



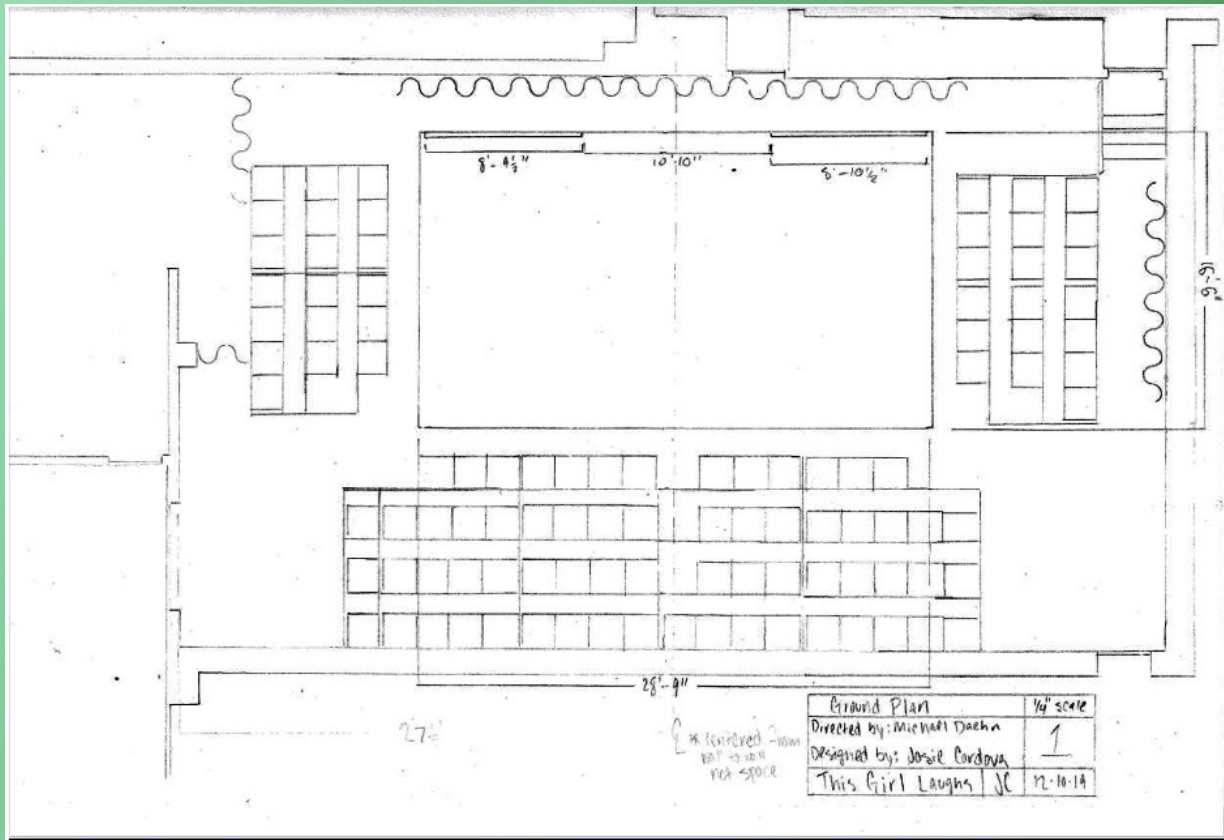
Josie Cordova

Scenic Designer

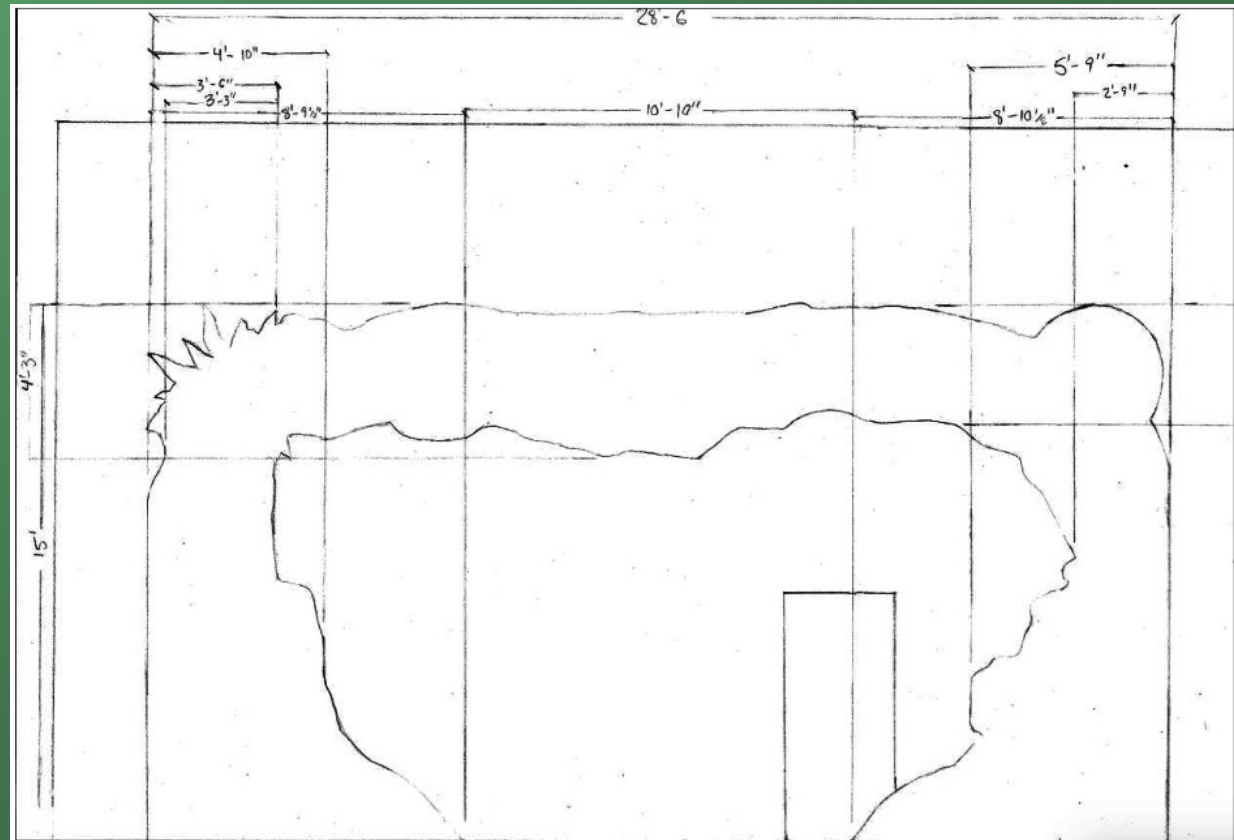
This Girl Laughs, This Girl Cries, This Girl Does Nothing



- Directed by: Michael Daehn
- Movement Direction: Drew Vidal
- Scenic Design: Josie Cordova
- Costume Design: Patty Daehn
- Lighting Design: Lillian Meyers
- Sound Design: Cameron Rhea
- Hair and Makeup Design: Brenna McGathey
- Assistant Scenic Designer & Props Designer: John Hale



Ground Plan



Front Elevation of Archway

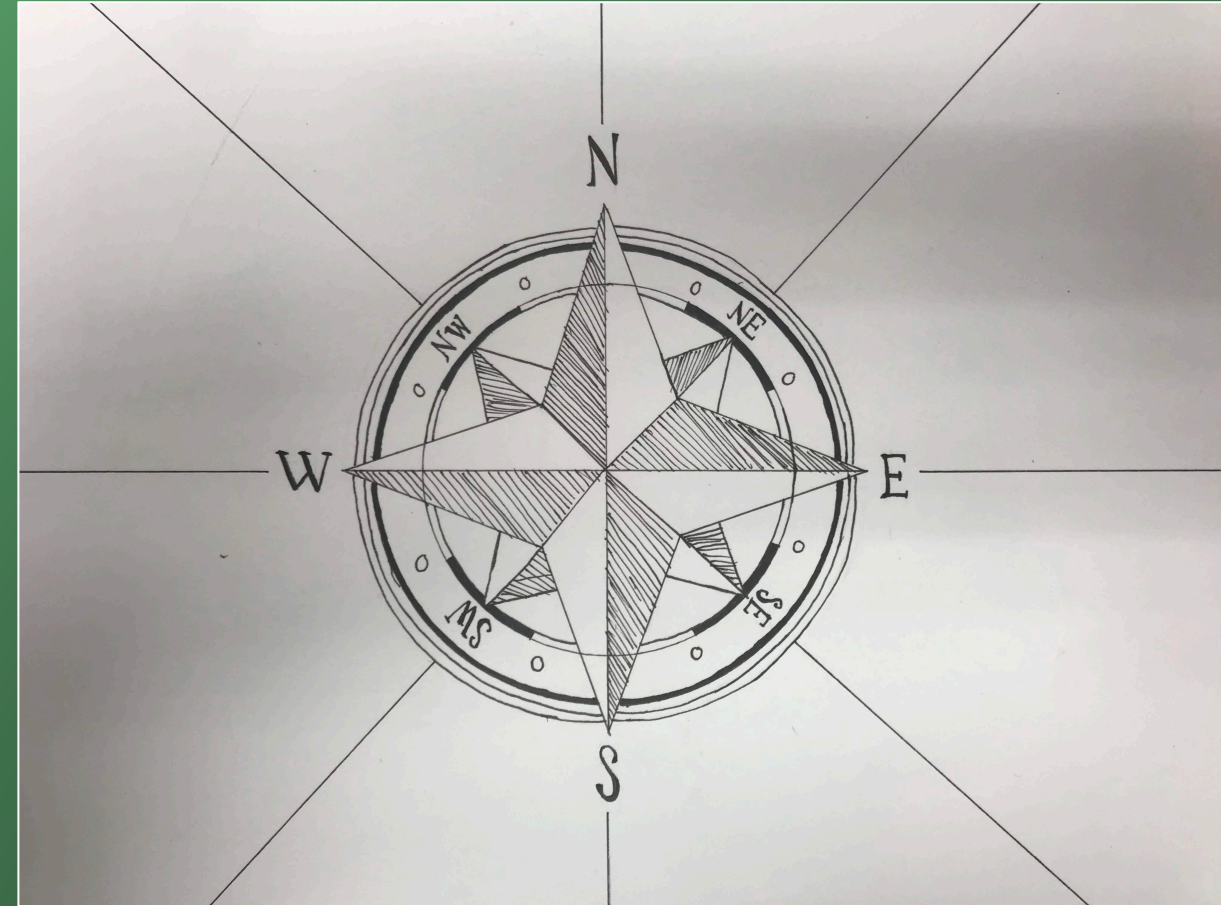
- Hand drafted ground plan in 1/4" scale that includes seating and masking
- Closer to tech additional masking was added going off the left and right of the archway, creating a hallway of sorts for actors to hide in and use.

- Hand drafted front view of the archway in 1/2" scale
- Inspiration for the design of the archway was drawn from toy theatre.

Final Color Model



Final Line Art of Compass



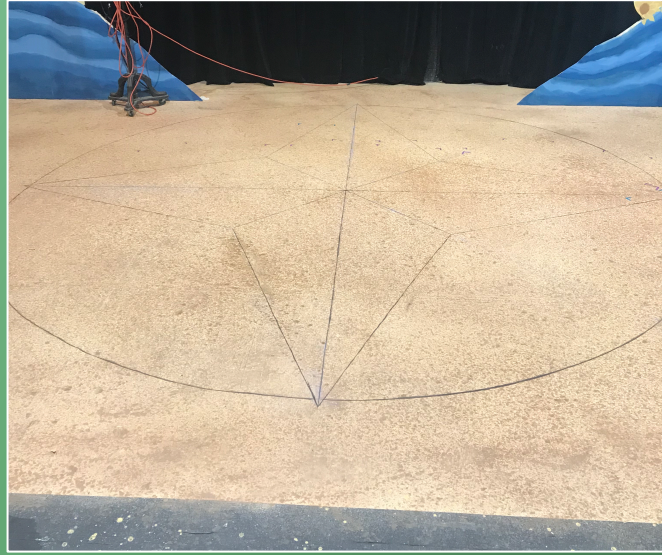
- I wanted the archway to have a very storybook feel to it, so the characters could pop out and bring it to life.
- Mike Daehn had given me a list of important items used during the show and free range to collage them together.
- The main goal of the archway was to create movement between the objects.
- I created the design of the nautical compass by combining ideas from two images that were provided by Michael Daehn

Process Photos



- The archway was built as three large organically shaped theatrical flats that were then faced with muslin. The Muslin gave me the surface I needed to paint a watercolor effect, as well as masked all the edges to create one cohesive piece.
- Before being painted, almost all items on the archway were cartooned out
- Almost all aspects of the archway were made to appear as organic as possible to enhance the movement effect that both Michael and I wanted.
- All of the items on the archway were shaded and outlined correctly in order to fully understand what the object was from any seat in the house.
- Everything on the archway related back to one of the triplets, which I think was my favorite part of creating the design.

Process Photos



- I had to do some experimenting with my paint sample in order to find the right technique for the creation of the floor.
- Used Hudson Sprayers to get the old map texture that I wanted.
- I ended up using three to four sprayers, each with their own color, to get the exact look.
- Once the floor was ready, I began tracing out the compass that I had designed and, with the help of my paint crew, followed the lines accordingly with black paint.
- The trickiest and most rewarding part of the compass was hand painting each letter with only my elevation to go off.



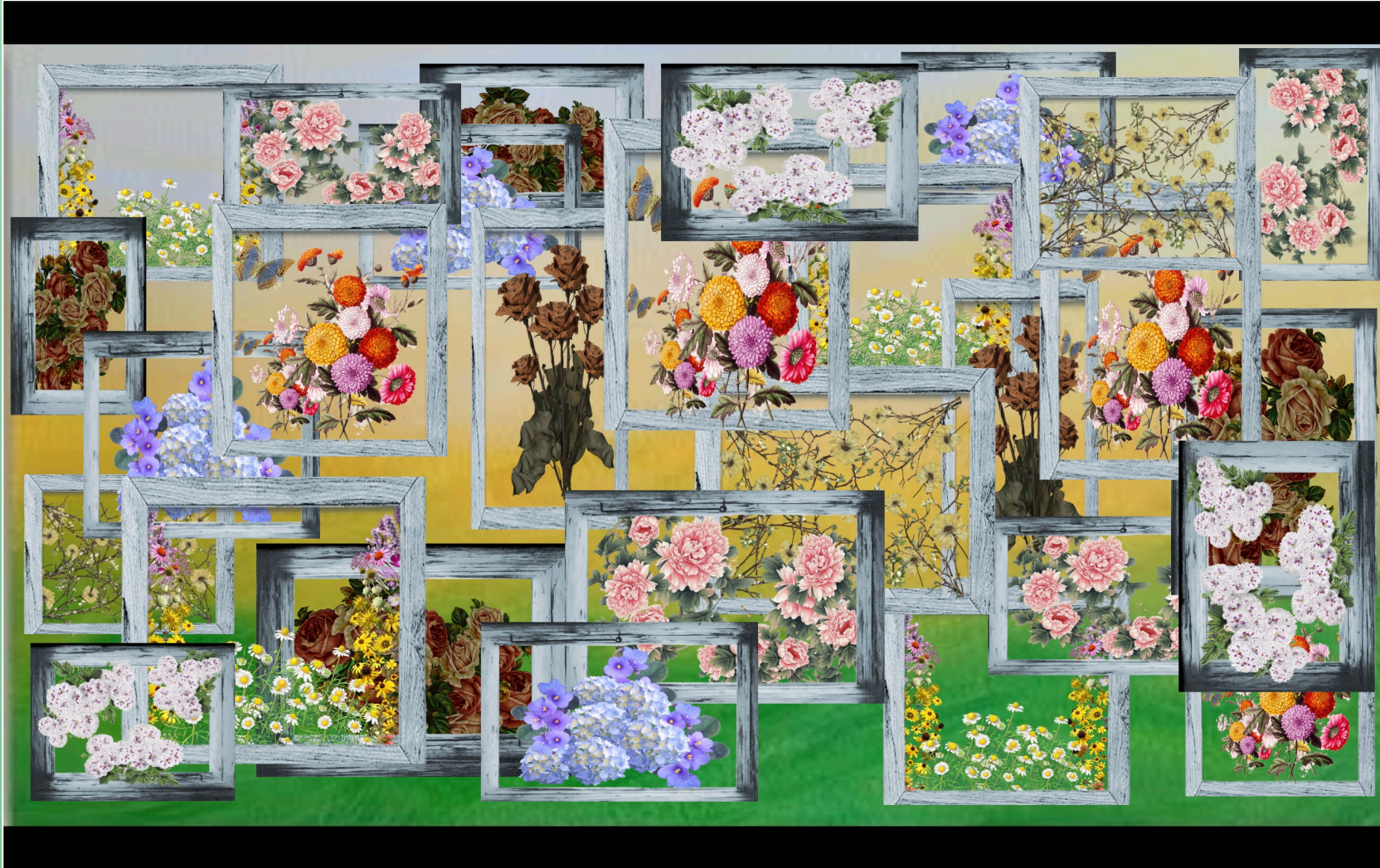
Final Look Of the Set

The Children's Hour



- Directed by: Veronica Santoyo
- Scenic Design: Josie Cordova & John Hale
- Costume Design: Monica Luna
- Lighting Design: Darian Hrdlicka
- Sound Design: John Brinkman
- Hair and Makeup Design: Gianna Burlinii
- Props Master: Jam Reyes-Cruz

Initial Rough Rendering

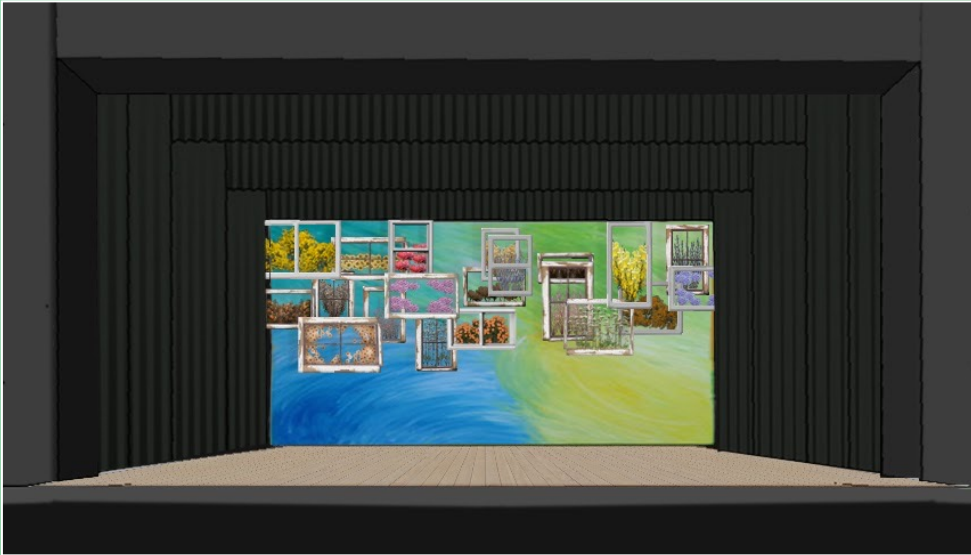


Research Image



- Plan was to create a design that was simple but effective and expressive
- Main idea was painted flowers on windows that would overlap and turn from alive and beautiful, to wilting and dead.
- Created a rough rendering of John and I's initial idea

Final Renderings of Progression of Play



- As the play progresses, windows that hold the beautiful and alive flowers slowly fly off stage and leave behind only the wilting flowers, until there is only one window left
- John and I collaborated with Darian, the lighting designer, on the colors and gobos used on the cyc to create a progression of bright/warm colors to cool colors
- The combined effects of the windows flying out and the cyc shifting colors made for a dramatic progression through scene shifts.

Progress Photos



- After the window frames were built, they were painted a base coat of white paint until they received the intended paint treatment
- Paint Samples above show the window frames would look like wooden frames that had been painted but became distressed over time.



Progress Photos



- Due to Covid, we opted to print out the flowers instead of painting on plexi glass
- The printed flowers were designed to appear to look painted
- John and I, as well, had to cut down on the number of windows we could achieve with our given budget, our solution was 10 windows total and made sure they were large enough to span the width of the stage.
- Each flower had its own designated window frame as almost all the frames were various sizes.



Final Look of the Set



Arlo Whittaker and the Twelfth Night Murder



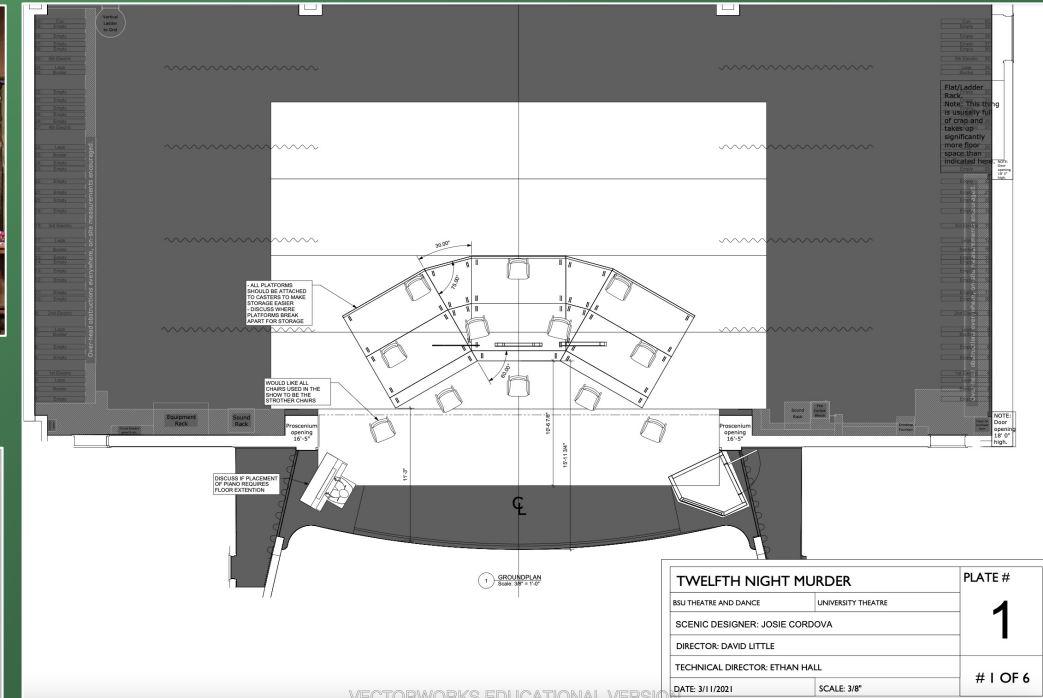
- Director: David Little
- Scenic Designer: Josie Cordova
- Sound Designer: Nico Rowland
- Costume Designer: Monica Luna
- Hair and Makeup Designer: Elena Soto
- Lighting Designer: Nick Shelton
- Props Master: Kristie Karch

Production Photo Credits: Kip Shawger

Research Images



Groundplan



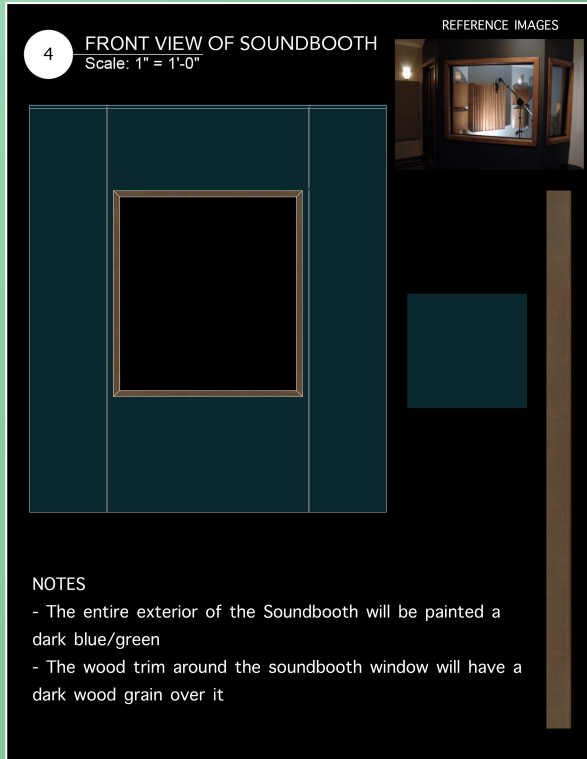
Final Rendering of the Set



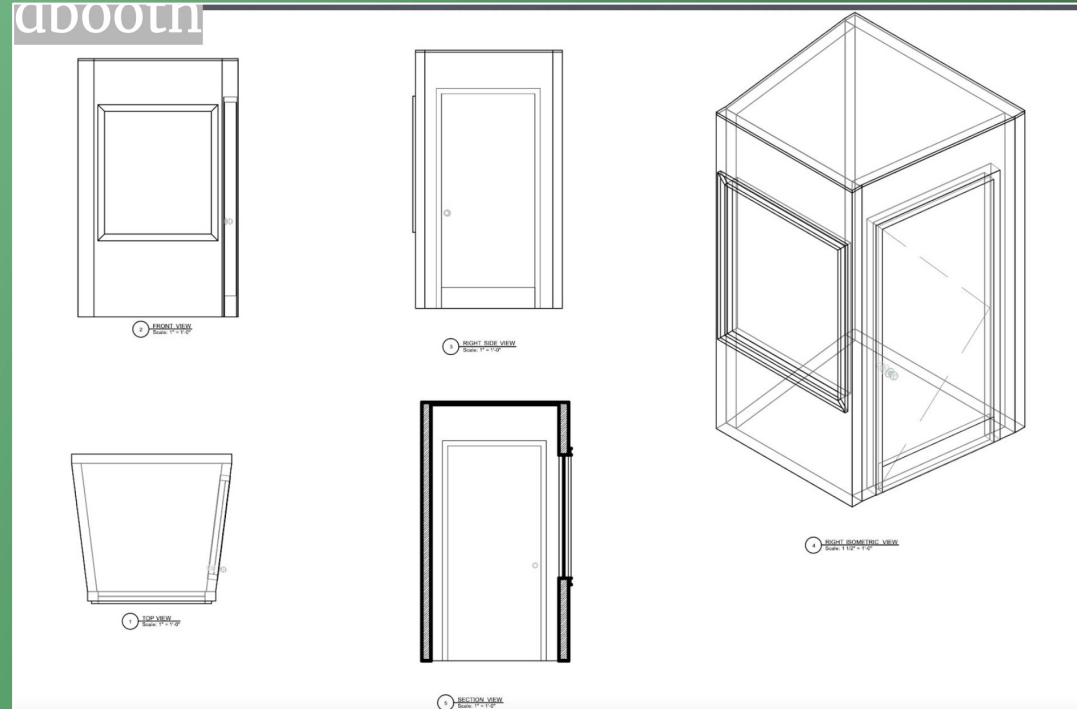
- A lot of the inspiration for my design came from radio plays, live performances, and actual radio studios
- The play itself was very meta, so a challenge I came across while designing was making sure the set worked and looked like a radio studio, but was open enough so that the actors could take the audience through the various locations
- The placement of everything on stage was another challenge for me, however I believe my final arrangement of the set met the needs of the play, as well as met the restrictions set by the pandemic

Design Process of the Soundbooth

Paint Elevation



Final Drafting

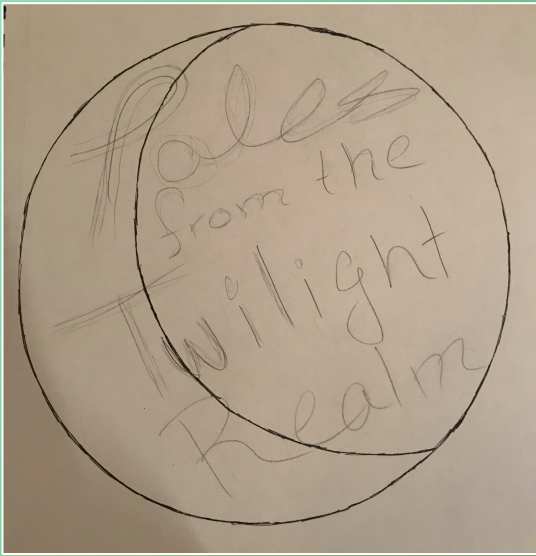


- The soundbooth played the biggest challenge in my design process, as I had to make sure that the actress inside was visible to the camera, as well as make sure that both lighting and sound had enough room for all the equipment that was needed.
- I ended up collaborating with almost everyone on the production team to bring the soundbooth to life

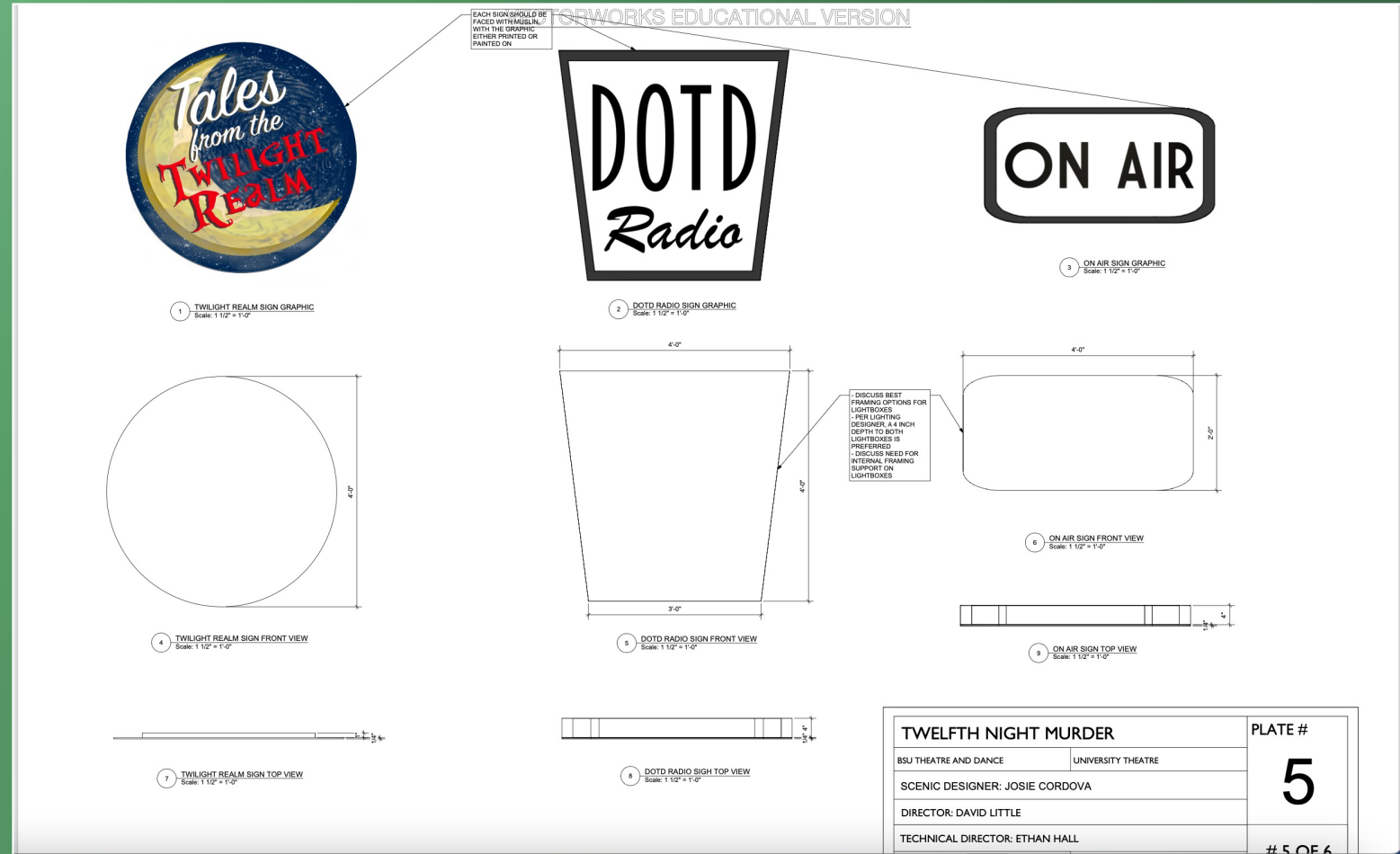


Production Photo Credits: Kip Shawger

Early Sketches



Design Process of the Radio Signs



- When brainstorming ideas for how each of the signs would look, I wanted to find the mix between contemporary and retro
- I worked along side Nick Shelton, the lighting designer, to turn the “On Air” sign and “DOTD” sign into light boxes that could shift in color as the show progressed
- I wanted to let the mystery of the play shine through specifically with the “Tales from the Twilight Realm” sign

Final Look of the Radio Signs

Production Photo Credits: Kip Shawger

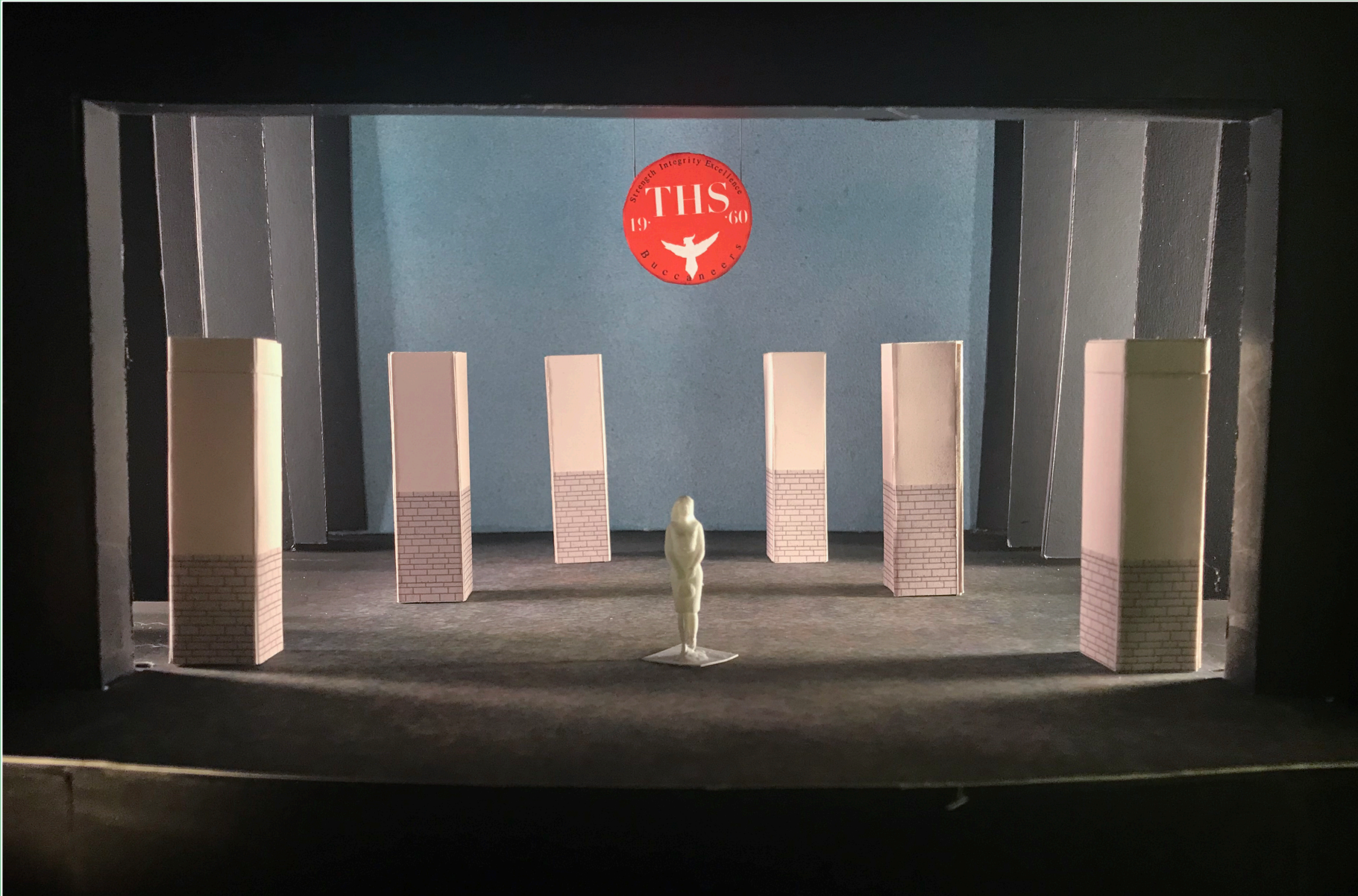


- After completing the paint elevations, I made sure to be of help to Noah, the scenic charge for the show, in anyway I could
- I made sure to get Noah copies of just the text for all the signs, that way he could create stencils for easy application

Final Look Of the Set

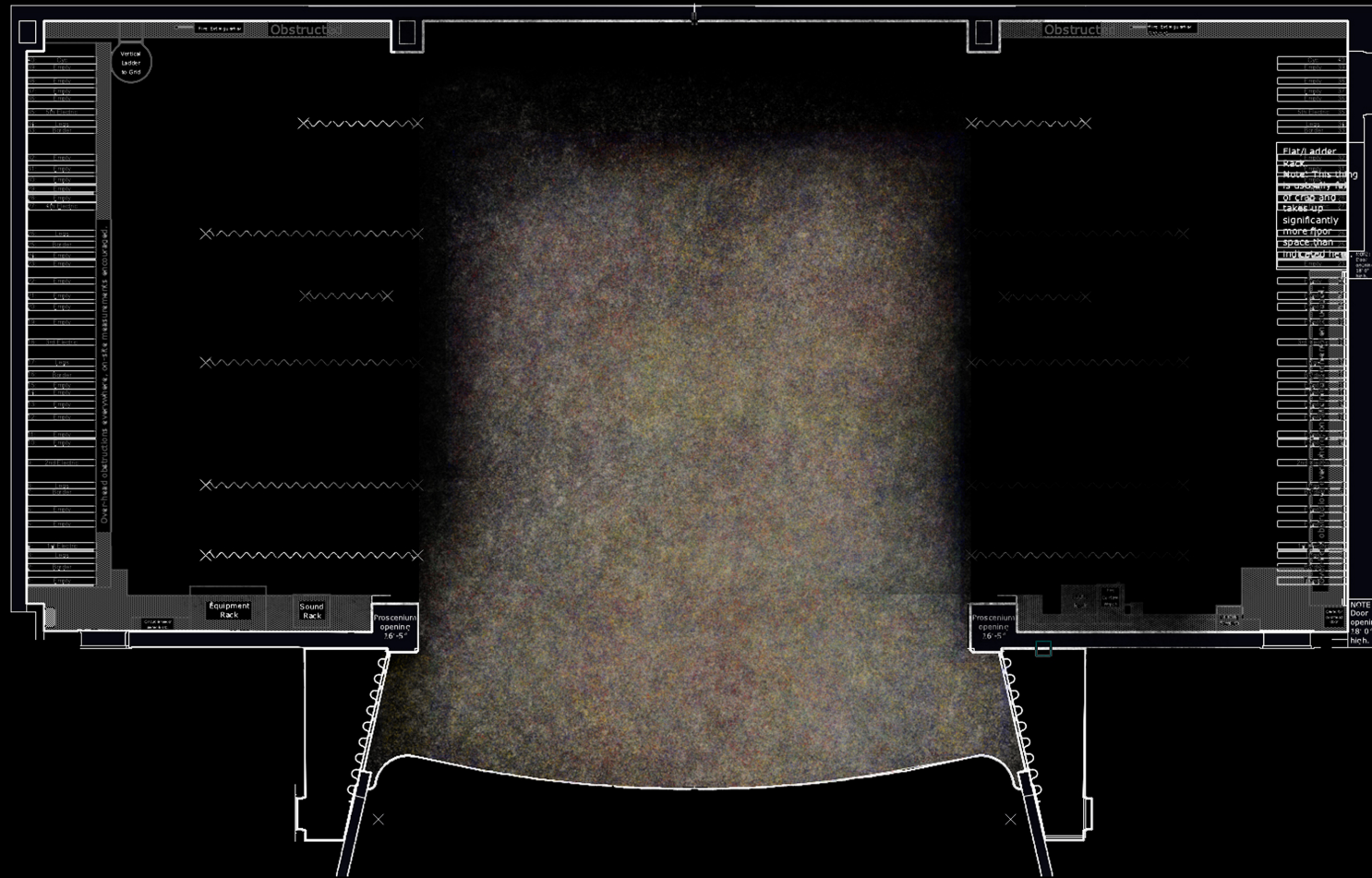


Bring It On!



- Directed By: Megan Farley
- Choreography By: Melanie Swihart
- Scenic Design: Josie Cordova
- Costume Design: Anthony Sirk
- Lighting Design: Mickie Marie
- Sound Design: Joe Court
- Hair and Makeup Design: Michaela Haisley
- Props Master: Kristie Karch

Final Design of Floor Treatment



NOTES:

- FLOOR IS A SERIES OF SPRAYS THAT FADE INTO THE WINGS
- LIGHT BEIGE BASE SPRAY

- Goal of the floor treatment was to create a simple and neutral texture that would ground the scenery.
- Colors included in the paint treatment were pulled from other scenic elements used within the musical.
- Intend for them to blend together in layers when the stage floor is ready to be painted.

Final Column Texture

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COLUMN TEXTURE

Scale: 1 1/2" = 1'-0"

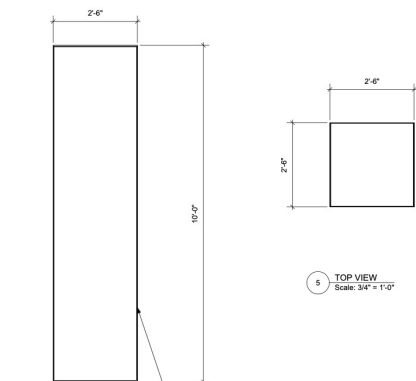


NOTES:

- ALL SIX COLUMNS WILL HAVE THIS SAME TEXTURE ON ALL FOUR SIDES

- DISCUSS BEST OPTION FOR MOVEMENT OF COLUMNS, WHETHER THAT BE FURNITURE SLIDERS OR CASTERS.

- IF BUDGET ALLOWS, WOULD LIKE THE BRICK TEXTURE ON THE COLUMNS TO BE MADE WITH FAUX BRICK PANELS, PLEASE REFERENCE WEBSITE LINK DOCUMENT ON VIRTUAL CALLBOARD FOR DIFFERENT PURCHASE OPTIONS.



6 FRONT VIEW

Scale: 3/4" = 1'-0"

DISCUSS BEST OPTION FOR MOVEMENT OF COLUMNS, WHETHER THAT BE FURNITURE SLIDERS OR CASTERS.

11

JACKSON COLUMN TEXTURE

Scale: 1 1/2" = 1'-0"

NOTES:

- JACKSON SIDE IS THE ONLY SIDE OF EACH COLUMN THAT HAS A SPECIFIC DESIGN

- BRICKS SHOULD APPEAR TO BE DIRTY, WALLS SHOULD LOOK AS IF PAINT IS PEELING.

- USE ANY COMBINATION OF GRAFFITI ART PROVIDED TO CREATE DIFFERENT LOOKS ON EACH COLUMN

- IF MORE GRAFFITI ART IS NEEDED, PLEASE REACH OUT

- LOCATIONS OF GRAFFITI PROVIDED, BUT DON'T FEEL LOCKED TO THOSE POSITIONS



- Main scenic element used throughout the show are 4 sided columns that help indicate different locations depending on the set up they are in
- All four sides will have the same neutral toned brick and wall texture, however the side indicating Jackson High School will be painted specifically to look more artistically edgy

Final Design for Truman High School

Research Image and Paint Elevation



8 TRUMAN SIGN LOGO
Scale: 1 1/2" = 1'-0"



NOTES:
- TRUMAN SIGN IS ON LINESET 22



- DISCUSS BEST LOCATION OF PLYWOOD SEAM ON TRUMAN SIGN, PERHAPS JUST DOWN THE MIDDLE?

- PERHAPS WRAPPING THE SIGN IN MUSLIN WILL ALSO HELP HIDE THE SEAM?

- Truman High is meant to look very preppy and clean-cut, as well as large enough to fit all of its students
- Truman students value their successes the most, and that will be shown through a large glorification in athletics, specifically cheerleading, as seen with the Cheerleader posters and large logo sign



Final Design of Jackson High School

- Jackson High, when compared to Truman High, is much smaller in size and students prioritize individuality
- Whereas Truman's columns will look pristine, almost brand new, Jackson's columns will have their age showing, as if these columns haven't been taken care of in a long while.
- The hallways, classrooms, gym, etc. will look narrower and be less dimensional



3 JACKSON SCHOOL SIGN
Scale: 1 1/2" = 1'-0"

NOTES:
- WOULD LIKE JACKSON SIGN TO RESEMBLE A CHANGEABLE LETTER SIGN, DISCUSS WHETHER PURCHASING OR CUTTING LETTERS OUT OURSELVES IS MORE VIABLE
- DISCUSS MOVEMENT OF JACKSON SCHOOL SIGN, EITHER FURNITURE SLIDERS OR CASTERS.
- WOULD LIKE THE ADDITIONAL LETTERS TO READ "Strive for Greatness. Don't let Success Define Who You Are! Have a Great Day!" (DEPENDING ON SPACE, WILLING TO DROP THE "HAVE A GREAT DAY!")

REFERENCE IMAGE



Final Design of Party and Mall Scene

- In both the Mall and the Party Scene, a counter unit will be used as both a cashier's booth and a dj's mixing table.
- The mall scene also includes the fast food restaurant sign, whereas the party includes streamers that represent Jackson High

1 FRONT VIEW COUNTER UNIT
Scale: 1 1/2" = 1'-0"

TOP VIEW COUNTER UNIT
Scale: 1 1/2" = 1'-0"

NOTES:
- DISCUSS BEST OPTIONS FOR MOVEMENT WHETHER THAT BE FURNITURE SLIDERS OR CASTERS
- PAINT TREATMENT SHOULD RESEMBLE FORMICA
- WOULD LIKE COUNTER TOP TO BE SMOOTH, DISCUSS BUILDING MATERIALS
- FRONT, SIDES, AND BACK OF COUNTER SHOULD BE TREATED WITH A LIGHT AND DARK BROWN WASH TO RESEMBLE WOOD GRAIN TEXTURE.

VECTORWORKS EDUCATIONAL VERSION

1 FRONT VIEW COUNTER UNIT
Scale: 3/4" = 1'-0"

2 RIGHT VIEW COUNTER UNIT
Scale: 3/4" = 1'-0"

3 TOP VIEW COUNTER UNIT
Scale: 3/4" = 1'-0"

4 SECTION VIEW
Scale: 3/4" = 1'-0"

NOTES:
- DISCUSS BEST OPTION FOR MOVEMENT. WHETHER THAT BE FURNITURE SLIDERS OR CASTERS.
- WOULD LIKE COUNTER TOP TO BE SMOOTH. DISCUSS BUILDING MATERIAL. - PAINT TREATMENT SHOULD RESEMBLE FORMICA

6 BURGER PAGODA SIGN
Scale: 1 1/2" = 1'-0"

NOTES:
- BURGER PAGODA SIGN IS ON LINESET 6
- DISCUSS BEST OPTION FOR FRAMING OF THE SIGN
- JUST AS THE TRUAMN SIGN, SEE IF WRAPPING IN MUSLIN WILL MAKE HIDING THE SEAM EASIER
- DISCUSS HOW TO MAKE THE LETTERS POP OUT, PERHAPS OUT OUT LETTERS THAT ARE ATTACHED ON TOP OF THE DESIGN?

Final Design of Bedroom

Research Images and Paint Elevation



- The bedroom for the main character and main rival are exactly the same, all except for one element. Campbell and Eva will have different colored bedsheets.
- The bedroom wall will as well have decorations intended to be added to it as well, which include awards and photos.

Final Look of Foliage Border



4

FOLIAGE BORDER

Scale: 1 1/2" = 1'-0"



NOTES:

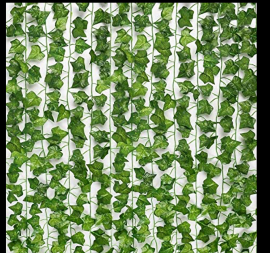
- FOLIAGE BORDER SITS ON LINESET 14

- WOULD LIKE FOR THE BORDER TO HAVE CUTOUT HOLES FOR LIGHT TO PEER THROUGH

- DISCUSS BEST BUILD OPTIONS REGARDING FRAMING AND BEST POINTS TO HANG FROM

- VINES, LEAVES, AND CAMO CLOTH, PROVIDED BY PROPS, TO COVER AND ADD TEXTURE, WOULD LIKE FOR SOME LEAVES TO HANG OVER CUT OUT HOLES.

REFERENCE IMAGE



- The foliage border was created in order to indicate outdoor scenes within the show
- They're meant to appear to look like trees overhanging over a field or hiking path
- With the help of Kristie, the props master, the foliage border will be brought to life with great dimensionality as we will begin to layer fake leaves over camo cloth onto the pieces.

Final Design of Nationals



Research Images and Paint Elevation



- Nationals is the pinnacle of the musical and is the second time throughout the show that the cheer floor is utilized.
- To replicate real life cheer competitions, I wanted to keep the décor low but stand out enough to make an impact