ABSTRACT

Title of Document: EVERYTHING IN THE GARDEN

A SCENIC DESIGN

A PRODUCTION OF THE DEPARTMENT OF THEATRE DANCE AND PERFORMANCE STUDIES AT THE UNIVERSITY OF MARYLAND - COLLEGE PARK, CLARICE SMITH PERFORMING ARTS CENTER'S INA AND JACK KAY THEATRE

Collin Ranney, Master of Fine Arts, 2012

Directed By: Associate Professor, Daniel Conway, Department of Theatre, Dance, and Performance Studies

The purpose of this thesis is to provide research, supporting paperwork, production photographs, and other materials that document the scenic design for the production of Edward Albee's *EVERYTHING IN THE GARDEN* by the University of Maryland - College Park, Department of Theatre, Dance and Performance Studies. This thesis contains the following: research images collected to develop and communicate ideas about location, shapes, forms, texture, scale, mood, and historical reference to the production team; preliminary photographs of the 1/4" scale model, visual tools used to convey the ideas of the scenic design; a full set of drafting plates and painter's elevations used to communicate the look of the scenic elements 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; prop/paint research images, used to visually support the information in the unit and prop list; and additional ground plans and paperwork generated during the rehearsal process. Archival production photographs are included as documentation of the completed design.

EVERYTHING IN THE GARDEN

A SCENIC DESIGN

A PRODUCTION OF THE DEPARTMENT OF THEATRE DANCE AND PERFORMANCE STUDIES AT THE UNIVERSITY OF MARYLAND - COLLEGE PARK, CLARICE SMITH PERFORMING ARTS CENTER'S INA AND JACK KAY THEATRE.

By

Collin Ranney

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
2012

Advisory Committee:
Associate Professor Daniel Conway, Chair
Professor Helen Huang
Assistant Professor Misha Kachman

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2012

DEDICATION

For my art and my future.

ACKNOWLEDGEMENTS

I wish to acknowledge the amazing group of artists, craftsman, and specialists whose collaboration and passion helped make this production possible.

Creative Team:

Scot Reese, Director
Jedidiah Roe, Lighting Designer
Aryna Petrashenko, Costume Designer
Ruthmarie Tenorio, Assistant Scenic Designer

Production Staff:

Cary Gillett, Production Coordinator
Mark Rapach, Technical Director
Jon Shimon, Assistant Technical Director
Ann Chismar, Scenic Artist
Tim Jones, Properties Artisan

I also wish to acknowledge the countless hours in advising, training and encouraging me, by the faculty and advisors that have shaped my education. Their wisdom, experience, passion and time, has helped, inspired, enriched, and guided me to the artist I am today.

Daniel Conway
Helen Huang
Misha Kachman
Brian MacDevitt
Lynne Koscielniak
Catherine Norgren

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CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1.1: DESIGN CONCEPTUALIZATION

In my design training at the University of Maryland, I have found the importance of distilment, balance and transcendence. If collaborators can distill the very core raw ideas and emotions of a performative piece into words, a visual solution can always be found. It is those core ideas and emotions coupled and balanced with text and/or music that guide a design in terms of aesthetic and function. Should collaborators ever seem to stray, it is those words that they can come back to, that bind them together on their creative journey. Also, I feel transcendence is what truly makes a design successful; the ability to go beyond illustrating a given text and bring it to a point of illumination for a given audience. In working on Edward Albee's *Everything in the Garden*, it was these words and ideas, which guided my design process.

Edward Albee adds his own brand of bitterness on the state of American moral and social values in his reworking of an earlier British comedy by Giles Cooper. Richard has just come in from mowing the lawn, and Jenny carefully counts the coupons that come with a certain inexpensive brand of cigarettes; it all seems cozy and natural, but not exactly. *Everything in the Garden* quickly reminds us that we are not to take suburbia as quite real. With that, Scot Reese, the director, the rest of the production team, and myself embarked on creating a world for our production.

Albee has a special way of making the mundane terrifying and the terrifying mundane. *Everything in the Garden* is no exception. Blending period interior research with sit-com of the time inspirations, my scenic design unfolded. An environment of sophisticated whimsy that combined retro prints with clean lines, a playground for Mr. Albee to point out social corruption and then crudely rub the audience's collective face in the mess.

From the beginning, Scot and I wanted Richard and Jenny's sunken 1967 family room, and the suburban landscape beyond, to seem ordered; the foliage with a slick coat of gloss; the lines neat, clean, and mod; an atmosphere of superficiality. We wanted our world to transcend time and be on that line of period meeting contemporary. Distilling the play down to its core of "keeping up with the Jones'," we aimed to create an environment of sophistication that allowed for menace to permeate air; the ideal home to lurk. The irony being that Jenny and Richard are not really struggling, but still yearning to attain the level of affluence enjoyed by their neighbors…how far will they go?

CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1.2: RESEARCH IMAGERY





CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1.2: RESEARCH IMAGERY





CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1.2: RESEARCH IMAGERY





CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1.2: RESEARCH IMAGERY





CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

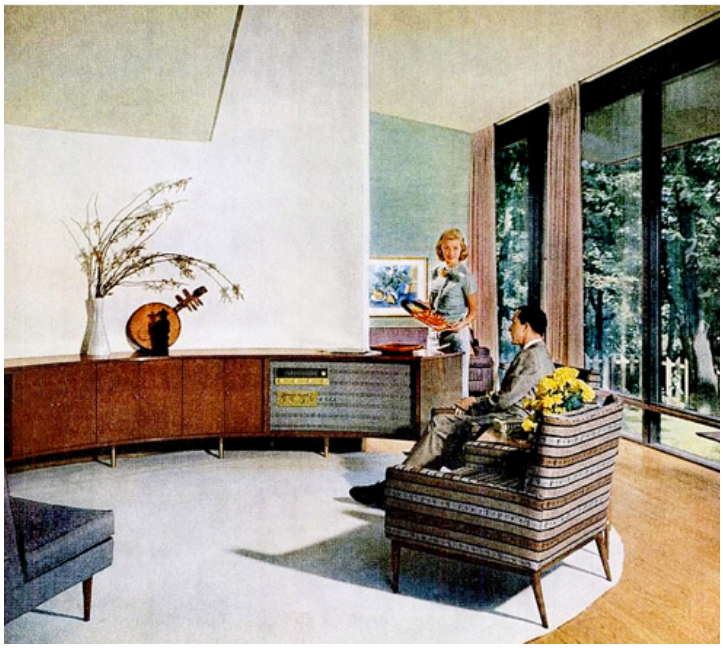
1.2: RESEARCH IMAGERY





CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1.2: RESEARCH IMAGERY





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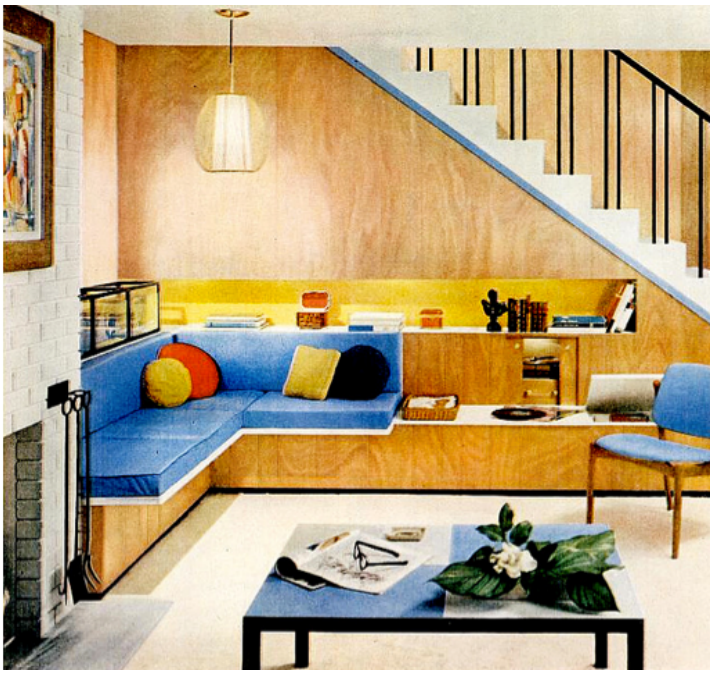
1.2: RESEARCH IMAGERY





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1.2: RESEARCH IMAGERY

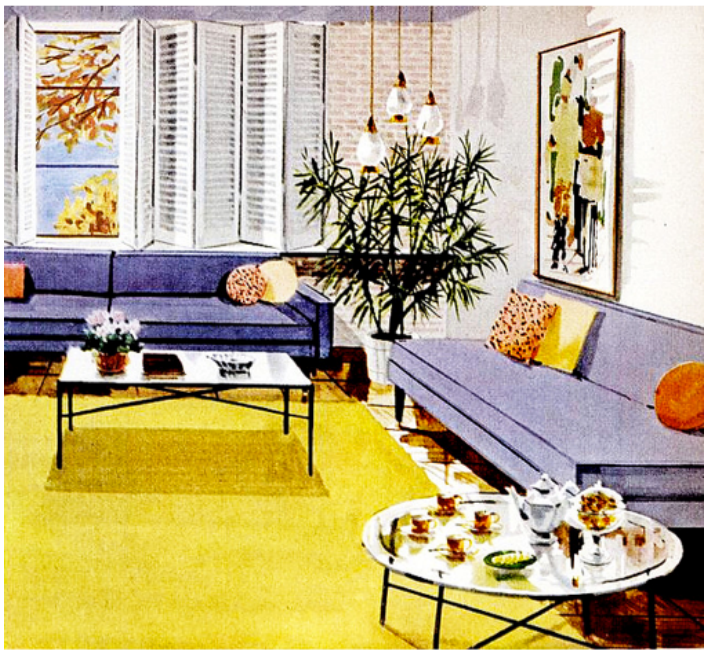




CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

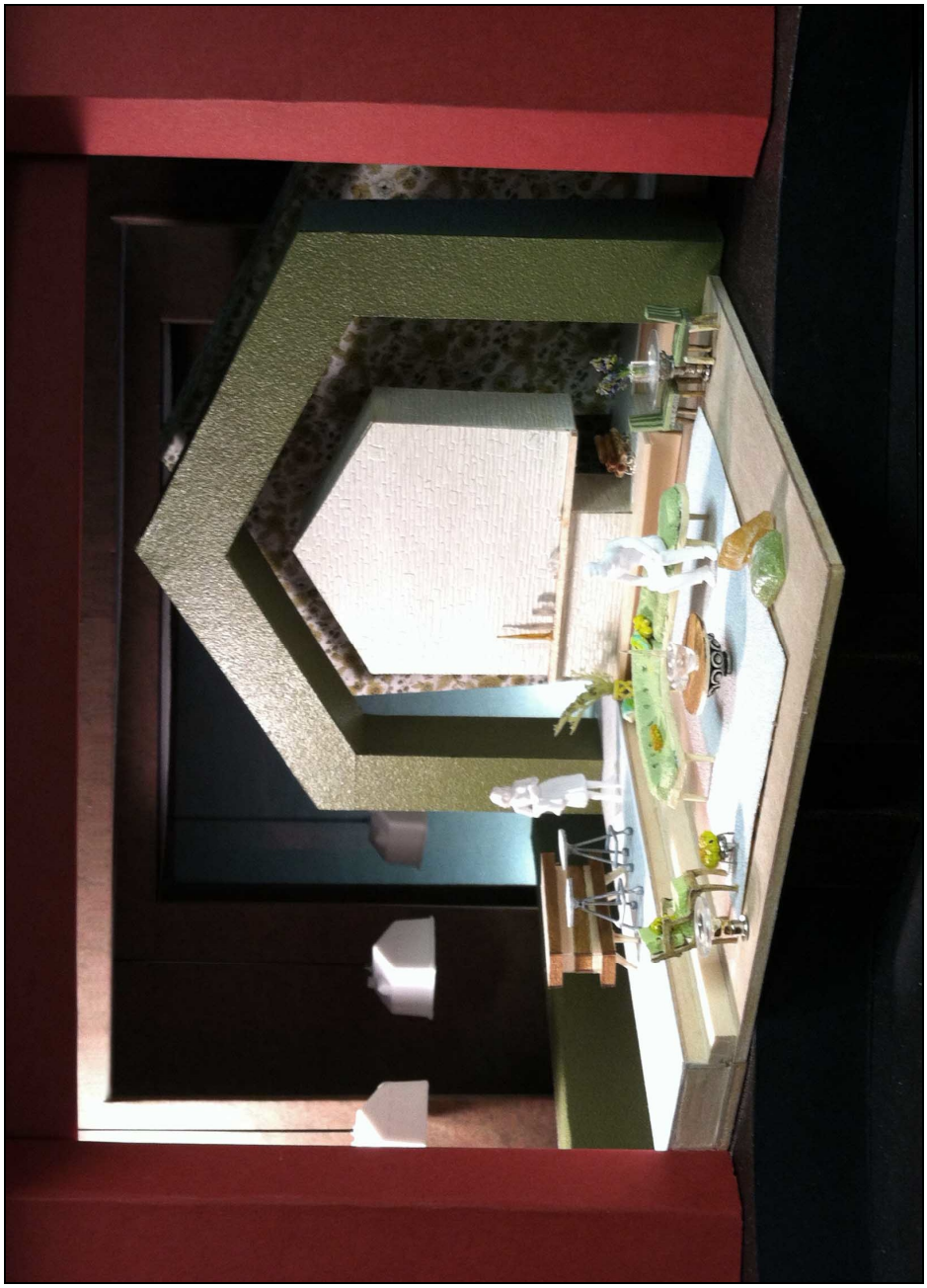
1.2: RESEARCH IMAGERY





CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1.3: THE MODEL



CHAPTER 2: THE PRODUCTION PROCESS

2.1: THE DRAFTING PACKAGE

VECTORWORKS EDUCATIONAL VERSION

CONTENTS:

PG #

1 GROUN PLAN
2 CENTERLINE SECTION
3 DECK PLAN
4 ELEVATIONS: HEDGE PORTAL & FIREPLACE WALL
5 ELEVATIONS: PRINT WALL AND MASKING WALL
6 ELEVATIONS: DOLLHOUSE AND GROUND HEDGE
7 PORTAL ELEVATIONS

EVERYTHING IN THE GARDEN

CLARICE SMITH PERFORMING ARTS CENTER . KAY THEATRE

DIRECTED BY: SCOT REESE
SCENIC DESIGN: COLLIN RANNEY
COSTUME DESIGN: ARYNA PETRASHENKO
LIGHTING DESIGN: JEDIDIAH ROE

SCHOOL OF THEATRE DANCE PERFORMANCE STUDIES

VECTORWORKS EDUCATIONAL VERSION

CHAPTER 2: THE PRODUCTION PROCESS

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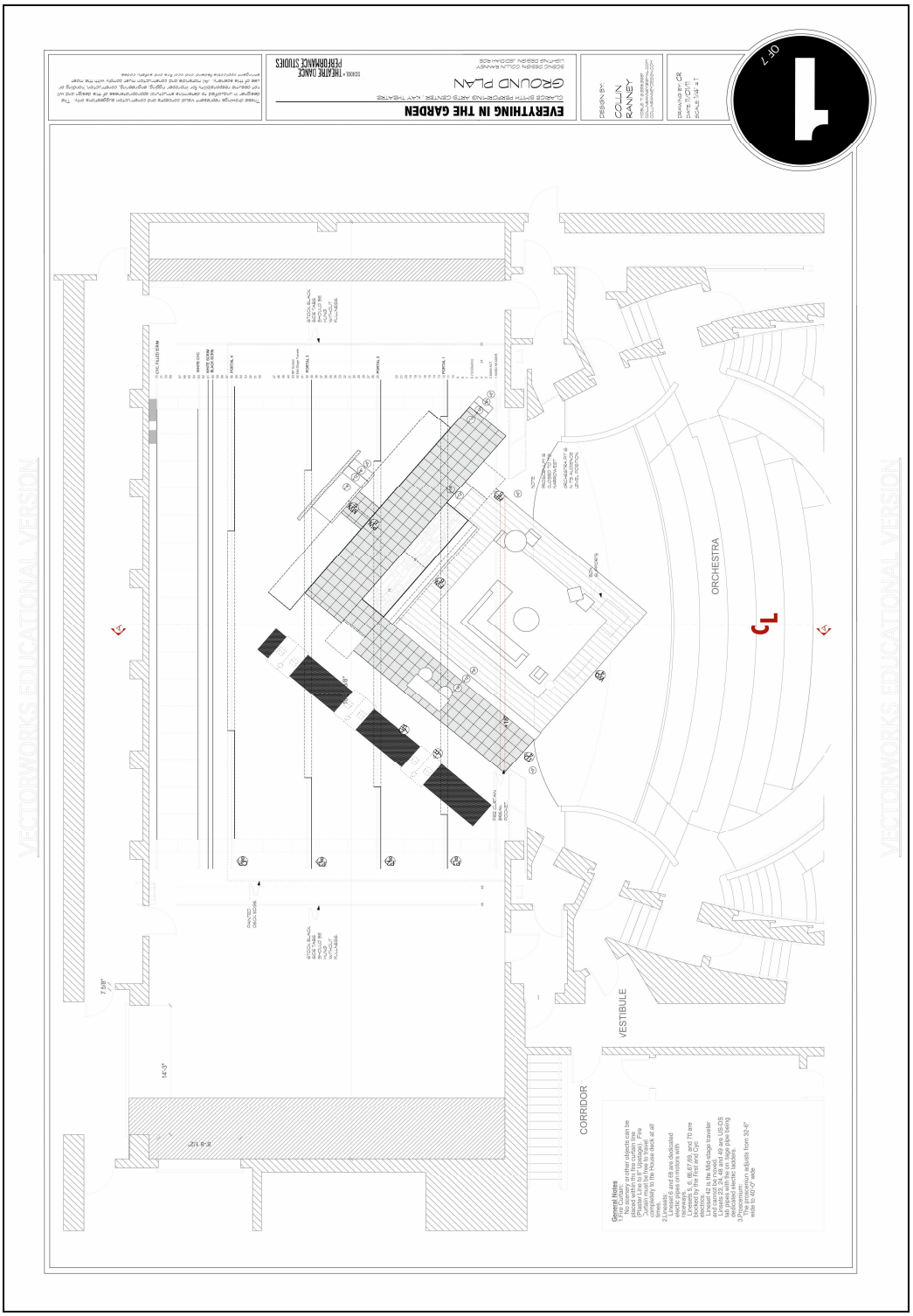

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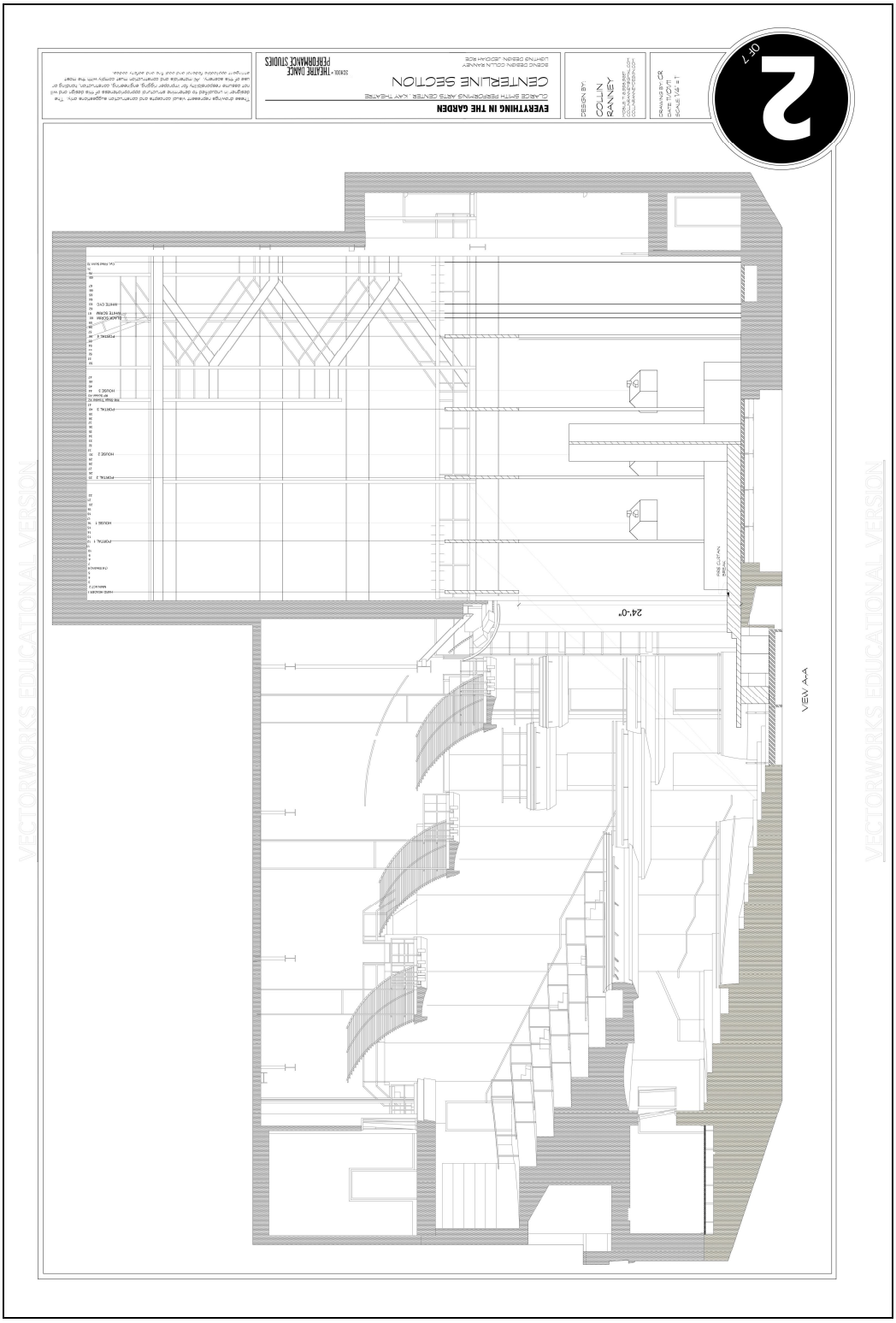

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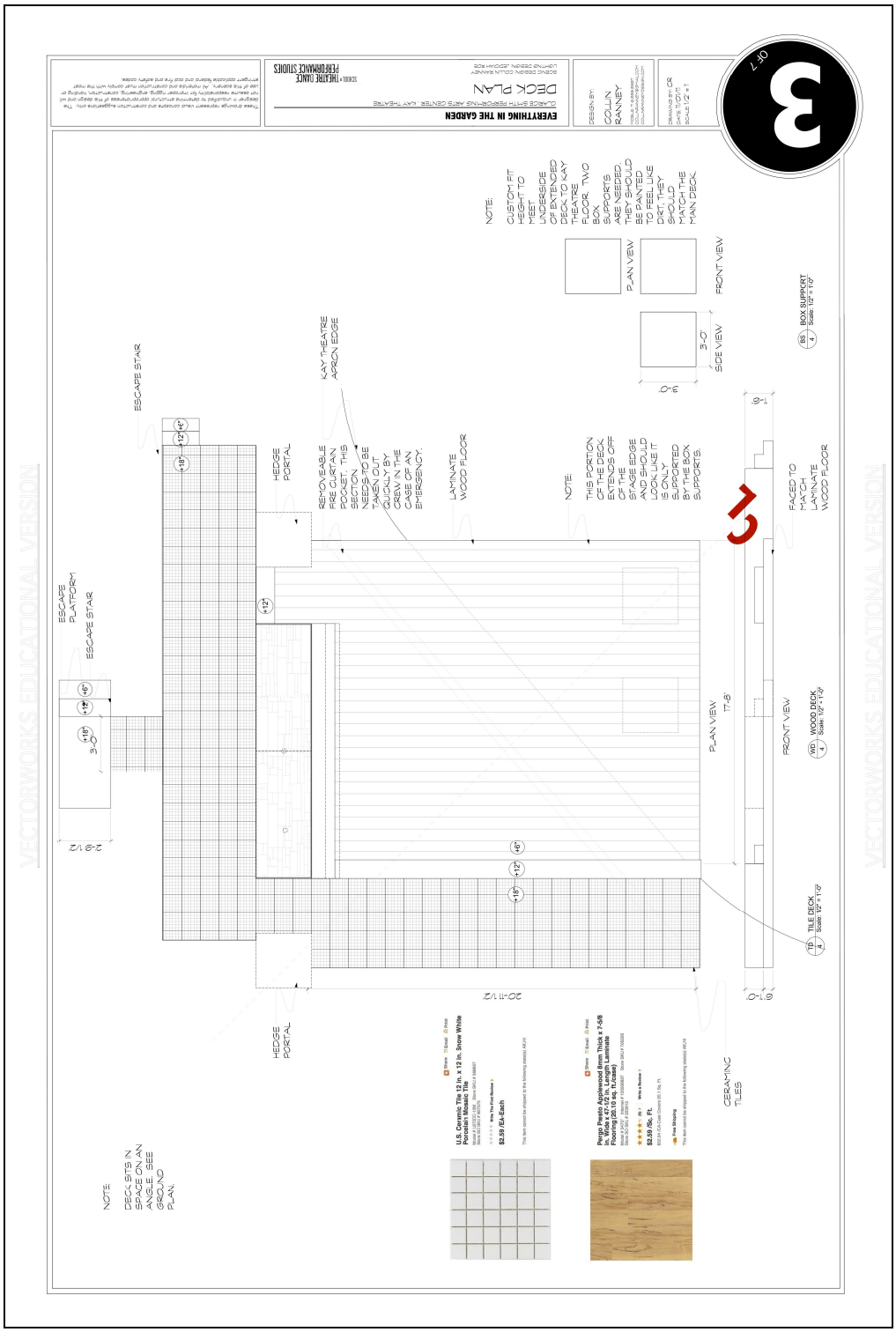

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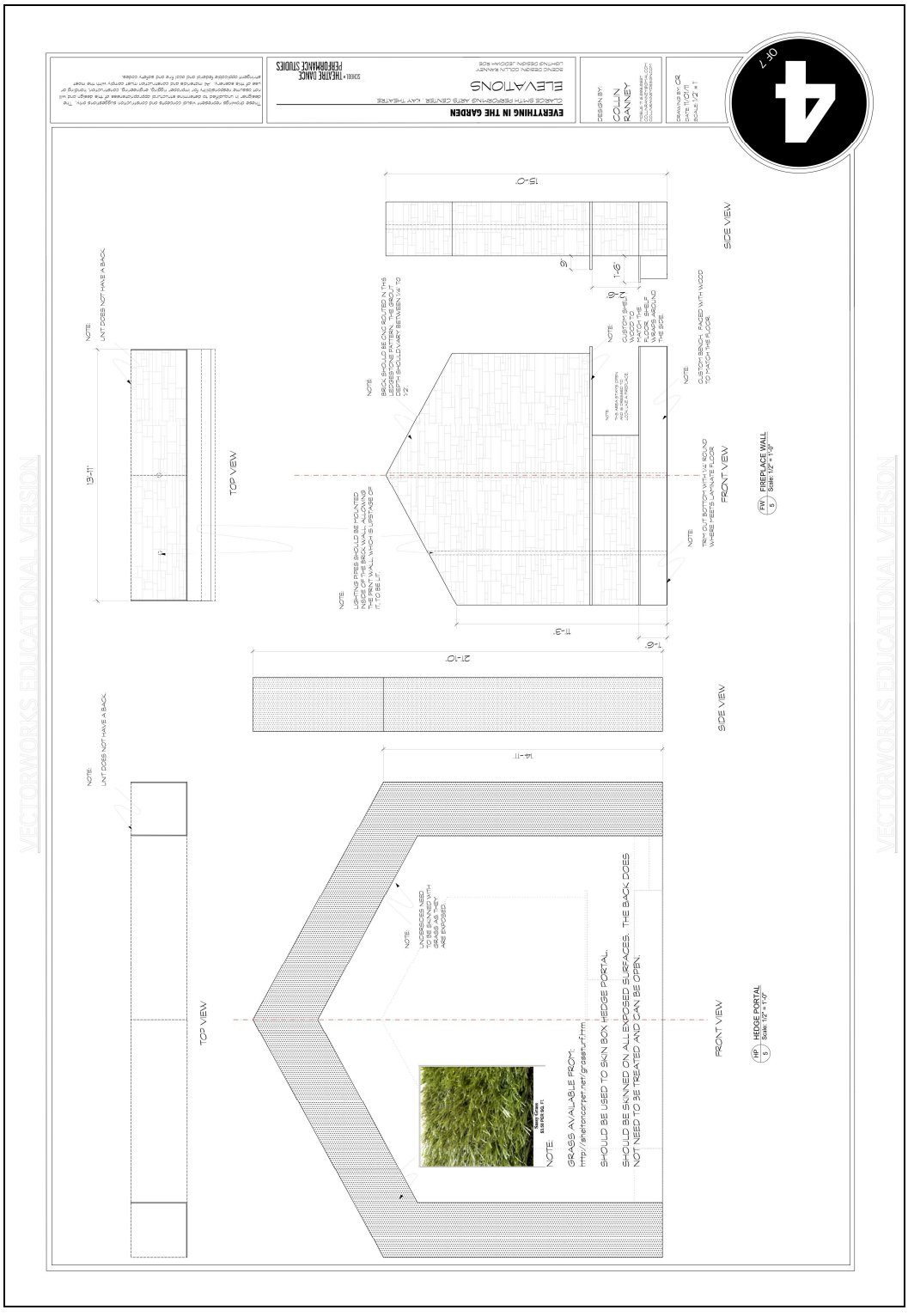

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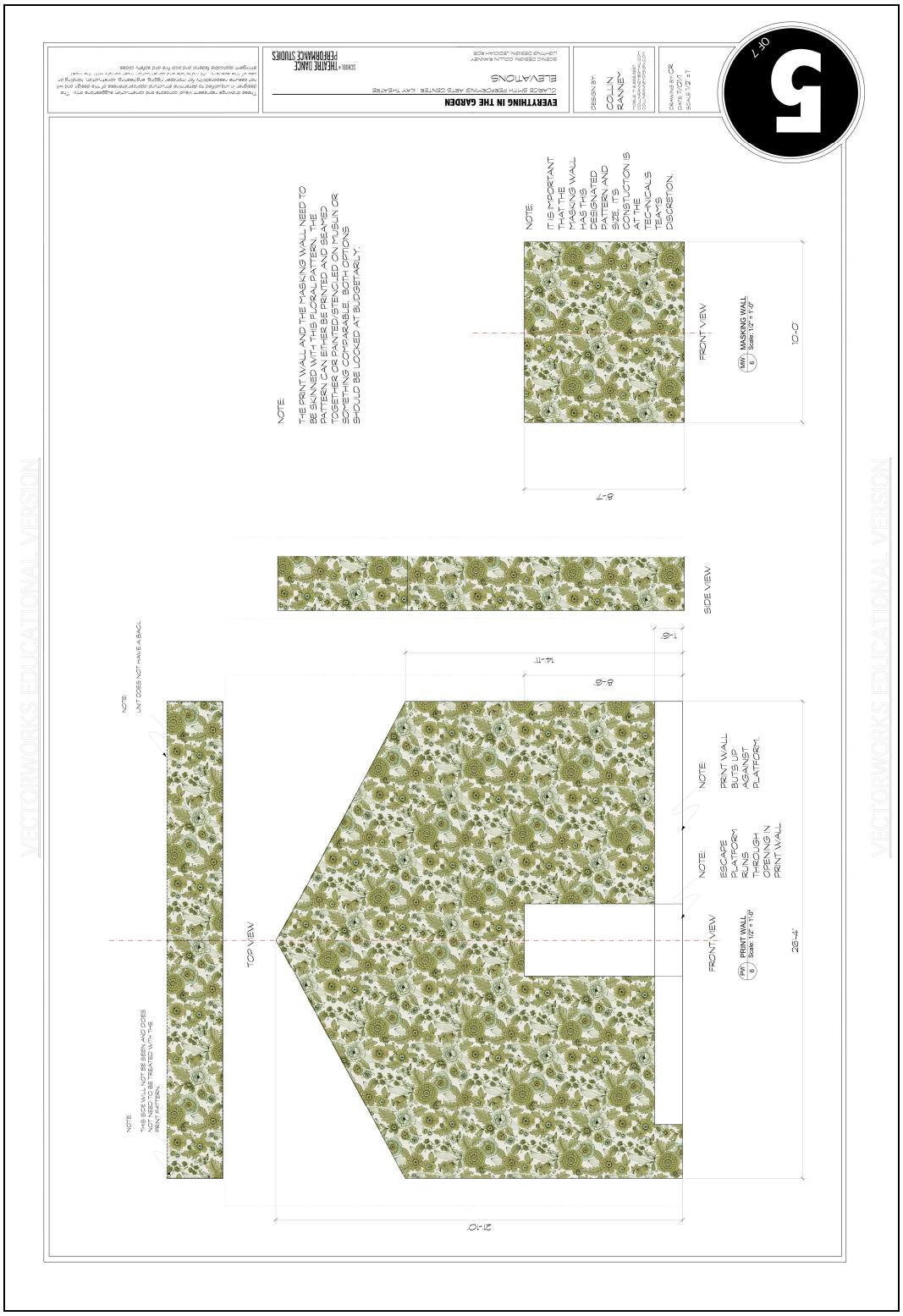

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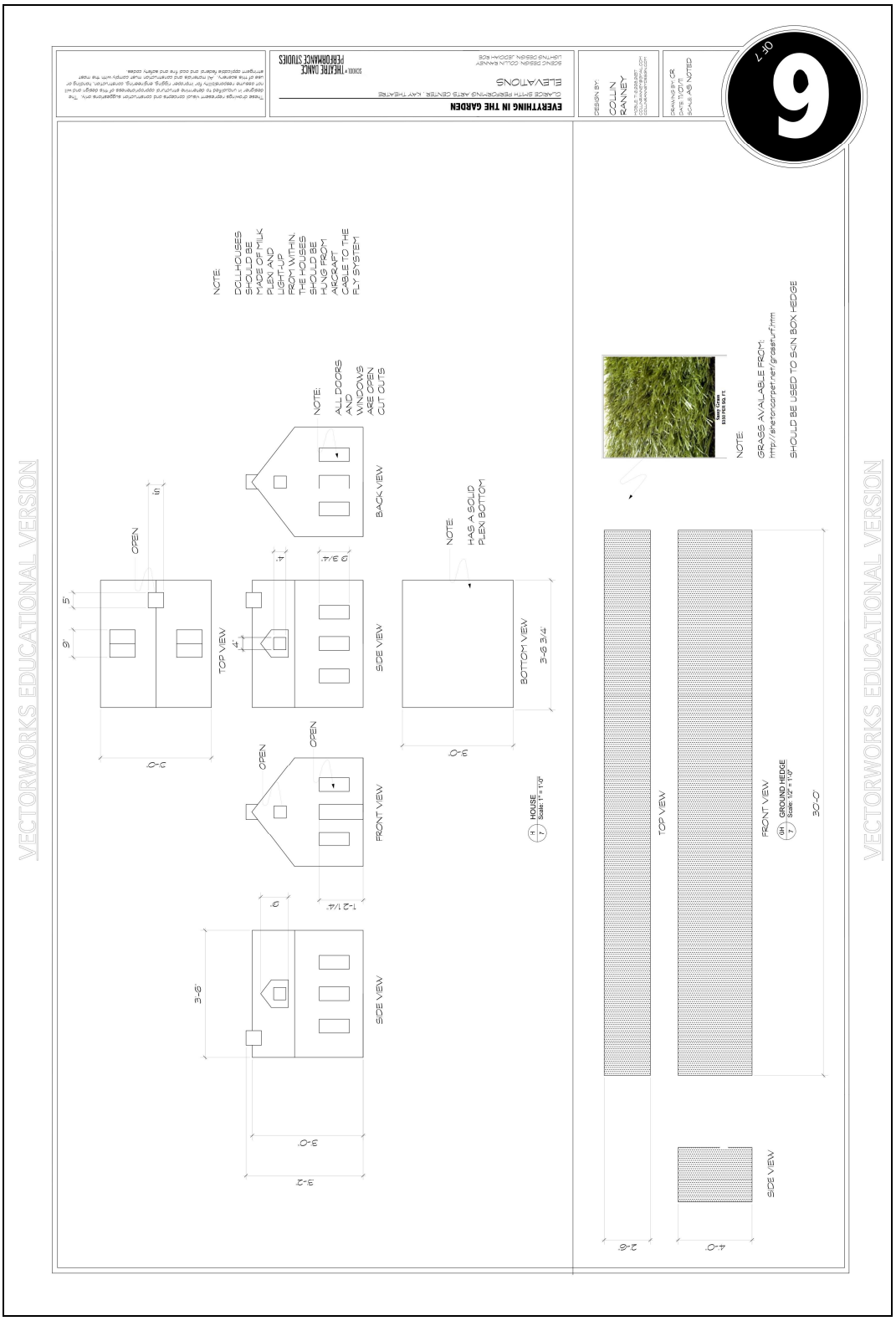

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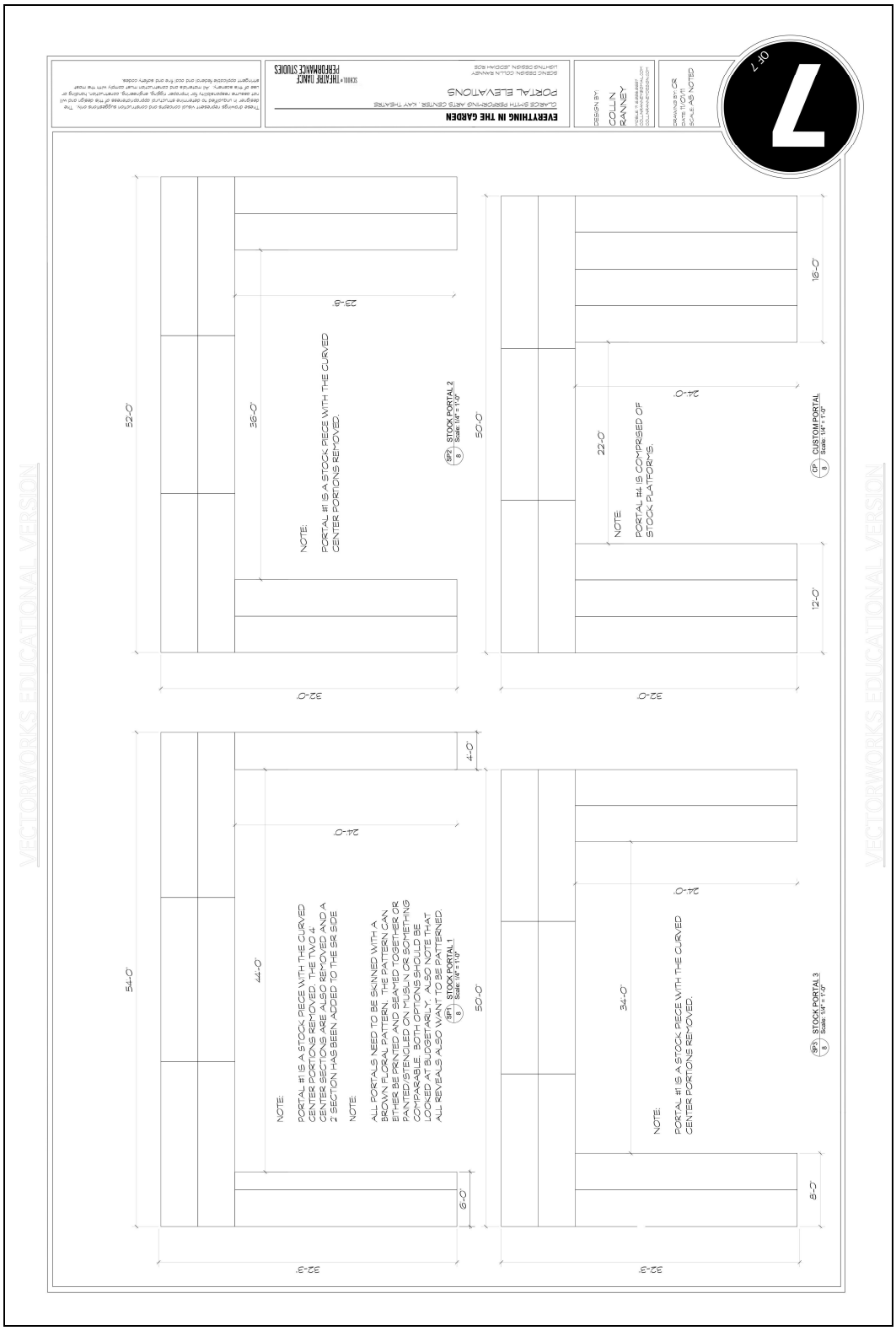

2.2: PAINTER'S ELEVATIONS



2.2: PAINTER'S ELEVATIONS



2.2: PAINTER'S ELEVATIONS



2.2: PAINTER'S ELEVATIONS



EVERYTHING IN THE GARDEN
PAINTER'S ELEVATION - FLOOR

SCALE: 1/2" = 1'

CHAPTER 2: THE PRODUCTION PROCESS

2.3: THE UNIT LIST

CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

Production Services Piece List

Department: THEATRE, DANCE, & PERFORMANCE STUDIES	
Show: **EVERYTHING IN THE GARDEN**	Scenic Designer: COLLIN RANNEY
Space: KAY THEATRE	Director: SCOT REESE

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		RAISED DECK RAISED 6" OFF OF MAIN DECK AND THRUSTS OUTWARD WITH CUSTOM BOX SUPPORTS. STEPS UP TWO LEVELS, ONE AT 12" FROM MAIN DECK (WHICH IS LAMINATE WOOD) AND THE OTHER AT 18" FROM THE MAIN DECK (WHICH IS CERAMIC TILE). THERE ARE ESCAPE STAIRS THAT LEAD OFF OF THE 18" LEVEL TO ALLOW ACTORS TO ENTER AND EXIT OFF STAGE LEFT. NOTE: PLATFORM NEEDS TO SUPPORT GENIE WEIGHT FOR LIGHTING PURPOSES. IT WILL ALSO NEED A REMOVABLE SECTION THAT IS REHEARSED BY DECK CREW TO ALLOW FOR FIRE CURTAIN USE.	 
4		FIREPLACE WALL IS HOUSE-SHAPED AND ASYMMETRICAL. THE FIREPLACE PORTION IS LOCATED ON THE STAGE LEFT SIDE. THE WALL HAS A LEDGESTONE TEXTURE (CNC ROUTED, VARIES WITH ¼" AND ½" IN DEPTH) AND AN ATTACHED BENCH AT THE DOWNSTAGE SIDE. THERE IS ALSO A CANTELEVERED MANTLE PIECE.	
4		HEDGE ARCH IS HOUSE-SHAPED AND SKINNED WITH HEDGE-LIKE/GRASS MATERIAL ON ALL EXPOSED SIDES. IT IS GREEN IN COLOR. AVAILABLE FROM: WWW.SHELTONCARPET.NET.	

CAD Share:GRADUATE STUDENTS:SCENIC GRADS:Collin Ranney:CURRENT SHOWS:EVERYTHING..GARDEN:GARDEN_UNITLIST.doc - 3/20/12

CHAPTER 2: THE PRODUCTION PROCESS

2.3: THE UNIT LIST

CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

Production Services Piece List

5		PATTERNED WALL SITS UPSTAGE AND HAS A PRINTED RETRO FLORAL PRINT ON IT. IT HAS A HOUSE-SHAPED DOORWAY IN THE CENTER TO ALLOW FOR ACTORS' ENTRANCES/EXITS. THE PATTERN/PRINT CAN EITHER BE PAINTED OR PRINTED ON MUSLIN/FABRIC.	
5		MASKING WALL SITS UPSTAGE OF PATTERNED WALL TO MASK THE OPENING IN THE PATTERNED WALL. THE PATTERN/PRINT CAN EITHER BE PAINTED OR PRINTED ON MUSLIN/FABRIC.	See image above.
6		HEDGE PLAYS ON THE SAME ANGLE AS THE RAISED PLATOFORM AND RUNS FROM DOWNSTAGE TO UPSTAGE. IT IS 4' HIGH AND IS MADE TO LOOK LIKE THE HEDGE ARCH.	
6		HOUSE 1 SHOULD LIGHT UP AND BE A 3-D HOUSE-SHAPED ITEM THAT IS HUNG BY AIRCRAFT CABLE. HOUSE SHOULD BE MADE OF MILK PLEXI AND HAVE CUT-OUT DOORS AND WINDOWS.	See lineset schedule.
6		HOUSE 2 SHOULD LIGHT UP AND BE A 3-D HOUSE-SHAPED ITEM THAT IS HUNG BY AIRCRAFT CABLE. HOUSE SHOULD BE MADE OF MILK PLEXI AND HAVE CUT-OUT DOORS AND WINDOWS.	See lineset schedule.
6		HOUSE 3 SHOULD LIGHT UP AND BE A 3-D HOUSE-SHAPED ITEM THAT IS HUNG BY AIRCRAFT CABLE. HOUSE SHOULD BE MADE OF MILK PLEXI AND HAVE CUT-OUT DOORS AND WINDOWS.	See lineset schedule.
7		STOCK PORTAL 1 IS SKINNED WITH BROWN FLORAL PATTERN AND LIVES MIDSTAGE, EVERYTHING SITS WITHIN IT. THE PATTERN/PRINT CAN EITHER BE PAINTED OR PRINTED ON MUSLIN/FABRIC.	 See lineset schedule.
7		STOCK PORTAL 2 IS SKINNED WITH BROWN FLORAL PATTERN AND LIVES MIDSTAGE, EVERYTHING SITS WITHIN IT. THE PATTERN/PRINT CAN EITHER BE PAINTED OR PRINTED ON MUSLIN/FABRIC.	See image above. See lineset schedule.

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2.3: THE UNIT LIST

CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

Production Services Piece List

7		STOCK PORTAL 3 IS SKINNED WITH BROWN FLORAL PATTERN AND LIVES MIDSTAGE, EVERYTHING SITS WITHIN IT. THE PATTERN/PRINT CAN EITHER BE PAINTED OR PRINTED ON MUSLIN/FABRIC.	See image above. See lineset schedule.
7		CUSTOM PORTAL IS SKINNED WITH BROWN FLORAL PATTERN AND LIVES MIDSTAGE, EVERYTHING SITS WITHIN IT. THE PATTERN/PRINT CAN EITHER BE PAINTED OR PRINTED ON MUSLIN/FABRIC.	See image above. See lineset schedule.
N/A		BLACK SCRIM	See lineset schedule.
N/A		WHITE SCRIM	See lineset schedule.
N/A		WHITE CYC	See lineset schedule.
N/A		BOUNCE	See lineset schedule.

CAD Share:GRADUATE STUDENTS:SCENIC GRADS:Collin Ranney:CURRENT SHOWS:EVERTYTHING..GARDEN:GARDEN_UNITLIST.doc - 3/20/12

2.4: THE LINESET SCHEDULE

CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

Kay Theatre Standard Lineset Schedule				Show Name:	Everything in the Garden	Revision Date:	11/4/11
Line #	Fixed Position Can Not Change	Standard Use	Notes	Position	Requested Use		Line #
1	Hard Header			1'-0"	Dedicated Hard Header		1
2	Main Drape		Has Traveler Track	1'-6"	Dedicated Main Drape		2
3		Border #1	May interfere with Main Drape if use is changed	2'-0"			3
4		Leg #1	May interfere with 1st Electric if use is changed	2'-6"			4
5			Blocked by 1st Electric*	3'-0"			5
6	First Electric			3'-6"	Dedicated First Electric		6
7			Blocked by 1st Electric*	4'-0"			7
8			Blocked by 1st Electric*	4'-6"			8
9				5'-0"			9
10				5'-6"			10
11				6'-0"			11
12				6'-6"			12
13				7'-0"			13
14				7'-6"	PORTAL 1		14
15		Border #2		8'-0"			15
16		Leg #2		8'-6"	HOUSE 1		16
17			Blocked by 2nd Electric*	9'-0"			17
18			Blocked by 2nd Electric*	9'-6"			18
19		Second Electric		10'-0"			19
20			Blocked by 2nd Electric*	10-6"			20
21			Blocked by 2nd Electric*	11'-0"			21
22				11-6"			22
23	SL Tab		Offstage Blackout	US-DS pipe	Dedicated SL Tab		23
24	Stage Left LX Ladder			US-DS pipe	Dedicated Stage Left LX Ladder		24
25				13'-6"			25
26				14'-0"			26
27				14'-6"			27
28		Border #3		15'-0"			28
29		Leg #3		15'-6"	HOUSE 2		29
30				16'-0"	PORTAL 3		30
31			Blocked by 3rd Electric*	16'-6"			31
32			Blocked by 3rd Electric*	17'-0"			32
33		Third Electric		17'-6"			33
34			Blocked by 3rd Electric*	18'-0"			34
35			Blocked by 3rd Electric*	18'-6"			35
36				19'-0"			36
37				19'-6"			37
38				20'-0"			38
39				20'-6"			39
40		Border #4		21'-0"			40
41		Leg #4		21'-6"			41
42	Mid Stage Traveler			22'-0"	Dedicated Mid Stage Traveler		42
43	RP Scrn 18' h x 24' w			22'-6"	Dedicated RP Screen		43
44			Blocked by 4th Electric*	23'-0"	HOUSE 3 (DOES NOT NEED TO FLY.		44
45			Blocked by 4th Electric*	23'-6"			45
46		Fourth Electric		24'-0"			46
47			Blocked by 4th Electric*	24'-6"			47
48	Stage Right. LX Ladder			US/DS pipe	Dedicated Stage Right LX Ladder		48
49	SR Tab		Offstage Blackout	US-DS pipe	Dedicated SR Tab		49
50				26'-6"			50
51				27'-0"			51
52				27'-6"			52
53		Border #5		28'-0"			53
54		Leg #5		28'-6"	PORTAL 4		54
55				29'-0"			55
56				29'-6"	BLACK SCRIM		56
57				30'-0"	WHITE SCRIM		57
58				30'-6"			58
59				31'-0"			59
60		Border #6		31'-6"	CYC		60
61		Leg #6		32'-0"			61
62		White Scrim		32'-6"			62
63		Black Scrim		33'-0"			63
64		Cyc	Seamless White Muslin	33'-6"			64
65	RP Screen			34'-0"	Dedicated RP Screen		65
66			Blocked by Cyc Electric*	34'-6"			66
67			Blocked by Cyc Electric*	35'-0"			67
68	Cyc Electric			35'-6"	Dedicated Cyc Electric		68
69			Blocked by Cyc Electric*	36'-0"			69
70			Blocked by Cyc Electric*	36'-6"			70
71		Full Black		37'-0"			71
72		Bounce Drop	Filled White Scrim	37'-6"	BOUNCE DROP		72

* All linesets are on 6" centers. Any lineset used as an electric will require two linesets upstage and downstage of it to remain empty and gridded

CHAPTER 3: THE PRODUCTION PROPERTIES

3.1: PROPERTIES LIST AND BREAKDOWN

Production Services Props List

Department: Theatre, Dance, and Performance S	Director: Scot Reese
Show: **Everything In The Garden**	Designer: Collin Ranney
Space: Kay Theatre	

Prop #	Prop	Description (location, paint, function)	Qty.	Reh Y/N	Tech Y/N	Perf Y/N	Notes
FURNITURE AND SET DRESSING							
	SEATING						
1	Easy Chair	Mainly used by Richard. Should be masculine, but clearly be something Jenny picked out for the house.	1				
2	Sectional Sofa	Upholstery wants to be green in color. And ideally brocade.	1				
3	Dinette Chairs	For the Dinette Table	2				
4	Bench Cushions	Go on the built-in fireplace bench. Should be a retro pattern that fits into the color scheme.	various				
5	Bar Stools	Go to the bar. Wicker.	2				
	SURFACES						
6	Side table	Used by Richard at his chair.	1				
7	Bar	Needs to have storage within it. Should be wooden.	1				
8	Coffee Table	Should be large and round.					
9	Dinette Table	Not too large in diameter. Perhaps 30".	1				
	DRESSING						
10	Waste basket	Wicker. Small.	1				
11	Magazine Rack	Holds period magazines read by Jenny.	1				
12	Log rack with fire logs	For the fireplace.					
13	Decorative pillows	Should be various patterns and textures to go with the color scheme of the furniture.	various				
14	Mantle Decor	Various vases and knick knacks.	various				
15	Area Rug	Large and Shag. See Ground Plan for dimensions.	1				

CHAPTER 3: THE PRODUCTION PROPERTIES

3.1: PROPERTIES LIST AND BREAKDOWN

HAND PROPS							
16	Handkerchief	For Richard	1				
17	Cigarette box	Preset on the mantle. Should be silver.	1				
18	Empty Cigarette packs	With attached coupons	4 sets				
19	Good pack of cigarettes	Different than the coupon cigarettes	1				
20	Ash Trays	Preset. Should all be different. One needs to be "fancier."….crystal?	3				
21	Sewing basket with buttons, thread and needles	Preset. Wants to be wicker. Not too large.	1				
22	Pillow	with needle and thread as though Jenny is sewing it. Wants to be kneedlepoint and say "Home Sweet Home." Is used to kill Jack later.	1				
23	Bottle of American vodka	empty	1				
24	1/2 a bottle of scotch	preset on/in the bar.	1				
25	1/2 a bottle of bourbon	preset on/in the bar.	1				
26	martini pitcher	preset on/in the bar.	1				
27	martini strainer and stirrer	preset on/in the bar.	1				
28	bottles of ginger ale	preset on/in the bar.	2				
29	bundles of Cash	Various amounts	at least 9				
30	calling card	For Mrs. Toothe.	1				
31	Drinking glasses	preset , 8 oz.	2				
32	bottle of gin	New	1				
33	bottle of vodka	New	1				
34	bottle of vermouth	New	1				
35	martini glasses	Smaller version. Retro in style.	4				
36	packs of cigarettes	New/unopened - the brand with the coupons	4 sets				
37	paper bag	From the liquor store. Carry's Gin Vodka and Vermouth	1				

CHAPTER 3: THE PRODUCTION PROPERTIES

3.1: PROPERTIES LIST AND BREAKDOWN

38	matchbook		various				
39	unpaid bills		various				
40	check book	For Richard. Leather.	1				
41	1 pen	For Richard	1				
42	Shopping list	For Jenny	1				
43	Bundle of groceries	box of 4 pairs of socks, can of tennis balls	1 bundle				
44	Writing pad and pencil	to make new shopping list	1				
45	Small brown package	wrapped in twine with lots of stamps and no return address	1				
46	Pocket Knife	Richard	1				
47	Ice bucket	With ice	1				
48	Mantle Clock	Needs to be rigged to be "breakable"	1				
49	Suit case	Roger's	1				
50	Tray	For Roger to carry crystal glasses	1				
51	Tray	1 for caviar and crackers	1				
52	Tiered Plate	For caviar	1				
53	Crystal glasses	1 needs to seamingly break. The action can be masked. Perhaps we have a small crash box that the actor taps behind the bar?	3				
54	Champagne glasses		4				
55	Champane Bucket on stand		1				
56	Napkins	preset, cloth. Retro Pattern.	at least 8				
57	Finished Pillow	Cover wants to be the same kneedlepoint Jenny was sewing earlier and say "Home Sweet Home." Is used to kill Jack later.	1				
58	Highball glasses	preset in bar.	8				
59	Decorative vases		various				

CHAPTER 3: THE PRODUCTION PROPERTIES

3.1: PROPERTIES LIST AND BREAKDOWN

60	Package of Tobacco	For Roger	1				
61	Magazines	Better homes/ 3-4 Gardening/Home Design	various				
62	Chemistry Research papers	Used by Richard.	various				
63	Accordion File	to file Richard's research papers	1				
64	Clipboard	For Richard to write on	1				
65	Roger's Clothes	old and new	various				
66	Laundry basket & old file box	To sort Roger's clothes	1				
67	Gift/Bottle of Scotch	For Perry and Cynthia	1				
68	Box Gift	For Gilbert and Louise	1				
69	Gift/Bottle of wine	For Beryl and Chuck	1				
70	Flowers	For the party	1 bouquet				
71	Small Lanterns	For Jenny to decorate for the party with. All need to light-up.	5				
72	bowl for nuts		1				
73	Broom	to clean broken glass	1				
74	Dust Pan		1				
CONSUMABLES							
75	Caviar		various				
76	Crackers		various				
77	Whiskey (bourbon)	liquid to simulate Whiskey					
78	Scotch	liquid to simulate Scotch					
79	Gin	liquid to simulate Gin					
80	Vodka	liquid to simulate Vodka					
87	Nuts	preset at intermission in bowl.	various				

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK





Easy Chair

PROP 1

EVERYTHING IN THE GARDEN | PROPS BOOK





Sectional Sofa

PROP 2

EVERYTHING IN THE GARDEN | PROPS BOOK



Dinette Chairs

PROP 3

EVERYTHING IN THE GARDEN | PROPS BOOK



Bench Cushion

PROP 4

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK



Bar Stools

PROP 5

EVERYTHING IN THE GARDEN | PROPS BOOK





Side Table

PROP 6

EVERYTHING IN THE GARDEN | PROPS BOOK





Bar

PROP 7

EVERYTHING IN THE GARDEN | PROPS BOOK





Coffee Table

PROP 8

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

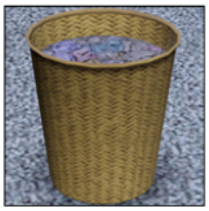
EVERYTHING IN THE GARDEN | PROPS BOOK



Dinette Table

PROP 9

EVERYTHING IN THE GARDEN | PROPS BOOK





Waste Basket

PROP 10

EVERYTHING IN THE GARDEN | PROPS BOOK





Magazine Rack

PROP 11

EVERYTHING IN THE GARDEN | PROPS BOOK





Fire log rack and logs

PROP 12

CHAPTER 3: THE PRODUCTION PROPERTIES

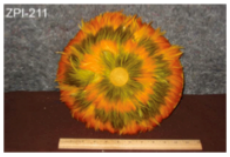
3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK











Decorative Pillows

PROP 13

EVERYTHING IN THE GARDEN | PROPS BOOK











Mantle Decor

PROP 14

EVERYTHING IN THE GARDEN | PROPS BOOK





Area Rug

PROP 15

EVERYTHING IN THE GARDEN | PROPS BOOK





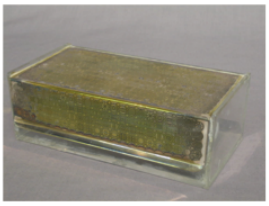
Handkerchief

PROP 16

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK



Cigarette Box

PROP 17

EVERYTHING IN THE GARDEN | PROPS BOOK







Empty Cigarette Packs w/Coupon

PROP 18

EVERYTHING IN THE GARDEN | PROPS BOOK







Good Pack of Cigarettes

PROP 19

EVERYTHING IN THE GARDEN | PROPS BOOK









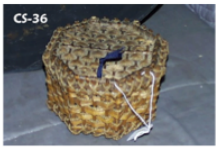
Ash Trays

PROP 20

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK







Sewing Basket – with buttons, thread and needles

PROP 21

EVERYTHING IN THE GARDEN | PROPS BOOK

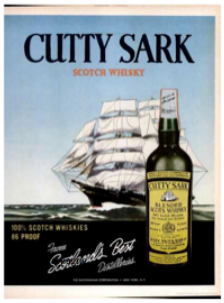


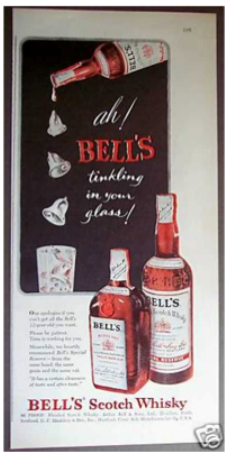


Bottle of American Vodka

PROP 23

EVERYTHING IN THE GARDEN | PROPS BOOK





½ a bottle of scotch PROP 24

EVERYTHING IN THE GARDEN | PROPS BOOK





½ a bottle of Bourbon

PROP 25

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK



Martini Pitcher

PROP 26

EVERYTHING IN THE GARDEN | PROPS BOOK



Martini Strainer and Stirrir

PROP 27

EVERYTHING IN THE GARDEN | PROPS BOOK



Bottle of Ginger ale

PROP 28

EVERYTHING IN THE GARDEN | PROPS BOOK



Bundles of $1,000

PROP 29

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK





Drinking Glasses
PROP 31

EVERYTHING IN THE GARDEN | PROPS BOOK





Bottle of Gin
PROP 32

EVERYTHING IN THE GARDEN | PROPS BOOK





Bottle of Vodka
PROP 33

EVERYTHING IN THE GARDEN | PROPS BOOK







Bottle of Vermouth
PROP 34

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK





Martini Glasses

PROP 35

EVERYTHING IN THE GARDEN | PROPS BOOK







New Packs of Cigarettes w/Coupon

PROP 36

EVERYTHING IN THE GARDEN | PROPS BOOK











Matchbook

PROP 38

EVERYTHING IN THE GARDEN | PROPS BOOK









Check Book

PROP 40

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK



Pen

PROP 41

EVERYTHING IN THE GARDEN | PROPS BOOK







Bundle of Groceries

PROP 43

EVERYTHING IN THE GARDEN | PROPS BOOK



Writing Pad and Pencil

PROP 44

EVERYTHING IN THE GARDEN | PROPS BOOK





Small Brown Package

PROP 45

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK





Pocket Knife

PROP 46

EVERYTHING IN THE GARDEN | PROPS BOOK









Ice Bucket

PROP 47

EVERYTHING IN THE GARDEN | PROPS BOOK



Mantle Clock

PROP 48

EVERYTHING IN THE GARDEN | PROPS BOOK







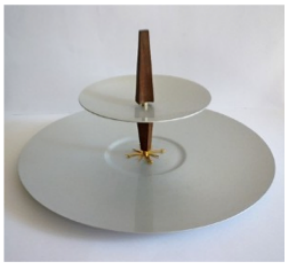
Suitcase

PROP 49

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK





Tray

PROP 50





Tray

PROP 51

EVERYTHING IN THE GARDEN | PROPS BOOK







Plate

PROP 52

EVERYTHING IN THE GARDEN | PROPS BOOK





Crystal Glasses

PROP 53

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK





Champagne Glasses

PROP 54

EVERYTHING IN THE GARDEN | PROPS BOOK



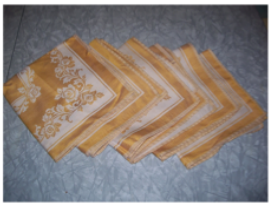
Champagne Bucket & Stand

PROP 55

EVERYTHING IN THE GARDEN | PROPS BOOK









Napkins

PROP 56

EVERYTHING IN THE GARDEN | PROPS BOOK



Pillow

PROP 57

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK





Highball glasses

PROP 58

EVERYTHING IN THE GARDEN | PROPS BOOK







Decorative Vases

PROP 59

EVERYTHING IN THE GARDEN | PROPS BOOK







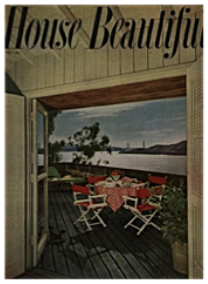
Package of Tobacco

PROP 60









Magazines

PROP 61

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK





Accordion File

PROP 63

EVERYTHING IN THE GARDEN | PROPS BOOK





Clipboard

PROP 64

EVERYTHING IN THE GARDEN | PROPS BOOK







Laundry basket & box

PROP 66





Gift Bottle Scotch

PROP 67

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK





Box Gift

PROP 68

EVERYTHING IN THE GARDEN | PROPS BOOK







Gift Bottle of Wine

PROP 69

EVERYTHING IN THE GARDEN | PROPS BOOK



Flowers

PROP 70

EVERYTHING IN THE GARDEN | PROPS BOOK





Garden Lanterns

PROP 71

CHAPTER 3: THE PRODUCTION PROPERTIES

3.2: PROPERTIES REFERENCE IMAGE BOOK

EVERYTHING IN THE GARDEN | PROPS BOOK





Bowl of Nuts

PROP 72

EVERYTHING IN THE GARDEN | PROPS BOOK



Broom

PROP 73

EVERYTHING IN THE GARDEN | PROPS BOOK



Dust Pan

PROP 74

CHAPTER 4: THE PERFORMANCE

4.1: PRODUCTION PHOTOGRAPHS





CHAPTER 4: THE PERFORMANCE

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CHAPTER 4: THE PERFORMANCE

4.1: PRODUCTION PHOTOGRAPHS





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