

纺织服装高等教育“十二五”部委级规划教材

服装专业英语

Special 中英文对照

English for Fashion 主编 王勇

Bilingual Edition in Chinese and English

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内 容 提 要

本书采用中英文双语对照形式,图文并茂,易于理解,围绕服装专业内容以及服装行业对人才的相关要求(包括如何成为一名时装设计师、服装设计法则和企业产品开发过程、不同风格的服装款式描述、服装平面打板和立体裁剪及制作、服装视觉营销和陈列设计、服装设计师品牌和快时尚品牌简介、20 世纪服装发展回顾等相关内容)进行了较为系统的介绍。每一章设有学习重点、专业词汇和思考问题。通过系统学习,读者可以基本了解服装专业和行业概况,掌握服装专业相关基础知识以及运用服装专业英语进行对外交流,为专业深入学习和职业发展夯实基础。本书适用有志于从事服装设计、服装打板、服装营销和陈列设计、服装买手、时尚编辑、服装专业教师等职业以及计划留学深造的服装专业学生阅读。

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前 言

在 21 世纪信息化及地球村概念深入人心的时代,英语作为一门全球通用的语言工具显得尤为重要。关于国际前沿服装流行趋势、行业发展动态资讯、国际性业务沟通、国内外服装界学术交流以及专业书籍的第一手资料大多是英文的,这对有志于在快速变化的时装业立足的准设计师们提出了严峻的挑战。

大学生在完成大学英语课程学习之后,随着专业基础课程和专业核心课程学习的进一步深入,自然就会产生接触专业方面前沿资讯的需要。本书采用中英文双语对照形式,图文并茂,围绕服装专业内容以及服装行业对人才的要求进行较为系统地介绍,有助于学生基本了解服装专业和行业概况,掌握服装专业相关基础知识以及运用服装专业英语进行对外交流,为专业深入学习和职业发展夯实基础。

本书共包括七章内容:如何成为一名时装设计师、服装设计产品开发、服装款式描述、服装裁剪与制作、视觉营销和陈列设计、服装设计师和品牌简介、二十世纪服装回顾。每一章包含学习重点、中英文对照的参考译文、专业词汇和思考问题。第一章、第二章、第四章、第六章和第七章的第十节由王勇编写,第三章由李雨彤编写,第五章由周笑男编写,第七章第一节至第九节以及第十一节由罗雯编写。本书由大连工业大学服装设计专业王勇教授负责全书内容和结构的设计编排、统稿整理、修订润色以及配置插图等。张冰洁协助将本书部分图片进行扫描和整理,在此表示由衷感谢!同时对本书参考文献的著作者、出版社编辑和各位工作人员一并表示深深谢意!由于时间仓促,编者水平有限,不足之处敬请读者批评指正。

编者

2015 年 1 月

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Chapter 1

How to Become a Fashion Designer /

如何成为一名时装设计师

Focus of Learning/学习重点

- Choosing a strategy/选择策略
- Applying to a school/申请学校
- What school will do for you/学校能为你做什么
- Alternative routes/进入行业的其他路径
- Understanding the business/了解商业知识

You know you're destined to be a fashion designer if you:

1. spent most of your childhood making clothes for your Barbie dolls instead of playing with your friends;
2. read fashion magazines instead of your school books;
3. ran a boutique out of your basement at age 10.

In other words; if you want to be the next Yves Saint Laurent, it helps to be completely and utterly obsessed with fashion.

However, there are many aspects of the profession. Working as a fashion designer can just as well mean supervising a design team at a sportswear company as producing a label under your own name. Although the former career may not seem as glamorous as the latter, it certainly will make your life less stressful. To create your own label takes a lot of time, dedication and hard work. Not to mention living just above the poverty line for several years.

如果你具备以下几点,就会知道你注定会成为一名时装设计师:

1. 童年时期更愿意花费大量时间为芭比娃娃做衣服,而不是与你的朋友一起玩耍;
2. 更喜欢阅读时装杂志而不是阅读学校课本;
3. 10 岁的时候在家里地下室外“经营”一家时装店。

换句话说,如果你想成为下一个伊夫·圣·洛朗,痴迷于时装对学习服装设计是很有帮助的。

然而,服装设计专业还包括其他很多方面。作为一名时装设计师,可能意味着在一个运动休闲装公司里领导一个设计团队,或是以自己名字命名创建一个品牌。虽然前者的职业生涯可能不会像后者那样迷人,但相应的工作压力也没有那么大。创建自己的品牌要花费很多艰时、精力和付出很多艰辛。更不用说要有好几年时间在贫困线上挣扎生活。

Choosing a strategy

There are as many different ways to embark upon a fashion career as there are styles of design. Ralph Lauren's Polo Empire was founded on a small tie collection that he sold to Bloomingdales. Helmut Lang decided to open his own clothing store when he couldn't find a T-shirt that he liked. Michael Kors built up a network of customers by selling clothes in a trendy NYC boutique. However, most people find that the best foundation for a design career is to get a fine arts degree in fashion at a prestigious school. Besides teaching you the craft, a good school will also add credibility to your resumé. "We live in a brand name society, and having the name of a good school behind you really does help," says Carol Mongo, Director of the Fashion Department at Parsons School of Design in Paris.

Applying to a school

There are a lot of colleges that have fashion programs, but only a handful has the kind of reputation that can really push your career. It's hard to enter these schools as competition is high, and they tend to be very selective. You apply by sending a portfolio of drawings of your designs. "We can't teach you how to be creative—you have to bring your creativity to us and let us lead you on your way," says Carol Mongo. She recommends students to get some sewing experience before they apply. Drawing is also an important skill for a designer—it is the way you communicate your ideas. In order to build an impressive portfolio it's a good idea to have some experience in sketching; taking art classes will help you understand form and proportion. But you don't have to be an expert drawer to get accepted to a school. "The most important quality that we look for in our students is that they are truly passionate

选择策略

就像服装有许多款式一样,也有很多不同的方式来开始时装职业生涯。拉尔夫·劳伦的马球帝国起始于卖给布鲁明戴尔百货公司的领带系列产品。海尔姆特·朗决定开自己的服装店是因为他买不到自己喜欢的T恤衫。迈克·科尔斯通过在一家纽约时装精品店卖衣服而建立了客户网络。然而,大多数人觉得,对于设计生涯最好的基础是在一家时装名校获得艺术学位。除了获得制作工艺的技能,毕业于知名院校还有助于增加你求职简历的可信度。美国帕森斯设计学院巴黎分校时装系主任卡罗尔·蒙戈说:"我们生活在一个品牌的社会里,毕业于一所名校真的对你很有帮助。"

申请学校

有很多院校开设时装课程,但是只有少数名校真正有助于推动你的职业生涯向前发展。进入这些名校很难,因为申请的学生竞争激烈,而且校方也有所选择。(学生)要向申请学校递送自己的设计作品集。卡罗尔·蒙戈说:"我们不可能教你如何有创造性,你需要把你的创意能力展示给我们,然后我们会指导你如何在这个领域前进。"她建议学生在申请学校前获得一些缝纫经验。绘画对于设计师来说也是一门重要的技能——它是传达构思的一种手段。为了制作一本令人印象深刻的作品集,具有一些绘画经验是一个很好的主意;上美术课有助于理解形式和比例方面的知识。但是想被学校录取并不是要你成为一名专业画家。卡罗尔·蒙戈说:"我们所最关注的是素质,即学生对时

and exuberant about fashion,” says Mongo. “If you have wonderful ideas but can’t draw, there are always ways to get around it. You could for example put your designs on a mannequin and take pictures of it.”

What school will do for you

Most fashion programs are three to four years long. During that time you will take fine arts classes and study drawing, color composition and form. You will also learn pattern making, draping and cutting techniques. One of the most important advantages of design schools is that they work really closely with the industry. Parsons, for example, have “designer critic projects” where successful designers like Donna Karan and Michael Kors work directly with the graduating students. Ambitious students also have the chance to win prestigious awards and grants, which bring them a lot of attention as well as financial support. One very important event is the fashion show at the end of the last semester, when graduating students show their collections. A lot of important people from the fashion industry attend these shows to scout new talent. It’s also an opportunity to be really outrageous and get noticed by the media. Hussein Chalayan, for example, became instantly infamous when he showed rotting clothes that he had buried in his backyard for his graduation show at Saint Martins.

Alternative routes

“Let’s be realistic,” says Carol Mongo at Parsons, “School’s not for everyone. If you’re just looking to get a job in the fashion industry—not a career as a designer—you probably don’t need to go to school.” If you want to work as a seamstress or a patternmaker, the best thing is probably to apply for an internship at a fashion house and work your

装是否真正具有激情和丰富的想象力。如果你有很奇妙的想法,但又不会画,总会有办法解决。比如说,你可以把设计作品穿在人体模特儿身上,并拍成照片。”

学校能为你做些什么

大多数学校时装课程学习的时间是三到四年。在此期间,学生将上美术课,学习绘画、色彩构成和形态方面的知识。学生也将学习服装制板、立体裁剪方面的技巧。设计学院最重要的优势之一是他们与行业联系紧密。例如,帕森斯设计学院在教学中安排了“设计师评论作品”环节,像唐纳·卡兰、迈克·科尔斯等成功的设计师们会直接讲评应届毕业生的设计作品。有远大抱负的学生也有机会赢得大奖和奖学金,这既会让他们受到特别的关注,同时也会得到经济方面的支持。一个非常重要的活动是最后一个学期末的时装秀,它是应届毕业生们展示他们的系列设计作品的时候。时装业的很多重要人物会出席时装秀以发现新的天才设计师,也是真正为人所知和被媒体关注的机会。例如,侯塞因·卡拉扬把他埋在后院腐烂的衣服在圣马丁学院的毕业秀上展示时一举成名。

进入行业的其他路径

“让我们现实一些吧,”帕森斯学院卡罗尔·蒙戈说,“学校不一定适合每个人。如果你只是想在时装界找一份工作,并不是想当一名设计师,你可能就不需要去学校深造”。如果你想成为缝纫(女)工或打板师,最好的办法或许是在一家时装店申请一份实习工作来提高自

way up. However, there are many examples of famous designers who started out as interns with no formal training. For example, Dior's brightest new star, men's wear designer Hedi Slimane, had a degree in journalism when he started working with men's wear designer José Levy. Balenciaga's Nicolas Ghesquière is another example of a brilliantly successful designer who learned the jobs hands-on, as an assistant at Jean-Paul Gaultier. Usually, you apply for an internship by sending a portfolio to a fashion house you're interested in. But it's a good idea to call them up beforehand to see exactly what they need. It's also important to note that competition is fierce, and unless you have personal connections, it's very difficult to get an internship without an education.

There are also designers, like Luella Bartley, who started their own business after working as stylists for several years, thus building an industry network as well as a good marketing sense.

Understanding the business

Unfortunately, it's not enough for a designer to be creative, you also have to have some business sense. As fashion gets more and more corporate driven, it's important to be aware of the business climate and understanding the mechanics behind it. By religiously reading trade papers like "Women's Wear Daily" you will get a lot of valuable information. If you want to run your own company, you need to be extremely organized and learn at least the basics of economics. A lot of fashion schools are currently increasing business classes in their curriculum. "Our students have to be smart enough to know how to negotiate a contract, or to pick a business partner," says Carol Mongo. It's perhaps telling that many of the designers that are really successful today, like Calvin Klein or Tom Ford, are

己。然而,也有很多人从实习生做起,没有接受过正规训练,后来成为知名设计师的例子。例如,迪奥品牌最耀眼的新星,男装设计师艾迪·斯理曼,当他开始与男装设计师何赛·利维工作时获得的是新闻专业学位。巴黎世家品牌的尼古拉斯·盖斯奇耶尔是另一个出色的成功设计师的典范,其早先在让·保罗·高提耶品牌做助理,从实践中获得工作经验。通常,申请实习工作是通过递送作品集到你感兴趣的时装店来实现。但是,如果提前给他们打电话以了解具体要求也是一个很好的想法。需要注意的是,竞争是激烈的,除非你有私人关系,否则没有经过学历教育很难找到实习工作。

也有一些设计师,比如卢埃拉·巴特利,做过多年造型师工作,因此建立了行业人脉关系以及好的市场意识,然后才开始自己的设计业务。

了解商业运营

不幸的是,设计师只有创意还远远不够,还需要具备一些商业意识。由于时装是由企业来推动发展的,那么了解商业环境和背后的机制是重要的。认真阅读象“女装日报”之类的行业报刊将获得很多有价值的信息。如果你想经营自己的公司,思路要非常清晰,并且至少学点经济学的基本知识。目前,很多时装院校在教学计划里增加了商业方面的课程。卡罗尔·蒙戈说:“我们的学生必须是足够的聪明,知道如何进行合同谈判,或选择一个业务合作伙伴。”可以说今日真正成功的很多设计师,像卡尔文·克莱恩或者汤姆·福特,参与了业务的方方面面——从特许经营战略到广告商业活动,再到实际设计服装。

involved in every aspect of the business—
from licensing strategies to ad campaigns to actually
designing the clothes.

Words and Phrases/单词和短语

destine	[ˈdestɪn]	vt. 注定, 命定
Barbie doll	[ˈbɑːbi dɒl]	芭比娃娃
sportswear	[ˈspɔːts,weə]	n. 运动休闲装
label	[ˈleɪbl]	n. 标签, 商标
style	[stɑɪl]	n. 款式, 风格
tie	[taɪ]	n. 领带, 领结
fine arts	[faɪn ɑːts]	n. 美术
craft	[kra:ft]	n. 工艺, 手艺
portfolio	[pɔːtˈfəʊliəʊ]	n. 公文包, 文件夹, 代表作品集
creative	[kriˈeɪtɪv]	adj. 创意的, 有创造性的
mannequin	[ˈmæniˌkɪn]	n. 服装模特, 人体模型
color composition	[ˈkʌlə ,kɒmpəˈzɪʃən]	色彩构成
pattern making	[ˈpætən ˈmeɪkɪŋ]	打板
fashion show	[ˈfæʃən ʃəʊ]	时装秀
internship	[ˈɪntɜːnʃɪp]	n. 实习, 实习生
seamstress	[ˈsi:mstres]	n. 女裁缝, 女缝纫工
women's wear	[ˈwɪmɪnz ,weə]	女装
men's wear	[ˈmens ,weə]	男装
curriculum	[kəˈrɪkjələm]	n. 全部课程, 课程
contract	[ˈkɒntrækt]	n. 合同, 契约
partner	[ˈpɑːtnə(r)]	n. 合伙人, 伙伴
be involved in	[bi: ɪnˈvɒlvd ɪn]	参与, 卷入
license	[ˈlaɪsns]	n. 许可(证), 执照
ad	[æd]	n. 广告

Comprehension Questions/思考问题

- | | |
|--|-------------------------|
| 1. How to apply to a fashion school? | 1. 如何申请服装院校? |
| 2. What does “portfolio” mean in fashion industry? | 2. “portfolio”在服装业界的含义。 |
| 3. How many ways can you list to start a fashion career? | 3. 你能列举出多少种方式开始时装职业生涯? |
| 4. Why is business sense also important working as a designer? | 4. 为什么作为设计师商业意识也是重要的? |

Chapter 2

Development of Fashion Design / 服装设计产品开发

Focus of Learning / 学习重点

- Line Development / 产品线开发
- Elements of Design / 设计元素
- Guidelines for Possible Color Combinations / 色彩搭配指南
- Optical Illusions / 视错觉
- Principles of Design / 设计法则
- Developing a Sample Garment / 样衣开发
- Line Selection / 产品线选择

Manufacturers are the companies that produce fashion. Each firm is defined by its customers and identified by its particular style.

The three major divisions of a clothing company are design, production, and sales. Each is related with and dependent upon the others. The design department creates the new styles, within the company's image or identity; the sales department markets each line, acting as a liaison between the manufacturer and the retailer. This chapter explains how a manufacturer's line is developed and discusses fashion design elements and principles, including color and fabric. It then describes the development of the sample line and analyzes line selection. The chapter is devoted primarily to women's wear because it is the focus of the industry, having more seasonal styling changes.

制造商是生产时装的公司。每个公司都有自己明确的顾客群和特定的风格定位。

服装公司的三个主要部门是设计部门、生产部门和销售部门。每一个部门与其他部门密切相关并相互依存。设计部门根据公司的形象或品牌定位设计新的款式；销售部门负责营销产品，并在制造商和零售商之间起联络作用。这一章首先讲解制造商产品线的开发过程和讨论服装设计元素和设计原则，包括色彩和面料。接着讲述样衣的开发和分析产品线的选择。本章内容侧重于女装，因为女装是服装业的重点，有更多的季节性款式变化。

2.1 Line Development / 产品线开发

Traditionally, manufacturers specialized in a particular styling category, price range, and size of clothes. Today, however, they are tending to expand by adding diversified lines. Many manufacturers have broadened their product lines to include other style categories, or size and price ranges, but they have separate divisions and/or label names for each. For example, a missy dress manufacturer might add large or petite sizes; a shirt house might add coordinating sportswear. As manufacturers diversify, they need to keep their identity oriented toward the customers they hope to please.

Pearl Nipon, designer and partner (with her husband, Albert Nipon) in a dress-manufacturing business, might consider herself her own typical customer: "I used myself as the criterion for starting our business. The reason we have been a success is because the need was there. Other women felt exactly as I did... I'm our model. When I put something on, if it feels good, I know it's a winner. If it doesn't feel good, it doesn't make the line." However, although it is easier for a designer to be his or her own typical customer, the situation rarely exists. One of the hardest things for a designer to do is to judge fashion apart from personal preference.

Seasons

Each season, the design department is responsible for creating a new line, the seasonal collection that the manufacturer will sell to retail store buyers. The terms are synonymous: collection is used primarily in Europe and for high-priced lines in the

传统意义上,制造商专营一种服装种类、价位和号型。然而今天,他们倾向于通过增加多样化的产品线来进行扩展。许多制造商拓宽产品线的种类以包括其他的风格类别、号型和价位,但是对于每条产品线他们有各自独立的部门和/或品牌名称。例如,一家少女装制造商可能会增加大号或小号的尺码;一家衬衫公司可能会增加相配套的运动休闲装。随着制造商的多样化经营,他们需要使他们的形象适合于所要取悦的消费者进行定位。

Pearl Nipon, 一家女装制作公司的设计师和合作伙伴(她的丈夫 Albert Nipon),可能会把自己作为公司典型的顾客:"我把自己作为目标消费者的标准来开始我们的业务。我们成功的原因是因为市场有需求。其他女人也会和我感觉一样……我是我们公司的模特儿。当我穿上设计的衣服时,如果感觉良好,我知道它是一款畅销品。如果感觉不好,就不会去生产它。"然而,虽然设计师把自己作为典型的顾客很容易,但这种情况却很少存在。对于设计师最困难的事情之一是如何独立于个人偏好客观地去判断时尚。

季节性

每一个季节,设计部门负责创造新的产品线,即制造商卖给零售店买手季节性的系列产品。这些行业术语是同义的:Collection 主要用于欧洲以及美国高价位的时装产

United States; line is used more often in the United States, for moderately and popularly priced fashion. Designers and merchandisers work on two or more lines at once, designing a future line while solving problems of the line that is about to be shipped. Work on a new line begins approximately eight months before the selling season. Companies that produce high volume and depend on less innovative styling plan even further ahead. Designers must think ahead to the season when the garment will be sold and worn. For example, a velvet dress to be worn in December must be designed in May.

Most companies produce four or five seasonal lines a year: spring, summer, transitional, fall, and holiday or possibly resort. Even these divisions are becoming less distinct: many manufacturers, such as Liz Claiborne, constantly fill in their lines with new items, shipping to stores almost monthly. Manufacturers that conform to a structured number of lines per year may add additional items they call sweeteners in order to respond quickly to customer needs.

Product Development

In a small company, the design and merchandising functions of product development may be headed by one person. In some cases the owner assumes some of the merchandising responsibilities. In a large company, product development is usually a team effort involving a designer, a merchandiser, and their assistants.

Merchandising

The merchandiser concentrates on the planning, organizational, and sales aspects of the business. Merchandising is planning to have the right merchandise at the right time in the right quantity and at the right price to meet the needs of the company's target consumers. Each company has

产品线; line 在美国比较常用, 指中等价位和大众价位的时装。设计师和跟单员一次进行两个或更多的产品线, 在解决将要装船的产品线的问题同时设计未来的产品线。新的产品线大约提前于销售季节八个月开始进行。生产大批量并且款式不太新颖的服装公司则提前得更早。设计师必须提前于服装销售并为穿着的季节考虑。例如, 一件十二月份穿的天鹅绒连衣裙必须在五月份就开始设计。

大多数公司一年生产四或五个季节性的产品线: 春、夏季, 过渡性的季节, 秋季和节假日。甚至这样的划分也变得不那么明显: 许多制造商, 例如丽姿·克莱本服装公司, 不断地补充新款, 几乎每个月都装船运到零售店。每年有固定产品线数量的制造商也可能会增加额外的新款, 他们称之为“甜品”, 目的是快速响应顾客需求。

产品开发

在一个小的公司里产品开发设计和跟单可能只由一人来负责管理。在某些情况下, 老板会承担一些产品营销方面的职责。在一个大的公司里产品开发通常是一个团队的共同努力结果, 包括(一名)设计师、(一名)跟单员和若干助手。

销售计划

跟单员主要负责计划、组织和销售方面的业务。销售计划是将合适的商品以合适的时间、合适的数量、合适的价格来满足公司目标消费者的需要。每个公司都有由公司经理制定的财务目标, 要考虑到: (1)生产和营销时装的成本; (2)运

financial goals, set by company executives, that allow for (1) the cost of producing and marketing fashion; (2) operating costs; and (3) a profit.

The first step in line development is to decide how many groups are needed per season to meet both the demands of retailers and the financial goals of the manufacturer. A dollar merchandise plan is established for each line per season. The previous year's actual sales are used as a basis for projected sales goals.

Next, company executives, the merchandiser, and/or the designer develop a merchandising plan, determining the line concept and the approximate number of styles and fabrics required to meet sales goals. The merchandiser sets up a schedule of deadlines for styling, finished samples, and production working backward from the required shipping dates.

The Designer

The designer creates the styles, giving form to fashion ideas. The designer must also supervise pattern making and sample making, seeing the line through to a successful completion. The designer is concerned with and/or responsible for all the areas discussed in the rest of this chapter.

Women's Wear

Items

Some manufacturers produce single items that do not relate to each other. In this case, coordination of a group or of a line is not required. However, each garment must be strong enough to stand alone, not depending on the strength of other garments in the group. Such garments are often produced by a knockoff house.

A knockoff is a copy of someone else's design, usually a garment that is already a best seller for

营成本;(3)利润。

产品线开发的第一步是决定每个季节需要多少组产品以满足零售商的需要和制造商的财务目标。每个季节每个产品线都要制订销售额计划。前一年的实际销售额是制订预计销售额目标的基础。

其次,公司经理、跟单员和/或设计师制定销售计划,决定产品线的理念以及大约的款式和面料数量以满足销售目标。跟单员制定设计、完成样品和生产最后期限的进度表,从需要装船日期进行倒推。

设计师

设计师设计款式,赋予时尚理念以具体的形式。设计师还必须监督制板和样衣制作,一直要关注到产品线成功完成。设计师的工作需要关注或负责本章后面所讨论的所有领域。

女装

单品

有的制造商生产单件商品,商品与商品之间并不相关。在这种情况下,一组或一个产品线的产品不需要相互搭配。然而,每件服装都必须耐牢度强,不必取决于其他批量生产的服装强度。这样的服装常常被仿牌公司生产。

仿货是模仿别人设计的复制品,通常是某家制造商的一款畅销

another manufacturer. For that reason, knockoff houses can safely invest in volume production. They simply buy a particular garment, make a pattern from it, order large quantities of the same fabric, and have the garment manufactured in volume. The knockoff, however, often misses the fine points of fit and construction and may substitute a cheaper fabric or trim. Production and fabric costs are lower because of the huge quantities produced. Moreover, the knockoff house does not have to spend money on design development.

The essentials for the knockoff firm are acute awareness of what garments are selling well at the retail level; speed of production (timing is crucial if the firm is to capitalize on the success of a style); and volume sales. A retail buyer, after seeing well in a store may choose to have it copied by an item house exclusively for that store. The system seems very unfair to the creative designer. There have been attempts to patent clothing designs, but it is nearly impossible because of the fast pace of the industry and the time involved in patent application. By the time a design is granted a patent, the garment is no longer in fashion.

Groups

Many lines are divided into groups of garments. Each group has a specific theme based on fabric, color, or a particular fashion direction. Ideas for the theme come from trend research and other design sources, color, or fabrics. Sometimes the design for one garment may inspire a whole group. The styling within each group should have variety yet carry out the central theme.

To present a visually pleasing group of dresses, the line need have only a few elements in common, such as a fabric or color story. Often a manufacturer emphasizes only a few silhouettes (called bodies in the trade), interpreting each of them in several

商品。由于这种原因,仿冒公司可以心安理得地投资大批量生产。他们只需买一款特定的服装,根据它来扒板,订购大量同样的面料,然后批量生产这款服装。然而,这种仿牌货的合身度和制作常常不够精致,有时可能用一种更便宜的面料或装饰来代替。由于是大批量生产,生产费用和面料成本更低。并且,仿牌公司不必支付设计开发等费用。

仿牌公司的精明之处是对零售层面热卖的时装具有敏锐的意识、生产速度(如果公司要利用成功的款式,时间性是关键)和批量销售的能力。有的零售店买手在一家店里看好某款商品后,可能会选择一家仿牌公司专门为他复制这款单品。对于有创意的设计师来说,这种体例看起来非常不公平。曾有人尝试对服装设计实施专利,但发现这几乎是不可能的,因为服装业的快节奏以及申请专利需要的时间。等到一款设计被授予专利的时候,这款服装已不再流行。

多组产品

许多产品线被划分成几组服装。每一组基于面料、色彩或特别的时尚趋势有一个明确的主题。主题的想法来自流行趋势调研和其他的设计来源、色彩或面料等。有时,一款服装的设计可能会启发整组服装的设计。每一组服装的款式既应该多样化,然而又要遵循主题思想。

为了呈现视觉上令人满意的整款服装,产品线只需要有几个共同的元素,例如面料和色彩。通常,制造商只强调几种廓形(业内称基础型),用不同图案的面料来诠释每种廓形,或者特别强调一种图案,用各

prints, or it will feature one print in a variety of styles. Within the group, the dresses must offer a variety of silhouette, sleeve treatments, necklines, and other details.

In coordinated sportswear, the objective is individual pieces that mix and match interchangeably. Fabric combinations are carefully thought out. There should be a good variety of coordinating skirts, jackets, shirts or blouses, and other tops in each group. However, there should still be consistency of theme, with color, fabric, and line or detail tying the whole group together. To round out the group, basic styles are needed as well as fashion pieces. The number of pieces or styles in the group is determined by the statement the designer wishes to make, the importance of the fabric, and the group's importance in the line.

In a separate sportswear group, pieces do not have to coordinate; there must be a variety of styles and fabrics (solids and prints) to please various consumer tastes. The main difference between coordinated sportswear and separates is the way they are sold. Both are visually pleasing. However, coordinates are sold as a package, separates individually.

In all line or collection merchandising, it is important that each garment be salable on its own design merit.

Men's Wear

Compared with women's wear, men's clothing is still basically conservative, especially in the styles required in the business office. There is very little fashion innovation from one season to the next. Only recently has there been any designer men's wear, and it constitutes only a small percentage of the men's apparel business. The most exciting change is the fashion innovation in young men's wear. The androgynous look fosters men's wear that borrows

种各样的款式来表现它。在整组服装内,应该提供多样化的廓形、袖子处理方法、领线和其他细节。

对于可以相互搭配的运动休闲装,设计目标是各款单品可以混合搭配。面料搭配需要仔细考虑。每一组应该有丰富多样可以相互搭配的裙子、夹克、男衬衫或女衬衫,以及其他的上衣样式。然而,整组服装仍然应该保持主题的一致性,通过色彩、面料和线条或细节把整个小组凝聚在一起。为了圆满完成整组服装的设计,基本样式和时髦样式也同样被需要。小组内款式的数量由设计师希望传达的理念、面料的重要性以及服装在整个产品线内的重要性来决定。

对于单一组单品运动休闲装,单个之间不必相互搭配;必须有各种各样的款式和面料(素色和图案)来满足不同消费者的品味。配套的运动休闲装和单品之间的主要区别是他们出售的方式不同。两者在视觉效果上都需要令人满意。配套的运动装打包出售,而单品是单件出售。

在整个产品线的营销规划方面,重要的是每件服装依靠自身的设计价值应该是适于销售的。

男装

同女装相比,男装基本上仍然是保守的,尤其是在办公室场合所穿的样式。季复一季,几乎没有款式的创新。只是最近,才有一些设计师的品牌男装出现,但这在男装业只占很小的百分比。最激动人心的变化是年轻男装的时装创新。看上去男女都适合的男装借鉴了女装的设计理念,反之亦然。