

ABSTRACT

Title of Document: GILGAMESH: A SCENIC DESIGN
THE ROBERT AND ARLENE KOGOD THEATRE
CLARICE SMITH PERFORMING ARTS CENTER
UNIVERSITY OF MARYLAND – COLLEGE PARK

Carissa Shantelle Huizenga, Master of Fine Arts, 2010

Directed By: Associate Professor, Daniel Conway, Department of Theatre

The purpose of this thesis is to provide research, supporting paperwork, and production photographs that document the scenic design for the University of Maryland-College Park, Department of Theatre's *Gilgamesh*. This thesis contains the following: research images collected to develop and visually communicate ideas about color, texture, scale, and mood to the production team; preliminary sketches and photographs of the 1/4" scale model, visual tools used to convey the idea of the scenic design; a full set of drafting plates and paint elevations used to communicate the look of each scenic element to the technical director and paint charge; a unit list providing detailed information about each element of the scenic design; a props list detailing each prop used in the production; and props / paint research images, used to visually supports the information in the unit and props list. Archival production photographs are included as documentation of the completed design.

GILGAMESH: A SCENIC DESIGN
THE ROBERT AND ARLENE KOGOD THEATRE
CLARICE SMITH PERFORMING ARTS CENTER
UNIVERSITY OF MARYLAND – COLLEGE PARK

By

Carissa Shantelle Huizenga

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Fine Arts
2010

Advisory Committee:
Associate Professor Daniel Conway, Chair
Assistant Professor Izumi Ashizawa
Assistant Professor Faedra Carpenter

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Chapter 1: The Pre-Production Design Process

1.1: Design Concept Statement

I approached the development of the scenic design for Izumi Ashizawa's *Gilgamesh* with the intention of creating a world that reflected the journey of discovery that links three of the play's focal characters; Contemporary Soldier, George Smith, and Gilgamesh. These characters represent a fusion of ideas that are simultaneously opposite and alike. This play on the fusion of opposites surfaces repeatedly throughout the show: antiquity and modernity, male and female, real and mythological, etc. My focus was to create a visual world that bridged these ideas. I wanted to use the idea of discovery itself to inform the design of the set and, in particular, how it was used. Thinking about the idea of discovery led me to the visual intrigue of how people and/or objects rise and fall into the space. This opened up a world of possibility to suggest entrances and exits, suspension, and optical illusion. It also meant that I could explore blurring the lines of space and time, suggesting a transformed world in which all three of the focal characters coexist in one world simultaneously.

My approach to the scenic design eventually came to center around the idea that the set I was creating represented a crack in the earth where the worlds of the play's three focal characters converge. This crack alters space and time, allowing bridges to connect, linking their worlds. Each character passes through this fractured intersection point on their own, often dangerous, journey of discovery. It is, simultaneously, symbolic of the place where life meets death for

human beings. As Gilgamesh learns to accept his fate as a human and overcomes his weakness, he is able to immortalize himself through heroic deeds and culture, rather than immortality itself.

Every element of the scenic design for Gilgamesh contributed to the overall vision of the story being told. The shape and placement of the audience seating became representative of the continuation of the broken tablet, which the story of Gilgamesh was first discovered on. It also recalled the idea of George Smith's own excavation site. The walls surrounding and enveloping the space recalled the fusion of water and sand, as well as life and death throughout the story. Contained within this surround was George Smith's own above space, where he was able to scientifically observe and narrate, as if he were looking down upon his own excavation site. Like the audience seating, the tiered, earthy deck and accompanying hanamichi bridge became evocative of the broken tablet, relating the story of Gilgamesh, as well as cracked earth, dry soil, and the nineteenth century excavation site. The holes and cracked texture present throughout the set, primarily served as entrances and exits for beings coming and going from the mythological world of the play. The most visually dominant piece of the set, the wall sculpture, developed into a representation of the journey and path that Gilgamesh goes on, recalling specifically the Wall of Uruk and the cuneiform reed wedges that form the text on the original broken Gilgamesh tablet. Ultimately, it was my goal that these elements, combined, bridged and supported the story of Gilgamesh's epic journey as he gaining immortality by accepting his own mortality.

Chapter 1: The Pre-Production Design Process

1.2: Scenic Breakdown

GILGAMESH

Adapted and Directed by Izumi Ashizawa

Scene/Location	Action	Observations	Symbolic Notes	Needs
Prologue Pg. 2	A modern US military soldier appears. He is delusional and breathing roughly. Contemporary bombs, missiles, etc. explode around him. He passes out and sinks into the earth. An archeologist begins to appear.	* Smith under the desk * Sand pouring on Soldier from above	* Sand * Sinking * Chanting	* Mound of Sand – characters appear unexpectedly * Baby-Head Masks
Part I - Scene 1 Discovery Dune of Uruk Pgs. 3-4	Severe desert air. A delusional archeologist hears echoing female voices. An enormous bird lands, leaving footprints in the sand. As the archeologist begins to dig where the bird was, female arms shoot out from the sand, producing a clay tablet containing cuneiform characters.	* Bird enters from sand * Smith enters from sand * Arms / Tablet appear from sand	* Time * Discovery * Nature * Masculinity vs. Femininity	* Clay Tablet - illuminates * Footprints in the sand * Digging
Part I - Scene 2 The British Museum at Midnight Pg. 5	George Smith is studying a clay tablet at his desk when it begins to shake, as if in an earthquake. He gasps as he discovers the truth.	* Raise the desk from the sand?	* Discovery	* Desk – sinking under the sand, shakes
Part I - Scene 3 Blasphemy? Lecture Hall Dec. 3, 1872 Pgs. 6 - 7	George Smith announces his theory that the Bible's account of the deluge is a Hebrew adaptation of an age-old Babylonian story. His audience boos and hisses at him. Smith sinks into the sand, entering the world of mythology. As he “disappears” the auditorium transforms into the ancient City of Uruk.	* Victorian “audience” enters the space * Smith sinks under the sand – need a quick path to his above space * Gilgamesh appears from the wedges – a grand entrance	* Mythological Time	* Shower of Falling Sand
Part I - Scene 4 Mythical King Wall of Uruk Pgs. 8 - 10	As Smith narrates, the monumental Wall of Uruk appears. King Gilgamesh emerges from the wall's enormous gate. The upper half of a mother's body emerges from the earth. Her disconnected legs emerge. She “gives birth”. A soldier appears as Gilgamesh steals the baby from her. The soldier places a baby mask on the wall. Mothers and soldiers continue to appear. After completing this cycle several times, the soldiers disappear. As Gilgamesh's obsession to control continues, the sacrificial wall is completed and the mothers disappear. The gods hear their lament.	* Mothers appear from the sand * Soldiers all appear from one sand hole * Soldiers climb to attach baby heads to wall * Soldiers roll and disappear into sand * Baby Heads – attach to wall, but must fall off at the end	* Birth * Theft * Sacrifice	* Wall of Uruk w/ Gate – appears suddenly * Puppet Legs * Baby Masks

Chapter 1: The Pre-Production Design Process

1.2: Scenic Breakdown

GILGAMESH

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Scene/Location	Action	Observations	Symbolic Notes	Needs
Part I - Scene 6 Taming of the Beast Pg. 12	Smith tells of Enkidu's affinity toward nature and creatures. A voluptuous Priestess of Ishtar is sent to tame Enkidu and show him the way to Gilgamesh. By the end, Enkidu's arms and legs have been ripped away, being replaced by a humanized Enkidu.	<ul style="list-style-type: none"> * Voluptuous Woman – two actors stuck together – come from one sand hole * Enkidu puppet is dropped from the grid 	<ul style="list-style-type: none"> * Rebirth * Nature 	
Part I - Scene 7 Fight and Reconciliation Pgs. 13 - 14	Gilgamesh tells his mother about a dream that he has had where a star fell down from Heaven that he could not remove and that his people surrounded. Ninsun tells him that the star is a symbol of his equal, who will never forsake him. Enkidu approaches Gilgamesh and they engage in battle. Then, they join in sacred friendship. They make plans to go to the Sacred Forest to battle Humbaba-the-Awful.	<ul style="list-style-type: none"> * Ninsun – wall above appearance that is different from Anu's * Enkidu appears from a crack in the wall 	<ul style="list-style-type: none"> * Ninsun – Wise Goddess Mother of Gilgamesh 	
Part I - Scene 8 Annihilation of the Sacred Forest Pg. 15 - 17	Gilgamesh, Enkidu, and their soldiers make the long journey to the Sacred Forest. At the Green Mountain, they behold the entrance to the forest. As Gilgamesh rests, he dreams of a monkey violently attacking, raping, and breaking off the antlers of a deer. The chants of a lamenting mother are heard as Ninsun floats in the air. Gilgamesh uses an axe to begin cutting down the cedar trees. The soldiers join him and feel great pleasure at their actions. The human trees scream and collapse, one by one. Humbaba asks who is cutting down her trees. She is attacked and collapses as her branches are ripped off. Enkidu begins to wail. As Humbaba's head breaks open, a sad woman appears and curses Enkidu. He begins to suffer.	<ul style="list-style-type: none"> * Marching is projected onto the wall surfaces * Sacred Trees come from the sand * Deer / Monkey need to come from the wall or sculpture * Deer disappears into the sand * Monkey disappears through the walls / side * Humbaba comes from the sand * Soldiers come from the hanamichi 	<ul style="list-style-type: none"> * Humbaba – biggest human tree of them all * Axe 	
Part I - Scene 9 Death of Enkidu Pg. 18	The lamenting mother is heard chanting as Enkidu is seen breathing roughly. He struggles and dies. Gilgamesh discovers his death and laments, leaving bloody marks on himself that are reminiscent of cuneiforms.			

Chapter 1: The Pre-Production Design Process

1.2: Scenic Breakdown

GILGAMESH

Adapted and Directed by Izumi Ashizawa

Scene/Location	Action	Observations	Symbolic Notes	Needs
Part II - Scene 1 Scorpion-Women at The Twin Peaks Pgs. 19 - 21	Gilgamesh mourns bitterly as he is struck by the sudden realization of mortality. Enkidu's body sinks into the sand and disappears as maggots move around. Gilgamesh begins a journey to find Utnapishtim, the only man gods made immortal. He approaches the Twin Peaks that penetrates the sky, earth, and underworld. He encounters the two female scorpions that are guarding the tunnel entrance at the bottom of the peaks. Though no one has ever passed the Twin Peaks, one of the Scorpion Sisters takes pity on him and lets him pass into the tunnel that leads to the Underworld; the pathway of the Sun.	<ul style="list-style-type: none"> * Scorpion Women come from the sand at the Twin Peaks * Scorpion Babies roll off the Hanamichi and around the space 		<ul style="list-style-type: none"> * Twin Peaks – slowly rise from sand
Part II - Scene 2 The Tunnel of the Endless Darkness Pgs. 22 - 23	Gilgamesh disappears into the tunnel. His tunnel running is depicted through shadow puppetry. After running for twelve hours, he finally emerges from the arms of Scorpion Sister Two as the Sun enters between the arms of Scorpion Sister One. Gilgamesh emerges from the Tunnel of Darkness to find the Garden of the Gods.	<ul style="list-style-type: none"> * Sun Puppet comes from / disappears through the sand 		
Part II - Scene 3 The Tavern Woman Pgs. 24 - 25	The Tavern Woman stands with a frame in the “Mesopotamian Woman by the Window” pose, holding a beer pitcher. She drops it and climbs the roof as Gilgamesh approaches. He tells her his entire story. She tells him that he will never find the immortality that he seeks. He pleads with her until she points him in the direction of Utnapishtim.	<ul style="list-style-type: none"> * Tavern Woman – audience sees her climb to the wall above 		<ul style="list-style-type: none"> * Window Frame * Beer Pitcher * Roof
Part II - Scene 4 The Waters of Death Pg. 26	Urshanabi, the boatman, ferries Gilgamesh for three days and nights before they reach the Waters of Death.	<ul style="list-style-type: none"> * Waters of Death come from the Hanamichi / disappear through the sand 		<ul style="list-style-type: none"> * Long Rowing Pole

Chapter 1: The Pre-Production Design Process

1.2: Scenic Breakdown

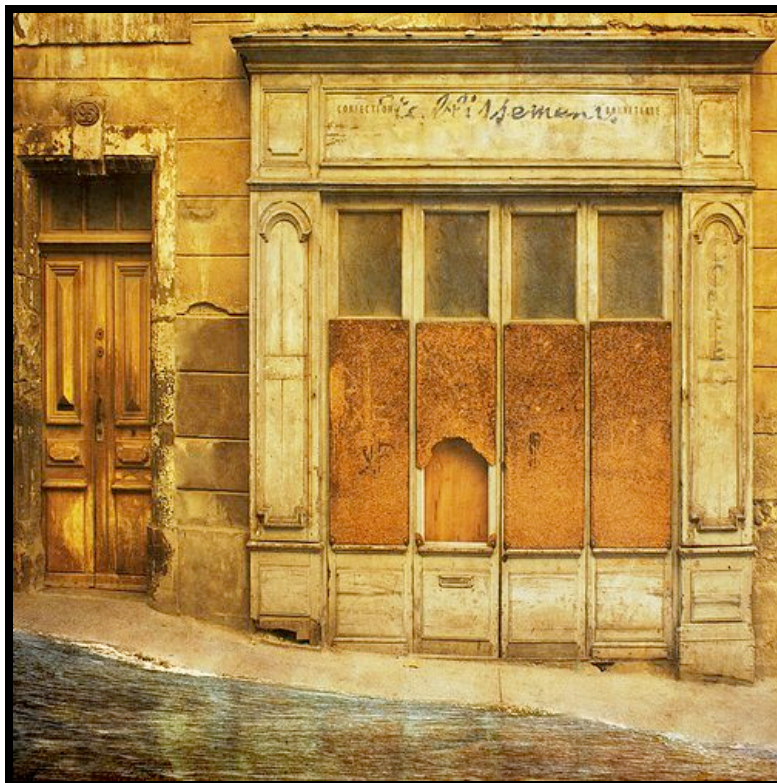
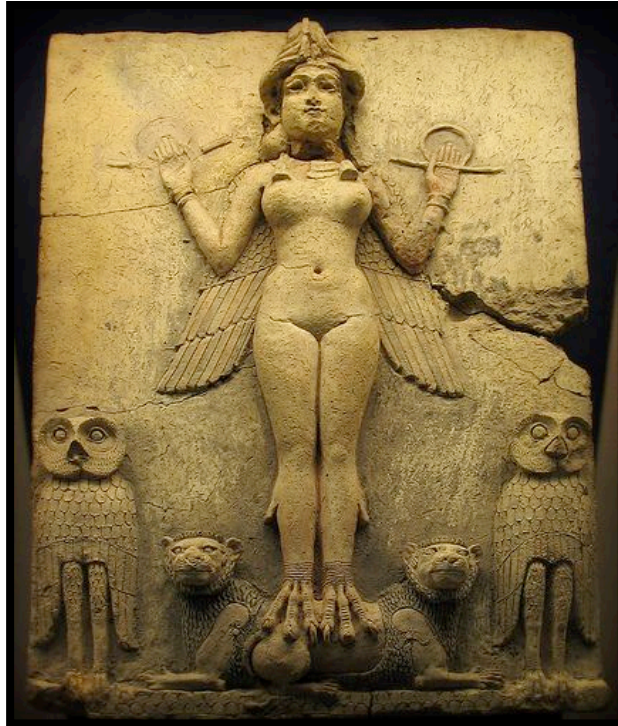
GILGAMESH

Adapted and Directed by Izumi Ashizawa

Scene/Location	Action	Observations	Symbolic Notes	Needs
Part II - Scene 5 Utnapishtim and the Great Flood Pgs. 27 - 29	At the Waters of Death, Gilgamesh is greeted by an extremely old man, who listens to his story. The old man is revealed to be Utnapishtim, who reveals to Gilgamesh the story of how he joined the Assembly of Gods. Utnapishtim tells of building a ship and gathering creatures of the earth as a giant flood hit. Smith's voice is heard comparing the story of Utnapishtim to that of Noah.	<ul style="list-style-type: none"> * Utnapishtim comes from upstage (not the wall above) * Need water onstage somewhere to create a clay ship * City of Shuruppak sinks? * Floating heads behind walls? 	* Ea – God of Water	
Part II - Scene 6 Test Pgs. 30 - 35	Utnapishtim continues his story. He and his wife were granted immortality as the gods repent their catastrophic decision. Utnapishtim tells Gilgamesh that if he can prevail against sleep for seven days and nights, he will also be granted immortality. Gilgamesh quickly falls asleep and sinks into the sand (realm of dreams). He wakes and cries out. Utnapishtim's wife takes pity on him. Her pleas move Utnapishtim. He tells Gilgamesh how to find a small, spiky bush in the Water of the Great Deep, which will grant him eternal youth. Urshanabi watches as Gilgamesh digs into the abyss of the Great Deep. He plunges into the deep and emerges from the water hole with the plant. A Snake Woman slithers near and swallows the plant, immediately transforming and shedding her old skin. Gilgamesh realizes he has lost the plant. He and Urshanabi sail back to Uruk, where Gilgamesh finally reaches contentment and disappears into the sand. Smith completes his tale as he slowly sinks into the sand and disappears, dying. Contemporary sounds of bombs, battle, etc. are heard as the Wall of Uruk 's baby heads slowly collapse.	<ul style="list-style-type: none"> * Gilgamesh sits on a mound of sand * Waters of the Great Deep – projection? * Snake Puppet entrance? * Snake Woman appears from / disappears into the sand 		<ul style="list-style-type: none"> * Bread Loaves – 6 * Tablet
Epilogue Pg. 35	The soldier from the prologue reappears. Chanting continues as he regains consciousness. He rises, looks at the illuminated tablet, and touches the baby heads around his waist. Chanting continues.			* Baby Head Masks

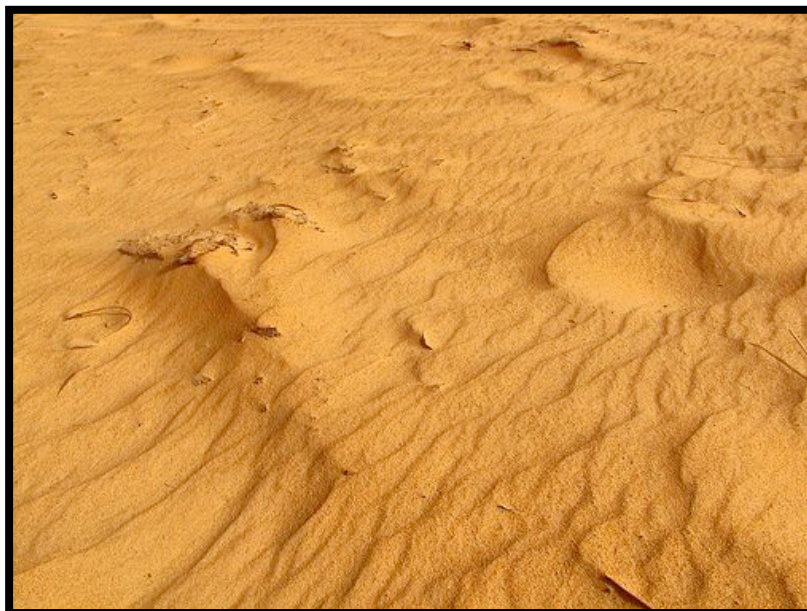
Chapter 1: The Pre-Production Design Process

1.3: Key Research Images



Chapter 1: The Pre-Production Design Process

1.3: Key Research Images



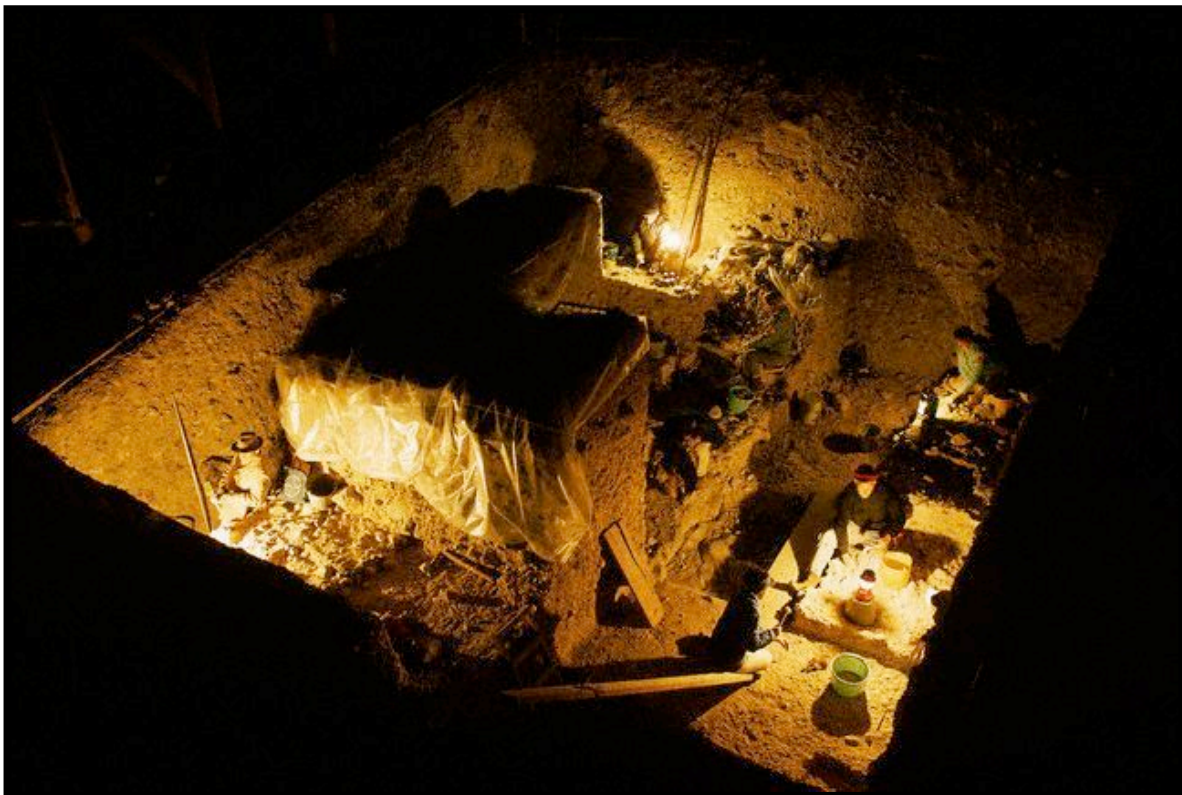
Chapter 1: The Pre-Production Design Process

1.3: Key Research Images



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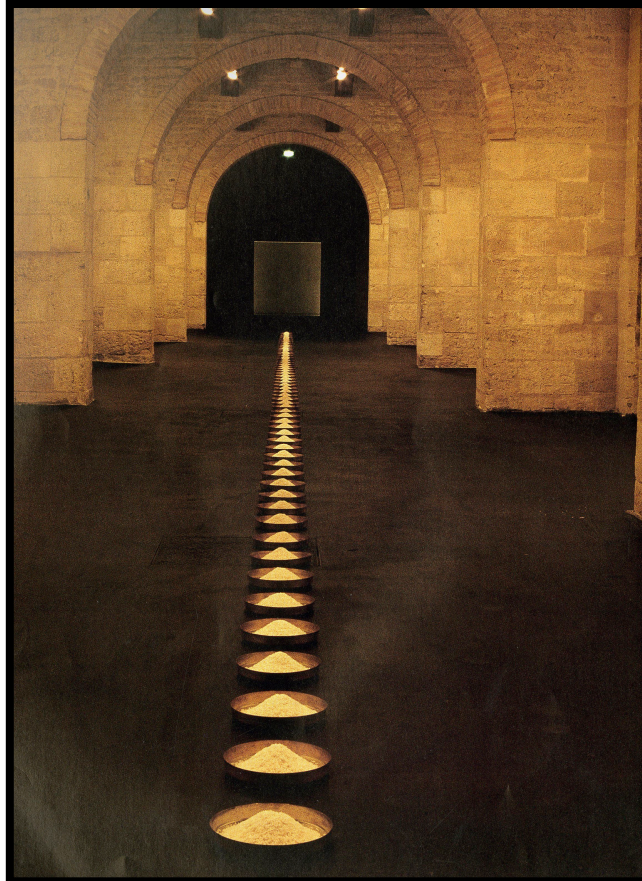
Chapter 1: The Pre-Production Design Process

1.3: Key Research Images



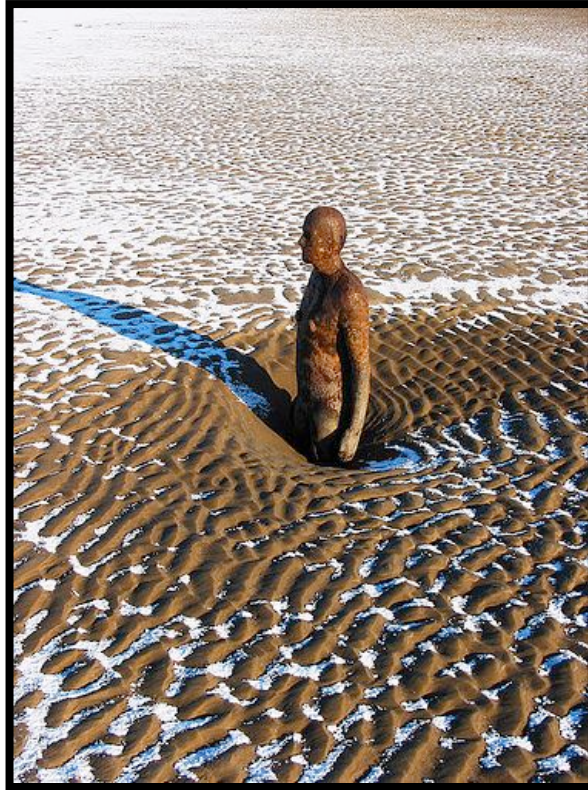
Chapter 1: The Pre-Production Design Process

1.3: Key Research Images



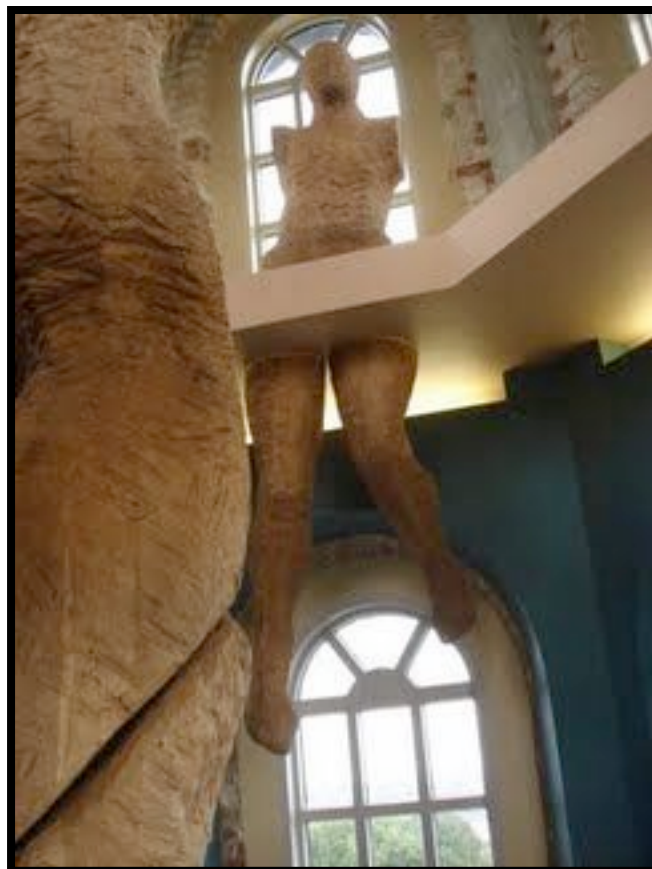
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1.3: Key Research Images



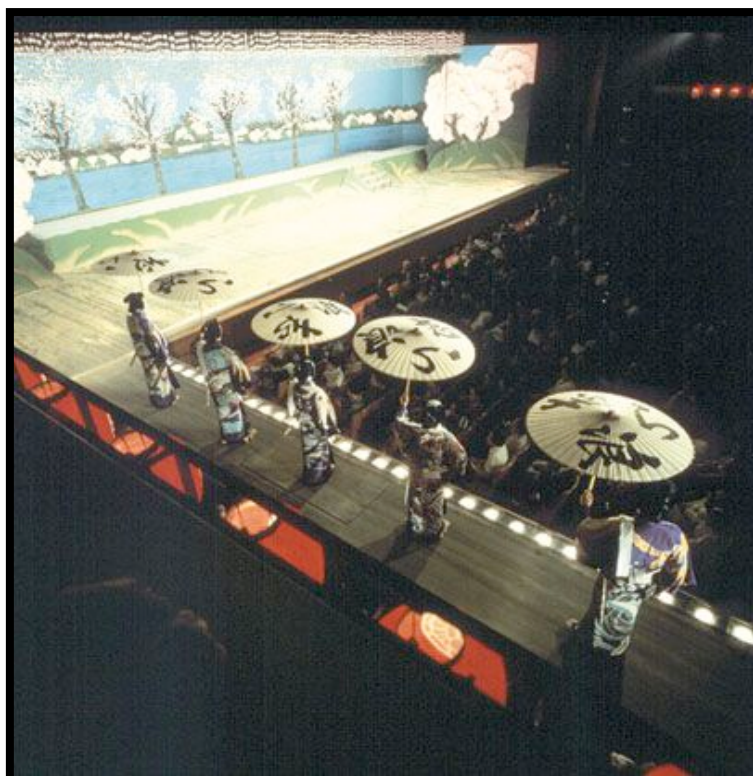
Chapter 1: The Pre-Production Design Process

1.3: Key Research Images



Chapter 1: The Pre-Production Design Process

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Chapter 1: The Pre-Production Design Process

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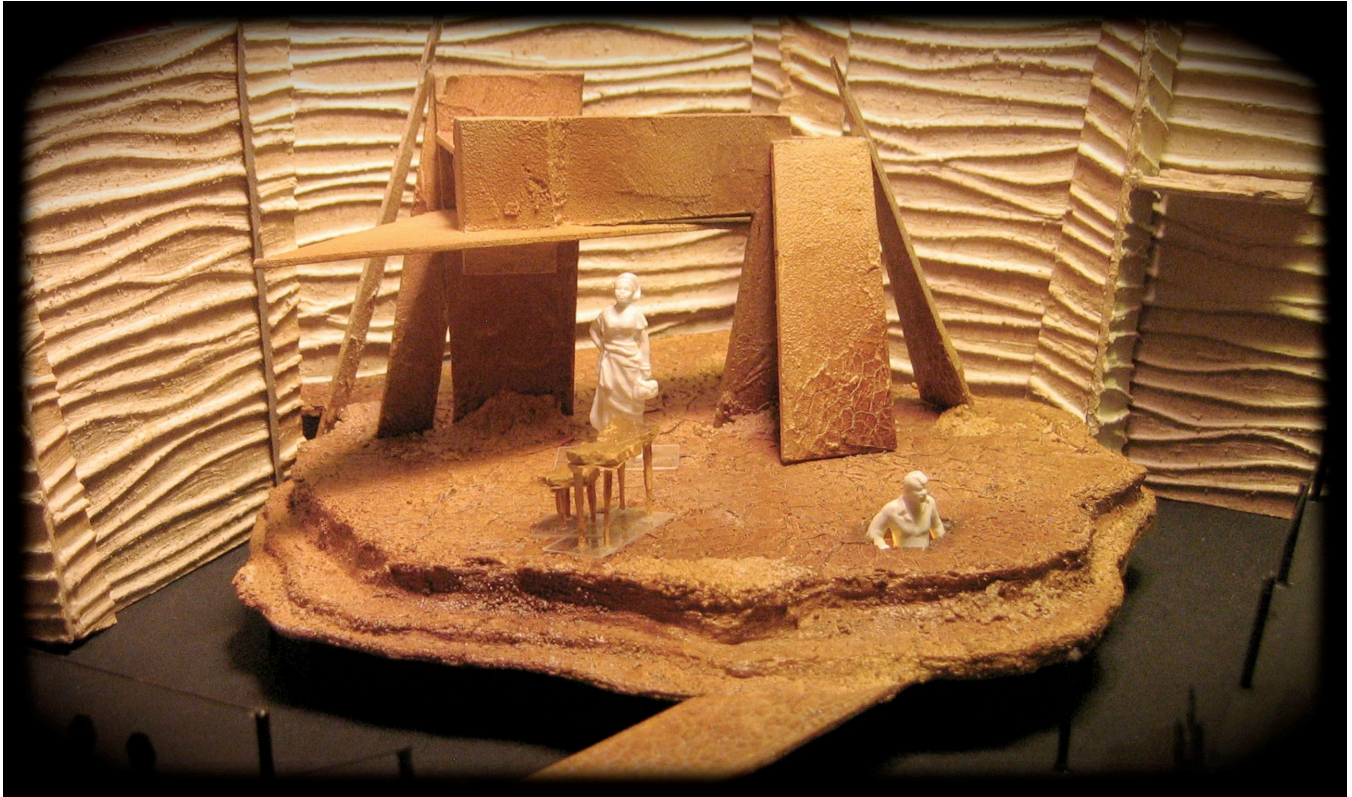
Chapter 1: The Pre-Production Design Process

1.4: Preliminary Digital Sketches



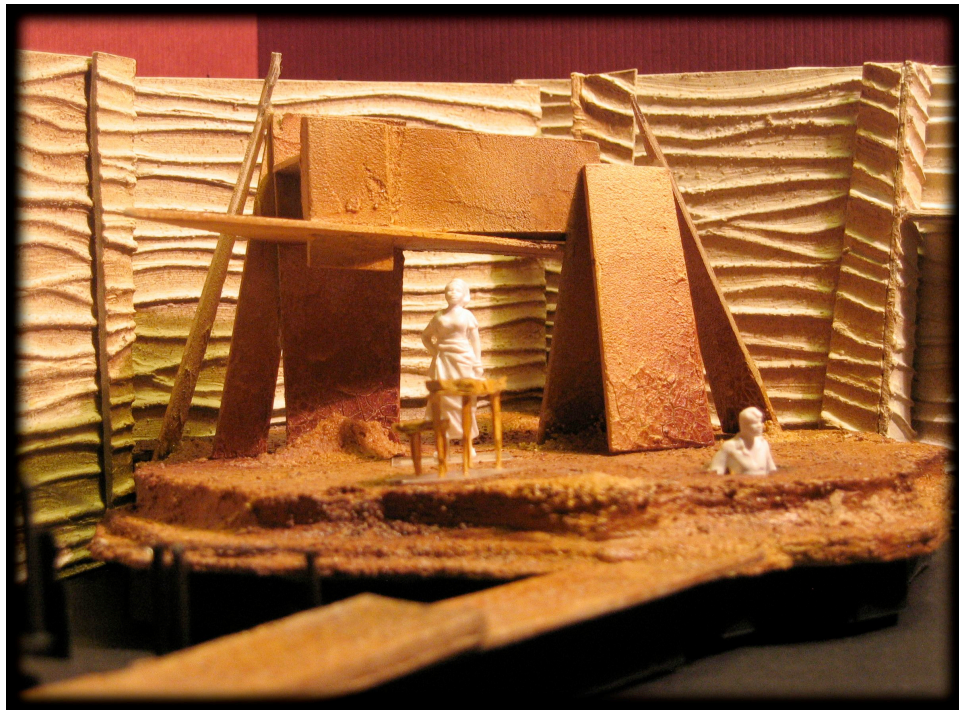
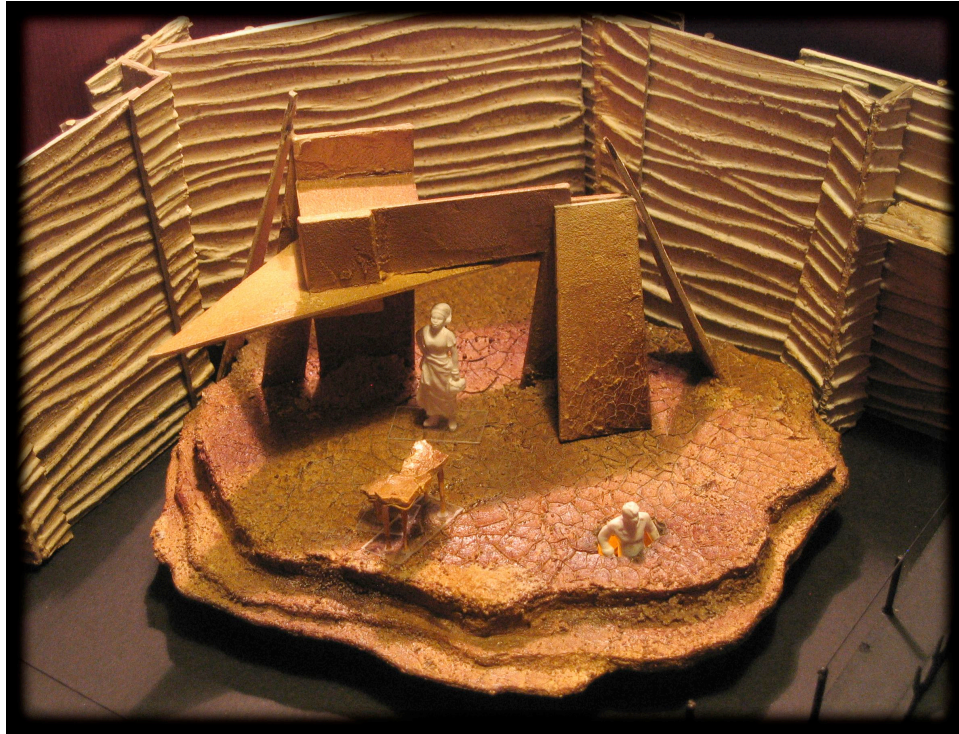
Chapter 1: The Pre-Production Design Process

1.5: 1/4" Scale Model Photographs



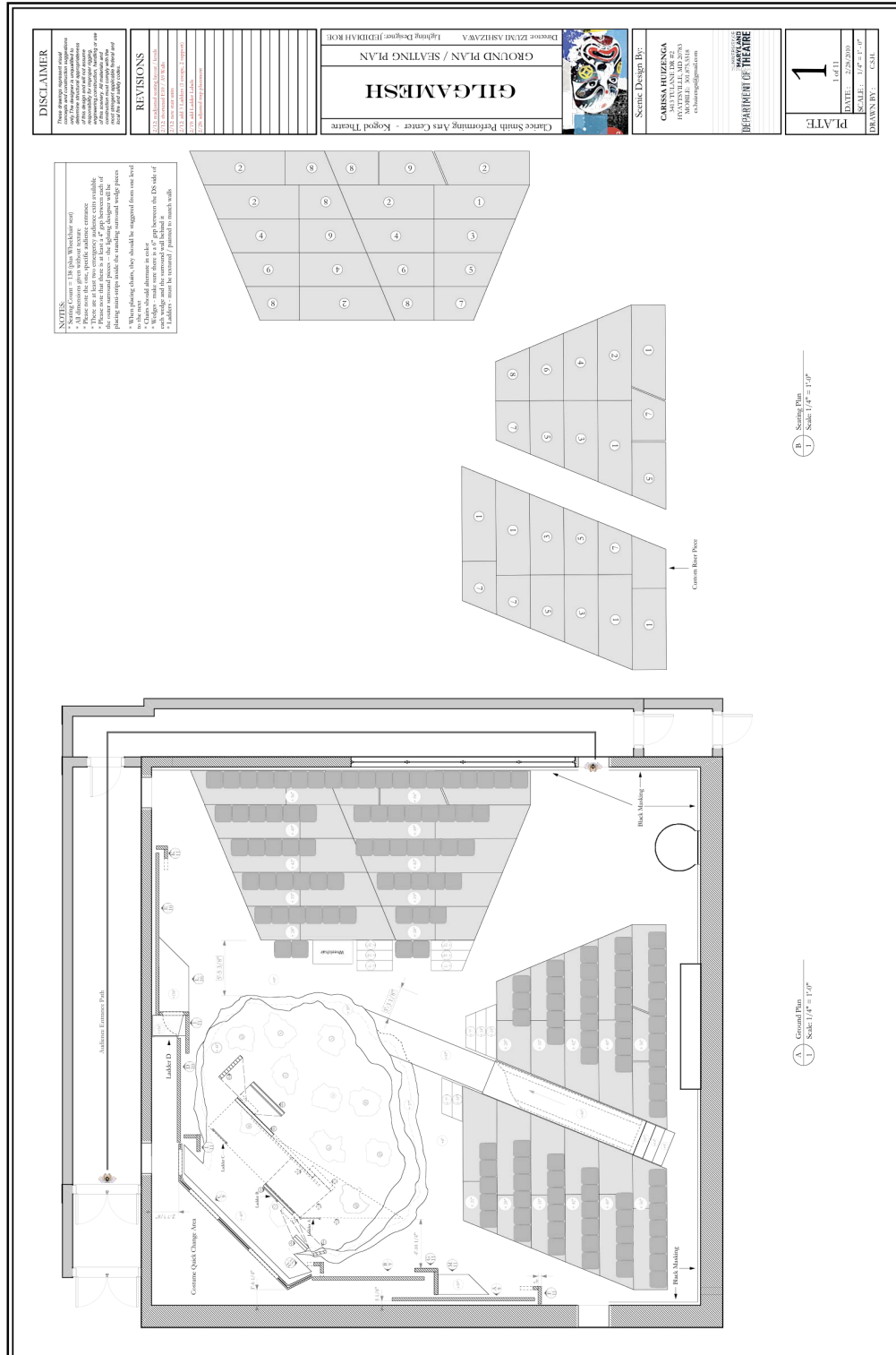
Chapter 1: The Pre-Production Design Process

1.5: 1/4" Scale Model Photographs



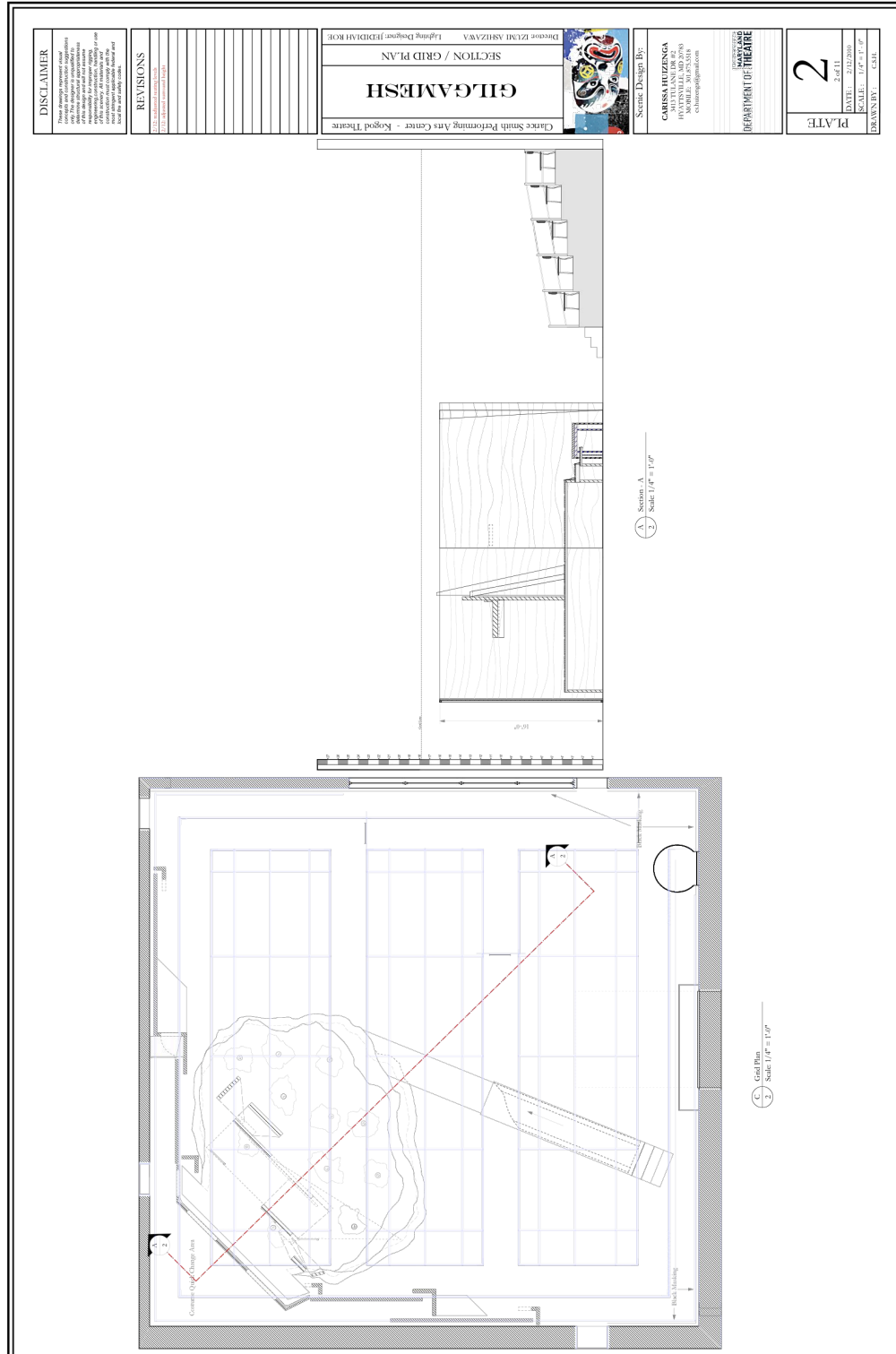
Chapter 2: The Production Process

2.1: Drafting Plates - Ground Plan

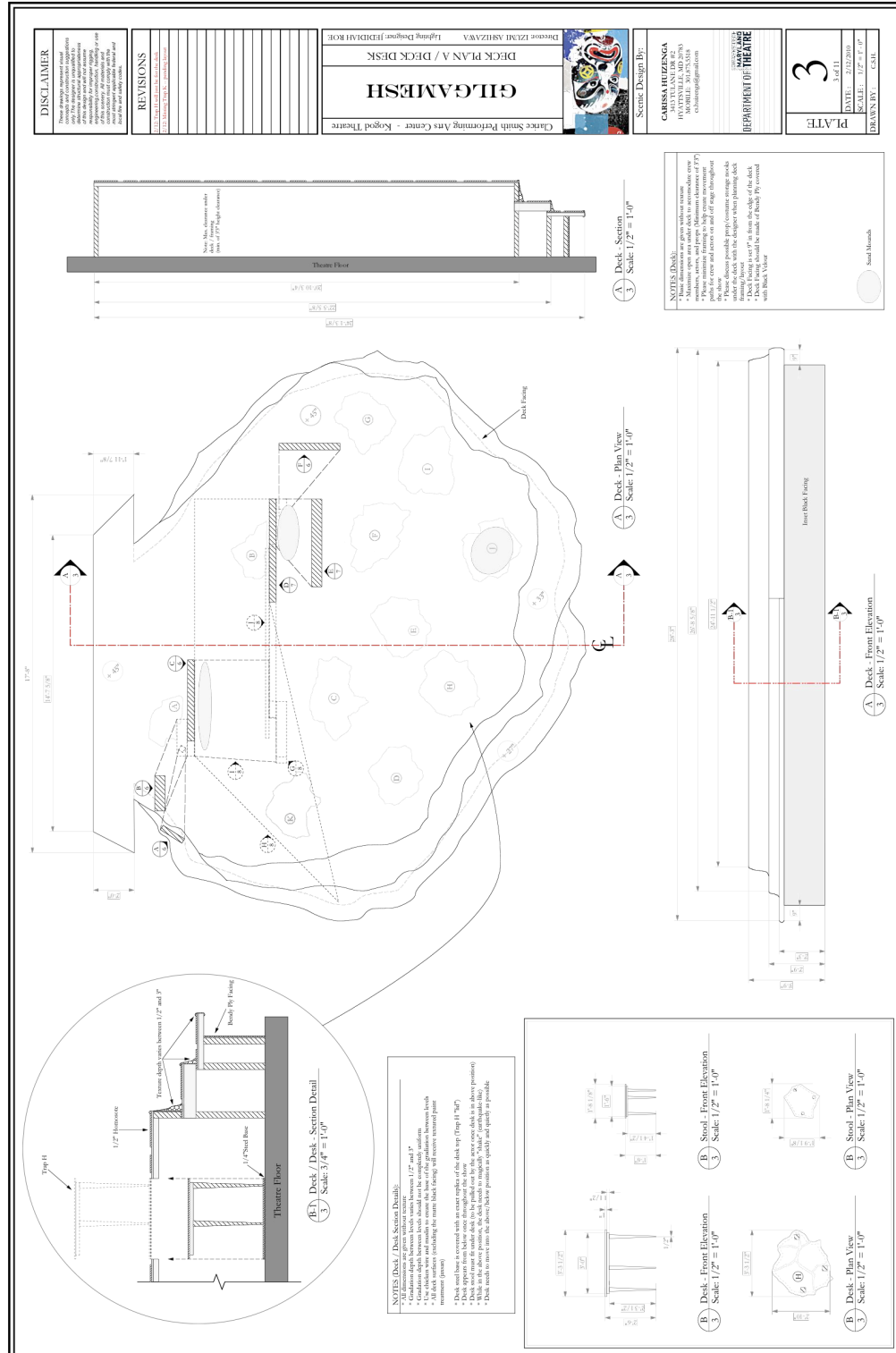


Chapter 2: The Production Process

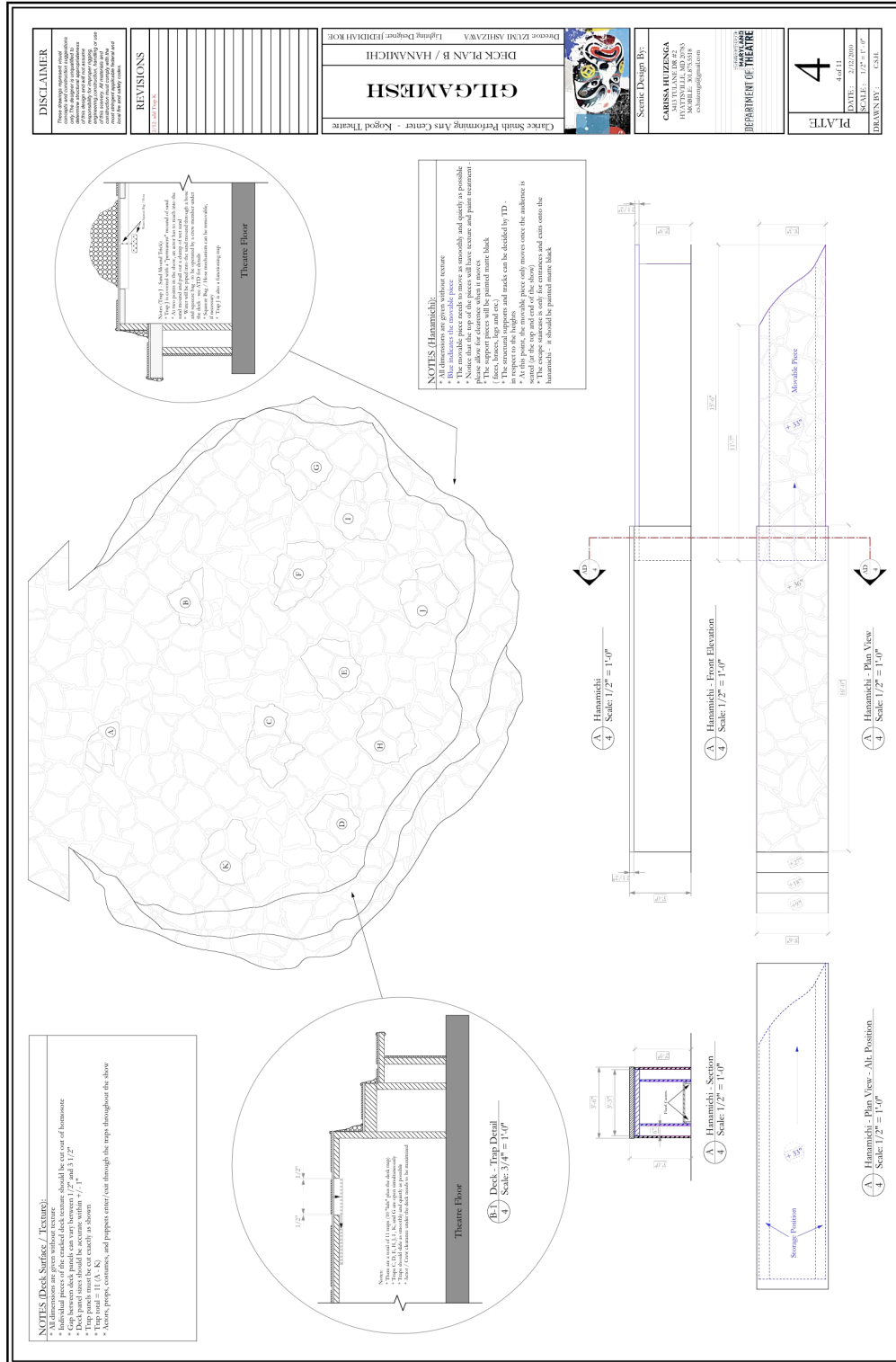
2.1: Drafting Plates - Section / Grid Plan



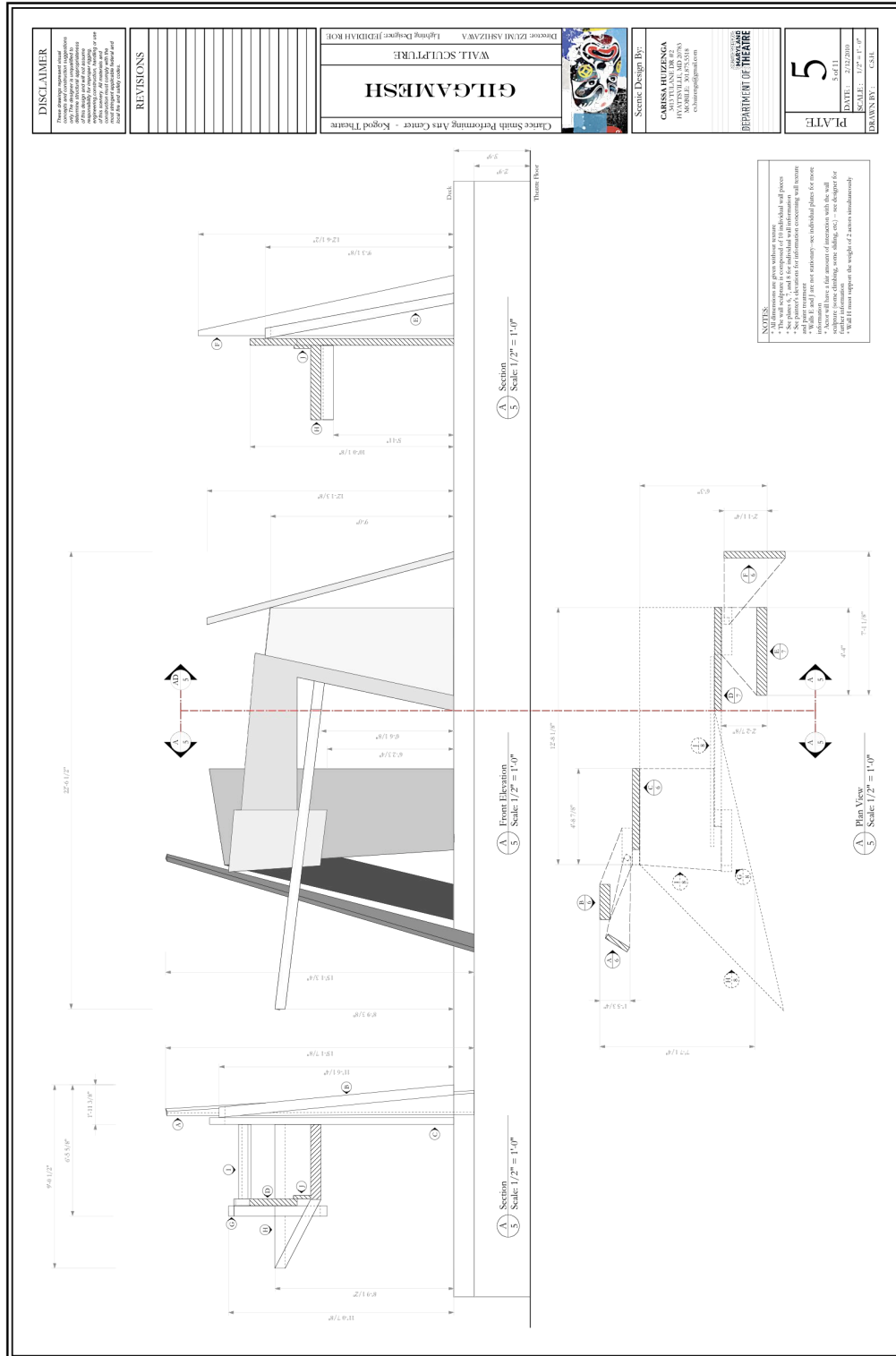
2.1: Drafting Plates - Deck Plans



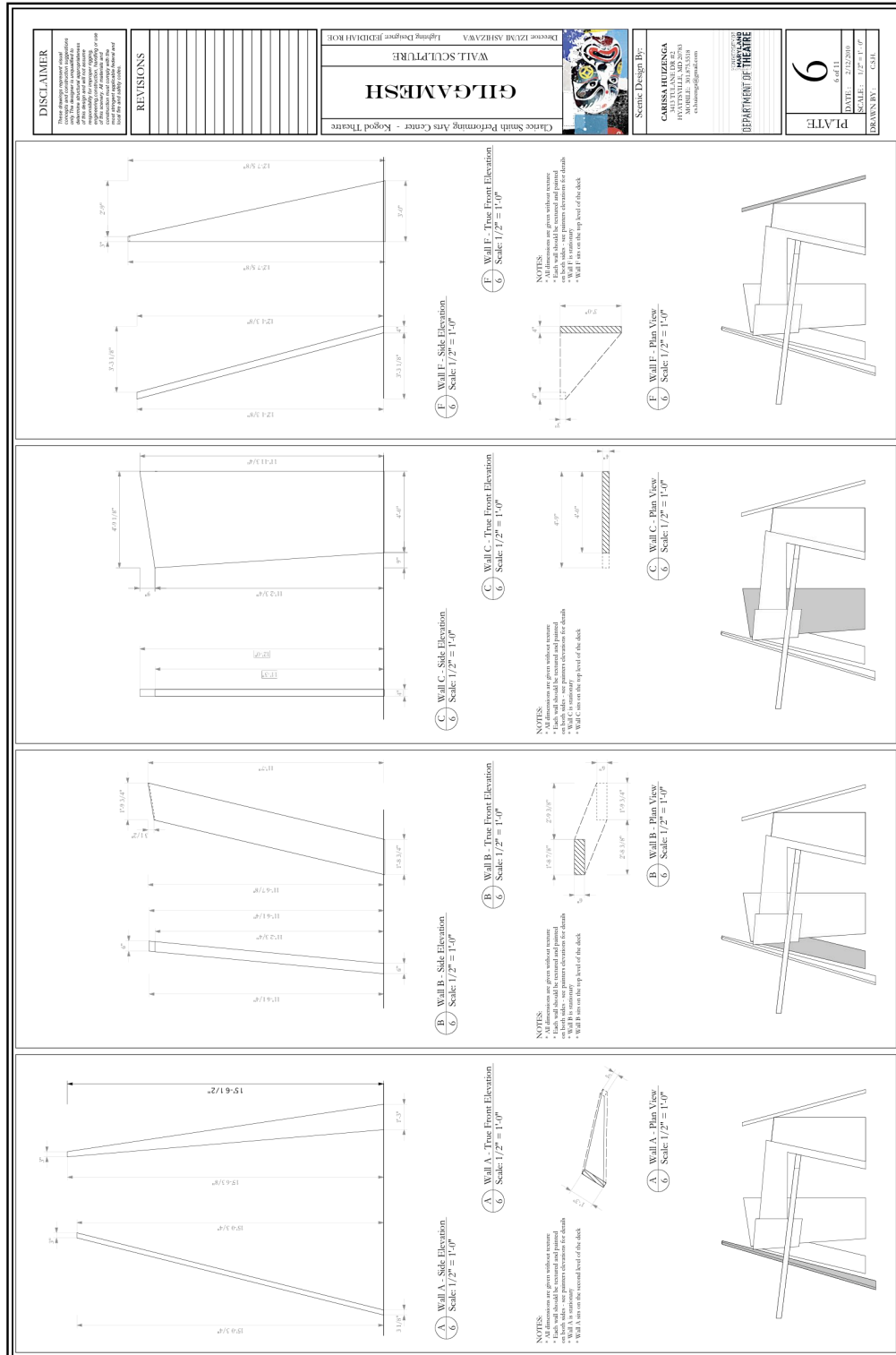
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2.1: Drafting Plates - Wall Sculpture



2.1: Drafting Plates - Wall Sculpture

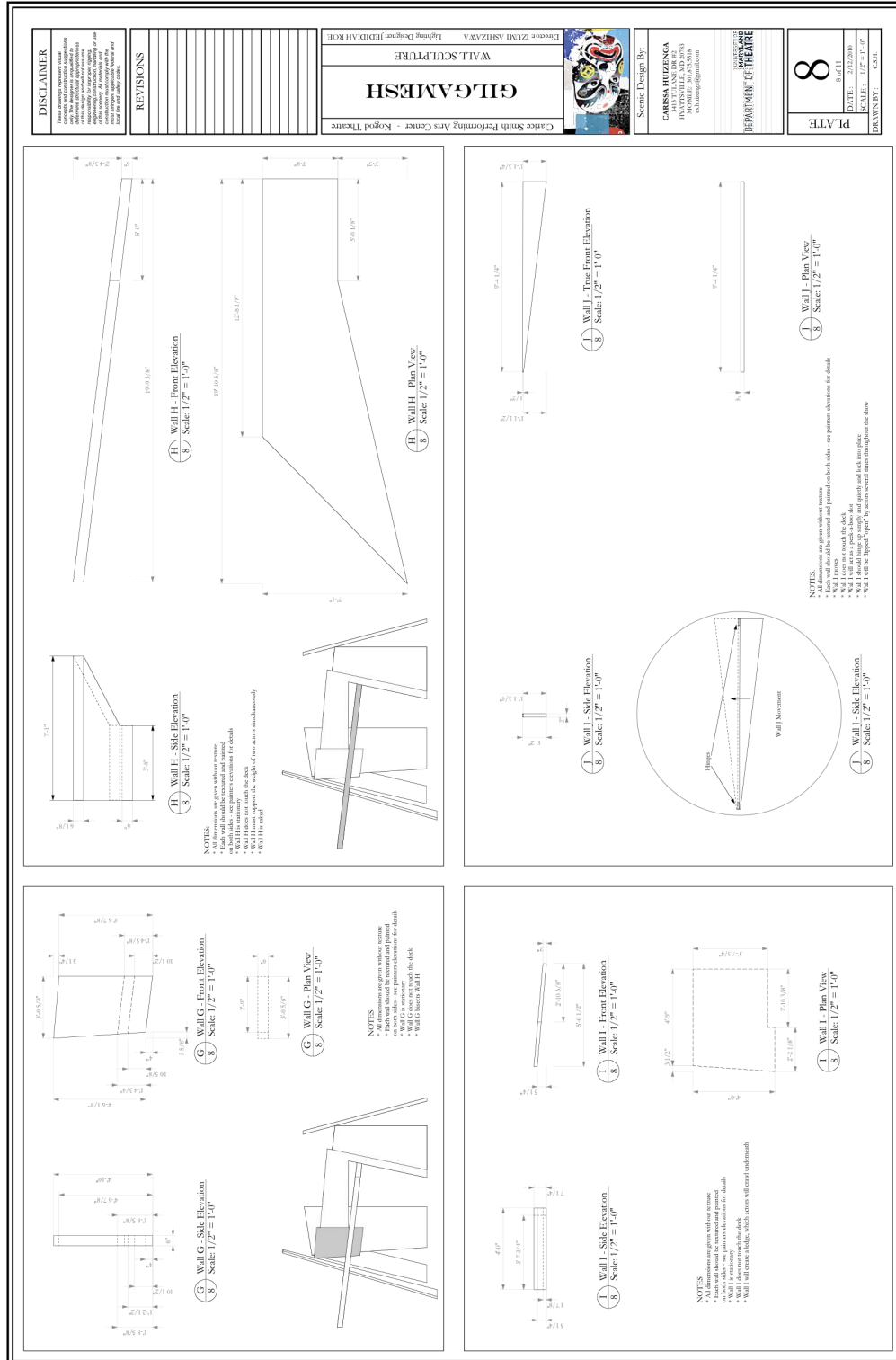


2.1: Drafting Plates - Wall Sculpture

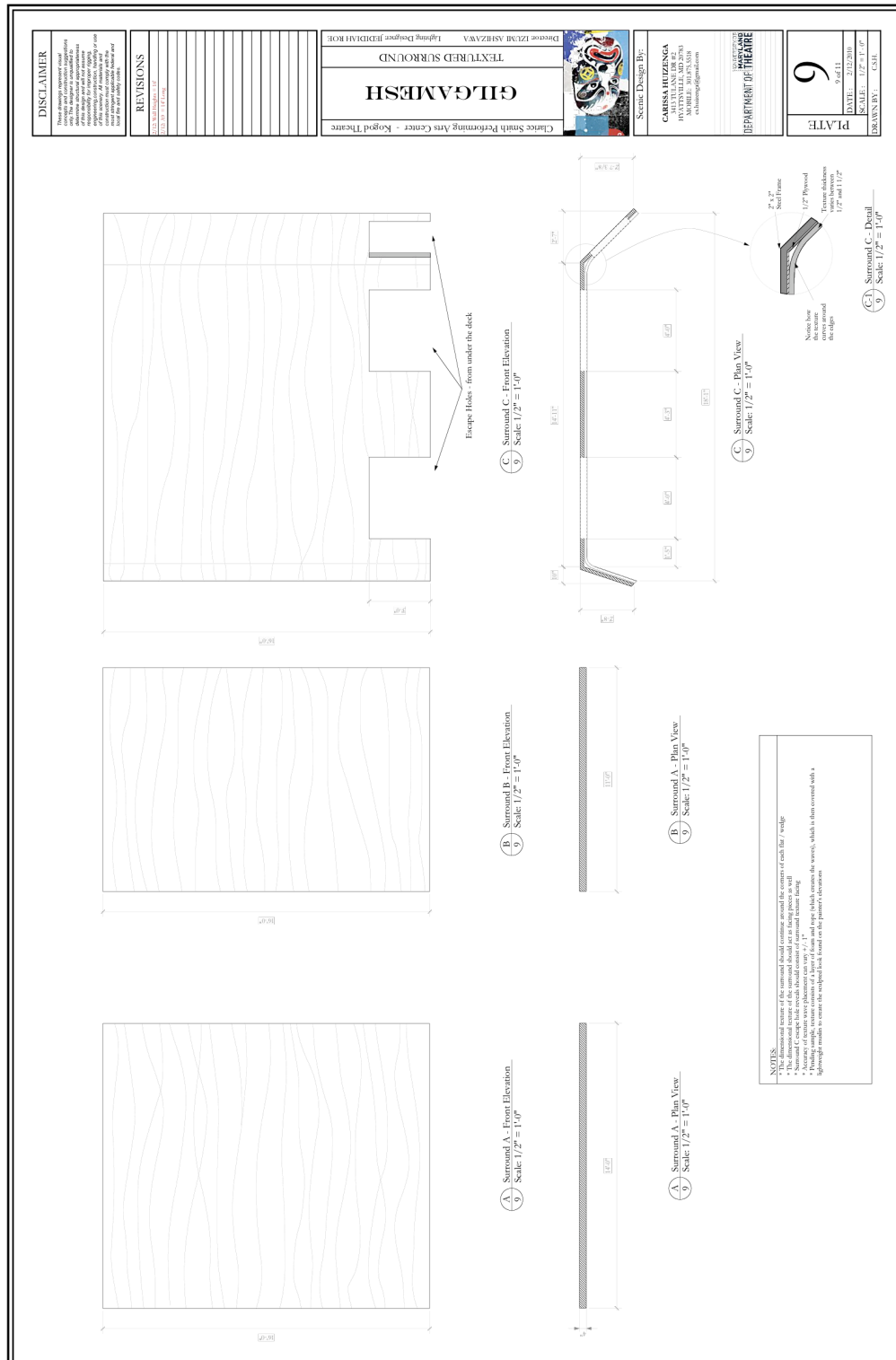
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Chapter 2: The Production Process

2.1: Drafting Plates - Wall Sculpture

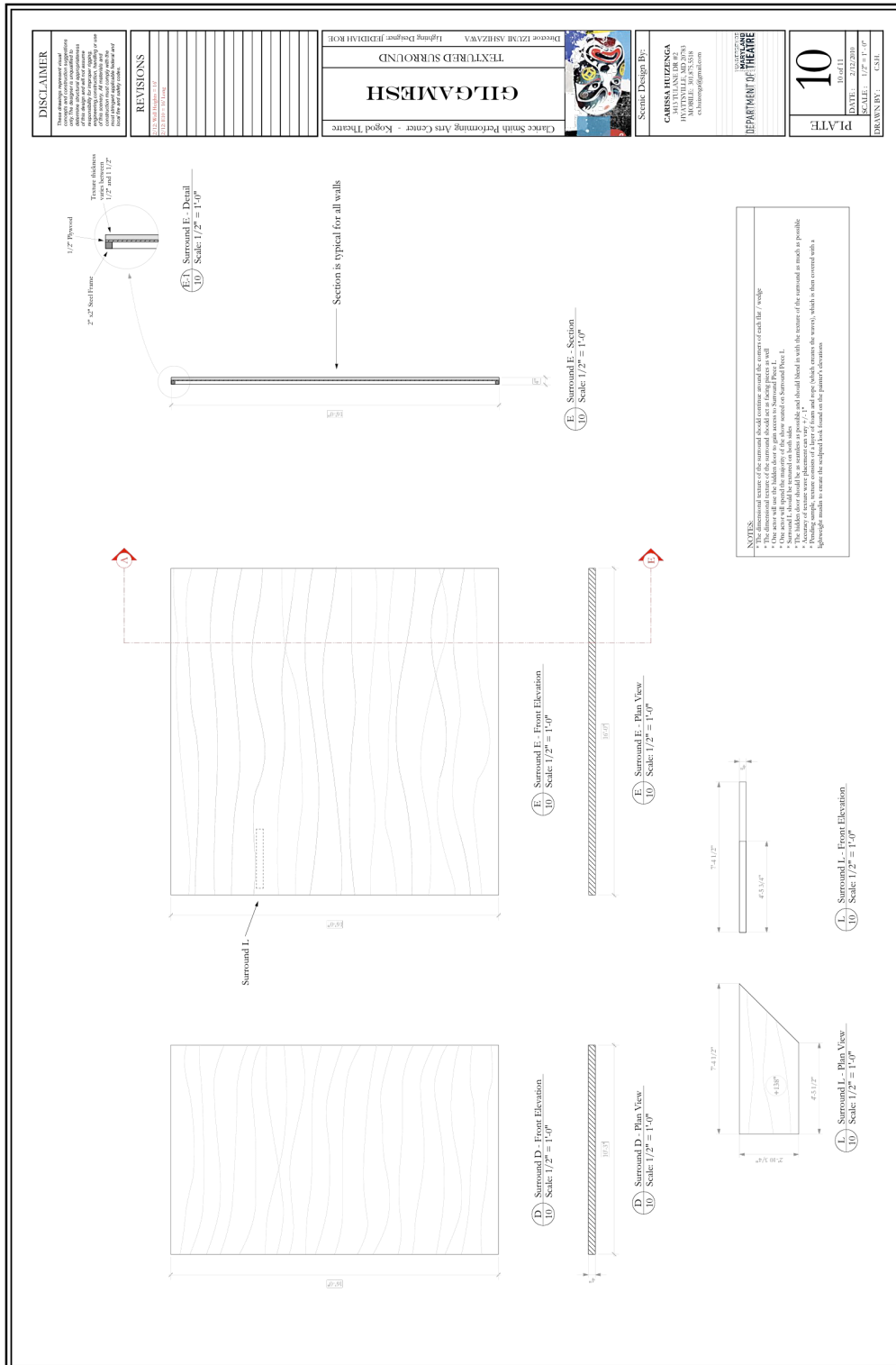


2.1: Drafting Plates - Textured Surround

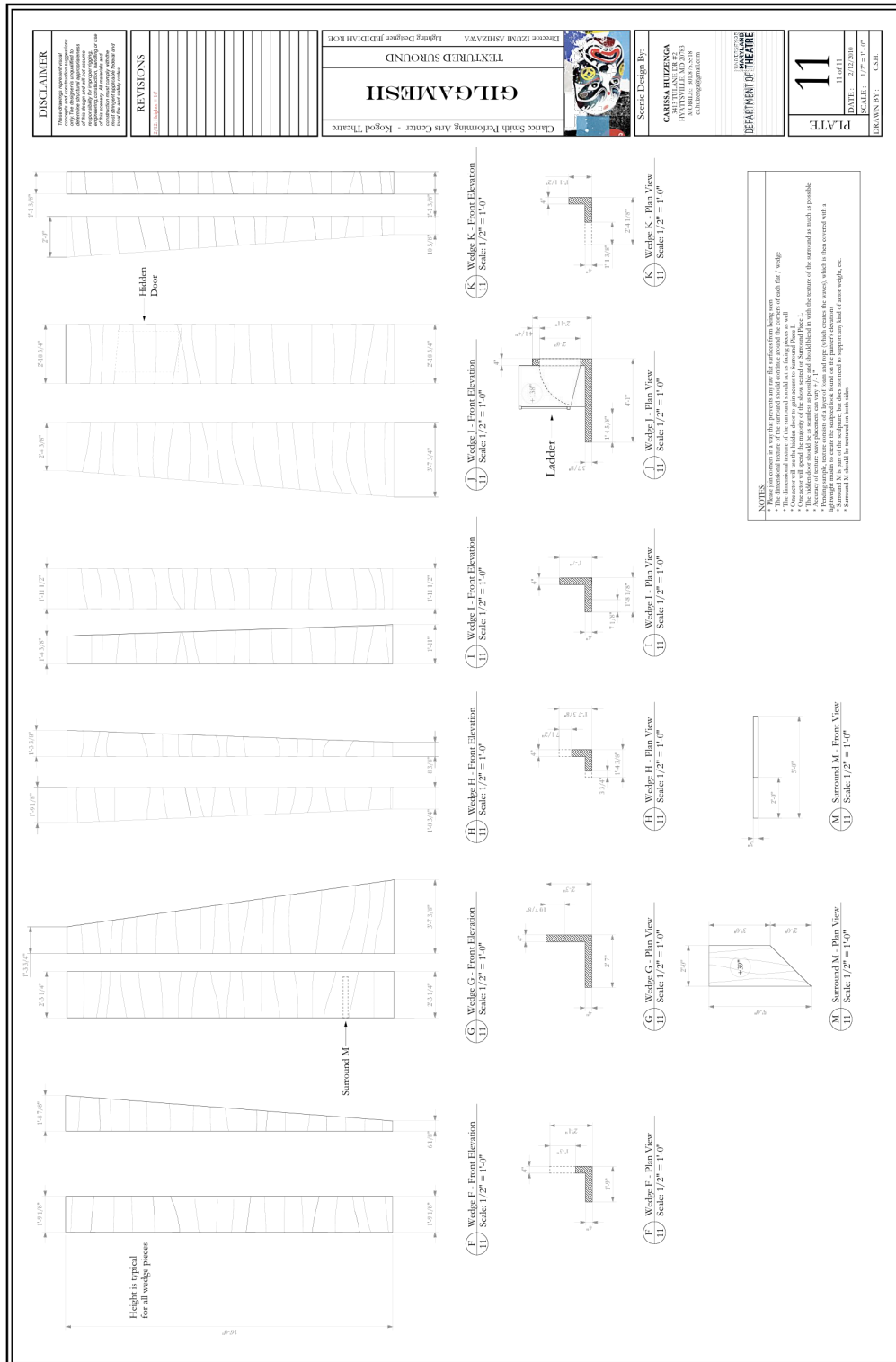


Chapter 2: The Production Process

2.1: Drafting Plates - Textured Surround



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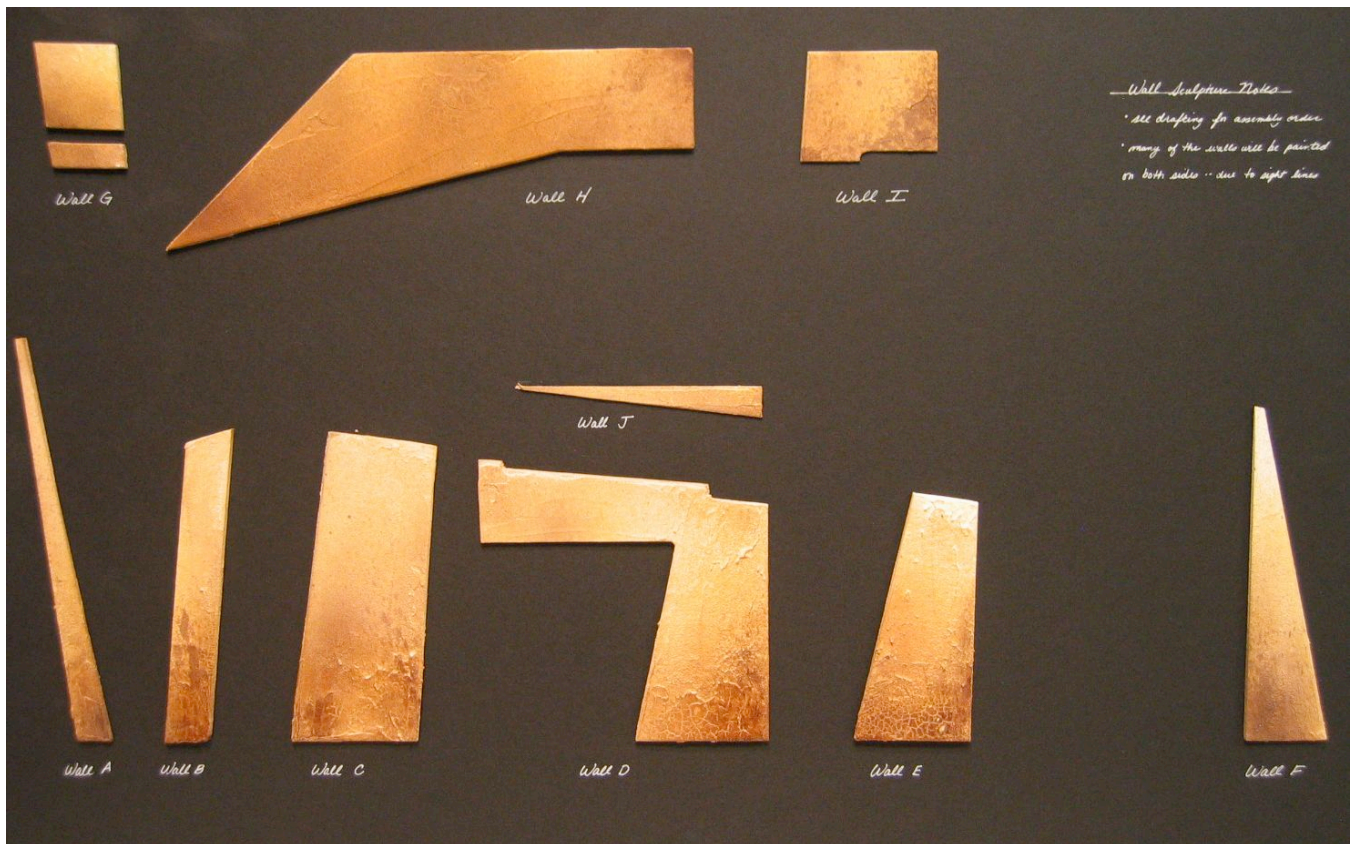
Chapter 2: The Production Process

2.2: Paint Elevations



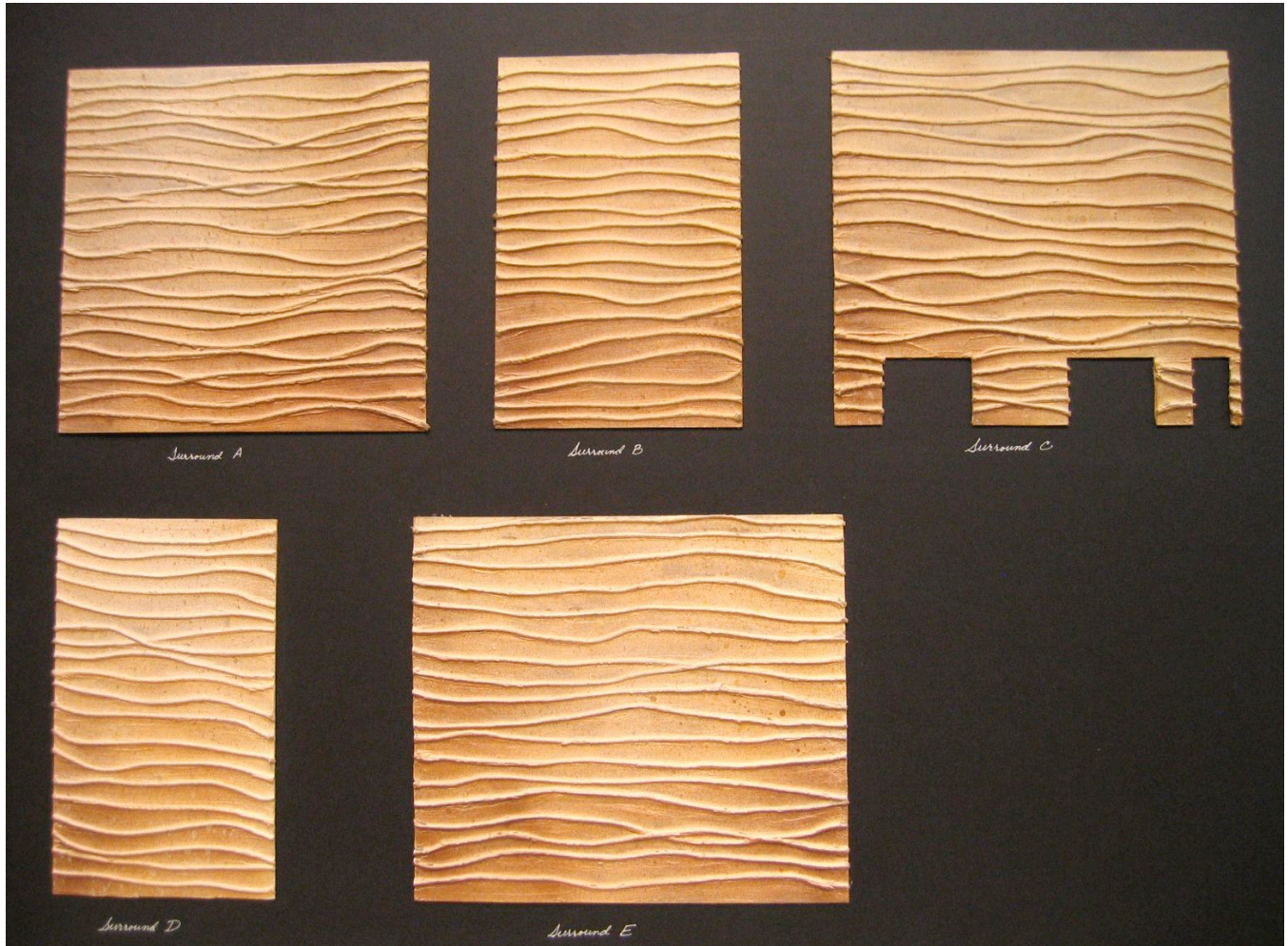
Chapter 2: The Production Process

2.2: Paint Elevations



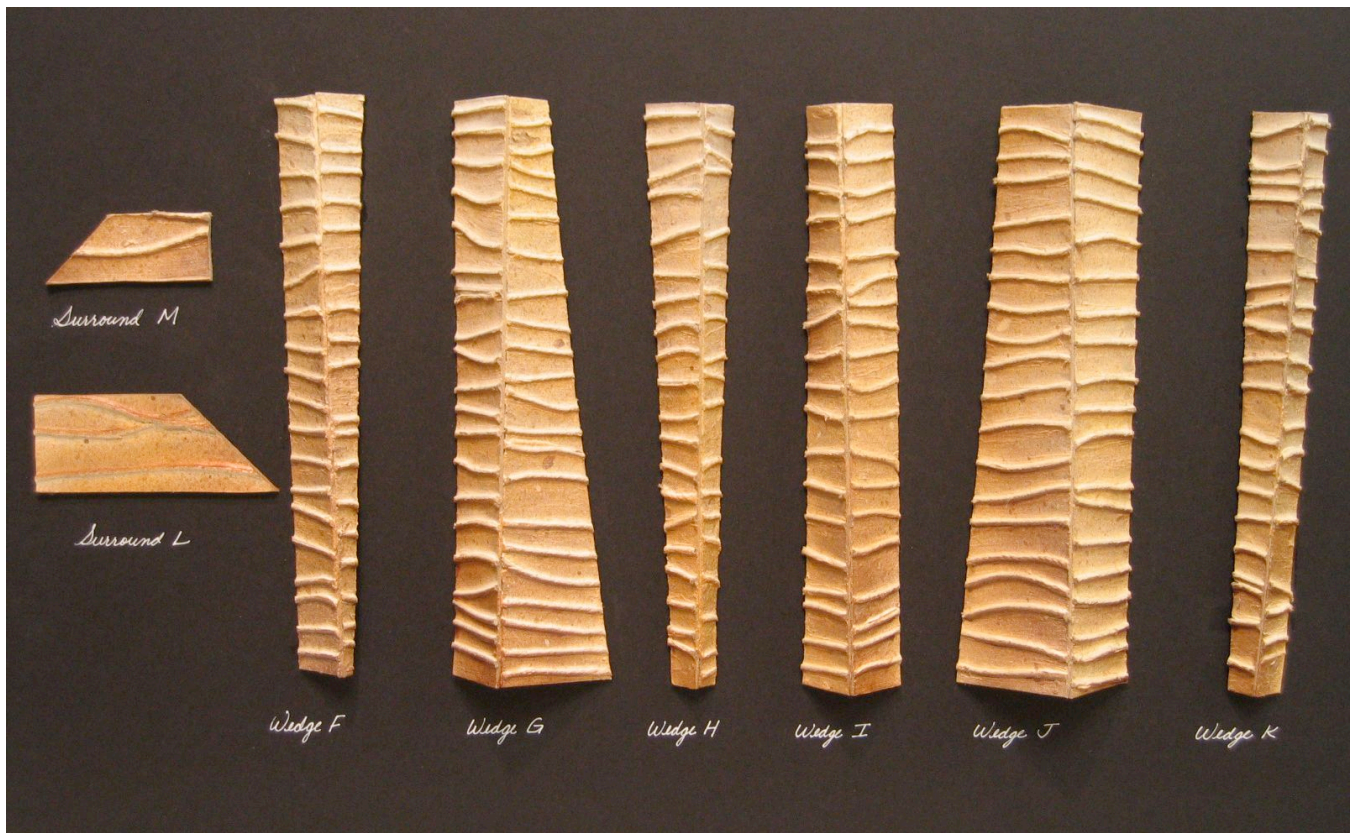
Chapter 2: The Production Process

2.2: Paint Elevations



Chapter 2: The Production Process

2.2: Paint Elevations



Chapter 2: The Production Process


2.3: Scenic Unit List



Production Services Unit List

Department: Theatre	Director: Izumi Ashizawa
Show: Gilgamesh	Scenic Designer: Carissa Huizenga
Space: Kogod Theatre	Lighting Designer: Jedidiah Roe

The piece list function is to provide descriptive information for preferred construction methods, materials, research, and suggested aesthetic designs. This list will accompany the design package for the production.

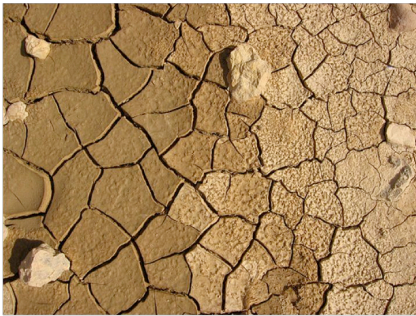
Plate # (of drawings)	Unit (on plate)	Description (movement, weight, location, materials, quantity)	Notes (research, images, websites)
3, 4	A	<p>TIERED DECK (w/ Traps A-J)</p> <ul style="list-style-type: none"> - Deck has 3 tiers - Tier 1 is 27" from the theatre floor - Tier 2 is 33" from the theatre floor - Tier 3 is 45" from the theatre floor - All tiers have a "cracked" finish with the support pieces being painted black (facing, braces, legs and etc). - The top "cracked" surface of each tier will be composed of individually cut pieces – the pieces will be cut from 1/2" homosote and treated with paint and jaxsan texture. - Tier 1's facing is inset approximately 9" from the edge and is made of Bendy Ply that is covered with black velour. - Sand will also be used on top of the deck in specific places. - Tier 3 has 10 covered traps, all of which are used for actor entrances and exits (Traps A and B are primarily used for hidden entrances and are the least used). - All trap covers need to be made able to lower and slide underneath the deck (sunroof style). It is important that the only thing seen coming up from the traps are actors (and not trap covers). - Actors will be entering and exiting through the traps throughout the show and spend a good portion of time underneath the deck. - In addition to actors, run crew, props, and costumes will be stored / moving under the deck. Therefore, clear exit pathways need to be designated. - All deck support structure(s) are to the TD's discretion. Please be mindful of clear pathways out from under the deck when planning support structures. <p>TRAP H - the desk will rise from and disappear into this trap at one point in the show. The total height of the desk in its raised position is 2'6" from the top of the deck to the top of the desk. The stool will be tucked underneath the desk. For the remainder of the show, Trap H will function as an exit / entrance point for actors.</p>	 <p>Sample Image of Deck's Cracked Surface</p>

Chapter 2: The Production Process

2.3: Scenic Unit List



Production Services Unit List

Plate # (of drawings)	Unit (on plate)	Description (movement, weight, location, materials, quantity)	Notes (research, images, websites)
		<p>TRAP J will have a “sand mound” on top of it. A small tube will be inside that sand mound. This tube will be connected to a crew operated squeeze bag. At two points in the show, the tube will be squeezed, releasing water into the sand mound. Enough water should be released to allow an actor to reach into the sand and pull out a handful or two that can be “molded”.</p>	
4	A	<p>HANAMICHI (w/ Escape Stairs)</p> <ul style="list-style-type: none"> - Consists of two parts, one of which is stationary (36” from the theatre floor), the other moveable (33” from the theatre floor). The moveable piece is a telescoping piece, which must allow for audience seat accessibility. This telescoping section will be set into its closed position at the start of the show and will need to be locked in place until the end of the show. - When extended, the telescoping piece needs to meet the deck cleanly, matching the cut of the deck’s edge. - When in motion, the telescoping piece needs to move as smoothly and quietly as possible. - The surface of all Hanamichi parts will have the same texture and paint treatment as the deck. Clearance should be accounted for. - The support pieces will be painted matte black (faces, braces, legs and etc). - The structural supports and tracks can be decided by the TD, in respect to heights. - At this point, the movable piece only moves when the audience is seated, in the beginning and the end of the show. - The escape staircase is only for entrances and exits onto the piece. It needs to be painted matte black. - If possible, the support of the hanamichi will be hollow enough to allow actors and crew to escape from the deck (an additional emergency deck exit). 	 <p>Sample Image of Hanamichi's Cracked Surface</p>
5, 6, 7, 8		<p>WALL SCULPTURE (Pieces A–J)</p> <ul style="list-style-type: none"> - The wall sculpture consists of 10 individual pieces, all of which are connected together to form a single, sculptural unit. - Walls E and J are not stationary – see drafting for more information - Wall E is a telescoping piece that will act as a “slide” for actors - Wall J will be hinged and will need to flip and latch into place. - Wall H must support the weight of 2 actors, simultaneously. - The second level is accessible by unseen ladders. 	

Chapter 2: The Production Process

2.3: Scenic Unit List



Production Services Unit List

Plate # (of drawings)	Unit (on plate)	Description (movement, weight, location, materials, quantity)	Notes (research, images, websites)
9, 10, 11		SURROUND WALLS (1-5) <ul style="list-style-type: none"> - The textural surround consists of 5 walls, 6 wedges, and 2 ledge pieces. - Each wall has dimensional texture that is symbolic of both water and sand waves. - Raised texture dimensions vary between 1/2" and 1" off of the wall's base surface(s). - The facing of each wall unit should be textured as well. - Each wall varies in its wave composition. - Surround pieces L and M should be textured on both sides. Surround C <ul style="list-style-type: none"> - Has openings as the base to allow for actor entrances and exits underneath the deck. 	
11		SURROUND WEDGES (J-K) <ul style="list-style-type: none"> - The wedges fit together to mask seams and gaps in Surround Walls. - There are a total of 6 wedge units that each consist of 12 pieces. - Wedges are set DS of the Surround Walls to allow for light to shine out from behind them (minimum of 4" of space). - The paint and texture of the wedge pieces is the same as that of the surround walls. Wedge J <ul style="list-style-type: none"> - Has a hidden door for actor entrances to a raised platform level (Surround M). Wedge G <ul style="list-style-type: none"> - Must support Surround L. 	
3		DESK AND STOOL <ul style="list-style-type: none"> - Will live under the deck throughout the show and rise from Trap F. - The tops of the pieces are treated like that of the tiered deck. - The stool will need to be weight bearing because an actor will sit on it. 	

Chapter 3: Production Properties

3.1: Properties List

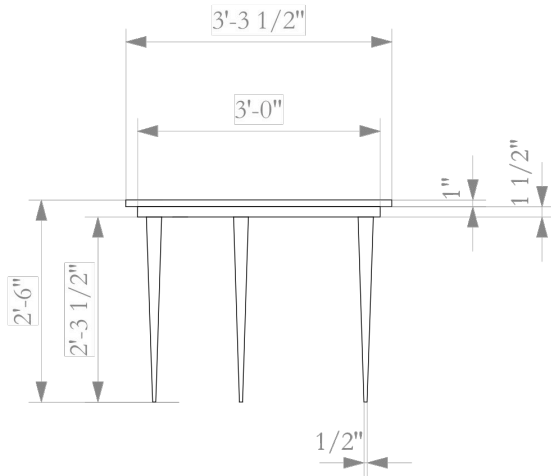


Production Services Props List

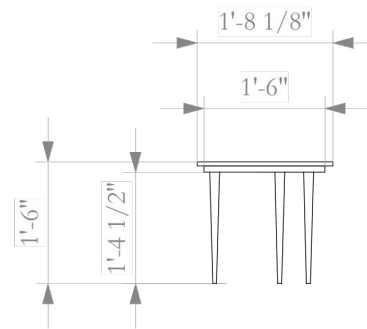
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Chapter 3: Production Properties

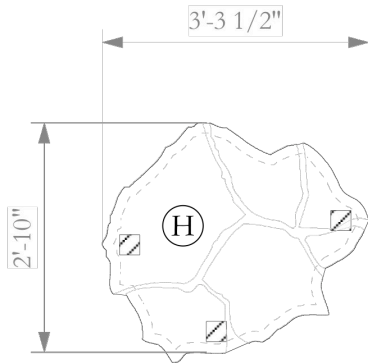
3.2: Key Research Images



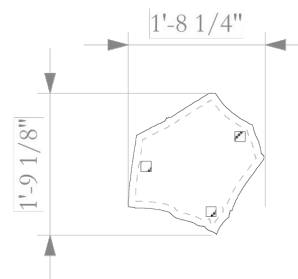
$\frac{B}{3}$ Desk - Front Elevation
Scale: 1/2" = 1'-0"



$\frac{B}{3}$ Stool - Front Elevation
Scale: 1/2" = 1'-0"



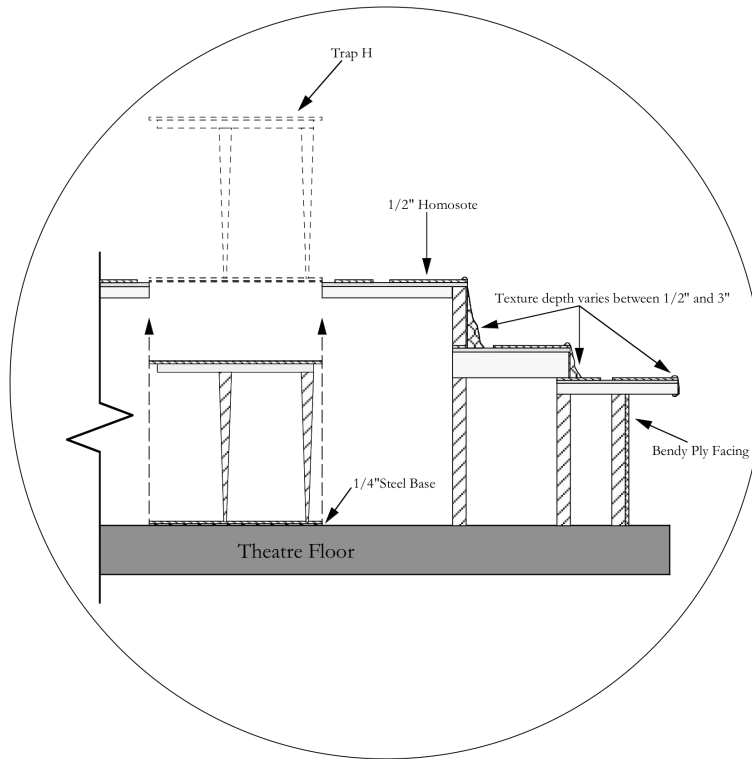
$\frac{B}{3}$ Desk - Plan View
Scale: 1/2" = 1'-0"



$\frac{B}{3}$ Stool - Plan View
Scale: 1/2" = 1'-0"

Chapter 3: Production Properties

3.2: Key Research Images



$\frac{B-1}{3}$ Deck / Desk - Section Detail
Scale: $\frac{3}{4}" = 1'-0"$

NOTES (Deck / Desk Section Details):

- * All dimensions are given without texture
- * Gradation depth between levels varies between $\frac{1}{2}"$ and $3"$
- * Gradation depth between levels should not be completely uniform
- * Use chicken wire and muslin to create the base of the gradation between levels
- * All deck surfaces (excluding the matte black facing) will receive textured paint treatment (jaxsan)
- * Desk steel base is covered with an exact replica of the desk top (Trap H "lid")
- * Desk appears from below once throughout the show
- * Desk stool must fit under desk (to be pulled out by the actor once desk is in above position)
- * While in the above position, the desk needs to magically "shake" (earthquake-like)
- * Desk needs to move into the above/below position as quickly and quietly as possible

Chapter 3: Production Properties

3.2: Key Research Images



Chapter 3: Production Properties

3.2: Key Research Images



Chapter 3: Production Properties

3.2: Key Research Images



Chapter 3: Production Properties

3.2: Key Research Images



Chapter 3: Production Properties

3.2: Key Research Images



Chapter 3: Production Properties

3.2: Key Research Images



Chapter 3: Production Properties

3.2: Key Research Images



Chapter 3: Production Properties

3.2: Key Research Images



Chapter 3: Production Properties

3.2: Key Research Images



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Chapter 3: Production Properties

3.2: Key Research Images



Chapter 3: Production Properties

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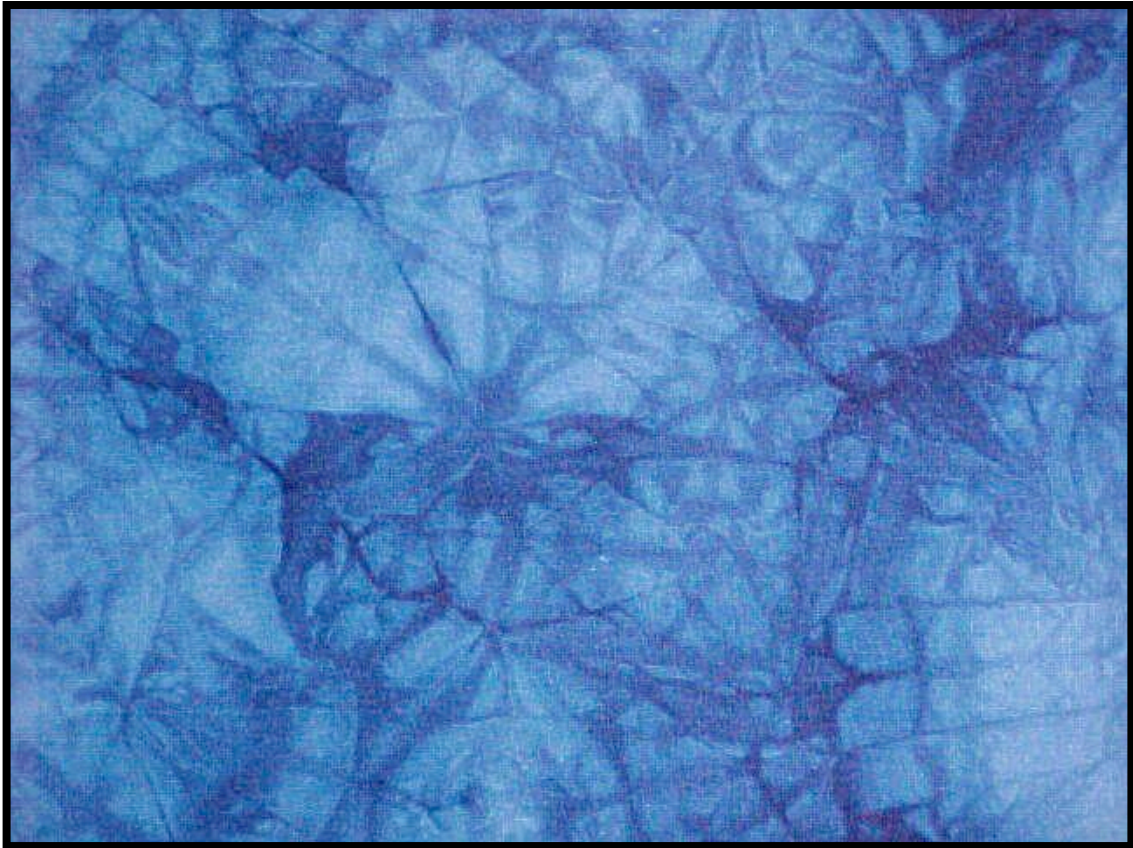
Chapter 3: Production Properties

3.2: Key Research Images



Chapter 3: Production Properties

3.2: Key Research Images



Chapter 3: Production Properties

3.2: Key Research Images



Chapter 3: Production Properties

3.2: Key Research Images



Chapter 3: Production Properties

3.2: Key Research Images



Chapter 3: Production Properties

3.2: Key Research Images



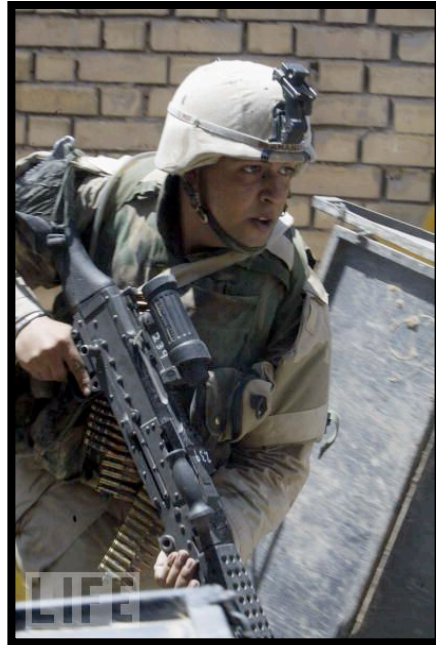
Chapter 3: Production Properties

3.2: Key Research Images



Chapter 3: Production Properties

3.2: Key Research Images



Chapter 4: Production Photographs



Preshow

Chapter 4: Production Photographs



Prologue

Chapter 4: Production Photographs



Discovery

Chapter 4: Production Photographs



The British Museum at Midnight

Chapter 4: Production Photographs



Mythical King



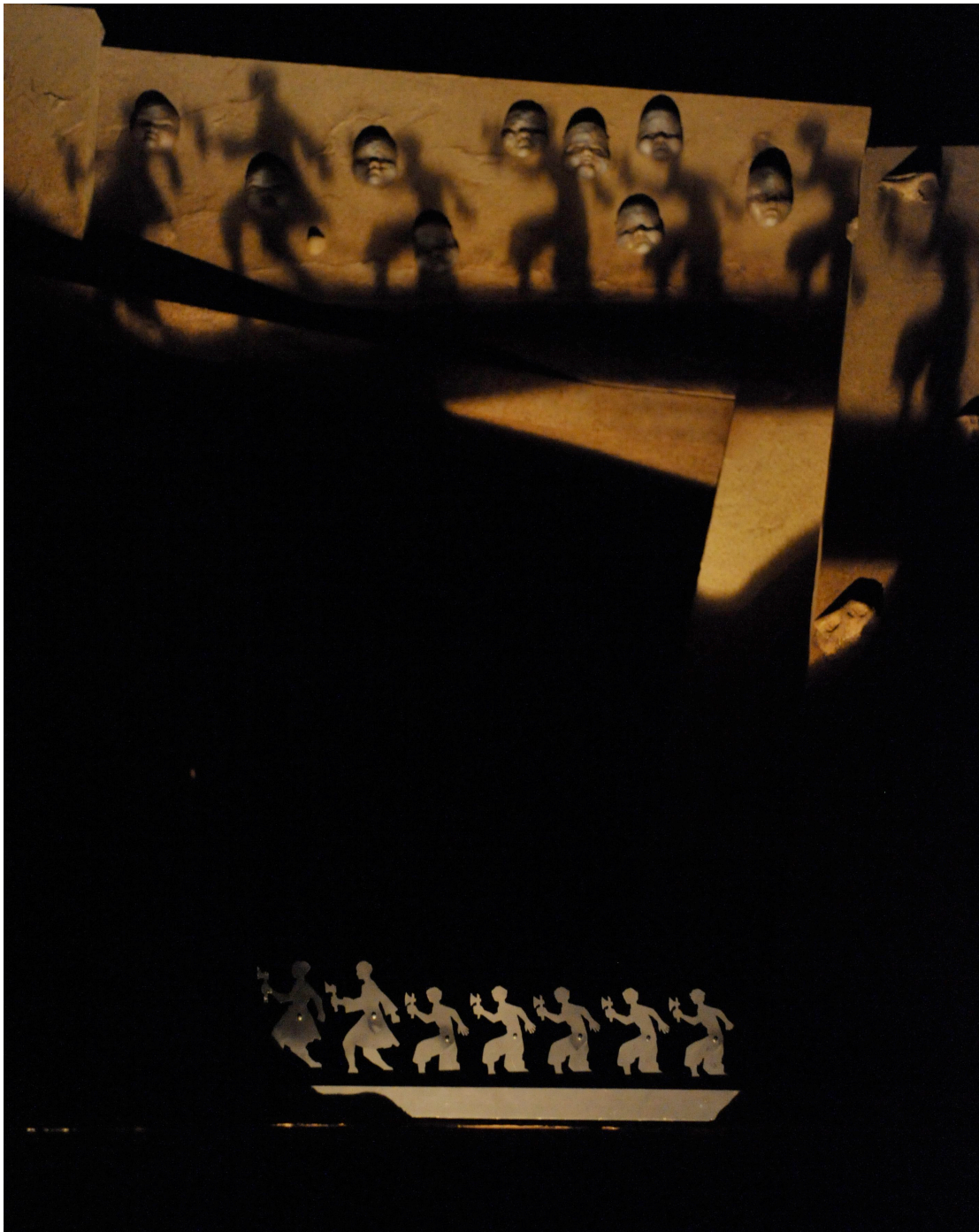
Birth of Enkidu

Chapter 4: Production Photographs



Fight and Reconciliation

Chapter 4: Production Photographs



Annihilation of the Sacred Forest

Chapter 4: Production Photographs



Annihilation of the Sacred Forest

Chapter 4: Production Photographs



Annihilation of the Sacred Forest



Annihilation of the Sacred Forest

Chapter 4: Production Photographs



Annihilation of the Sacred Forest

Chapter 4: Production Photographs



Annihilation of the Sacred Forest

Chapter 4: Production Photographs



The Waters of Death

Chapter 4: Production Photographs



Utnapishtim and the Great Flood



Test

Chapter 4: Production Photographs



Test

Chapter 4: Production Photographs



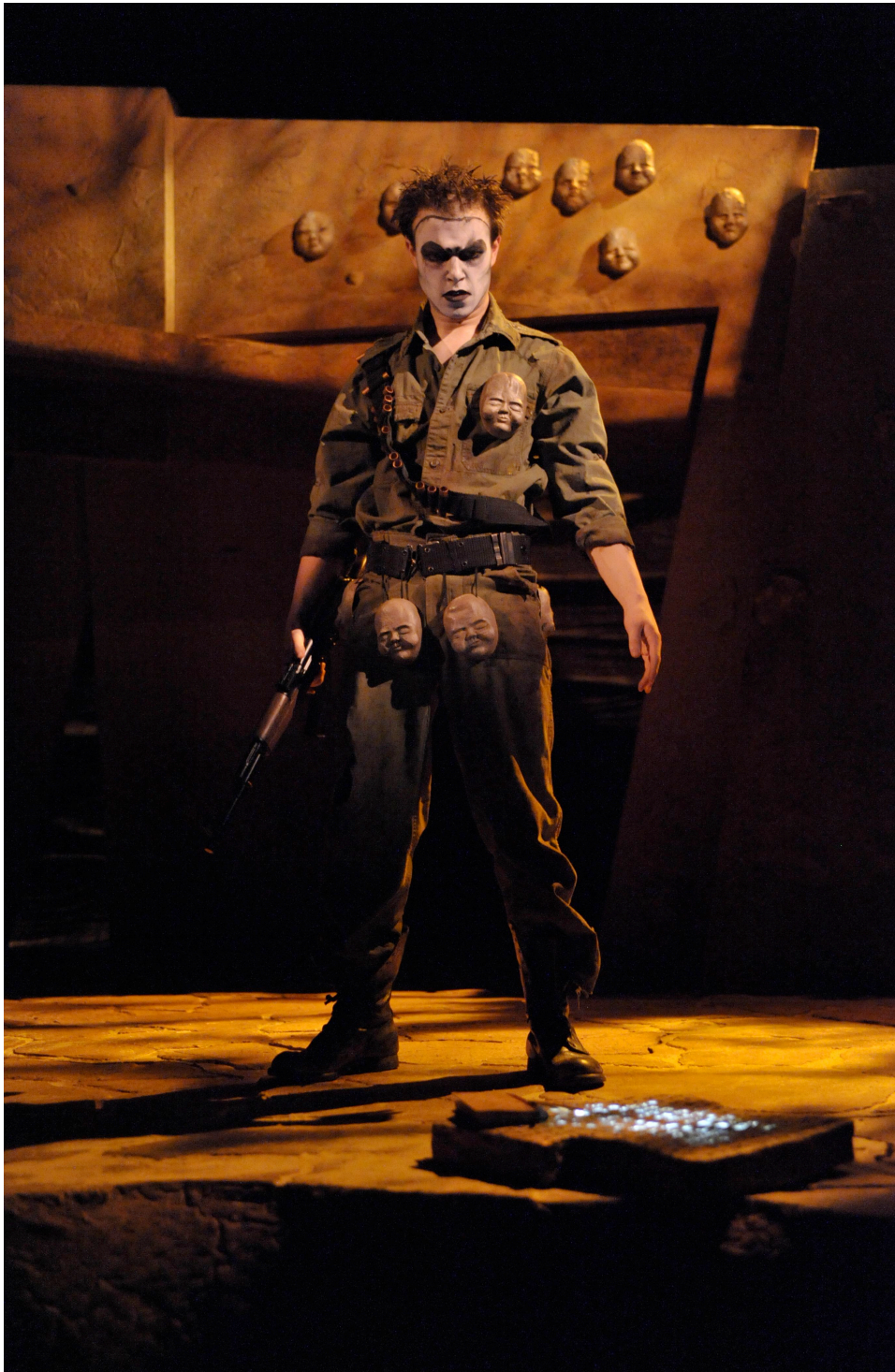
Test

Chapter 4: Production Photographs



Test

Chapter 4: Production Photographs



Epilogue

Chapter 4: Production Photographs



Epilogue

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