艺术设计专业英语

[中英文对照]

主编 王 勇 黄磊昌

Design English

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前　言

　　英语在今天变得越来越重要了，尤其是中国加入 WTO 以后，许多专业书籍都是以英文出版的，而且在众多的国际学术会议上，英语已经成为通用语言。大学生在完成基础英语的学习之后，随着专业基础课或专业课学习的进一步深入，自然就开始接触专业方面的英文资料。然而，面对英文版本的专业书籍或专业杂志，大多数艺术设计专业的学生都会感到一筹莫展，即使是专业知识还不是非常深奥的书刊，学生学习时仍然感到似懂非懂，理不出清晰的头绪。因此专业英语的教学是很有必要的，但就目前情况看，国内缺乏这方面比较系统的适用于艺术类学生的较全面的教材。本教材的编写对提高学生阅读兴趣，掌握专业词汇，提供日常工作查询的资料是有很大帮助的。

　　本书目的在于提高艺术设计专业学生及从业者阅读英文资料和用英文书写专业材料的能力。各章内容的选取针对学生熟悉的专业内容以利于学生快速理解。本书共包括五章内容：时装设计、时装摄影、平面设计、环境艺术设计、工业设计。每一章都包含文章、专业词汇、译文与阅读理解问题。

　　第 1.1 节，第 2 章，第 3.1 节——王勇；第 3.2 节，第 3.3 节，第 3.4 节，第 4 章——黄磊昌；第 1.2 节——郑辉；第 1.3 节——温璐；第 1.4 节——丁玮；第 5 章——叶淑红。全书由王勇统稿并作整理润色及最后定稿。在本书编写过程中，谭英老师给予了极大的帮助并提出宝贵建议，在此表示感谢。同时对本书参考文献的著作者一并表示谢意。由于时间仓促，编者水平有限，不足之处敬请批评指正。

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编　者

2004 年 2 月

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FASHION DESIGN *时装设计*

1.1 DEVELOPMENT OF FASHION DESIGN
时装设计的发展

anufacturers 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 fabrication. 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.

Line Development

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

制造商是生产时装的公司。每个公司都有特定的顾客群和独特的风格。

服装公司三个主要部门是设计、生产和销售。每一个都各自独立同时又与其它部门相关。设计部门根据公司的形象设计新的款式,销售部门负责营销,并在制造商和零售商之间起联络作用。这一章讲解制造商产品线的开发过程和服装设计要素和原则,包括色彩和面料,接着讲述样品的开发和产品线的选择。这一章主要着重于女装,因为女装是服装业的重点,季节性更强。

产品线开发

传统上,制造商专营一种服装种类、价位和号型。今天,他们倾向于扩展为多样化的产品线。许多制造商的产品线包括其它的种类或号型和价位,但是它们有各自不同的品牌。比如,淑女装制造商可能增加大

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 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.

或小尺码，衬衫公司可能会增加相配套的运动衫。当制造商使产品多样化时，他们需要使他们的形象取悦于他们所面对的顾客。

Pearl Nipon，一家女装制造公司的设计师和合作伙伴（跟她丈夫Albert Nipon合作），会把自己看作典型的顾客："我把自己作为标准来开始我们的事业。我们成功的原因是因为市场有需求。其它的女人也有同感，我是我们公司的模特。当我穿上设计的衣服时，如果感觉合适，我知道会卖得好。如果不合适，就不会去生产它。"然而，虽然设计师把自己作为特定的顾客很容易，但这种情况却很少。最困难的是如何客观地去判断一件时装。

季节

每一个季节，设计部门负责开发新的产品线，然后由制造商卖给零售店。产品系列一词主要用于欧洲，在美国则指高价的时装；产品线常常用于指美国中等价位的时装。设计师和进货商设计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。新的产品线大约在销售季节前八个月开始设计。生产量大并且款式不太新颖的服装的公司则提前得更早。设计师必须提前考虑服装销售和穿着的季节。比如，一件十二月份穿的天鹅绒时装必须在五月份开始设计。

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 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

大多数公司一年生产四或五个产品线：春、夏、过度季节、秋和节假日。即使这样的划分也变得越来越模糊：许多制造商，比如 Liz Claiborne，几乎每个月都补充新的产品运到零售店。每年有固定产品线数目的制造商有时也会增加产品来快速满足顾客的需要。

产品开发

在一个小的公司,产品开发的设计和销售规划可能只由一人来领导。在一些情况下,老板会承担产品销售规划的责任。在大的公司,产品开发通常是一个团队工作,包括设计师、产品销售规划负责人和助手。

销售规划 产品销售规划负责人负责计划,组织和销售方面。产品销售规划是计划将合适的商品以合适的时间、合适的数量、合适的价格来满足目标消费者的需要。每个公司的财务目标,都由公司经理制定,这个目标包括制造和销售成本,运作成本和利润。

产品线发展的第一步是决定每个季节需要多少组产品以满足零售商和制造商的财务目标。每个季节每个产品线都要制定销售规划。前一年的实际销售是制定销售目标的基础。

其次,公司经理、产品销售规划负责人和设计师制定销售规划,决定产品线概念和款式、面料数量以满足销售目标。产品销售规划负责人制

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 knock-off house.

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

定设计、完成样品和生产的日程表，以完成装船日期的要求。

设计师 设计师根据流行时尚设计款式并监督样板和样衣的完成。设计师的工作与本章下面所讨论的领域都密切相关。

女装

单件产品 一些制造商生产单件商品，商品与商品互不相关。在这种情况下，一组或一个产品线之内的产品不需要相互搭配。然而，每件产品必须都很优秀才能单独出售。折扣公司常常生产这样的服装。

这种打折扣的商品常常模仿别人的设计，通常是其它制造商最好卖的商品。由于这种原因，折扣公司可以安全的大批量生产。他们只买一件别致的服装，打一个版型，大批量订购同样的面料，然后批量生产。这种折扣商品的版型或制作往往不太理想或用比较廉价的面料来代替。由于是批量生产，生产和面料成本较低。并且，他们没有设计成本。

折扣公司的基本要点是要有敏锐的流行意识、生产速度和批量销售。有的零售买手看到某件商品卖得好，可能会找折扣公司去生产。对富有创意的设计师来说，这种方法可能看起来不太公平。曾有人尝试对

vely 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 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, pants, 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 fab-

服装实行专利设计,但这是几乎不可能的,因为服装业的变化节奏很快,而申请专利需要很长时间。当一件服装专利申请被批准后,这件服装已不再流行。

一组产品 许多产品线按组来划分。每一组根据面料、色彩或流行趋势来划分。每一主题来自趋势调查、设计、色彩、面料等。有时,一件服装的设计可能会启发整组产品的设计。每一组的款式应该多样化,但必须遵循中心主题。

为了视觉上的原因,整组服装必须有一些共同的要素,比如面料和色彩。制造商常常只强调几种廓型,选用不同的图案面料或用一种图案面料设计几种款式。在小组内有不同的廓型,比如袖子或领线等细节有不同的处理。

对于运动装,单件的产品可以互相搭配。面料的搭配需要仔细思考。每一组需要有许多件可互相搭配的裙子、裤子、夹克、衬衫或外衣和背心。然而,他们的主题仍然需要一致。在整个小组内,基本的款式和时尚的款式也同样需要。小组内款式的数量、面料的重要性以及小组在产品线内的重要性由设计师想要表现的主题(思想)所决定。

在一组单件产品的运动装内,单件产品不必相互搭配;还必须有各

rics (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 design ideas from women's wear, and vice versa.

Men's suits are treated as individual units. Although they are not called items, their appeal cannot depend on the strength of a group theme. The manufacturer's objective is to include a variety of colors and suiting in the line, providing wide choice for both the retail buyer and consumer. The three main styling factors in men's suits are fit, fabric, and silhouette. Therefore there is generally little detail change from season to season; the ideal is a timeless classic.

Men's sportswear is still in the experimental stage. Generally, a men's sportswear group consists of related separates, pieces that go together but without obvious visual effect. A group may include pants, jackets, vests, shirts, and sweaters. It is important that a group have a central color theme carried out in a variety of related fabrics.

种各样的款式来迎合不同消费者的品味。可相互搭配的运动装和单件产品之间的主要区别是他们出售的方式不同。两者在视觉上都需要令人满意。可相互搭配的运动装搭配出售,单件产品单件出售。

在整个产品线营销方面,每件服装的设计价值的畅销性是非常重要的。

男装

同女装相比,男装一般比较保守,尤其是办公室所穿的款式。每个季节款式的变化不大。只是在最近,才有设计师品牌男装,但这在男装业依旧只占很小的百分比。最激动人心的是年轻男装的创新。男装从女装中寻求灵感,反之女装亦如此。

男装也常常是可单独出售的商品。虽然它们不被称为"单件商品",但是他们外观的吸引力也不能依靠整个小组主题的强势。制造商的目标包括各种各样的颜色和面料,为零售商和消费者提供更多的选择。男装三个要素是合体,面料和廓型。因此,男装每个季节几乎没有细节变化;最理想的男装是永恒的经典。

男式运动装仍然处于实验阶段。男式运动装产品小组由相关的单件产品组成,这些产品可相互搭配,但是没有明显的视觉效果。一个产品小组可能包括裤子、夹克、马甲、衬衫和毛衣。重要的是一个小组有一个中心的色彩主题,由不同的相关面料表达出来。

Element of Design

Keeping the theme of the group in mind, a designer must incorporate in each garment a pleasing combination of all the elements of good design. These elements are color, fabrication, line, shape, and detail. One of them usually predominates in a design. These same ingredients are essential to every art form, but they alone are not a recipe for success, and they cannot substitute for experience. Fashion changes continually; there are no hard and fast rules.

Color

Color can be the basis for a whole group or line. It is the first element to which consumers respond. People relate personally to color, usually either selecting or rejecting a garment because of its color appeal. Therefore, designers must consider their customers and provide colors that are both appealing and flattering.

People relate personally to color because it causes emotional responses, some of them based on events in their lives and on their culture. People in many agricultural countries, who have deep roots in folk traditions, have been exposed to different uses of color from people who live in business-oriented Western countries.

People connect certain colors with holidays and seasons. They expect to see the colors of autumn leaves in fall clothing, reds and greens for the winter holidays, the pastels of flowers in the spring, and refreshing white for the summer. All manufacturers include some of these colors in their lines.

Color Dimensions Color has three different dimensions: hue, value, and intensity.

Hue enables us to tell one color from another, such as red from blue or green.

设计要素

设计师不仅要遵循小组的主题，还要在每件服装上搭配好的设计要素。这些要素是色彩、制作、产品线、外形和细节。其中一个要素常常在设计中占主导地位。这些同样的成分对于每一个艺术形式都很重要，但是他们又不全是成功的秘诀，他们不能取代经验。时装变化不断，没有一成不变的规律可循。

色彩

色彩是整个小组或产品线的基础。它是引起消费者反应的第一要素。人们对色彩有个性化倾向，对一件服装的喜好往往出于色彩的考虑。因此，设计师必须考虑顾客的喜好并提供有吸引力的和令人喜欢的色彩。

人们对色彩有个性化倾向，是因为色彩引起的反应常常使人联想到生活中的事件和文化。生活在农业化国家植根于民俗文化的人们所用的色彩要比西方发达国家更丰富。

人们会把某种色彩同节假日联系起来。他们期待在秋天的服装上看到秋天叶子的颜色，冬天的节日服装看到红色和绿色，春天的服装看到色调柔和鲜花的颜色，夏天的服装是凉爽的白色。制造商们都会在他们的产品线里包括一种或几种这样的色彩。

色彩的属性 色彩有三个属性：色相、明度和纯度。

色相使我们可以把一种色彩同另一种色彩区别开来，比如红色和蓝

Value refers to the use of darks and lights; it is the variation of light strength in a color. The value scale runs from white to black. White is pure light, black the total absence of light; adding white lightens a color ·and adding black darkens it. The lighter values are called tints and the darker ones shades. Every garment has value contrasts, even if only those created by normal gathers and folds. Strong value contrasts (pure black against pure white is the strongest) achieve a dramatic effect. Close value contrasts lend a more conservative, refined impression that is easier for the average person to accept.

Intensity is the relative brightness (strength) or paleness (weakness) of a color. Bright colors are considered high-intensity, pale ones low-intensity. For instance, when paint is paled by adding water, the intensity of its color is lowered. Within the blue hue, marine blue is high-intensity and soft pastel blue is low.

Generally, vivid colors should be combined with others of the same intensity for balance. However, balance is also achieved when large amounts of pale or dark color are used in combination with a touch of bright color in a trim, top stitching, or embroidery.

Warm Colors We classify red, yellow, and orange as warm colors because of their association with fire and the sun. Warm colors are stimulating, aggressive, and lively.

Red has come to denote valentines, love, and romance; it is also exciting, fiery, and dangerous. A popular color for sportswear and evening wear, it is one of the few colors used in high intensities for clothing in every season.

Yellow is bright, sunny, cheerful, friendly, and optimistic. It is often a difficult color to wear because it conflicts with many skin tones.

色、绿色的区分。

明度是指深和浅的使用,它是色彩中光的强度的变化。明度的两个极端是从白到黑。白是纯光,黑色是没有光的存在;加白使色彩变浅,加黑使色彩变深。明度可分为高明度和低明度。每一件服装都存在明度对比,即使服装上的褶皱也会产生明度对比。强烈的明度对比会产生戏剧性的效果。不强烈的明度对比会产生保守的、精致的印象,易于被大众接受。

纯度是一种色彩的强弱关系。鲜艳的色彩被称为高纯度,反之称为低纯度。比如,颜料加水变淡,纯度被降低。在蓝色里,海军蓝是高纯度,浅蓝是低纯度。

通常,鲜艳的颜色与相同纯度的色彩搭配取得平衡。然而,大量的浅或深色与少量的鲜艳色彩相搭配也会取得平衡。

暖色 我们把红色、黄色、橙色称为暖色,因为他们使人联想到火和太阳。暖色是刺激的、扩张的和活泼的。

红色象征情人、爱和浪漫;它也是激动的、炽热的和危险的。很少有高纯度的颜色适合每一季节的服装,红色便是其中之一,它也常用于运动装和晚装。

黄色是明亮的、温暖的、快乐的、友好的和乐观的。它常常较少用于服装,因为它与许多人的皮肤颜色相冲突。

Orange combines the sunniness of yellow and the warmth of red. It can also be a difficult color to wear: intense orange can be irritating and overpowering and it best toned to a softer peach or apricot or limited to use in active wear.

Cool Colors Cool colors, as the term implies, are refreshing in contrast with warm colors. The cool colors — blue, green, and purple — remind us of the sky and the sea.

Blue is quiet, restful, and reserved. It is usually found in very high (pale blue) or very low (navy blue) values in clothing. Navy blue is one of the most popular clothing colors. For that reason most manufacturers include it in at least their spring or summer line.

Green is the most refreshing color, suggesting peace, rest, calm, and quiet. Although popular for interior design, it is inexplicably the least popular color for dresses. It is used primarily in a dark value in fall sportswear lines or mixed with neutrals to create earthy olive or loden.

Purple, historically associated with royalty, has come to represent wealth, dignity, and drama. Because it can be melancholy when dark and intense, it is more often used in a paler violet.

Neutrals In clothing, neutrals such as beige, tan, brown, white, gray, and black are even more popular than the colors just mentioned. The reason is probably that they present a pleasing background for the wearer without competing for attention. Neutrals are part of every season's fashion picture, as either a strong fashion statement or a way to round out a color story.

White is associated with purity and cleanliness, which is why doctors and nurses have traditionally worn it. Because it reflects light, it is cool in the summer.

In Western culture black has been connected with villains and death. However, it has come to be regarded as

橙色是黄色和红色的结合。它也较少用于服装,高纯度的橙色是刺激的和强烈的,最好与浅粉色或杏色搭配或局限用于运动装。

冷色 冷色,顾名思义是凉爽的色调,它跟暖色不同。冷色有蓝色、绿色和紫色,这些颜色使我们联想到天空和大海。

蓝色是安静的、宁静的和保守的。服装上常采用高或低明度。海军蓝是最常用的颜色。因此,大多数制造商在春夏系列里会用到这个颜色。

绿色是最清新的色彩,暗示和平、休息、平静和安宁。虽然在室内设计应用较多却很少用于服装。绿色在服装上主要用于秋季的运动装,采用低明度,或与中性色混合呈现橄榄绿或罗登尼色。

紫色,历史上常与皇权相联系,代表财富、尊严和戏剧。当它颜色加深后就变得很忧郁,浅紫罗兰色用得较多。

中性色 服装上,米色、茶色、棕色、白色、灰色和黑色这些中性色比刚才提到的颜色用得更多些。其原因可能是因为这些颜色不太引人注目,同时又为穿着者提供令人愉悦的背景色彩。每个季节的流行色都会包含部分中性色。

白色象征纯洁和干净。所以医生和护士的服装传统是白色的。白色会反光,所以夏天会很凉爽。

在西方文化中,黑色象征坏人和死亡。然而,现在黑色已经被认为

sophisticated and as an important fashion "color".

Color Naming　An exciting color name can be important in promoting a fashion look. Fashion colors sometimes reappear with new names that make them seem fresh. Plum of one year might return as aubergine in another. Oil paint color lists, as well as books featuring the names of flowers, trees, wood, fruit, vegetables, spices, wines, gems, and animals, can provide color-name ideas. To add interest, colorists and fashion journalists even set moods with names such as China blue.

Color Selection　Every line should include a range of colors that appeals to a variety of customers. Within the line, each group is usually formulated around a color plan consisting of as few as two colors or many colors. Color choices must reflect season, climate, and type of garment. Active sportswear, for example, employs much more vivid colors than spectator sportswear.

The line's color story should include some fashion colors selected from research provided by trade associations, fiber companies, or design report predictions. By basing a color story on these predictions, the designer is assured that the group will be in the mainstream of fashion. Sometimes, the designer selects one or two colors from the predictions and then adds his or her own color choices to balance them. The group is then rounded out with staple colors such as neutrals, darks, white, or black. In any case, the color story must be meaningful, not just a group of unrelated colors. It might be all brights, or all muted, or a balance of darks and lights.

Color Relationships within a Garment　There are several systems, all using measured scales, to guide in the selection of color combinations. Primary and secondary colors differ from one system to another, but

是高级的流行色。

色彩命名　一个激动人心的色彩字对于宣传一种流行风貌是很重要的。有时流行色重新命名会使它们显得焕然一新。前一年的李子色可能会重新起名为紫茄色。油画色以及书中所称呼的花朵、树木、水果、蔬菜、调料、葡萄酒、珠宝、动物等都会为色彩命名提供思路。为了增加趣味，色彩家和时尚记者甚至会为色彩增添情绪，比如，中国蓝。

色彩选择　每一个产品线都应该包括一系列色彩以吸引各种各样的顾客，每一个小组的色彩计划包括两个或多个色彩主题。色彩选择必须反映季节、气候和服装类型。运动装会比休闲运动装的色彩更活泼。

产品线的色彩应该包括贸易协会、面料公司或设计报告预测的流行色。这样可保证所选的色彩不会偏离流行。有时设计师从流行色预测中选择一种或两种色彩，然后加入他自己的色彩来进行平衡。这样色彩就被选择出来，包括中性色、深色、白色、黑色一些主要的色彩。在任何情况下，所选择的色彩必须是有意义的而不是毫不相关。所选色彩要么全是鲜艳的，要么全是暗淡的，或是深色和浅色的平衡。

服装上的色彩关系　有几个不同的系统，采用固定的比例来指导色彩搭配。每个系统的原色和它衍生出来的色彩可能有所不同，但是彩虹

looking at a rainbow will show you the basic order of colors' relationship to one another.

The Brewster and Prang theories define red, yellow, and blue as the three primaries from which all other colors are derived. Mixing yellow and red paints creates orange; red and blue create purple; and blue and yellow create green — the three secondary colors. Mixtures of primary and secondary colors create every color in between. The entire spectrum is often arranged into a color wheel to demonstrate the concept more clearly. However, the working fashion industry pays little attention to theories and systematic color relationships, basing selections instead on intuition and researched color forecasts.

There are no hard and fast rules for the use of colors. Rather, two colors are harmonious if they are used so that one color enhances the beauty of the other. Colors are now combined in many more unusual ways than ever before. Colors that used to be appropriate only for evening are now used also in sportswear. Ethnic influences on fashion have changed our view of color combinations, making us more receptive to new ideas. In addition, colors run in fashion cycles just as styles do. Color combinations that look right to us now will not work with the looks that are new a few years hence.

Guides to color combinations are not rules for success, but simply aids to the designer for new ways to experiment with color. There is no limit to the kinds and variety of color combinations.

Guidelines for Possible Color Combinations

Monochromatic or tonal color schemes employ varying values and intensities of one hue. (Mono means one and chroma means hue or color.) The resulting look is very refined. However, textural variety is nee-

会表现出色彩关系的基本顺序。

Brewster 和 Prang 理论定义红、黄、蓝为三原色,所有其它色彩均由其衍生出来。红、黄相混产生橙色;红、蓝相混产生紫色;蓝、黄相混产生绿色——间色。三原色和间色相混渐次产生其它色彩。整个光谱常常被做成色轮来更清楚地表现这个概念。然而,服装业几乎不重视这些理论和色彩的系统关系,色彩选择常常基于直觉和流行预测。

对于色彩的使用没有一成不变的规则。如果一种色彩能使另一种色彩显得更美,那么这两种色彩的搭配是和谐的。现今市面上的色彩搭配比以前更多样化,甚至千奇百怪。过去只用于晚装的色彩现在也用于运动装。少数民族服装的影响改变了色彩搭配的观点,使我们更乐于接受新的想法。此外,色彩的循环和款式的循环很类似。现在流行的色彩搭配几年后未必流行。

色彩搭配的指导未必是成功的法则,仅仅帮助设计师寻求新的搭配方法。色彩的搭配并无限制。

色彩搭配的指导方针

单色系选用一种色彩不同的明度和纯度变化。搭配的结果看起来很精致。但是,仍需要面料质地多样化来激起兴趣。