



Theatrical Design & Production, 8th edition

Gillette and Dionne

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Detailed Changes

The eighth edition of *Theatrical Design and Production* has been extensively revised. Every chapter has had minor — and in some cases major — revisions to bring the information it offers in line with current standards and practices.

Rich Dionne has been welcomed as a co-author for this eighth edition. Rich is the Technical Director and Production Manager in the Department of Theatre at the Patti and Rusty Rueff School of Visual and Performing Arts at Purdue University and brings to our book a wealth of knowledge about the tools, techniques, and practices of technical theatre. He's a practicing professional and an educator, and he's well-versed in the art and craft of all areas of theatrical production.

Chapter 5, "Style, Composition and Design," has been updated with several new pictures and revised text to better explain the concepts involved.

Chapter 7, "Mechanical Drafting," has been extensively revised to reflect current practice. The ubiquity of CAD drafting has almost completely replaced the use of hand-drafting shop plates and light plots. The material on hand drafting has been moved to a separate appendix, and the bulk of the chapter is now devoted to an explanation of CAD drafting.

Chapter 8, “Perspective Drawing,” has also been extensively revised to, hopefully, make the guidance for how to mechanically draw in perspective a little more understandable.

Chapter 9, “Scene Design,” has been updated with new material on model making and several new photos.

Chapters 10, “Tools and Materials,” and **11**, “Scenic Production Materials,” have both been extensively revised. Technological changes have been myriad since the last edition, many of which have caused revision in both design and production practices. One of the most prominent is the introduction of CNC machining to many phases of both construction and design. The ability of 3-D printers to produce parts has been applied to both scenery and property shops as well as to the construction of the designer’s models.

Chapter 16, “Lighting Production,” has been revised to reflect that LED lamp sources are now becoming much more common in stage lighting and are demonstrated in the new fixtures illustrated and explained in the chapter.

Chapter 21, “Sound Design and Technology,” has been extensively revised to make the material more accessible to the reader. New equipment is also introduced and explained.

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