



Gertrude,
41, columnist, single...
is thrilled to find the most beautiful pair of shoes she ever
did see...

but on returning home...
she finds her rickety old shoe cupboard to be full!!

Tragedy ensues...
as she eats lots of chocolate, and takes lots of baths...

The she is hit with a brainwave!!!
She sets to work at once...
Now out the door to fill her new wardrobe...

My story is set out in the 'three-act structure', which begins with the first act, the exposition, where my character Gertrude is introduced quite literally by words filling the screen that list her name, age, occupation and status. The hand drawn type is similar to Courier which felt appropriate since she is a 'columnist'. I imagine the writers behind the opinion columns in women's magazines to be like Gertrude, who goes through a mid-life crisis over something as vapid and trivial as shoes. The viewer dresses Gertrude in her new purchases in a store changing room, in the style of paper dolls and dresses that little girls play with.

The second act seeks to develop Gertrude's angst over not having any space for her new shoes in her decrepit old shoe cupboard. She fulfils the cliché acts of heartbreak by eating chocolate and taking long baths. She also reveals her dragon side by ridiculously breathing fire onto a telephone that rings violently, disturbing her pity party, when the viewer clicks on the telephone to "pick up".

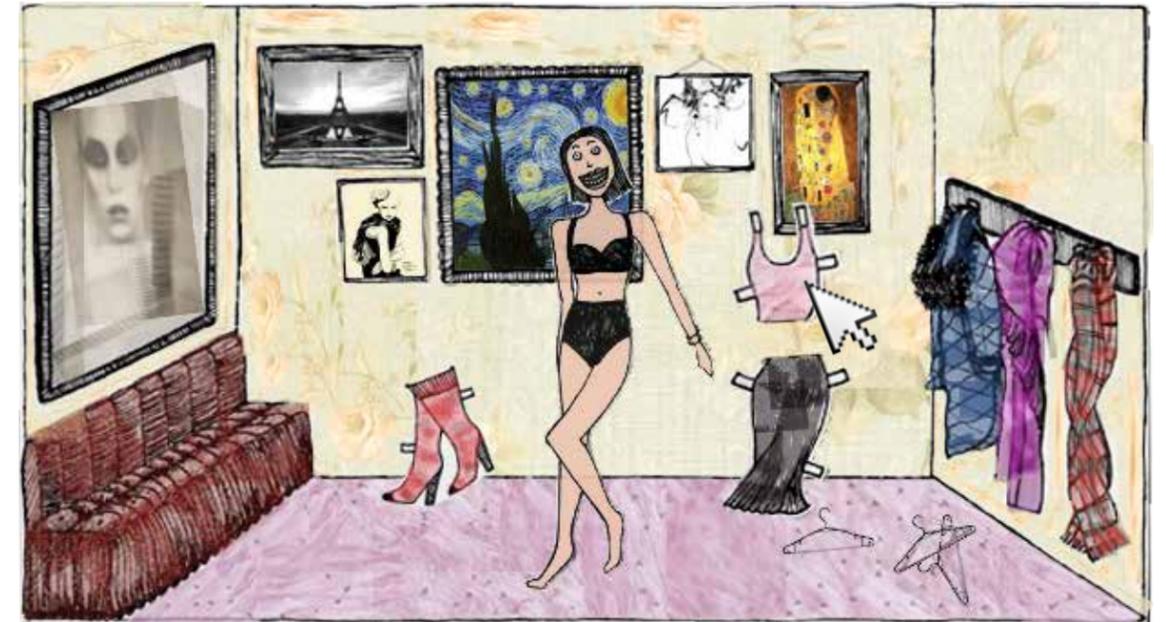
In the third act, Gertrude has a 'brainwave' and begins working vigorously on a new project which turns out to be a huge walk in closet. In the closing scene she walks towards a door in the distance when the viewer clicks on it - to start the deadly cycle again.

Like the first screen, there are a few screens throughout the animation that consist of only words. They are either on the same floral wallpapered background or a black background when "tragedy ensues" or when Gertrude is on the way out the door in the last scene. There are also a few other illustrated screens which don't require user interaction to help in tying the whole narrative together.

I illustrated by hand and then digitally added squares of colour and texture in varying transparencies for a 'cut and paste' child-like effect. I feel that the illustrative style goes well with the character's flimsy world, the absurdity of the storyline, and the idea of magazines or scrapbooking which is inspired by her occupation as a columnist. To

GERTRUDE,
41,
COLUMNIST,
SINGLE...

is thrilled to find the
most beautiful pair of
shoes she ever did see...



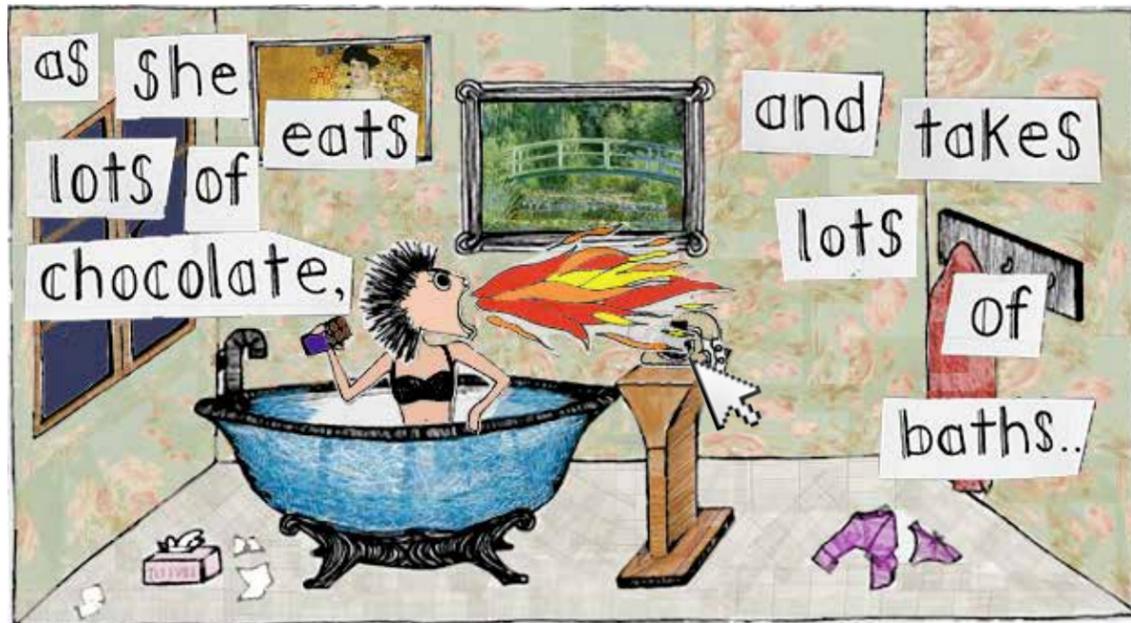
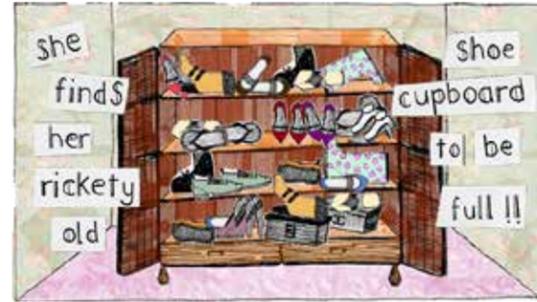
develop on this and to keep the whole animation looking vibrant, I've made several versions of the different screens with slight changes in the placement of the words especially, so the screen is shifting all the time and there is a choppy effect.

The viewer clicks on the different clothes components to drag them onto Gertrude. When in the right position they will stick, but if not, they will go back to their original position. When all in the correct position, the animation will move on to the next scene.

Author: Louise Hyde
Class: PUDT 1203 Fall 2013
Creative Computing

What the viewer needs to do in this scene is self-explanatory thanks to how the pieces of clothing are floating in mid-air and also have tags on them, as compared to the static clothes on the right side of the drawing. Gertrude is also in underwear.

Below is an adjoining scene where the taxi will move across the screen to physically suggest Gertrude's return home.



THEN SHE IS HIT WITH A BRAINWAVE!!!



Like on all the screens, the construction items jostle about as do the words, which in this frame suggests the physical process of building something.

In this scene, showing the new wardrobe, a shower of stars will fall from the top of the screen to the bottom, to transition into the last slide.



The viewer is able to click on the ringing telephone with the intention of "picking up". Gertrude will then turn her head and breath fire.

The viewer will know what he/she is to do as the telephone will only begin ringing when the scene has been static for a while. This makes it obvious that the viewer needs to do something to advance the story, and so will answer the telephone.

Here, the viewer clicks on the door in the distance to make Gertrude appear and walk towards it. When she reaches it, the animation ends - probably with a black circle closing in from the edges of the window to the centre.

The viewer will know to click the door as it will be jostling around as will the words. The screen initially consists of just the door and the words on black with nothing happening until the viewer does something.

