



SELKIE

Set and Props

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Expressing the Director's Concept

“For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.” ~1 Corinthians 13:12

Interwoven magic with the sense of reality.

Themes:

Coming to the place where you belong, Knowing who you are, Learning to express your authentic self

RESEARCH



Orkney Islands



History

Neolithic, bronze age and iron age settlements

Vikings settled

Scottish colonized in 15th century

Family “feudal” estate type system,

Continued under the “framework of the Crofters’
Holdings Act” 1886

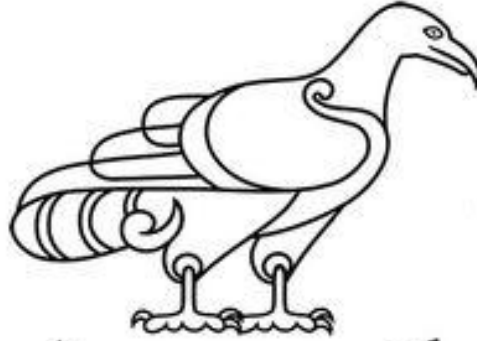
Culture

Superstitious: Monsters and magic

Storytelling

Sports: Rugby, Football, Hockey

Viking's graffiti make great inspiration for craft workers



Johnsmas Foy

June Festival

During Summer Dim

To celebrate Saint John

Traditions: singing songs, dancing until the sun sets, telling tales, searching to find the magic fern blossom at midnight, jumping over bonfires, greeting the rising midsummer sun and washing the face with morning dew

Crofters

Black oats, bere barley, Kale, potatoes

Every family has a pig, cow, hens and geese

Soil liming to enrich soil: New grasses for hay

Make their own clothing and tools

Beef-cattle encouraged

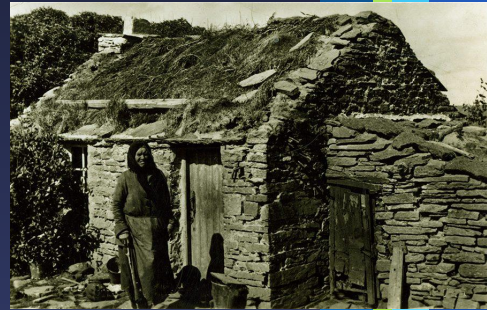
Fishing, whiskey distillery, cheese

Self-sufficient

Generational land

(Some crofters were rented but not in Orkney.)







Land Features

Red sandstone sea stack- famous landmark

Neolithic, bronze age and iron age settlements

Treeless islands

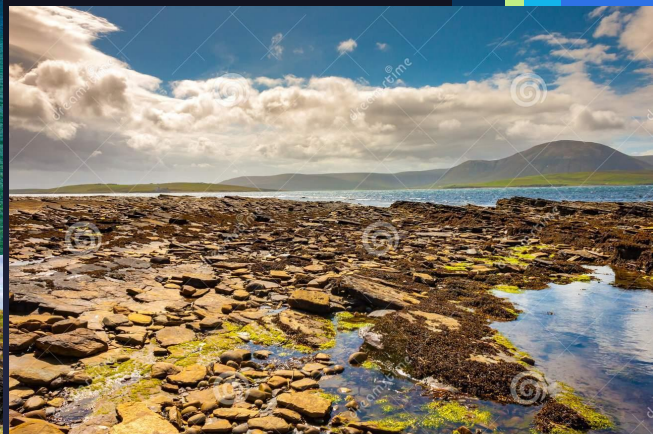
Broad lowlands and low-lying hills

Clusters of farmhouses near crossroads









MUTED

COLOR PALETTE



Set Dressing

House Items

4-5 Stools

Rocking Chair

Cupboards

Spinning Wheel

Peat Fireplace:
compressed earth
used for fuel

Aisins: the edge of
the roof that
overhangs the
exterior siding. The
eaves of the house

Small Items

Fiddle Stand

Hanging Herbs

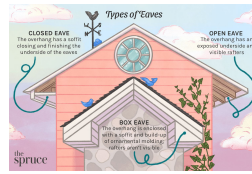
Butter Churner

Cast Iron Pots

Hanging Fish

Spools of Thread

Dishes



Set Pieces

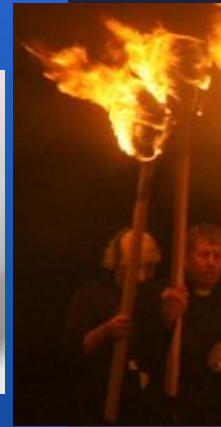
Ocean

Rocks

Rocky Path

Bushes

Torches of Heather



Props



Fiddle

Rake

Bag

Seaweed

Spinning Wheel

Pocket Knife

Tin Pail

Limpets

Brush

A Club

Torch Lighter



Script Breakdowns

NAME OF PRODUCTION: SELKIE: Furniture and Set Dressing

Scene	Page number	ITEM	LOCATION	NOTES
1	3	Rocks	Downstage	
1	3	Bushes	Downstage	
1	3	Maybe a lamppost	Downstage	
1	3	Rocky path	Downstage	
1	3	peat fireplace	Inside Crofter's Cottage	fireplace sound?
1	3	4-5 stools	Inside Crofter's Cottage	
1	3	rocking chair	Inside Crofter's Cottage	
1	-	hanging herbs	Inside Crofter's Cottage	
1	-	butter churner	Inside Crofter's Cottage	
1	-	cast iron pots	Inside Crofter's Cottage	
1	-	hanging fish	above fireplace	
1	-	cupboard	Inside Crofter's Cottage	
1	-	Dishes	Inside cupboard	
1	3	Ocean?	Downstage	Do this with lighting?
1	3	A fiddle stand	Inside Crofter's Cottage	
1	4	Northern Lights (fabric)?	Overhead	What is lightings thoughts on this?
1	6	Spools of thread	Inside Crofter's Cottage	
1	15	Limpets?	In sand	
1	21	aisins	Inside Crofter's Cottage	
1	41	torches of heather	Along the path	Do we want them only a year later? Or whole time?

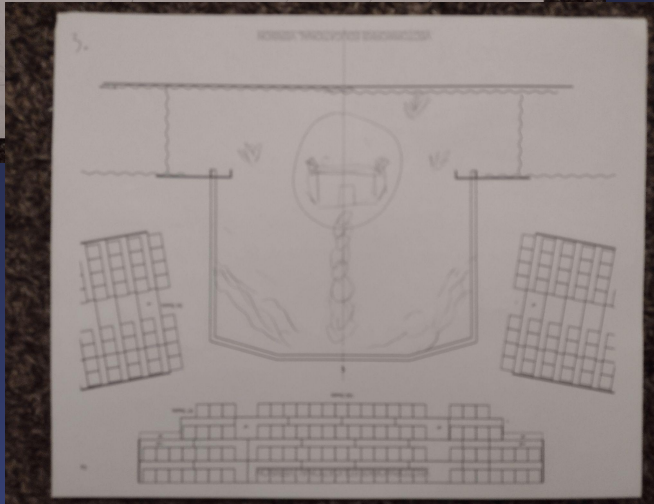
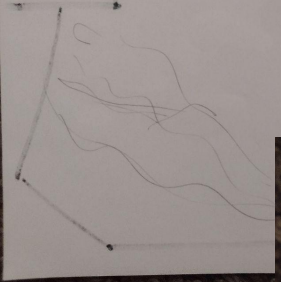
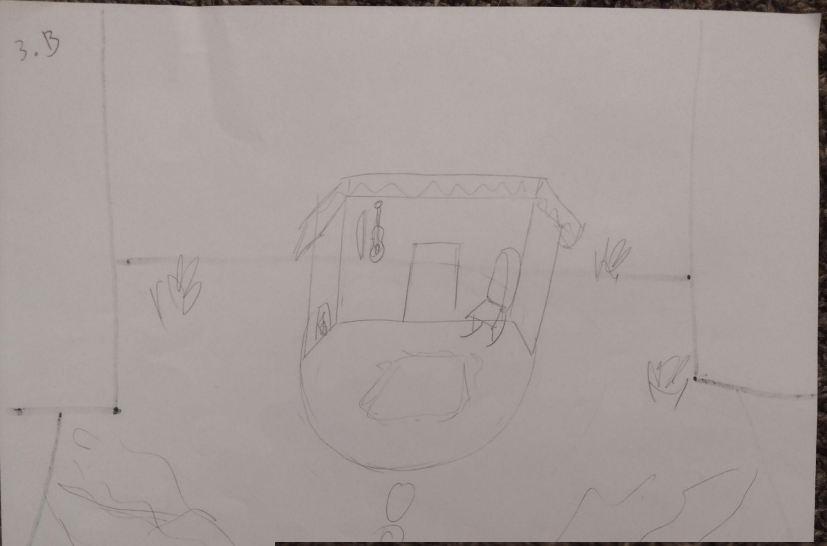
NAME OF PRODUCTION: SELKIE: Hand Props

PAGE	SCENE	WHAT (PROP)	WHERE first	WHO first	WHO last	WHEN end	WHERE end	Notes
4, 39	1	fiddle	on stage	Pa	Pa		Off stage	
4	1	Rake	Off stage	Duncan	Duncan	pg 6	Off stage	
4	1	Bag	Off stage	Duncan	Duncan	pg 6	Off stage	
4	1	Seaweed	On stage and in bag	Duncan	Duncan	pg 6	Off stage	
6	1	Spinning Wheel	On stage	Margaret	Margaret		On stage	
13	1	Pocket Knife	On Duncan	Duncan	Ellen Jean	pg 14	on stage during blackout	Needs taken off stage
15	1	Tin Pail	Off stage	Tam	Tam	pg 19	On stage	Needs taken off stage
		Limpets?				pg 19		Needs taken off stage
		Selkie Pelt						Let costumes handle it
20	1	Brush	Off stage	Duncan	Duncan	pg 20	In Crofter's Cottage	
25	1	A Club	Off stage	Tam	Tam	pg 33	Off stage	
41	1	A prop to light the torches	Offstage	Duncan	Duncan	pg 43	Offstage	

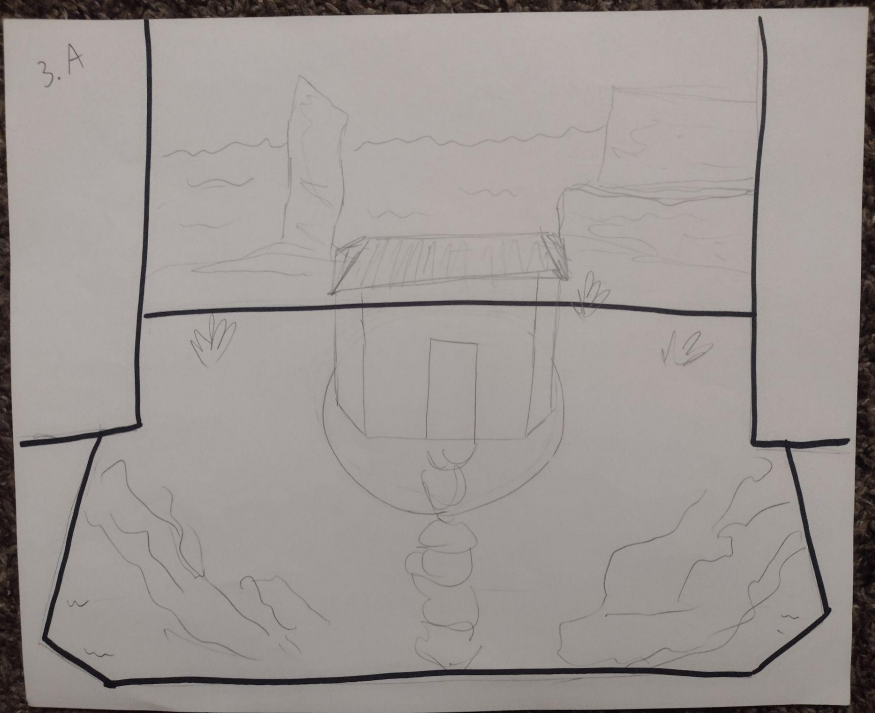
Set Changes

- Beach Shore
 - Duncan meets Margaret
- Crofthouse
 - Ellen Jean dances
 - Cut the webbs
- Beach Shore
 - Tam discovers Ellen Jean's webbed fingers
- Crofthouse
 - Duncan brushes the pelt.
 - Ellen Jean finds the pelt
- Beach Shore
 - Margaret and Ellen Jean leave.
 - Selkies dance
- Year Later: Beach Shore
 - Ellen Jean comes back

3.B

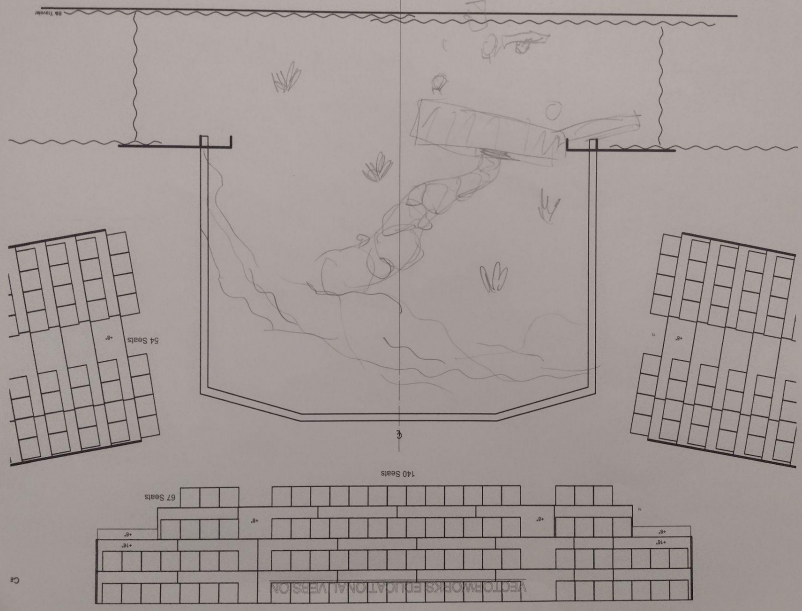


3.A



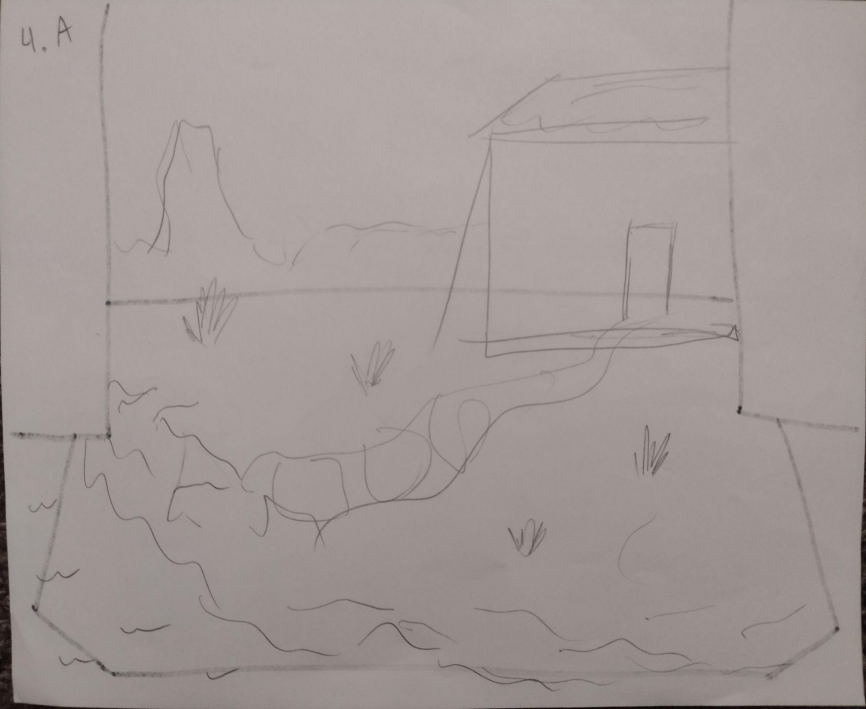
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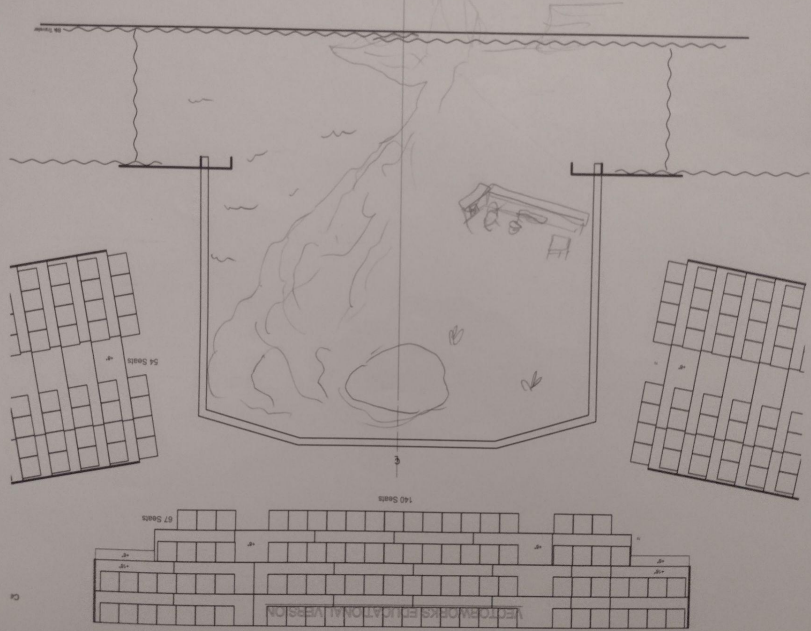
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4.A

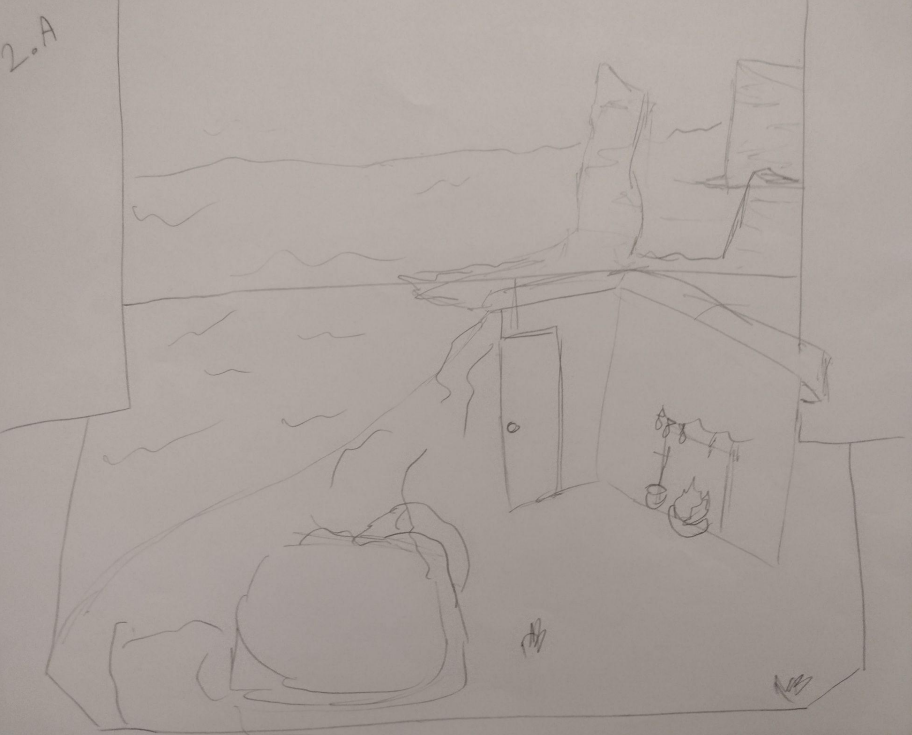


2.

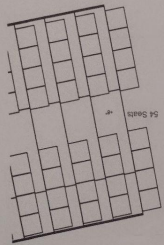
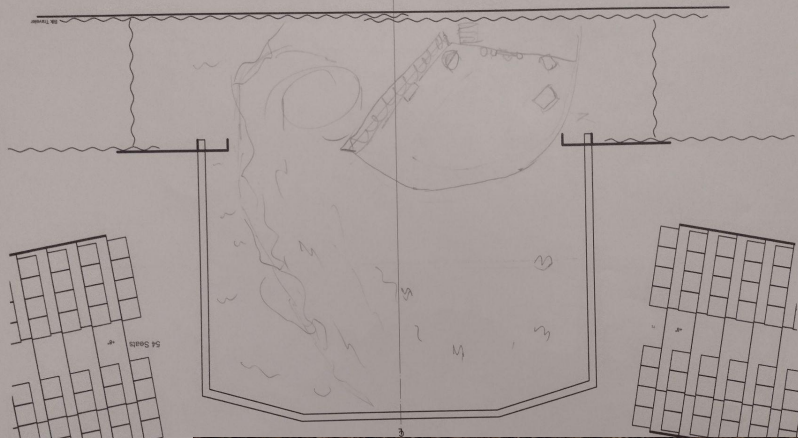
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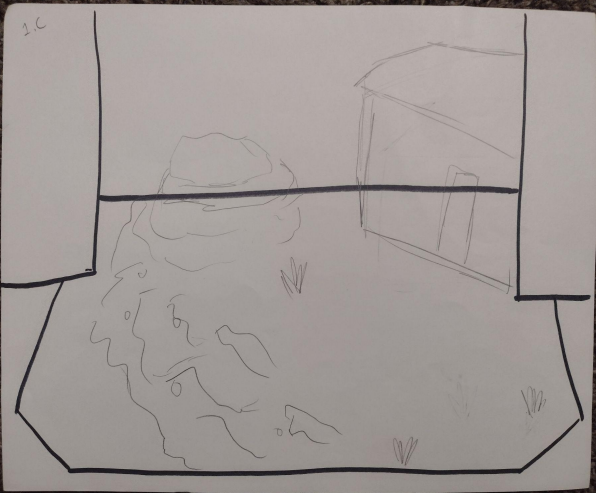
2.A



1.2

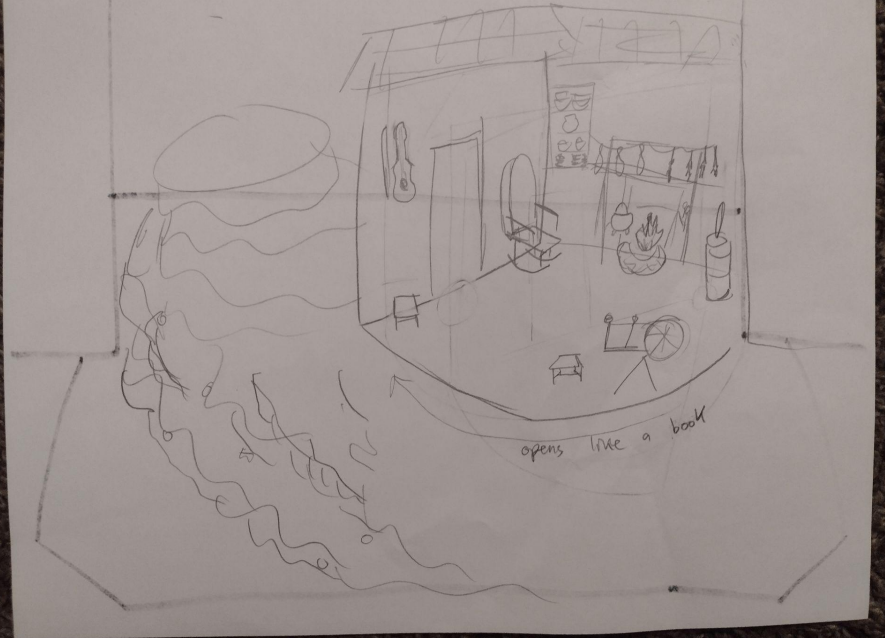


54 Seats



1.3

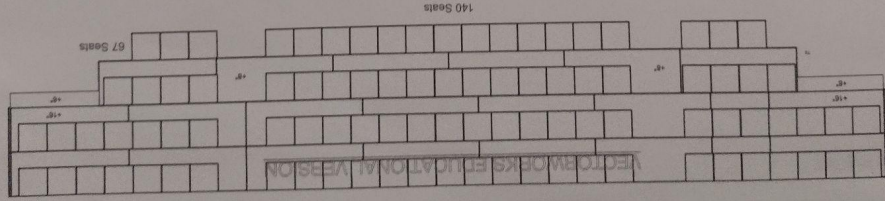
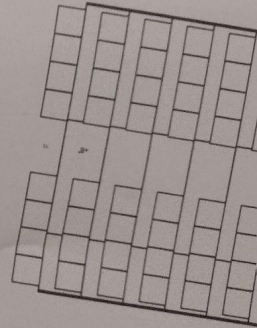
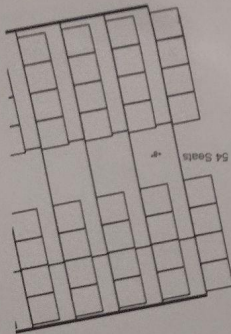
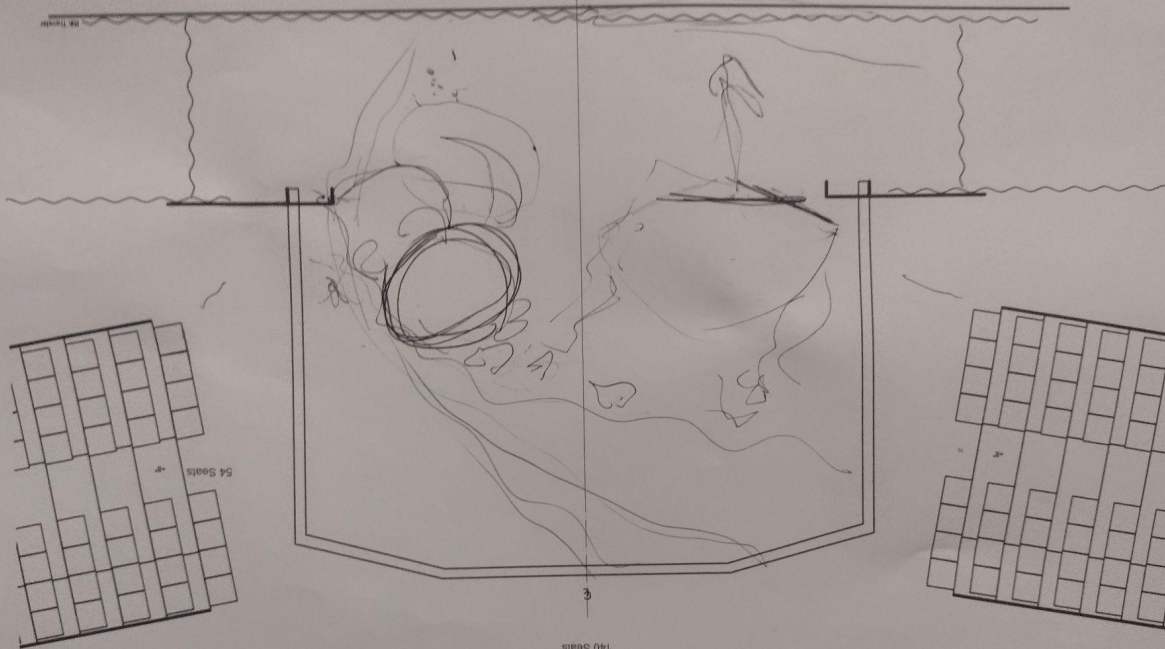
1.5



opens like a book

The Design

VECTORWORKS EDUCATIONAL VERSION



VECTORWORKS EDUCATIONAL VERSION







Design Language part 1

Texture - Rocky, hard and soft places. Differing in levels. Layered sandstone and grassy meadow. Cobblestone stacked house.

Line - Curved, almost like a fight with the sea, included the rock formation which is a vertical line for a higher conflict (man vs family). The platform is a more horizontal space (man vs self).

Design Language part 2

Mass - leveled, more balanced, upstage heavy, downstage lighter.

Space - Most of it is difficult terrain negative space, it's filled to imply the presence of history but still open enough to still create a history.

Color- Muted, Unsaturated, Recognizably Tinted.

Conclusion

I had a lot of fun in finding the interesting aspects of the space of the Orkney Islands and incorporating those aspects in the set design.

Also about spacial awareness and about being respectful to scale with a specific place.

What I learned overall about scenic design is being aware of how to fill space and how space, shape and design effects the story.