

Scenic Set Design for CUNY Around the World

From: Tristen Weber

Introduction

CUNY Around the World is a multicultural event held in the Voorhees Theatre at New York City College of Technology to showcase numerous dance-like performances from different parts of the world. These performances are held from students who are enrolled in the CUNY schools.

For my project, the main task was to design a complete set for the show with multiple scenic elements. This also includes a trial load-in and scheduling certain parts for the event.

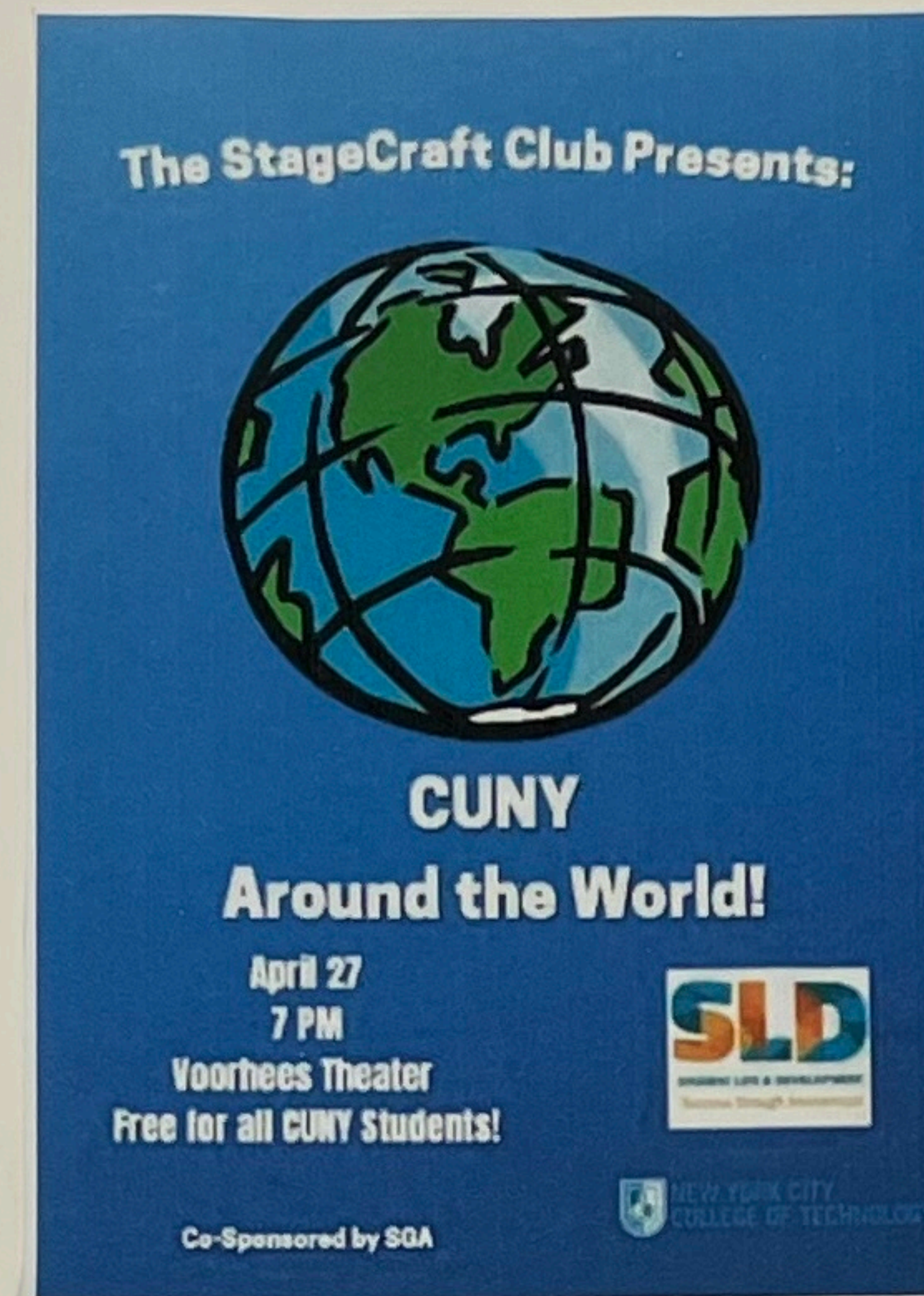
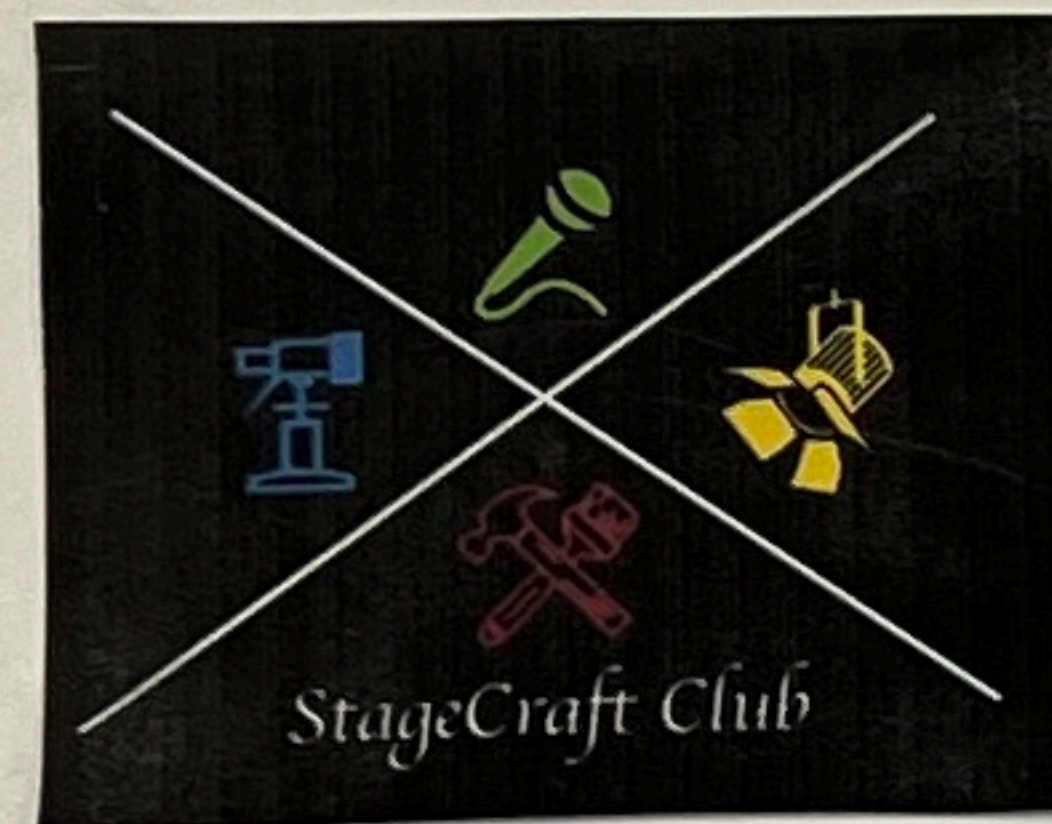
For the scenic elements, my approach is to use two 4x8 stock flats that's painted in the style of a map. Other additions include a floor canvas which is painted in the style of lauan face cover. Lastly, drapery will be installed both on the batten, downstage left and right.

Materials/Cost

- 128" Canvas, 10.5 oz., Natural NFR 9 Yds - \$228.00
- 1 Quart Benjamin Moore Regal Select Interior Athens Blue 797 - \$29.99
- 1 Quart Benjamin Moore Regal Select Interior Peppermint 2033-20 - \$29.99
- 1 Quart Benjamin Moore Regal Select Interior Bold Yellow 336 - \$29.99
- 2 Gallons Benjamin Moore Regal Select Interior Black HC-190 - \$145.98
- 1 Gallon Benjamin Moore Regal Select Ultra White CC-10 - \$79.99
- 2 Gallons Benjamin Moore Regal Select Sandalwood 273 - \$ 145.98
- 4 8 oz. Fluid of Rosco Flamex PA - \$97.00
- 1 Gallon Minwax Polycrylic Satin Crystal Clear Water-Based Polyurethane - \$69.99

Process

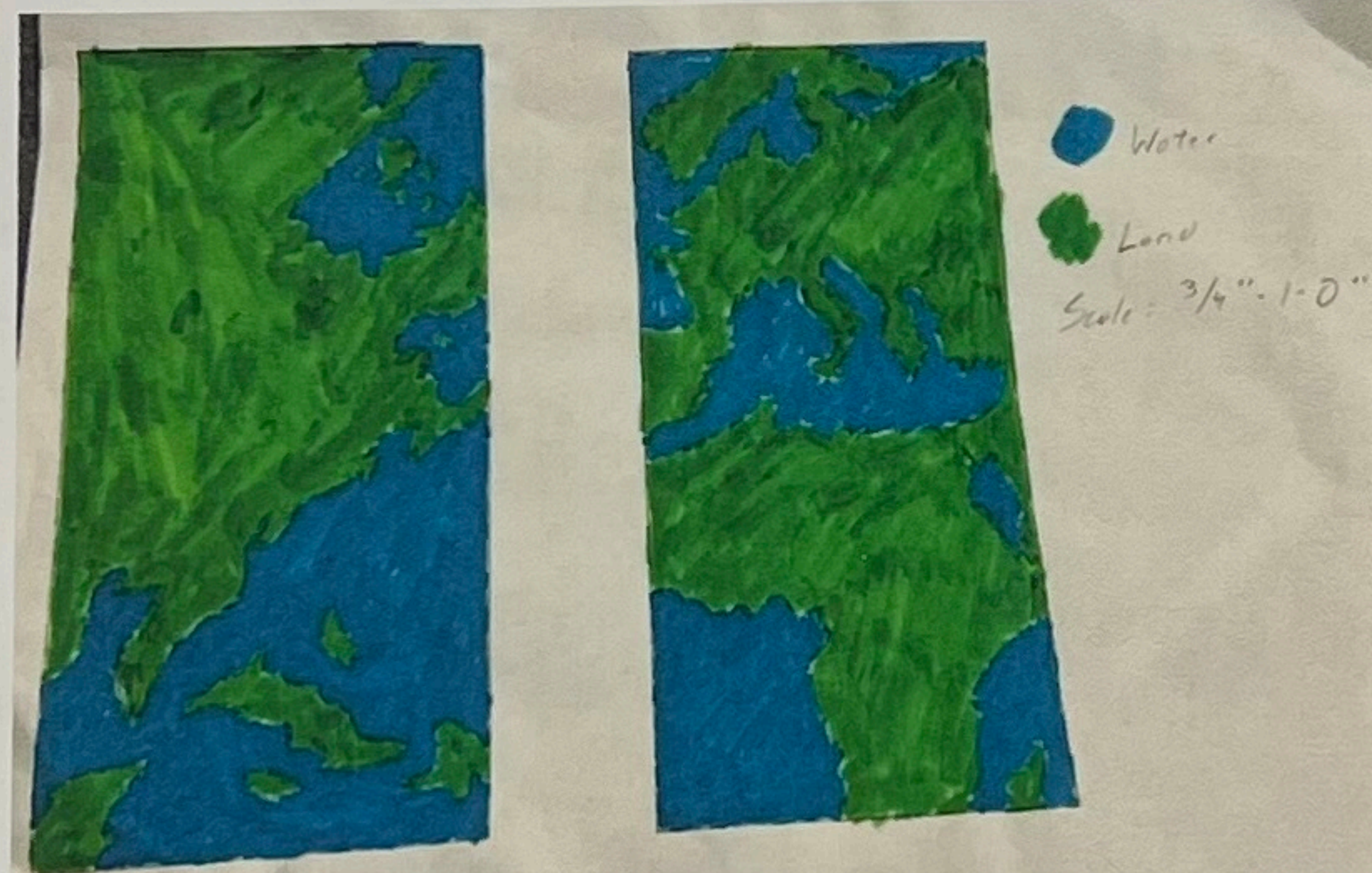
- October to February - Research/Order Materials
- March - Drafting
- April - Scenic Build/Painting
- May - Trial Load-In & Load Out



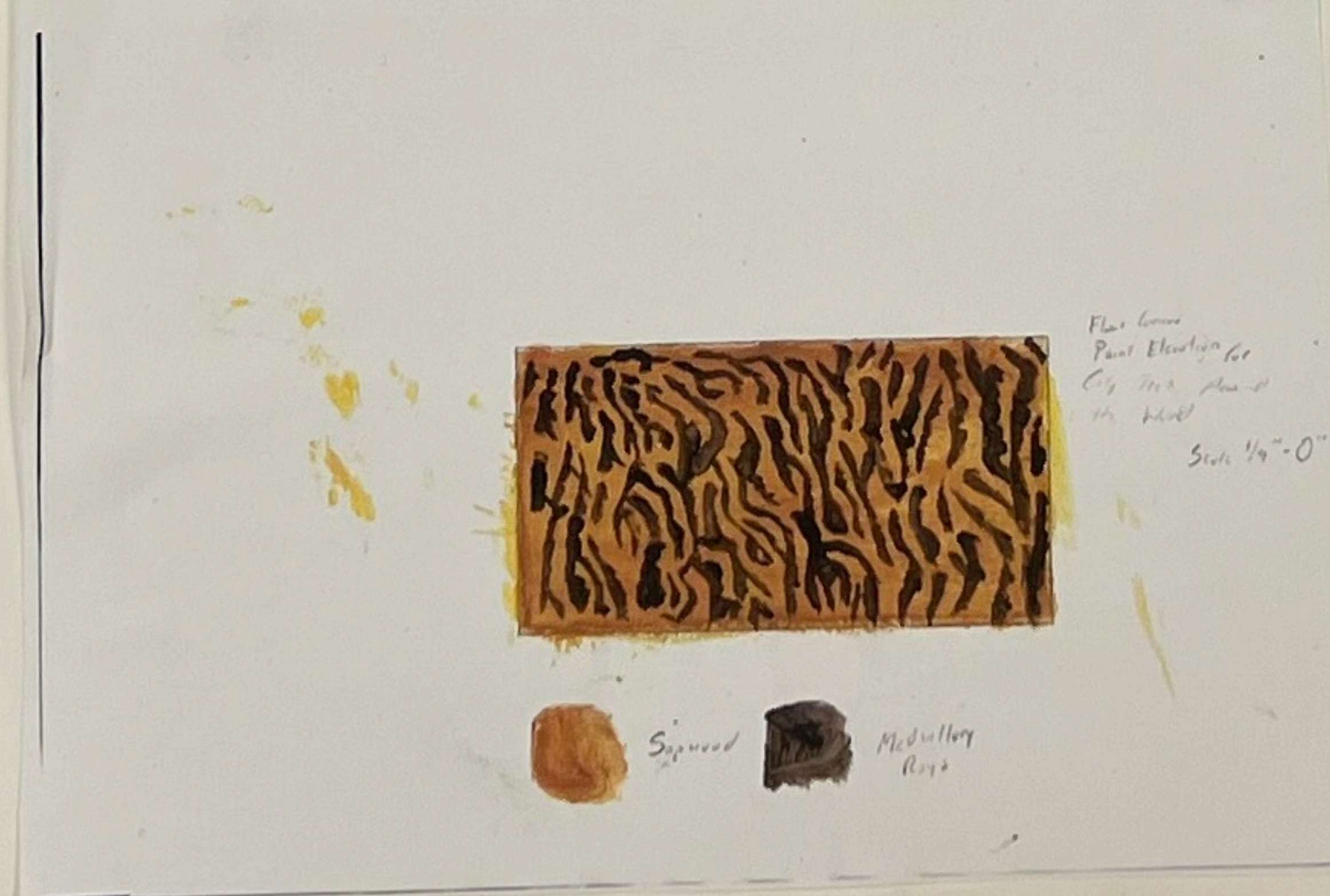
Flats Jacked & Sandbagged



Paint Elevations for Flats



Paint Elevations for Floor Canvas

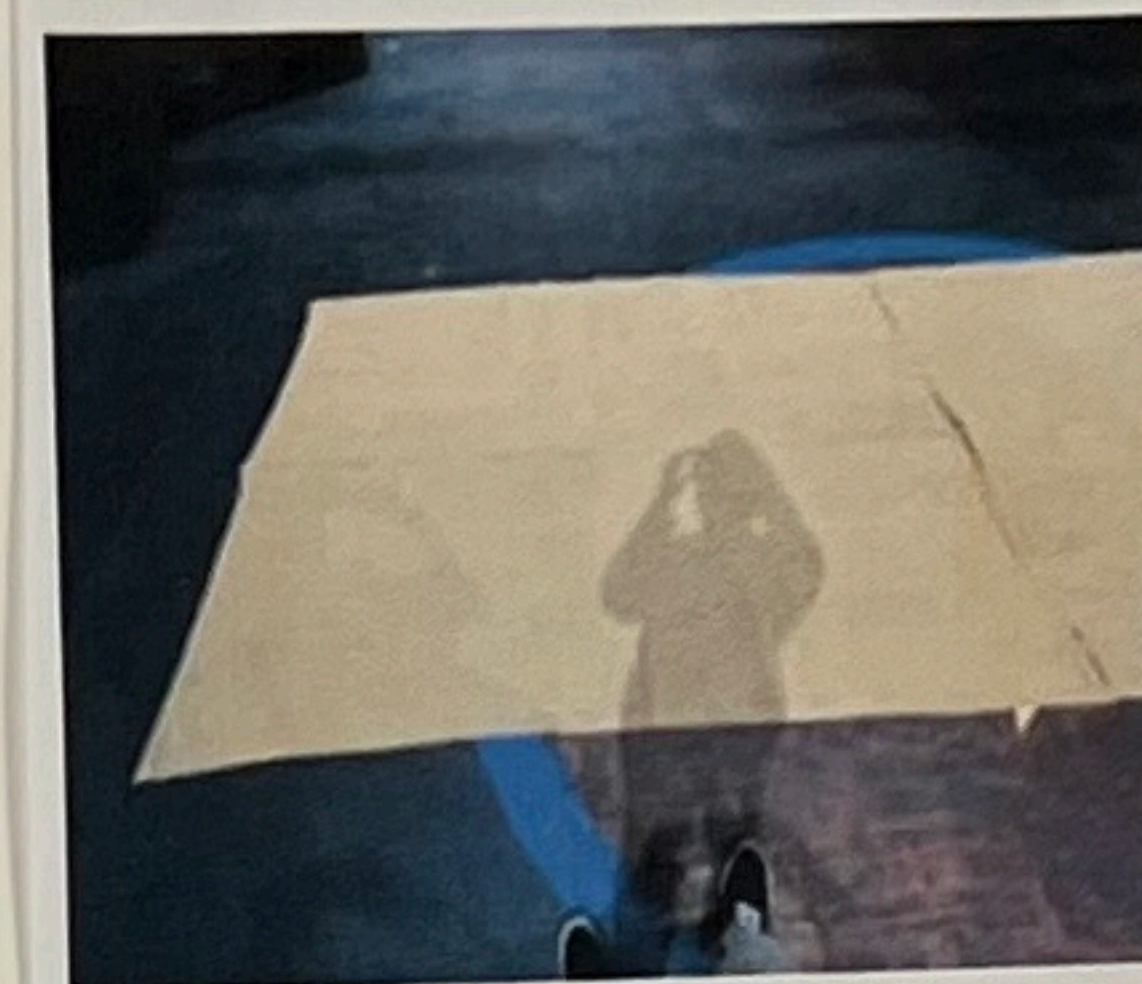


Cited Resources

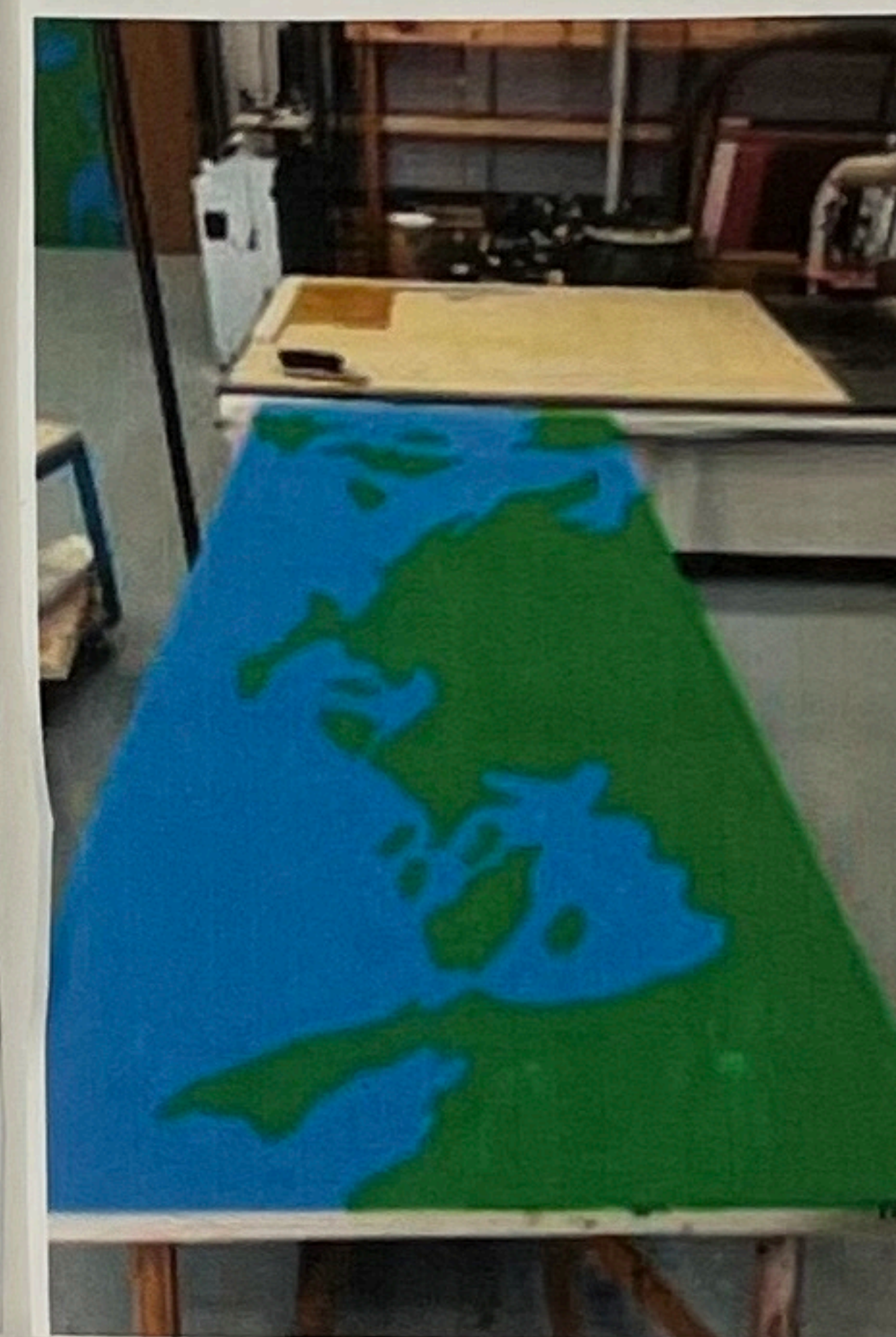
Chambers, Richard W. "Paint Elevation Examples." *Richardchambers.net*, Suffolk University Theatre Department, <https://www.richardchambers.net/154-paint-elevation-examples.html>.

Dills, Christopher. "Read, Render and Realize." *Dramatics*, Apr. 2018, dramatics.org/read-render-realize/.

6x9 Floor Canvas



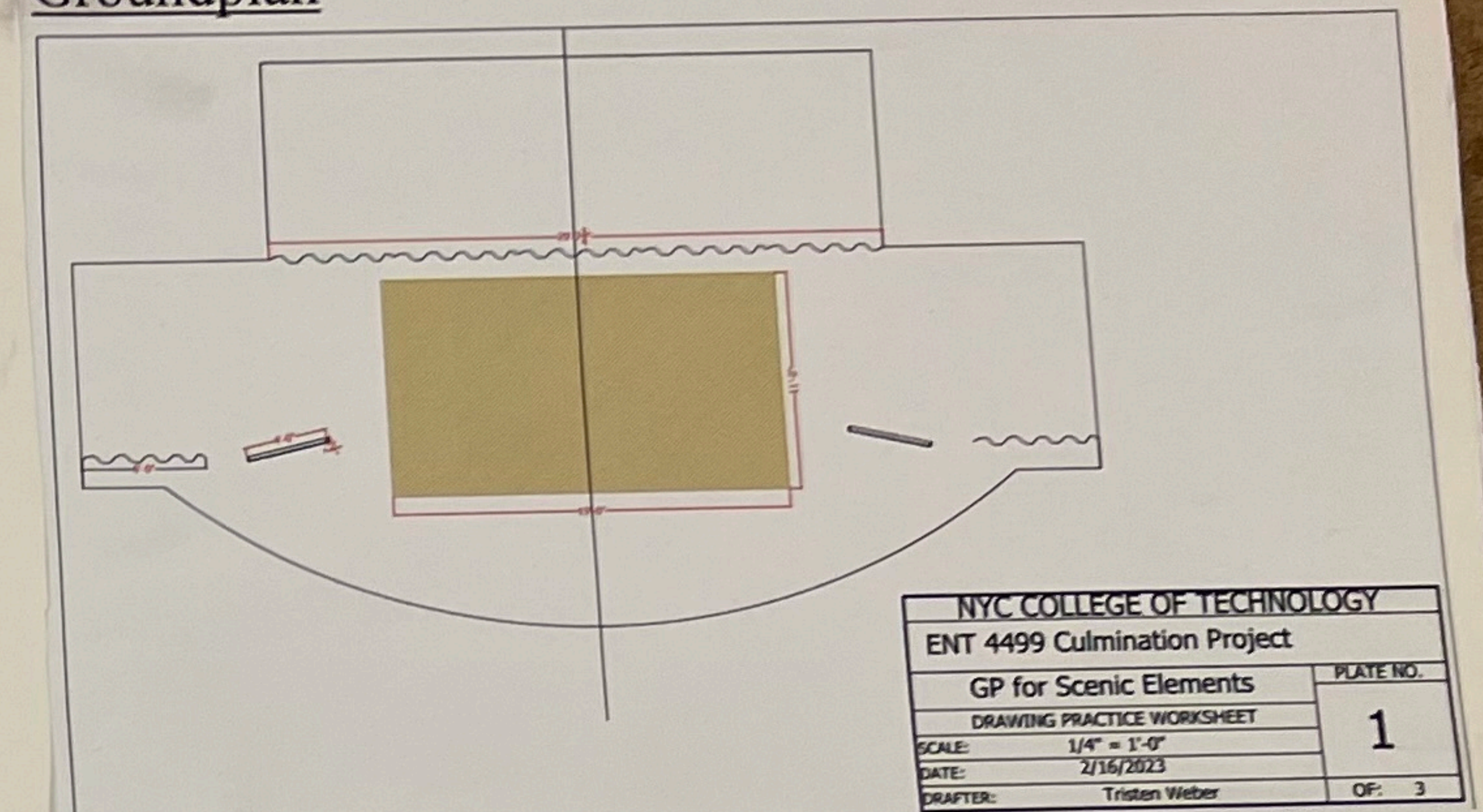
Flat 1 Fully Painted



Flat 2 Fully Painted

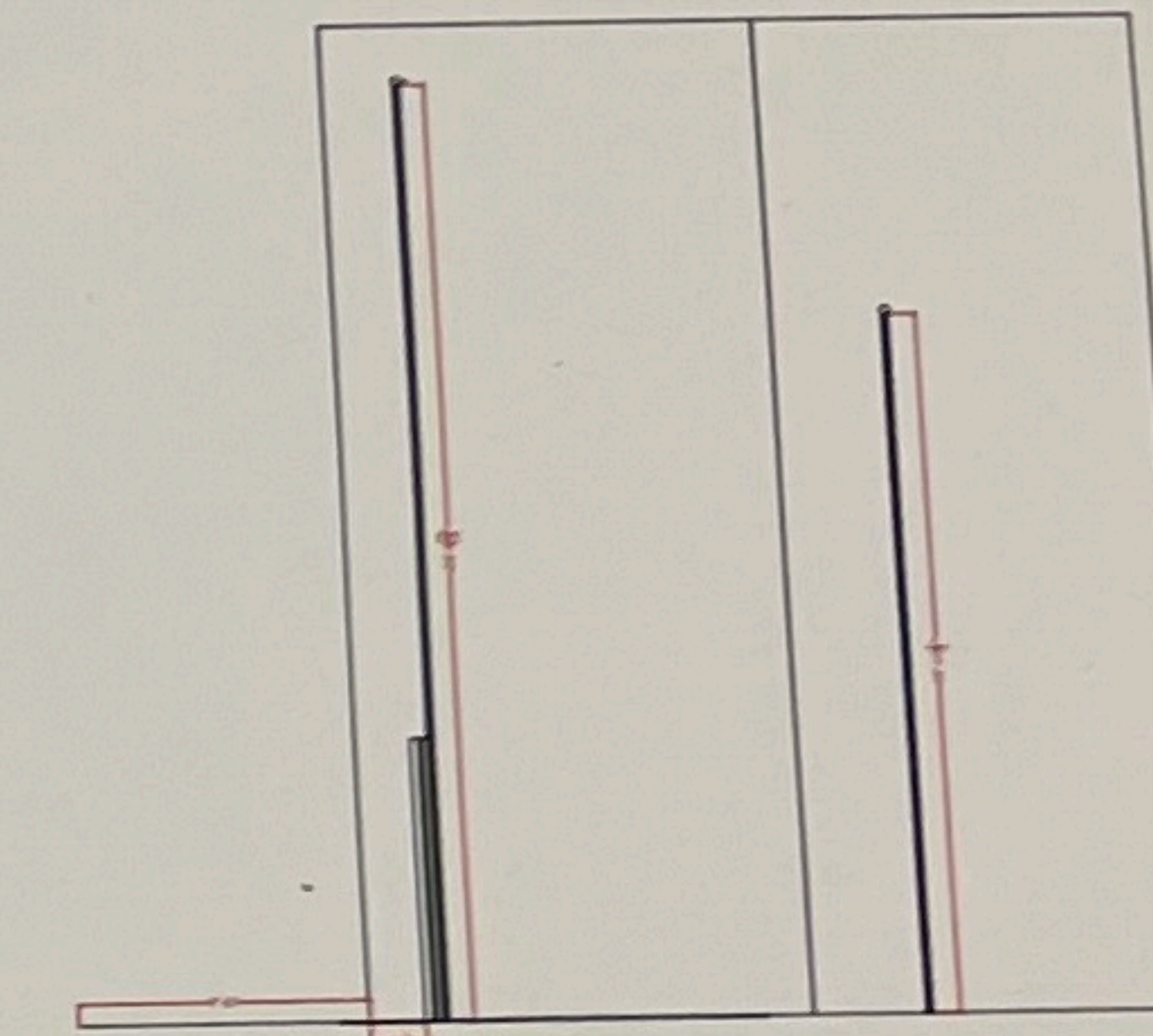


Groundplan



NYC COLLEGE OF TECHNOLOGY	
ENT 4499 Culmination Project	
GP for Scenic Elements	PLATE NO.
DRAWING PRACTICE WORKSHEET	1
SCALE: 1/4" = 1'-0"	
DATE: 2/16/2023	
DRAFTER: Tristen Weber	OF: 3

Section View



Notes:
Flats Canvas is to be placed 7'-0" from Corners.
Flats are positioned 8'-11" from centerline.
Two 8' curtains are to be hung on Corners 1.
Canvas is to be installed on the bottom on Plasterline.

NYC COLLEGE OF TECHNOLOGY	
ENT 4499 Culmination Project	
Section View	
DRAWING PRACTICE WORKSHEET	PLATE NO.
	2
SCALE: 1/4" = 1'-0"	
DATE: 3/2/2023	
DRAFTER: Tristen Weber	OF: 3

Complete Set Design



Conclusion

Overall, I though this project was effective. Being able to create a set design for an upcoming show in the Voorhees Theatre is a pleasant experience. In terms of the process itself, there were a couple challenges I had to face. The glaring issue was the delivery of the materials. Because the money for the scenic materials was funded both from the SLD office (Student Life Development Program) and our Stagecraft Club, I decided to have Bursar order the materials for us. Because there was understaffing issues, our materials took longer to deliver. For that reason, I decided to buy some materials. This includes buying two sheets of 6x9 Duck Cloth and an extra 2 quarts of Regal Select Paint. Another problem was figuring out how to do the load-in while the Bindlestiff scenery was in place. To solve this, I used Adobe Photoshop to crop out the scenery and replaced it with the desired curtains. If I was going to set design a future upcoming project, I need to make sure the materials/tools get delivered on time. In addition, because I didn't have enough time to paint the floor canvas from the original paint elevation, I want to make sure the planning and execution of the project meets the proper guidelines. This includes having the proper paperwork. Other than making a complete set design, I did all my construction drawings and paint elevations by hand. Even though I was taking the role of a set designer, I've also focused on other positions. This includes being a technical director and lead scenic painter. For that reason, I do believe this project was a great success regardless of the final outcomes.

Other Materials/Specifications

For software purposes, I used AutoCAD for drafting out my groundplan and section view of the set. To create the groundplan and section view of the Voorhees theatre, I used an old Vectorworks file to find the measurements of the theatre. I also used a laser distance device to find certain measurements all around the theatre. This includes certain height elevations like the distance of the traveler track to the floor.

The other software is Adobe Photoshop. To remove unwanted parts of the theatre, I used a few shortcuts to crop out unwanted scenery from the previous show Bindlestiff and replaced it with standardized black drapes.

Project Timeline

Tackling a set design project like this can take a lot of time to complete. And making sure all your scenic elements are completed before the load-in is crucial. To ease this process, its important to make sure the following paperwork is properly finished.

1. Have the Groundplan and Section View completed by early March. Include any possible notes especially for crew members to understand for future load-in/out.
2. Create paint elevations for each scenic element. The paint crew will use the paint elevations as a reference.

Next, you want to place a quote on the materials you want to order. In this case, we asked Bursar to put in the quotes for future delivery. Since most of the materials were delivered by March, the following step is building and painting the scenery.

To ease the building process, we used 4x8 stock flats in house.

Before painting the flats, spackle was used to flush out any possible staples. I also scheduled with the Stagecraft Club for members to be involved in some paint calls. Crew members were to completely paint both flats by using the paint elevations. Once the first layer is completely dry, the crew added another layer of paint for full coverage.

For the floor canvas, I decided to paint it with my family members. To keep the process easy, we used paint rollers. To rest the flat, we use plastic sheets to lay the canvas on top. Once finished, we transferred the floor canvas to dry on a rack mount.

Performing the load-in required some tasks.

1. We used jacks in house to screw onto the flats in the theatre.
2. For extra support, I added sandbags for added weight to the flats.
3. Secure the floor canvas with narrow crown staples. For removal, I used a multitool.

To complete the set design, I took a picture of the set and photoshopped the picture to add additional elements. This includes the removal of the scenery being used in Bindlestiff.

