

Betsy Stewart

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Properties Coordinator/Fabricator

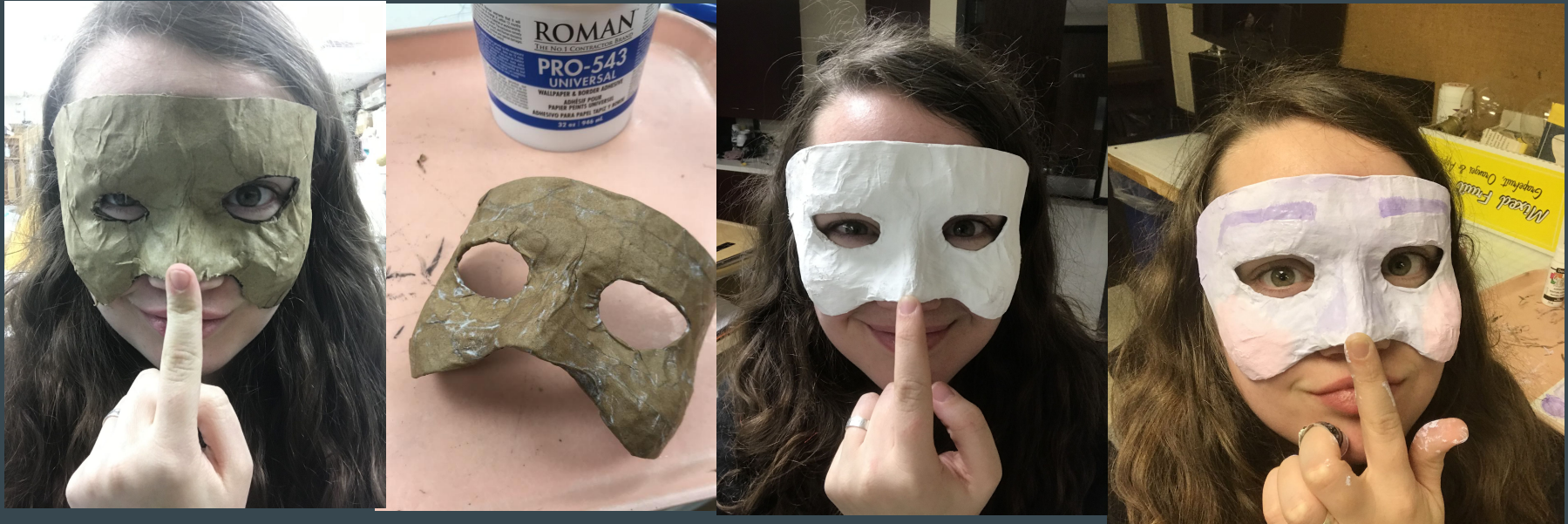
The Fantasticks produced by Duluth Underground (2019)

The props in this show needed to be mostly pulled and altered from prop stock to give a thrown together and spontaneous feel. Many props were made or altered for the show including the umbrella and mask.



Dir: Christine Winkler-Johnson Scenic Designer: Collaboration Costume: Designer: Cheryl Skafte
Lighting Designer: Patrick Mulcahy Props Master: Betsy Stewart

The Fantasticks: The Mask



This mask was made with a papier mache technique using brown craft paper and wallpaper glue. design -wise, this mask needed to be exaggerated in looking happy with lifted eyebrows and rosy cheeks and was later re painted to be brighter and bolder as shown in the final performance image.

Time's Up produced by UMD Theatre Dept. 2019



The show had to have an otherworldly feel with props from different eras including a small notebook in the same scene as a tablet. Some challenges for this show included dying fabric for the first time to represent fire, finding a balance in periods, and representing gold being thrown in a beautiful way. This last objective was completed using gold rose petals that were thrown every night.

Dir: Dr. Jenna Soleo-Shanks Scenic Designer: Will Raferty Costume: Designer: Tascha Balsaitis
Lighting Designer: Jon Brophy, asst. Drew Check Props Master: Betsy Stewart

39 Steps produced by Stage 2 at UMD 2019

The biggest challenge for this show was the amount of props that were needed. Because the scenic design was minimal, the props had to indicate setting more strongly. I also had to work with food taking into account dietary restrictions.



Dir: Antony Ferguson Scenic Designer: Collaboration Costume Designer: Megan Borderding and Stella Vatnsdal
Lighting Designer: Drew Check Props Master: Betsy Stewart

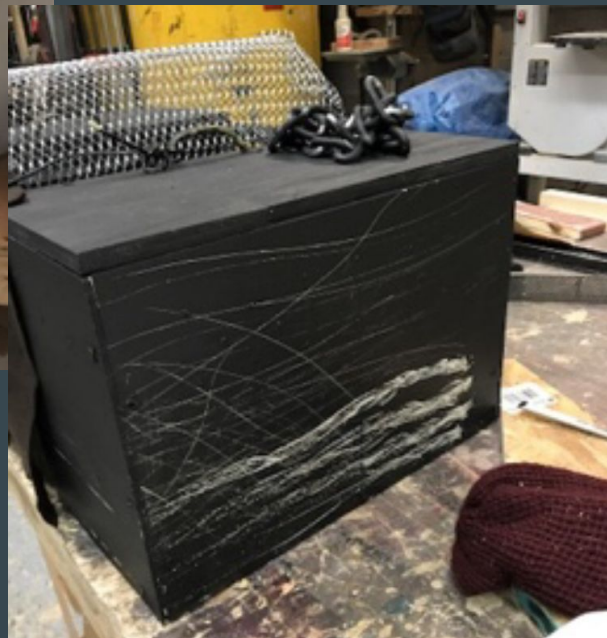
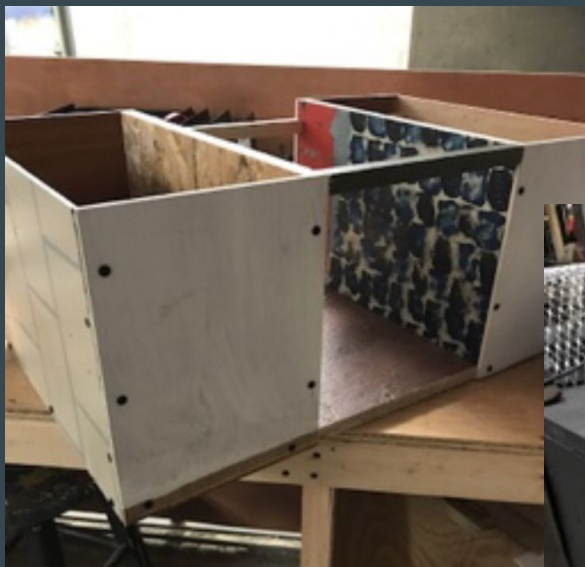
1984 produced by Duluth Underground (2017)



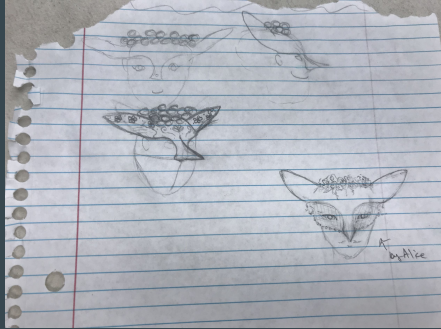
This show was performed in a theatre with close proximity to the audience with most of the props being sourced from the properties storage. Some challenges included using cups that had to be weighted and quite, my first experience with coloring water to make red wine, and fully constructing a rat box used for torture in one of the final scenes of the play.

1984: The Rat Box

The rat box for the show needed to show space where rats could be, fit an actors head inside, and be visible to an audience in a proscenium stage. The box is made of MDF with a chain link I found in the shop. My favorite details are the scratches on the side made to look like nails digging in in pain.



Costume construction



This is a mask project for the costumes class. My mask was made using craft papier mache on a life cast. After many layers were added, edges were trimmed up and the whole thing had a base coat. Later, glow paint, false roses, tulle, and gems were added for a whimsical faun creature.

Painting



Painting

