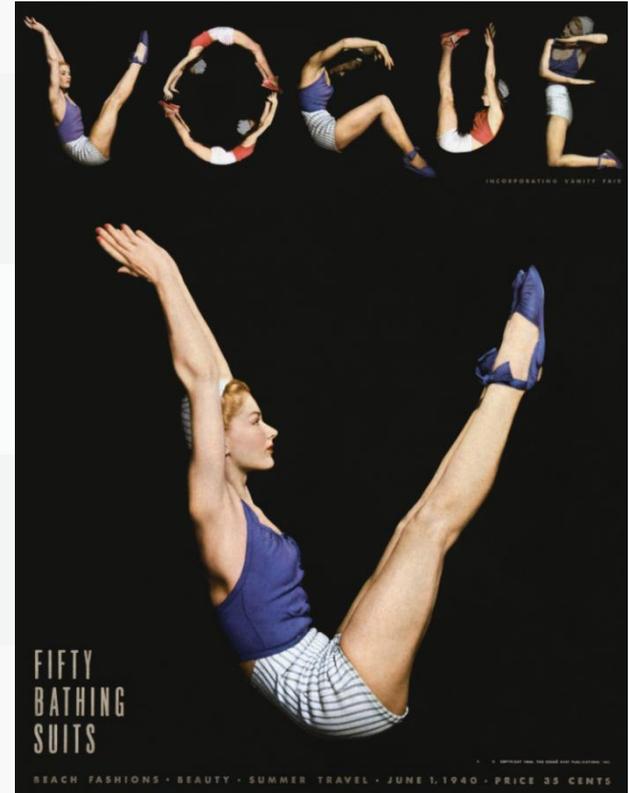
The Vogue Archive. Added value.

- Accurate detailed metadata for all items, including ads and photo features
- Titles, sub-heads and image captions at 99.95% accuracy
- Searchable full text for all items including ads
- Ads indexed by Company and Brand
- 'Retail Information' gives more details on images of garments
- Fashion Item field allows searching for images of garments, accessories, beauty products or fashion details



Subject Disciplines.

- Fashion Design
 - Search for particular garments (trench coats, ankle boots) from a certain era/designer/trend for inspiration
- Fashion Marketing
 - Follow the history of a brand identity (Revlon, Coty, Versace, Chanel)
- Costume Design
 - Research garments and accessories in their historical and social context to inform period design of theatrical costumes
- Gender Studies
 - Representations of women's roles
 - Debates about body image, from 1900s Dress Reform to early discussions of plastic surgery; from the 1940s New Look to the recent 'size zero' debate
 - Female role models, from Coco Chanel to Lady Gaga



Subject Disciplines.

Visual Arts & Media

- Photography
- Media & Communication Studies
- Visual Communication
- Film Studies
- Journalism

Humanities

- Social History
- Literature

Cultural Studies

- American Studies



Fashion History. Coco Chanel (1924).



(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.



(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. 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 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, russécla, marokellaine, satin, mous-seline 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.



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.

MODEL IMPORTED BY
HARRY LICHTENSTEIN

A gown with a golden shimmer and an uneven hem-line. Shows 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 Titch; posed by Frances Howard; coiffure by Manuel.

DEUILLET ACCENTS THE VOGUE OF BEADING

Fashion History. Dior's New Look (1947).



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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 middy 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

Fashion History. 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 discothèques, 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 tributes 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 in them.

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

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. *EPOQUE*—ROY COMMINGS LTD.

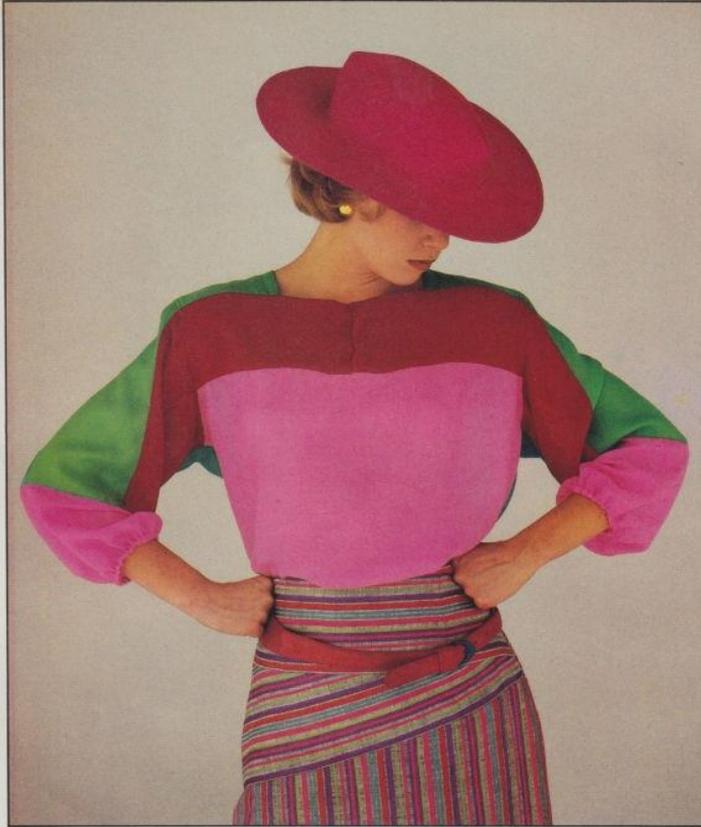


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VOGUE, August 1, 1966

EPOQUE—ROY COMMINGS LTD.

Fashion History. 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

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VOGUE, March, 1983



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

VOGUE, March, 1983

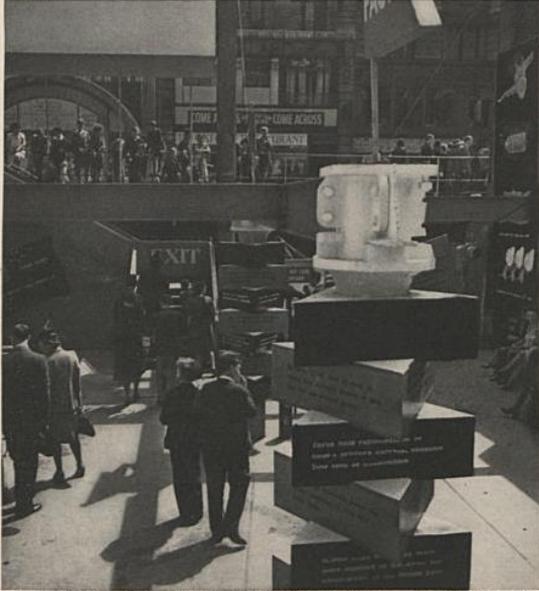
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Social History. London in Wartime.

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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

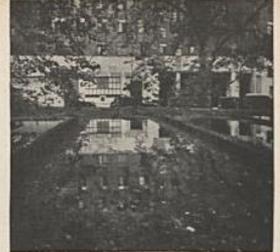
who have shown a friendly spirit under difficult circumstances, it is exceptional to come across a driver who ekes out his small petrol ration with polite regard to his clients; who manages a "thank you" in return for a tip, however generous, or even speaks at all.

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

Social History. Liberation of France.

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FRANCE FREE



LEE MILLER, ONLY WOMAN CORRESPONDENT AT THE SIEGE OF ST. MALO

ST. MALO

I thumbed a ride on an L.S.T. to the Siege of St. Malo. I had brought my bed, I begged my board, and I was given a grandstand view of fortress warfare reminiscent of Crusader times. I arrived the 13th of August, and there were still armed marauders being dug out of cellars and cleared out of backyards in the mainland towns... snipers who lay in wait for the Brass or the unwitnessed or unwary...hoping to rejoin a fighting unit some place else, and not knowing how far behind the real line they were.

So the war wasn't over in this section, and the soldiers who were fighting assault battles, the artillery who were in their turn spotted and shelled by Hun counter-battery, the combat M.P.s who scraped the town for hidden enemies, the Civil Affairs team who aided bewildered civilians and kept them out of the hair of the Army, in fact, all of the Division wondered what they'd tell their grandchildren they'd done in the great war, since it was "all over" where they were still fighting on far weeks...bloody, heroic, tricky battles... [Censors just released that it was the 83rd Division, 329th Regiment at St. Malo.]

The Germans called a truce from the Château in Old St. Malo, and asked that they be allowed to send

out all the French people who were sheltering in the burning town. They chose the hour before darkness, typically, and the Civil Affairs sent scouts around quickly to organize hospitalization and food, to find local patriots who would recognize any conspirators or phonies in the lot...the *gendarmérie* to control the line. The military sent their counter-intelligence men, and ambulances were provided. From past experience with the Huns, we didn't dare risk sending trucks down to the causeway to meet the refugees, as it might have been a bait to get all our transport concentrated. The shooting suddenly stopped again, and a long stream of people came out into view and passed down the causeway...the injured and ill first...then old women, with bundles and dazed eyes, little hand-holding groups of girls, stumbling along...couples with babies, prams piled with all they had saved of their possessions...boys, men shambling from shock...prim women, and nuns in immaculate white, and whores. A few were hoisted out of line by the police for their crimes, and a few trustworthy others kept at the bridgehead to help identify any possibly escaping Germans.

There were farewell scenes as the injured were separated and taken off in ambulances...and the mass moved on. There were twice the 600 the Germans had announced were on the way. There was no way to control them if they dropped off and went to their own houses, or scattered or got lost, but nearly all wanted the food stocks being given out at the school, and hoped for transport further behind the battle. There was some frigid division among the people, but no hair-cutting...all these people had shared the hardship of battle and were friends again. For the moment.

A couple of counter-intelligence characters came to the Civil Affairs villa, to pick up the prison warden who was there. They wanted to interview a woman they had (on the advice of the *Résistance* people) put in jail the night before. The counter-intelligence deals only with those who are dangerous to the military situation. All other collaborators and such are turned over to the civilian authorities. The jail had a big hole through it, but wasn't blasted at all. The woman and her three children were brought in to the warden's office and her own portfolio of papers put on the desk. Two of the little girls were dressed in blue velvet coats with white bunny collars, and the third was a toddler. The papers contained receipts for salary from the German labour "Toch" organization where she had had a secretarial position. Identity cards and ration books in order...and letters signed Heil Hitler, all swastika-ed. There were also some pornographic photographs, which for some strange reason she clung to. When any difficult question (Continued on page 129)

AGAIN

AUGUST 1944—

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TEXT AND PHOTOGRAPHS BY LEE MILLER,
VOGUE'S WAR CORRESPONDENT



WAVES OF ALLIED BOMBERS, AT FIFTEEN MINUTE INTERVALS, ATTACK THE CITADEL AT ST. MALO

MORE ST. MALO

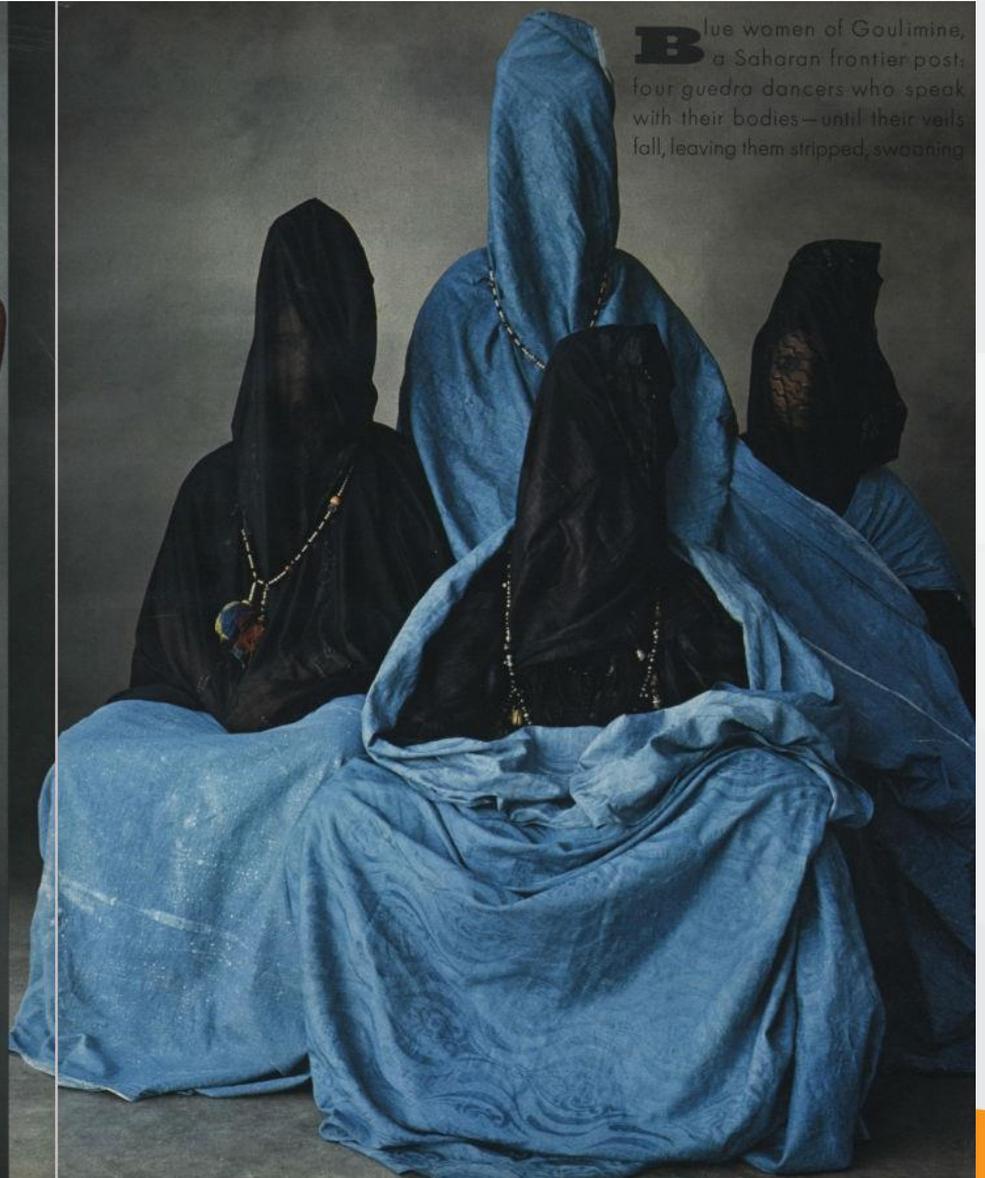
Visual Arts. Irving Penn.

VFILED MOROCCO. Henna geometrics decorate a woman's palms for a festival at Ouarzazate, an oasis town on the southern slope of the High Atlas mountains



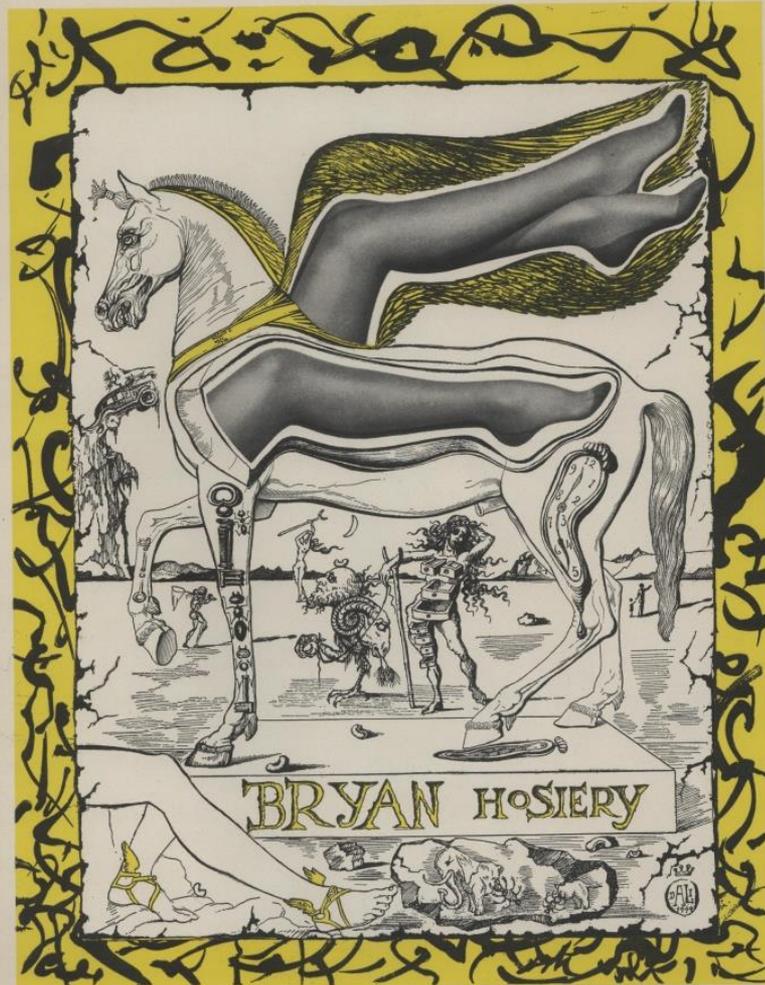
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Blue women of Goulmine, a Saharan frontier post, four guedra dancers who speak with their bodies—until their veils fall, leaving them stripped, swooning

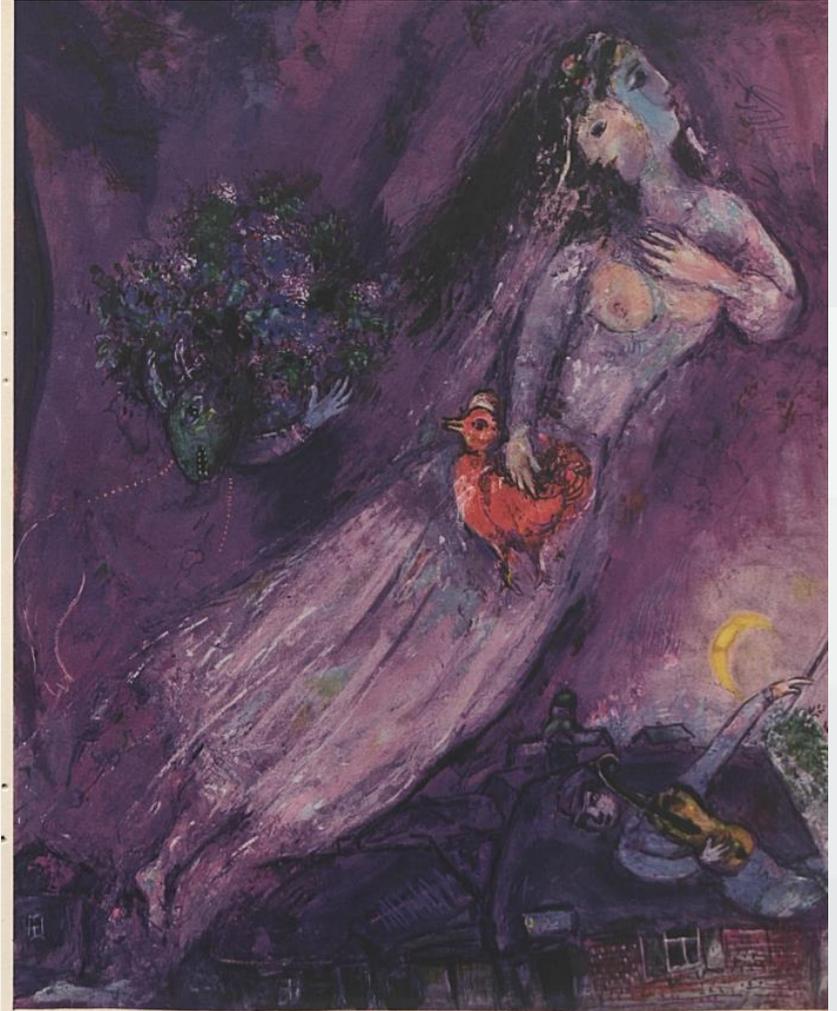


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Visual Arts. Dali and Chagall.



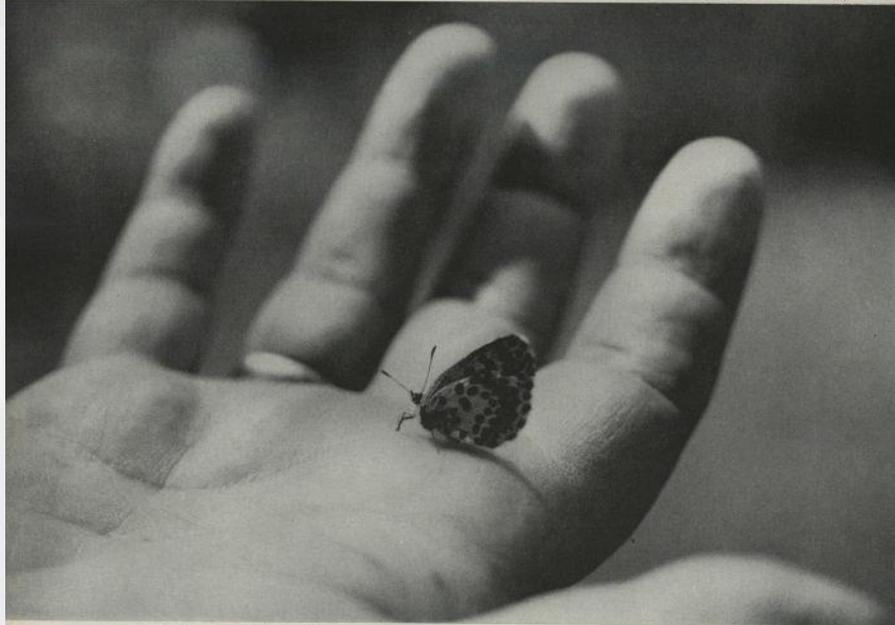
One of a series of illustrations by the eminent surrealist Salvador Dalí, inspired by the loveliness of Hosiery by Bryan



MARC CHAGALL: "TWO FACES OF HOPE," 1914

Literature. 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.

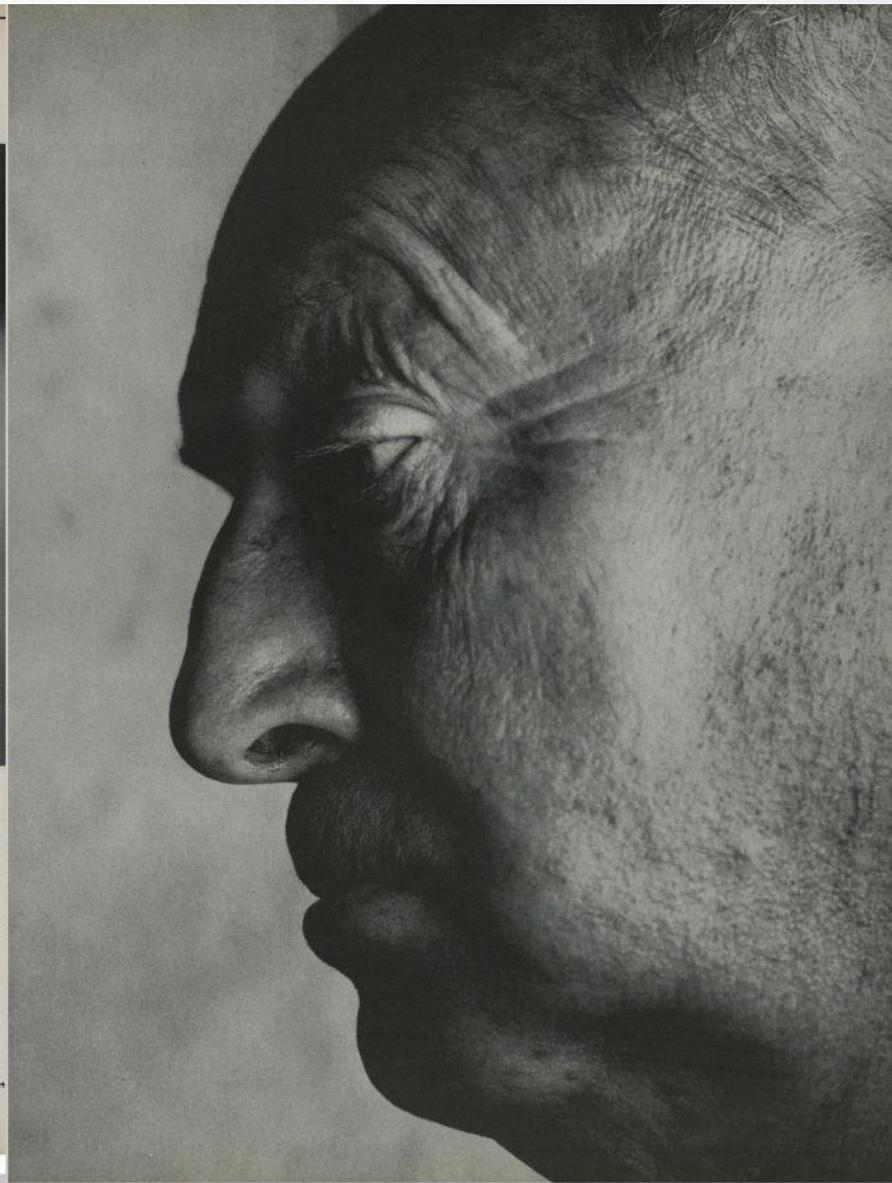
We met in a distant part of Switzerland. I had said to him on the hotel telephone, sounding to myself ludicrously like a character in *Sherlock Holmes* but assuming that he wouldn't know it, that he could identify me downstairs in the lobby because I had red hair.

"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 intolera- (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**



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- Magazine Editor
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Company/brand — BCO

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Fashion item — FASH

Material —

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Photograph —

Tag — TAG

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Carl Erickson's witty cover images often playfully incorporated the 'Vogue' title into the artwork.

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rock



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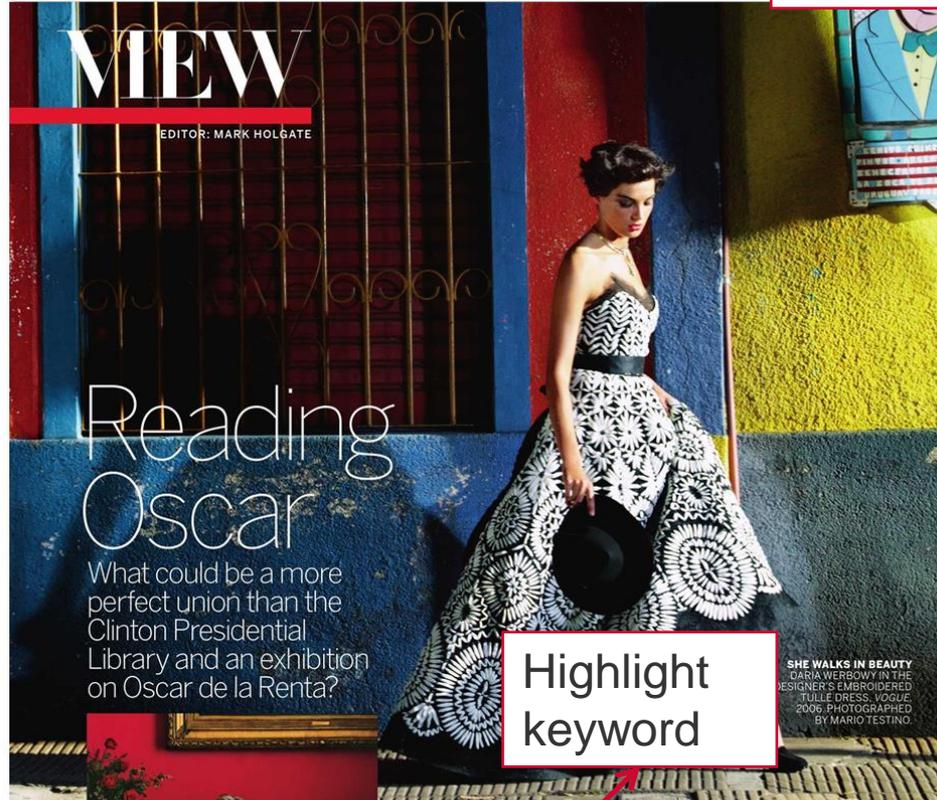
View: American History: Reading Oscar
Yaeger, Lynn. Vogue 202. 11 (Nov 2012): 168, 172. [Browse this issue](#)

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Whenever I buy something of yours, the president always says he likes what I am wearing," Oscar de la Renta recalls Secretary of State Hillary Rodham Clinton telling him, back when she was First Lady and she and de la Renta were just getting to know each other. The two went on to develop a warm relationship, and he, more than any other person, has shaped her style for the public, high-profile life she leads. "Like so many other women the world over," she explains, "I have always turned to Oscar when I needed to shine."

So it is perhaps only natural and right—and completely wonderful—that this month, the William J. Clinton Presidential Library & Museum in Little Rock, Arkansas, stages an exhibition of de la Renta's most iconic designs, not just the ensembles he has created over the decades for Hillary Clinton (though these will, of course, be featured prominently) but other works that exemplify

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Corset Belt

Corset Bikini Top

Corset Constructed Jacket

Corset Dress

Corset Gown

Fill in a keyword, ie. corset

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1 Fashion & Features: Country Strong Preview

Sullivan, Robert. Vogue 202. 6 (Jun 1, 2012): 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165.

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2 Fashion & Features: A Man for All Seasons Preview

Jonathan Van Meter. Vogue 202. 1 (Jan 1, 2012): 122, 123, 124, 125, 126, 127, 128, 129, 140.

Citation Full text Full text - Flash

3 Fashion & Features: Face Value Preview

Piercy, Catherine. Vogue 202. 1 (Jan 1, 2012): 120, 121.

Citation Full text Full text - Flash

4 Fashion & Features: Temptation Island Preview

Vogue 201. 12 (Dec 1, 2011): 246, 247, 257, 258, 259, 260, 261.

Citation Full text Full text - Flash

5 Fashion & Features: Golden Rule Preview

Vogue 201. 12 (Dec 1, 2011): 292, 293, 294, 295, 296, 297.

Citation Full text Full text - Flash

6 Fashion & Features: Fantastic Ms. Fox Preview

Vogue 201. 10 (Oct 1, 2011): 320, 321, 322, 323, 324, 325, 326, 327, 328, 329.

Citation/Abstract Full text Full text - Flash

7 View: A Life Apart: Far from the Madding Crowd Preview

Mower, Sarah. Vogue 201. 9 (Sep 1, 2011): 534, 538, 547.

Citation/Abstract Full text Full text - Flash

8 Fashion & Features: Go East! Preview

Jonathan Van Meter. Vogue 201. 9 (Sep 1, 2011): 644, 645, 646, 647, 648, 649, 650,

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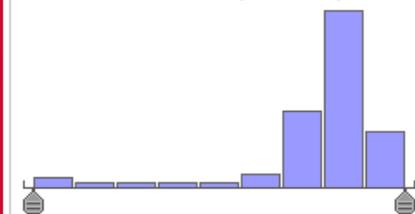
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Description: v. : ill., plates, ports. ; 33 cm.
Frequency: Monthly
Publication Dates: Vol. 1, no. 1 (Dec. 17, 1892)-
Editor: Wintour, Anna (1988 - present)
Mirabella, Grace (1971 - 1988)
Vreeland, Diana (1963 - 1971)
Daves, Jessica (1952 - 1962)
Chase, Edna Woolman (1914 - 1951)
Harrison, Marie (1901 - 1913)
Redding, Josephine (1892 - 1901)

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