This was the third time that I had designed *Hamlet*, and I was confident that I understood the requirements of the script, but hesitant that I would not bring anything new to the production. The director wanted to set the action in 1930's Europe. In researching the play, I returned to artists rendering of Danish landscapes and castles, and photographs of the interiors of the same. I also sought paintings whose representation of lighting matched the director's description of pools of intense light fading into shadow. I then put research away and began to sketch compositions that eventually led to the final angular, forced perspective permanent set. The same elements that Shakespeare would have found at the Globe Theater are present – a thrust platform, upstage entrances, a trap in the floor, and an elevated area above and behind the set. I filtered these through the constructivist style of the early twentieth century. The floor pattern came directly from a palace in Denmark. The paint treatment was in metallic bronze and pewter.