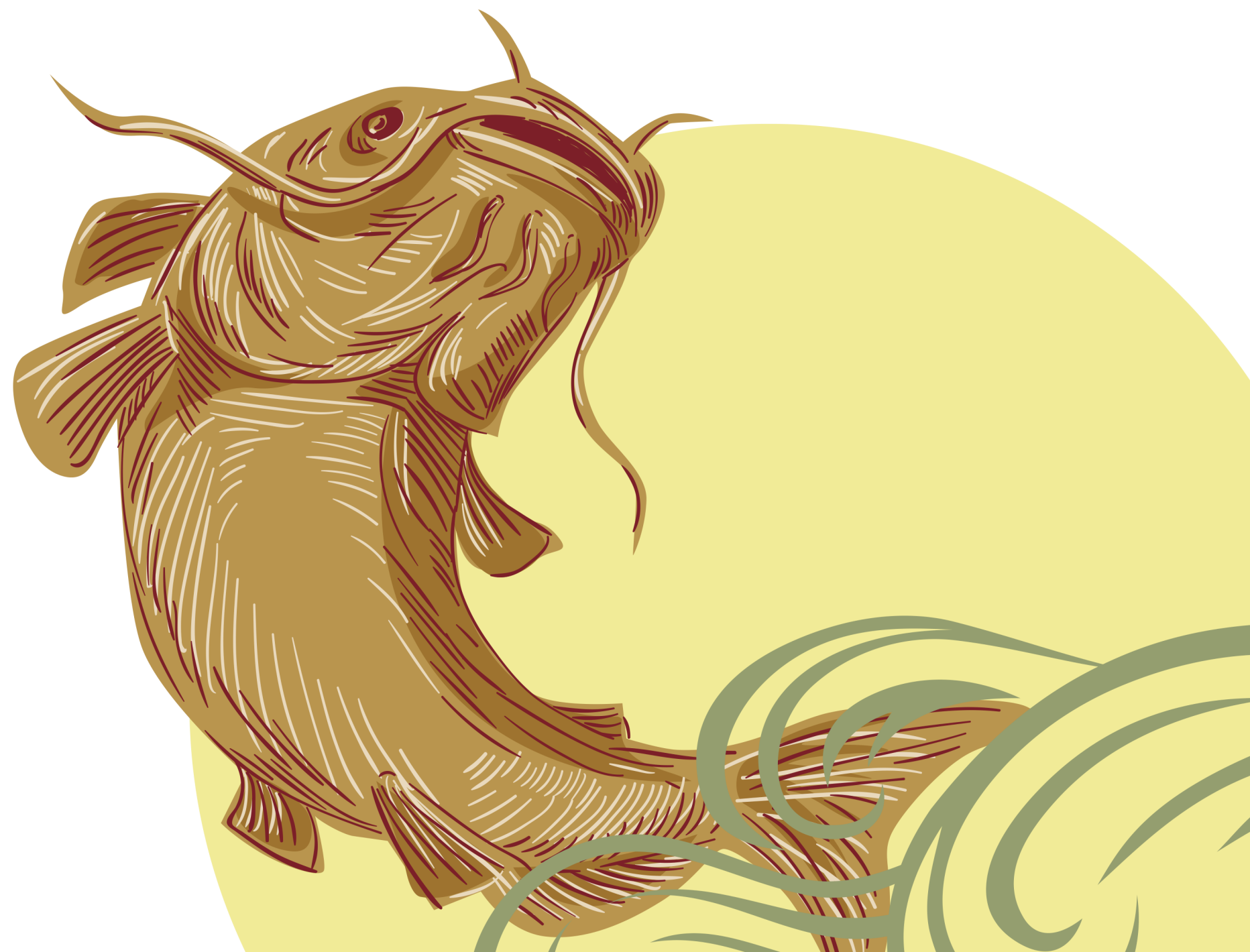


BIG FISH

MASK DESIGN



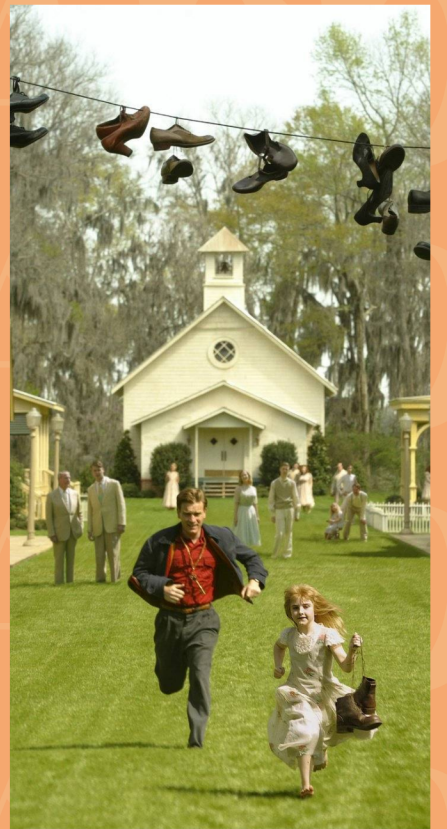
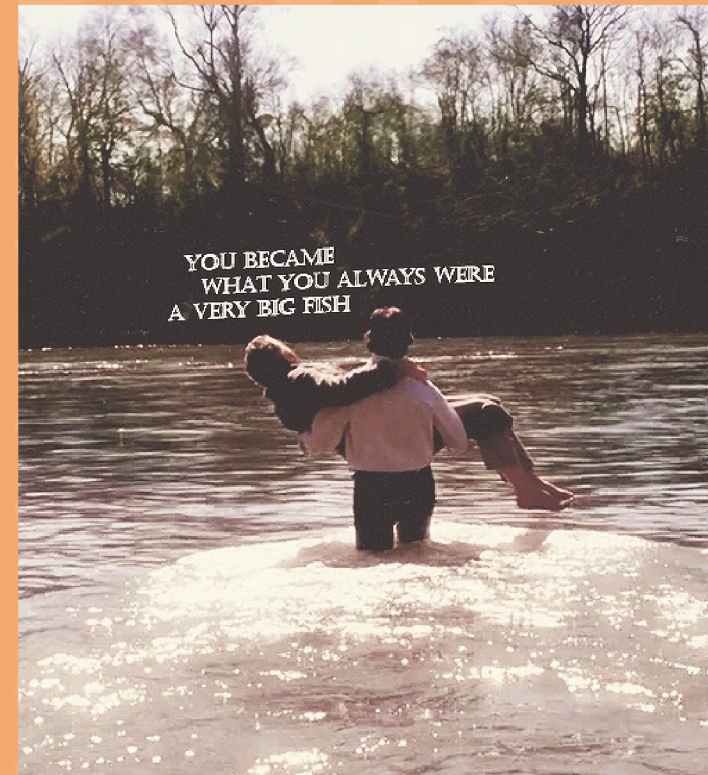
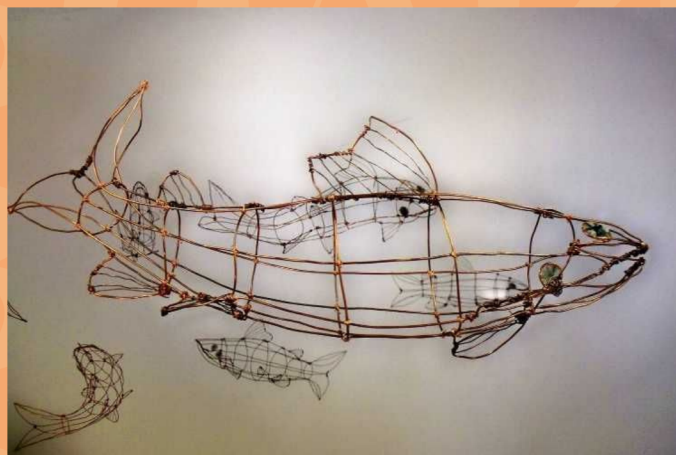
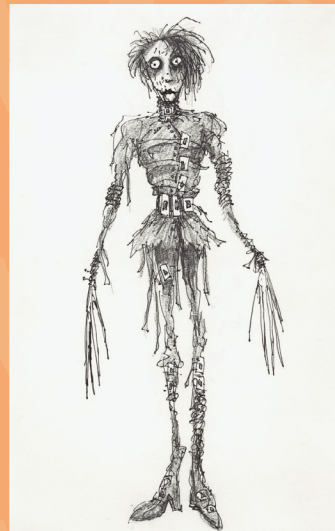
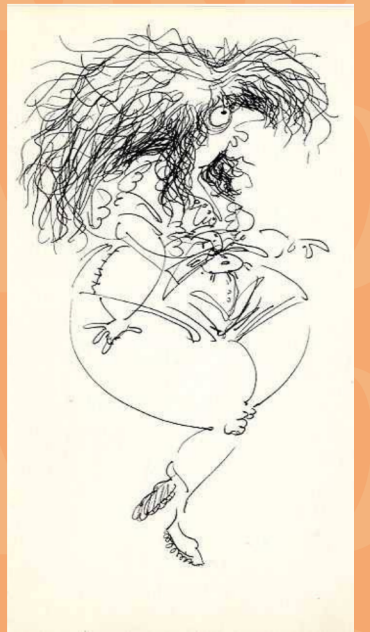


CONCEPT STATEMENT

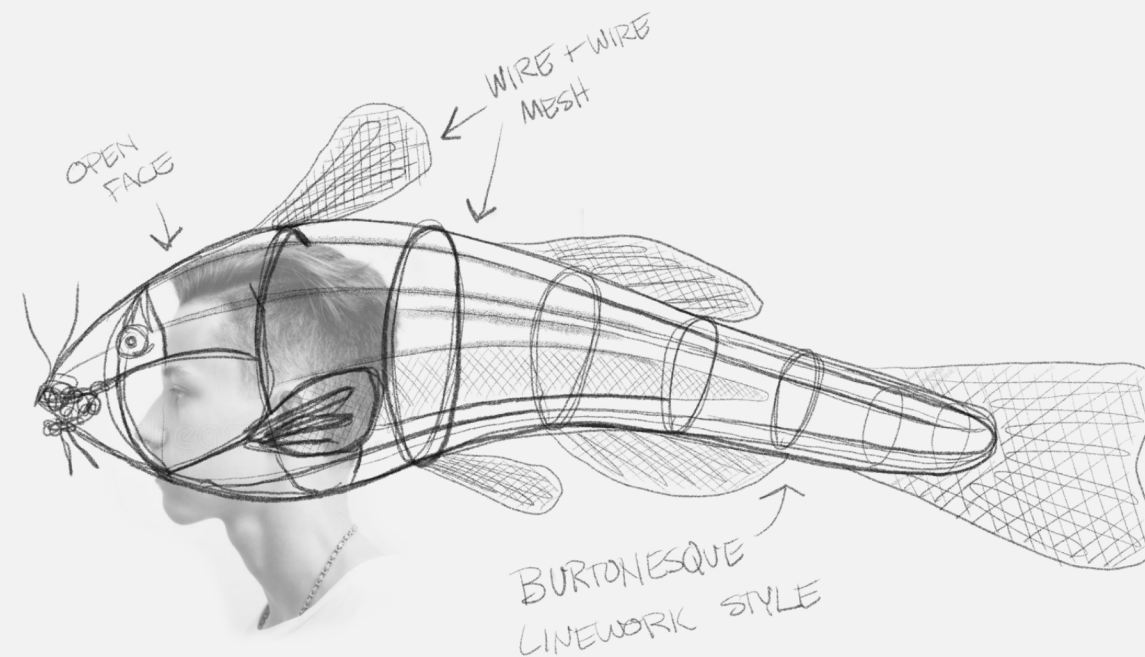
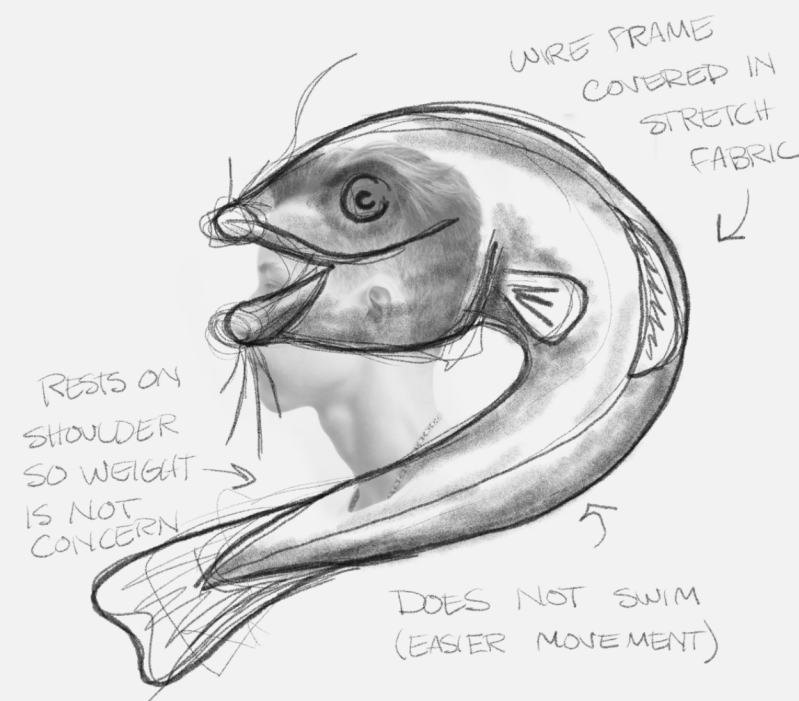
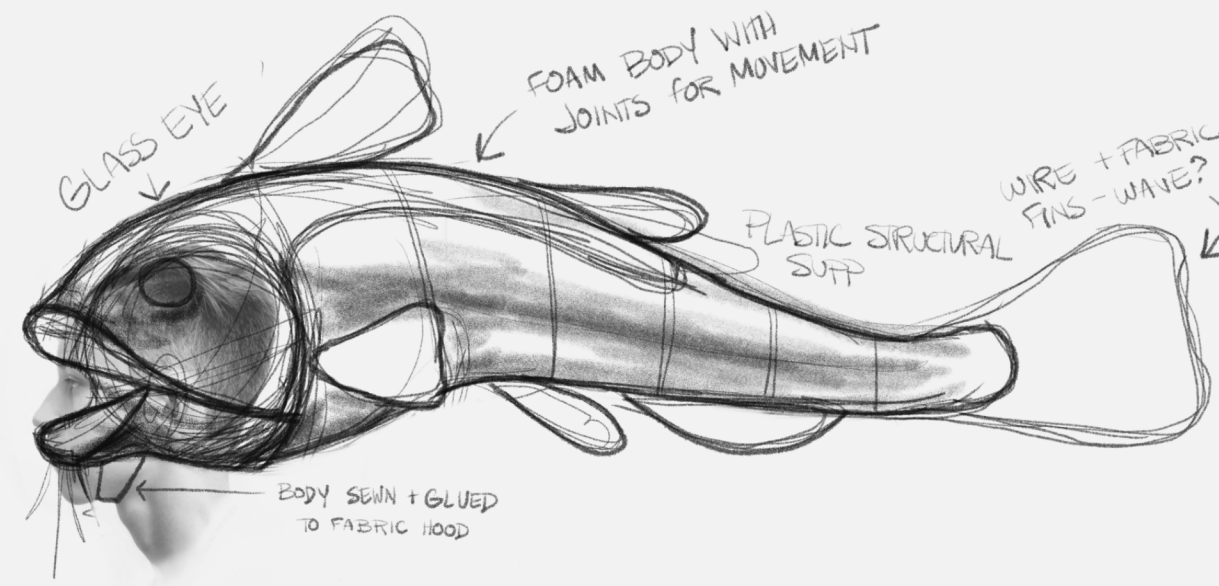
In *Big Fish*, the lines between reality and myth are blurred and characters often act in more than one role. One of the most notable convoluted characters is the catfish. Throughout the film, this role is filled by an overly large catfish, a woman, a wife, and Edward himself. The Catfish is less of a character than it is a metaphor for all the things that are unattainable: the biggest fish in a pond, a perfect woman, a wife promised to another, and William's understanding of his father. It is a comparatively minor role and yet it is the titular character of the film. As such I have chosen to create a mask that will capture the form of the fish in a Burtonesque style and make it wearable so that anyone can become the unattainable Big Fish. The structure will mimic a segmented marionette and move with the natural sway of the wearer so that it appears to swim.



DESIGN MOOD BOARD: INSPIRATION & CONSTRUCTION



WORKING SKETCHES



CONCEPT ONE

The initial design concept is about making a fish puppet/mask that looks fairly realistic but is wearable. It's designed out of lightweight styrofoam and sectioned into slices so that it can swim with the wearer's movement.

CONCEPT TWO

The second design concept wrapped the fish around the wearer for more stability. This fish would not move and would be made out of stretch fabric and some sort of interior support (possibly wire or foam).

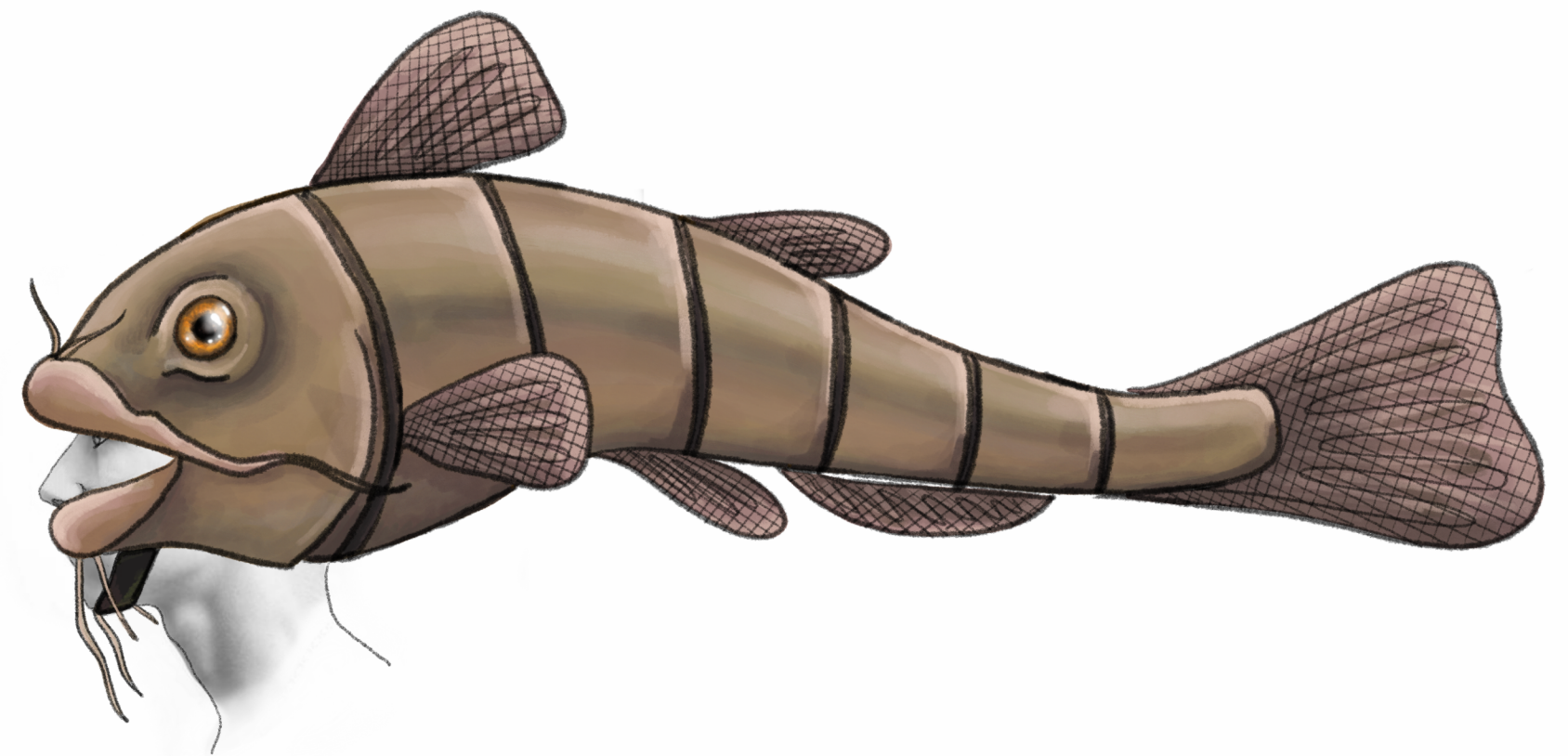
CONCEPT THREE

The last design concept echoes the linework drawings created by Tim Burton. It would be created out of wire and deliberately created out of multiple sizes and layers of wire to create a sort of messy, gestural look.

FINAL DESIGN SKETCH



The first concept design was selected and refined to create the final design. The body of the fish is created out of sculpted styrofoam and hinged so that it will swim with the wearer's movement. Fabric and wire fins can be designed to wave with air movement as well and the entire structure will be painted in a dark, gothic, Burtonesque style like many of the marionettes from Tim Burton's stop motion films.



TECHNICAL DESIGN

DESIGN STRUCTURE

The Body is sculpted out of styrofoam which has a piece of rigid woven canvas, sandwiched in the center of the "slices" of the fish sculpture. The tension between the canvas and the rigid foam will allow the fish to maintain its form and still fluidly "swim." This canvas will then be stitched to a scuba hood to easily attach it to a human head. The body of the fish will be coated in a plaster or gesso material to make it paint-friendly and then painted in a vague Burtonesque style with acrylic and spray paints.



REQUIRED MATERIALS

- Styrofoam
- Wire Foam Cutter
- Lightweight, airdry clay
- Wire & wire mesh
- Artists canvas with one Gesso coated side (1 Yard)
- Needle & Thread
- Scuba hood with velcro chin strap
- Brown craft paper
- Sobo glue
- Carving tools
- Acrylic Paint
- Spray Paint
- Paintbrushes
- High-strength apoxy glue
- Tinfoil





PROCESS WORK

The process was long and involved a great deal of work. Although these are far from high-quality photographs, the images shown here convey the carving, piecing, sculpting, and painting process,

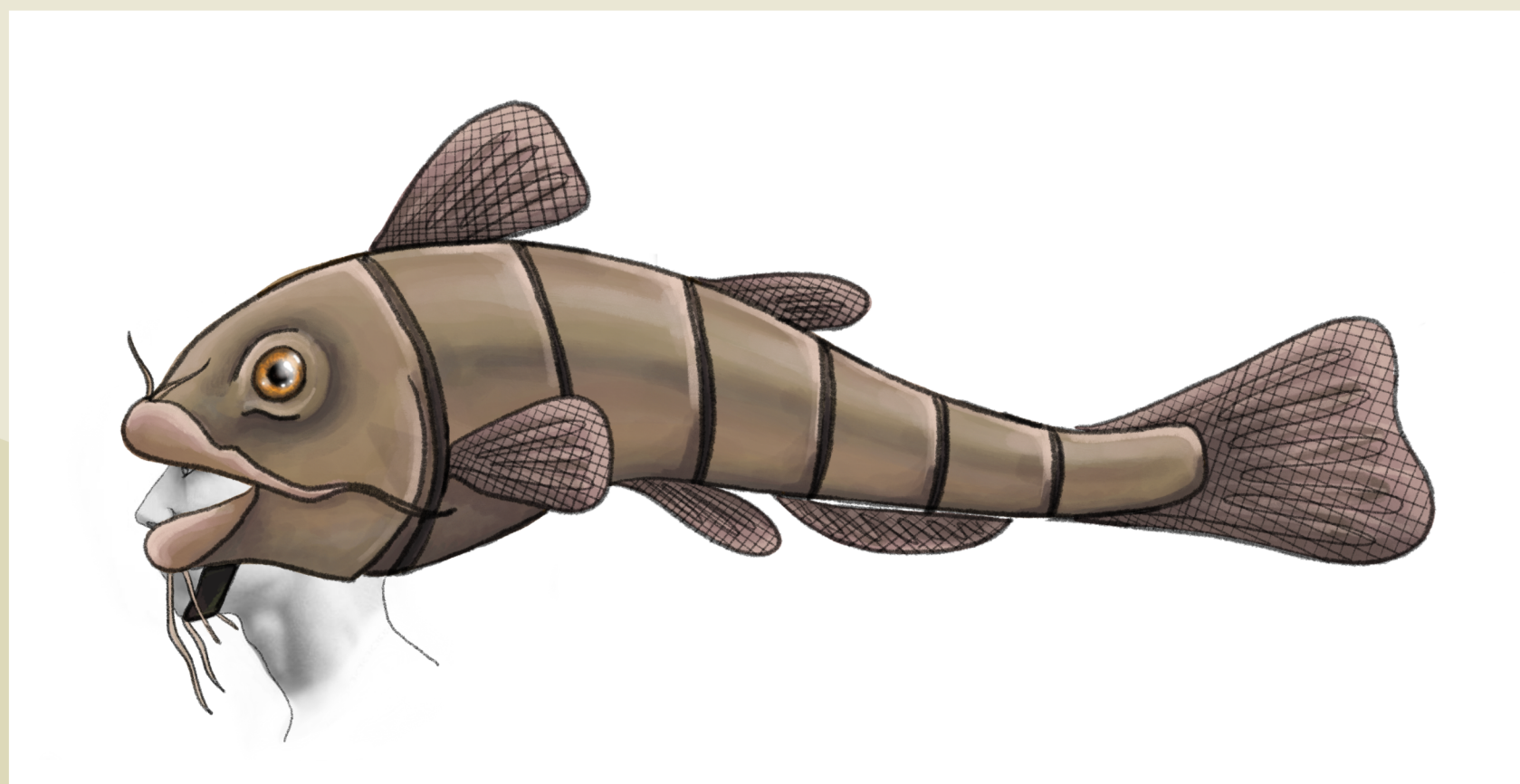
FINAL MASK



F
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THE
END