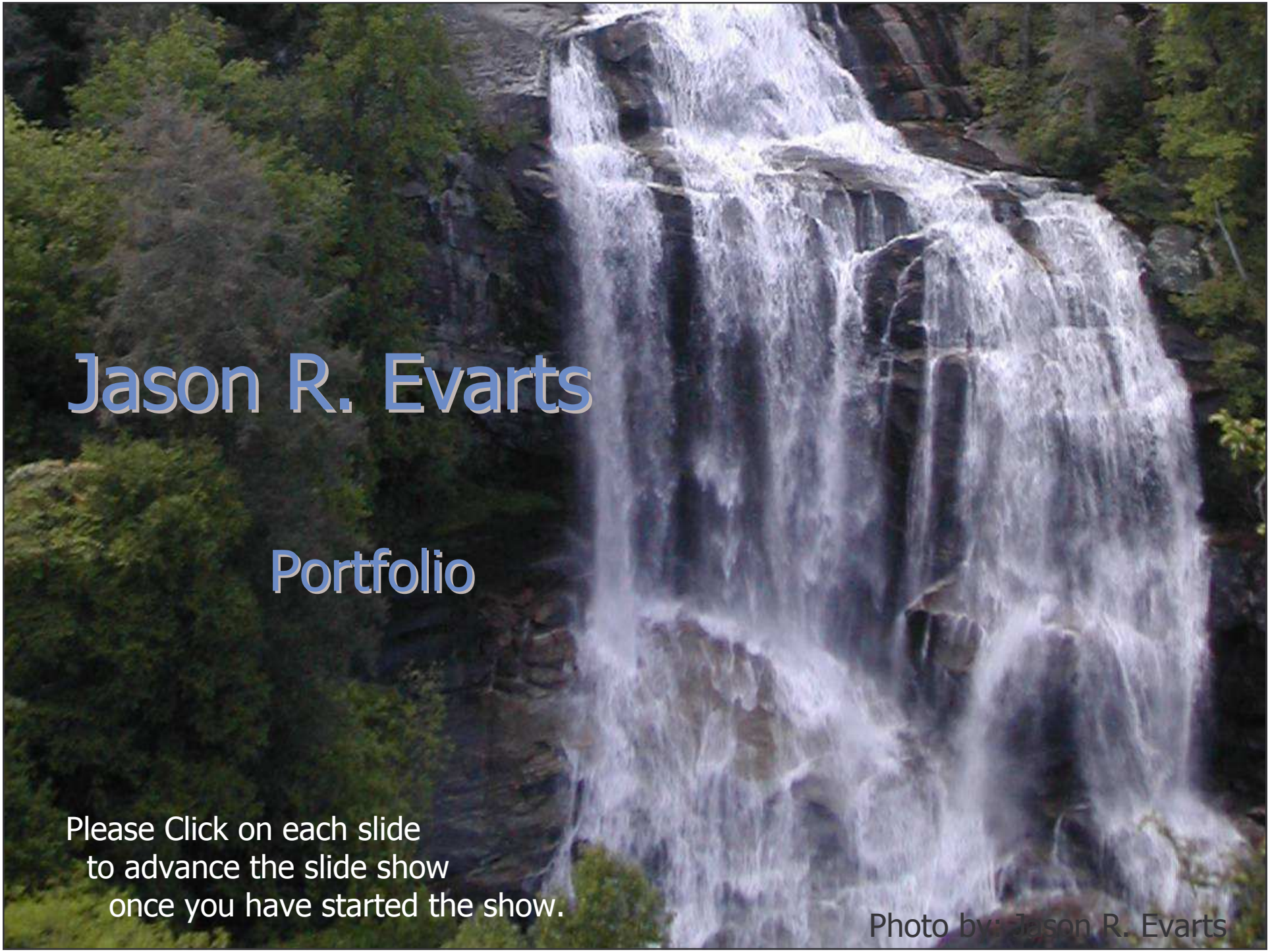

Jason R. Evarts
Portfolio
Please Click on each slide
to advance the slide show
once you have started the show.
Photo by: Jason R. Evarts

Photo by: Jason R. Evarts

Technical Experience

Technical Direction:

Technical Director

Catawba College	*The Cherry Orchard*	Spring 2005
Catawba College	*Pippin*	Fall 2003

Special Projects

Catawba College	*La Ronde*	Spring 2004

Assistant Technical Director

Highlands Playhouse	*6 Rooms Riv Vu*	Summer 2004
Highlands Playhouse	*Honk*	Summer 2004
Highlands Playhouse	*The Odd Couple*	Summer 2004
Highlands Playhouse	*Annie*	Summer 2004
Catawba College	*Songs For A New World*	Spring 2004
Catawba College	*The Clown Family Murders*	Spring 2003
Catawba College	*Into The Woods*	Fall 2002

Scenic Construction:

Master Carpenter

Catawba College	*Shoebox/ Trash**	Spring 2003

Carpenter

Catawba College	*Pericles: Prince of Tyre*	Fall 2003
Catawba College	*Shoebox / Trash**	Fall 2002

* Denotes Kennedy Center American College Theatre Festival Participant Entries

Related Technical Experience

Lighting:

Lighting Designer

Catawba College	*A New Brain**	Fall 2004
Piedmont Dance Theatre	*The Nutcracker*	Fall 2004

Co-Lighting Designer

Catawba College	*Danceworks*	2003
Catawba College	*The Shape of Things*	Fall 2002
Catawba College	*One Act Festival*	Spring 2002

Master Electrician

Catawba College	*Triumph of Love*	Spring 2002
Catawba College	*Danceworks*	2001

Sound:

Sound Design

Catawba College	*Island**	Fall 2003
Catawba College	*Shoebox / Trash**	Fall 2002
Catawba College	*Let The Rocks Speak**	Fall 2001
Catawba College	*The Glass Menagerie*	Spring 2001

* Denotes Kennedy Center American College Theatre Festival Participant Entries

Photo by: Jason R. Evarts

The Cherry Orchard

Produced by Catawba College

Jason R. Evarts, Technical Director, BFA Thesis Project

This show provided several challenges to me as a growing student. The set included a raked circular deck, non-conventional flat constructions, and all of the furniture was manufactured in the scene shop.

The Many Seasons of The Cherry Orchard

The Cherry Orchard
Act I & IV

The Many Seasons of The Cherry Orchard

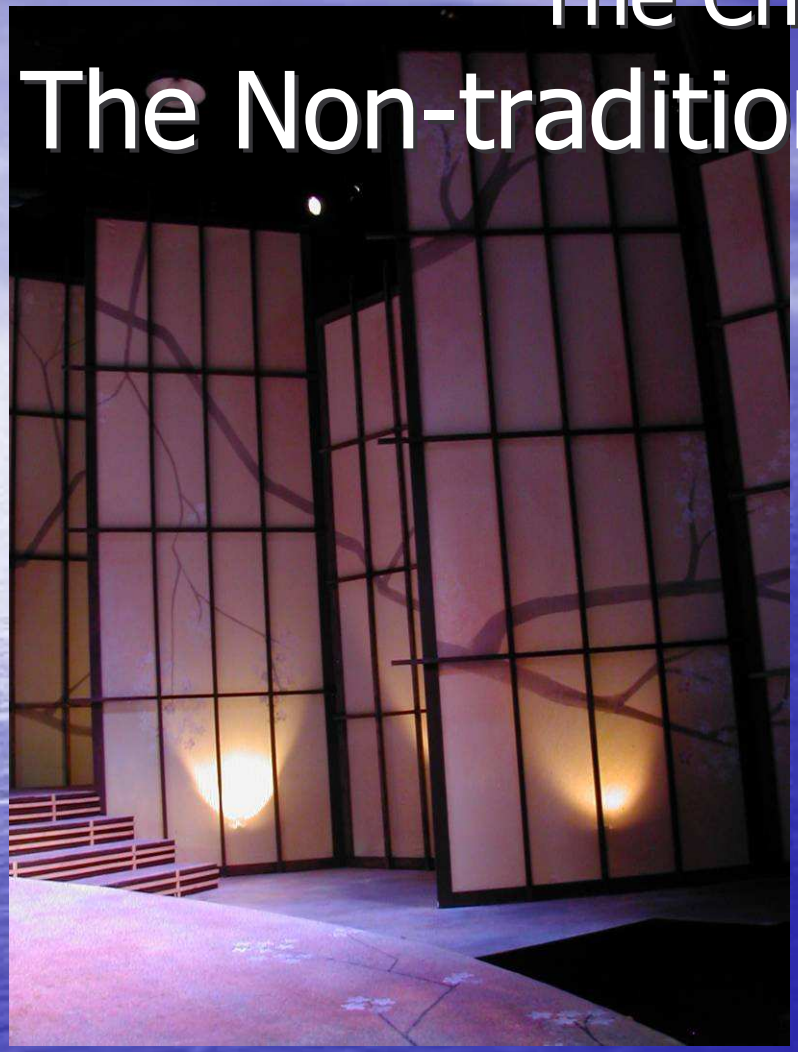
The Cherry Orchard
Act II

The Many Seasons of The Cherry Orchard

The Cherry Orchard
Act III

The Cherry Orchard

The Non-traditional Flat Construction.



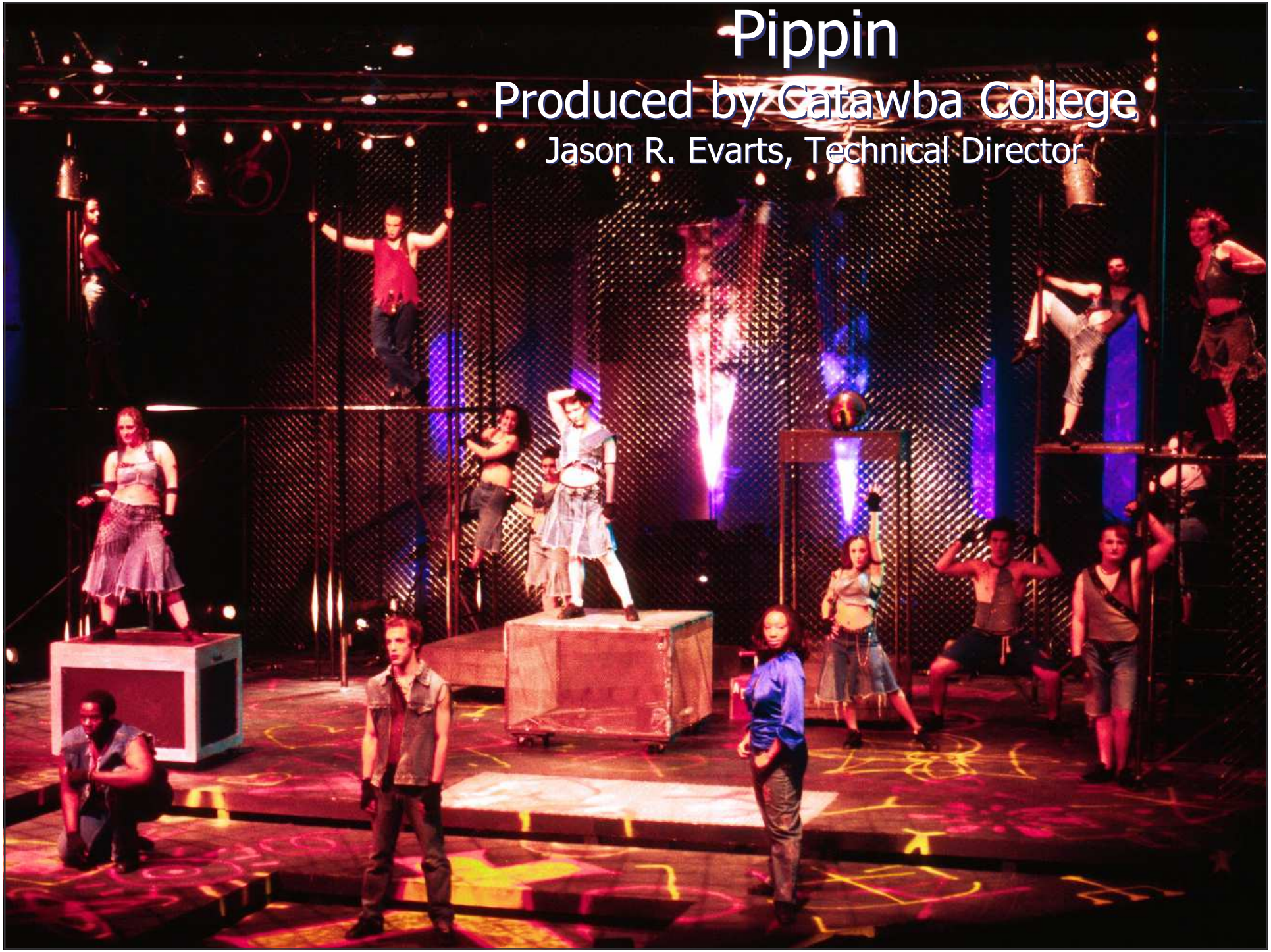
These flats were designed to mimic Japanese Shoji Screens. They were also going to be back-lit, so it was decided to build them non-traditionally.

- Frames on front
- All corners end lapped instead of corner blocks
- Dados in large frame members accept the small grill work
- Grill work is cross lapped at every intersection

The Furniture

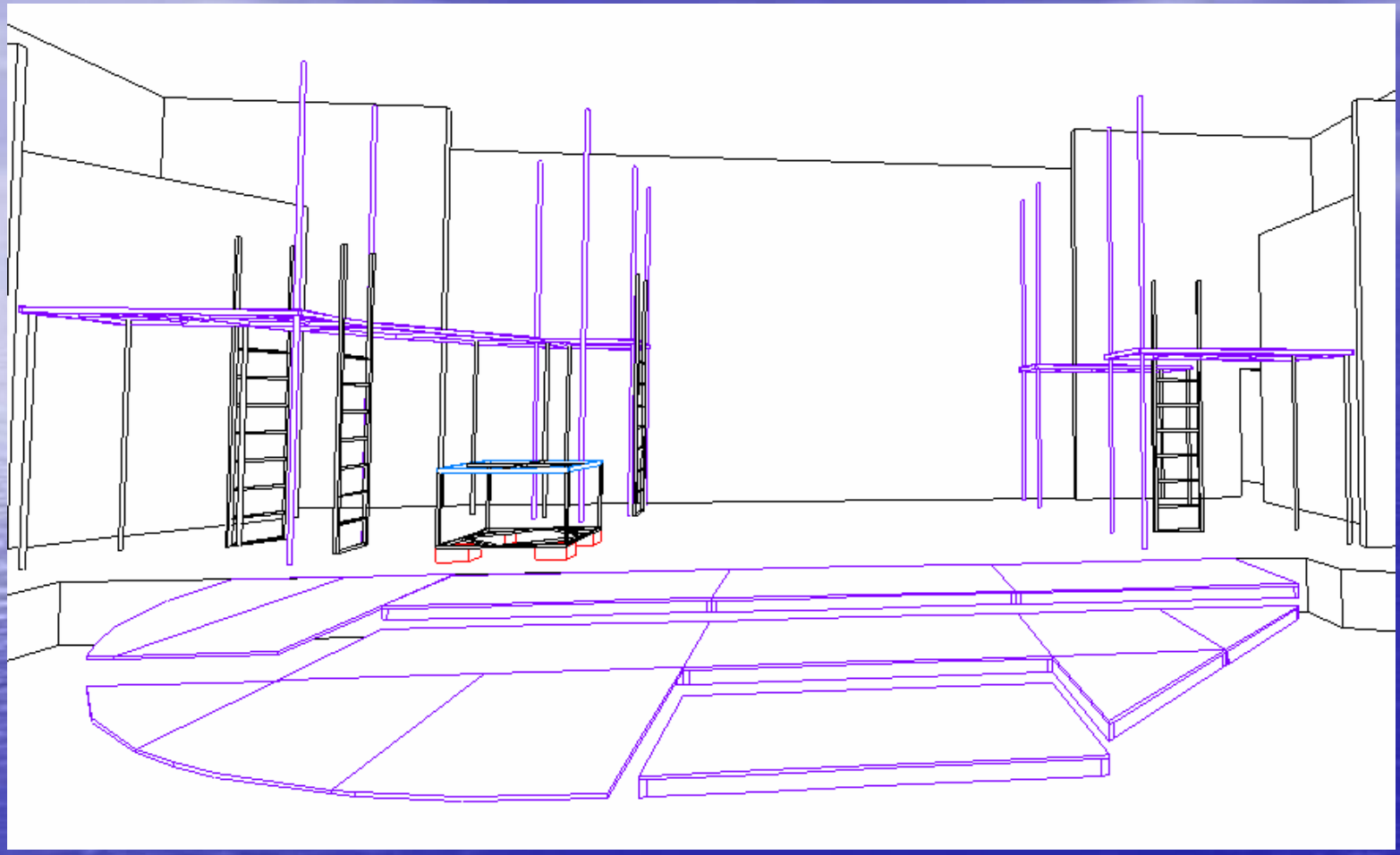
The shape of the leg carried through to every piece of furniture

The Furniture


Pippin
Produced by Catawba College
Jason R. Evarts, Technical Director

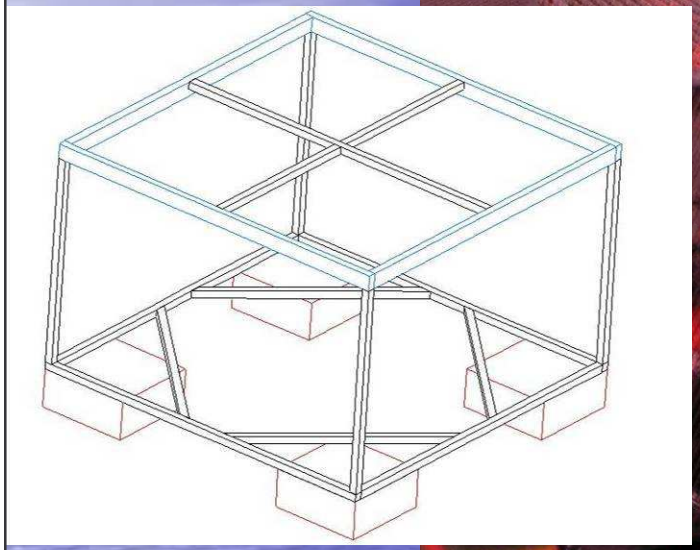
My responsibilities included the complete build of the show as well as supervision of some special effects. I created all of the shop drawings, as well as supervised the completion and load-in. I was also responsible for reporting to the faculty technical director, so he could order the materials.

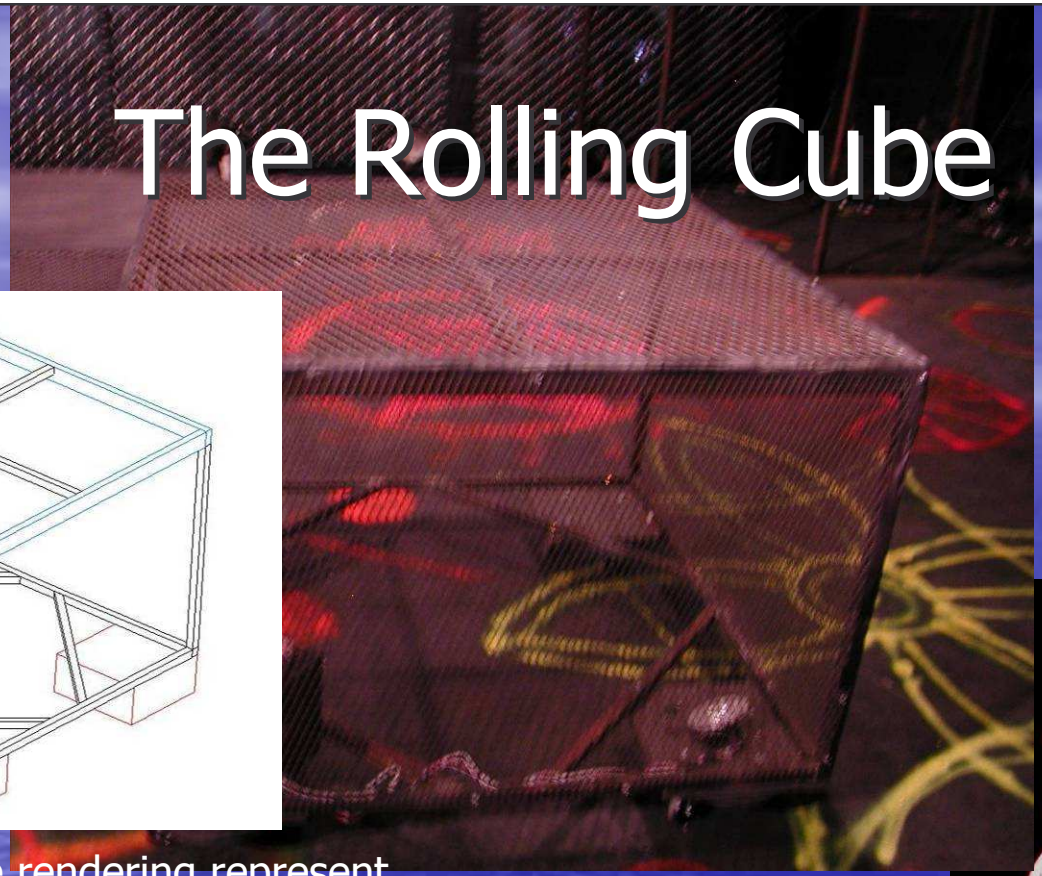
Pippin

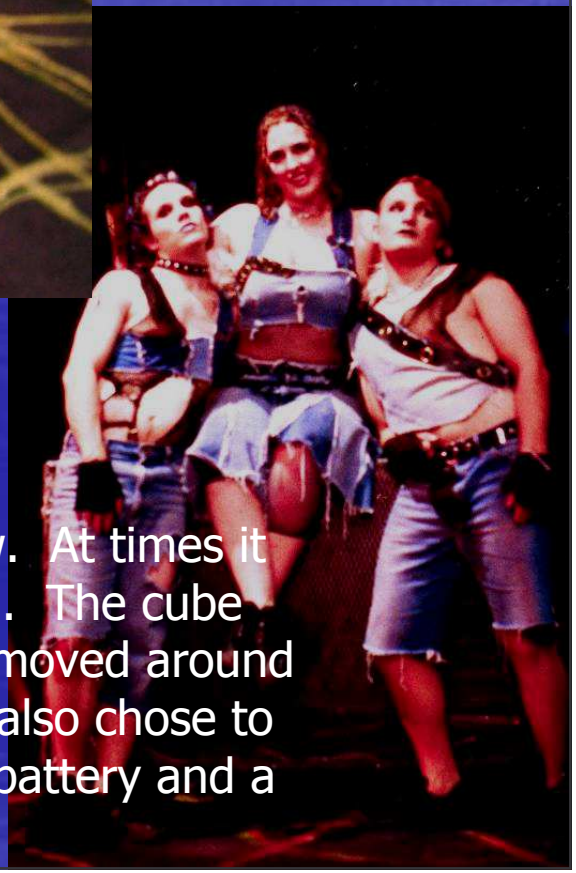


The scenic design idea for the set of Pippin was very industrial. I created this rendering in Turbo Cad and presented it to the Scenic Designer to begin our discussion of how we were going to approach the needs of supporting the platforms, while leaving as much open space as possible for dance.

The Rolling Cube



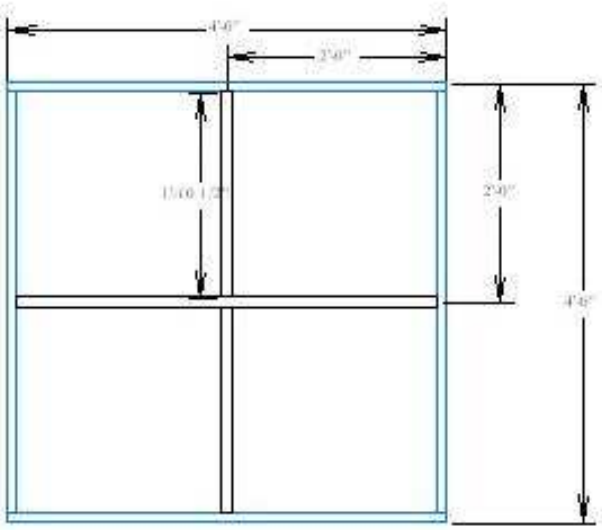




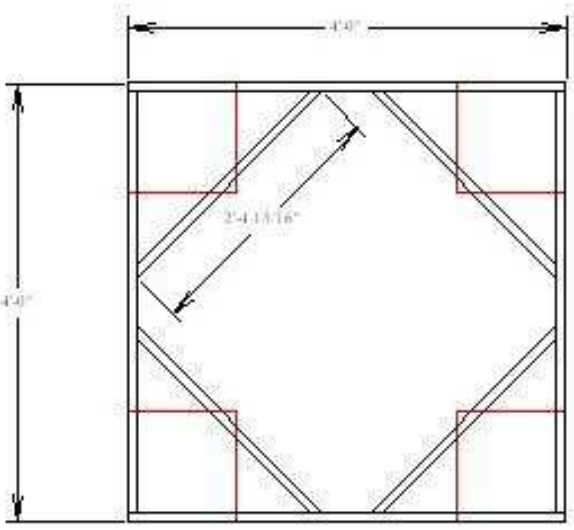
The red boxes in the rendering represent zero throw casters we built in the shop based on an article from the Yale Tech Briefs.

This cube was used as many different things during the show. At times it was used as a throne and at others it was used as a pedestal. The cube was able to support up to four people on its top while being moved around on the shop built Zero Throw Casters. The lighting designer also chose to mount some up-light in the base of the unit. We used a car battery and a pair of automotive fog lamps to create the effect.

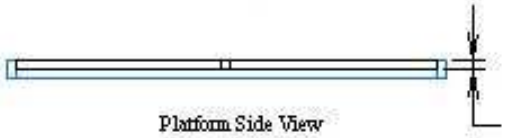
4’ x 4’ Rolling Platform Drawing



Platform Frame Top View



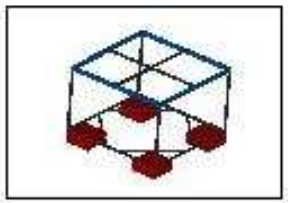
Base Frame



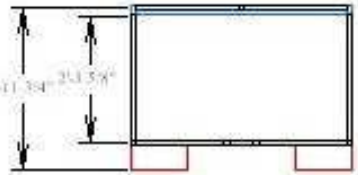
Platform Side View

Notes: The Red Boxes Designate Zero Throw Casters
Blue Lines are 1"x2" Steel Tubing
Platform is covered in Expanded Steel

Cut List
1"x2"
2 - 4'
2 - 3' 10"
1" Square
2 - 4'
3 - 3' 10"
4 - 2' 4 13/16" w/ 45 degree mitres
4 - 2' 3 5/8"
2 - 1' 10 1/2"



Rendering of Finished Frame



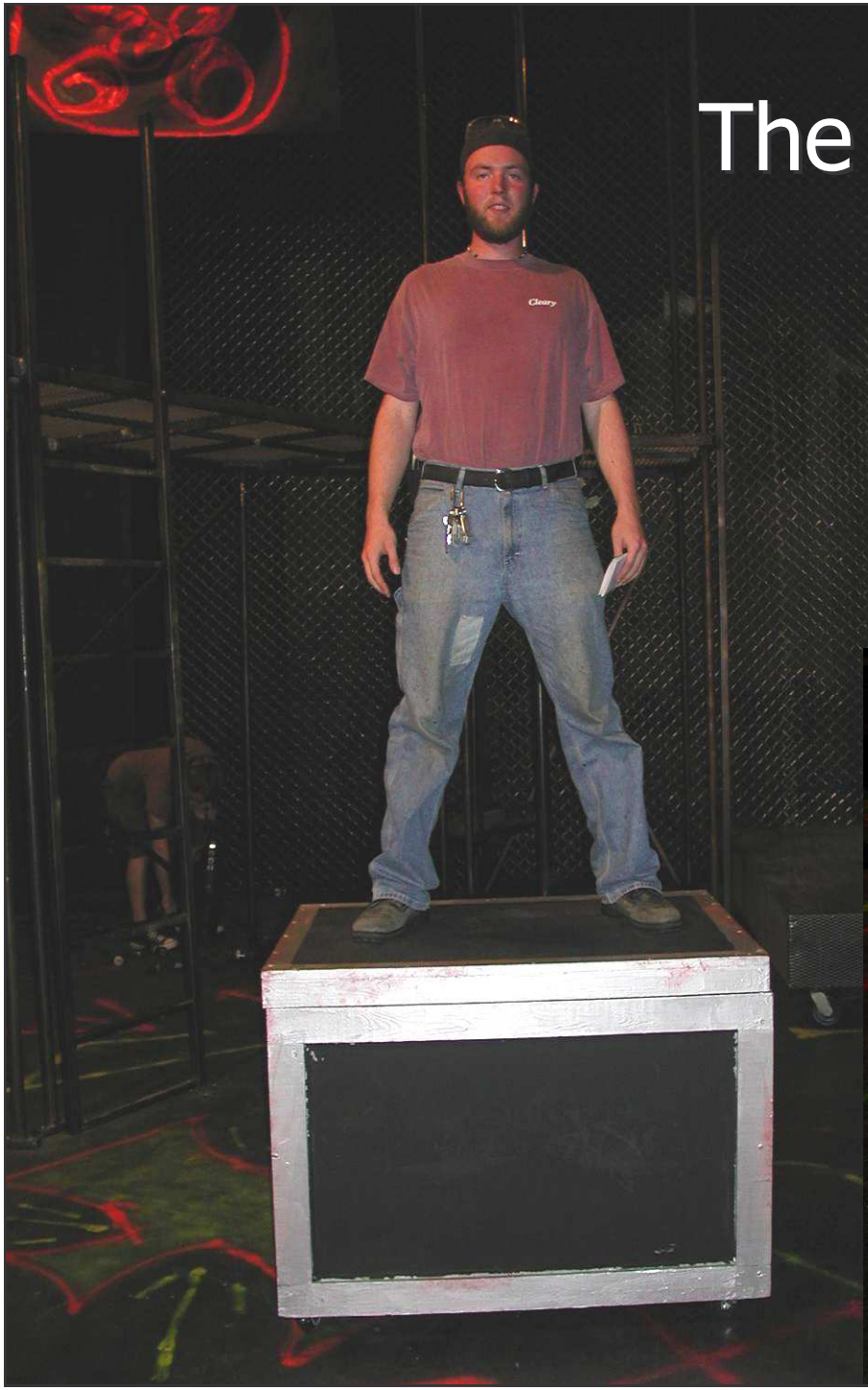
Side View
1/2" = 1' 0"

Pippin
3' - 4" x 4' Rolling Platform
Drawing #
1" = 1'0"
10/9/03

This is the drawing as presented to the shop. I included the isometric rendering on the drawing due to some prior confusion about the construction, when I had not provided an end result.

The Trick Trunk

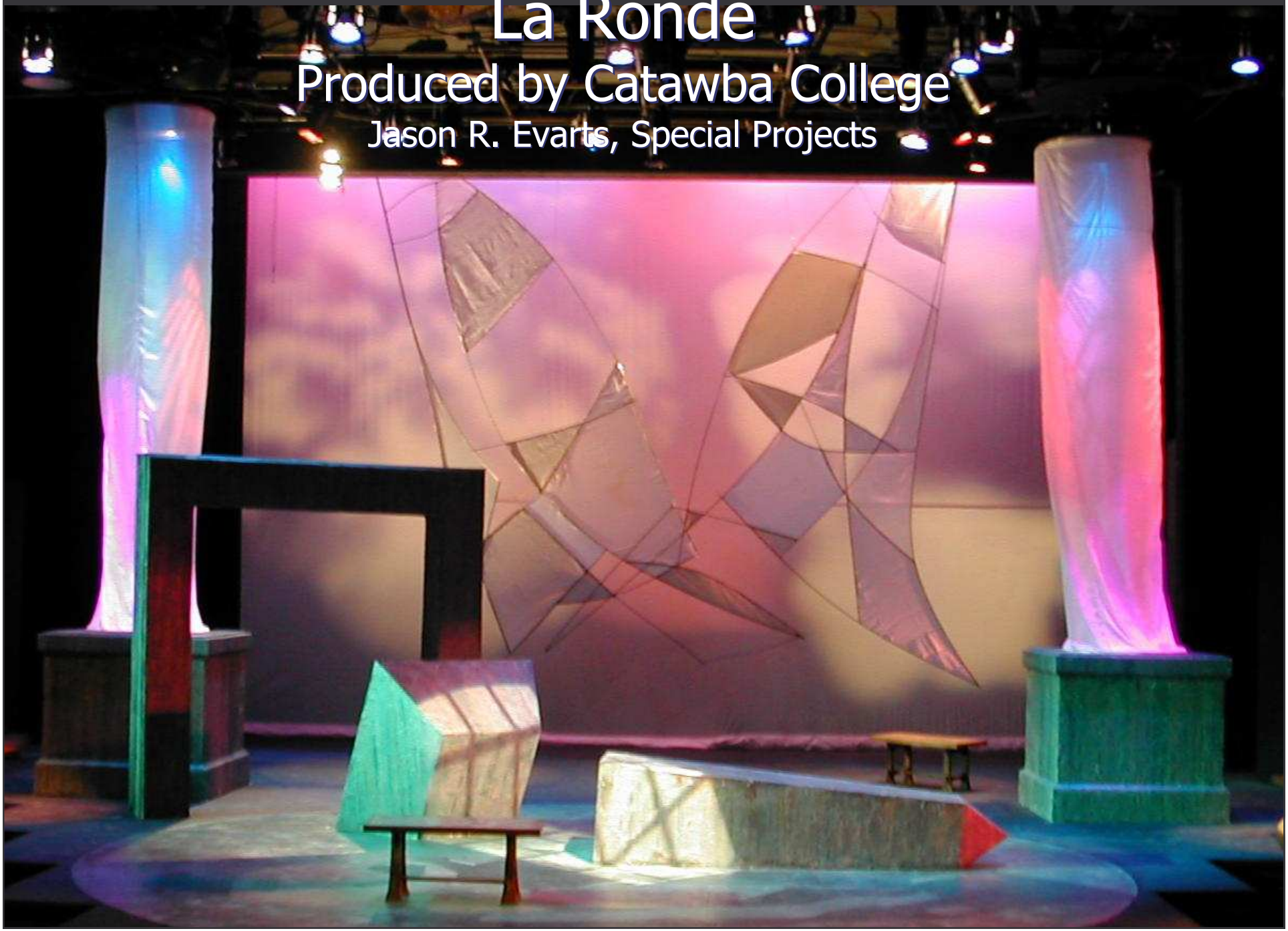
This trunk was constructed in order for our leading player to put two girls in the trunk and then stand on the trunk. While he was standing on the trunk, a sheet blocked the bottom to the audience as the girls rolled out the back of the trunk and appeared standing next to the leading player for the end of the trick.



La Ronde

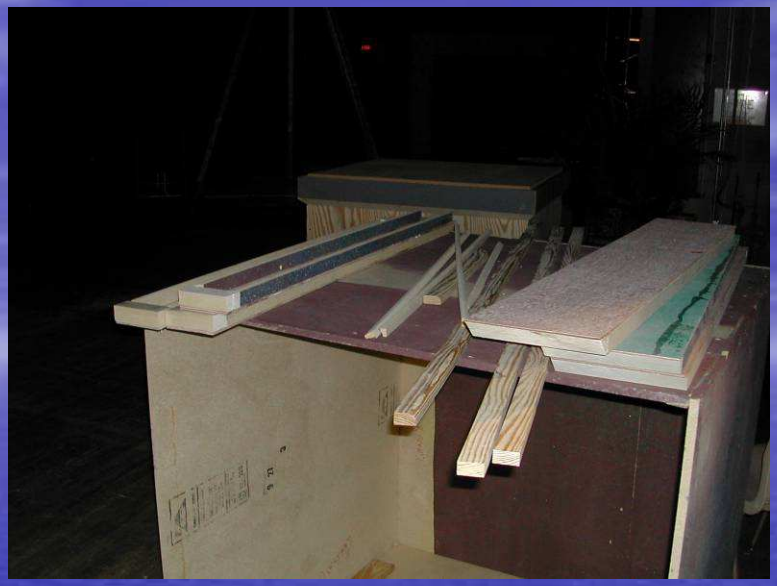
Produced by Catawba College

Jason R. Evarts, Special Projects



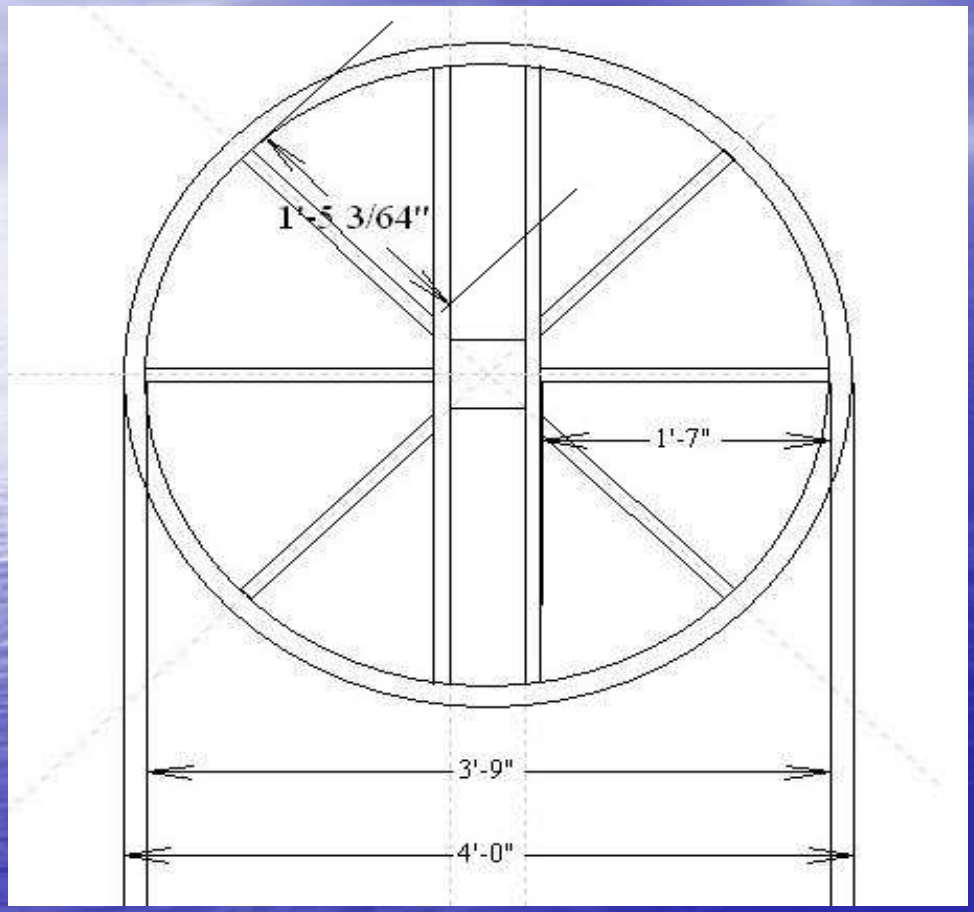
The designer initially wanted the columns to move from leaning to upright. After further discussion with the designer and the technical director, we agreed that the tops of the columns would move in a circular pattern. We also decided the final product would be able to dance and create an undulating wave through the column.

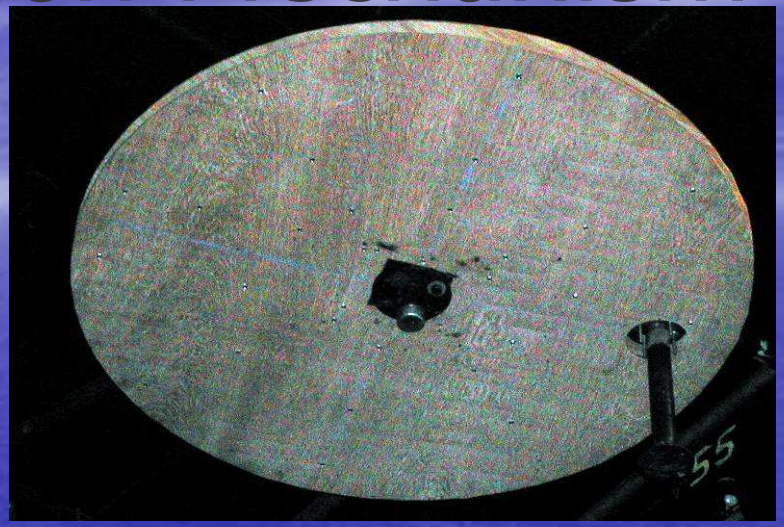
The Column Bases



- Pressboard and Plywood were used for the basic box.
- Luan panels were raised from the box with 1x lumber to create the bulk of the molding.
- Then trim pieces that were manufactured with a router table in the shop were added as the trim detail specified by the designer.

The Rotation Mechanism





- Manufactured from
  - Steel
  - 12” Lazy Susan
  - ½ of a 2000lb trailer axle
  - Luan
  - Pipe

The rotation mechanism was required to keep the top of the column from twisting up when it rotated.

Building the Pulley Frame

The steel was laid out for the frame.

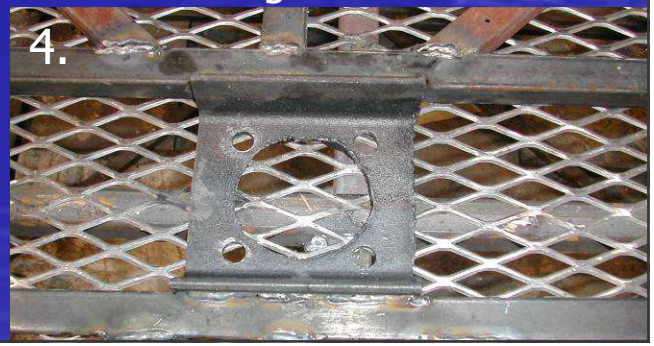
2. The center was cut.

The center of the hub was cut out of a piece of 5” channel steel. The center hole for the hub to fit through was cut out with a plasma cutter and then smoothed off with a die grinder. The spokes were then laid out over the Luan covers to check for fit and then the luan was removed and the spokes were welded together and attached to the channel steel.

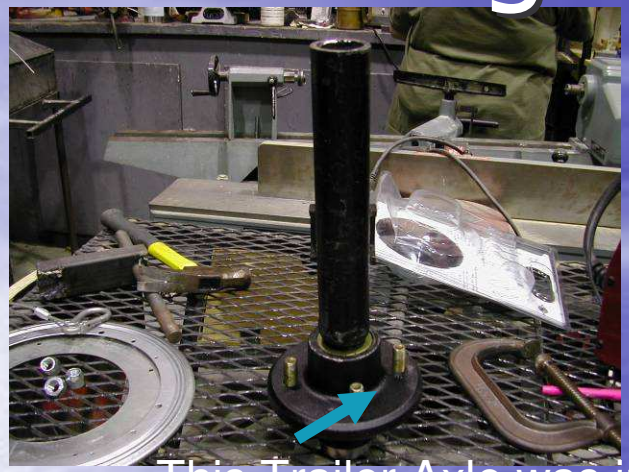
The combustible pieces were removed and the frame was welded.

- You might notice we recycled the Pippin Rolling Cube into a work table.

The mounting holes were drilled



Finishing Assembly of the Pulley



This Trailer Axle was in the shop from a previous project in *The Clown Family Murders* and was decided as the rotation device for the columns.

The luan covers laid out for the removal of the center to allow the hub to fit.

After the center of the hub was cut out and things were assembled.

Detail view of the mechanism to which we attached the smaller wheel. The mechanism allowed the top of the column to free-wheel inside the larger wheel and prevent the fabric from twisting.

Assembly and Launch

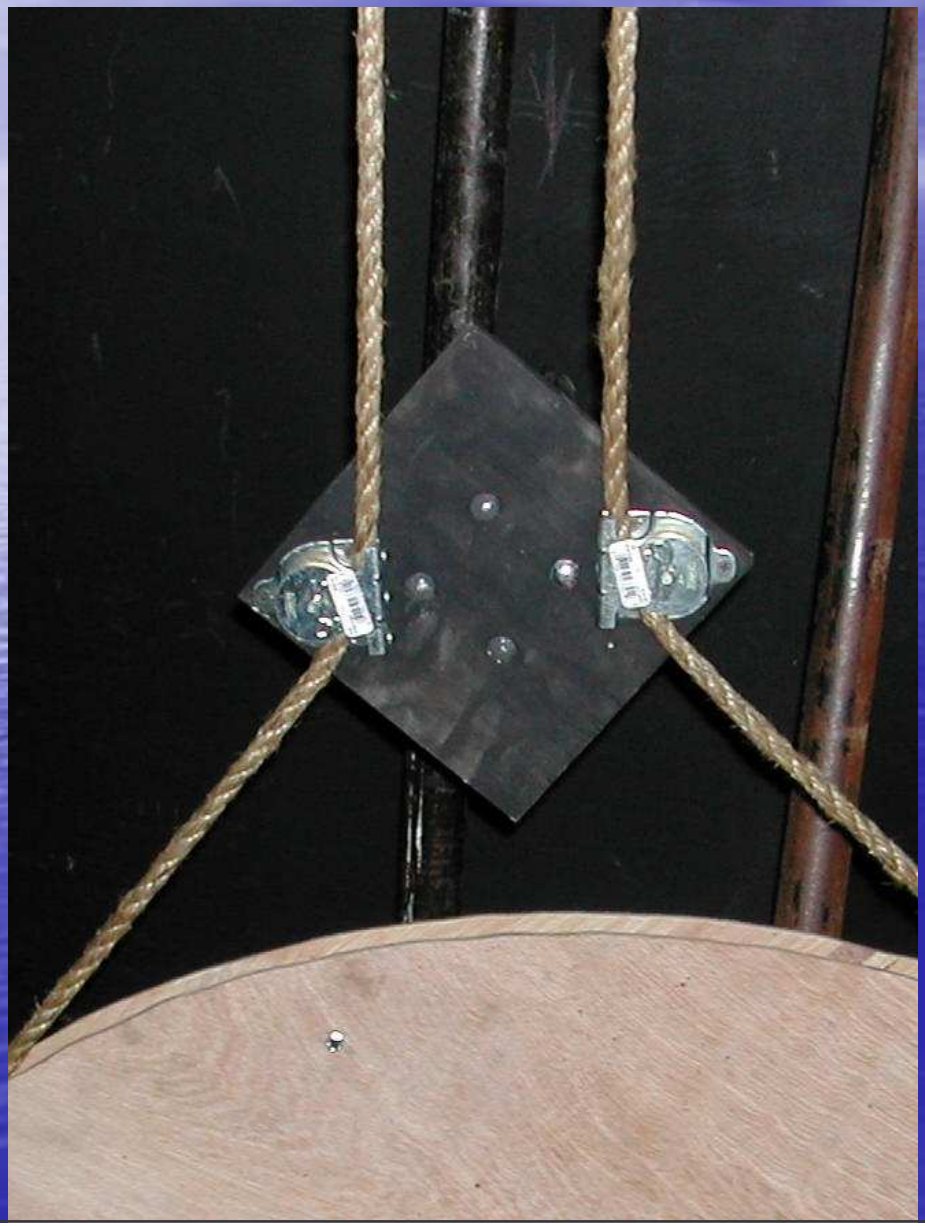
We mounted the china silk column to the smaller wheel, which was 3’ in diameter and was built out of 1x2 and Luan sheets in order to reduce the weight.

The mechanism right before it was hoisted into position.

I-Beam Clamp and Safety

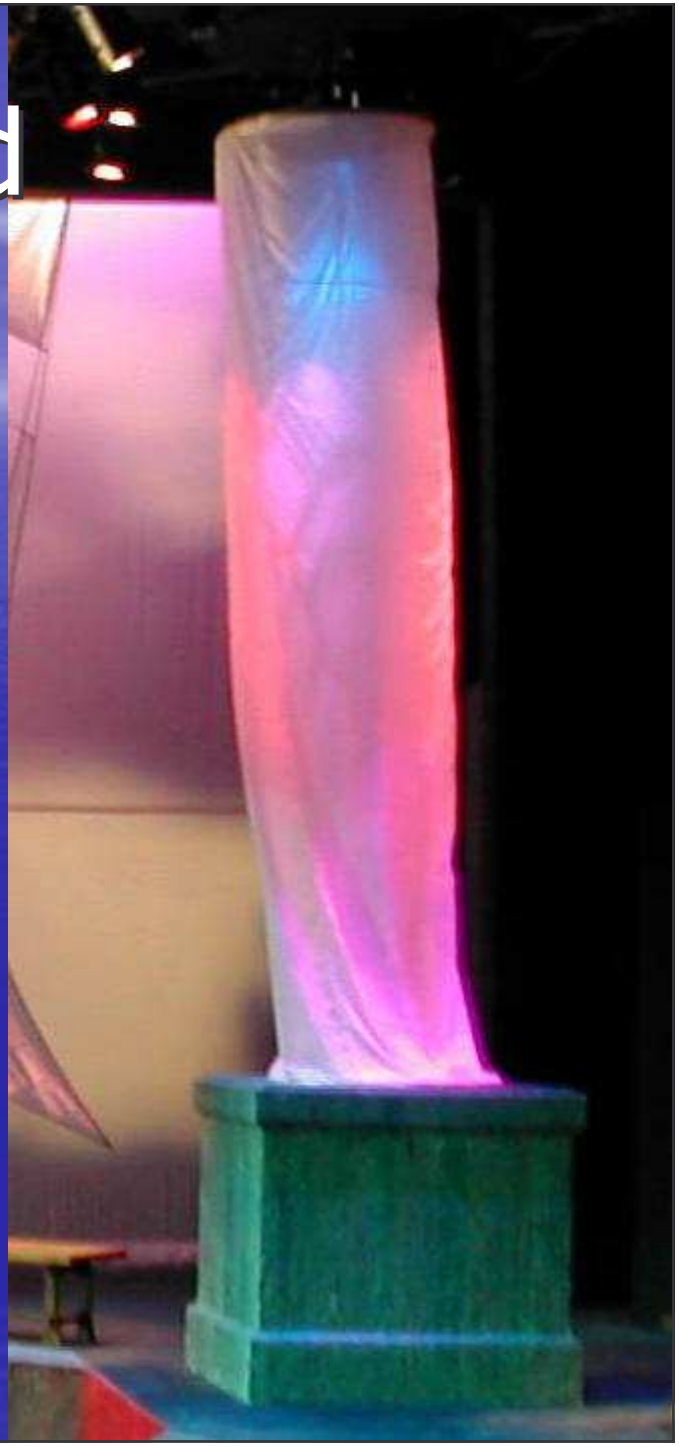
In order to safety the mechanism to the theatre we drilled a hole through the axle and attached a rated hook with a spring closure. We clipped it to an I-Beam clamp mounted above the unit.

The Rope Guide System



This rope guide system was used to pinch the ropes in a manner that they would not be likely to climb out of the groove in the large wheel. The system used two panel-mount pulleys to pull the ropes together before they headed off to a head block. The use of the pipe and pipe flange shown above allowed us to mount the guide with a grid clamp and still adjust the height until it was in the same plane as the wheel.

The Column as Installed



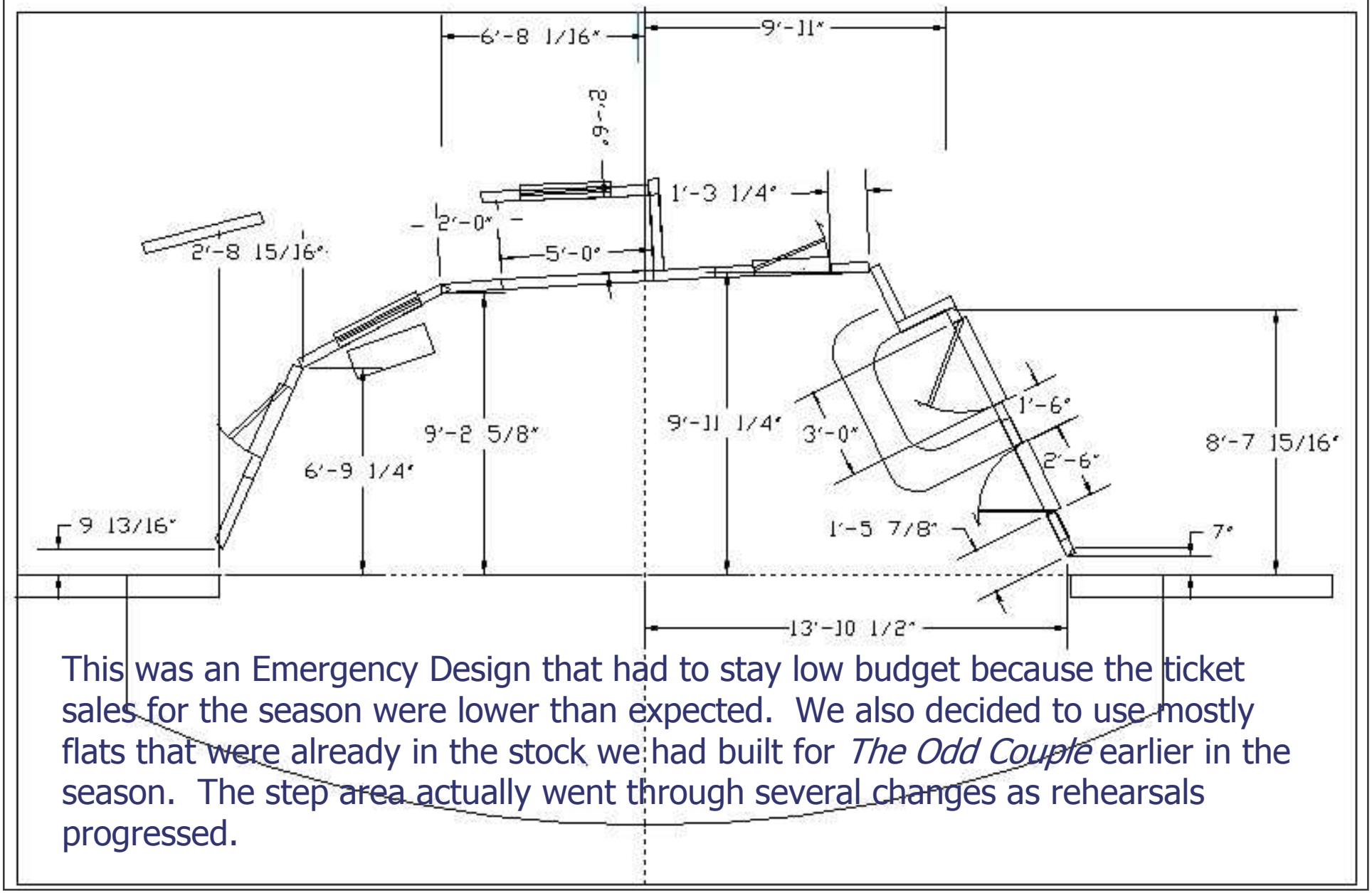
Highlands Playhouse

6 Rooms Riv Vu

Produced by Highlands Playhouse

Jason R. Evarts, Assistant Technical Director/Scenic Designer

The Ground Plan



This was an Emergency Design that had to stay low budget because the ticket sales for the season were lower than expected. We also decided to use mostly flats that were already in the stock we had built for *The Odd Couple* earlier in the season. The step area actually went through several changes as rehearsals progressed.

Honk

Produced by Highlands Playhouse

Jason R. Evarts, Assistant Technical Director

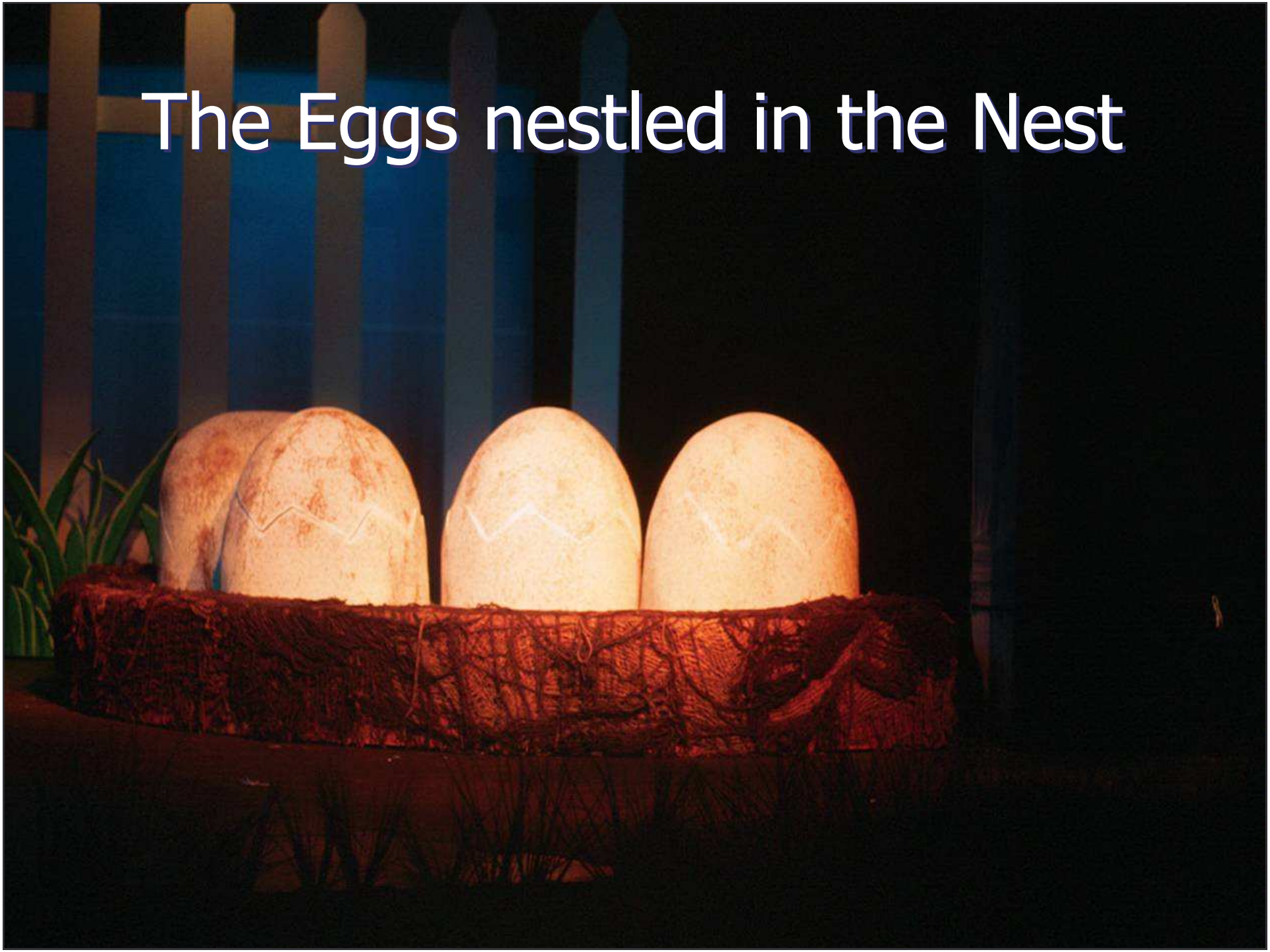
The Eggs in Process

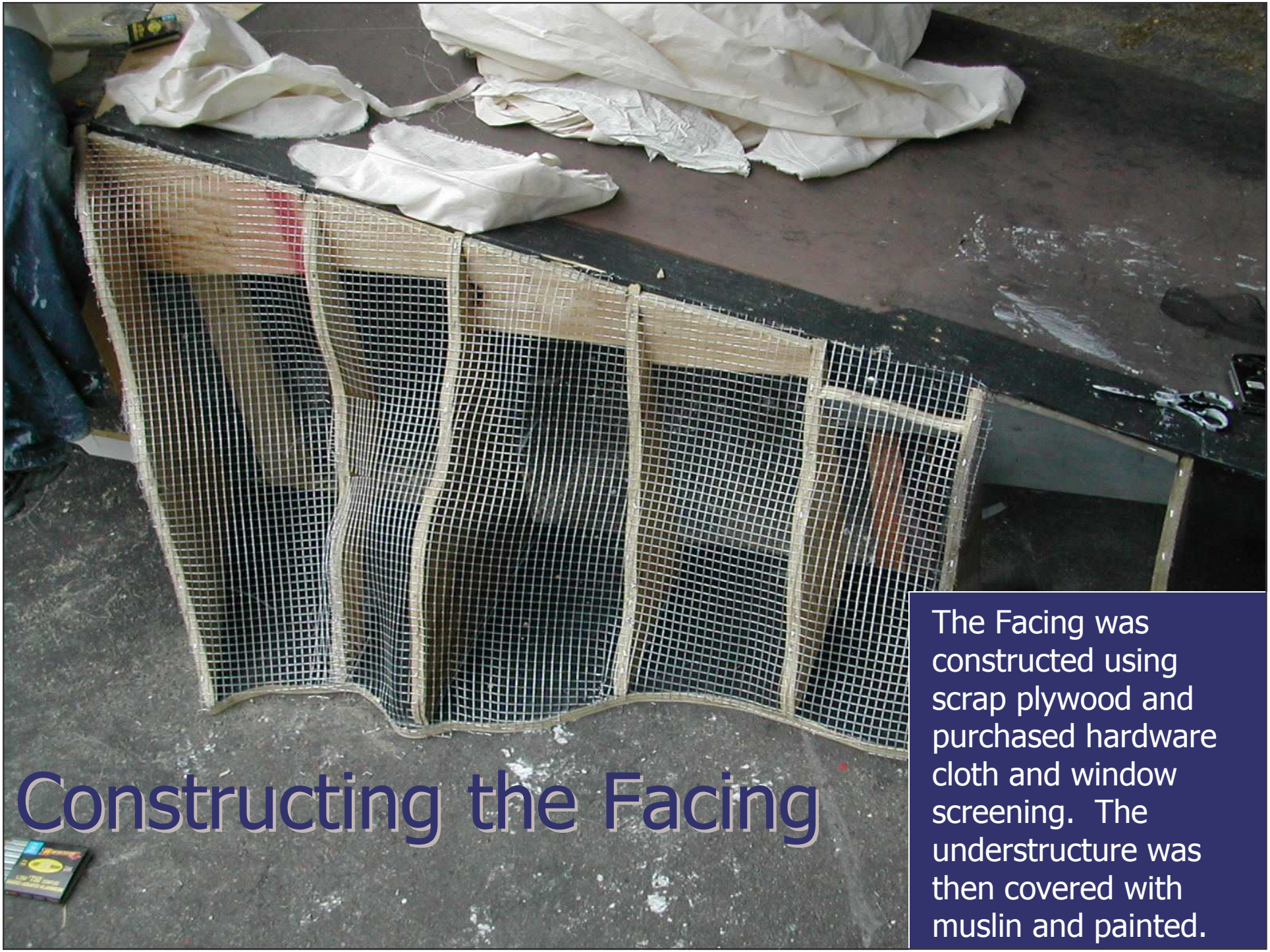
The Eggs were carved from blocks of bead board foam. The blocks started originally as 2’ x 4’ x 8’ blocks. We then rough cut the blocks with a large bow saw contraption constructed for the purpose and a home-made hotwire. The shape was refined with a grinder outfitted with a flap disc and then refined by a belt sander and finished with a palm sander.

The Eggs receive their protective coats

The eggs were coated with Rosco Foam Coat before receiving their paint.

The Eggs nestled in the Nest



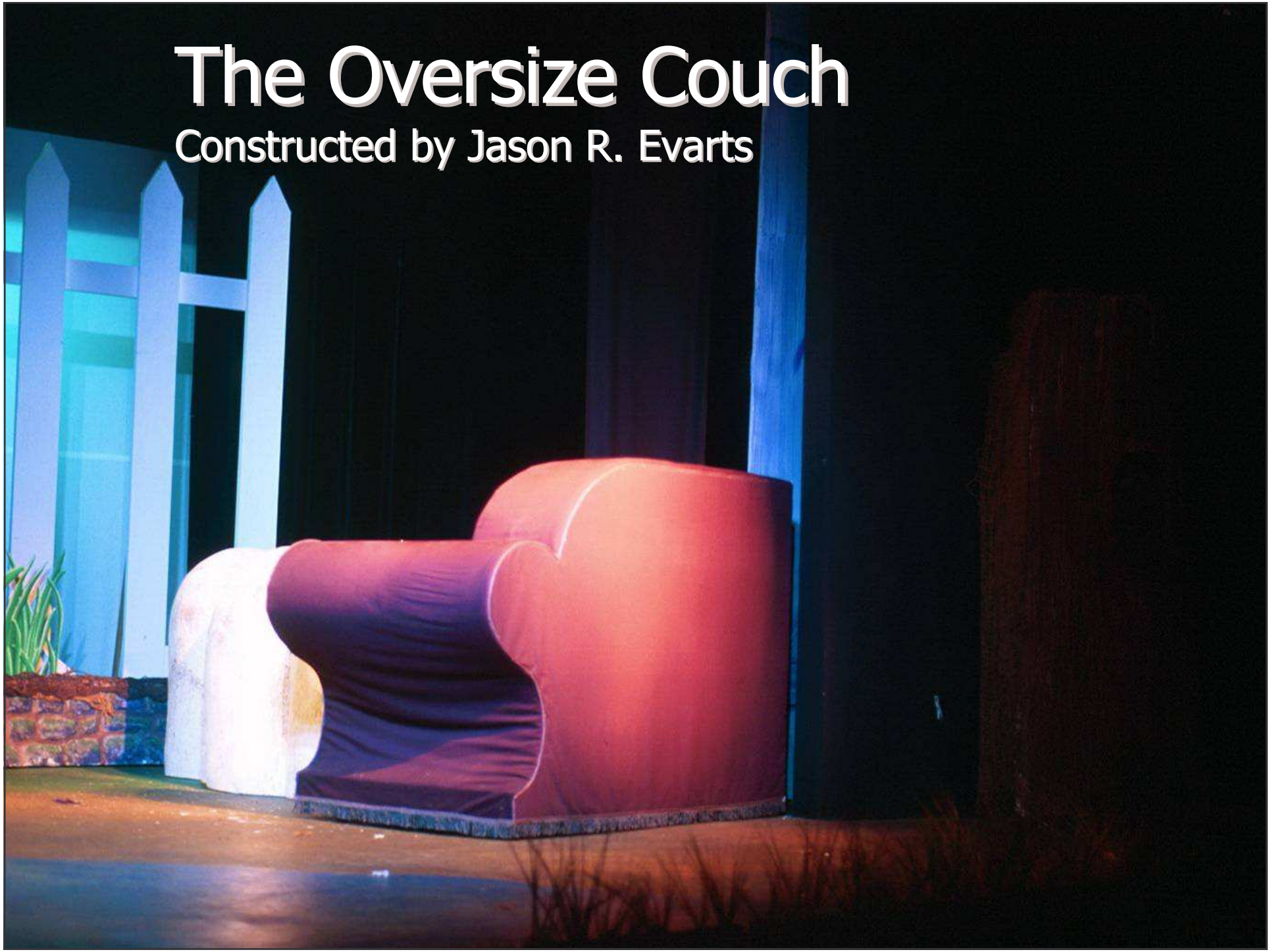


Constructing the Facing

The Facing was constructed using scrap plywood and purchased hardware cloth and window screening. The understructure was then covered with muslin and painted.

The Oversize Couch

Constructed by Jason R. Evarts



The Couch Construction

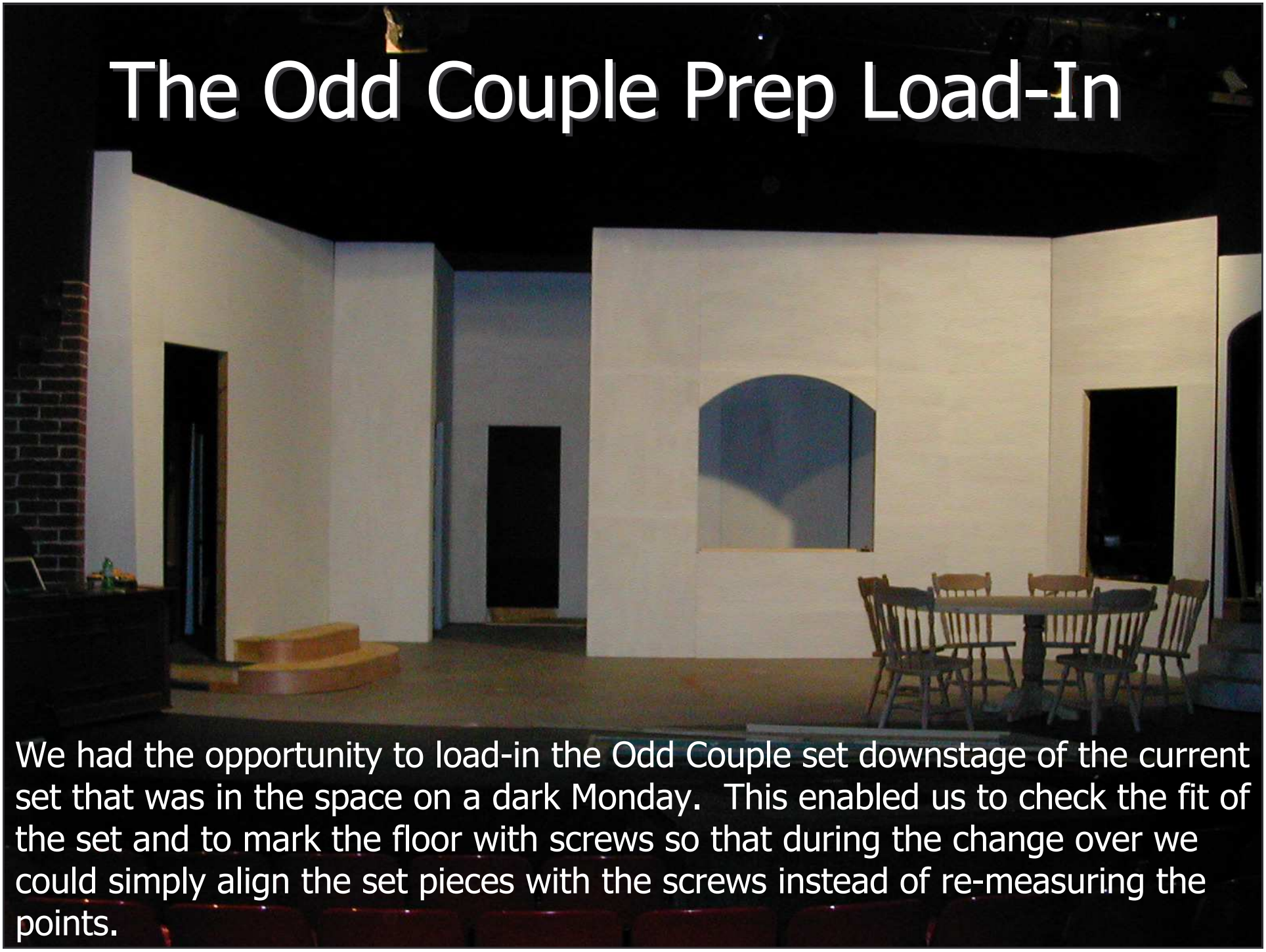
The couch was constructed out of a lot of recycled materials. Most of the plywood was pulled from the scrap racks and the smaller lumber pieces were pulled from the scrap rack, if possible.

The Odd Couple

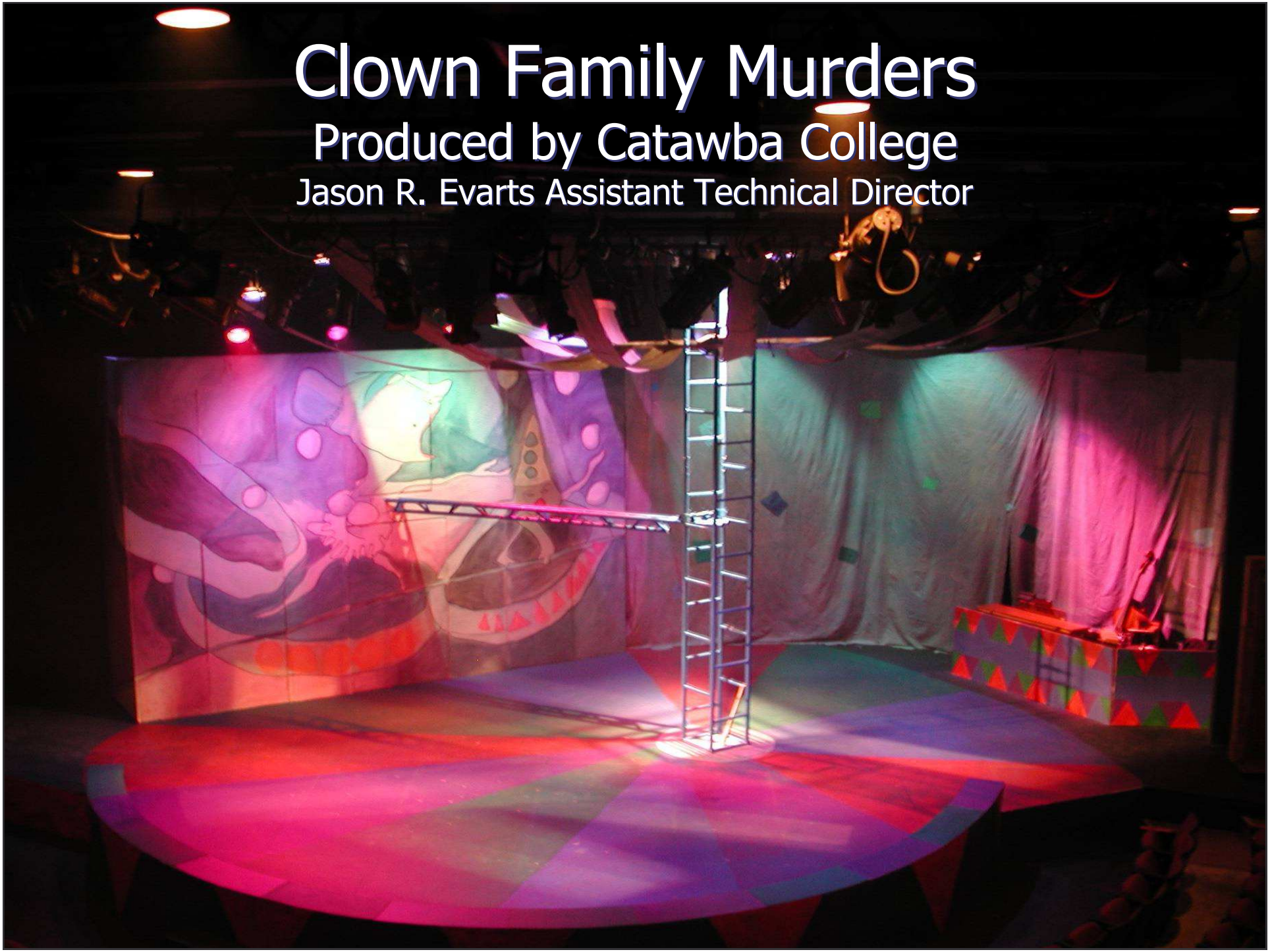
Produced by Highlands Playhouse

Jason R. Evarts, Assistant Technical Director

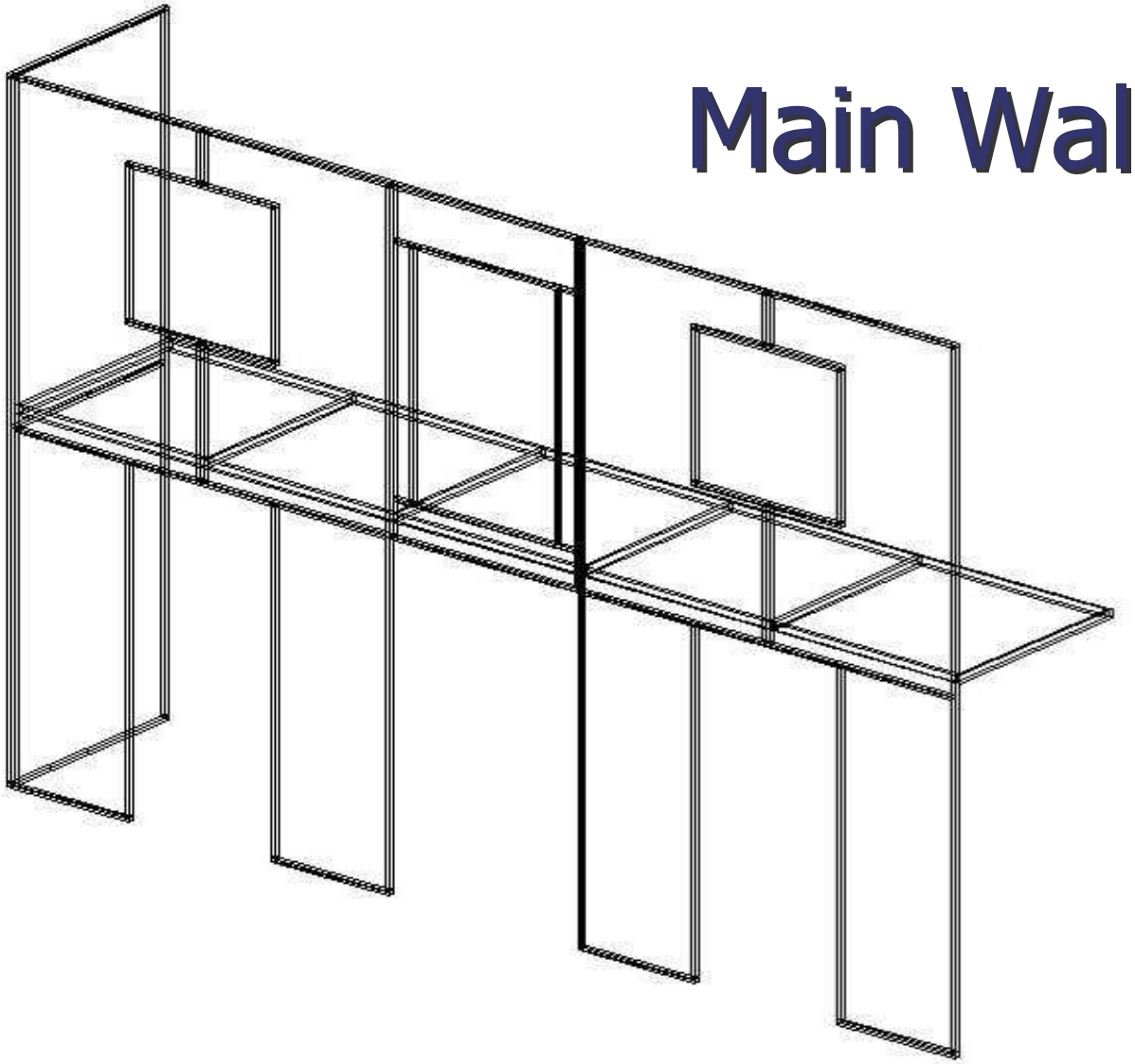
The Odd Couple Prep Load-In



We had the opportunity to load-in the Odd Couple set downstage of the current set that was in the space on a dark Monday. This enabled us to check the fit of the set and to mark the floor with screws so that during the change over we could simply align the set pieces with the screws instead of re-measuring the points.

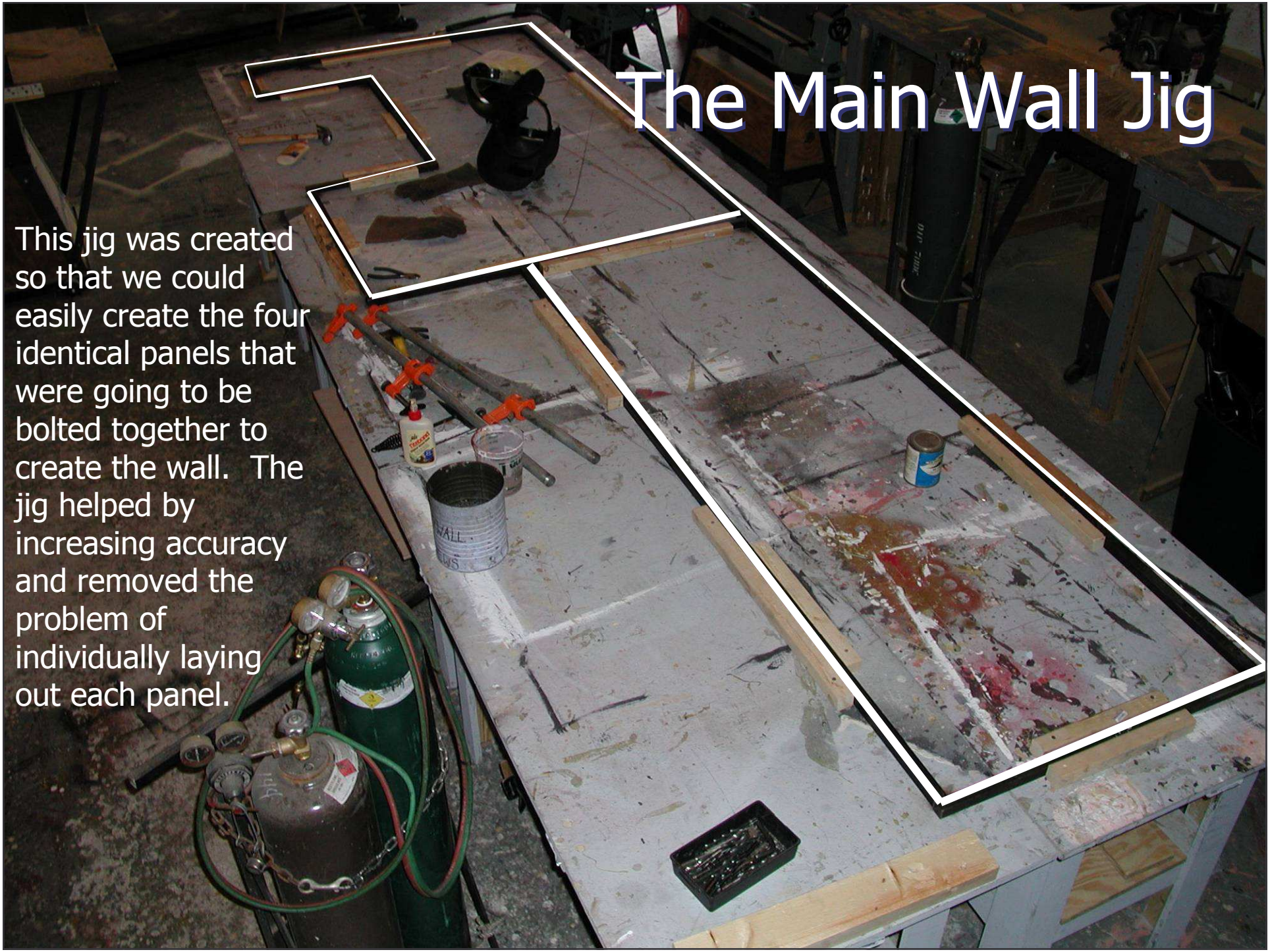

Clown Family Murders
Produced by Catawba College
Jason R. Evarts Assistant Technical Director

Main Wall Rendering



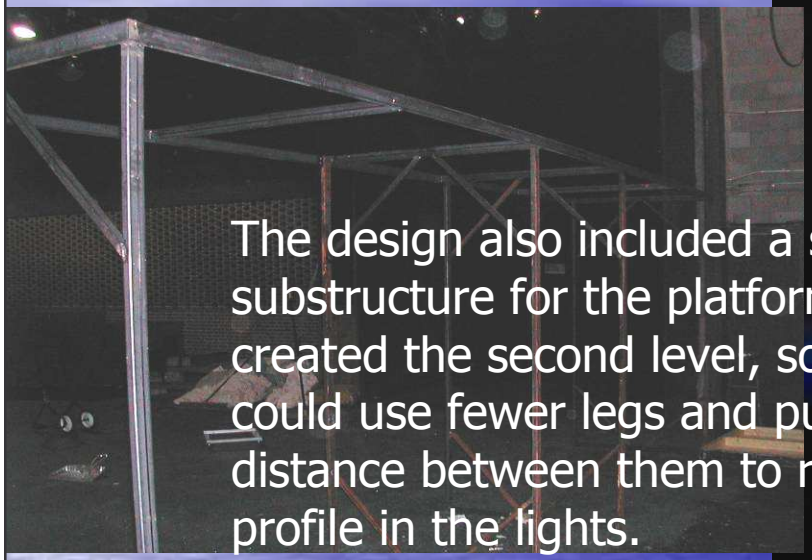
The designer wanted the main wall to be as translucent as possible. The technical director asked me to figure out how we were going to create this wall and suggested that we make the wall out of 1” square steel tubing. I created this rendering for clarification and to show the minimum structure that I thought we would need. We constructed these frames to provide a minimal profile to which we could attach muslin and create something similar to a standard flat. The drawing shows both the flat frames and the steel substructure for the second level. This design also allowed us to make four identical panels for the bulk of the wall.

The Main Wall Jig

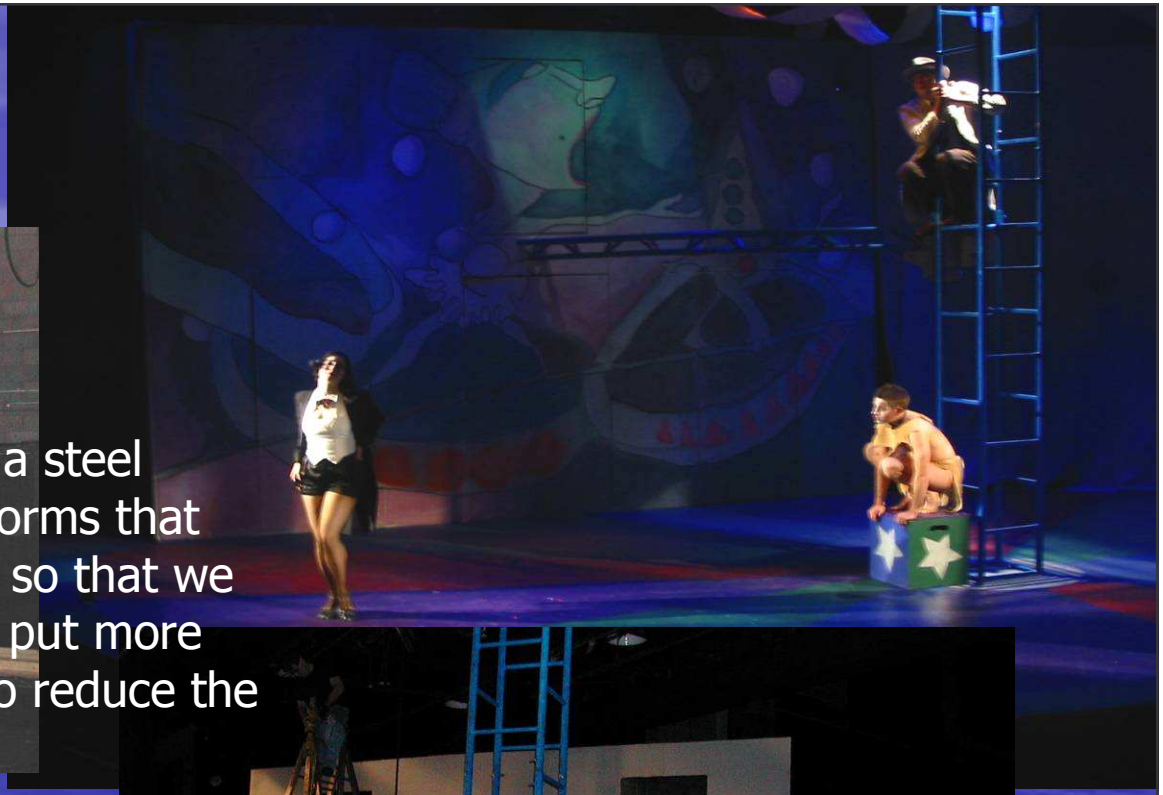


This jig was created so that we could easily create the four identical panels that were going to be bolted together to create the wall. The jig helped by increasing accuracy and removed the problem of individually laying out each panel.

The Main Wall



The design also included a steel substructure for the platforms that created the second level, so that we could use fewer legs and put more distance between them to reduce the profile in the lights.

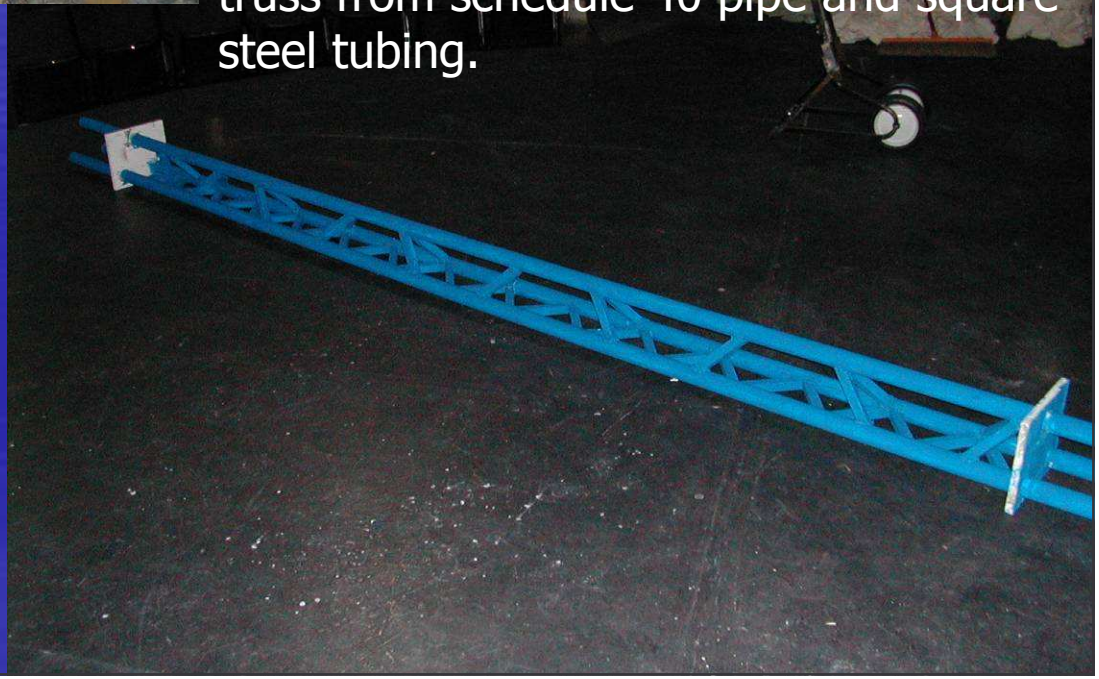


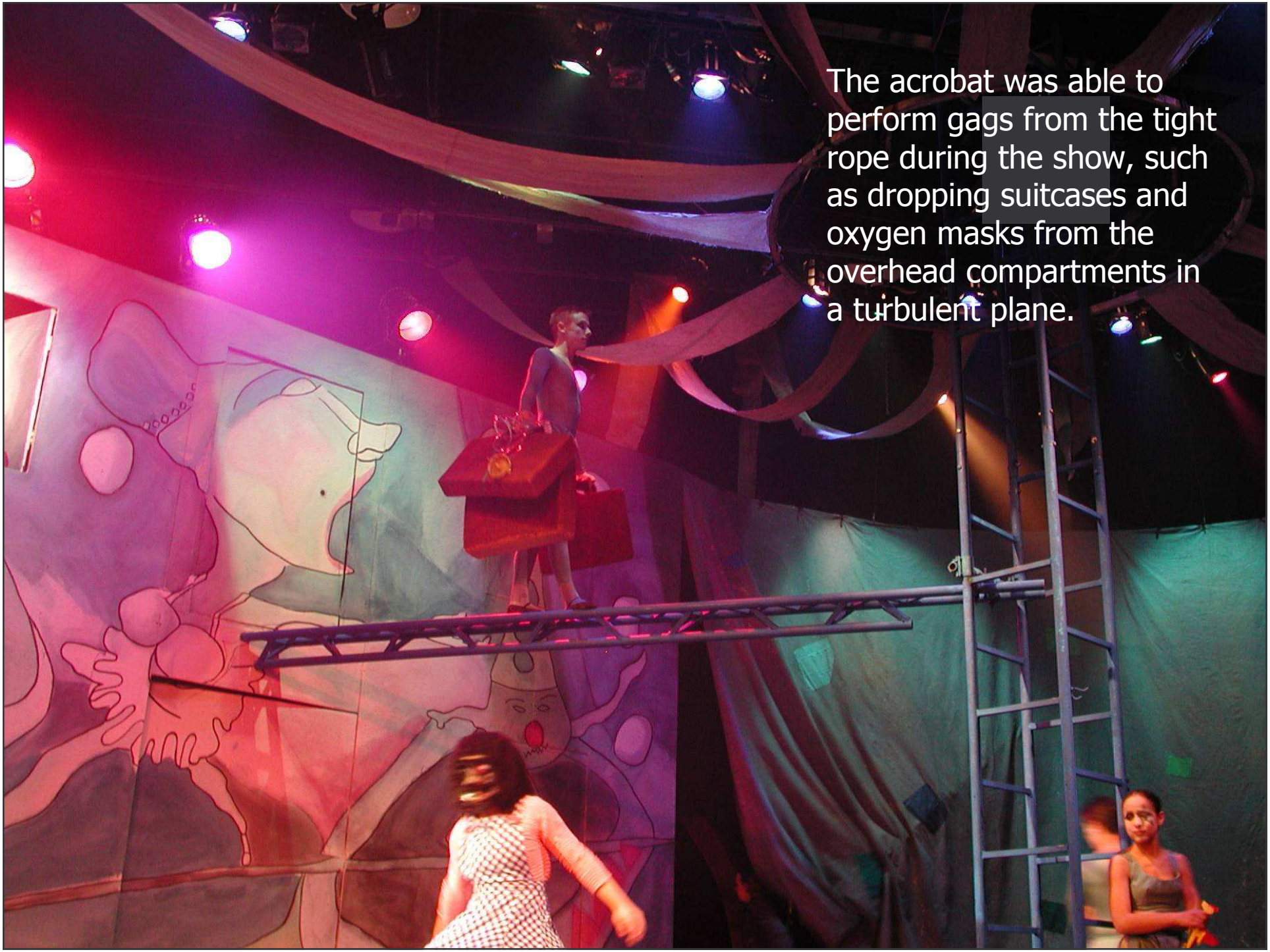
Triangle Truss Construction

AKA: The Tight Rope

The concept for the set was a circus tent and we decided that every circus tent needed a tight rope. It would be used for several comic gags during the show and actors as acrobats would cross the rope. In order to try and save on costs the technical director decided we should try building our own triangle truss from schedule 40 pipe and square steel tubing.

We created plates out of plywood to hold the pipes equidistant while we welded in the angled supports. The truss ended up being very heavy but there was also very little deflection while the actor made the cross from the wall to the central tower.

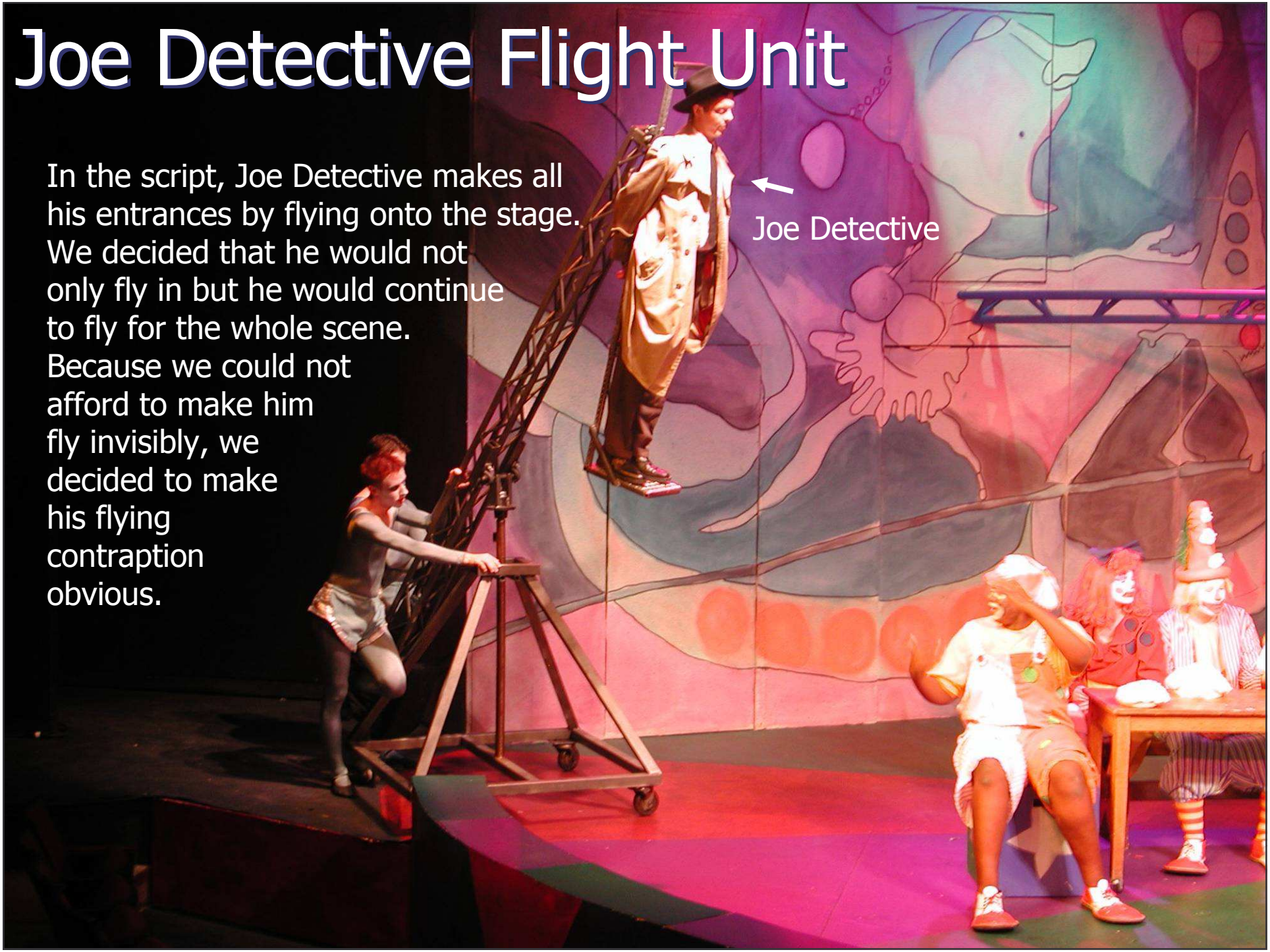



The acrobat was able to perform gags from the tight rope during the show, such as dropping suitcases and oxygen masks from the overhead compartments in a turbulent plane.

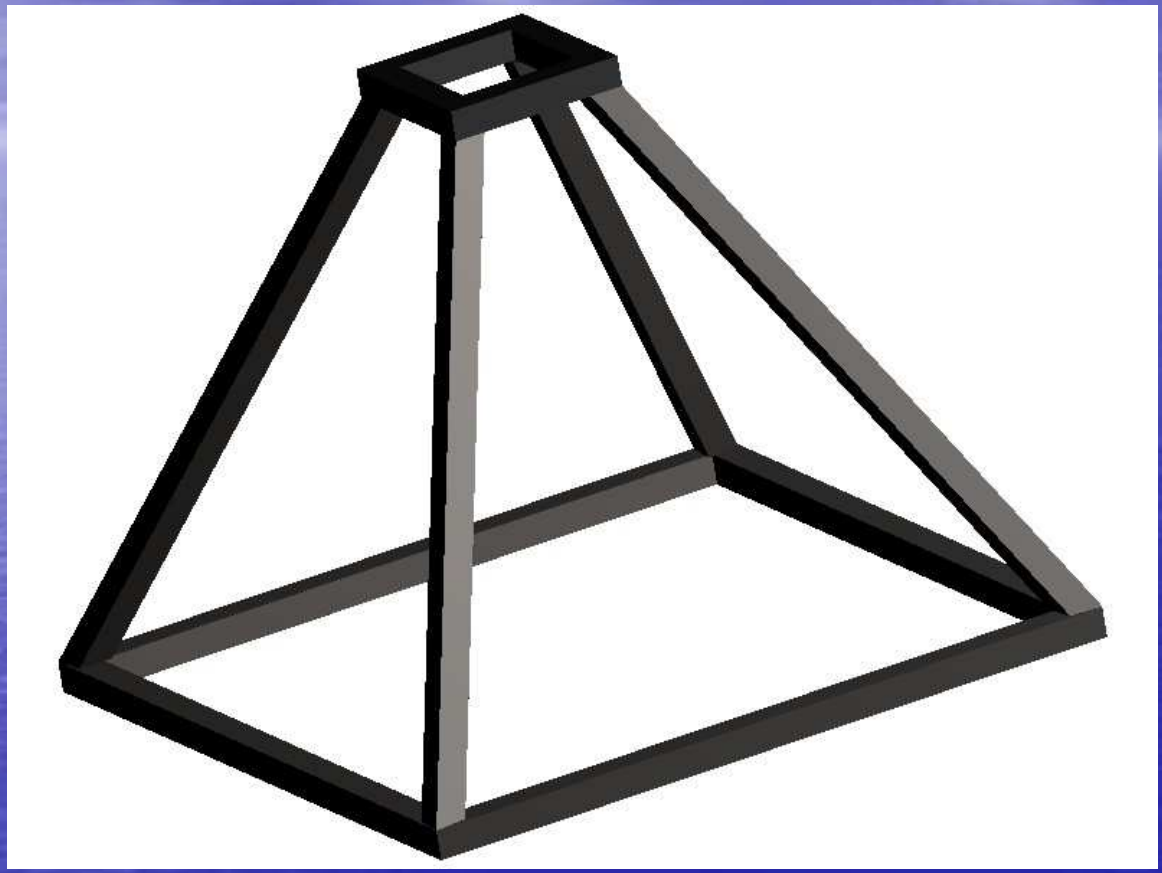
The Main Wall with Truss while backlit

Joe Detective Flight Unit

In the script, Joe Detective makes all his entrances by flying onto the stage. We decided that he would not only fly in but he would continue to fly for the whole scene. Because we could not afford to make him fly invisibly, we decided to make his flying contraption obvious.



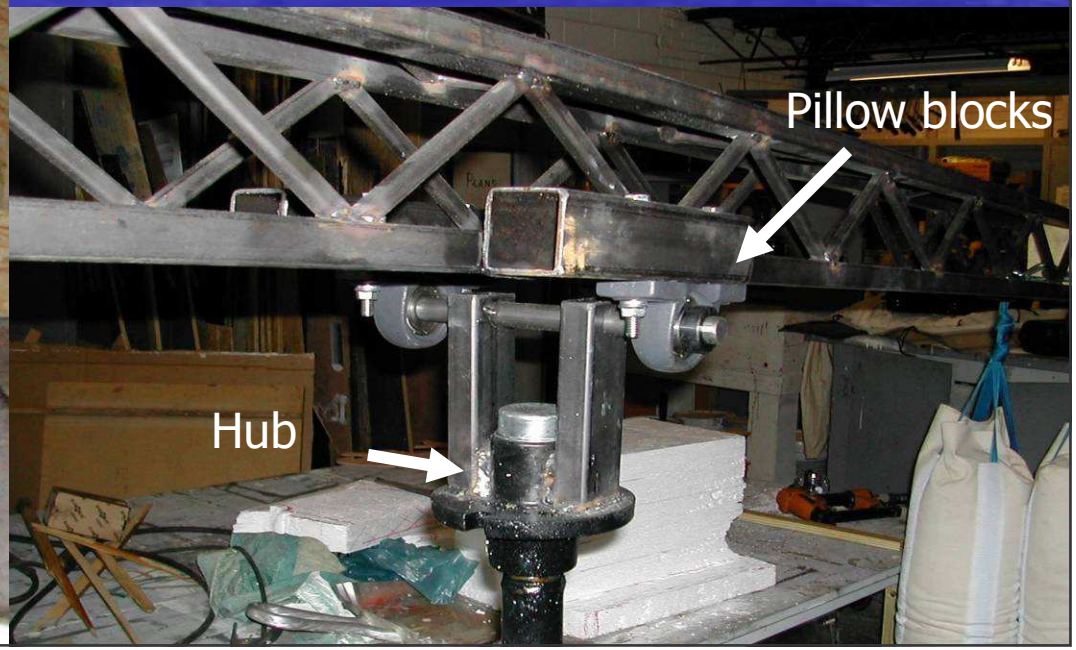
Flight Unit Rendering



I had a hard time figuring out the compound angle cuts for the unit on paper so I created a three dimensional rendering in TurboCAD, so I could get them correct. Before I attempted to cut the steel I cut it out of wood and made a scale model.

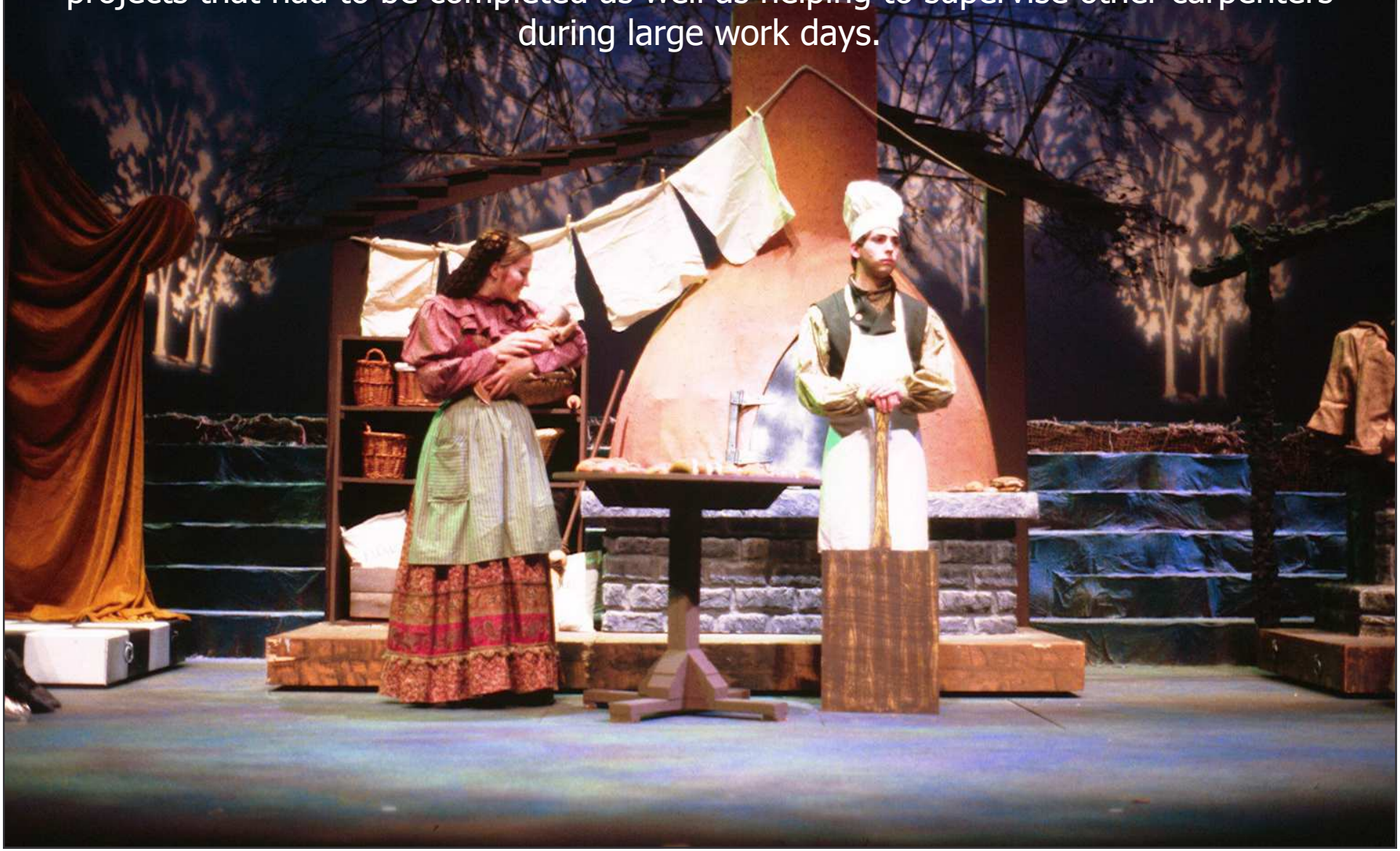
Joe Detective Flight Unit

The articulating center piece was created around a hub on a 2000lb trailer axle. In order for the arm to move vertically we attached two pillow blocks to the sides of the box truss we welded in the shop. The horizontal articulation was created by the hub rotating around the end of the axle. The counter weight was initially sand bags and later changed for stage weights tucked in and around the end of the arm.



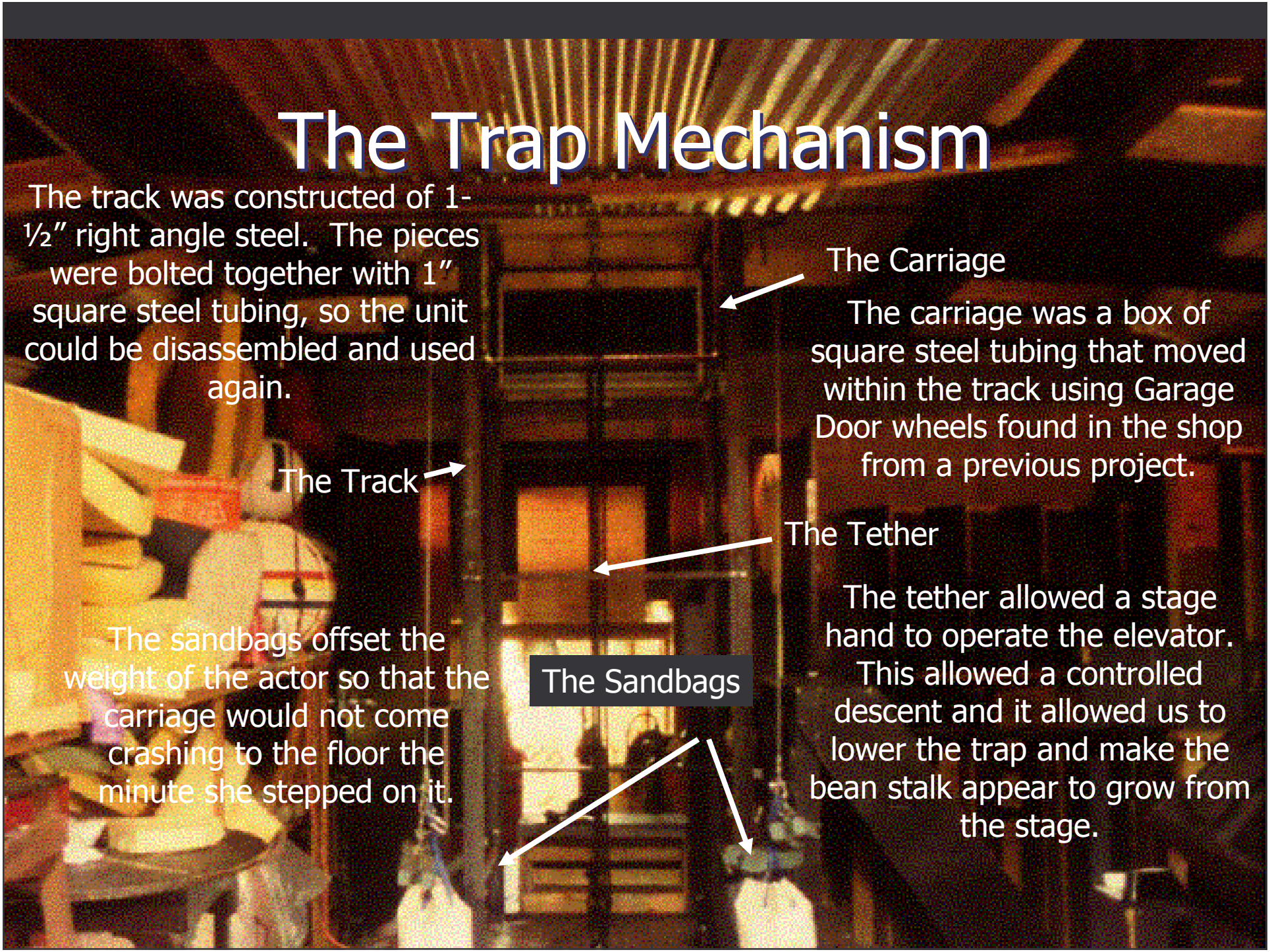
Into The Woods

This was my first show as an Assistant Technical Director. I took up several specialty projects that had to be completed as well as helping to supervise other carpenters during large work days.

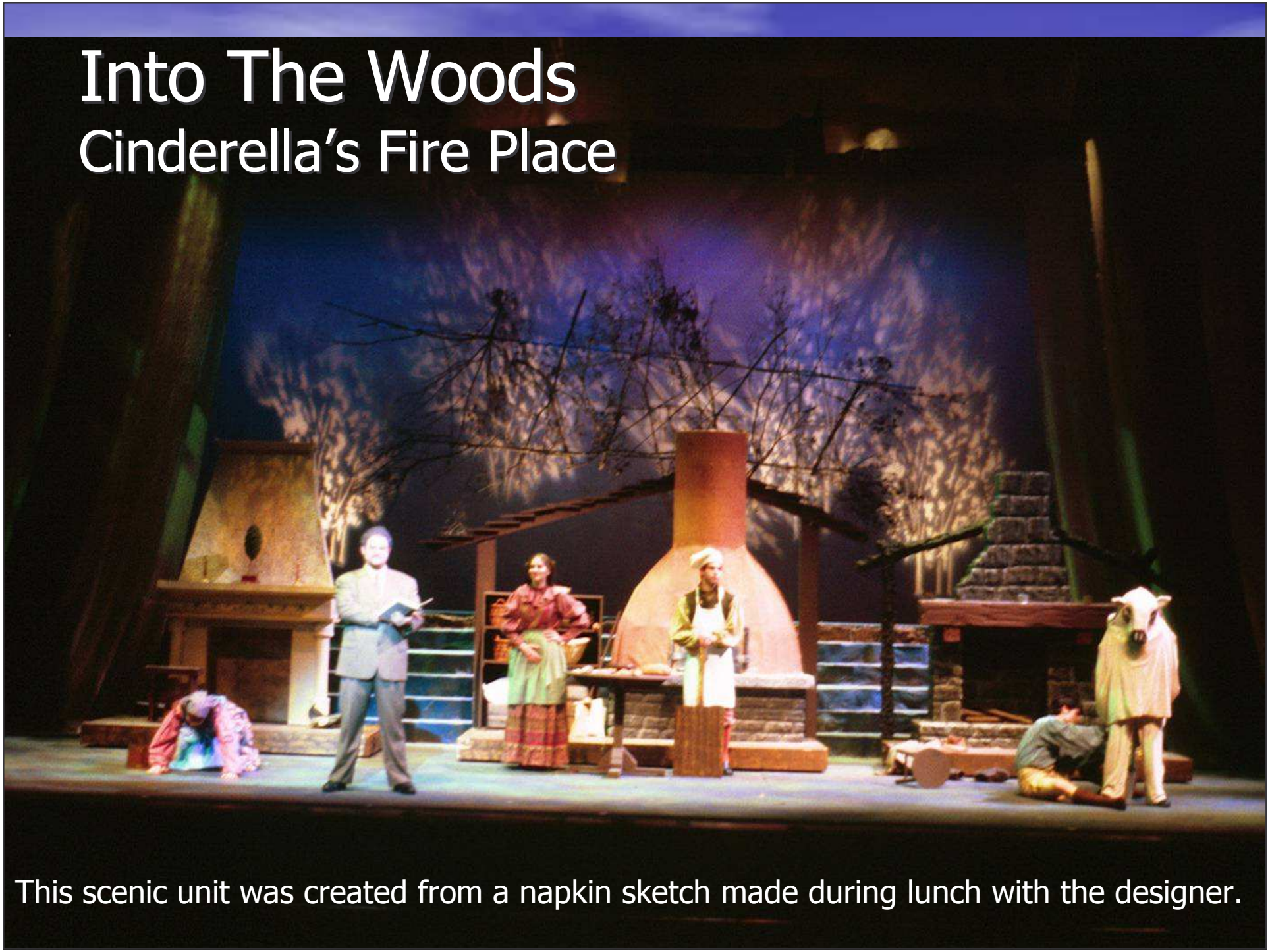


The Disappearing Witch

During the show the witch melts into the floor and disappears from sight.
The Technical Director asked me to work specifically on this project.


The Trap Mechanism
The track was constructed of 1-½" right angle steel. The pieces were bolted together with 1" square steel tubing, so the unit could be disassembled and used again.
The Track
The Carriage
The carriage was a box of square steel tubing that moved within the track using Garage Door wheels found in the shop from a previous project.
The Tether
The tether allowed a stage hand to operate the elevator. This allowed a controlled descent and it allowed us to lower the trap and make the bean stalk appear to grow from the stage.
The Sandbags
The sandbags offset the weight of the actor so that the carriage would not come crashing to the floor the minute she stepped on it.

Into The Woods
Cinderella's Fire Place



This scenic unit was created from a napkin sketch made during lunch with the designer.

Into The Woods
Cinderella's Fire Place

This scenic unit was created from a napkin sketch made during lunch with the designer.

Thank You

Thank you for viewing the portfolio of Jason R. Evarts. If you have any more questions please feel free to contact me at the contact information below.

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