

PNCA Thesis Portfolio

Aidryn Hinderhofer
Illustration - Fall 2024

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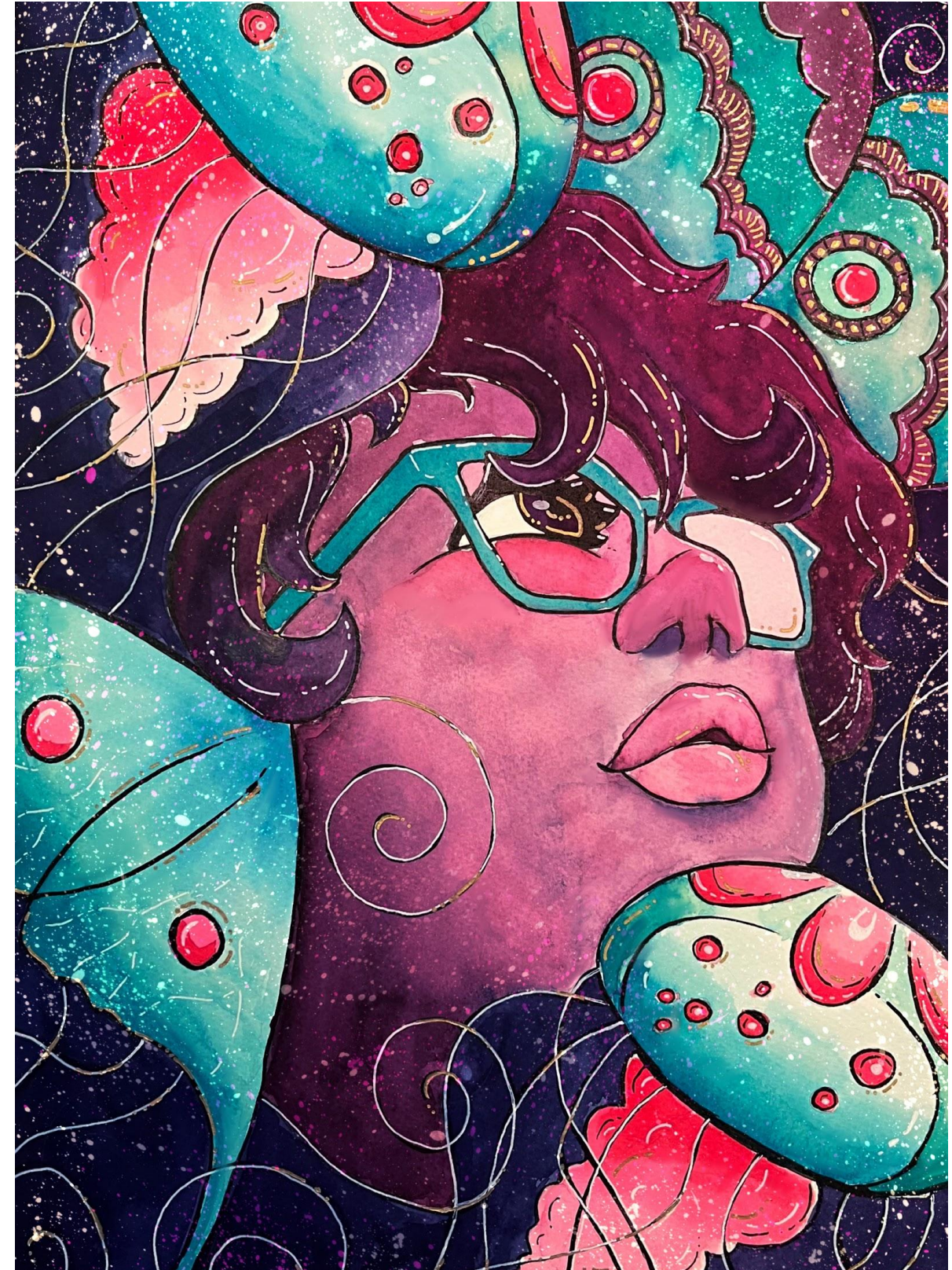
*Written and Illustrated by
Aidryn Hinderhofer*

Artist Statement

Aidryn Hinderhofer is an illustrator currently settled in the Portland area. They are a passionate storyteller with an interest in fantasy and queer media. They've spent their childhood reading, and writing and illustrating original stories.

Aidryn is primarily focused on digital illustration that pull textures and mark making from traditional watercolor, colored pencil, and other tactile media. They use dramatic lighting and complementary colors to create dynamic narrative pieces that explore the characters depicted.

After graduating from PNCA with a BFA in illustration, Aidryn is using their thesis, a picture book dummy entitled "Following the Light" continue their dream of becoming the author and illustrator of a published book.



Self Portrait, 2023

Thesis Proposal

Good morning everyone! Thank you for coming to my thesis proposal. My name is Aidryn Hinderhofer, I am an illustration major, and I will be presenting a plan for a picture book entitled "Following The Light"

The general idea is this: three semesters ago, I wrote a script in a comics class about a little moth faerie and their obsession with light. A year ago, This script then turned into a picture book following the same premise. Since then, I've been ruminating on why this story has stuck with me and why I love these characters so much. That is why, for my thesis, I'd like to completely overhaul "Following the Light".

This is what "Following the Light" looks like now. We start with moth, a courier, on their way to deliver a letter to a Firefly one night when they are distracted by a grove of glowing fungi in the forest below. Moth is drawn to the light and as they marvel at the beautiful sights, they find themselves becoming lost. They wander around and they attract the attention of Firefly, who offers to help them find their way home.

Now, this is nice and all. It's a cute little story. But it is a little juvenile. A little simplistic. Since I wrote it, I've been expanding and developing a more mature understanding of my characters and story.

Within this narrative, I will be working with unconventional character design and the themes of queer identity, isolation, and social othering in order to explore humanizing the distinctly non-human. It's my intention to prompt the reader to widen their own definition of what determines "humanity". Because of this, my target audience will be pre-teens, so that my picture book might not only inspire creativity and wanderlust, but also help to promote a more open and accepting community.

This prompts the question: Why me? Why should I be telling this story? What has inspired me to write this?

Hi. I'm Aidryn and I am a young, queer, fantasy enthusiast, a Portland native, and a fan of picture books! Each of these things are an integral part of myself, my artistic practice, and the rework of "Following the Light"

First off, as a member of the queer community, growing up I rarely saw people in my books, or movies, or tv shows who were like me. (A common experience.) And even as I made my way through high school, the only queer media I was able to find were stories *about* being gay (specifically), or in which being gay (specifically) was a major point of contention and conflict. It was media that seemed to seek to make being gay (specifically) palatable to heteroculture.

In my artistic and writing practice, I want to share stories about queer characters (not just gay ones) without that queerness being challenged or sensationalized. Just stories about people like me doing the things I wanted to do as a kid, like be a faerie and live in a mushroom house, which brings me to my next theme.

My family is just about as Northern European as you can get, as well as artistic, which means when I went looking for books and stories to entertain me, not only did I find your books about typical Disney Fairies, but also far darker tales, such as Brothers Grimm and the like. This is what got me interested in tales of little woodland spirits who were a little more otherworldly and mysterious than the aforementioned Disney brand fairies. Instead of children's laughter and pixie dust, I got interested in brownies, and faerie circles, and staying on the path. Making sure you were welcome. Faerie lures and woodland doors.

For my thesis, I will be mixing this theme with the forest culture we have here in Portland and the greater Pacific Northwest. We have a community here who really enjoys the nature that surrounds us, and that appreciation is what I want to show in my work and the stories I tell.

Thesis Proposal

Finally, I chose to present this story in the form of a picture book because picture books for older children are few and far between. It was an area I lacked when I was a pre-teen, so not only were illustrated novels like *Wildwood* very special to me, but so were the few actual picture books. I have core memories of adoring books like *Sitka Rose* and *Degas and the little dancer* not only for the stories told, but also for the illustrations.

All this is to say, this project is important to me because it's a culmination of everything I have lived, and a present to the future that I would have loved when I was a kid. I'm making this book for the kid I was when I was little.

Now, my process.

As mentioned before, my ideal audience for this project are preteens. Kids who are starting to figure out who they are and experimenting with being an individual with free will and an identity. I would like to help kids be more open and accepting of their peers, regardless of whether they look like them or not.

To appeal to these kids, and to set work apart from the masses, I am going to be really pushing the character design of my faeries from "human with wings" to something that combines insects and humanity a little more. This should appeal to older kids more than your typical human faerie design because it is a little on the odd side. Like when kids want to start watching horror movies and explore the world. I also would like to make this book appeal to kids who are already interested in the forest and adventures, so having my characters look different should intrigue the type of kids who should appreciate the story.

Additionally, With the goal being to "humanize the inhuman", I think that it's important to really emphasize the "inhuman" part of their appearance. This is the direction I am going in for Moth, but it is by no means final. I am still trying to figure out the right balance between insect and human, but as you can see, I've moved on from my previous design.

As far as media is concerned, I will be doing my storyboarding and sketches digitally. Then going in with a combination of watercolor, ink, and digital to finish my colored illustrations. Finally, the whole thing will be compiled and text added within Adobe InDesign.

These are a few of my works recently where I've been experimenting with this process. The leftmost one is entirely digital, but experiments with watercolor textures and techniques. The middle one is entirely traditional. The rightmost one is a combination wherein I started with watercolor before bringing it into the digital sphere to touch up the mistakes and push the colors a little.

This brings me to my influences.

Visually, These three illustrations are who I have been looking at as I prepare for my thesis. I grew up with David Christiana's illustrations in my Disney faerie books, and his watercolor style has really influenced my own work recently. Next, I really admire Jayess' use of light and color, as well as her backgrounds and environment working in tandem with her characters. Finally, I really admire velinxi's shape design in her characters, as well as how she contrasts sharp corners and curves.

Spiritually, I have been looking at these two artists. They have a really good friendly but a little weird vibe that I would like to try to emulate. I want "Following the Light" to have sort of a cozy, backyard adventure vibe to it like these artists do. For this, I'll also be looking at narrative styles like *Wildwood*, *Dragon in the Sock Drawer*, or *The Secret Life of Arrietty*.

Thesis Proposal

To end this all, is the boring stuff. Technical planning. Numbers.

“Following the Light”, as it is now, has 32 pages. I will be expanding that to 48 pages in order to allow for more characterization and a deeper narrative. Within these 48 pages, I will be designing and coloring a full front and back cover, endpages, and 3-5 interior illustrations. The remaining pages (35 ish) will be taken to the refined sketch stage and toned in black and white.

I will end up with a fully realized book dummy that I hope to eventually send to publishers for consideration. This time next semester, I will be bringing 3 copies of my dummy for perusal, as well as a print of each page that I can hang up.

My timeline is thus:

During summer break, I will be experimenting further with visual style and combining watercolor and digital. I will also nail down the character designs for Moth and Firefly.

Over the first part of the semester, I will storyboard the book and bring all illustrations to the refined sketch and toned stage. Then, the second half of the semester will be dedicated to the full colored illustrations. The covers, the end pages, and the few interior illustrations. During the week leading up to focus week, I will be compiling and finalizing the whole thing, then printing it up. I will then present it to you all. After that, I intend to address any critiques and revise my dummy before hopefully getting it into the hands of a few publishers and seeing what comes from it.

And that just about wraps it up. Thanks so much for coming to listen to me. Can I answer any questions?

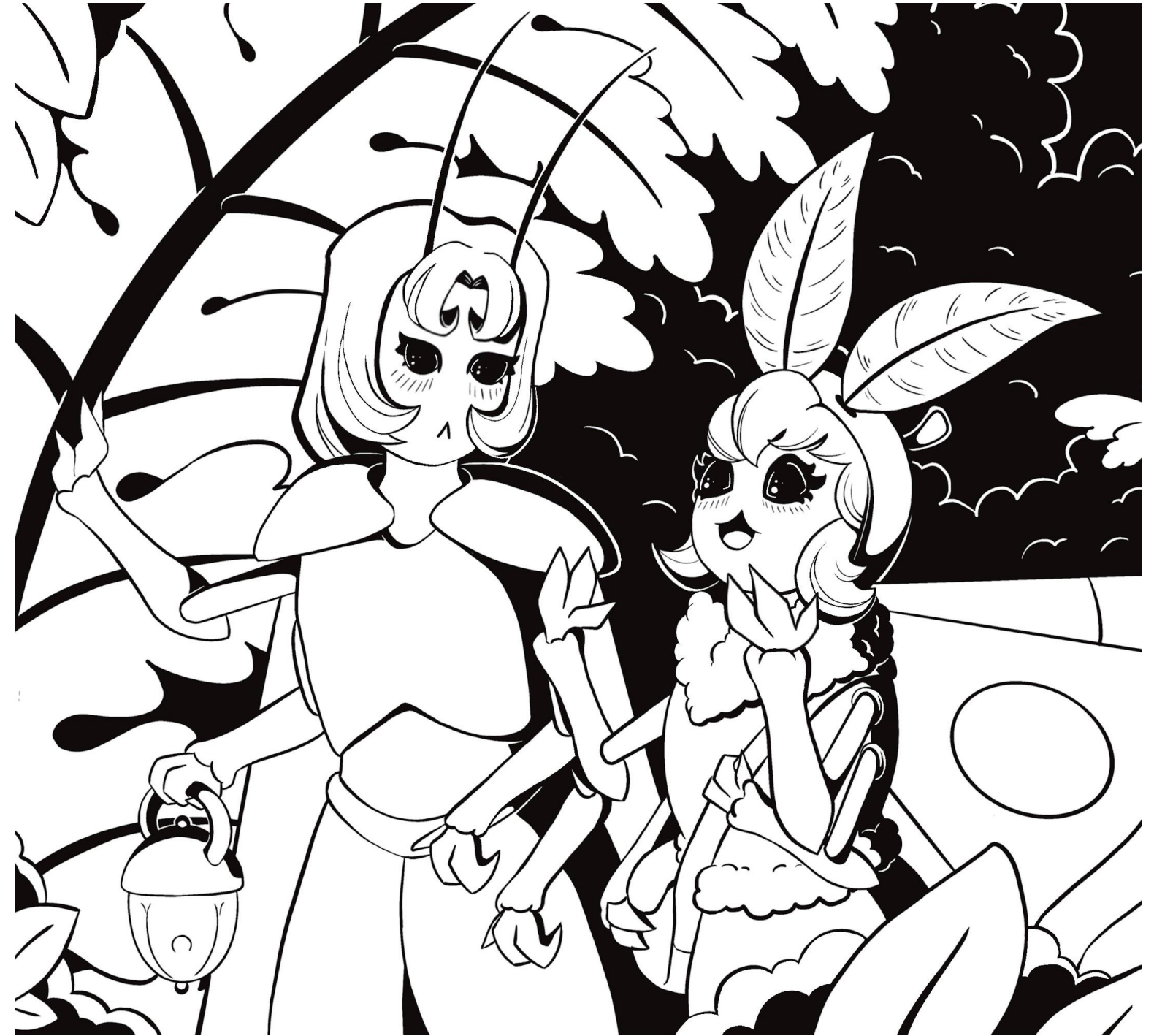
Aug. 29	Sep. 5	Sep. 12	Sep. 19	Sep. 26	Oct. 3	Oct. 10
Check Thumbnails	Final Thumbnails		Finish V1 Sketch / Tones			Finish V2
Edit Thumbnails	Start Rough Sketches / Tones		Start V2 Sketch / Tones, Refine Sketches			Start Final Art, Continue tweaking sketches
Oct. 17	Oct. 24	Oct. 31	Nov. 7	Nov. 14	Nov. 21	Nov. 28
	Sketches 100% Done, Final art 75% Done		All Final Art 90% speech read thru	Finish Final Art / Compilation and Print	Present	Compile everything
	Start compilation	Start Speech / Presentation	speech / gather images	Double Check Presentation / Speech		

Thesis Term 2 Proposed Schedule

Abstract

“Following the Light” is a picture book that deals with the feelings of isolation and personal resilience. The story follows a small insect faerie named Moth. They are a mail courier with one last package to deliver who, upon getting distracted by a grove of glowing plant life, finds that they’ve lost their way in the surrounding forest without a light to guide them. Moth wanders until they find their way to another faerie’s door. They introduce themselves as Firefly and offer to show Moth to their final destination in order to finish their delivery.

“Following the Light” is a 8x10”, 48 page, self ended picture book dummy intended for an audience of older children from the 4th to 6th grades. The entire book will be brought to the rough sketch stage, toned in black and white. Three important spreads, as well as the cover, will then be finished entirely. The whole thing will then be compiled in a dummy ready for publisher consideration.



Character Illustration, 2024

Midterm Creative Brief



“Following the Light”
Page 40-41, 2024

Project Vision

“Following the Light” is a 48 page picture book that deals with isolation and resilience of spirit in the face of adversity through its plot, and subtly works with queer identity through the characterization. Over the course of the book, Moth is drawn through the world as they follow different light sources, finding new ones as the previous lights disappear. It's this faith in themselves and their personal ideology that allows Moth to eventually accomplish their original mission. Through this plot line, the importance of finding a community that understands and works with you is explored.

Supporting this plot, the characterization of Moth and Firefly leave no room for doubt that they are some flavor of genderqueer, but that queerness is not a factor in the characters' journey. It is simply an established fact and has no bearing on the conflict of the story. By making this clear, then moving on, I seek to normalize queer identities without sensationalizing them.

Audience

This picture book is meant to appeal, primarily, to older children from the 4th to 6th grades (9-12 years). It is around this time that the majority of kids start to figure out that they're actual people, start looking for ways to express their authentic selves, and discover that another's authentic self might not look the same as their own. By having characters that are clearly not human and then humanizing them through their actions, I hope to inspire kids to look around them and do the same, even if someone doesn't look the same as them, or use the same pronouns, or act in the same way.

Midterm Creative Brief

Methods and Materials

I'd been seriously working with this story and these characters for about a year before I proposed "Following the Light" as my thesis project. I had written a very brief, two page comic for class, then expanded it over the course of Picture Book 1, so this version of "Following the Light" is the second (or maybe third) time improving and telling Moth's story. I first established my script, which I worked off of in order to thumbnail the book before going through and editing it twice. It is only then, when I was confident in the pacing and progression of the story, that I moved on to sketching and toning each spread.

In the future, I will be picking three spreads to bring to completely finished art, and design and illustrate a cover. I will be doing this digitally, but will be bringing in textures and styles to emulate traditional watercolor, gouache, and colored pencil.

Comparative Media

I wrote "Following the Light" to slot into a niche in the market that I haven't seen filled - that of fictional picture books for pre-teens. Because of this, the stories I looked to for inspiration cover a wide range of media. I wanted to "Following the Light" to sit at the intersection of *The Secret Life of Arrietty* from Ghibli Studios, *Wildwood* by Colin Meloy, *Dragon in the Sock Drawer* by Kate Klimo, *Fairy Dust and the Quest for the Egg* by Gail Carson Levine, *The Fairy Chronicles* by JH Sweet, and *Through the Fairy Door* by Gabby Dawnay.

Marketplace Application

This dummy will be kept as a dummy, so any future edits may be made, and sent out to various publishers and editors for consideration. I would like this dummy to establish the type of story and characters I am passionate about to the wider publishing community in the hopes that it will be the starting point of a career telling similar stories.



"Following the Light" Page 18-19, 2024

Oral Presentation

Good afternoon, everyone! My name is Aidryn Hinderhofer - Welcome to my thesis defense.

I'm a story driven artist, always have been. I've loved reading ever since my mother taught me, from picture books by Jan Brett, to the magic tree house series and beyond, fiction and fantasy have played a pivotal role in my childhood. I was the type of kid to hide a flashlight under my pillow to read after my bedtime, and later on to sit in the back of the classroom, not listening, tearing through a new novel every few days. I wrote and illustrated my first story when I was six and have never really stopped. Even now, as I've made my way through college, all my work is attached to a story or a character, so it was kind of a no brainer to tap into that for my thesis, the culmination of my time here at PNCA.

For the past five months, since I proposed this project last spring, I've been refining an idea that actually started a year and a half prior to that. I wrote a script in a comics class that was then illustrated by a classmate, and I later used the story again in a picture book class, but I still couldn't get this story out of my head. It's never felt finished, settled, until now. This, is "Following the Light"

"Following the Light" is a picture book dummy intended for an audience of older children and pre-teens (ages 9-12). It's 48 pages, self ended, and page is 7"x10" (14"x10" for a spread). I completed each spread digitally on a combination of Procreate (on the iPad) and Adobe InDesign.

Within the narrative, I've worked with unconventional character design and themes of queer identity, isolation, and personal resilience in order to explore humanizing the distinctly non-human. By having characters that are clearly not human and then humanizing them through their actions, I hope to inspire kids to look around them and do the same, even if someone doesn't look the same as them, or use the same pronouns, or act in the same way. Pushing for a more understanding and united future through our younger generations is a cause we all have a stake in, especially considering the political climate we're living through today.

The far-right conservative extremists under Trump have won the most recent presidential and congressional races on a platform of hateful intolerance and exclusionary ideology. Everyone is affected by this capitalization on "us vs them" division, no matter their race, gender expression, sexual orientation, economic station, or political alignment. Now, just as it always has been and always will be, is a time for communities to come together, trust in themselves and in each other, and to not only survive but thrive. Exclusionary practices and ideological violence has never in human history promoted healthy, long lasting cultures. Communities and civilizations are built through diversity - mind, body, and soul - and it is this acceptance and celebration of people's differences I would like to highlight in "Following the Light".

As a member of the queer community, growing up I rarely saw people in my books, or movies, or tv shows who were like me. (A common experience.) And even as I made my way through high school, the only queer media I was able to find were stories about being gay (specifically), or in which being gay (specifically) was a major point of contention and conflict. It was all media that sought to make homosexuality (of the male variety, specifically) palatable to an overwhelmingly heteronormative and cisgendered culture.

Don't get me wrong, stories like these do have their place in queer media. They talk about things that are very important to the community and do a very good job providing overt, in your face representation. In fact, some of these books are among my favorites. I just think that there is a lack of other queer stories being told.

In my artistic and writing practice, I want to share stories about queer characters (not just gay ones) without that queerness being challenged or sensationalized. Just stories about people like me doing the things I wanted to do as a kid, like being a faerie and living in a mushroom house.

Oral Presentation

I want to provide children stories with characters that clearly and unapologetically represent them in all their various gender expressions without it being a big deal. The characters I wish to portray aren't important or interesting *because* they are queer, they are simply important and interesting (and queer, ya know, on the side).

In the spirit of normalizing queer identities, in the world of "Following the Light" none of the faeries are gendered, and their character designs draw from both sides of the gendered spectrum in. Additionally, I have used the gender neutral pronoun "they" to refer to the fairies whenever applicable. In this way, I hope to create a more androgynous presentation that children can relate to in some way, no matter where their own personal feelings lay.

I've mixed this theme with the forest culture we have here in Portland and the greater Pacific Northwest. We have a community here who really enjoys the nature that surrounds us, and that appreciation is what I want to show in my work and the stories I tell.

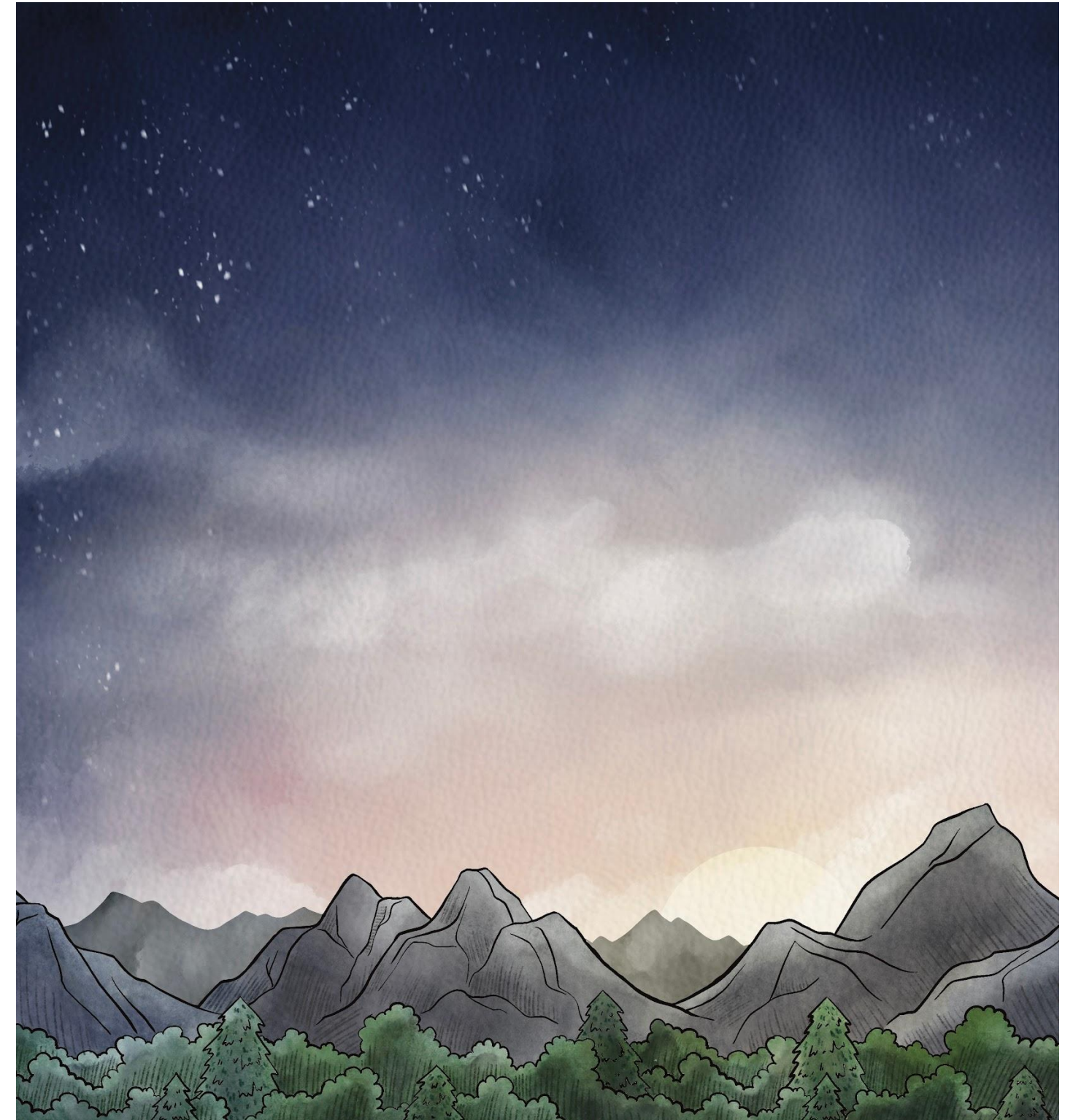
Finally, and most obviously, is the light. Over the course of the book, Moth is drawn through the world as they follow different light sources, finding new ones as the previous lights disappear. It's this faith in themselves and their personal ideology that allows Moth to eventually accomplish their original mission. Through this plot line, the importance of finding a support system that understands and works with you is explored.

I chose to present this story in the form of a picture book because picture books for older children are few and far between. It was an area I lacked when I was a pre-teen, so not only were illustrated novels like *Wildwood*, and *Fairy Dust and the Quest for the Egg* very special to me, but so were the few actual picture books. I have core memories of adoring books like *Sitka Rose* and Jan Brett's entire series not only for the stories told, but also for the illustrations.

All this is to say, this project is important to me because it's a culmination of everything I have lived. I'm making this book for the kid I was when I was little.

My process for this project followed a fairly typical flow.

Since the idea already existed, after my thesis proposal got approved last spring, I started to draft the script I would use, as well as re-design Moth and Firefly, over the summer.



"Following the Light" Endpage, 2024

Oral Presentation



Character Study,
2024

As mentioned before, my ideal audience for “Following the Light” are preteens. Kids who are starting to figure out who they are and experimenting with being an individual with free will and an identity. I would like to help kids be more open and accepting of their peers, regardless of whether they look like them or not.

To appeal to these kids, and to set work apart from the masses, I have pushed the character design of my faeries from the Disney-esque “human with wings” to something that combines insects and humanity a little more. It was my intent to design Moth and Firefly to appeal to older kids more than your typical human faerie design by skewing their design a little to the odd side. Like when kids get interested in and want to start watching horror movies. It’s not my intent for Moth and Firefly to be scary, though, just unusual enough to warrant curiosity.

I also wanted to make this book appeal to kids who are already interested in the forest and adventures, so having my characters look different should intrigue the type of kids who would appreciate the story.

Additionally, with the goal being to “humanize the inhuman”, I think that it’s important to really emphasize the “inhuman” part of Moth and Firefly’s appearances. Firefly is, obviously, based off a firefly while Moth is, obviously, a moth, but specifically the Chickweed Geometer. They are more ephemeral spirits born from the idea of insects than actual flesh and blood, so I took creative liberty for their designs and blurred the lines between “clothes” and exoskeletons. For both of them, I pulled color schemes from their real life counterparts.

For Firefly, I pulled inspiration from the beetle like carapace and gave them more geometric, armor-like shapes, and chose to use more square shapes to emphasize their stability and dependability. I also chose to hook their hair in at the jaw to allude to the mandibles real fireflies have.

For Moth, meanwhile, I wanted to highlight their approachable, bubbly, sort of airheaded personality, so I kept most of their design very round. I used this opportunity to give them lots of fluff to allude to the hairs that moths have on their thorax and abdomen.

Oral Presentation

When I was doing this, I looked at the work of a variety of illustrators, but the work of Velinxi and David Christiana influenced me the most. When I was working on the design for Moth and Firefly, I took inspiration from Velinxi for the shape design of their characters and how they contrast sharp/soft corners and straight/curved lines.

I grew up with David Christiana's illustrations in my Disney faerie books, and his watercolor style was what originally inspired me to start working with watercolor textures. Watercolor has been a staple for picture books throughout history due to softness being popular with children, so I wanted to bring that familiarity into "Following the Light" as I was pushing so many other boundaries.

I decided I wanted "Following the Light" to fill the same niche that *Wildwood*, *Dragon in the Sock Drawer*, or *The Secret Life of Arrietty* filled in their respective media. They each have the cozy, homey, backyard adventure vibe that I was striving to emulate, but in the format of a picture book. I'd like to imagine "Following the Light" to someday sit on the same shelves as books by Julia Sarda, Carson Ellis, and John Classen & Mac Barnett.

The last thing I did, right before the semester started this fall, was to very roughly thumbnail the book out digitally. From there, the book went through many rounds of revisions, focusing mostly on pacing. Parts of the book - the parts that have gone through the most revisions - remained very rough thumbnails as I worked the spreads that I was most confident about up through the sketching and toning stages.

Generally, in other instances, I do sketching and toning in separate steps, but because light is such an integral part of the story, I found it difficult to separate the tones from the sketches, so I ended up doing both the sketching and toning simultaneously.

An interesting note about this process - if you'd notice, most of the values in the spreads aren't actually toned in the traditional sense. The values you see are actually just my rough depiction of how light would fall in the final pieces. It's something that I hadn't realized I was doing until it was pointed out to me rather late in the process. A comment was made that I should look at including tones in the pages wherein Moth doesn't have any light to guide them. Traditionally, toning is used to pick out large shapes from each other - the characters from the background, for instance.

I ended up making the decision to keep my toning the way it was on these pages in order to keep the feeling consistent throughout the dummy, though. I feel like keeping the very dark, void like pages as they are is the best representation of how the finished pieces would come across.

It's at this point where I deviated from the plan I proposed in the spring. Originally, I was going to take these sketches out of the computer and complete the majority of the finished artwork physically with ink and watercolor, before polishing them up digitally once again. I was looking for the soft, tactile feeling that textured paper and watercolor bring to pieces. In practice, however, I wasn't able to get the effect I wanted in conjunction with the intense focus on light I was going for.

Because the lighting effects were integral to telling the story, I made the decision to skip the physical media and did the entire thing digitally. It's the media I am most comfortable with. I knew that I would be able to produce work that fulfilled the expectations I have for myself more than if I were to continue with my preestablished plan. That being said, I do believe I was able to retain much of the mark making and texture that is indicative of traditional media in my finished pieces.

To conclude my process, I compiled all the spreads and used Adobe InDesign to format the images and text to create a cohesive book dummy, which I have printed out for anyone who wants to take a closer look later.

Oral Presentation

This process, spanning for about five months now, has been my longest project to date. Before now, everything I've done has been in the context of either a school project, or instant personal gratification. It was both more and less challenging than I would have thought, overall. I really enjoyed allowing myself to focus and dedicate so much time to Moth and their story.

Usually, when I get super excited about a particular story or a specific character, I spend a lot of time right off the bat thinking about or creating content for them, then burn the idea out and move on to the next. It was a real challenge for me to pace myself through the summer and this semester in such a way that I remained interested and invested, but not manic about it. That being said, once I got a rhythm going, I found myself really enjoying the process, even during the stages that I usually find tedious - like thumbnailing over and over again, or doing infinitesimally small tweaks at the very end.

It's because of this that I am super excited to keep working with Moth and Firefly in the future! I want to use this dummy to begin correspondence with a variety of publishing representatives in an effort to not only publish this picture book officially, but to establish myself and the type of stories I wish to tell going forward with my illustration career.

And finally - any questions?

The last thing I'd like to do is thank a bunch of people, my classmates and friends, all of you for coming here and listening, but mostly:

David - for being a wonderful mentor and always being so helpful. You were so supportive and encouraging throughout this process, I would have withered away and died without you.

My Brother - for being a dork, but a dork that always cheers me up. I've always been able to trust you to be my best friend, to have my back through whatever comes our way.

My Dad - for keeping me motivated and organized. You've always pushed me to do my best in all facets of my life.

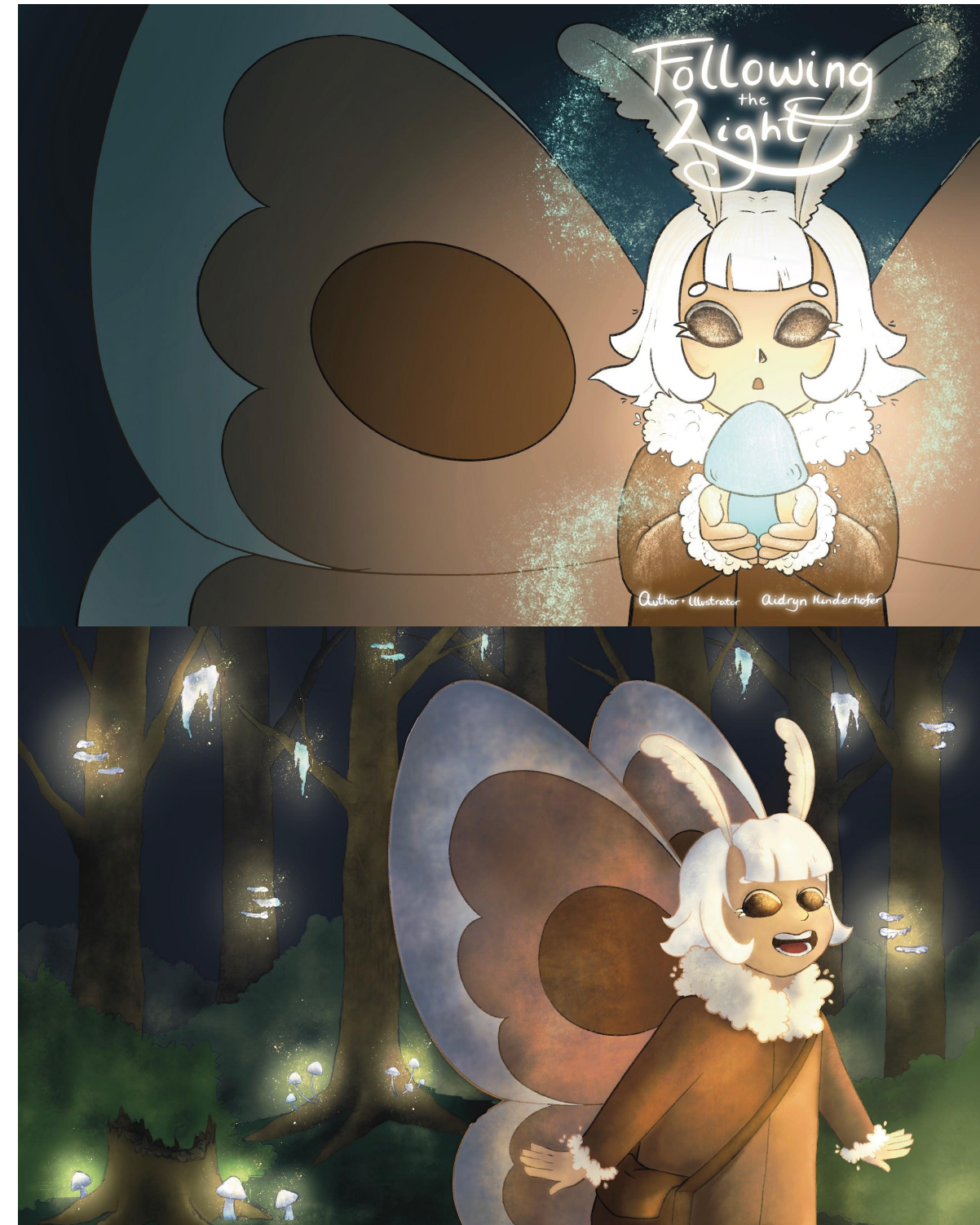
My Mum - for supporting me and my dreams my whole life. You were the one to nurture and encourage my passion for art and storytelling since the beginning.

THANK YOU!

Thesis Journal



"Following the Light" V1,
Written by Aidryn Hinderhofer,
Illustrated by Tyler Mariscal,
2022



"Following the Light" V2,
Top - Cover, Bottom - Interior 2023

Thesis Journal

Once upon a time, though truly not so long ago and not so far away, a little moth faerie was on a mission.

It was a crisp, clear autumn night. The moon was luminous and full, stars speckled the vast open sky, and Moth had one last parcel to deliver before the morning sun rose.

They flit and fluttered over the treetops, dodging rugged firs, graceful maples, towering cedars, and bushy alders, delighting in the cool breeze of their passing.

All the while, the forest floor beneath remained dark with shadows as Moth *flap flap* flapped under the distant shimmering of stars and moon.

But a glimmer on the forest floor in the distance caught their eye, brilliant in its novelty, as Moth twirled through the air,

and as oft happens when light is involved, Moth got distracted.

thump

Moth! Adored! Light!

They wondered at the luminescent cap of a mushroom, awed at the twinkling of lichen that dangled from branches, and cooed over the aura of the soft patches of moss.

Moth loved light so much that, even as the glow of the fungi and lichen dimmed, as the amount of light from the moon and stars dwindled, and as the branches above twisted together, they wandered.

Moth wandered, entranced by the fading luminescence, until there wasn't a single speck of light.

"Somebody?! Anybody?!" Moth called though the echoing dark. They huffed at the resounding silence. "Helloooo?" they tried again, but alas, there wasn't a fae in sight.

That's okay, though, because all Moth has to do, is find themselves a new light to follow.

"EXCUSE ME? MIGHT I BE ABLE TO HELP YOU?" A light flickered on in the hollowed junction of an old, gnarled spruce, dazzling Moth.

They hopped from a small stone, to the curled frond of a fern, to the broken stump of a nurse log, and finally to the lip of the hollow where another fae greeted them, glowing lamp in hand.

"Yes! It seems that I've gotten myself quite turned around, you see. I'm supposed to be delivering a hatching day surprise to a Mx. Spider in the area." Moth bashfully shifted their wings as they withdrew from their bag the parcel, upon which 'Mx. Spider' was delicately inked. "You wouldn't happen to know the way to their hollow, would you?"

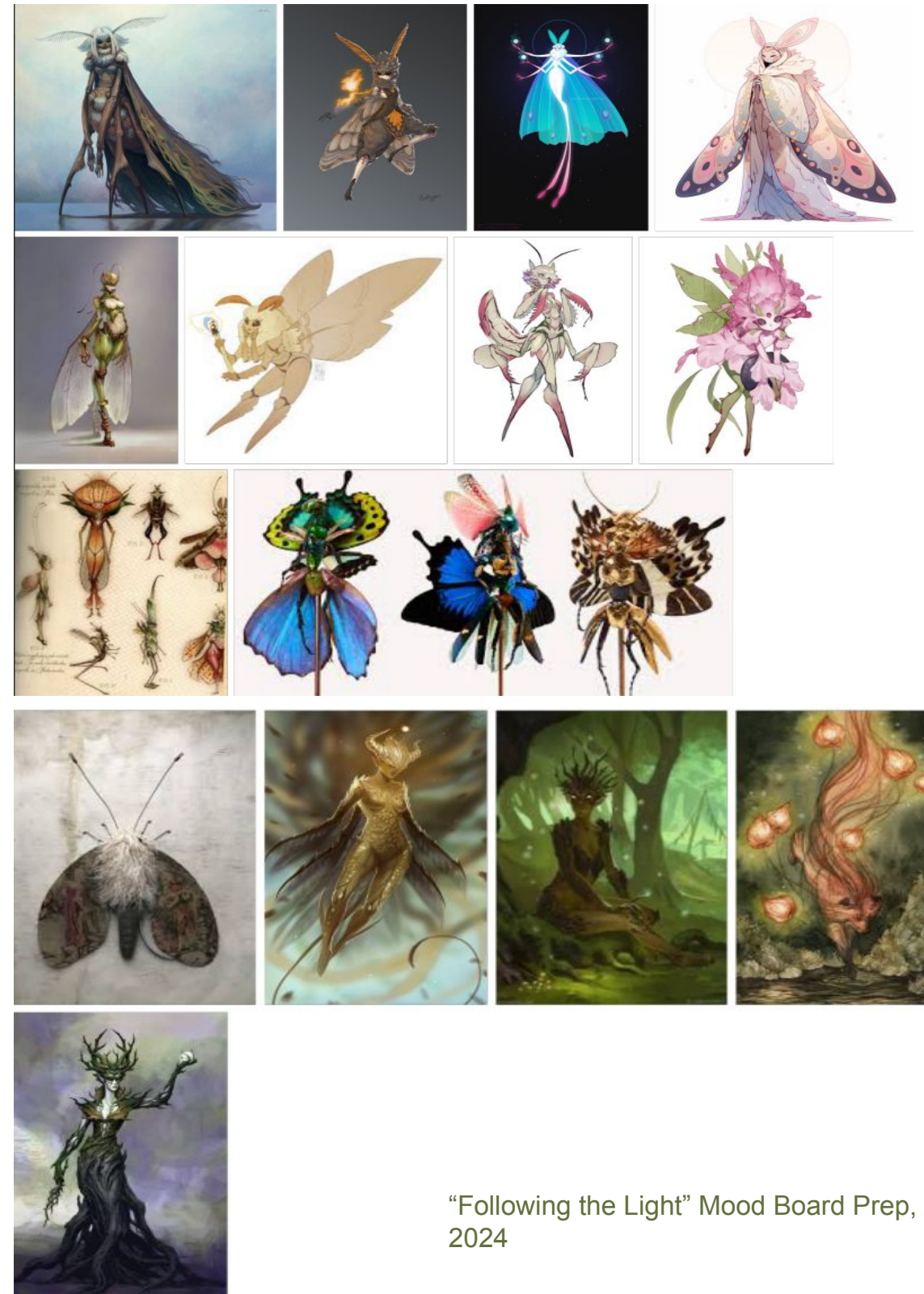
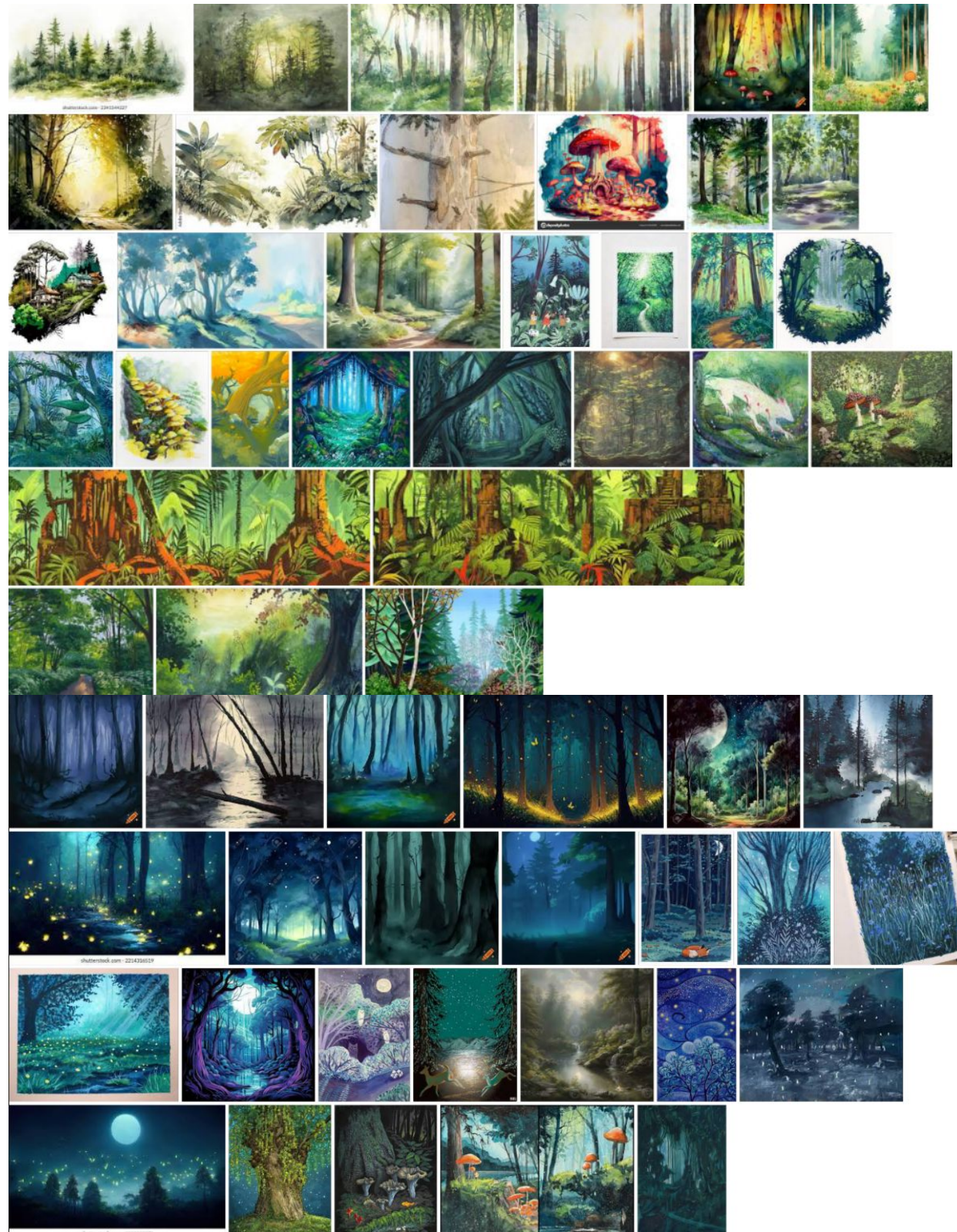
The other faerie smiled warmly as they leaned from their hollow. "AS A MATTER OF FACT, I DO. THEY'RE MY NEIGHBOR JUST AROUND THE CREEK BEND." They gestured off into the distance where, Moth could now make out from this height, a small rocky creek burbled. They could see small flecks of light from the moon reflecting off the water surface as it meandered through the forest before disappearing behind its own steep bank. "WOULD YOU LIKE ME TO SHOW YOU THE WAY?"

"That'd be wonderful! I'm Moth, by the way!"

"FIREFLY, IT'S A PLEASURE TO MEET YOU."

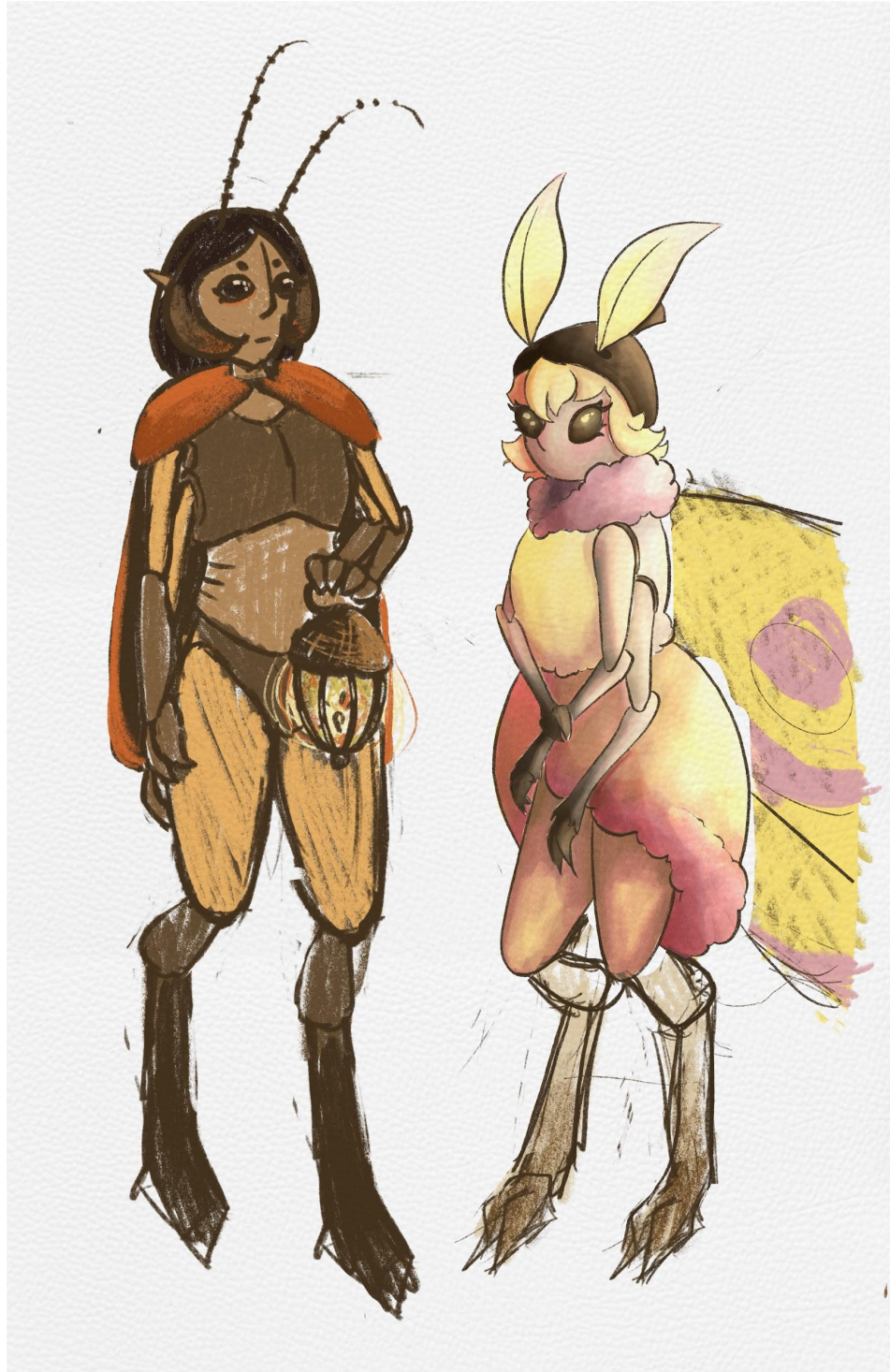
Because as long as Moth can follow the light, are they ever truly lost?

Thesis Journal



"Following the Light" Mood Board Prep, 2024

Thesis Journal

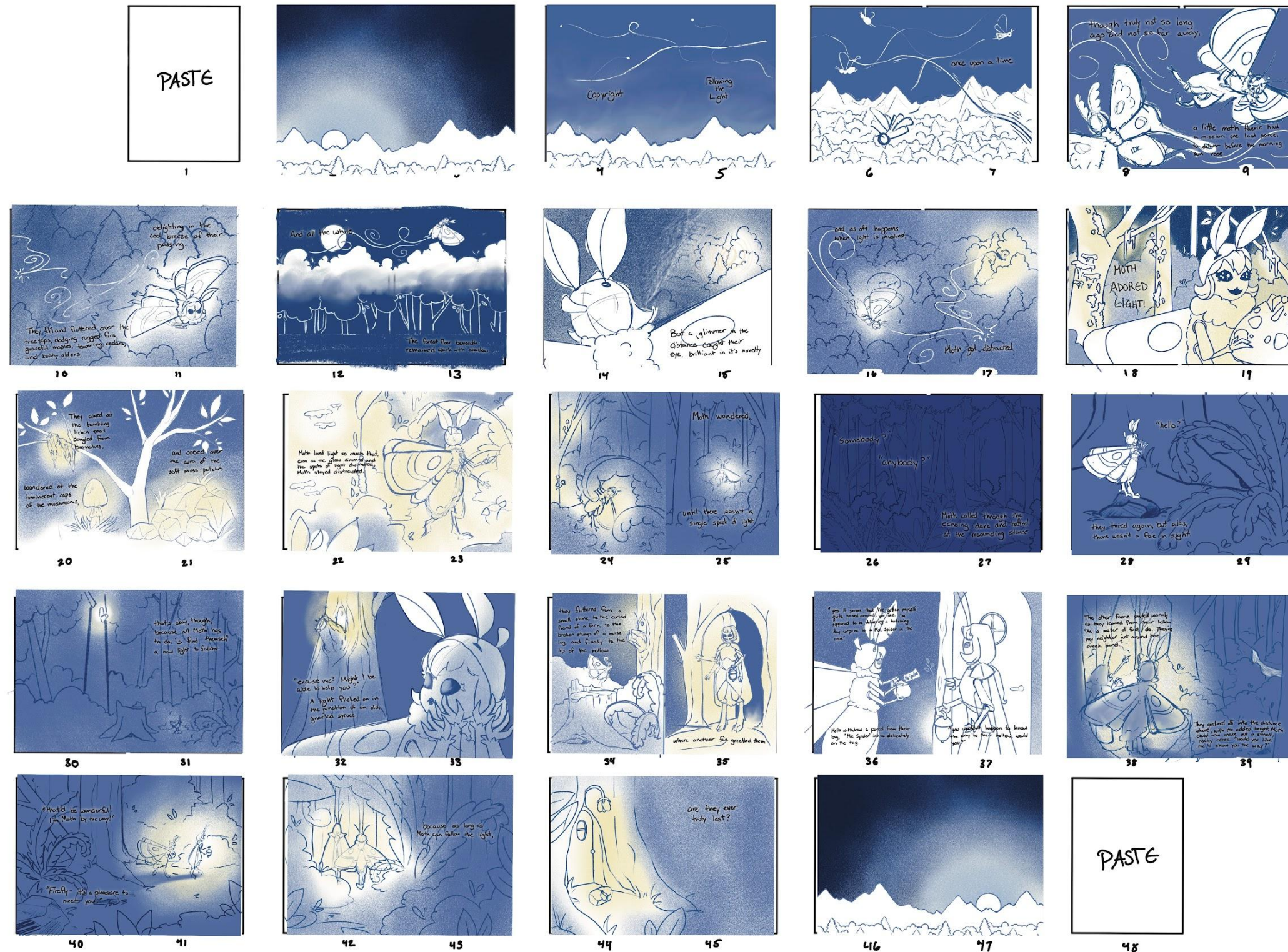


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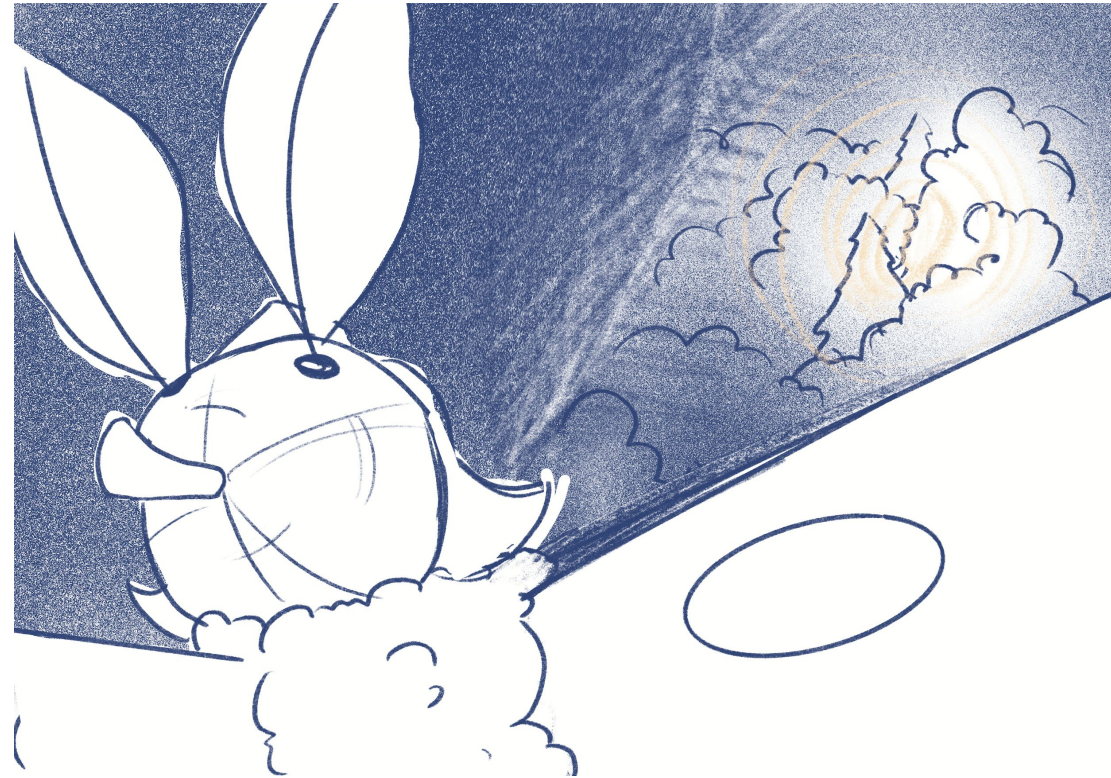
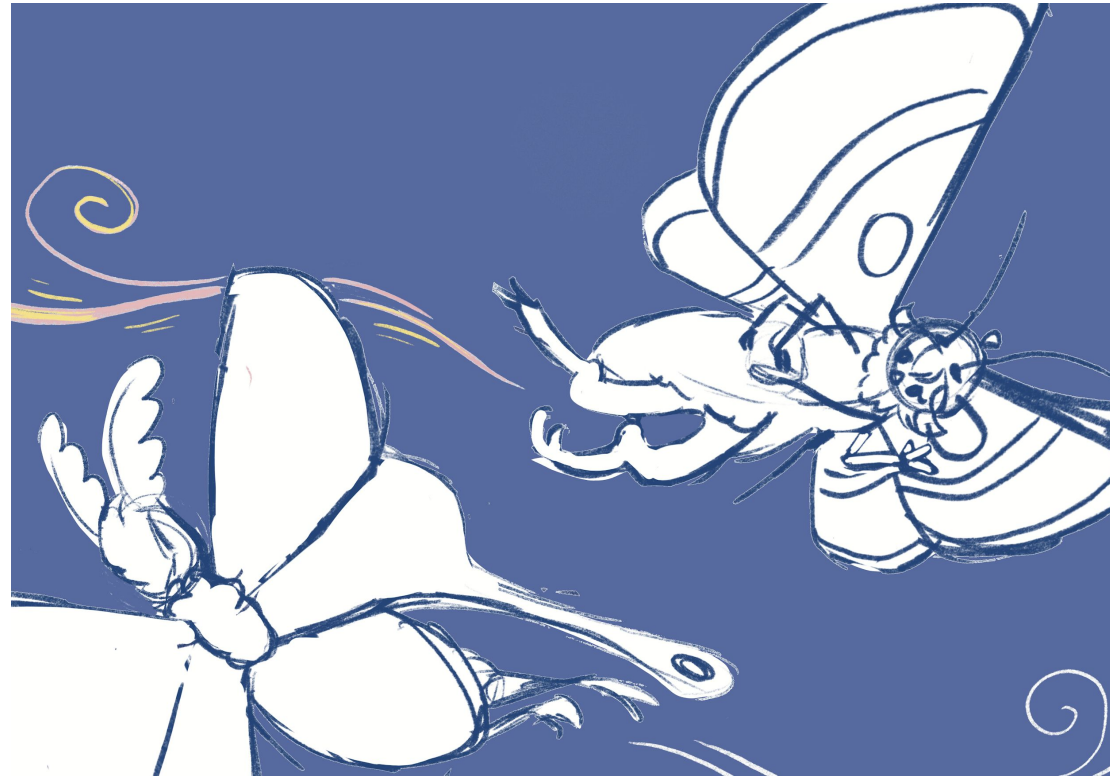
"Following the Light" Thumbnail V1, 2024

Thesis Journal

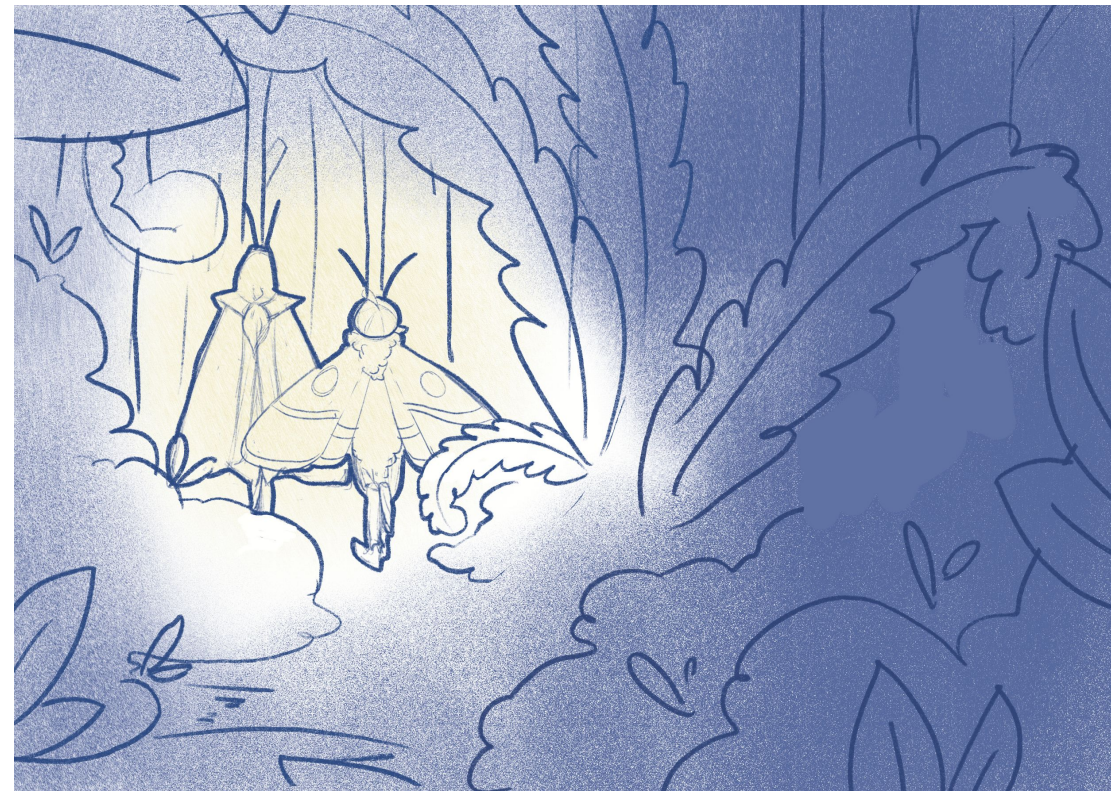
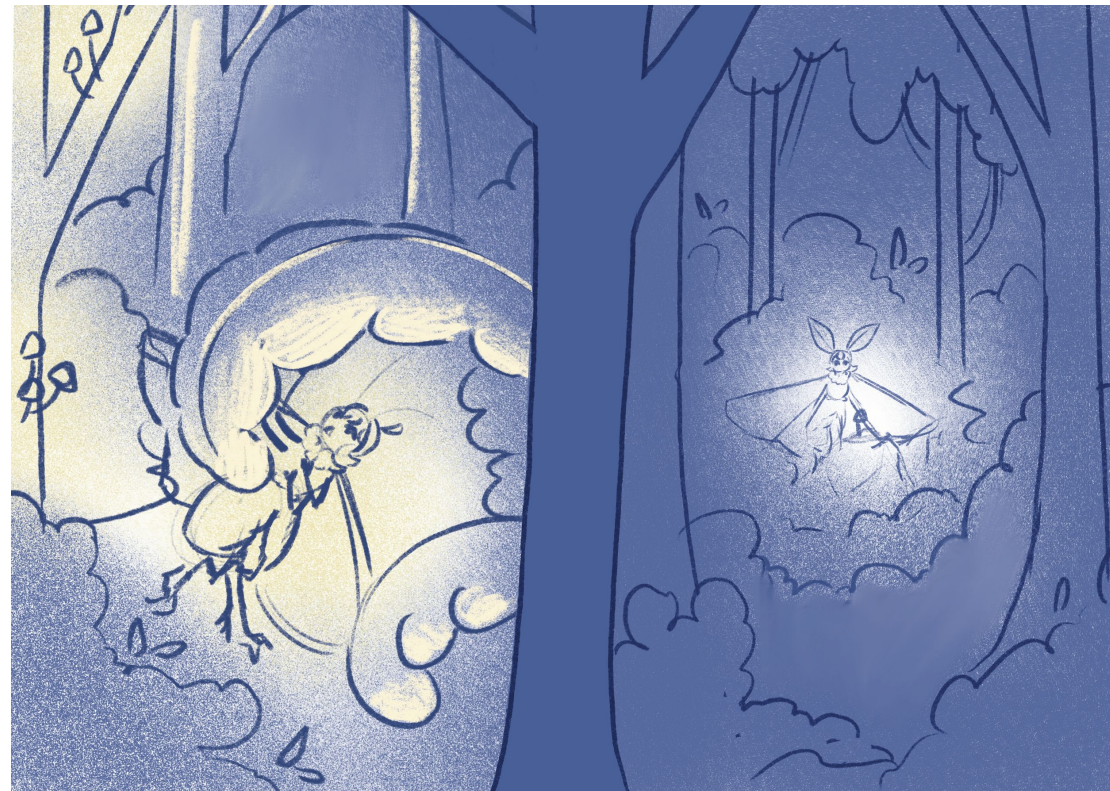


"Following the Light" Final Thumbnail, 2024

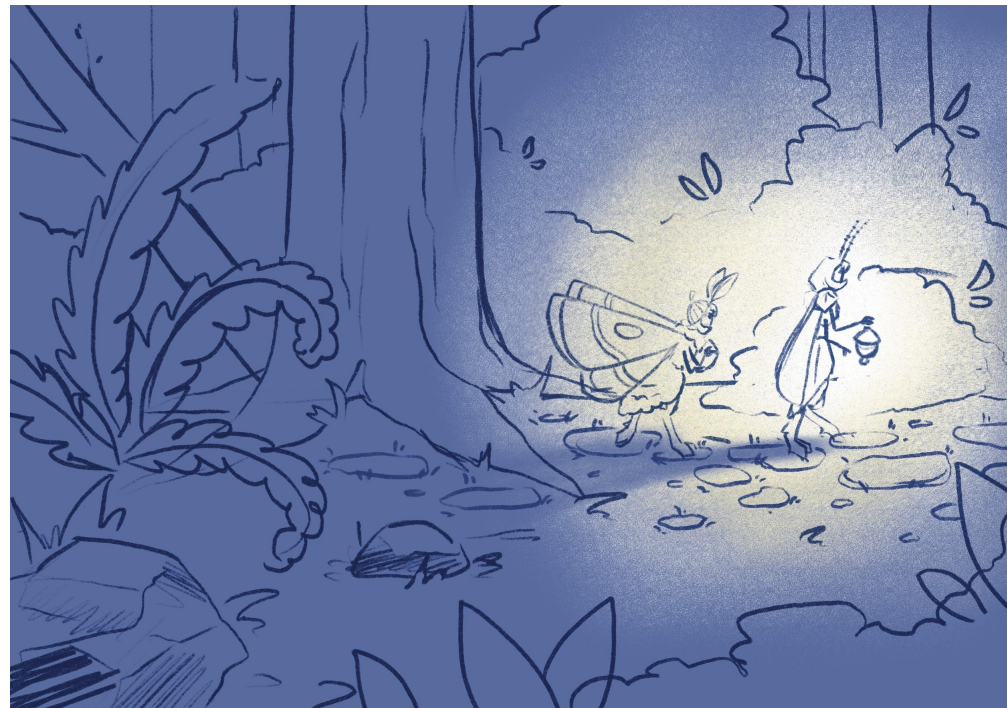
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"Following the Light"
Top Left - Page 8-9,
Top Right - Page 14-15,
Bottom Left - 24-25
Bottom Right - 42-43
2024



Thesis Journal



"Following the Light" Page 40-41,
Top - Thumbnail
Bottom - Toned Sketch, 2024



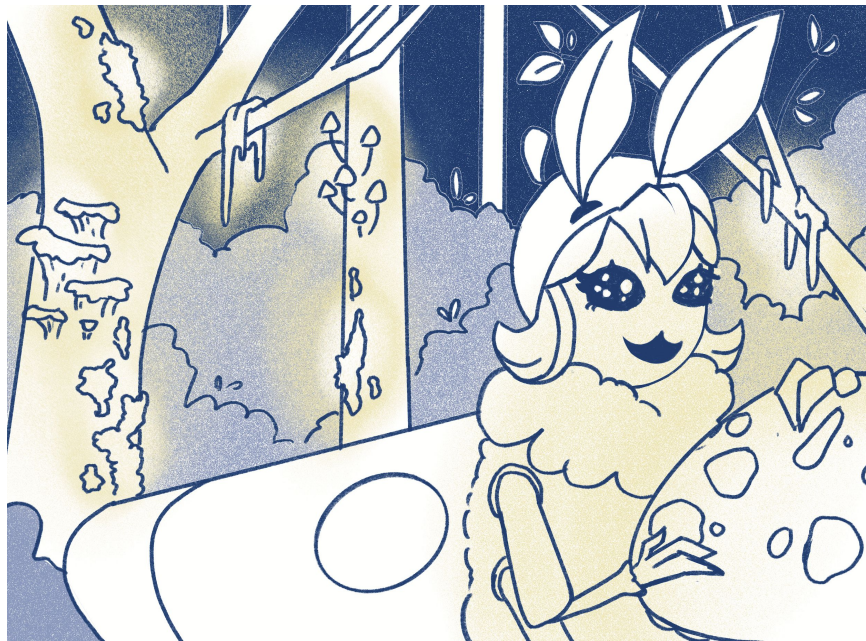
"Following the Light" Page 40-41, 2024

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"Following the Light"
Page 40-41, 2024

Thesis Journal



"Following the Light" Page 18-19,
Top - Thumbnail
Bottom - Toned Sketch, 2024



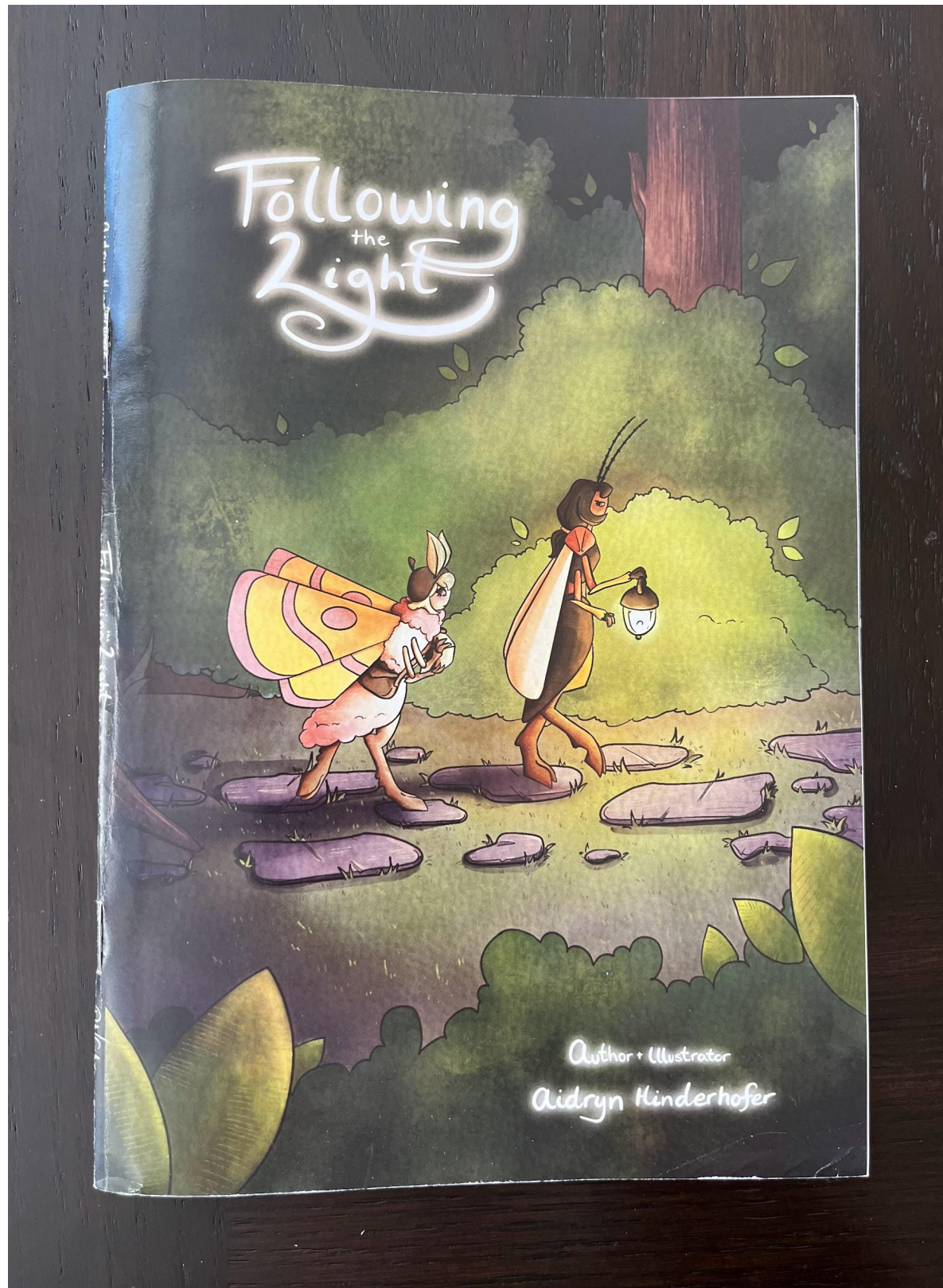
"Following the Light" Page 18-19, 2024

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"Following the Light"
Page 18-19, 2024

Documentation



"Following the Light" Printed
Left - Cover
Top Right - Page 18-19
Bottom Right- Page 40-41

2024



Documentation



Thesis Defense Display,
2024

Documentation



Thesis Defense Table,
2024

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PNCA Thesis Portfolio

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Aidryn Hinderhofer*