



普通高等教育  
艺术类“十二五”规划教材

李洪春 汪维丁 / 主编  
叶帆 乐琴 周尧 张严彦 高艳梅 彭东伟 / 副主编

# 艺术设计 专业英语



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# 艺术设计 专业英语



english for  
art & design

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## 内 容 提 要

本书可读性强, 题材覆盖面广, 涉及视觉传达、服装设计、环境设计、产品设计、动画设计等多个领域。全书由 32 个单元组成, 内容包括色彩、平面设计、草图、设计师、Logo、摄影、情绪板、排版、字体设计、书籍设计、杂志设计、名片设计、广告设计、动画制作、网页设计、交互设计、展览设计、视觉缺陷、3D 打印、室内设计、服装设计、裙装裁剪、立体裁剪、服装设计师、时装秀、服装材料。每个单元由课文、词汇和练习组成, 书后附有所有课文的译文。为了方便教学, 本书另配有电子教案, 可向采纳本书作为教材的教师免费提供。

本书可作为高等院校和高职高专艺术设计相关专业的专业英语教材, 也可供从事相关专业的人员学习参考。

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《艺术设计专业英语》一书旨在提高相关专业学生阅读英文资料 and 用英文书写专业材料的能力，帮助其了解国际通用的专业术语和英语沟通方式，掌握以口头和书面形式进行专业交流的英语技能，了解国外的先进理念，培养国际设计文化视野，以适应国际化的趋势。

本书实用性强，着重介绍欧美著名设计师的先进理念，内容以视觉传达为主，涉及数字媒体、服装、环艺等方面内容，涵盖 Logo 设计、书籍设计、版式设计、网页设计及印刷、服装、交互设计等，专业词汇丰富，覆盖面广。

文章均精选自国外相关专业网站或原版专业资料，语言地道、规范，专业性和实用性强，难度适宜，内容深入浅出，知识性和趣味性并重，且书后附有参考译文，以便读者掌握艺术设计类英语词汇和英语语法结构，培养阅读艺术设计类英文资料的能力。

本书中英文结合，旨在提高艺术设计专业学生以及从业者阅读英文资料 and 用英文书写专业材料的能力，课后附习题以及专业词汇，以帮助读者了解国际通用的英语沟通方式。

本书编写组成员既担任大学英语课程的教学，同时又担任专业英语外教课程的翻译工作，对英语和专业知识都较为熟悉。在编写过程中编者与学院的专业教师和外籍专家进行了讨论，力求涵盖当前视觉传达、服装设计等领域的主要内容。

《艺术设计专业英语》为设计艺术类专业英语教材，可供本科院校、大专院校、高职高专等艺术设计专业学生学习使用，也可供设计艺术爱好者、英语爱好者学习使用。本书由汪维丁、李洪春、

叶帆、乐琴、张严彦、高艳梅、周尧、彭东伟等共同编著，具体分工如下：李洪春负责第 5、6、11、15、27 单元的编写，叶帆负责第 2、20、21、24、25、26 单元的编写，乐琴负责第 7、8、13、14 单元的编写，张严彦负责第 1、3、10、28 单元的编写，周尧负责第 9、12、16、30、31 单元的编写，高艳梅负责第 4、22、23、29、32 单元的编写，彭东伟负责第 17、18、19 单元的编写，汪维丁负责专业指导。在此感谢所有编写人员对本书创作所付出的努力。

在编写过程中，由于时间仓促，难免疏漏，恳请广大读者和专家不吝赐教，我们将认真听取您的宝贵意见和建议，谢谢！

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编 者

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## Back to Basics — Understanding Color

We are surrounded by color everywhere. Wherever there is light, there is also color and without any doubt. Color represents one of the key elements of every design. It can carry out a message of itself and a good color sense is what separates the good designer from all the rest.

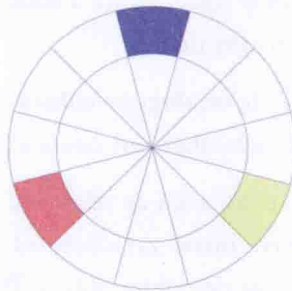
### The Science of Color

Color is the perceptual characteristic of light. Specifically, color is light, and light is composed of many colors, those we see are the colors of the visual spectrum: red, orange, yellow, green, blue, and violet.

As simple as it might seem, color is actually very complex and a good knowledge of how color works and its properties is very important for an efficient using of color in your every day design.

The **Color Wheel** is a perfect instrument for understanding color. It shows the primary, secondary and tertiary colors.

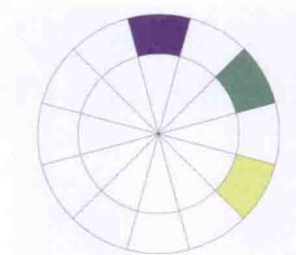
Blue, red and yellow are **primary colors**. They are pure colors and can't be made from any other colors.



*Pic. 1*

**Secondary colors** are orange, green and violet which are made from equal amounts of any two primary colors. For example, green is made of equal amount of blue and yellow.



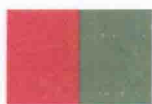


Pic. 2

**Tertiary colors** are made by mixing a primary color with the secondary color nearest to it. On our color wheel yellow-orange, red-orange, red-violet, blue-violet, blue-green and yellow-green are tertiary colors.

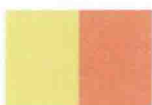


Pic. 3



Pic. 4

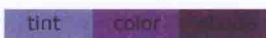
**Complementary colors** such as red and green lie opposite each other the color wheel create a strong contrast bringing energy, vigor and excitement to any design.



Pic. 5

Meanwhile **analogous colors** like yellow and orange for example lie adjacent to each other and create a pleasant, low-contrast harmony.

A pure color such as yellow or blue is known as the **HUE**. A single hue may have many variations of its pure color ranging from light to dark. The term describing this is **TONE (or value)**. A color with added white is called a tint while a color with added black is called a **shade**.



Pic. 6

And a hue will vary according to its **brightness**. This is known as the saturation. The **saturation** of the hue ranges from full intensity to low intensity, from bright to grey.



Pic. 7

Temperature of the color is yet another important characteristic of color. Colors containing red are warmer while colors containing blue are considered to be colder.

## Advancing and Receding

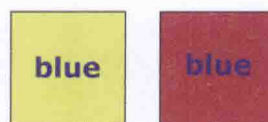
Colors containing red create the illusion of advancing towards the viewer while colors that contain blue (like green or violet) seem to recede.



*Pic. 8*

## Simultaneous Contrast

When seeing to neighboring colors, the human eye tends to emphasize the differences between them rather than the similarities. The perception of one color will always be influenced by the presence of another color, as you can see in this example. The word blue is the same color on both backgrounds but it's perceived to look brighter on yellow and darker on red.



*Pic. 9*

Complementary colors of high saturation and equal luminosity tend to appear more brilliant.

## Weight

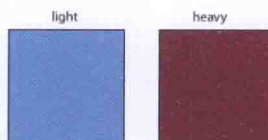
Colors differ in weight also. For example colors from the blue-green range appear to be much easier than the ones who contain red which appear to be heavier.



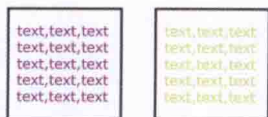
*Pic. 10*

## Choosing the Right Color for Your Text

Poor legibility of the text is a common error which affects directly the way your message is transmitted to the reader. So a good legibility is always a must and you can achieve it by taking in consideration some basic elements like the font you are using and good use of colors. Good color legibility is assured by always using colors that create a strong contrast. For example a white background and a violet text (violet- the color closest to black) is a good choice but putting on the same white background a yellow text (color closest to white) will result in a lower legibility.



*Pic. 11*



*Pic. 12*

Also you can use the color wheel to make your choice of color. Colors that are opposite (like blue and orange) create a strong contrast and good readability while the contrary effect is obtained when using a red/orange text on a red background.

## The psychology of color



Pic. 13

Colors have particular associations that most likely have become deeply rooted in the human psychology. So we don't just perceive color with our eyes, but we also have an emotional response to it. Of course the meaning of color may vary in different cultures but despite the local differences certain colors do seem to have universal significance.

**RED** is a bright, warm color that evokes strong emotions. It stimulates a faster heartbeat and breathing. Red is associated with love, warmth, passion, strength, energy, fire, sex, excitement, speed, heat, arrogance, ambition, leadership, masculinity, danger, blood, war, anger, revolution, radicalism, aggression, summer, autumn, stop, Mars (planet), respect, Aries (star sign), December.

**BLUE** is the color associated with the ocean, men, skies, peace, unity, harmony, tranquility, calmness, trust, coolness, confidence, conservatism, water, ice, loyalty, dependability, cleanliness, technology, winter, depression, coldness, air, wisdom, royalty, nobility, Earth (planet), Virgo, Pisces (light blue) and Aquarius (dark blue) (star sign), strength, steadfastness, light, friendliness, July (sky blue), February (deep blue). It's the most common color used for men products being most preferred by men. It causes the opposite reaction as red. Peaceful, tranquil blue causes the body to produce calming chemicals and calls to mind feelings of calmness or serenity.

**YELLOW** is cheerful sunny color and an attention getter. Yellow stands for sunlight, joy, earth, optimism, intelligence, idealism, wealth (gold), summer, hope, air, liberalism, hazards, dishonesty, weakness, greed, femininity and friendship. It is also the most difficult color for the eye to take in due to the high amount of light that is reflected, so it can be overpowering if overused.

**GREEN** is a calming, refreshing color, currently the most popular decorating color. Green symbolizes nature and the natural world also great intelligence, spring, fertility, youth, environment, wealth, good luck, vigor, generosity, grass, aggression, coldness, jealousy. It is the easiest color on the eye and can improve vision.

**VIOLET** is the color of royalty, purple connotes luxury, wealth, spirituality, creativity, ceremony, mystery, wisdom, arrogance, gaudiness,



exaggeration, confusion, pride, romanticism (light purple), delicacy (light purple). However, because it is rare in nature, purple can appear artificial.

**ORANGE** is a combination of yellow and red and is considered an energetic color. Orange calls to mind feelings of excitement, enthusiasm, and warmth and playfulness along with aggression, arrogance, gaudiness and is associated with energy, heat, fire, warning, danger, autumn, desire. This color is often used to draw attention, such as in traffic signs and advertising.

*(From: <http://www.pixel77.com/back-to-basics-understanding-color-part-ii/>)*

If you want to find out even more about color you can check out these links:

1. <http://www.office.xerox.com/small-business/tips/color-guide/enus.html>
2. <http://colormatters.com/>
3. <http://www.infoplease.com/spot/colors1.html>
4. <http://www.colourlovers.com/>
5. <http://krazydad.com/colrpickr/>
6. <http://www.pixel77.com/wp-content/uploads/2012/08/Color-psychology-infographic-1.png>

## Exercises

*Read the passage carefully and answer the following questions.*

1. What are the definitions of primary colors, secondary colors and tertiary colors, what are they ?
2. What is the definition of complementary colors, can you tell us three groups of complementary colors ?
3. How to use color to improve legibility (for example) ?

## Vocabulary

perceptual	adj. 感知的, 有知觉的
visual spectrum	n. 光谱
color wheel	n. 色环

primary colors	n. 原色
secondary colors	n. 二次色
tertiary colors	n. 三次色 (复色)
complementary colors	n. 互补色
contrast	n. 对比 (度)
hue	n. 色相
tone	n. 色调
value	n. 色值
tint	n. 浅色
shade	n. 深色
saturation	n. 饱和度
luminosity	n. 光度; 亮度
font	n. 字体
readability	n. 可读性
psychology	n. 心理学
masculinity	n. 男子气概, 刚毅
radicalism	n. 激进主义
aggression	n. 挑衅
Mars	n. 火星
Aries	n. 白羊座
conservatism	n. 保守主义
Virgo	n. 处女座
Pisces	n. 双鱼座
Aquarius	n. 水瓶座
symbolize	v. 象征
delicacy	n. 美味佳肴
artificial	v. 人工的, 做作的

## What is Graphic Design

Suppose you want to announce or sell something, amuse or persuade someone, explain a complicated system or demonstrate a process. In other words, you have a message you want to communicate. How do you “send” it? You could tell people one by one or broadcast by radio or loudspeaker. That’s verbal communication. But if you use any visual medium at all—if you make a poster; type a letter; create a business logo, a magazine ad, or an album cover; even make a computer printout—you are using a form of visual communication called graphic design.



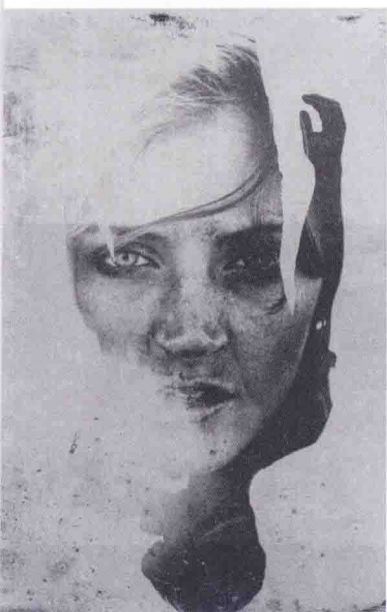
*Pic. 1*

Graphic designers work with drawn, painted, photographed, or computer-generated images (pictures), but they also design the letterforms that make up various typefaces found in movie credits and TV ads; in books, magazines, and menus; and even on computer screens. Designers create, choose, and organize these elements—typography, images, and the so-called “white space” around them—to communicate a message. Graphic design is a part of your daily life. From humble things like gum wrappers to huge things like billboards to the T-shirt you’re wearing, graphic design informs, persuades, organizes, stimulates, locates, identifies, attracts attention and provides pleasure.



*Pic. 2*





Pic. 3

Graphic design is a creative process that combines art and technology to communicate ideas. The designer works with a variety of communication tools in order to convey a message from a client to a particular audience. The main tools are image and typography.

### Image-based design

Designers develop images to represent the ideas their clients want to communicate. Images can be incredibly powerful and compelling tools of communication, conveying not only information but also moods and emotions. People respond to images instinctively based on their personalities, associations, and previous experience. For example, you know that a chili pepper is hot, and this knowledge in combination with the image creates a visual pun.

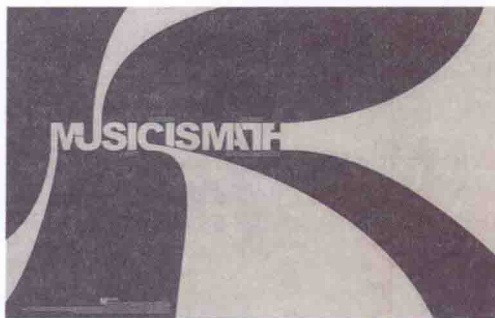
In the case of image-based design, the images must carry the entire message; there are few if any words to help. These images may be photographic, painted, drawn, or graphically rendered in many different ways. Image-based design is employed when the designer determines that, in a particular case, a picture is indeed worth a thousand words.

### Type-based design

In some cases, designers rely on words to convey a message, but they use words differently from the ways writers do. To designers, what the words look like is as important as their meaning. The visual forms, whether typography (communication designed by means of the printed word) or handmade lettering, perform many communication functions. They can arrest your attention on a poster, identify the product name on a package or a truck, and present running text as the typography in a book does. Designers are experts at presenting information in a visual form in print or on film, packaging, or signs.

When you look at an “ordinary” printed page of running text, what is involved in designing such a seemingly simple page? Think about what you would do if you were asked to redesign the page. Would you change the typeface or type size? Would you divide the text into two narrower columns? What about the margins and the spacing between the paragraphs and lines? Would you indent the paragraphs or begin them with decorative lettering? What other kinds of treatment might you give the page number? Would you change the boldface

terms, perhaps using italic or underlining ? What other changes might you consider, and how would they affect the way the reader reacts to the content ? Designers evaluate the message and the audience for type-based design in order to make these kinds of decisions.



*Pic. 4*

## Image and type

Designers often combine images and typography to communicate a client's message to an audience. They explore the creative possibilities presented by words (typography) and images (photography, illustration, and fine art). It is up to the designer not only to find or create appropriate letterforms and images but also to establish the best balance between them.

Designers are the link between the client and the audience. On the one hand, a client is often too close to the message to understand various ways in which it can be presented. The audience, on the other hand, is often too broad to have any direct impact on how a communication is presented. What's more, it is usually difficult to make the audience a part of the creative process. Unlike client and audience, graphic designers learn how to construct a message and how to present it successfully. They work with the client to understand the content and the purpose of the message. They often collaborate with market researchers and other specialists to understand the nature of the audience. Once a design concept is chosen, the designers work with illustrators and photographers as well as with typesetters and printers or other production specialists to create the final design product.

*(From: <http://www.aiga.org/guide-whatisgraphicdesign/>)*



*Pic. 5*

## Exercises

### *I. Read the passage carefully and answer the following questions.*

1. What's the difference between verbal communication and visual communication ?
2. What are the main communication tools for designers to work with ?
3. When does a designer use image-based design ?
4. Do designers use words the same as the ways writers do ? Why ?
5. What do designers need to understand before a design concept is chosen ?

### *II. Translate the following sentences into Chinese.*

1. From humble things like gum wrappers to huge things like billboards to the T-shirt you're wearing, graphic design informs, persuades, organizes, stimulates, locates, identifies, attracts attention and provides pleasure.
2. Images can be incredibly powerful and compelling tools of communication, conveying not only information but also moods and emotions.
3. On the one hand, a client is often too close to the message to understand various ways in which it can be presented.

## Vocabulary

graphic	adj. 形象的; 图形的
medium	n. 方法; 媒介
poster	n. 海报; 招贴
computer-generated	adj. 电脑生成的
letterform	n. 字形
typeface	n. 字体
element	n. 元素; 成分
typography	n. 字体排版
billboard	n. 户外广告牌
stimulate	v. 刺激; 激励; 激发
identify	v. 确定; 识别