

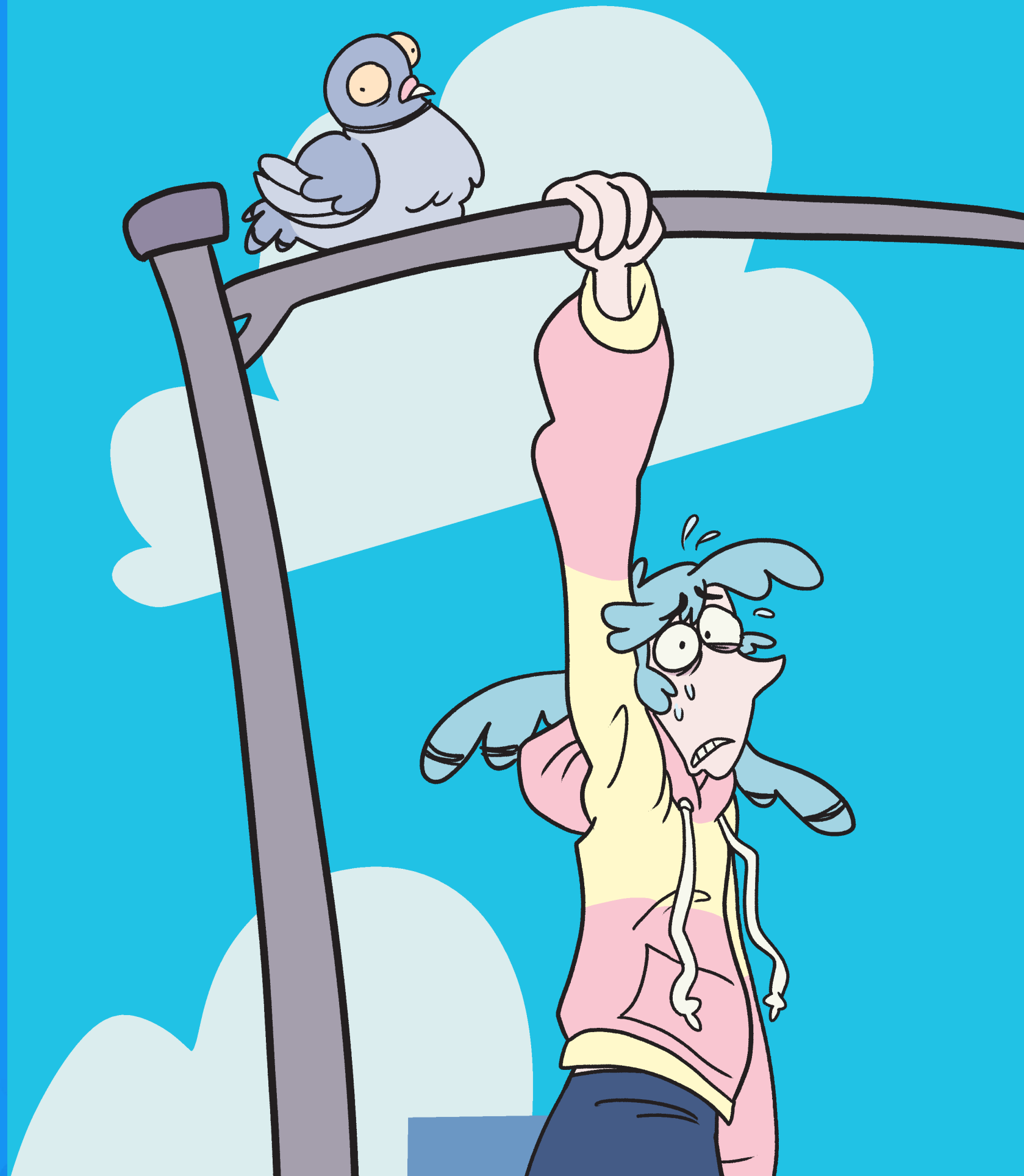
THE URBAN ADVENTURES OF PIGEON GIRL

A comic by Francis Bagby

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ARTIST'S STATEMENT

Francis Bagby is a transgender author and illustrator from Portland, Oregon. He's had a lifelong love of comics from the moment he discovered the funny drawings in the backs of newspapers. His work frequently draws on queer themes, 2000s nostalgia, and cult classic influences. In other words, he creates for an audience of one: himself.

Francis graduated with a BFA in illustration in December 2024, but has to wait until May 2025 to be handed the piece of paper. Go figure. In the meantime, he's keeping up the hard work creating more "Pigeon Girl" comics, and probably some other stories, too.

PROPOSAL ESSAY

"The Urban Adventures of Pigeon Girl" is a collection of comic strip short stories set in the early 2000s, challenging the fear of "failing at life" through a satirical view of young adulthood in a zany cartoon city. Each comic has to do with 20-something Pigeon Girl encountering new problems as she tries to forge a stable independent life in downtown Port Detritus, a city teeming with mutants, superheroes, aliens, and everything in-between. In many ways, she and the series as a whole tow the line between unremarkable and absurd. "Pigeon Girl" is a comedy, but it's also secretly about finding and embracing those interesting moments in mundanity. It's an exercise in appreciating life's oddities, and letting go of success or normalcy as the only qualifiers of self-worth.

I tend to wear my influences on my sleeve, whether or not I mean to, and "Pigeon Girl" is no different. Both my visual art and my writing pull tons of inspiration from pop culture, and each part of the "Pigeon Girl" concept can be traced back to a few formative sources. American cartoons like "Invader Zim" and "The Venture Bros" with their distinctive, line-heavy art styles and teenagerish sense of humor have me in a chokehold, while "Spy vs. Spy" and "Sam & Max" leaning heavy on cartoon violence and wit create the template for my comic page layouts and pacing. Even my music library has a place in this list; the unabashed weirdness of rock bands like Primus informs my aesthetic taste as much as any visual media, and some of the earliest "comics" I ever made were more like storyboards for music videos. Finally, I would be remiss if I didn't mention "SpongeBob Squarepants"; like so many kids my age, I was practically raised on SpongeBob, and it shines through as a massive inspiration for the "Pigeon Girl" project. From the optimistic tone to the wacky and visually diverse supporting cast, you could cut Pigeon Girl and it would bleed SpongeBob. Ultimately, though, it is just one of many ingredients in the "soup" that idiomatically represents my idea-generation process.



Common to every influence I'm bringing to the table is an element of satire—of creating humor by exaggerating a “contemporary” (relative to the piece) social or political phenomenon to its logical extreme. “Pigeon Girl” also lives comfortably in the world of satire, specifically lampooning the things I worry about most as a young adult in Portland who hasn't quite moved out yet: job stability, rising housing costs, relationships, even just navigating the city without a car. Although it's set two decades in the past, most of those fears still reasonably apply—in fact, the only difference is it's more believable that Pigeon Girl would be able to rent an apartment without any roommates! Now, I won't try to claim that “Pigeon Girl” is less of a silly idea than it is. I'm constantly coming up with new story concepts, and plenty of them are more “serious” in tone and execution; any of those could have become my thesis project. The reason I'm so drawn to “Pigeon Girl” out of all the potential others is because of its lightheartedness, not in spite of it. While I have the language right now to describe and understand myself—queer, transgender, ADHD, liberal snowflake—I spent most of my life just knowing something made me innately different, with no idea what that was. Through years of struggling to connect with people, I've always had two skills to fall back on: I can draw, and I can make people laugh. Both of those were things I learned from watching cartoons and reading comics. Don't get me wrong—I'm overjoyed that the creative “merit” of these artforms is gaining more formal recognition, and that critical praise is directed towards the ambitious, plot-driven narratives unique to the medium. My belief is more so that the un-serious stories are equally deserving of praise, that they're just as necessary and meritorious. Humor and satire are powerful tools that can make you reconsider the way you see the world—and yes, they're entertaining! It's more fun for me to read and write comedy than it is horror, drama, dark fantasy, autobiography, or anything else, and for a commitment like senior thesis it's vitally important to me that I enjoy what I'm making.

“The Urban Adventures of Pigeon Girl” follows the titular Pigeon Girl through a series of comedic short stories, with minor running continuity. Living on her own, she's best described as a burnout; she's not exceptionally smart, she can't drive, and aside from riding her bike she's not especially fit, either. She'd be entirely uninteresting, if it weren't for the fact that she, and almost every other resident of Port Detritus, is a mutant: Pigeon Girl is a living cartoon character, rubbery and resilient enough to make her impervious to physical injuries. But superpowers only pay the bills for a select few, and Pigeon Girl isn't that lucky—she needs to use her other skills, limited as they are, to find a job and build a semi-stable life. As mentioned earlier, the premise draws lots of elements from my fears of what “post-graduation” life might look like, and spins them around into a comedy. Specifically, “Pigeon Girl” is an adult comedy aimed towards readers 18–24 with those same anxieties, but I generally want to veer away from edgier humor: no graphic gore, no planned nudity, and only some limited swearing. There's a minor queer romantic subplot, but most stories have to do with Pigeon Girl on her own, and the situational and physical comedy that comes out of her interactions with everyday scenarios. A formal rating would likely put it into “teen” categories, which is fine by me; high schoolers would surely also connect with the character, with her inherent awkwardness and inexperience at life. I just don't think stories about teenagers are very interesting, ever since I stopped being one. On the visual end, “Pigeon Girl” represents a hearty blend of 90s and 2000s pop culture: the prominent lineart and simplified faces which nod towards both American UPA and Japanese anime, balanced by an imperfect hand-drawn feel and “ugly” character designs. “Pigeon Girl” wouldn't look out of place lined up next to adult animated series like “Clone High”, “Home Movies”, or “Aqua Teen Hunger Force”.

"Pigeon Girl" will consist of, currently, 8 short stories, with the potential to add more as timing permits. Each story will run between 1-3 pages, and they'll be differentiated by a clear titling convention—I've been thinking of them like "episodes", with the role TV has taken in shaping this project—so as one mini-volume, it would come out to 16 pages (or 18, counting the cover spread as a "page"). Additionally, each "episode" would be able to function as a standalone comic outside the context of the compiled edition, making it a perfect, versatile "secret weapon" in my portfolio. Depending on the needs of a client, I could present anything from the strongest single page to documentation of a full, printed dummy copy; and I do want to produce a few dummy copies, ideally at 5'x8' (10'x8' spreads) with the riso printer. With that in mind, as well as considering printing costs and in homage to the pen-and-ink indie comics that inspired "Pigeon Girl", the front cover will be the only full-color illustration, with the interior pages remaining black and white (potentially with spot tones). I may produce a full-color edition later down the line, especially to show off digitally where black-and-white is comparatively underwhelming, but for scheduling purposes my plan is to finish every page first and treat color as an "extra".

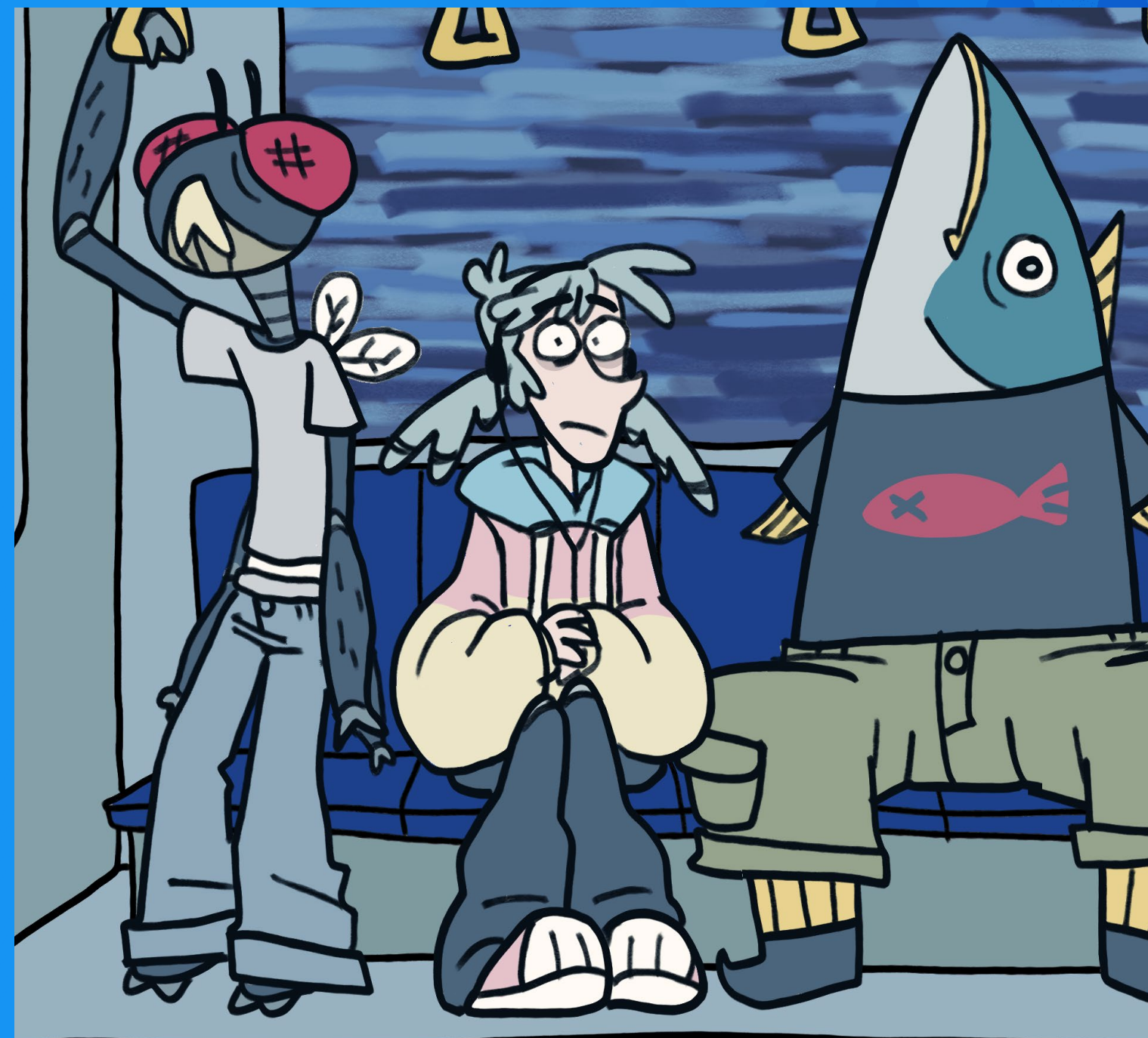
Although comics are among my deepest passions in life, I actually have very few examples of them I can use in my portfolio. Part of this is simply due to my approach to illustration assignments in my time at PNCA, honing my skills at creating one solid piece rather than a sequential narrative, and the fact that I've not been able to get into any of the comics illustration courses (although I have been working diligently on my writing). I don't regret spending my time this way, especially because I've kept comics in mind throughout my development as an artist. I've done my best to build techniques that work for both forms of illustration: using compositions and facial expressions to tell a narrative *without* words, finding more

specificity in where & how I use lineart, learning where I can draw details vs. where I can imply them with textures. I've done work to make sure I preserve the spontaneity and energy of a first sketch, no matter how much I develop it beyond that stage. Most importantly, I've built immense confidence in my ability to draw to my own "standards"; I can match what I envision to what I put on the canvas, and I'm comfortable letting myself take shortcuts to get there. "If it's stupid, but it works, it's not stupid"; and if it's fast, but it looks good, it's an efficient turnaround schedule. With all that under my belt, now is the time to finally combine all the pieces and create a comic worthy of being my thesis project.

When I first decided I wanted to be "an artist", that dream changed shape pretty frequently. It looked different in sixth grade than it did in eighth, and different then than it did in high school; heck, it looks different right now from how it did as a college freshman! I don't think it's some groundbreaking experience to say that I'm constantly changing as a person, but all those pieces of the past have always stuck with me, personally and in my art. Inside the comedy, and inside the thematic optimism and anti-perfectionism, "Pigeon Girl" is about speaking to the weird little kid who still pilots all my creative decisions. The one who loves cartoons and off-kilter comedy, who loves dragons and aliens, who wants to be emo but has to wear a school uniform. Most of the things I draw are for myself, but almost nothing before "Pigeon Girl" has been so catered to that weird kid, hand-drawing comics inspired by YouTube videos and showing them to his parents. In a lot of ways, it's my dream comic: one that will be drawn and written by me, and made all professional-looking, and printed on real paper with real ink. At the end of the day, that's really who I hope this project speaks to.

ABSTRACT

"The Urban Adventures of Pigeon Girl" is a 24-page black-and-white comic strip zine which marks the starting point for an ongoing series. It's written first and foremost to be a satirical young-adult comedy, while touching on themes of anxiety, social awkwardness, and queer romance. The titular Pigeon Girl must deal with everyday problems while living in downtown Port Detritus circa the early-2000s; it's a city teeming with monsters, mutants, aliens, and everything in-between! But other than that, it's pretty normal. Her escapades toe the line between ordinary and absurd, with the setting and surrounding characters exaggerating mundane experiences like buying a CD into over-the-top chaos. She's often pushed into new scenarios by her outgoing friend Kitty Cactus; Kitty doesn't know it, but Pigeon Girl has a massive crush on her, which helps motivate the plot in their stories together. While the comic is based on my personal experiences with young adulthood, it's intended for a broader audience including readers from ages 14 to 25 who value unconventional and lighthearted perspectives on the subject.





ORAL DEFENSE

Good afternoon, people! My name is Francis Bagby, and I'm very excited to welcome you to my thesis defense, "The Urban Adventures of Pigeon Girl!" For anybody who missed my proposal back in April, "Pigeon Girl" is a 24-page comic book zine which kicks off an ongoing series. It's written first and foremost to be a satirical young-adult comedy, while touching on themes of anxiety, social awkwardness, and queer romance. As the title would suggest, the plot is usually driven by Pigeon Girl having to deal with everyday problems while living in downtown Port Detritus circa the early-2000s; it's a city teeming with monsters, mutants, aliens, and everything in-between! But other than that, it's pretty normal. Her escapades toe the line between ordinary and absurd, with the setting and surrounding characters exaggerating mundane experiences like buying a CD into over-the-top chaos.

As a character, I would describe Pigeon Girl as a 20-something burnout; while she's curious and cautiously optimistic, she's not exceptionally smart. Most of her hobbies are solitary, like gaming and surfing the Web; she can't drive, so to go anywhere she needs to walk, bike, or take the bus. In other words, she's a very passive protagonist who reacts to the scenarios that happen around her instead of causing them to happen herself. She totally contrasts the rest of the world she's placed in, which is full of energetic and impassioned characters, and this is the main conflict that drives every setup and punchline. Pigeon Girl is repeatedly pushed into situations that are familiar to the reader, but unfamiliar to her, and her relative normalcy compared to the setting makes her overwhelmed nervousness feel understandable and funny.

Kitty Cactus is the other main character, who I designed to be Pigeon Girl's complete opposite, even down to their extreme height difference. Pigeon Girl is solitary, Kitty is extroverted. Pigeon Girl is clumsy, Kitty is fit. Pigeon Girl is passive, Kitty is active. Kitty is the captain of an amateur roller derby team, although she would insist that they're "pro level". She's direct with what she wants and how she's feeling, but she isn't great at filtering herself or matching people's energy-she's always at an 11, which funnily makes her about as socially inept as Pigeon Girl. Despite their differences, they become friends right away, and PG immediately develops a massive crush on oblivious Kitty. This lets Kitty drag PG into all kinds of places she would never have gone on her own, acting as a catalyst for different stories.

Now, by this point in Focus Week, even if this is your first time attending, I'm sure a lot of you have seen some of the other projects people have been working on. Because of that, you might be wondering why I spent two semesters slouching over a laptop just for the sake of a lighthearted comedy zine. Plain and simple: the reason I was so drawn to "Pigeon Girl" out of all the potential other stories I could have written, is because I take comedy DEATHLY SERIOUS. My genuine belief is that humor, frivolity, and mindless entertainment are primal human necessities, needs which go increasingly unmet as a person grows older, even here at an institution that celebrates art of so many different kinds. Comedy has always been in my wheelhouse as a vital social skill: while becoming an adult has given me the words to describe and understand myself-coming out as queer, then as transgender, then getting diagnosed with ADHD and anxiety-I spent most of my childhood and teenage years knowing something just made me innately different from other people, with no idea what that was. Whenever I've struggled to connect with my peers in any other way, I've always had drawing and telling jokes to fall back on. Both of those were things I learned from watching cartoons and reading comics. To this day, it's more fun for me to read and write comedy than it is horror, drama, dark fantasy, autobiography, anything else.

Ultimately, my driving intent for Pigeon Girl-and as an artist in the world, before and after today-is to use those skills that I built when I had nothing else to create a net-positive impact on the world. "Pigeon Girl" may secretly be about confronting anxiety and perfectionism, an exercise in appreciating life's oddities, and about letting go of success or normalcy as the only qualifiers of self-worth... but don't get it twisted. Pigeon Girl is a goofy slapstick comedy, and any self-proclaimed "author" who tells you it's deeper than that is out of his mind.

I tend to wear my influences on my sleeve, whether or not I mean to, and "Pigeon Girl" is no different. Both my visual art and my writing pull tons of inspiration from pop culture, and each part of the "Pigeon Girl" concept can be traced back to a long list of comics and cartoons. For example, Jhonen Vasquez's "Invader ZIM" and "Johnny The Homicidal Maniac" both blend bold, distinct line work with shocking & edgy subject matter, and they're a longtime stylistic influence on my drawings. Meanwhile, my writing style nods to the sharp wit and juvenile absurdity of Adult Swim series like "Space Ghost: Coast To Coast" and "The Venture Bros," and to the anti-continuity storytelling of comics like "Sam & Max" by Steve Purcell. I also read a few indie comics that were new to me as recommended by my mentor Zach, and was especially enraptured by the dry sarcasm and distinctive visuals of "Why I Hate Saturn" by Kyle Baker. Of course, I couldn't help but reference some of my eclectic music taste, too; I've always been fascinated by rock operas and "story songs", and drawing pictures to complement those sound-based narratives was some of the first "comics" art I ever drew. Finally, I would be remiss if I didn't mention "SpongeBob Squarepants"; like so many kids my age, I was practically raised on SpongeBob, and it shines through as a massive inspiration for the "Pigeon Girl" project. From the lighthearted tone to the wacky and visually diverse supporting cast, it's a wonder I didn't realize the similarities between the two until development was well under way.

Before I talk about the exciting process of developing this comic, I need to run over what I actually *made* in the time between April, when I last presented, and now: the 20 printed copies of "Pigeon Girl" contain 24 pages of 7 unique black-and-white comics, and while I did stick to a mix of longer and shorter stories like I had mentioned in the proposal, I had to change a few details after running into different challenges with the formatting and printing; firstly, the two long comics, which I expected to be no longer than 3 pages, ended up at 4 and 6 pages respectively after re-scaling those to fit on the 8 and a half by 5 and a half inch pages.

Also, while I initially planned to include single-page comics, I added two single-panel comics as well. These were added as a break in the pacing: even a single-page comic is a sequential narrative, so including the single panels makes the break between long comics in the middle and end of the book feel more spacious. They also have to be written with a different style of humor that can fit into a single drawing, which further adds to that pacing effect. The front cover illustration was redrawn, fully colored and adapted for print from a different project I was working on earlier this semester, partially for timing reasons because it was already designed to support text. I ended up not going for risograph prints due to time constraints, and just used the normal production printer in room 406. I just didn't leave myself the time to go over and get trained on equipment that was brand new to me. I did make a second pass on the cover's color scheme in a limited palette, but I decided to go with the original design for this first run; I like both equally, but the first pass is better to introduce readers to Pigeon Girl by representing her color scheme accurately.

In terms of target audience, while the comic is explicitly about young adults and has nothing to do with high school or even college, it's a project that I think will appeal to a broader range of readers between 14 and 25 years old—especially readers who feel underrepresented by YA material focusing on dramatic, high-stakes fantasy or dramatic coming-of-age romance

(like I did). It speaks to the people who want the same kind of entertainment offered by kids' cartoons and comics, but have grown out of the child-friendly presentation. It will especially draw in readers who are already predisposed towards niche indie comics, and fans of cult-classic type media. The long and short of it is that I write stuff that entertains *me*, confident in the knowledge that there are a lot of people out there who share my experiences and sense of humor. The teens yearn for cartoons, and who am I, maker of cartoons, to deny them?

Now I'll be the first to admit that although I love comics, and knew since 2020 that I wanted to make one for my thesis project, I actually haven't had many opportunities at all to create them here at PNCA, until now. While I'm definitely grateful for the foundational skills that my illustration courses taught me, as I used those skills in the brainstorming and drawing processes for Pigeon Girl, it also meant that I would have to overcome some of the panel and type formatting challenges I hadn't really faced before, and learn some new comics-specific problem-solving techniques on the fly. It should come as no surprise, then, that the brainstorming was some of the breeziest work to complete out of everything I did over the past 6-ish months. It helped that I had already done a lot for my proposal, but over the summer I went in and made some small simplifications to the character designs before refining my ideas into a collection of thumbnails.

For those who don't know, thumbnails are a sequence of miniature drawings that serve as a guide when drawing the finished art at scale; they're basically a sketch of the sketch you want to make. In professional comics pipelines, the script is usually the first thing that gets written, tracking out how many panels are on each page and what the art will look like in addition to all the spoken dialogue. Then that script gets handed off to an artist who makes thumbs and draws rough sketches of everything, then hands those to a *different* artist who goes over those sketches

in black outlines, then if it's in color *another* different artist will add *that* in, and *after that* a typist will format all the speech balloons and captions, then *finally* all the pages get put together and sent to print. Well, with Pigeon Girl, every single one of those jobs was *my* job, and Zach helped a lot by suggesting crucial edits during our meetings, but other than that I worked completely independently. I had to adjust that pipeline to work as a single-person production, even at the small scale of this inaugural print.

The first way I modified this was by doing the writing and thumbnailing as a single conjoined process. While it saved time by consolidating two steps into one, it also saved time because this was legitimately easier for me than writing separately would have been; I'm pretty verbose, if you couldn't tell from some of the word choices I've made already, and I tend to spend too much time searching for the right way to describe a scene when I could just squeeze out a drawing in a fraction of the time. It's easier for me to write dialogue when I know where the characters are going to exist in the space and what they'll be doing, too. Even while going weeks between thumbing sessions, which you did NOT just hear me say, between June and September I had written and thumbnailed enough comics to adapt into a 36-page book! However, I purposefully put off the more technical aspect of laying out the actual pages, assuming that it would be easy to do later.

I assumed very wrong. The plan was always to print spreads at 8 and a half by 11 inches, which makes the individual pages just 8 and a half by 5 and a half inches. That's about half the size of what I'm used to reading, so the way I initially imagined the comic looking had way too much information packed together into a single page. I was building these crazy layouts with three panels per row and dialogue in every box—even after edits, the type in the final copies is a bit small. If those initial layouts got printed at scale, you would have needed a microscope to

read them. In adjusting the sizing of my panels, I also had to adjust the pacing of my longer comics which were more heavily affected by the size restrictions—I couldn't cut essential panels, so I had to allocate them more space per page. That's why both of them ended up longer than expected. For readability's sake, I also had to sacrifice most of my creatively ambitious panel designs, which were very cinematic and very fun to draw; in hindsight they wouldn't have just been confusing, they would have actively clashed with the tone of *Pigeon Girl*, so I'm glad I made those changes at the stage that I did.

By mid-October, I was finally finished with my layouts, and that's when I realized I had way more material than I could reasonably expect to illustrate before Focus Week. I had to leave out about half of what I had written to hit my print deadline, which, while that's exactly why I built the concept on shorter stories, it still never feels good to make cuts to my own work... *But* on the other hand, with the formatting and writing work already done, I wouldn't have to add anything new to start putting together a *Pigeon Girl* volume 2 tomorrow. Hypothetically.

The inking work went surprisingly quickly. I've always thought of myself as a slow worker, especially when it comes to lineart, but during review Zach always remarked on how quickly I got my pages done. Part of that was thanks to skipping the pencils phase and going straight to digital inks in Photoshop; I scanned my thumbnails as a guide, instead of creating more detailed sketches, and made changes or added drawings only when I needed to fill a gap in the pacing from the new layouts. Basically, after thumbnails, I was able to draw most panels just once instead of twice, which drastically reduced the amount of time I spent in this phase. I'm also just well-practiced at putting the pedal to the metal when it counts; as much as my ADHD brain resents a deadline, sometimes it's the only way to force me to be productive, which I think constitutes a form of torture.

Speaking of torture, the type layout was also very challenging. At this point I had left myself just about a week to get it done, which was my first mistake. My second mistake was that I typed the dialogue directly into my panels before I added speech balloons; I thought this would make it easier to get everything to fit inside the panel and take the guesswork out of sizing the balloons, but I just ended up with lines of text that were too long and in a too-small font. I had to resize, rearrange, and re-stack everything with Zach's help at the last minute, and I got it done, but to my eye it still looks less like a polished and considered element of the comic, and more like the bare minimum for readability. If there was one thing I could have done differently over the whole thesis process, it would be leaving more time for those type layouts. And in the future, I might even consider hiring a typist to do this step for me. As much as I tend to be a control freak over my artworks, I just really struggle to view my pages through that technical lens; I'd have to seriously consider if I'd rather do it myself and save costs by having it look worse, or pay someone else to make it much better than I could on my own.

Finally, I formatted the book in Adobe InDesign this weekend to get it ready to print. This was a real roller coaster of a process. First there was a scaling error that I was sure was going to ruin the whole print, bummer, but then that ended up being a very simple fix, mood restored. Test prints went well, but then when it was time for the real deal the printer refused to fold my pages, which was almost another crisis. At least it did the covers without a fuss, but functionally I still had to fold and staple those books by hand. *But* that ended up not taking that much extra time, since I printed the pages and covers on different types of paper and was planning to staple them manually either way. It was also weirdly meditative, even fun? So now, here at the end of the road, I feel astonished that everything came together, but also very emotionally confused.

Now the big question on the table is, how will this project exist in the art world after today? I already mentioned before that a volume 2 could be in the works. From the start, I always planned for Pigeon Girl to be the beginning of an ongoing series; one I could update at a more relaxed pace than these past 6-ish months, sure, but a series nonetheless. I have all these comics archived in their original digital form as well as a reproducible PDF for future prints—next year's Zine Symposium, for one thing, but I could even bring it to local comic shops that are interested in carrying self-published zines. I also plan to put it up for sale online, first as a pay-what-you-want file through itch.io, then as I create more strips I could take an expanded edition to an indie publisher like Silver Sprocket. Primarily, though, I want Pigeon Girl to live online as a webcomic: that way, I can update it on a more frequent schedule instead of waiting until I have enough to print it in volumes. I can crosspost the comics between Instagram, Bluesky, Twitter, Tumblr, and eventually host them on their own dedicated webpage: after graduation, I want to take a break during the holidays while nobody is checking their emails to learn HTML and CSS, and build Pigeon Girl Dot Com on the free blog host Neocities. Other artists already use Neocities for that exact purpose, so I know it's something that can be feasibly set up through that specific platform.

Making Pigeon Girl from the ground up taught me a lot about what it takes to make comics independently. Those skills are going to stick with me as I start hunting for industry work. More importantly, though, at least to me, is it taught me that I have the chops to make comics independently! I was able to see it through, even when I hit roadblocks, even when I thought I had no time left. I gained a better understanding of my limits, scaling the project in a particular way, making cuts early on, and prioritizing "done" over "pretty"; but I also now better understand my capabilities, finishing steps that I thought would take weeks in days, and even after cuts delivering more pages than what I promised back in April.



It sounds impossible to believe from up here, but until last night I was really sure I wasn't going to make it. I would have to present my capstone project in an unfinished state, or ad lib a 30 minute speech, or have nothing to show for my efforts at all. Even with Zach, my family, my therapist all telling me I had nothing to worry about, I know, it's completely irrational. I'm really genuinely proud of the work that I've done for this project, and proud of myself for accomplishing so much. I saved this part for last because I knew it would make me emotional, so I had better pass thesis if for no other reason than I just cried in front of a room packed with people.

When I first decided I wanted to be "an artist", that dream changed shape pretty frequently. It looked different in sixth grade than it did in eighth, different again in high school, and so on; and now that dream feels closer and more achievable than it ever has before. I want to thank everyone who made this possible, everyone who showed up today, everybody who rooted for me no matter what: from the bottom of my heart, thank you. I'm beyond excited to keep making comics for you.

CREATIVE BRIEF

PROJECT VISION

Pigeon Girl is an unambitious and anxious 20-something, just trying to live a normal big-city life-but in mutated Port Detritus, "normal" is out of the question. When she stumbles into friendship with roller derby captain Kitty Cactus, things get even more complicated. Pigeon Girl must navigate ordinary struggles like job hunting, romance, and renter's woes in an extraordinary world. The project draws from my own experiences as I've ventured into young adulthood-my anxiety, my queerness, my frequent social blunders-all through a comedic lens of absurdity and satire.

METHODS & MATERIALS

Pigeon Girl will consist of 12-18 pages of comics-a mix of single page comics, single panels, and longer stories. Those will be inked digitally, then printed in black and white on 8.5x5.5" pages. Its front cover spread will be in full color. The digital inks will also be reformatted to post online.

COMPARATIVE MEDIA

Pigeon Girl is an absurd and witty comedy intended for older readers. It is similar to series like "Sam & Max" by Steve Purcell, "Why I Hate Saturn" by Kyle Baker, and "Johnny The Homicidal Maniac" by Jhonen Vasquez. It's also inspired by animated series including "SpongeBob Squarepants" and "Space Ghost Coast To Coast."

AUDIENCE

Pigeon Girl is designed to cater to an "outsider" demographic which values unique perspectives on young adult coming-of-age fiction. While primarily intended for an audience between the ages of 14-22, readers outside that range (especially within the 11-13 middle school demographic) are likely to enjoy it as well.

MARKET APPLICATION

Pigeon Girl will continue through regular online updates on a proprietary website. Physical copies will be assembled and brought to events like the Portland Zine Symposium and Rose City Comic Con. I also plan to reach out to local comic book shops which carry zines and inquire about selling copies through them. In the distant future I may try to pitch it as an adult cartoon.

DOCUMENTATION

CD UNDERBELLY - VERSION 1

2 PAGE

PG goes to the music store and is too scared to commit to a subculture to buy anything.



PG enters.

Clerk is antisocial. Reading something mindless - girlie mag, gossip column, etc



She goes for the "Alt Rock" section. A mosquito grills her on whether she's a poser - name 3 songs, lady!



PG sneaks away which leads her into the "metal" section



She bumps into a super scary metal fan, and runs away before she can learn he's actually kind.



She reaches for Pop Musician, a fan ~~accosts~~ accosts her, an anti-fan attacks



Punk and Metal Ogre come to the commotion, escalating it



PG flies out

Expand to 2 pages?

Establishing shot!

DERBY NAMES



You're technically on the team, but you still don't have a proper derby name!

Pigeon Girl isn't good?



That's your real name! Think tough! What about Bird Flu?

No...



Death From Above?

No...



Avian Menace?

No...

Little drawings in the gutters?



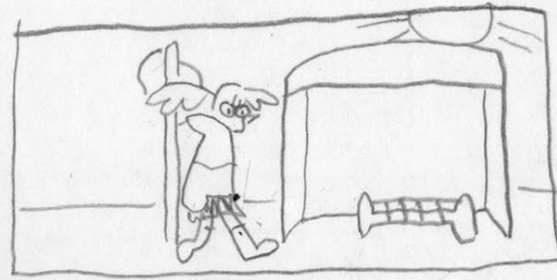
Rat With Wings?

No...

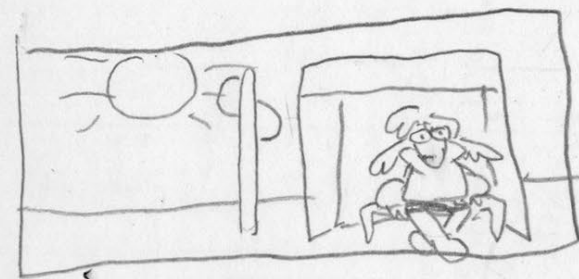


well, let's keep work shopping it tomorrow.

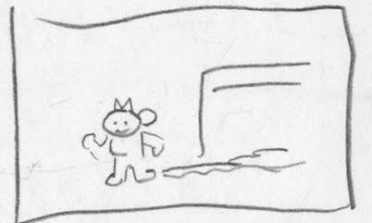
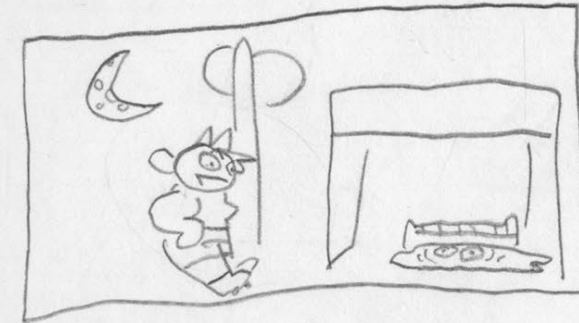
BUS STOP



Waits for the bus all day



← melts? becomes old? skeleton?



kitty goes thru puddle

THE DENT

playing a game, PG wins

THOKK

KITTY throws controller

Stunned silence

WEEK 3

WEEK 7 MIDTERM REVIEW

Block

Hints

Kitty RD

Relationship

Sick??

WEE WEE WEE WEE

Any Land full is gonna kill me...

haha, like, metaphorically?

No. I MEAN KILL ME KILL ME.

I can protect you. These guys ain't for show! Kitty...

YOU AVENT SEEN WHAT I'VE SEEN.

Do you know how to plug a hole?

Sure. Do you have any caulk?

Kitty, this is serious.

What have you seen?

Nothing. That's why we need to prepare for the worst.

more.

more!

MORE!

We can just hide it!

You know this looks incredibly suspicious.

You're right. Let's barricade the door too.

KNOCK KNOCK

KNOCK KNOCK

GRAB

creeek

push UN SCARY NESS

ARE YOU THE TENANT? I'M HERE TO FIX SOME DRYWALL.

Thanks. It's just behind every piece of furniture in the room.

shorts?

Roller Derby 2!!

ROLLER? I HARDLY KNOW HER!

(look at flyer, not looking at road?)

Millions Flyers

KABLOOY

Crossing the street. CRASHES into Kitty on skates

Kitty helps PG up

HEY, YOU BLEWED ME! BETTY GOOD!

INSTANT CRUSH LMAO

bruse? scrape?

SO, YOU IN?

Kitty invites PG to the roller derby tryouts. PG will do literally anything for a hot woman

HUH? SORRY, YES.

Kitty gives the Oaks Park info

oops! It's roller derby!

get us more lesbian broots

Kitty calls PG over (Kitty always a little beat up?)

She rolls over so scared.

[EXPAND SCENE]

SHE'S GONNA DIE OUT THERE BRO.

so how DID I DO?~

o Kitty POV followup - teaching PG to skate! (whip every team number is kitty's ex)

How do we sequel Hook PIGEON GIRL??

- Romantic hook?
- Kitty gets hurt and crashes w PG
- PG gets sick and Kitty helps her recover
- Kitty gets hurt in her unusual healing methods and they're BOTH out of commission

Pigeon Girl in: BIRD FLU

Sludge eat it!

only food in the fridge is expired canned sludge

It is NOT good to eat but she shrugs it off

Scoop

we're putting YOU on a liquid diet

Miserable watching

BAM!

How are you holding up?

Never fear!

My family has a fool proof cure-all!

What?

No

How are you feeling? I brought this cure-all elixer bla bla bla

I Will Heal You.

PIGEON-VISION

What is it?

Fire Cider!

It's apple cider, lemon ginger, chili peppers, some other spices...

It's spiced....

Yep, it's one of my Exes' recipes! Classic Cassie...

Oh crap, you're burning up!!

SHE LIKES GIRLS!

Let's get you some fresh air!

TOH! YOU COUL'DVE GOTTEN HURT OUT THERE!

PIGEON VISION

Anyway we're outside now.

THE RIVER! HUH? would we get her so fast?!

Um, I skated? were you not paying attention?

PIGEON VISION 3?

Fire, scardy-protz, I'll go first.

It's like my dear old pa used to say: nuthin' a dip in the river can't fix!

Kitty, it's November.

You'll see! The water's just fire!

Ice cube...

Both still sick

I'm sorry PG, I was just trying to help. I'm such an idiot...

No, it's ok. I'm stupid too...

SNORT HA HA!

Well, of anybody I had to be sick and stupid with, you're pretty good company.

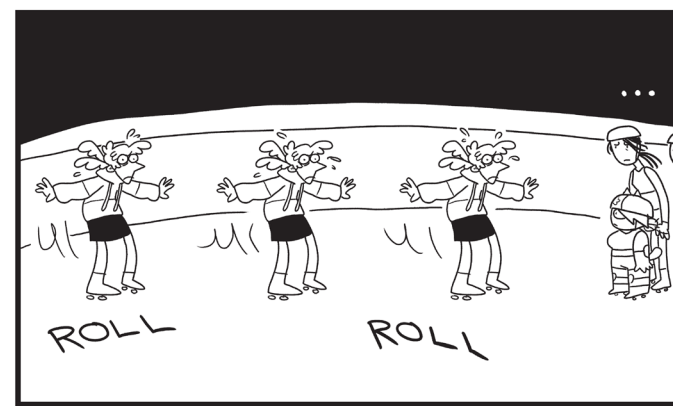
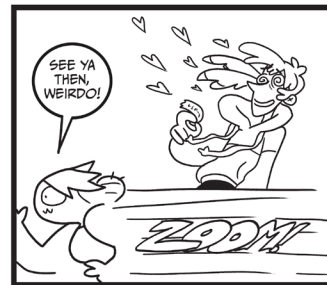
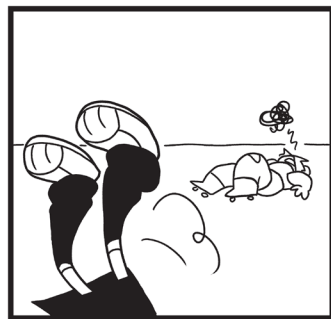
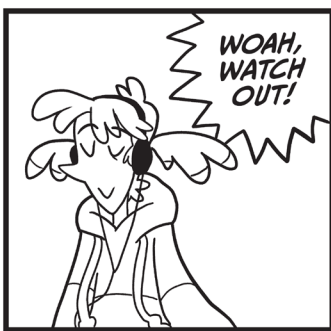
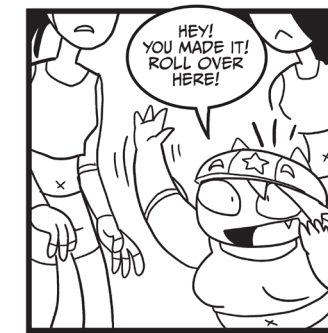
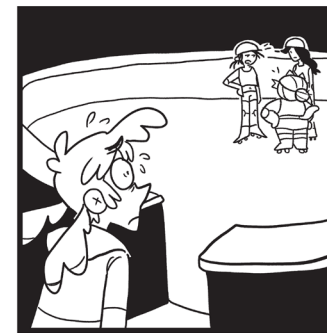
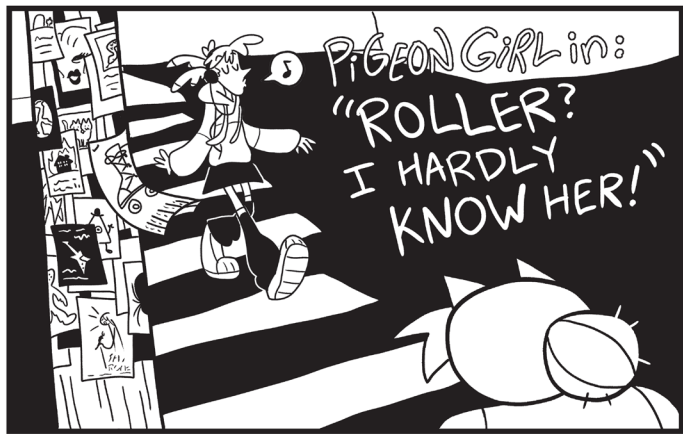
OH YOU'RE BURNING AGAIN!!

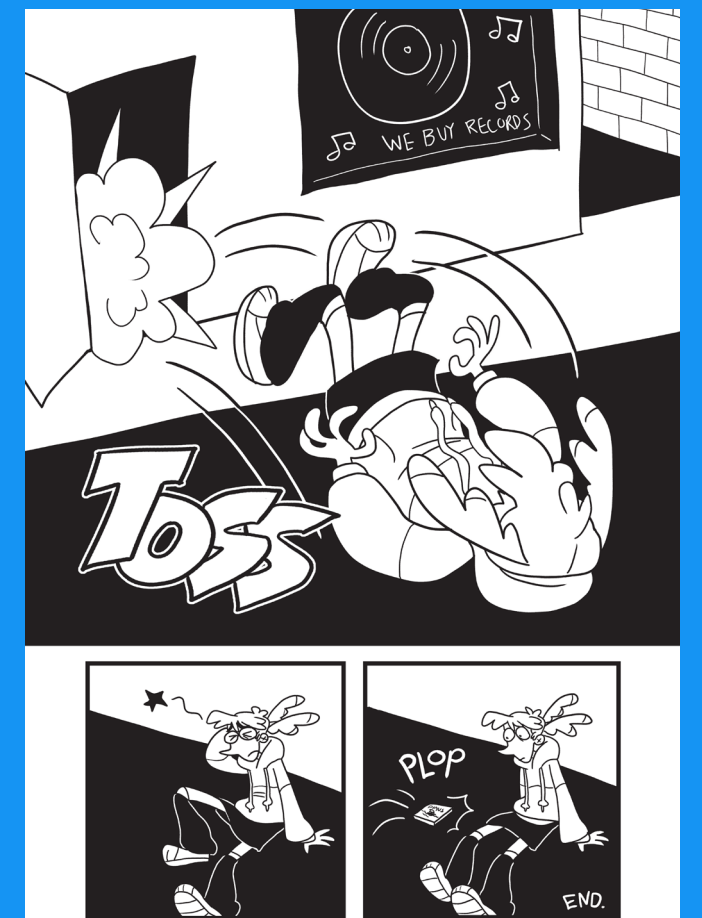
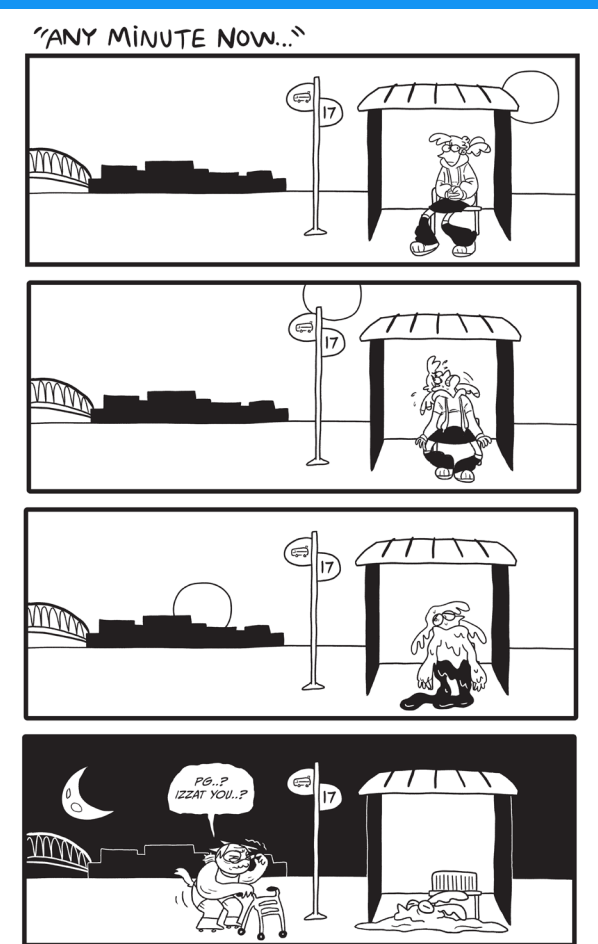
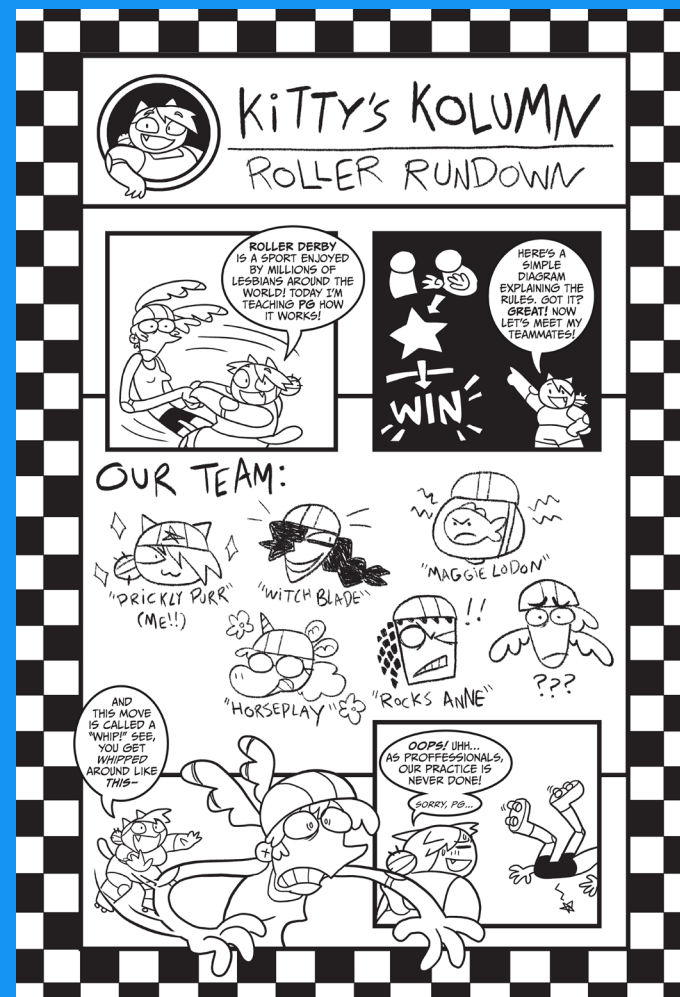
THE END... ???

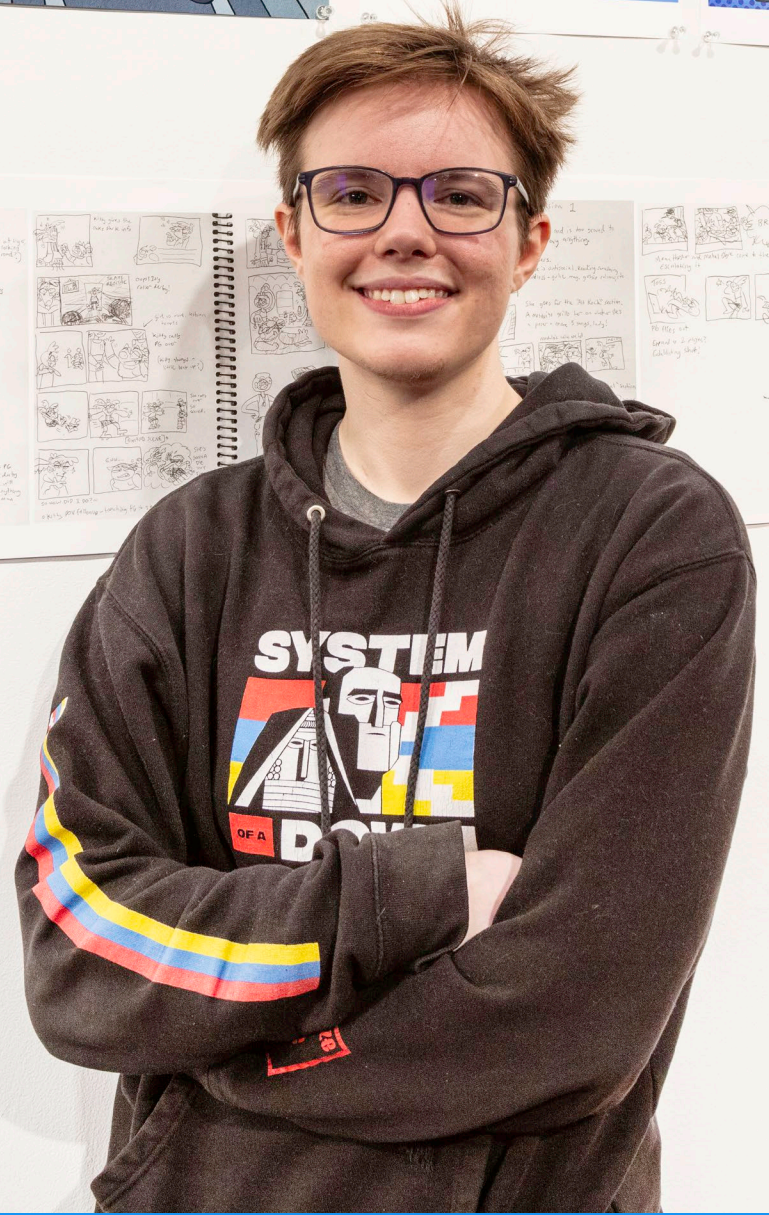
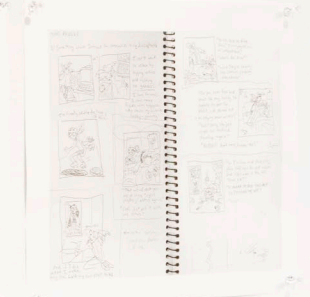
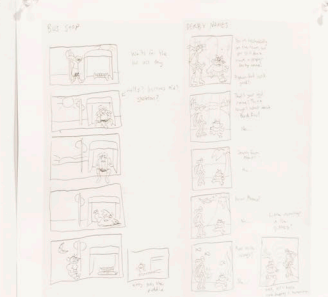
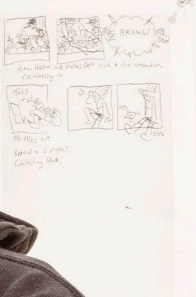
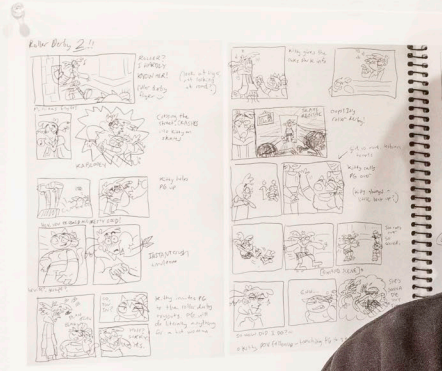
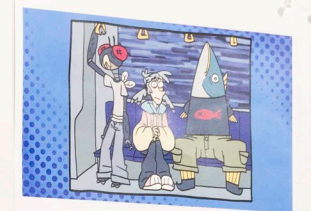
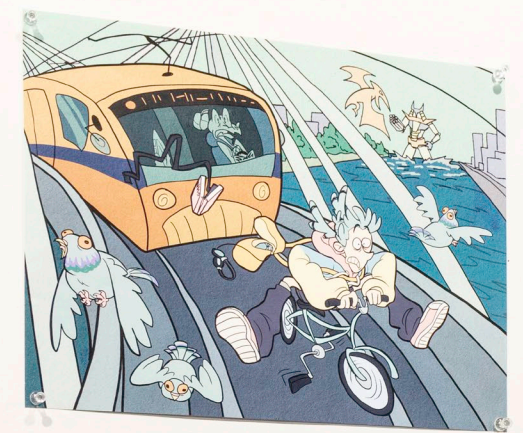


"WHAT'S IN A NAME?"









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