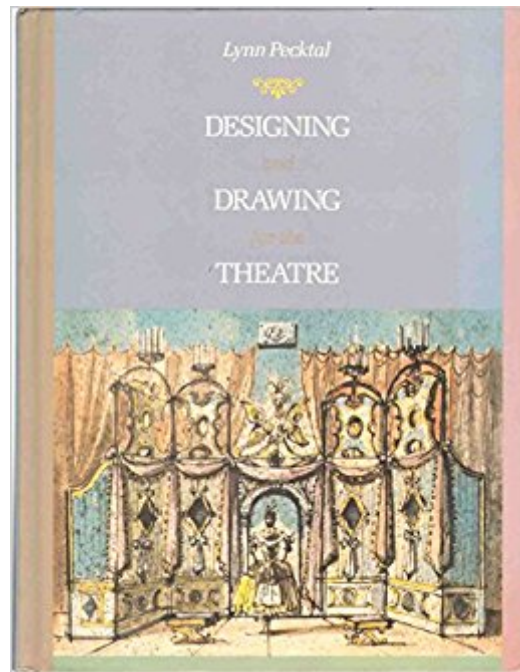




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Designing And Drawing For The Theatre



Synopsis

Detailing production design for theater, opera, and ballet, *Designing and Drawing for the Theater* provides a professional picture and encyclopedic reference of the design process. Lavishly illustrated with detailed lined drawings and photographs, the book conveys the beauty and excitement of production design. To further convey a real-life picture of the design process, each chapter is followed by a conversation with an outstanding designer working in today's theater.

Book Information

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Customer Reviews

The text provides names of existing professionals in all the fields of theatre design. It provides many production photos and technical drawings to use as examples. The book also provides something unique: interviews with designers and draftspeople. If you are looking for a general guide to design, this is a great source for visuals. It contains a step by step guide on the design process, but in reality it is a general guide on how to design without messing up royally.

This is one of the best books I have found for scenic design there is a section of scale furniture. There is also a lot of great interviews with professional designers. This book is worth the wait to get it as it is not in print any more so it takes some time to get the book.

I ordered this book after reading evryone's raving rvIEWS, and expected to get a really great book. I must say, though, that I was disappointed. Depending on what kind of book you are looking for, it

can be good or bad. What the book does have is immense collections of details for different objects - dozens of different window frames, for example, or many options for stair railings. What I found missing from this book is theory. The author talks lengthily about all sorts of details such as how long it takes to strike different kinds of sets, or what kinds of specifications a scenic shop needs in order to build a set. All of this stuff is pointless if you haven't yet designed a set. I think that the author should either have talked about different scenic styles, discussed the use of color and proportions and talked about the creative process involved in designing a set and being part of a whole production. Since she did not do this, I suggest that in her next edition of the book she remove the word "design" from the title. I also suggest that she arrange the pictures (which are actually great) so that on the page where she writes about a certain kind of scenery, there are pictures of those kinds of sets - especially since she had the right pictures stuck in different parts of the book so it is just a matter of putting them onto the right pages. One thing that I found exclusive to this book as opposed to other books (aside from the lack of solid content and over-abundance of pointless practicalities) was the extensive interviews with designers such as Ming Cho Lee and John Napier. All though her questions as well kept on missing the point and dealing with irrelevant practicalities, it is amazing to find such a collection of interviews. Though you must agree with me that it is very stupid to have a chance to talk to some of the greatest designers of the century and then ask them questions like "So how many inches apart were the backdrops hung when they were flown?" or "What were the exact dimensions of the conveyor belts that you used in 'Annie'?". The questions that I would have liked to hear the answers to are things that you couldn't ask anyone else, such as "So what made you decide to use that particular style?" or "What kind of artists, if any, have effected your designs over the years?". So this is a great book if you already know what you are doing in theater design and need some workshop techniques and to copy Ms. Pecktal's doorframes and wallpaper patterns.[...]

There is simply no other book available today on this subject that can compare. Every library and serious professional needs to own a copy. Put it on the shelf with the priceless (and long out of print) "Stage Design Throughout The World" series. Included are hundreds of illustrations of the work of the best American theatre designers: undeniably the most influential and dynamic designers in world theatre during this period. It illustrates what is likely to be known as the high-water mark of American theatrical design. Anyone who has ever done compelling design work in the theatre is here. Students, professionals and amateurs, indeed, anyone who loves the performing arts, will devour it at one sitting then browse with deepened pleasure over a lifetime. A "must have." Get it

before it goes out of print!

With interviews with numerous theatrical designers working in legitimate theatre today, it's an in-depth look at the nuts and bolts of theatrical design. Everything from discussions about contracts and union exams to samples of moldings and architectural standards; very good work for the beginning student in theatre design, as well as for people with a large theatre background. The examples span the entire century, and the photos and drawings are excellent.

This wonderful book, though pricey, is worth every penny. It's full of hundreds of pictures, great interviews with designers, and lots of reference materials (pages of doors or windows or chairs or whatever else it is that you need). Whenever I'm stuck on a design, I can always find inspiration--or at least hours of distraction--in this book. Especially useful for the beginning design student.

excellent for the student studying scene design, it goes over all the basics a person will need to know when coming into this field, like how to book your self, how to arrive at a concept and tools, skills and knowledge you will need to have to be a great scene designer.

I've been wanting to acquire a copy of this book for a long time. And now I am satisfied. Excellent book. I had one other book by the same author. I will look at her other books. Thank you very much.

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