

Preface

produce a living, breathing, glowing, vibrant, three-dimensional play. Even the most evocative production photograph, however, is not much help when we try to understand how a playscript influences the way the actual process of design. Nor does it help us to see, when we examine the relationships between the design and the script after the fact, why that particular process worked. Therefore, I depend largely on words to evoke the magical process that creates the connections between dramatic writing and the designer's imagination, and that results in consistently coherent, and sometimes downright brilliant, theatrical designs.

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