

English-Chinese Introduction to Fashion

服装专业双语教材 4

英汉对照

张玲 编著

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图解

服装概论



内赠光盘，外教朗读，语音纯正



中国纺织出版社

英 汉 对 照

服装专业双语教材[4]

English – Chinese
Illustrated
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内 容 提 要

本书作者来自一直采用全英语或双语教学的莱佛士国际学院。为方便读者学习,本书采用英汉对照的形式。根据服装行业大量依靠图形信息的认知特点及信息交流的特点,本书采用图解的形式,使学习过程更直观、更轻松、更有趣。本书对服装与服装业进行了总体介绍,包括服装基本特性、服装业的基本构成、服装发展史、服装材料、色彩与服装效果图、服装款式分类与细部、服装系列设计与产品开发、服装板型设计、服装缝制技术、服装配饰、服装表演、服装市场与营销以及服装职业探讨等。通过学习,学生可以初步掌握服装专业知识的概况和服装专业的基础英语,为今后进一步分科目双语学习打下基础。本书可作为服装双语教学的入门教材。

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前言

随着服装市场的全球化,尤其是我国加入了世界贸易组织(WTO)之后,服装界迎来了越来越多的与国际交流合作的机会;与此同时,能否具备国际交流的能力是我国服装专业人员面临的新的挑战。服装是艺术与技术结合的产物,面对国际市场的竞争,一方面,服装产品在质量上要能够满足国际市场消费者的需求,技术工艺标准要与国际技术工艺标准相接轨。另一方面,服装的审美标准也要符合国际市场消费者的品位,我们需要随时获取国外最新的流行信息,以便能够踏上国际化流行的节拍。因此,适应全球化服装市场的新型人才,不仅需要掌握与国际接轨的技术工艺,还要具备能够及时获取国际流行趋势信息和及时了解国际市场动向的能力,具备能够与国外同行直接交流的能力。服装专业双语教学的目的就是要培养这种国际化的专业人才,使学生同时具备专业与语言的双重能力。

服装是一门视觉的艺术。其工艺方面的严谨性和艺术方面的创意性都需要通过大量视觉信息来传播和交流。在服装业,视觉语言的交流占有非常重要的地位。服装设计的理念需要通过服装效果图来表达,从艺术构思走向工艺实现要通过服装结构图将设计理念、结构特征清晰化。样板设计过程是一种根据特定尺寸将设计绘制成样板图的过程,其中设计细部,如领子、袖子、省道、设计线等均需要通过图形来表示。服装制作说明也多以便于直观理解的图解形式出现。流行趋势的发布以及商家促销资料也都离不开非常直观的图像信息。因此,根据服装行业大量依靠图形信息的认知特点及信息交流的特点,本书采用图解的形式,使学习过程更直观、更轻松、更有趣。

本书作者多年来一直执教于采用全英语或双语教学的莱佛士国际学院。为方便读者双语学习,本书采用英汉对照的形式,对服装与服装业进行了总体介绍,包括服装基本特性、服装业的基本构成、服装发展史、服装材料、色彩与服装效果图、服装款式分类与细部、服装系列设计与产品开发、服装板型设计、服装缝制技术、服装配饰、服装表演、服装市场与营销以及服装职业探讨等。通过学习,学生可以初步掌握服装专业知识的概况和服装专业的基础英语,为今后进一步分科目双语学习打下基础。本书可作为服装双语教学的入门教材。

作者衷心感谢中国纺织出版社刘磊女士的精心策划及各位编辑出版工作人员的细心加工,使本书得以不断完善。作者水平有限,若发现不准确之处,请读者指正。

编者

2004. 10

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Part One Overview of Fashion

第 1 篇 服装概况

Chapter 1 Fashion and Fashion Industry

第 1 章 服装与服装业

1.1 The function of fashion/服装的作用

Fashion is and has been and will be, through all ages, the outward form through which the mind speaks to the universe. Fashion in all languages designs to make, shape, model, adapt, embellish, and adorn.

People started covering their bodies with clothes to keep warm and to be modest, but adornment—decoration—was already an important part of dressing. Pressure from peer groups and changes in lifestyle influence the adornment considered acceptable in a particular time or for a particular group. The basic reasons people have for wearing clothes have not changed. Today, people still wear clothes to keep warm or cool and for the sake of modesty, but what we select for those purposes is very much influenced by a desire to adorn ourselves.

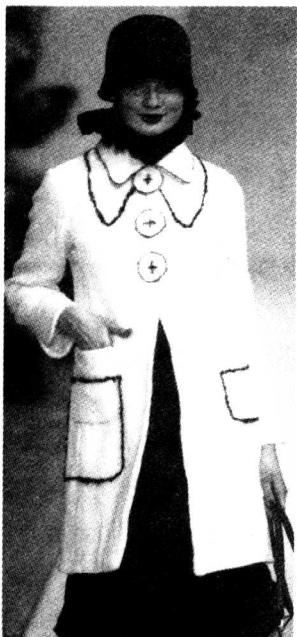
Because people are social animals, clothing is a social statement. By looking at the way a person dresses, you can often make good guesses about his or her social and business standing, sex-role identification, political orientation, ethnicity, lifestyle, and aesthetic priorities. Clothing is a forceful and highly visible medium of communication that carries with it information about who a person is, who a person is not, and who a person would like to be.

服装,过去是、现在是,将来仍将是心灵与外界对话的形式。服装通过不同的设计语言塑造、润色和装饰着人类的生活。

为了取暖和遮羞,人类的祖先开始用衣服来遮盖身体,但也就在那时,装饰作用也同时成了服装功能的一个重要组成部分。在特定的时代、特定的群体里,生活方式的变化及外界的压力都影响着人们对装饰方式的选择。今天,虽然人们穿戴衣物的基本原因还是为了取暖、消暑和遮羞,但更重要的原因已经是为了更好地装扮自己。

因为人类是社会群体,服装也具有一种社会化特征。通过一个人的衣着,可以看出其

社会地位、经济地位、性别角色、政治倾向、民族归属、生活方式和审美情趣。服饰是一种强烈的、可视的交流语言，它能告诉我们穿着者是哪类人、不是哪类人和将要成为什么样的人。



(1)



(2)



(3)

Basic Functions of Clothing: (1) Protection. Clothing serves as protection against the cold weather; (2) Decoration. Clothing requires more decoration for special occasion; (3) Identification. Clothing can also signal the belonging of an individual. For example uniforms of police, or the dress codes of social movements such as punk

服装的基本功能: (1) 保护功能: 服装在严冬可以起到抗寒作用; (2) 装饰功能: 一些特定场合更需要具有装饰功能的服装; (3) 标识功能: 服装还可以体现所属的群体, 如警察制服, 或表现社会运动的服装标志, 如朋克风格的服装

1.2 The nature of fashion/ 服装的基本特性

The fashion business is often paradoxical in its elements. It is both an art and a science and at the same time both personal and incredibly public. It is a business where opposites attract and, in turn, excite these opposites to reach out and engage the buying public.

Fashion can be viewed as an art because so much creativity is required to make its products. Unlike most other businesses where conformity is the norm, fashion nurtures

innovation and creativity in those who work in the industry. Fashion has always been considered a science as well. Modern fashion manufacturing was born during the industrial revolution and has matured in the age of technology. Without machines, clothing could never be mass-produced. Technology has revolutionized the way fashion is made. Almost all stages of clothing production from design to delivery rely to some extent on technology.

Fashion, always a highly personal business, is in the process of becoming even more so. Clothing design has always been about one person's—the designer's—ideas. Today, though, one cannot examine the personal element in fashion without also talking about the customer. Mass customization, like Levi's made-to-order jeans, has taken root in the fashion industry, and may well transform the business. Where the makers of fashion once got their ideas entirely from their own world of style, they now borrow freely from the external world. New fashion ideas now come from the world around us: the streets, innovative teenagers, a new play, a celebrity with his or her unique look. But however personal fashion is on one level, the making of clothes is still very much a public business. In general, the fashion business must cater to a mass market, and these days, even to one with rapidly rising expectations. Thanks to modern communications, new ideas and trends now sweep across the country and the world and are adopted in a matter of days. When we speak of fashion as a public business, we are also referring to the external forces that affect the business. Shifts in the economy, sociological influences, and demographic change all contribute to change in fashion and therefore affect the fashion business.

All these contradictory elements work to keep the fashion business dynamic and ever-changing.

服装的内在因素往往相互对立。服装既是一门艺术，又是一门科学，它非常个性化，但同时又不可思议的大众化。服装的这些对立因素相互吸引，促使各自欲发张扬，由此更加激发了公众购买服装的欲望。

服装是一门艺术，是因为服装的设计、制作需要很高的创造力。在其他大多数行业里，统一规范是其依据的标准。而在服装业，革新和创造才是发展本行业的生命力。服装也是一门科学。现代服装业在工业革命中诞生，并在技术时代里成熟。没有机器设备，服装不可能形成大规模工业化生产。技术促进了服装生产方式的进步，从服装的设计到销售几乎各个环节或多或少地要依赖于技术。

服装总是带有强烈的个性色彩，并愈加趋向个性化追求。服装设计以往一直总是设计师个人设计思想的体现。然而当今，如果不结合消费者的需求，便无从谈及服装的个性因素。像李维斯那样为客户量身定制牛仔裤，即面向消费者个体需求的设计生产理念，已经植

根于服装工业，很可能还会改写全服装业的运作模式。以往服装设计师们总是局限在自己的天地里“闭门造车”，现在他们开始从其他领域汲取灵感。街头富有变革精神的青少年、一场新上映的戏剧、具有独特魅力的某位名人……我们周围所有的一切，都可能成为新的设计构思的源泉。个性化只是服装工业的一个层面，服装业仍属于一个高度大众化的行业。服装必须迎合大众消费市场，满足期望值日益提高的大众消费群。好在借助现代大众传媒，可以迅速广泛地传播新的观念和流行趋势，并在很短时间内让人们都能接受。当我们提到服装业是大众化行业的时候，也指那些影响服装业的外部因素。经济的转移、社会心理的影响、消费人口的消长，这些变化都会影响到时尚的变化，从而影响到服装业。

正是这些对立因素的综合作用才使得服装业保持着千变万化、异彩缤纷的活力。



(1)



(2)

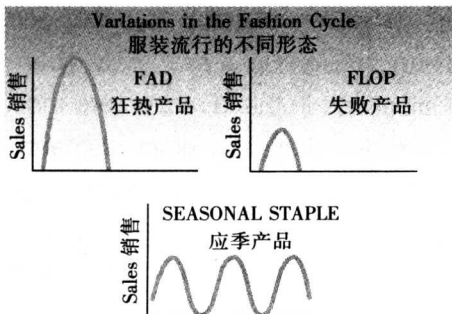
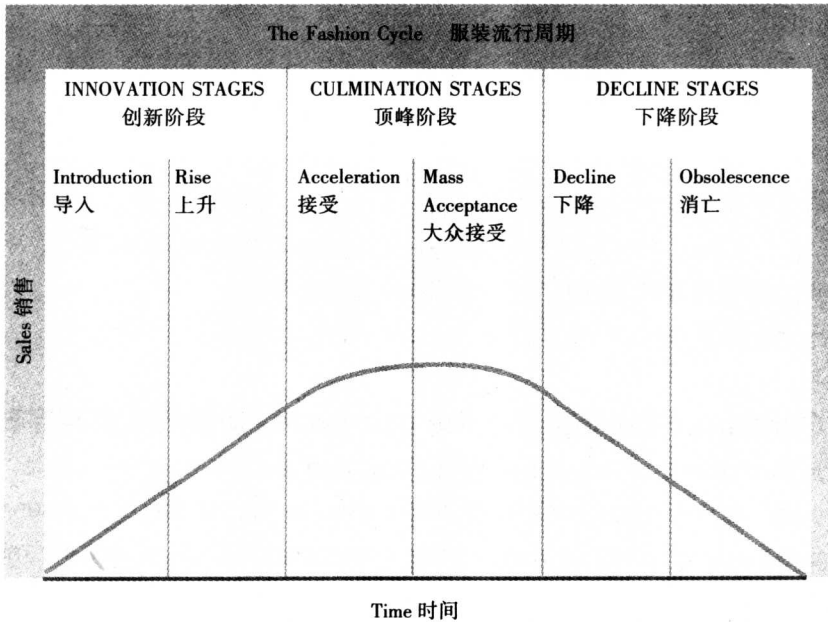
The Nature of Fashion: Fashion is both an art and a science and at the same time both personal and incredibly public. (1) Fashion on runway; (2) Design and construction of fashion

服装的基本特性：服装既是一门艺术，又是一门科学，它非常个性化，但同时又不可思议的大众化。(1)T台展示的服装；(2)服装设计与管理

1.3 The fashion cycle/服装流行周期

1.3.1 Stages of the fashion cycle/流行周期的阶段

All fashions move in cycles. The term fashion cycle refers to the rise, wide popularity, and then decline in acceptance of a style. The word "cycle" suggests a circle. However, the fashion cycle is represented by a bell-shaped curve. Some authorities compare the fashion cycle to a wave, which shows first a slow swell, then a crest, and finally a swift fall. Like the movement of a wave, the movement of a fashion is always forward, never backward. Like waves, fashion cycles do not follow each other in regular, measured order. Some take a short time to crest; others, a long time. The length of the



The basic life cycle of fashion can be represented by a bell-shaped curve. Variations can occur in the height to which a fashion rises at its peak and the length of time it takes to get to that point and then to decline in popularity

流行生命周期的基本形态可以用钟形曲线来描绘。某种时尚从出现至到达顶峰的时间,从顶峰到完全消退的时间,以及整个生命周期的时间长度都不一样

cycle from swell to fall may be long or short. And, again like waves, fashion cycles overlap.

Fashion cycles are not haphazard; they don't "just happen". There are definite stages in a style's development that are easily recognized. These stages can be charted and traced, and in the short run, accurately predicted. Being able to recognize and predict the different stages is vital to success in both the buying and the selling of fashion.

Every fashion cycle passes through six stages: introduction, rise, acceleration, mass acceptance, decline and obsolescence.

所有时尚的变化都具有周期性。服装流行周期这一概念是指一种款式在公众接受方面从出现到大范围流行再到衰退的过程。“周期”暗示循环的意思。服装流行周期可以用钟形曲线来表示。

有些专家把流行周期比做波浪，先是逐渐升起，然后达到顶点，最后慢慢消退。像波浪的运动一样，时尚的运动总是向前，不会向后。如同波澜不定的浪花，流行周期的波动也不是彼此之间有一个固定的可度量的顺序。有的很短的时间就达到了高峰，而有的则时间很长。从上升到衰退整个波动周期的时间也或长或短。还是像波浪一样，不同流行周期之间是相互交叠的。

流行周期并不是偶然的，它们并非仅仅是“发生了”。在时尚的演变过程中有几个易于识别的阶段。这几个阶段可以用图表来描绘，在短期内也可以精确预测。能够识别和预测时尚流行的不同阶段对服装购买和销售两方面都是非常重要的。

每个流行周期都要经过六个阶段：导入，上升，接受，大众接受，下降和消亡。

1.3.2 Consumer buying and the use cycle/消费者购买与穿着周期

Every fashion has both a consumer buying cycle and a consumer use cycle. The curve of the consumer buying cycle rises in direct relation to that of the consumer use cycle. But when the fashion reaches its peak, consumer buying tends to decline more rapidly than consumer use. Different segments of society respond to and tire of a fashion at different times. So different groups of consumers continue to wear fashions for varying lengths of time after they have ceased buying them. While each group is using and enjoying a fashion, the producers and retailers serving that group are already abandoning the style and marketing something newer. Their efforts in this direction are most profitable when they anticipate, rather than follow, the trend of consumer demand. Consumer buying is often halted prematurely. This happens because producers and sellers no longer wish to risk making and stocking an item they believe will soon decline in popularity. Instead, they concentrate their resources on new items with better prospects for longevity. This procedure is familiar to anyone who has tried to buy sum-