

365

DAYS OF SKETCHING

by Atey „Snatti“ Ghilan



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Thanks to Gonne Kühl for helping me out with the layout of this book! You can find him on www.gonne-kuehl.com

Hi there!



My name is Atey Ghilan. A year ago I started a 365 project, where the goal was to try and create one sketch every day for a full year. I decided to collect all of them in this PDF. The challenge was full of fun and joyful days, but also some very hard ones.

The main focus of this challenge was to improve the storytelling in my images.

Some of the stories I tried to tell were a bit cheesy, and some were a bit dark. I tried to focus on storytelling because I feel it was, and still is, one of the weak points in my work, and I hope to keep improving upon it in the future

FAQ:

How much time did you spend on one of these sketches?

The average for every sketch is about 2 hours. Timewise, my days are very limited. Since I'm working full time at Riot games, running my Patreon and spending time with my wife, 2 hours a day is all I have had to spare almost every day during the year, with the exception of some days on the weekends, where I have had more time.

Do you use reference?

It all really depends on the image at hand and my knowledge and confidence with the subject matter. Sometimes I have a bit of ref, other times I go without any.

Where do you get a different idea every day?

Many of these sketches are inspired by something I read that very day, saw in real life, or heard from a friend. Other sketches have been ideas that have been in my head for a longer period time.

What is Path of Miranda?

Path of Miranda is a project of mine, which I am trying to develop. The goal is to turn it into a motion graphic novel, with some slight animation and voice acting.

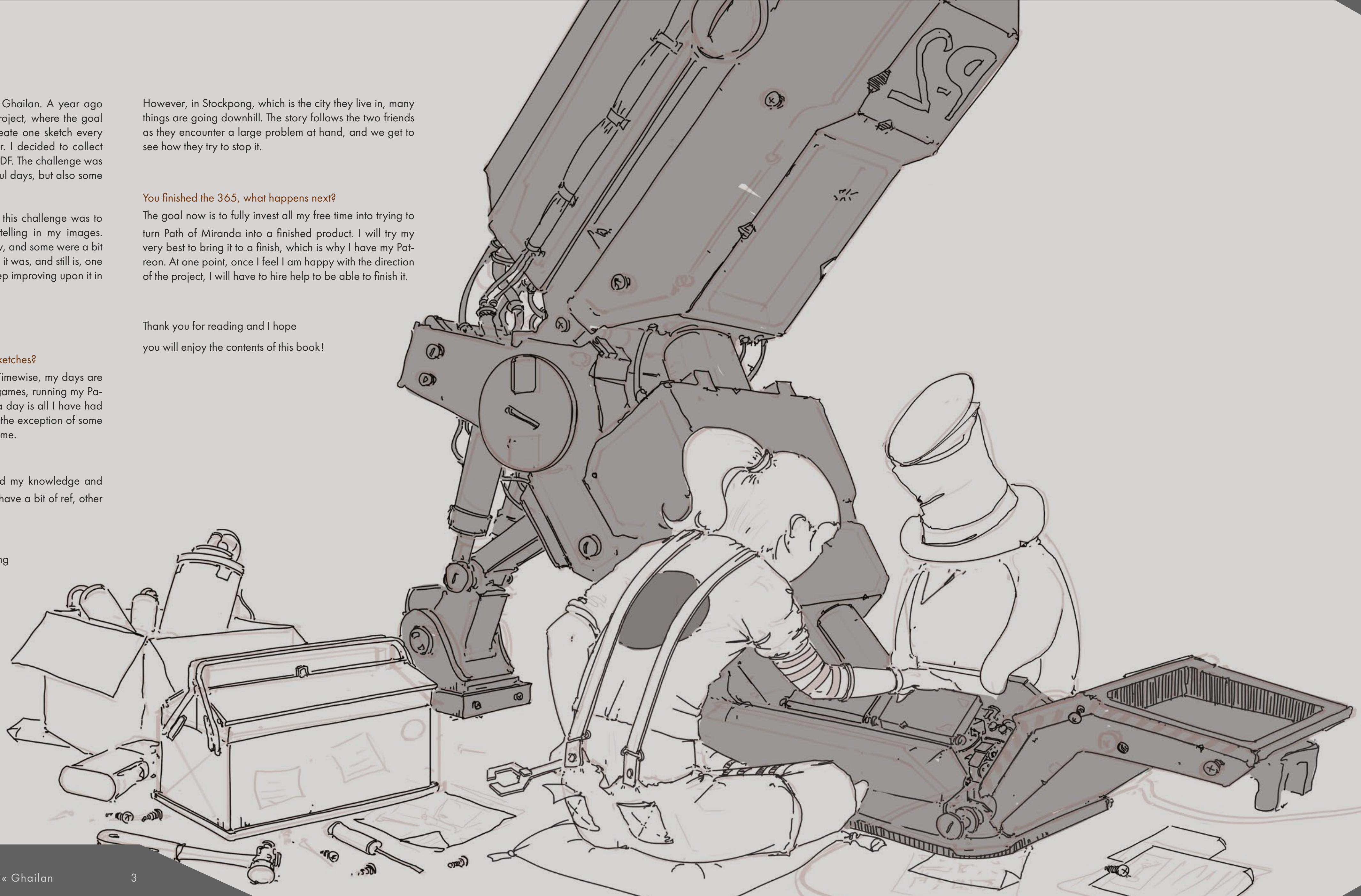
In the story we follow the journey of a girl called Miranda and her best friend Toki the penguin. They both excel at anything mechanical and can repair almost anything.

However, in Stockpong, which is the city they live in, many things are going downhill. The story follows the two friends as they encounter a large problem at hand, and we get to see how they try to stop it.

You finished the 365, what happens next?

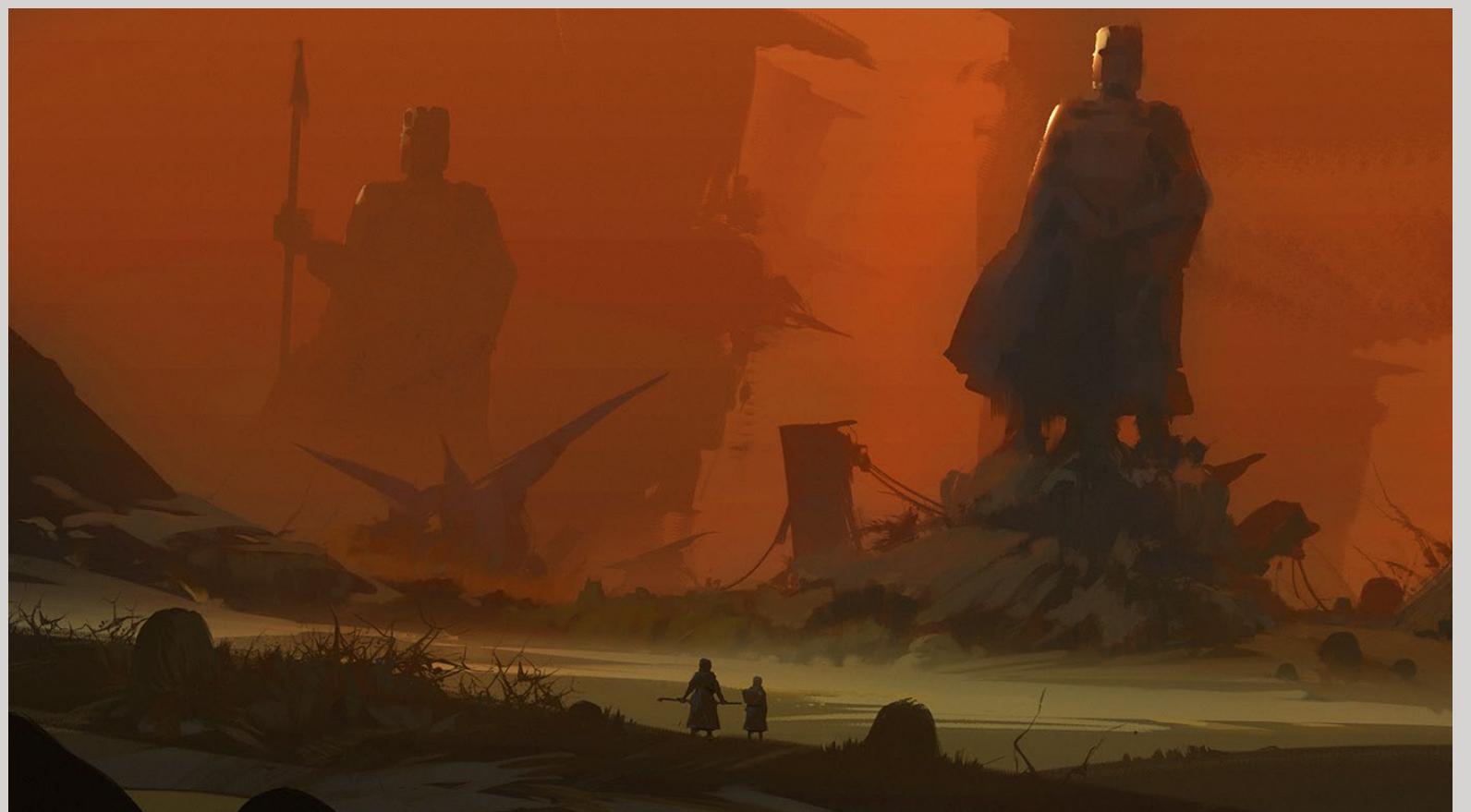
The goal now is to fully invest all my free time into trying to turn Path of Miranda into a finished product. I will try my very best to bring it to a finish, which is why I have my Patreon. At one point, once I feel I am happy with the direction of the project, I will have to hire help to be able to finish it.

Thank you for reading and I hope you will enjoy the contents of this book!





1 CORRUPT KINGDOM



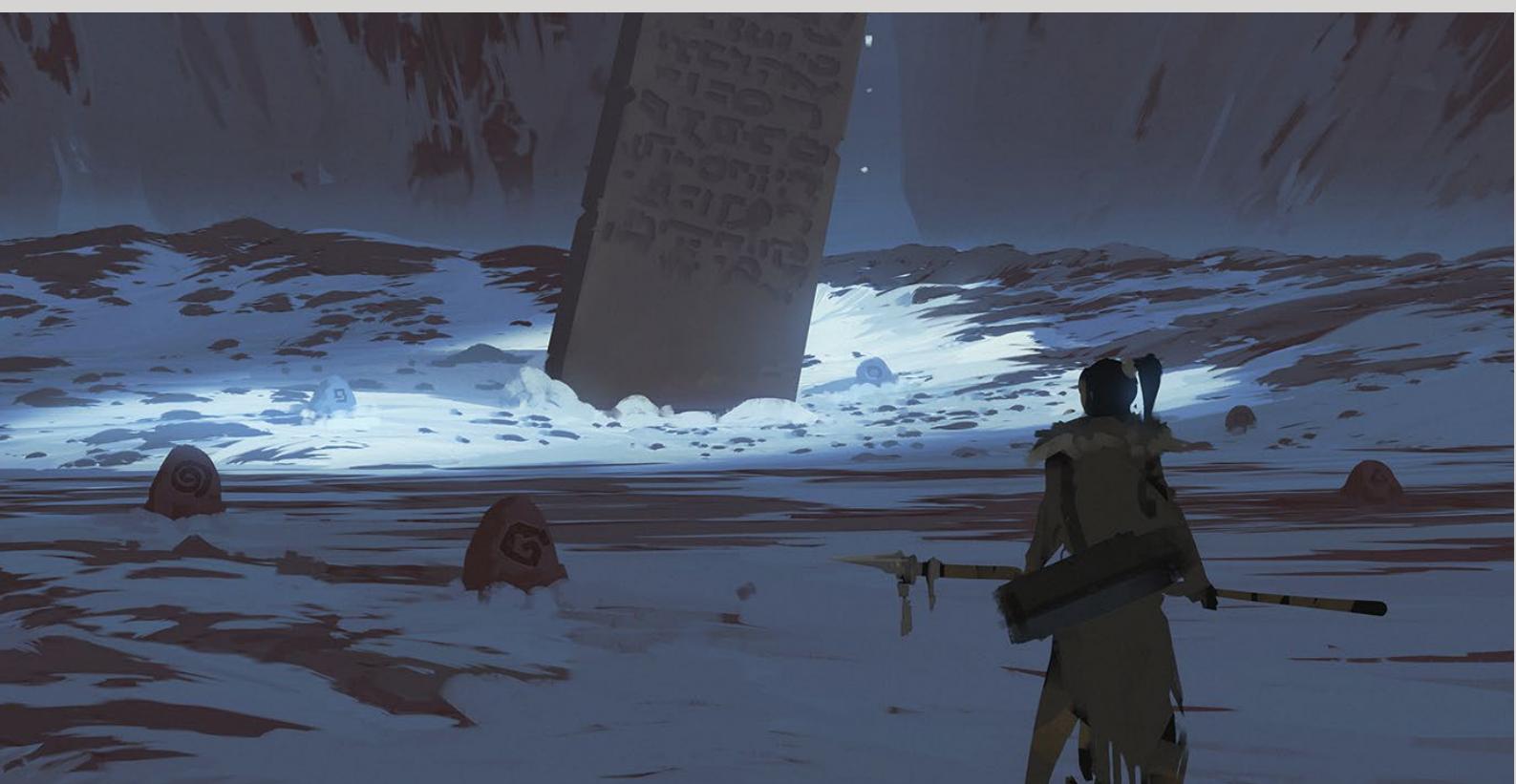
2 FORGOTTEN RUINS



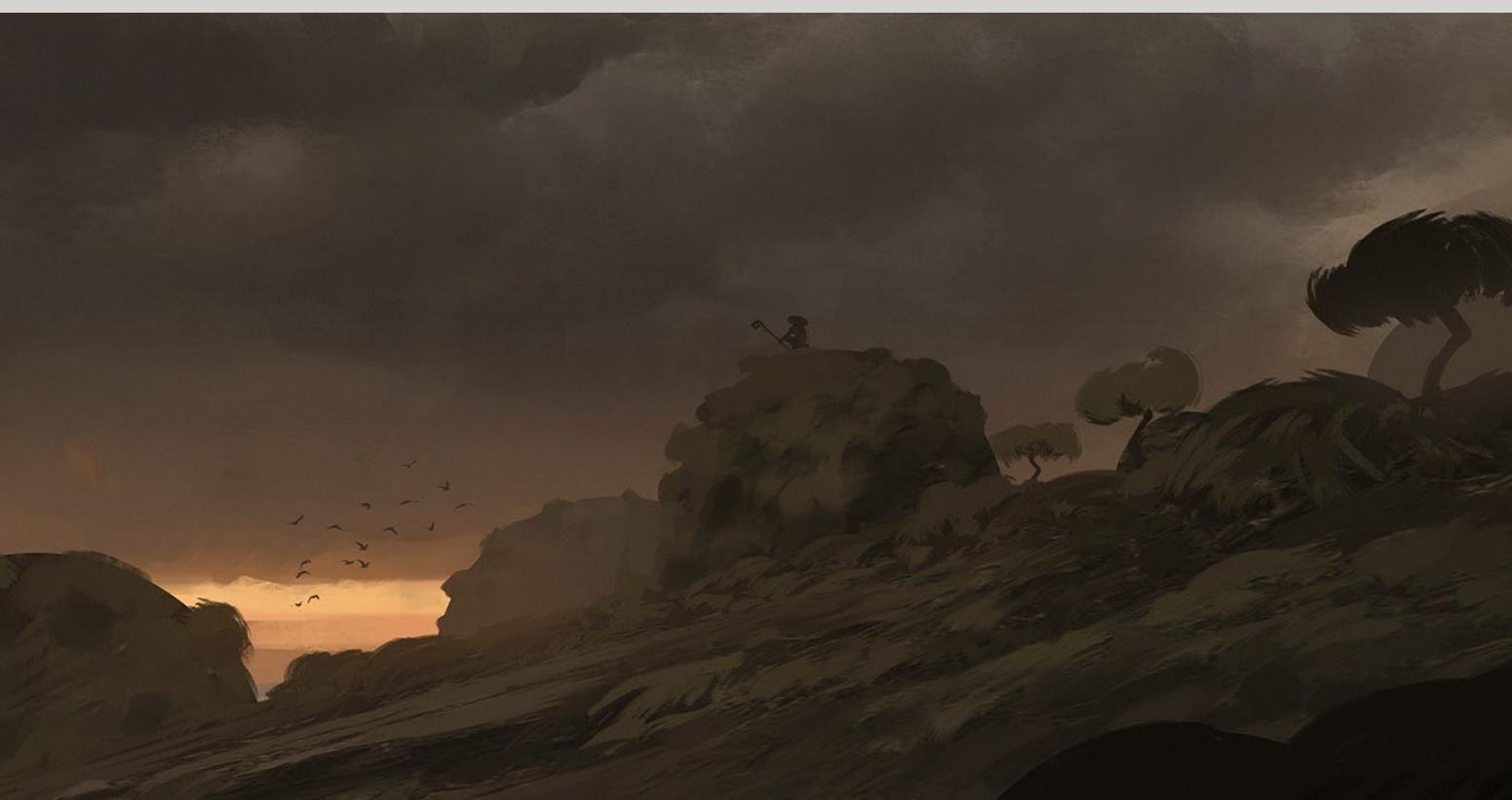
3 RONIN



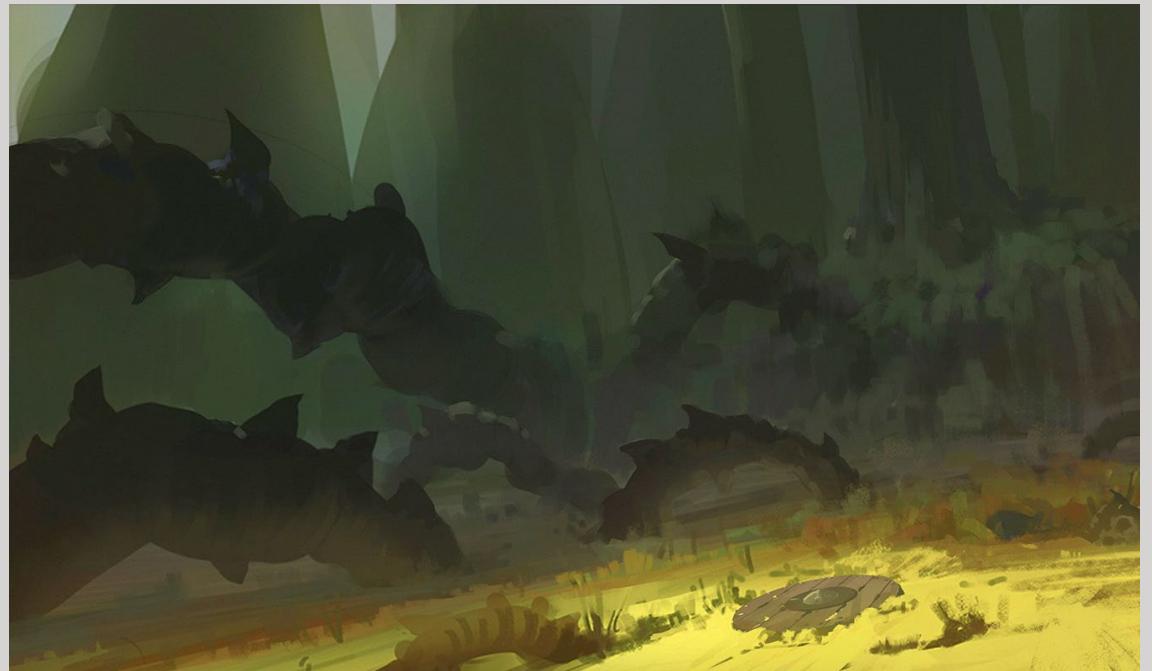
6 BOSOZOKU GIRL



4 OLD SACRED RELIC



5 FOREST HERMIT



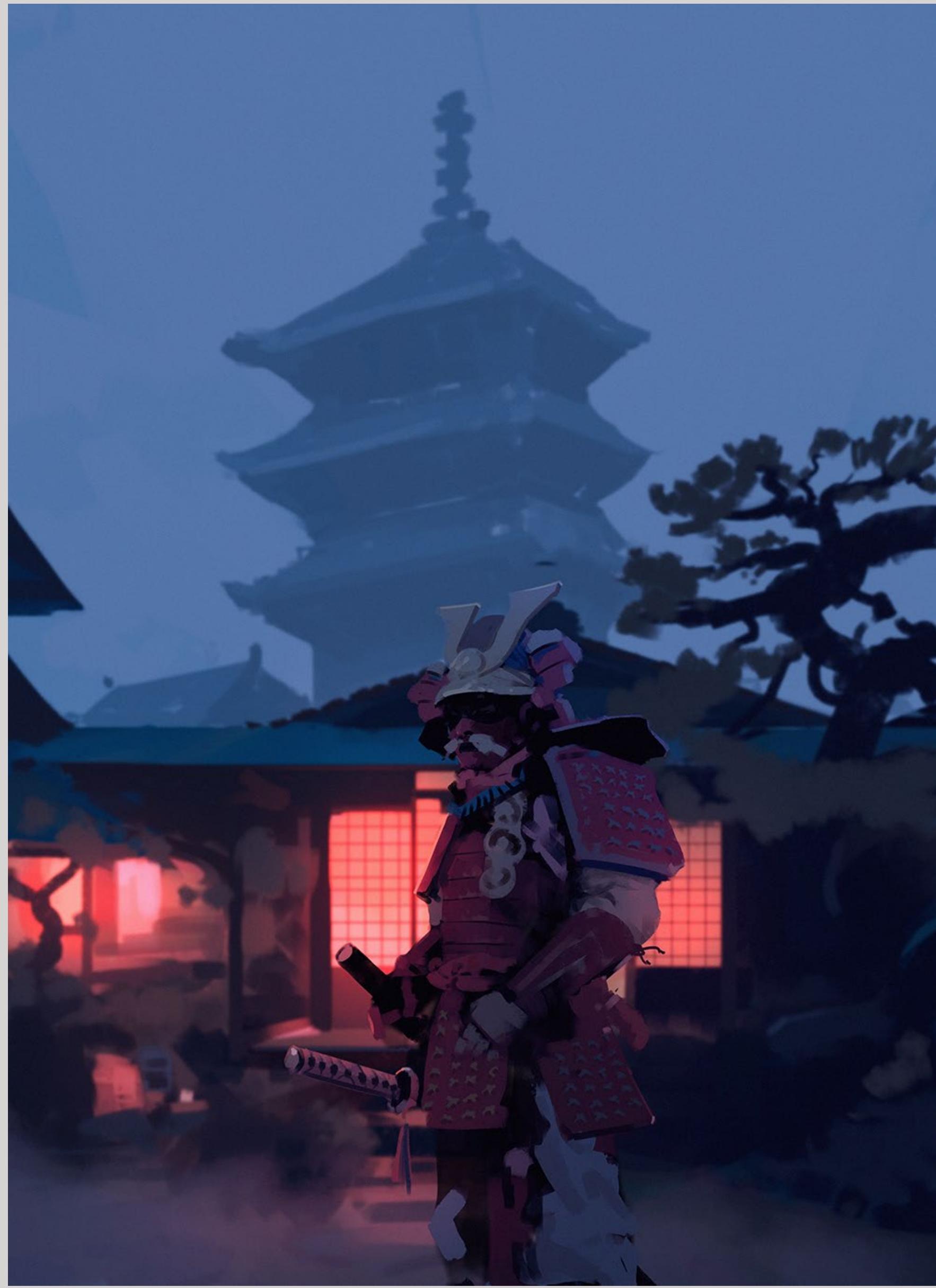
7 THORNS OF THE FOREST



8 FINAL SHOWDOWN

I always try to imagine a scene before I even start the painting process. For this sketch, I wanted to use Tekkman as a base design and try to create an epic moment with lots of fire and explosions and stuff flying around. He was supposed to be just a general badass.

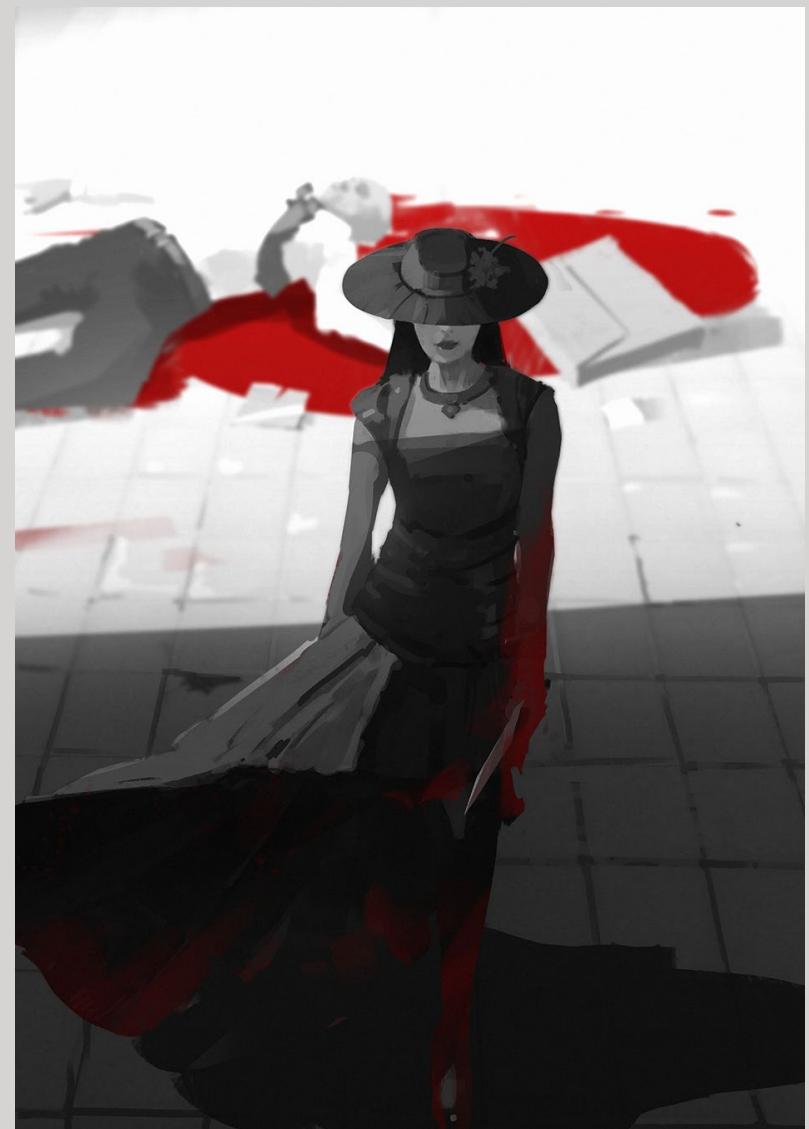
With that in mind, I know how I want the viewer to feel when looking at the image. The next step is thinking about how can I best achieve the desired effect I want. I try to set up the camera angle and the light to sell the idea. I do a few quick sketch explorations before I commit to one of them.



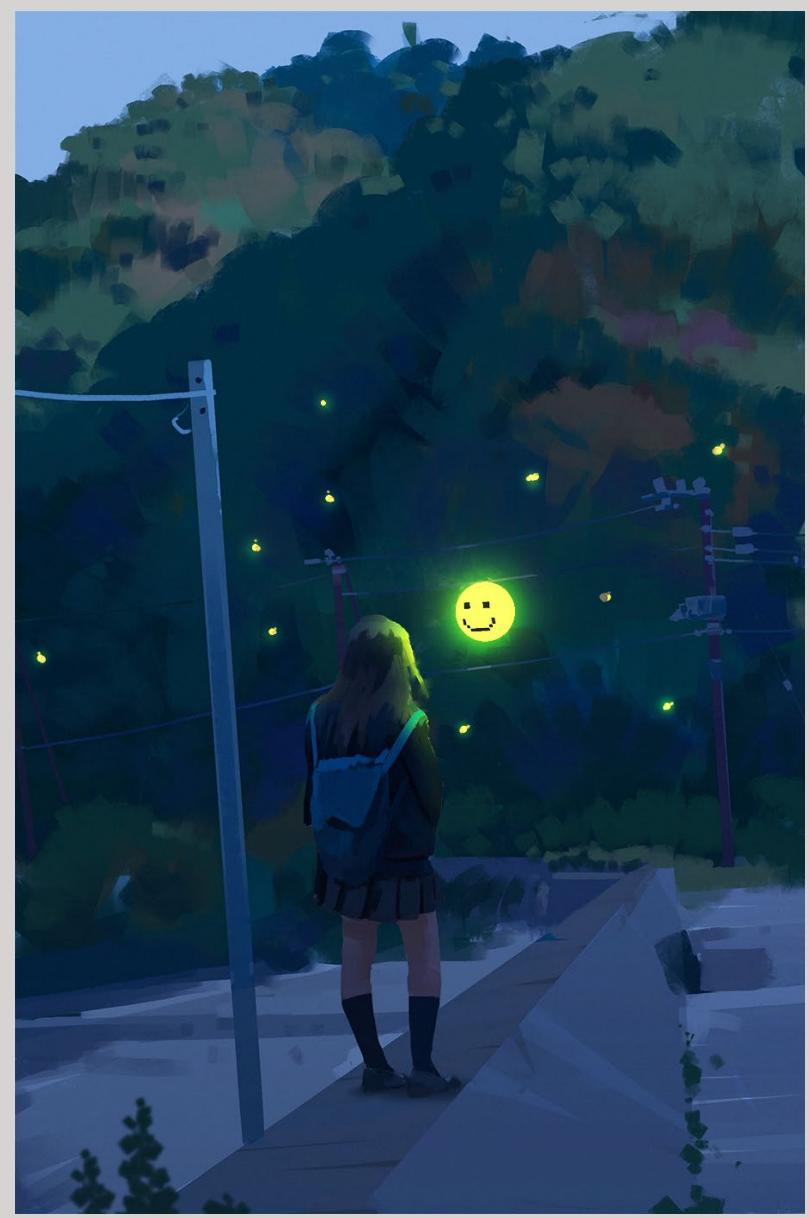
9 SAMURAI 1



10 RAINY DAY



11 GETTING AWAY WITH MURDER



12 STRANGE ENCOUNTER



12 STRANGE ENCOUNTER 2



15 AT THE GAS STATION



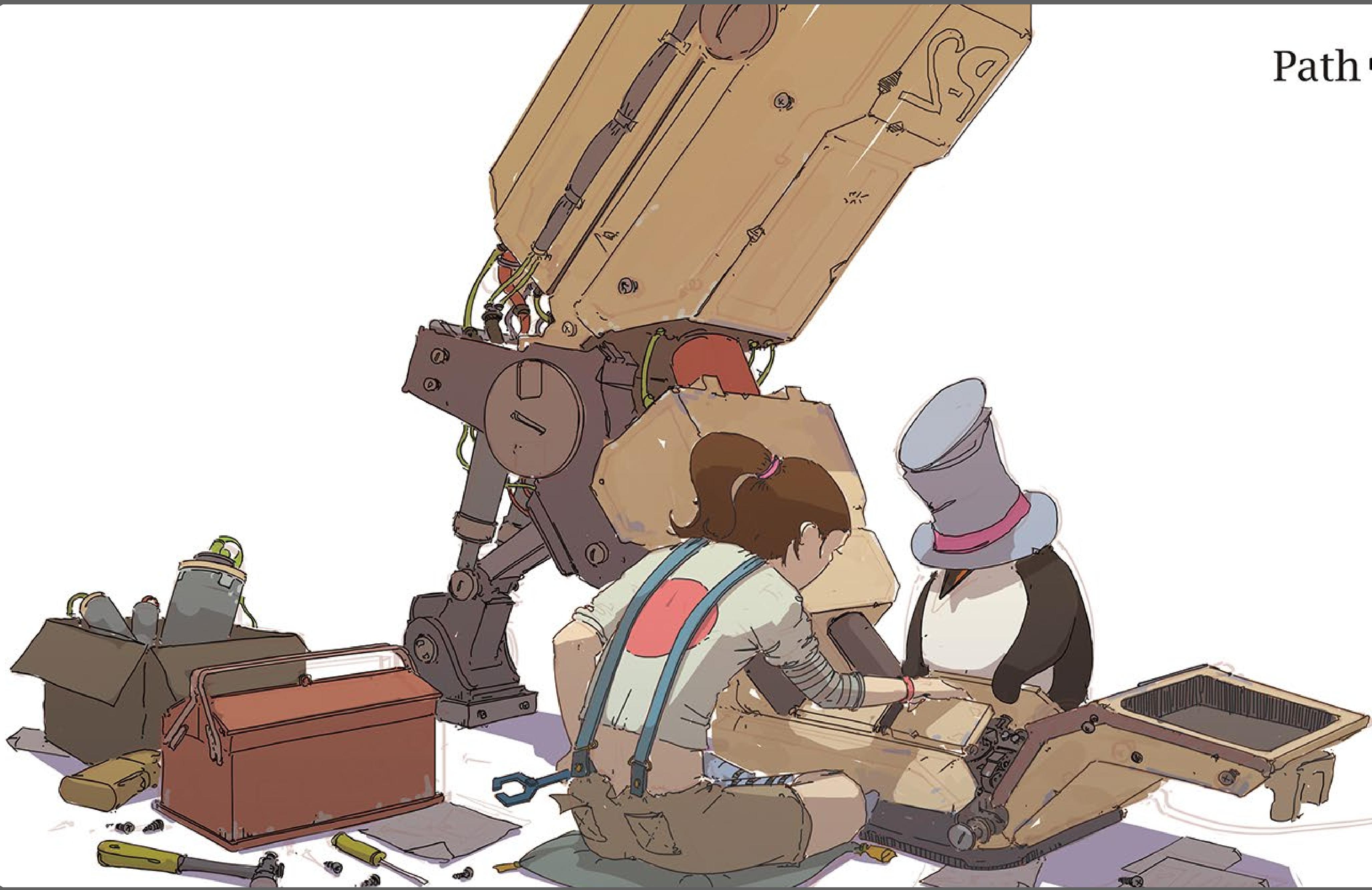
14 LATE NIGHT FISHING



17 DO YOU HAVE THE KEY FOR IT?



16 ALIEN LANDSCAPE



18 BEST FRIENDS



22 CHERRY BLOSSOM



20 OVERLOAD



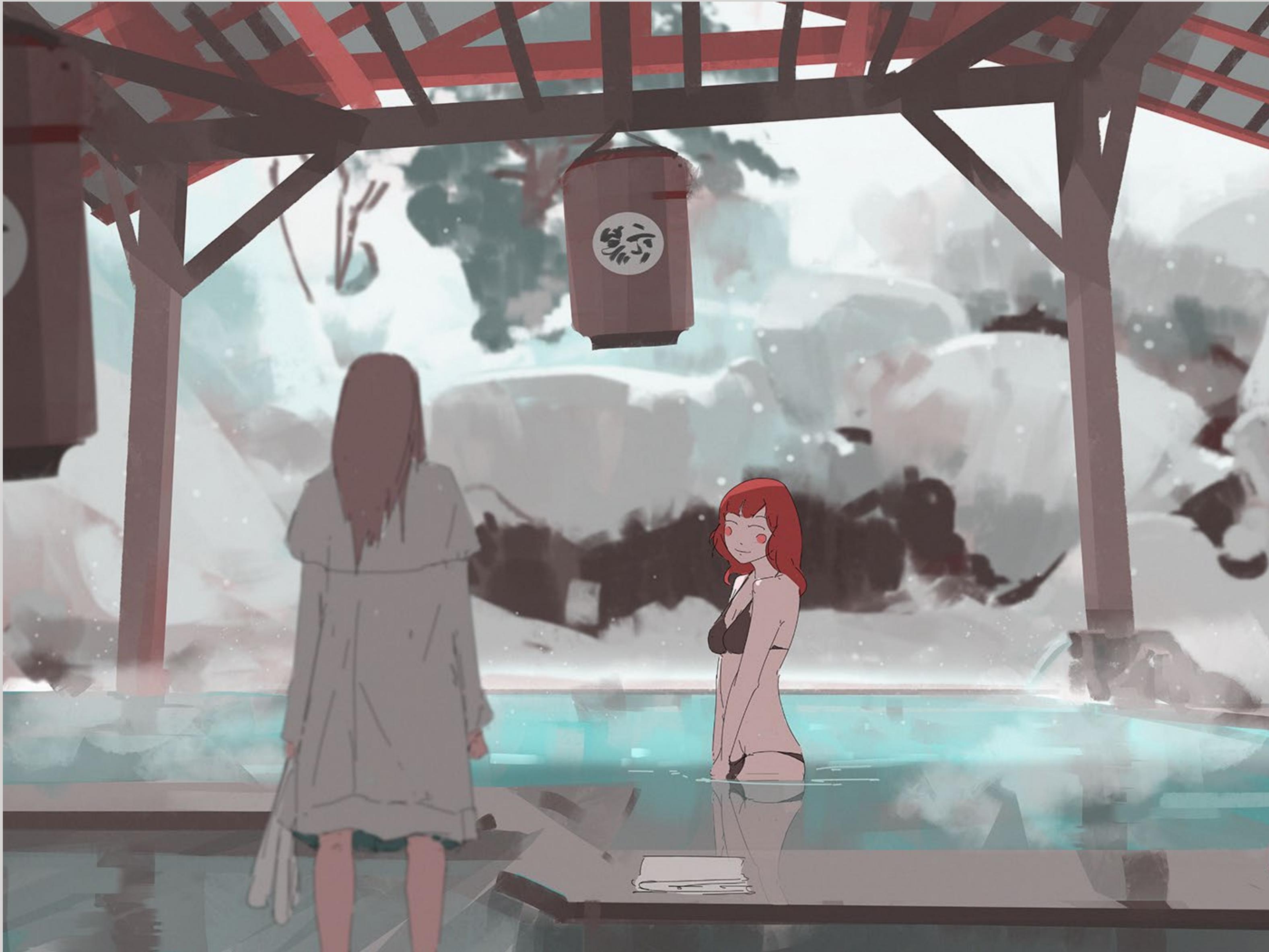
21 CARE FREE DAYS



19 ASKING ADVICE FROM THE WISE FOX



23 ARE YOU READY TO LEARN CALLIGRAPHY?



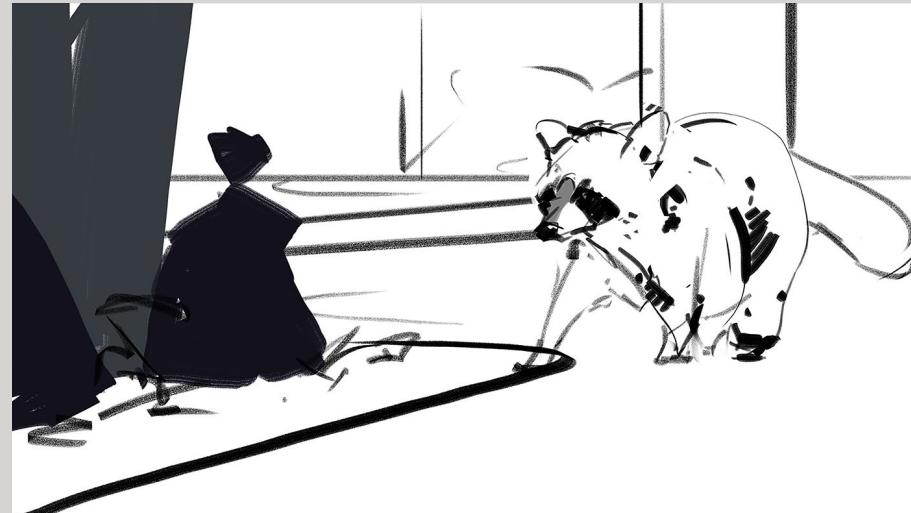
24 DON'T BE SHY



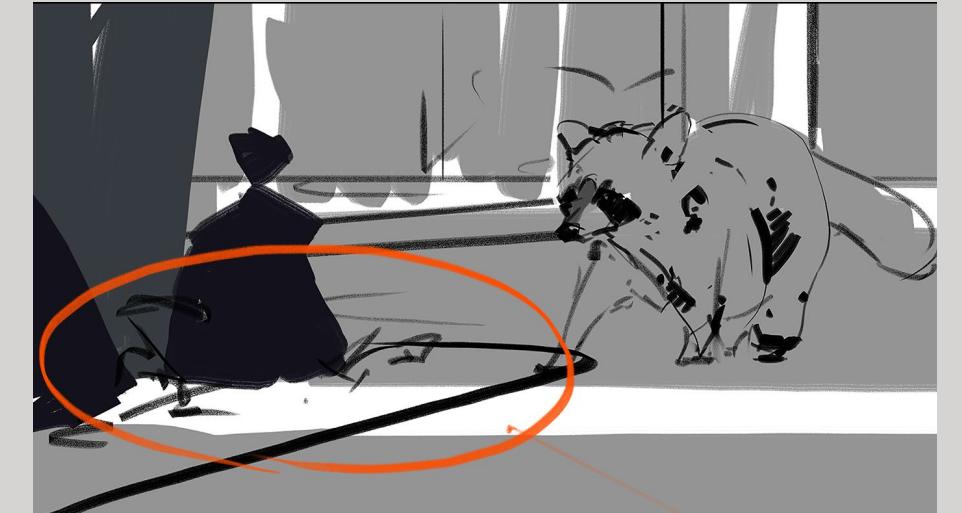
25 HELPING A FRIEND OUT

TUTORIAL

SKETCH #167 ON PAGE 50



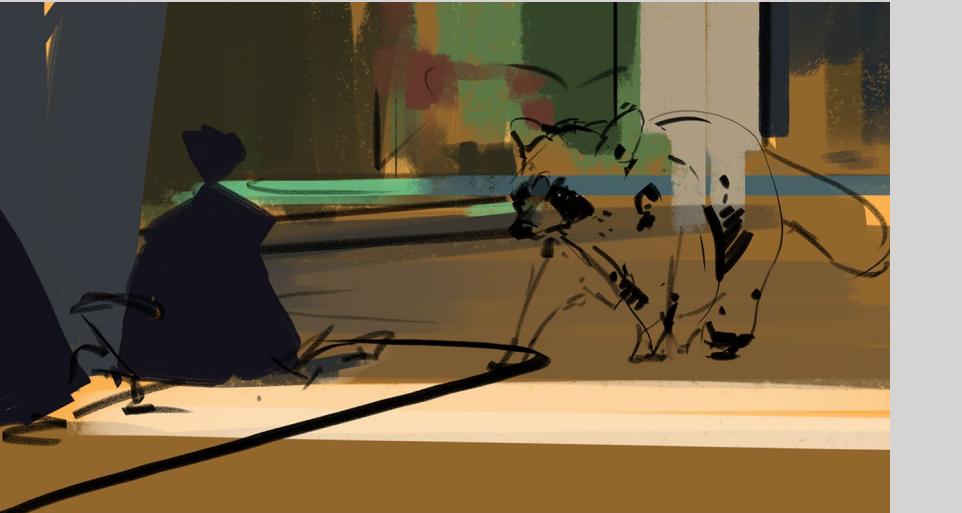
1 In this sketch I wanted to approach the painting with a more solid base before moving further with the image, something I always try to keep in the back of my head.
- What sort of story do I want to tell with this sketch?



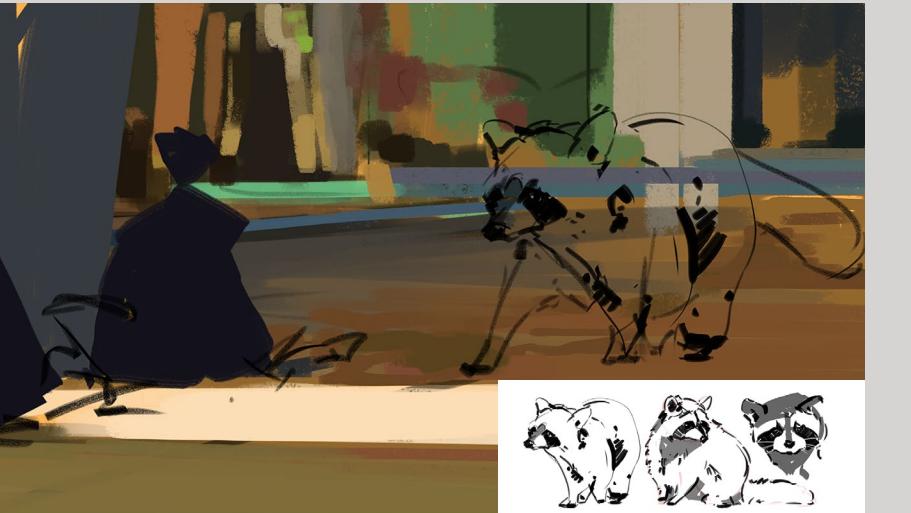
2 I wanted to try and figure out the light early on with simple values. I want the raccoon to be in the shadow but still clear, and I want the light to be on *our main focal point*.



3 I drop in some orange just to get rid of the white of the canvas as quick as possible, in this case the orange works as a great underpaint, based on what color you pick for your underpainting it can really affect the outcome of the overall colors in your image.



4 Blocking in some of the rough details in the background, just trying to keep it to abstract shapes since I know, I want to blur it out in the later stages of the process.



5 Working a bit more into the background, also for this sketch I had to do some studies of raccoons since I have no clue how to draw them. Even after the few studies I still don't know how – but I got an idea of how to approach it.



6 Adding some more values to the raccoon and some of the bounce light from the ground. You can often add more than needed, since at the end of the day we are trying to create a painting, not a photo – so feel free to go a bit crazy with colors and light!



8 Turned off the color dodge layer so I could much easier paint in the left part of the image, another benefit of working with digital, you can switch things on and off as you please

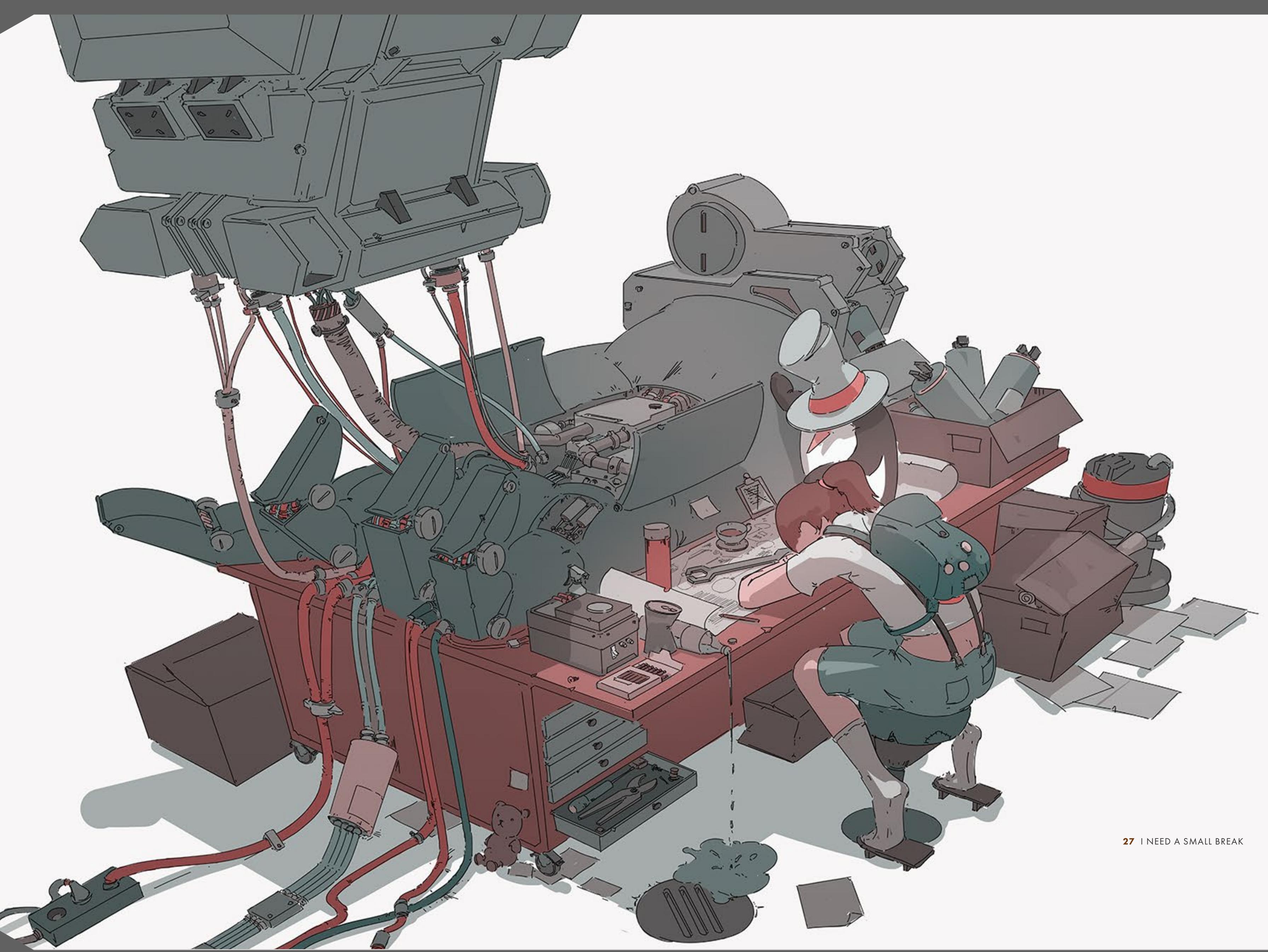


7 At this Stage I am blurring it out and not spending any more time on the colors behind the raccoon since there is enough information for the viewer to make up the rest, it's also time to add some local colors to the raccoon, and *some color dodge*.



9 Now just adding final details + some blur in the foreground to add even more depth of field to the image and I am turning the color dodge layer back on and it's done!





27 I NEED A SMALL BREAK



26 OFF TO SCHOOL



29 YOUNG ARTIST



30 SPARE TIME



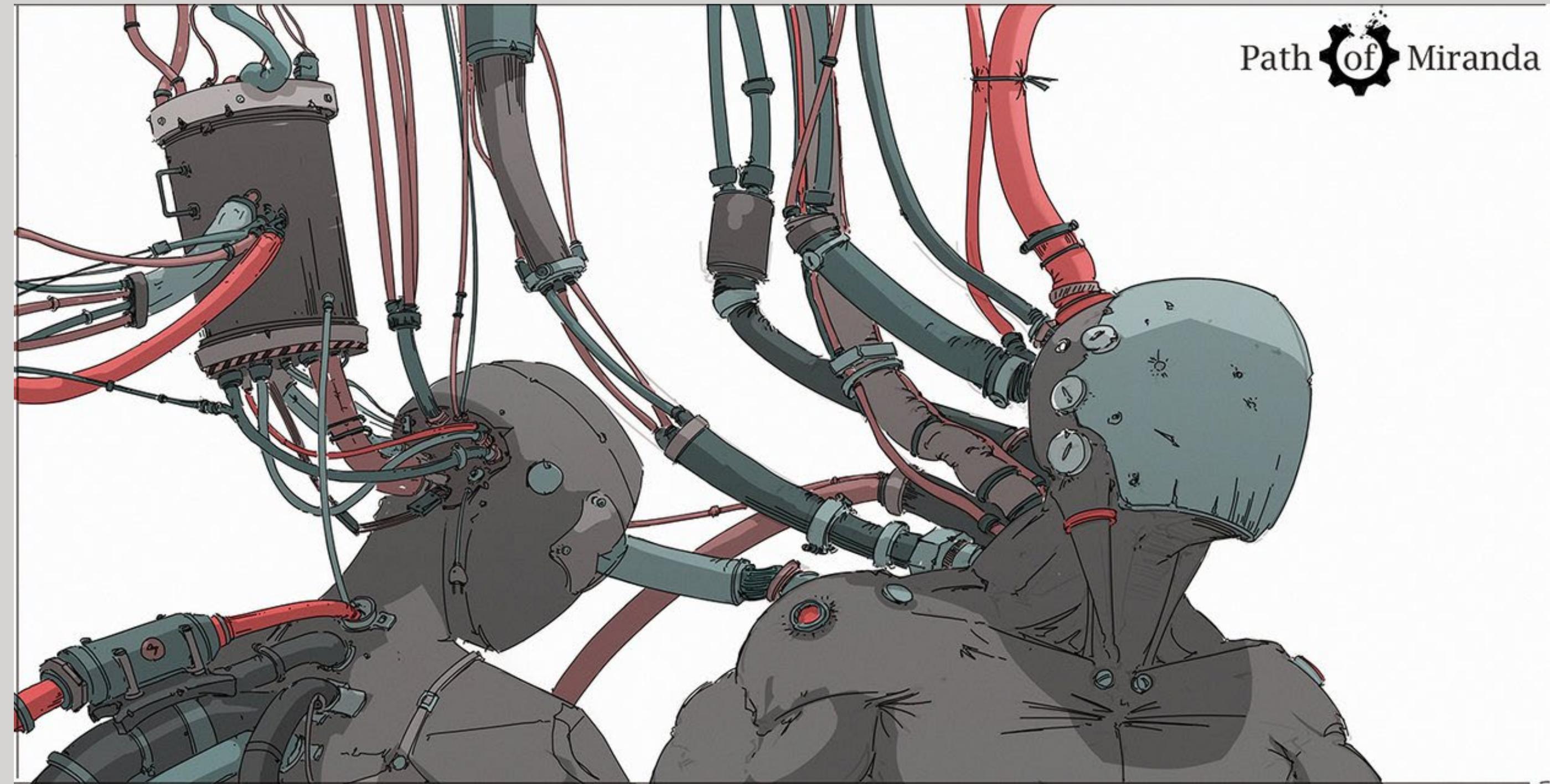
28 TAKING THE CAT FOR A WALK



31 AT THE BEACH



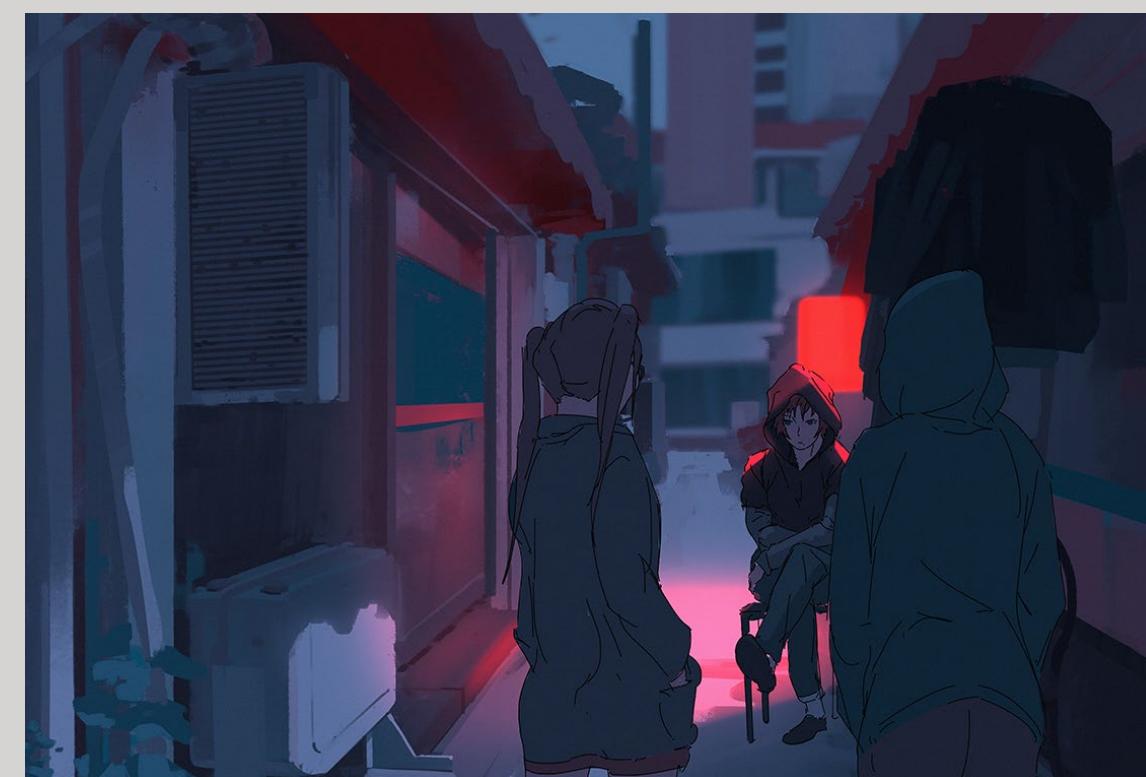
35 STRANGE ENCOUNTER 3



34 CYBORGS



32 AT THE BATHHOUSE



33 I NEED YOU DO A JOB FOR ME



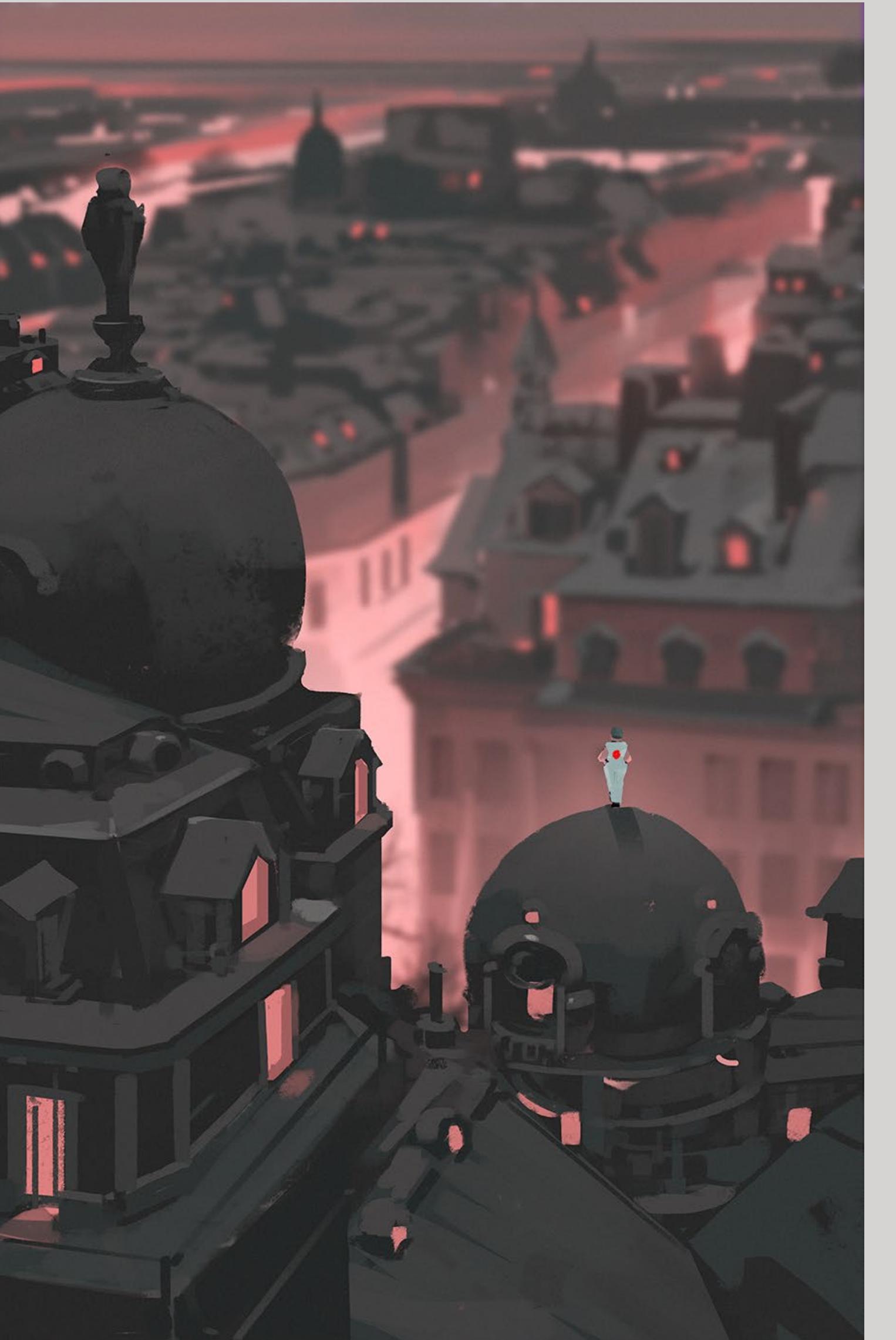
36 AT THE STORE



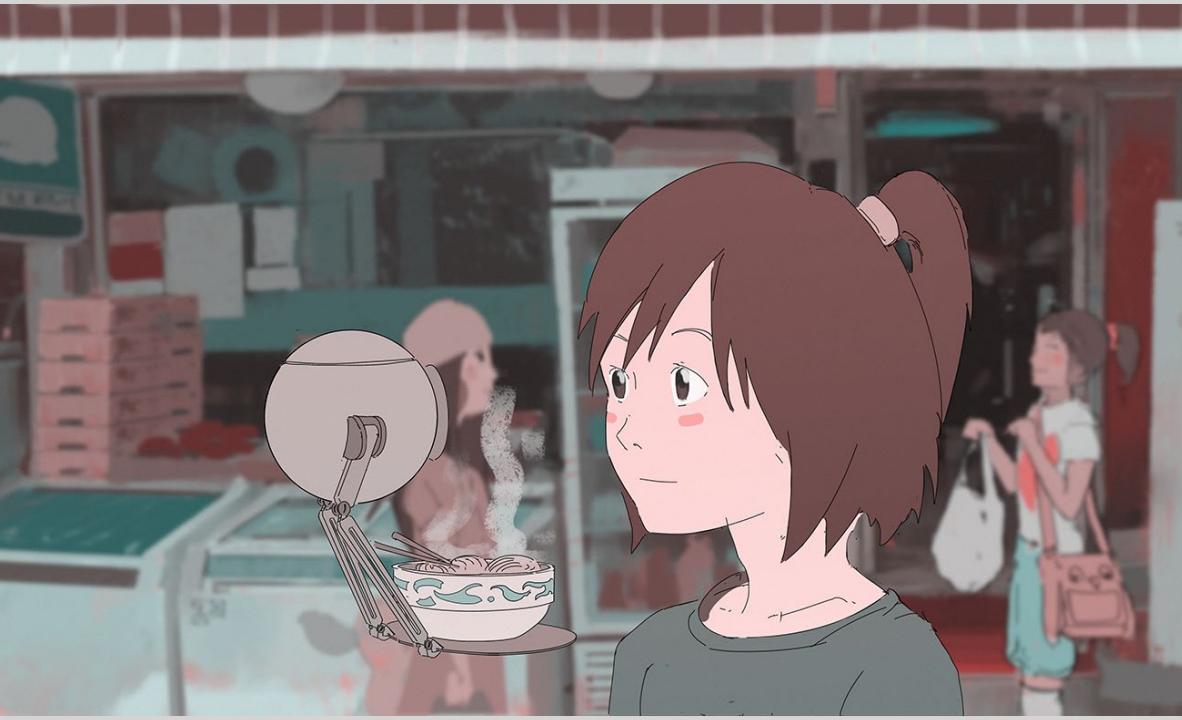
37 LAST DAYS OF SUMMER



42 AT THE BEACH 2



38 A HERO IS NEEDED



39 WOULD YOU LIKE SOME NOODLES ?



40 PRINCESS MONONOKE 1



41 YOUR AN ODD ONE



43 FINAL SHOWDOWN 2



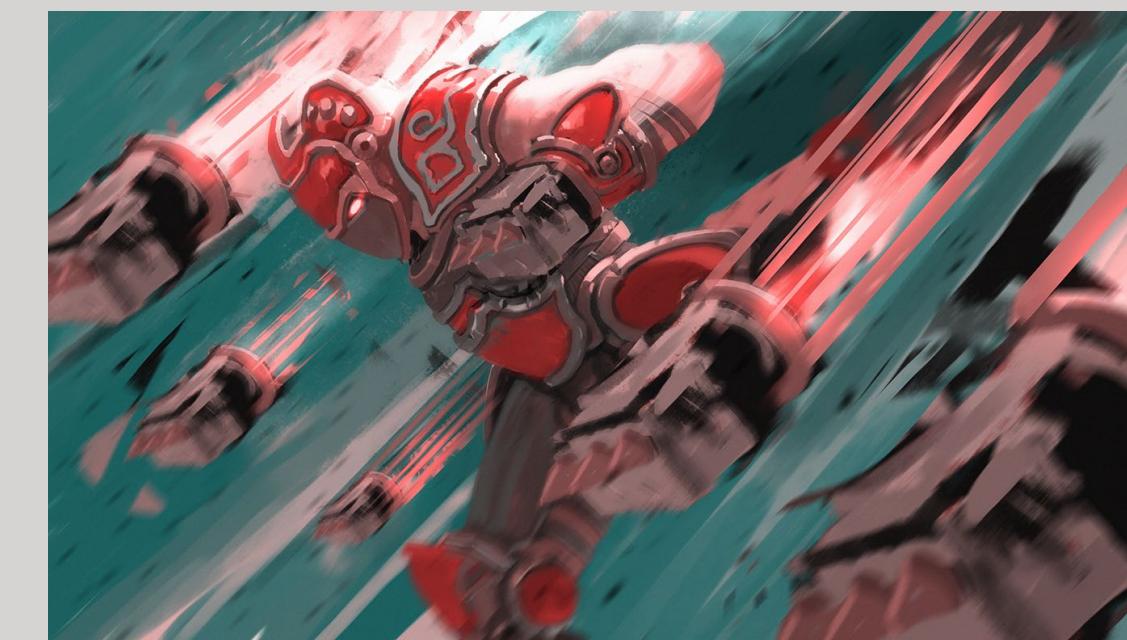
44 GIRL IN THE LAKE



45 BOOM!



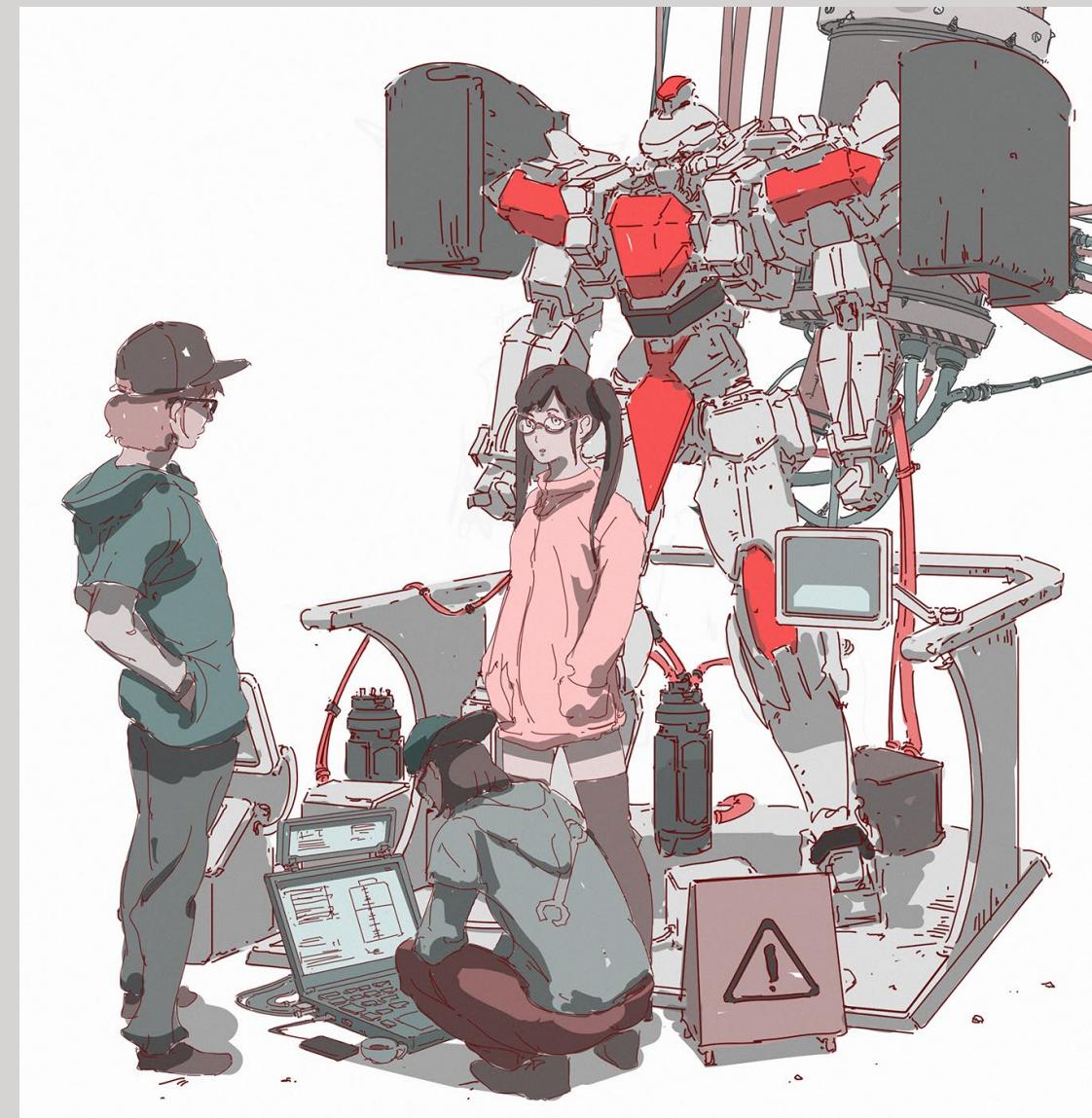
46 TURNED HOLLOWED



47 POWER FIST ATTACK



48 NAP TIME



49 WHEN WILL IT BE READY?



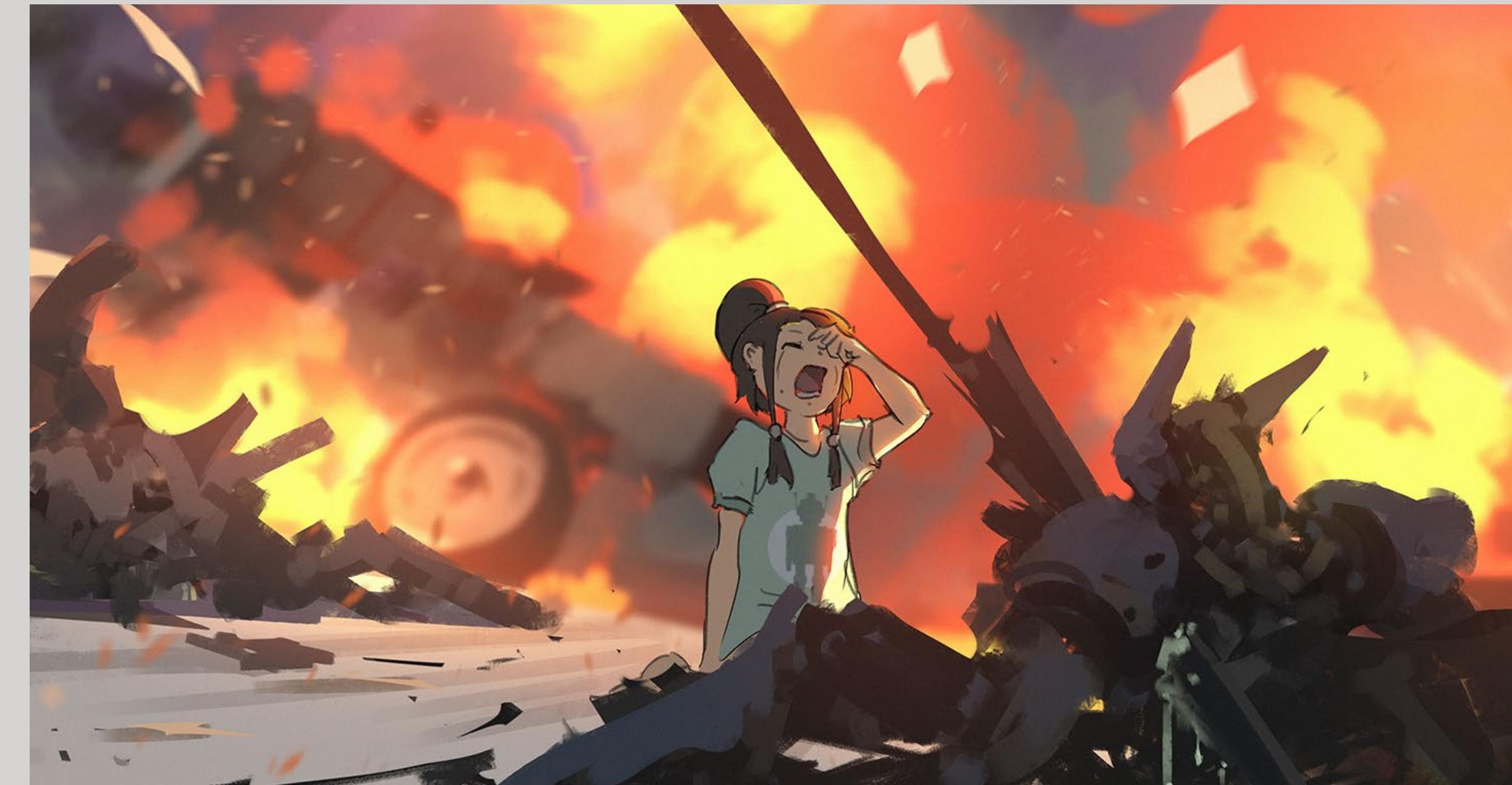
50 RANDOM



51 EARLY MORNING



53 RISE



55 FALLEN HERO



52 CURSED SAMURAI



54 TAKING THE DOG FOR A WALK



56 KIKI'S DELIVERY SERVICE



57 AWAKEN



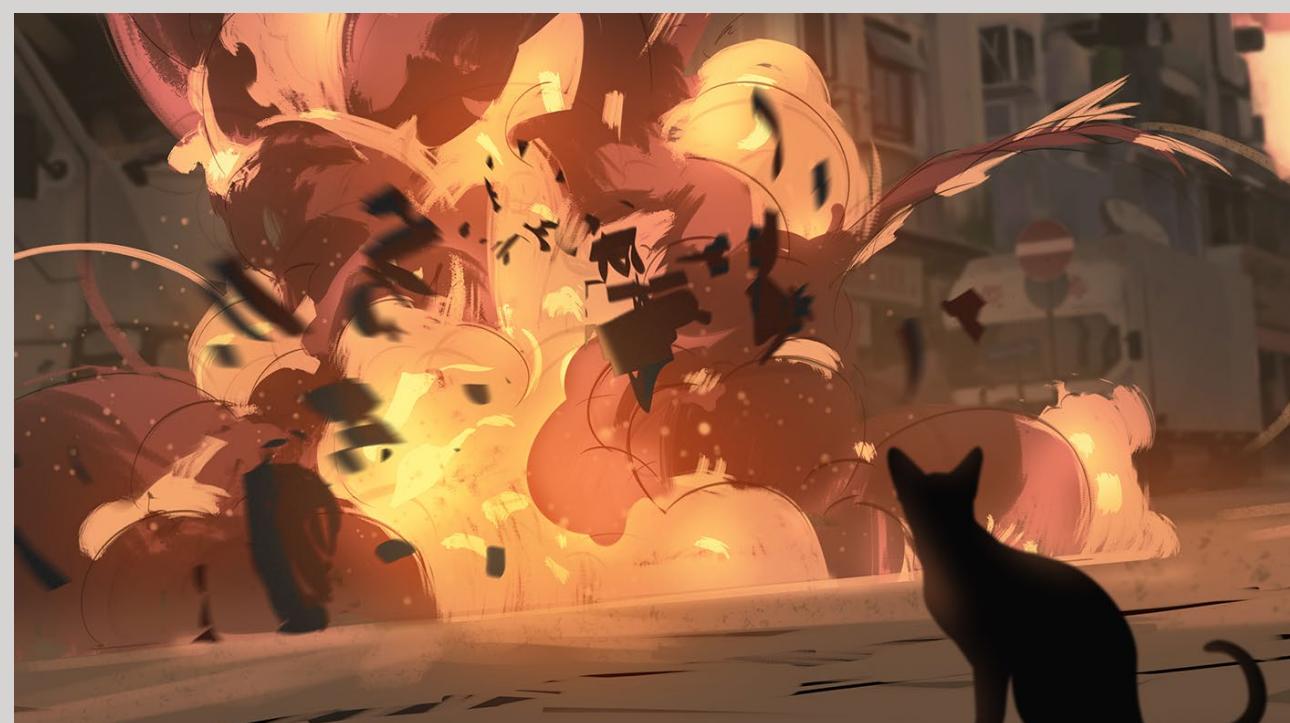
58 SOLITUDE



59 LATE NIGHT DINNER

At this point I started to read more *Framed Ink* to help me improve my storytelling, as I often felt, and still feel, that I end up with simple solutions to my compositions.

I often try to mix up the mood and story I want to tell the viewer. Sometimes it feels almost like a rollercoaster, but I think variety is a good thing, since even in life, we have great days, good days and sometimes really bad days. In this case, I wanted to capture a really bad day for a young student.



60 BOOM!



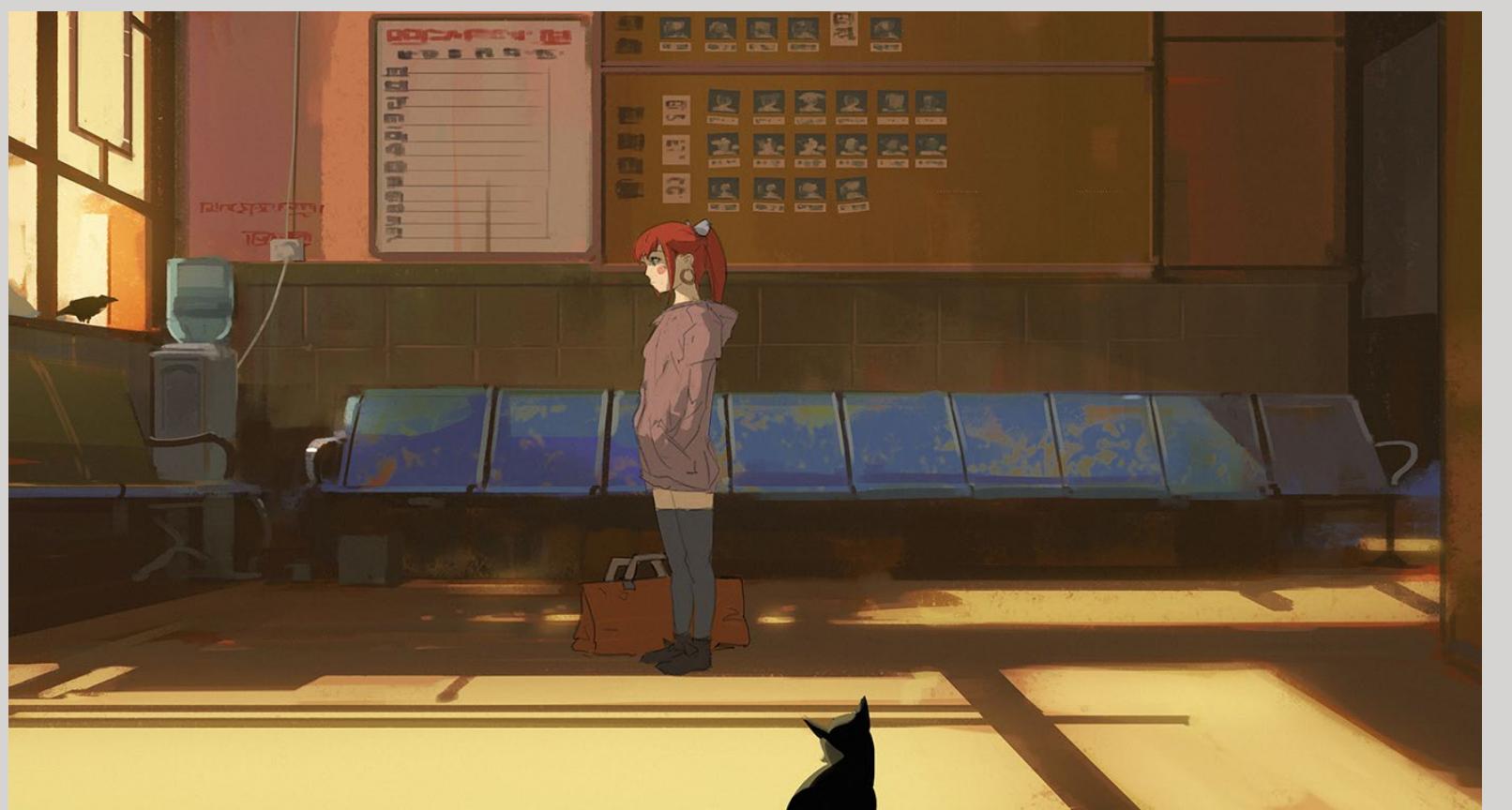
61 THE JOURNEY BEGINS



66 CAT ADVENTURES 1



67 RANDOM 2



62 WAITING



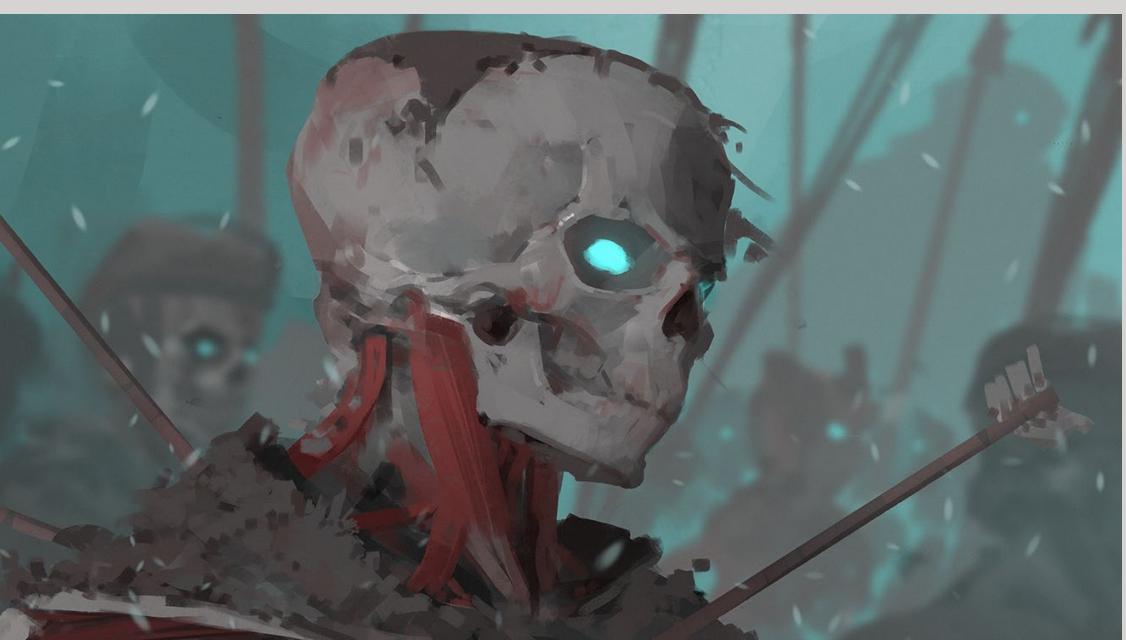
68 STRANGE ENCOUNTER 4



64 DUCK



65 CHASE



63 WHITE WALKERS





71 AUTUMN



70 CAT ADVENTURES - THE HUNT

This sketch was actually inspired by a scene I saw when I was out with my wife. We were heading to the store and I saw this cat considering some pigeons as a potential meal. However, what I saw was occurring during day time. I felt that my sketch needed a very different light setup to help provoke a bit of uneasiness, and the sense that something is about to happen. I also liked the idea of playing around with the typical black as evil (the cat) and white (the pigeons) as good, even though we all know that, in reality, cats are amazing and pigeons are the true menace.

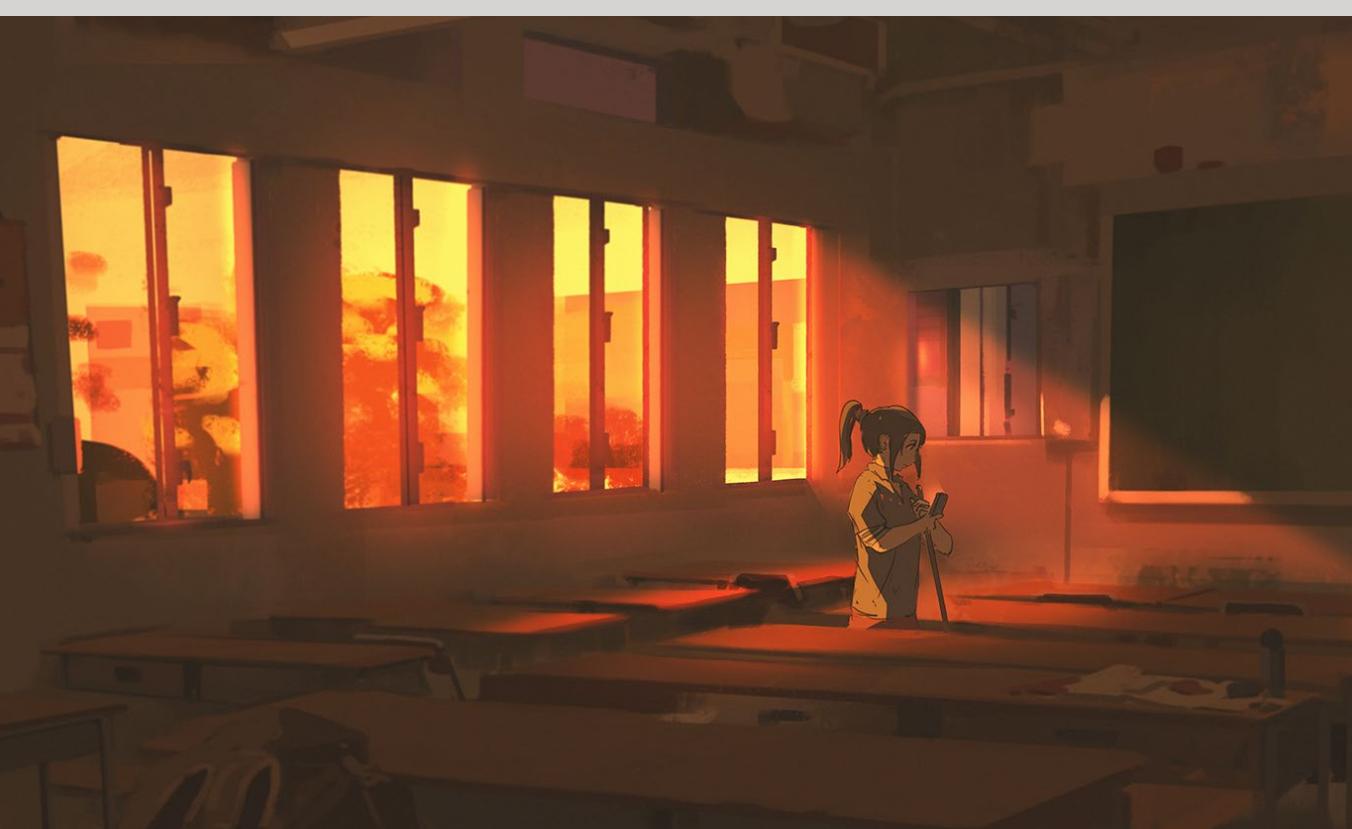


43 FINAL SHOWDOWN 2

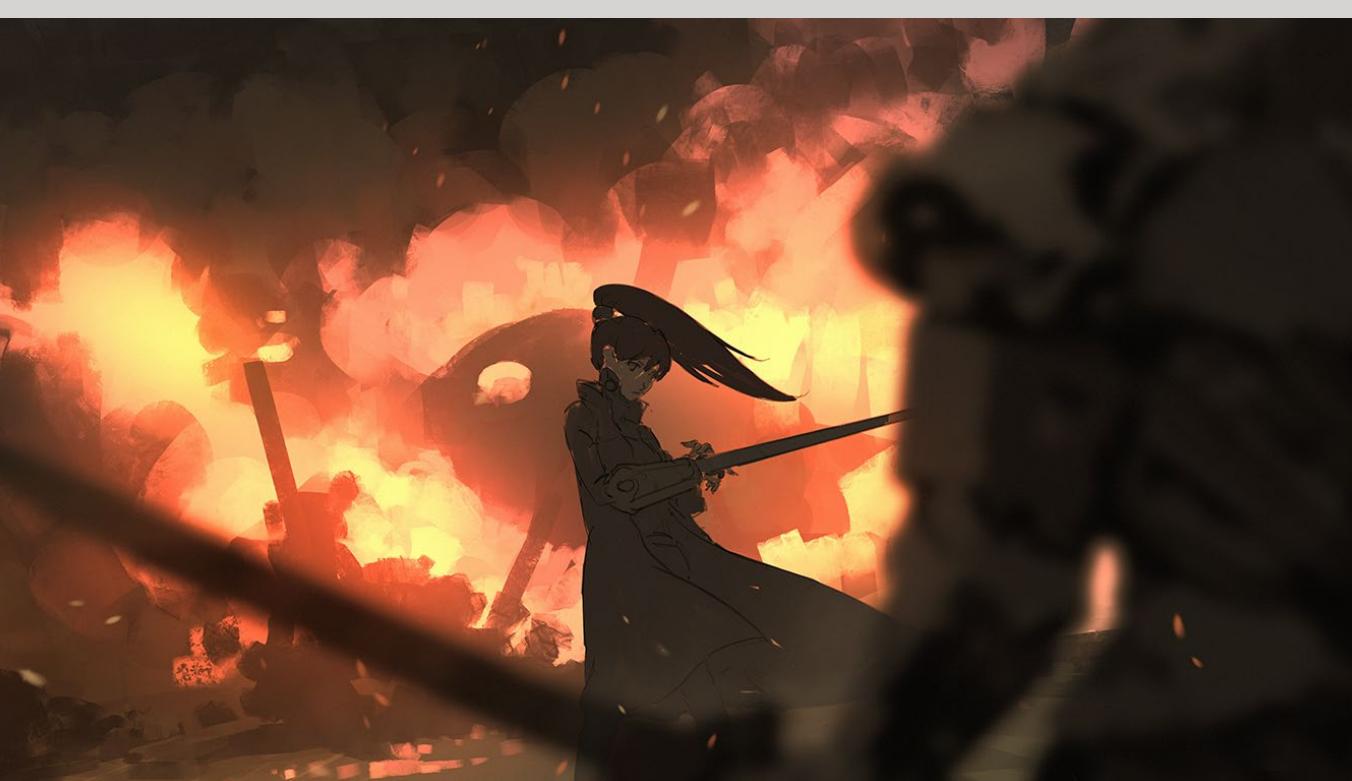
72 RAIN



73 HARD CATCH



75 AFTER HOURS



75 DUEL



76 DAY AFTER THE PARTY



78 FOUND YOU!



77 FORREST TREASURE



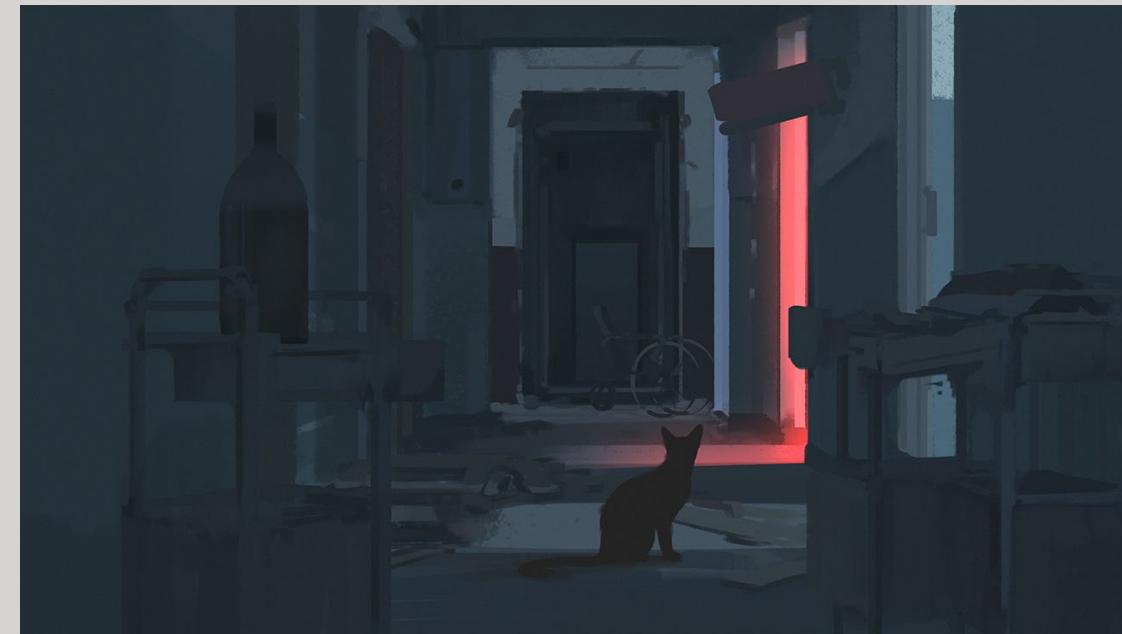
80 AT THE BATHHOUSE 2



79 STALKER



81 THE JOURNEY 3



82 CAT ADVENTURES - EXPLORING THE UNKNOWN



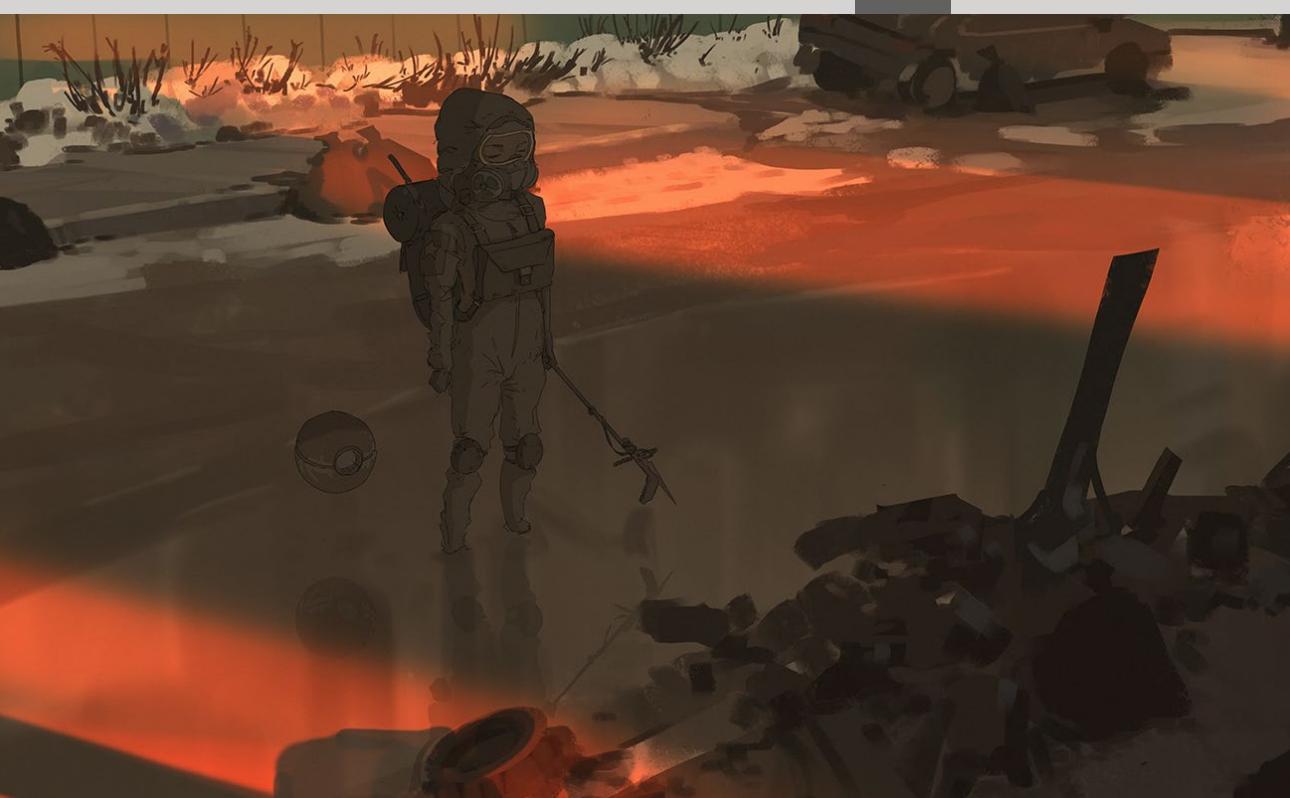
83 BAYMAX



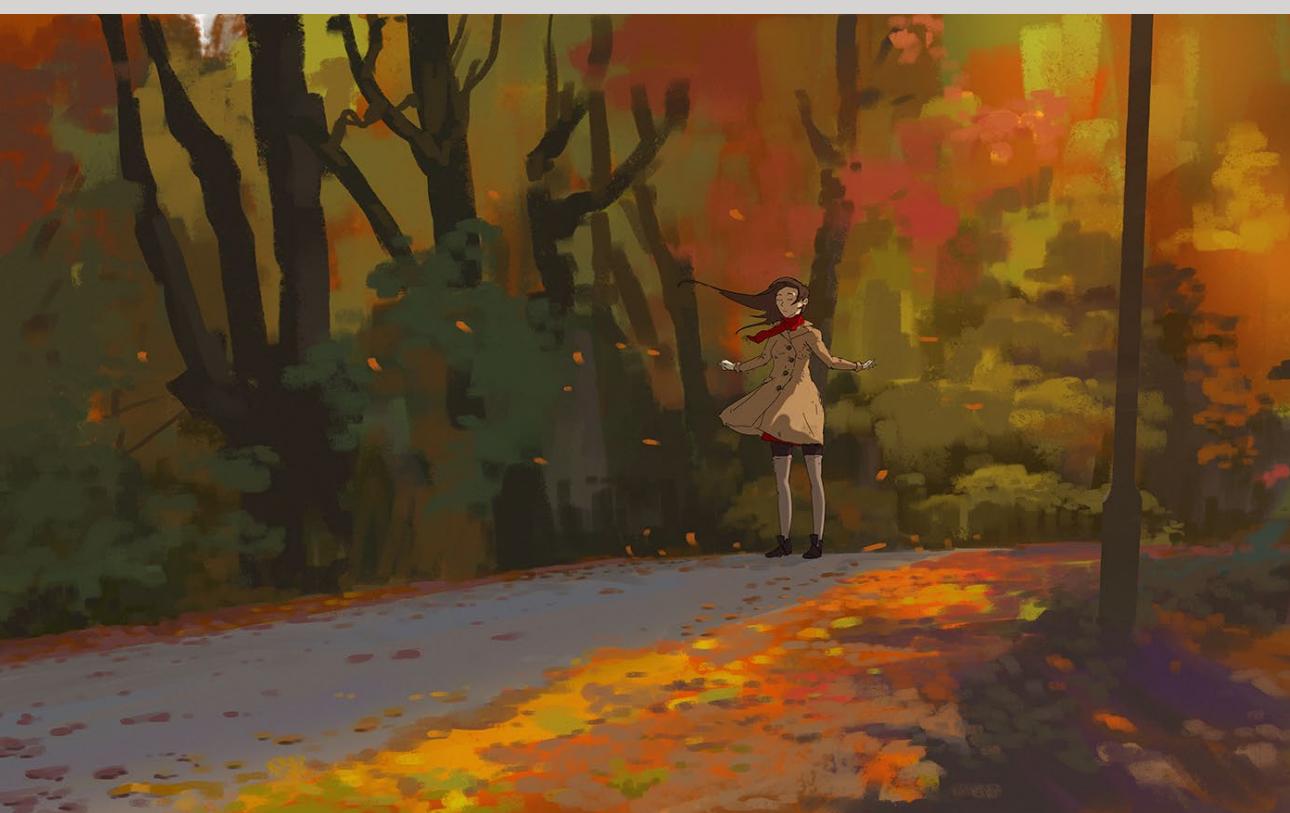
84 UNEXPECTED DELIVERY



85 CAT ADVENTURES - ARCH ENEMY



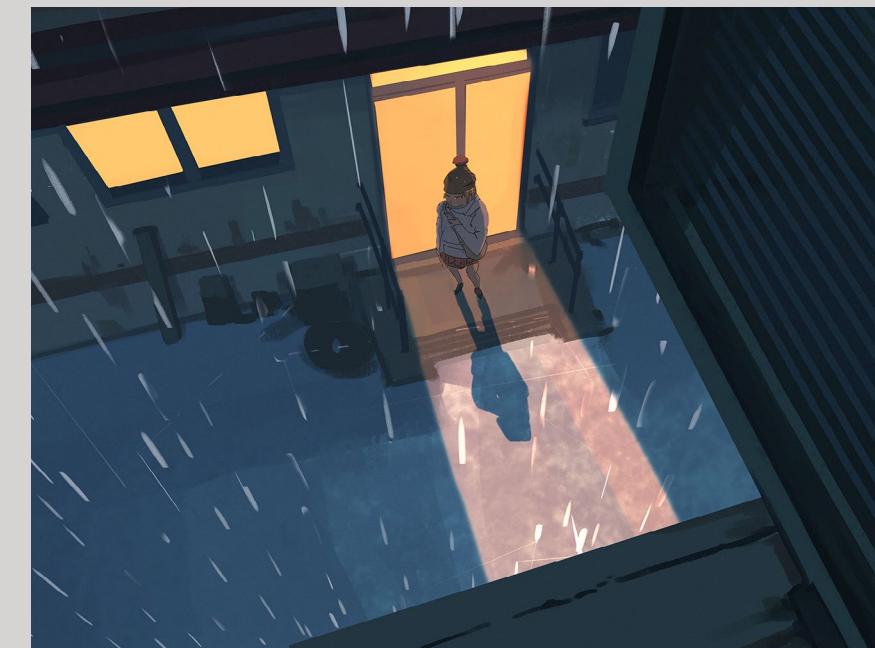
86 SCAVENGER HUNT



87 AUTUMN WIND



88 LIFE AS A MNOUSE



89 RAIN 2



90 LIFE AS A MOUSE 2



91 CAMPION OF THE COLISEUM



92 THAT THING IN THE ATTIC



93 MIRA AND BOBO



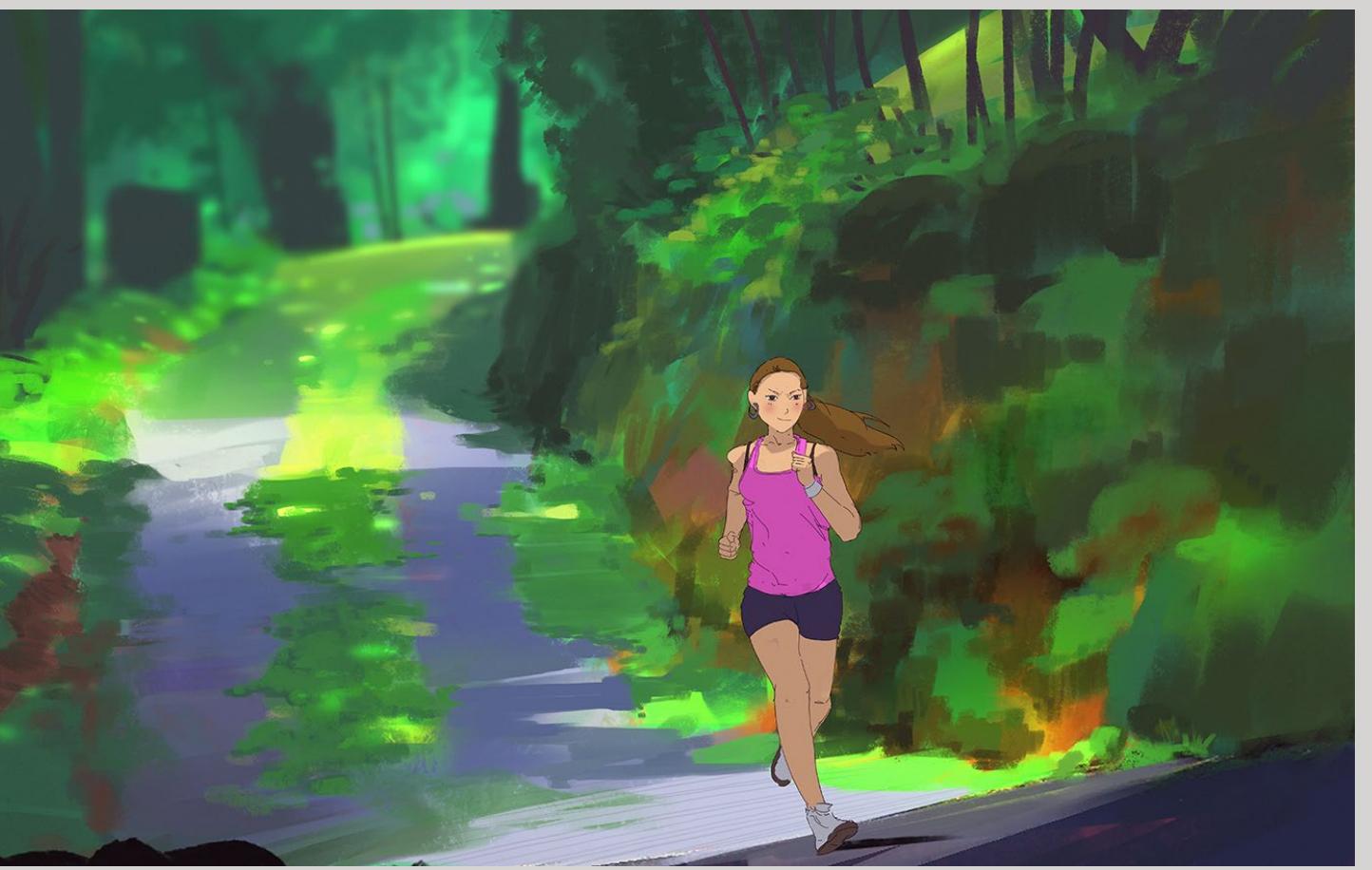
94 COUNTRYSIDE



98 READING



96 RANDOM 4



97 EXERCISE



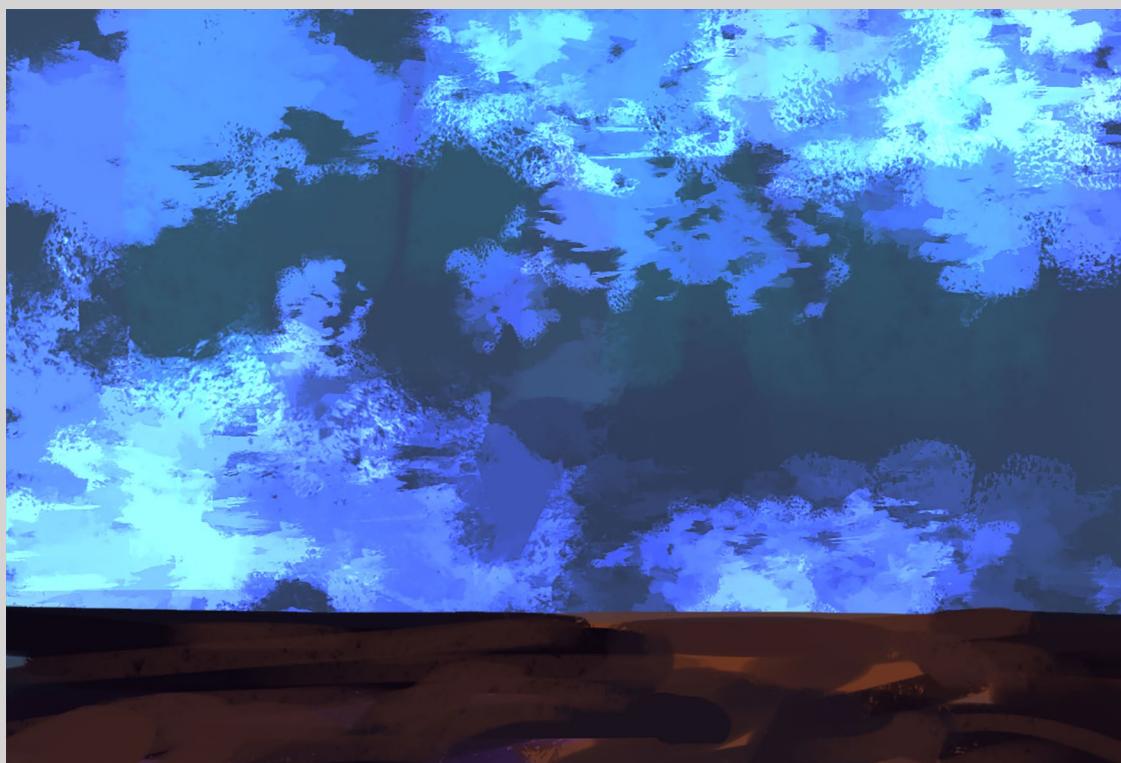
95 PUMPKIN



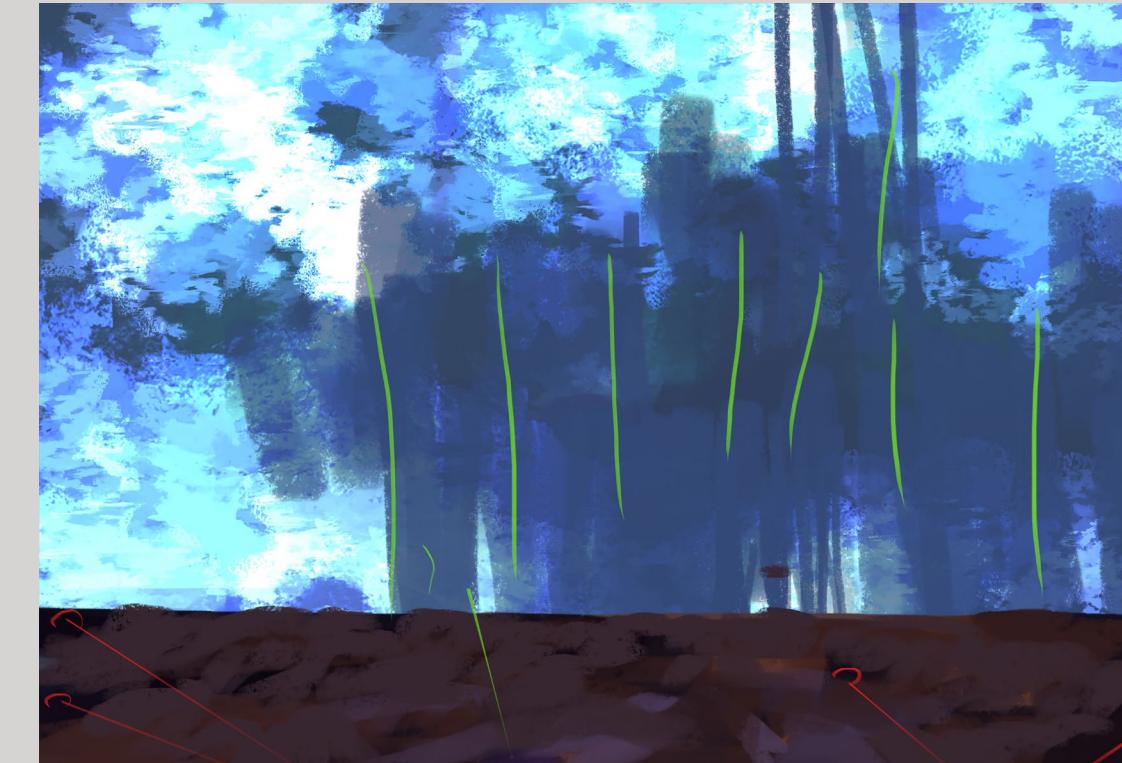
99 CRASH SITE

TUTORIAL

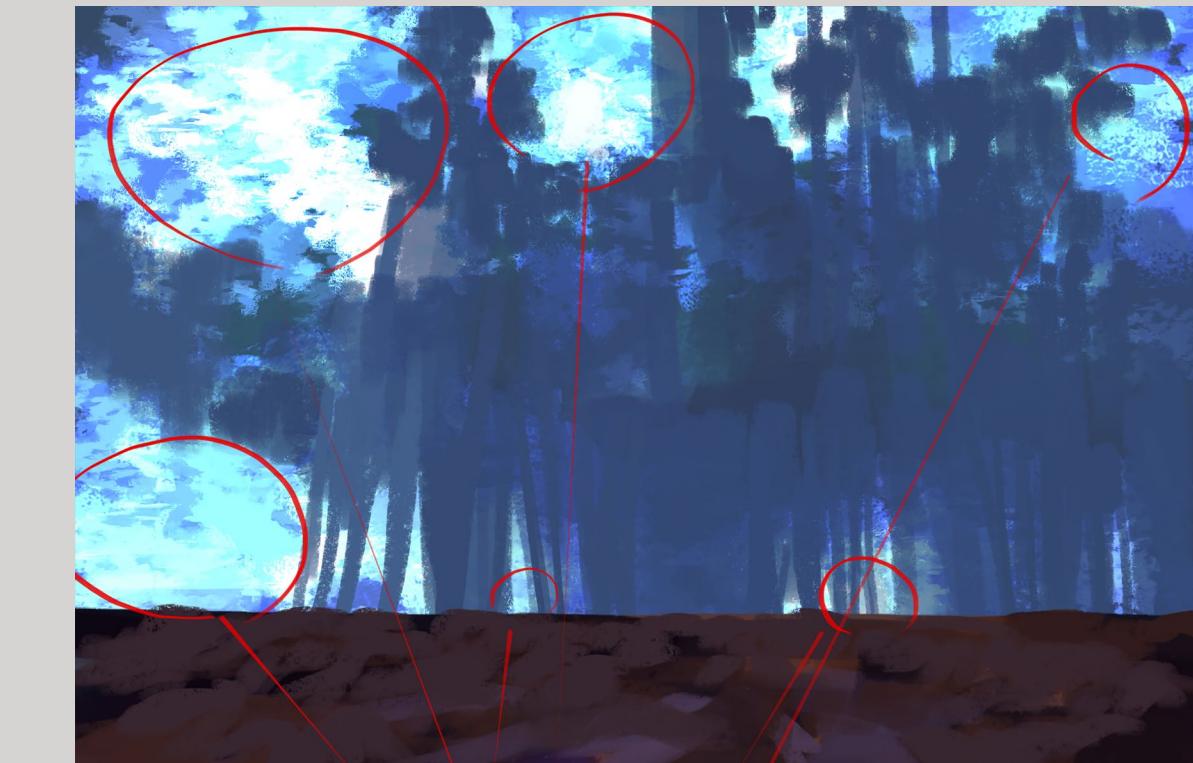
SKETCH #160 ON PAGE 48



1 The orginal idea i had in mind was this lonely ranger riding into a dark forrest heading towards his mission. Since I knew what I wanted, I decided to go without any drawing base. I wanted bright light far into the image so I made an underpainting to paint on top of. By approaching this image like that it would save a lot of time and trouble in later steps.



2 Now it's time to try and make sense of the chaos – I start with the very light values in the background trees starting with those that appear the futhest away to the viewer and as i work forward i make them darker, since the ground is pretty close to the viewers eye i start with dark values in it straight away.



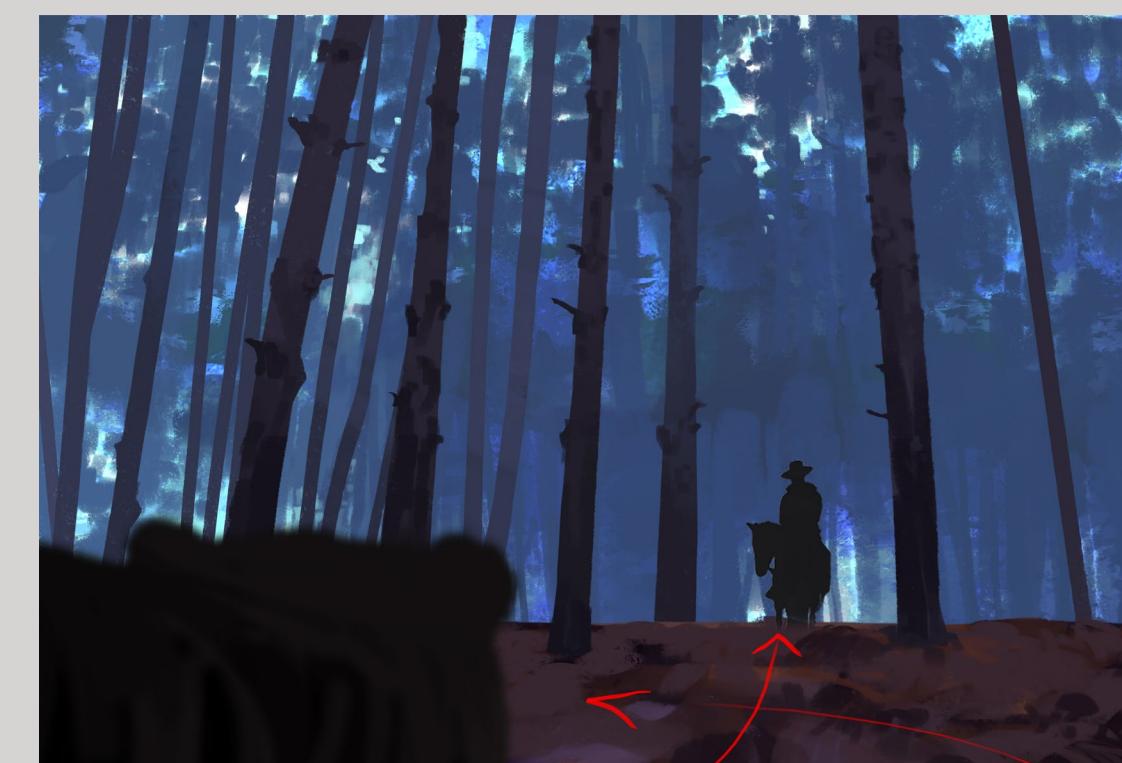
3 Here the process carries on , simply try and bring more form to the trees, but still keeping them quite abstract since they are pretty far away from the viewer so just suggesting their shape is the goal and to cover up the light values we placed in the very start.



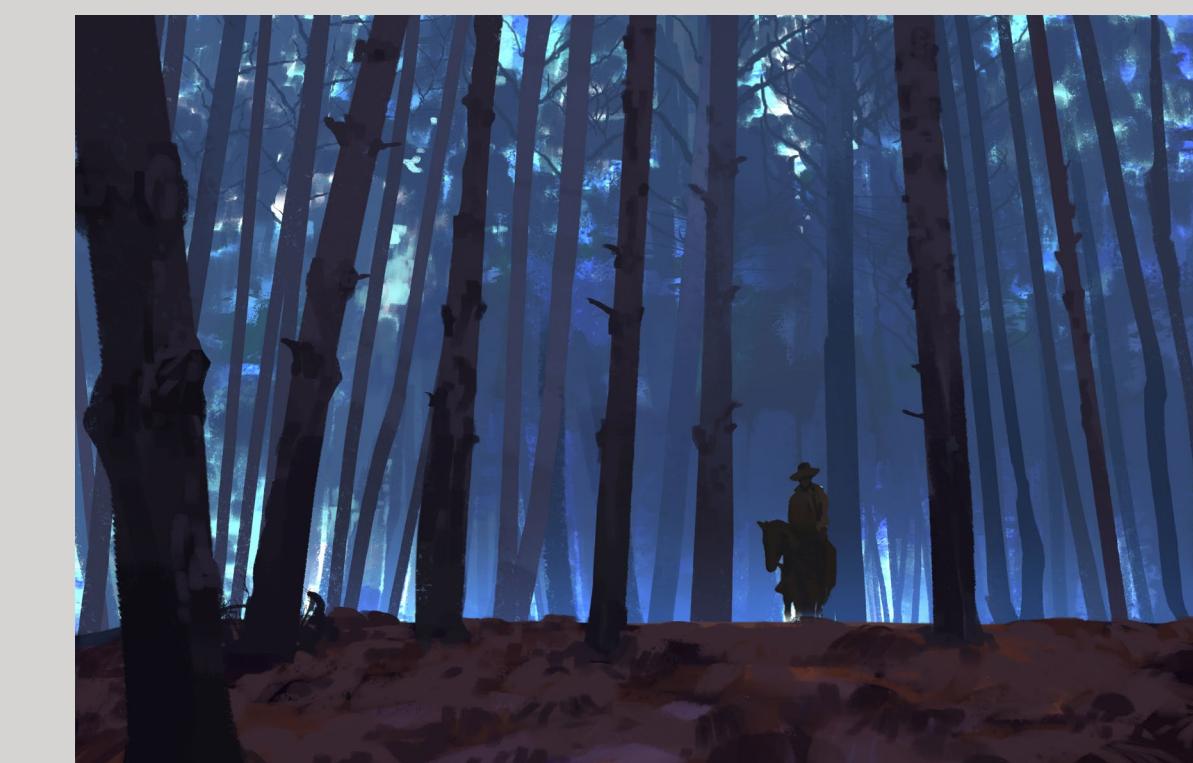
4 Since we have some base in the background we can start with the trees closer to the camera , keeping these on a seperate layer in case we want to move things around or edit them a bit, it makes it a lot easier to keep them on their own layer for now, also something to note is the simple value seperation.



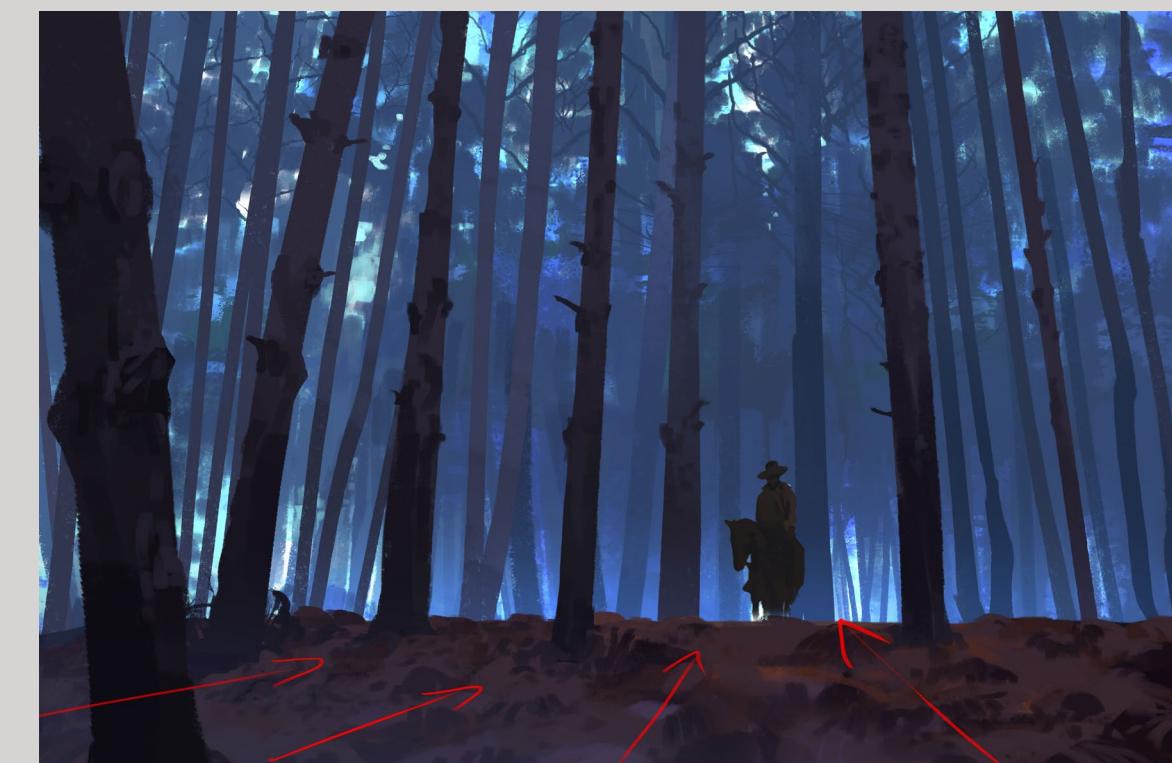
5 Adding a few more trees to our mid ground area and still trying to cover up more of the lighter values we placed in the start, want to keep it to bare minimum to avoid it stealing the viewers attention .



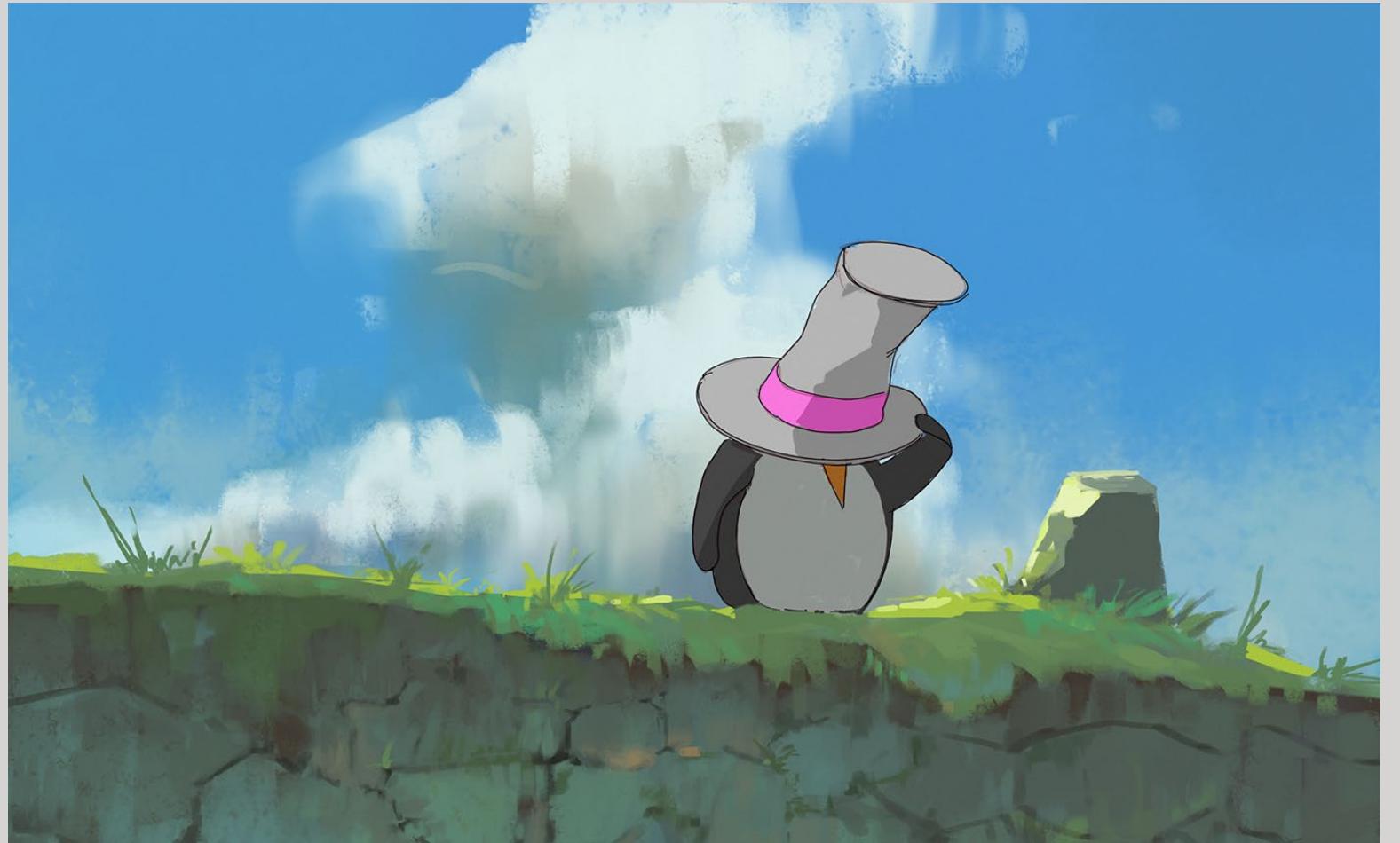
6 Now i introduce the main subject in our enviorment, our lonely ranger, I thought maybe I should add some sort of bear in the foreground? Like an infected grizzly bear would have been cool, which would have worked to lead the viewers eye towards our main subject.



7 After some thoughts I decided to remove the bear in the foreground since it was not really adding to the original story i had in mind, and i felt the image would have more impact if the ranger was alone in the forrest, however I felt I needed something in the extreme foreground to add more depth so i chose to add a tree instead.



8 Now just working more into the whole image, added a bit of air brush from foreground and inwards to the image, to keep the highest contrast on our focal point, I also keep the values behind him very light so he stands out, also to add more contrast with shapes he is the only subject matter in the image which is not part of the forrest which helps him stand out even more, if the bear would have stayed it would have had to compete with the focus and attention so removing it helped the image in the end.



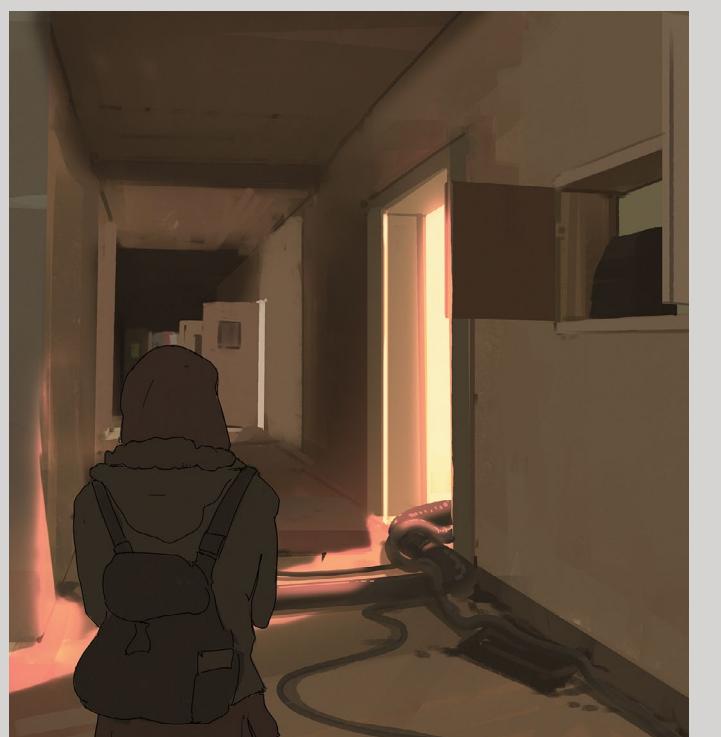
100 RANDOM 5



103 WHAT DID YOU FIND?



106 TO THE GARAGE SALE



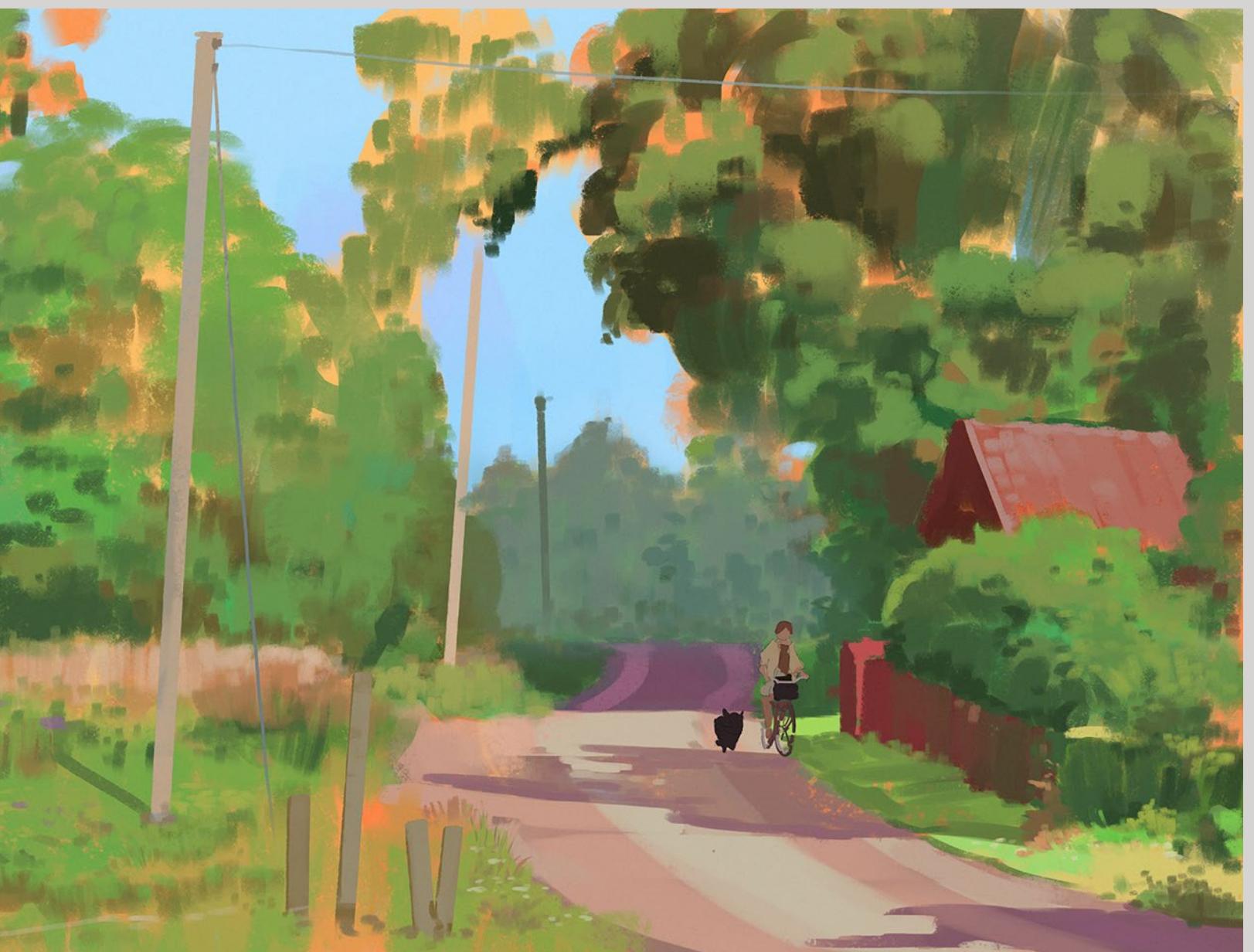
101 THE JOURNEY 4



102 BATTLE



105 NAP TIME



104 BIKE RIDE



107 STREET FIGHTING



109 SEA TRAIN



108 ALONE AT NIGHT



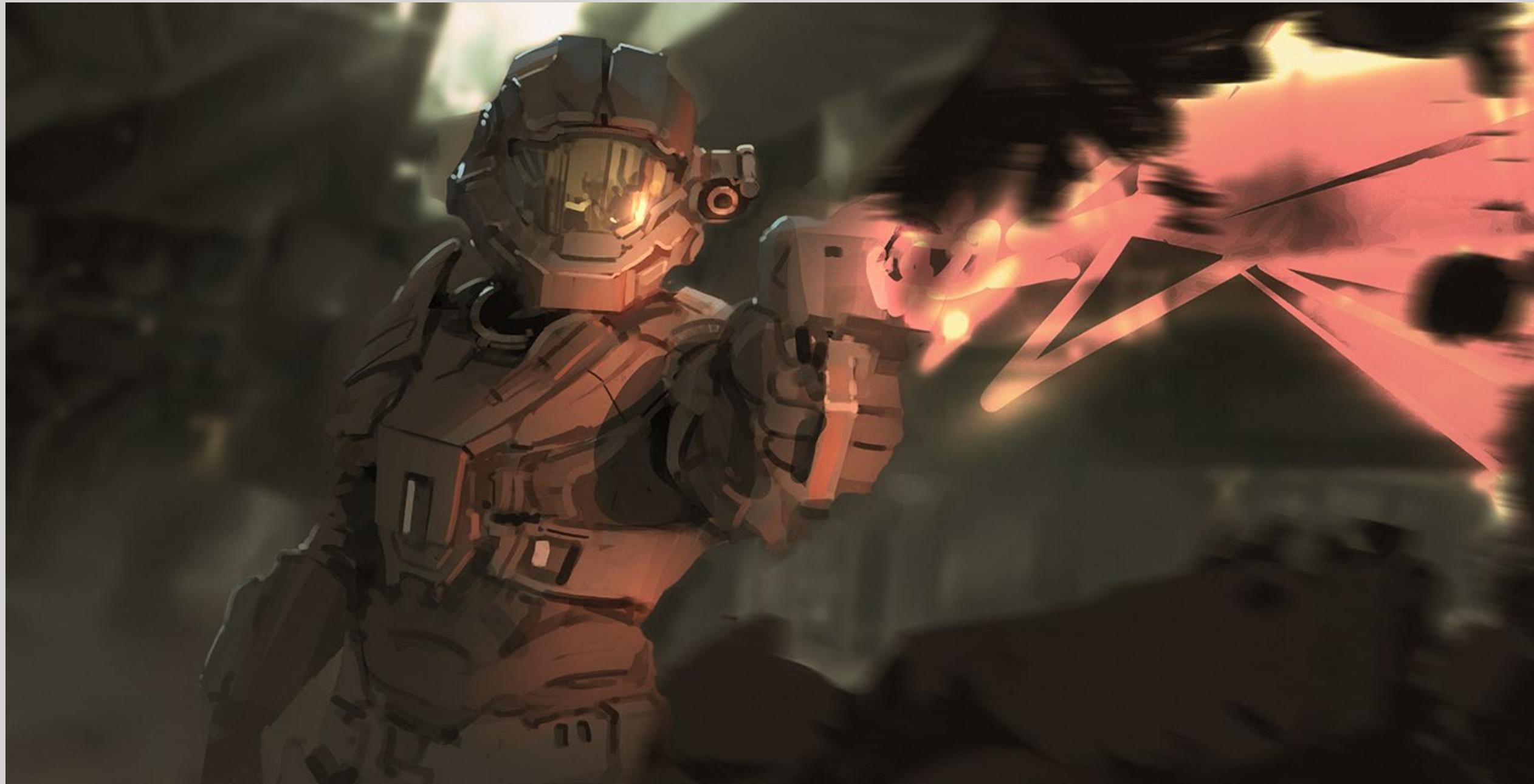
110 SWIMMING WITH JELLYFISH



113 YOUR LATA AGAIN



114 WHAT ARE YOU?



116 HALO



111 PLAYING WITH CELLPHONE



112 THE JOURNEY 5



115 BACK HOME



117 DAMN ROBOT!



120 COOKING



118 BLUE SCREEN



119 WORLD WAR Z



121 THE TOURIST



122 HALO - AMBUSH



123 DARK SOUL



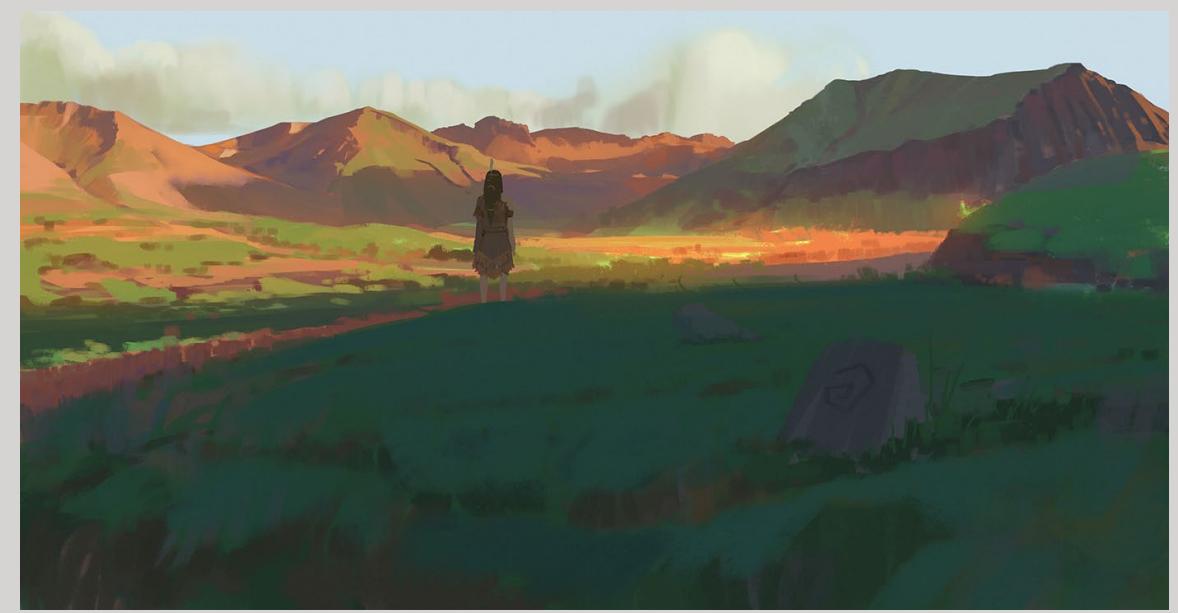
124 YOU'RE ASKING FOR IT



125 ATTACK ON TITAN



127 KENPACHI



128 NATIVE AMERICAN



129 IN THE LAB



126 WINTER HIKE



129 BLOODBORNE

This is where my addiction to Bloodborne started. I love this game beyond all normal terms, and I wanted to try and capture a super cool moment I experienced while playing it.

I wanted it to stay true to the dark feel of the game, so I used quite a lot of darker values overall (but never as dark as black). Using black is fine, but I often feel that, if I go that dark, it will steal so much attention that it gets a bit hard to balance the rest of the image out.

P.S I am still addicted to playing Bloodborne.



131 SUNSET



132 THE LAST OF US

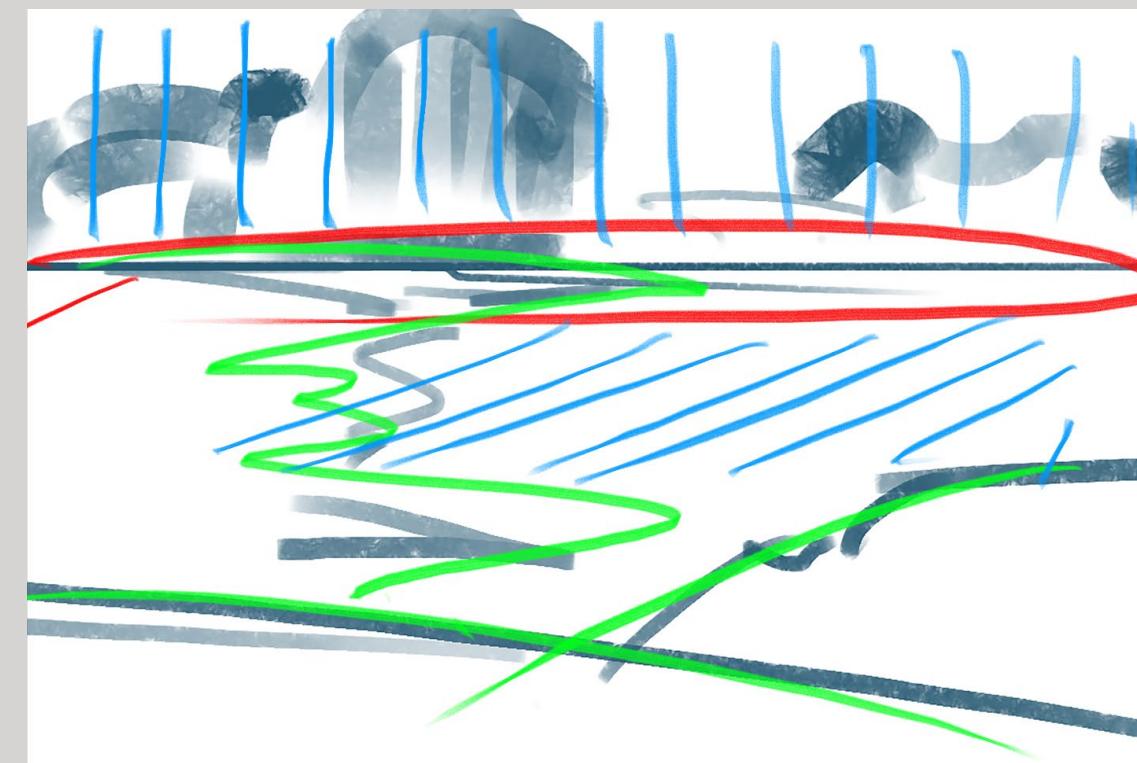


133 URBAN LIFE

TUTORIAL

SKETCH #159 ON PAGE 47

Something i always try to do, regardless of subject matter is to break down the image that i have in mind as simple as possible. For me, if I have a super simple base I can push it as far as possible without any big hickups later on in the process.

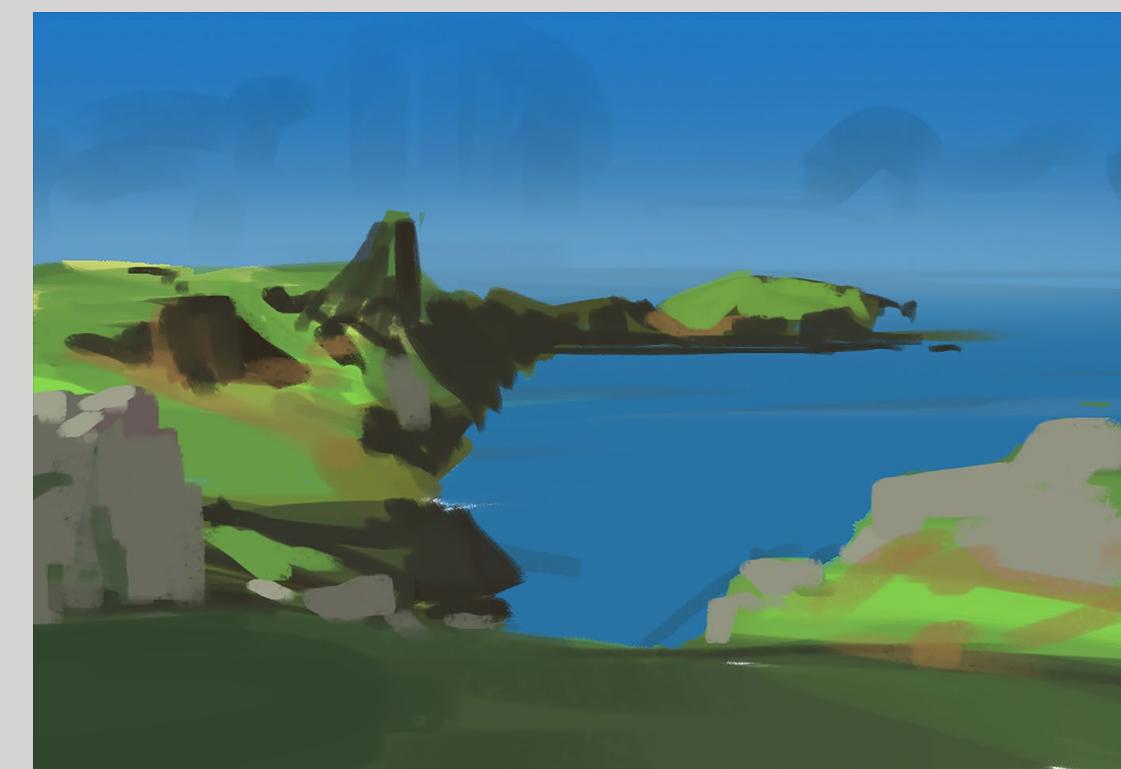


1 First thing I wanted to figure out was where to put the horizon-line.

After that i tried to get a very rough feel for the shape of the landmass.

And finally, what do i want to fill up the rest of the space with?
In this case it's water and clouds

Just keeping it super simple makes it easier for me to move on with the image as anything at this stage which i dont like can be changed very fast without feeling I committed to it too much or wasted a lot of time on it.

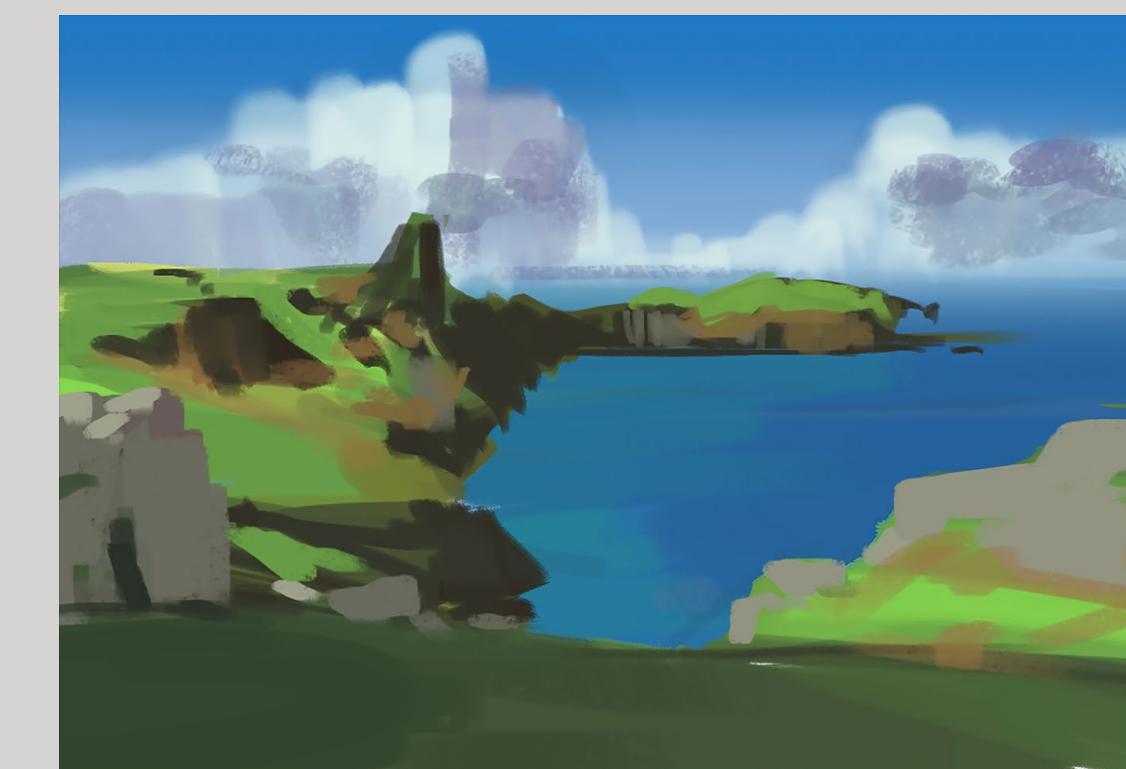


2 At this stage I just wanted to get some basic colors and values into the image to try and figure things out, and try to answer some questions I was asking myself while starting to sketch.



5 Since my time-limit is two hours I try to make sure I keep moving around in the image spreading out the detail where i want the viewer to look.

These are the areas where i wanted to push the most detail and contrast.

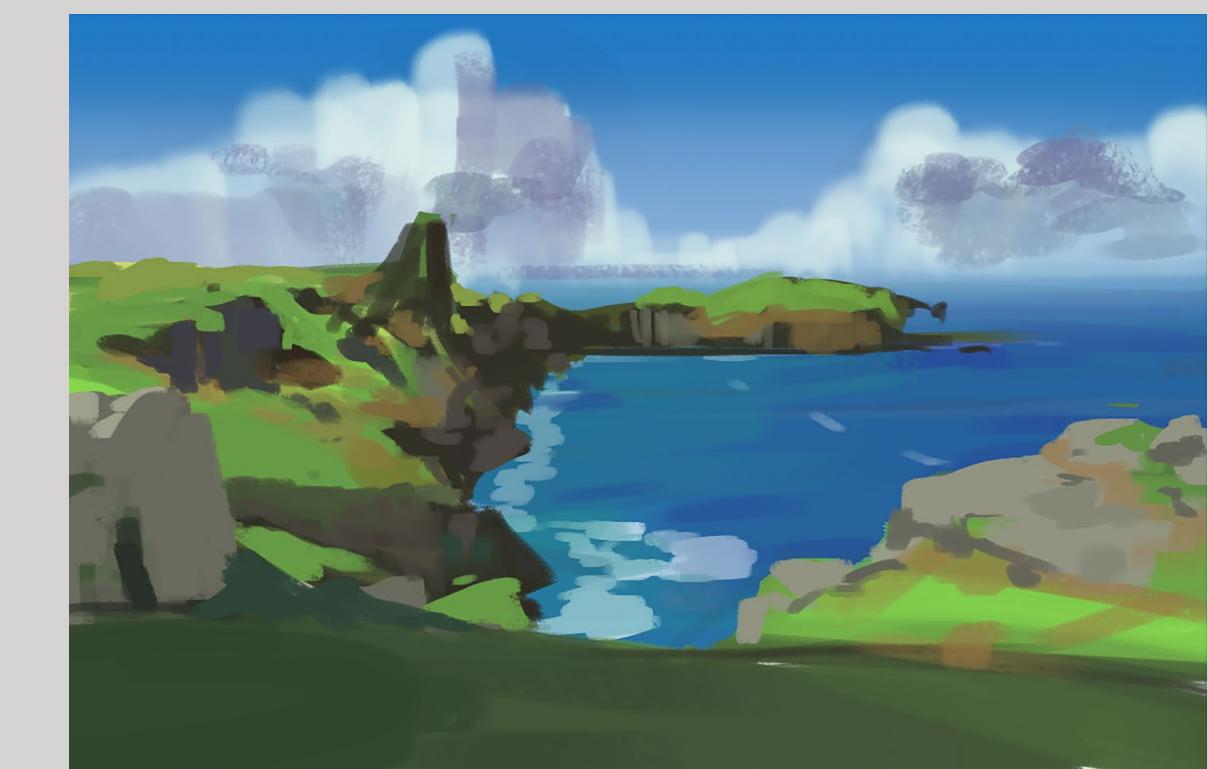


3 Introducing the clouds to see how they will work. At this point, I pretty much have all the information that I need in order to move on. I try to do all the larger changes in this stage but since i feel its working i keep going.



6 And just keep adding more detail and watching how much time left, this is probably around 1h and 30 minutes into the image.

I quite like this part since it really pops up from the rest of the landscape against the white clouds.



4 At this point its all about just sculpting out the form and shape of things



7 And now the last 30 mintues of adding as much as i can to it before its time to wrap up. Once the sketch is at this stage, I can return to it in the future and just finish it. I have all the information required to keep working on it later on.



134 UNDER WATER



135 EXERCISE 2



138 LIFE AS CORGI



136 THE HIVE



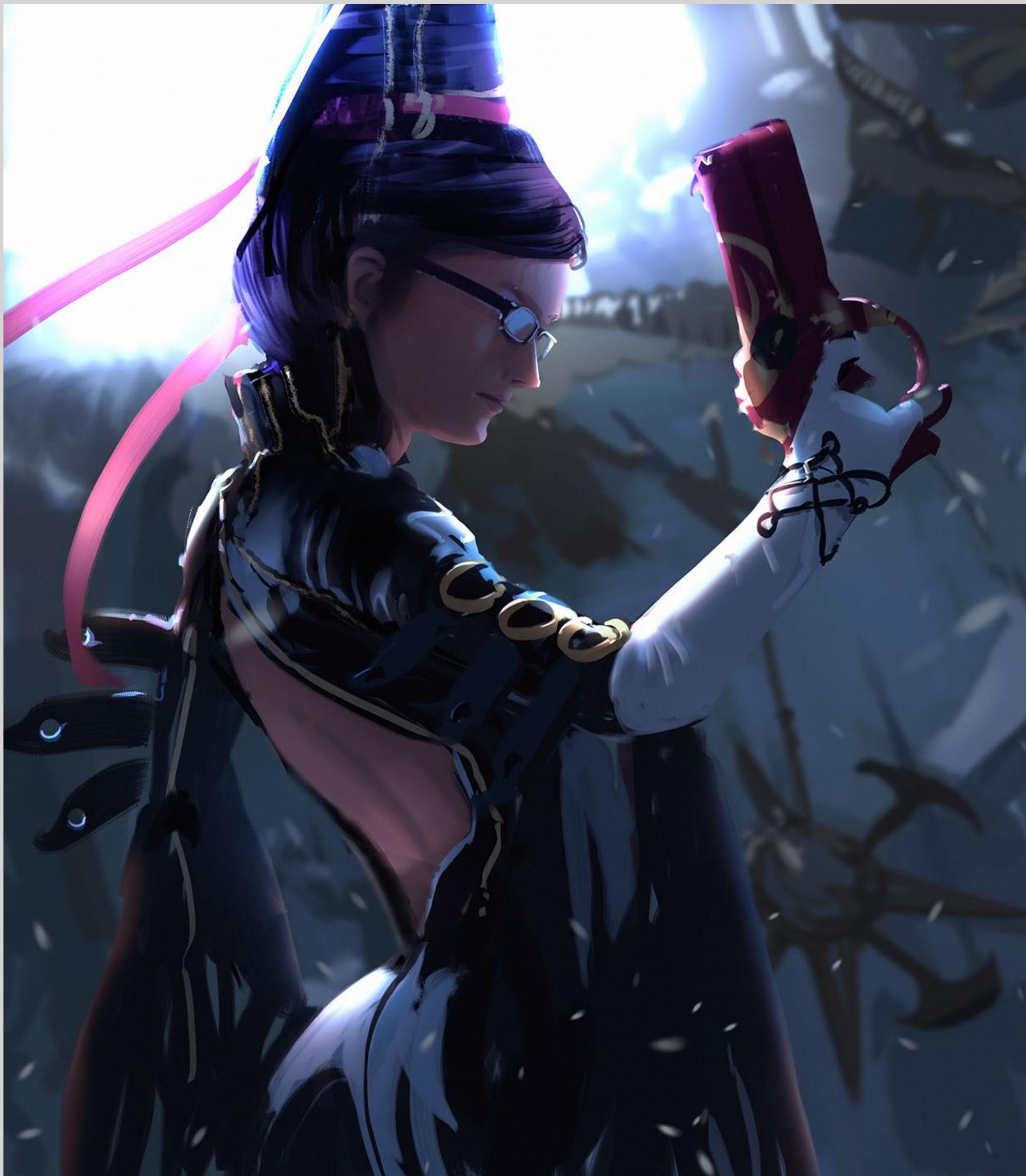
137 BLOODBORNE 2



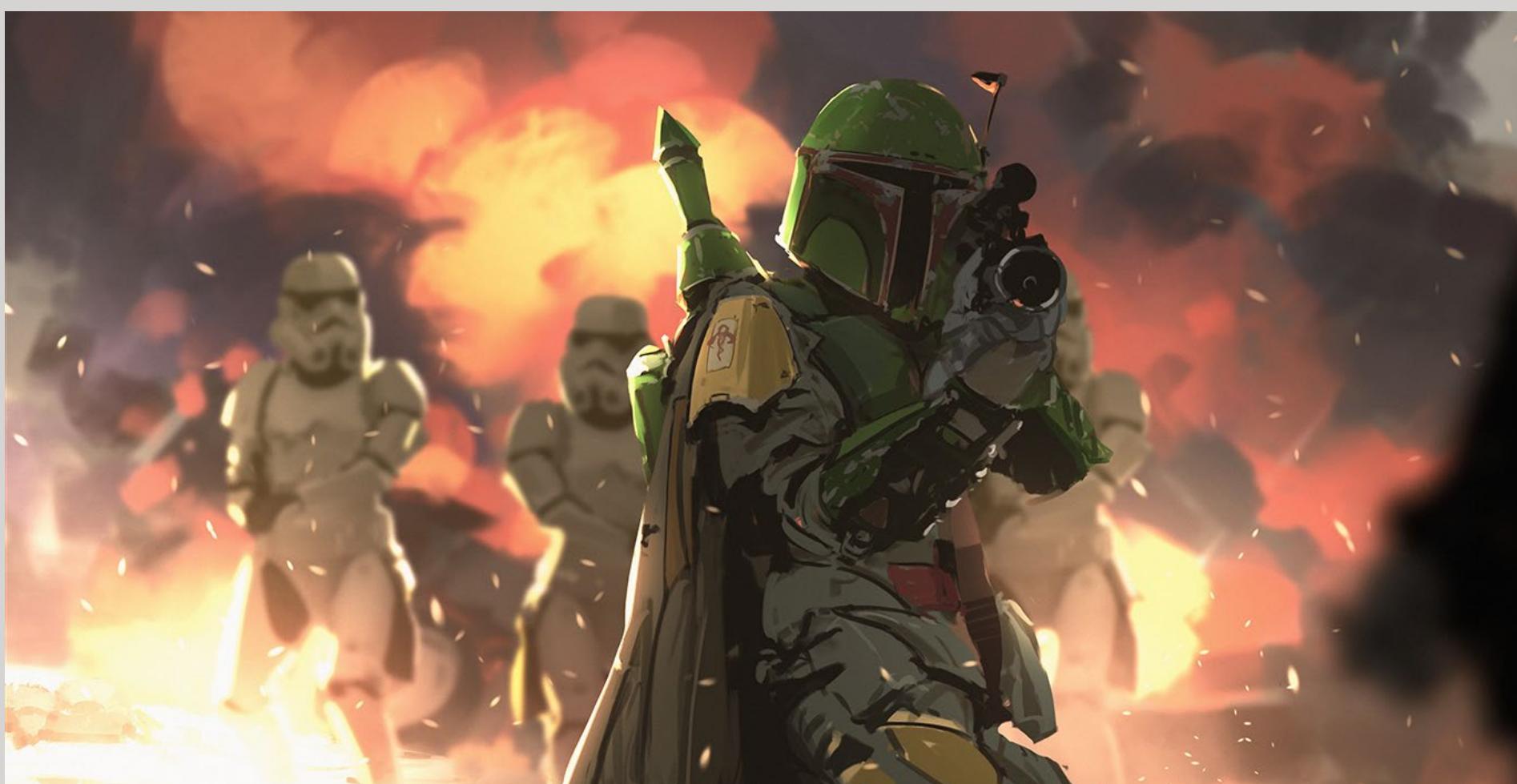
139 TRACER



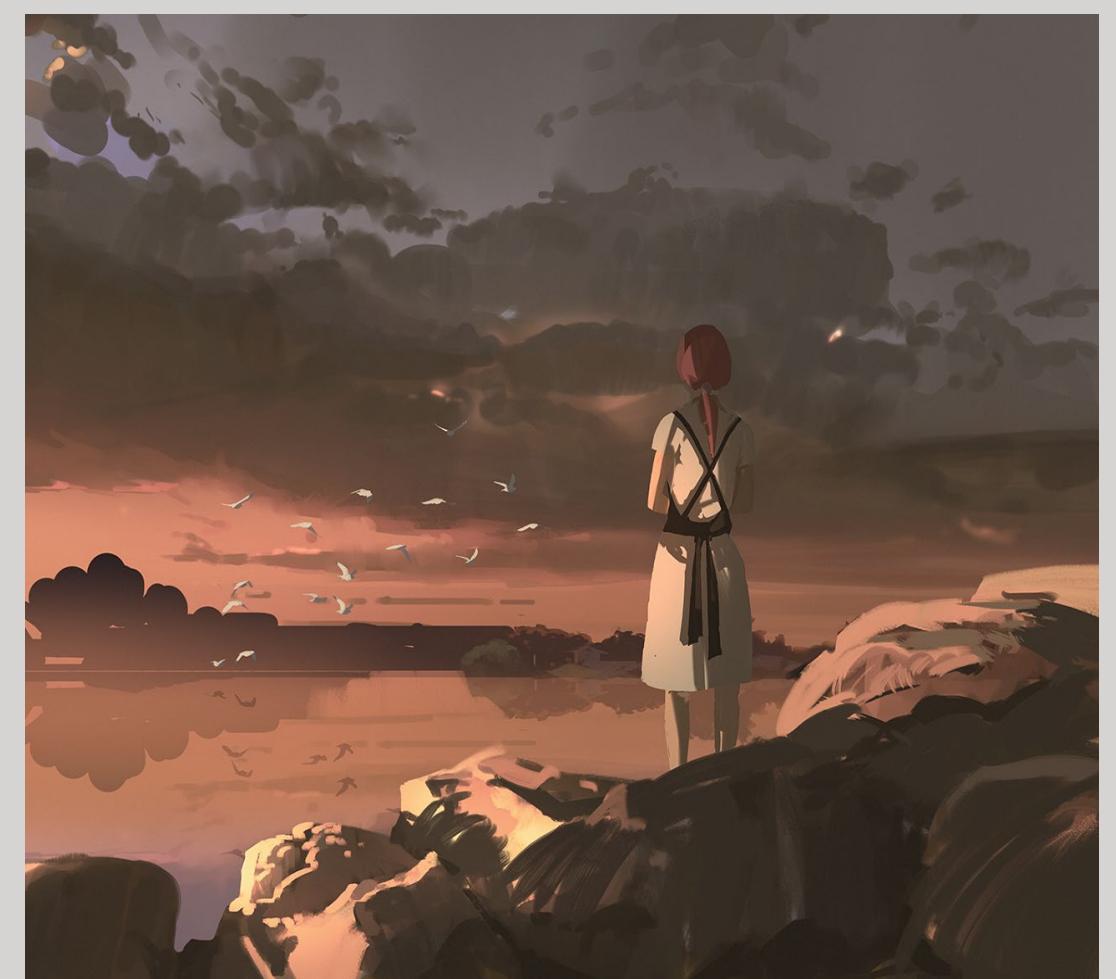
143 CATS



142 BAYONETTA



141 BOBA FETT



140 RANDOM 6



144 VOLLEYBALL



146 INNER PEACE



149 EARLY MORNING



145 GEISHA SECRETS



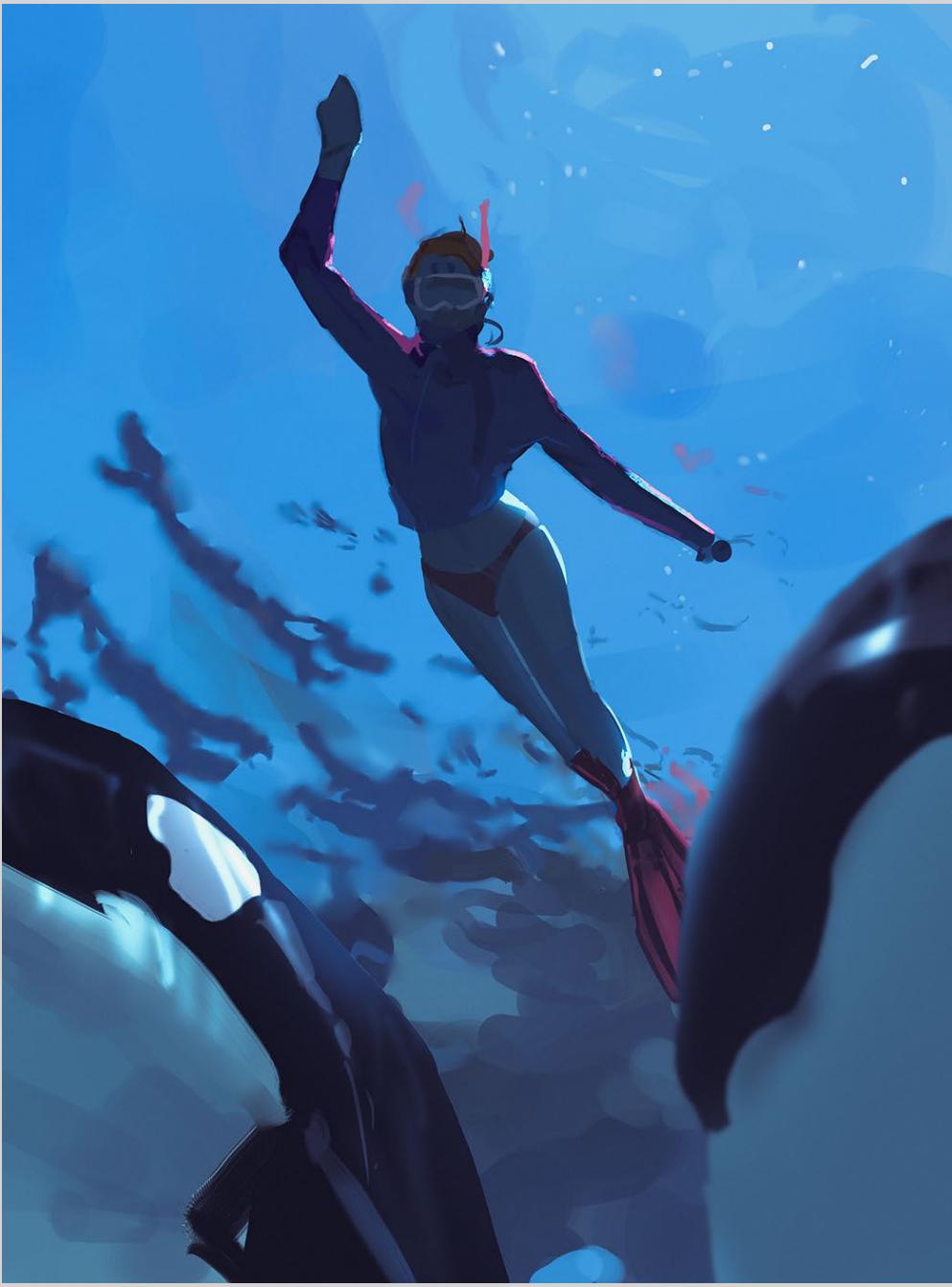
147 UNINVITED GUEST



148 BLOODBORNE 3



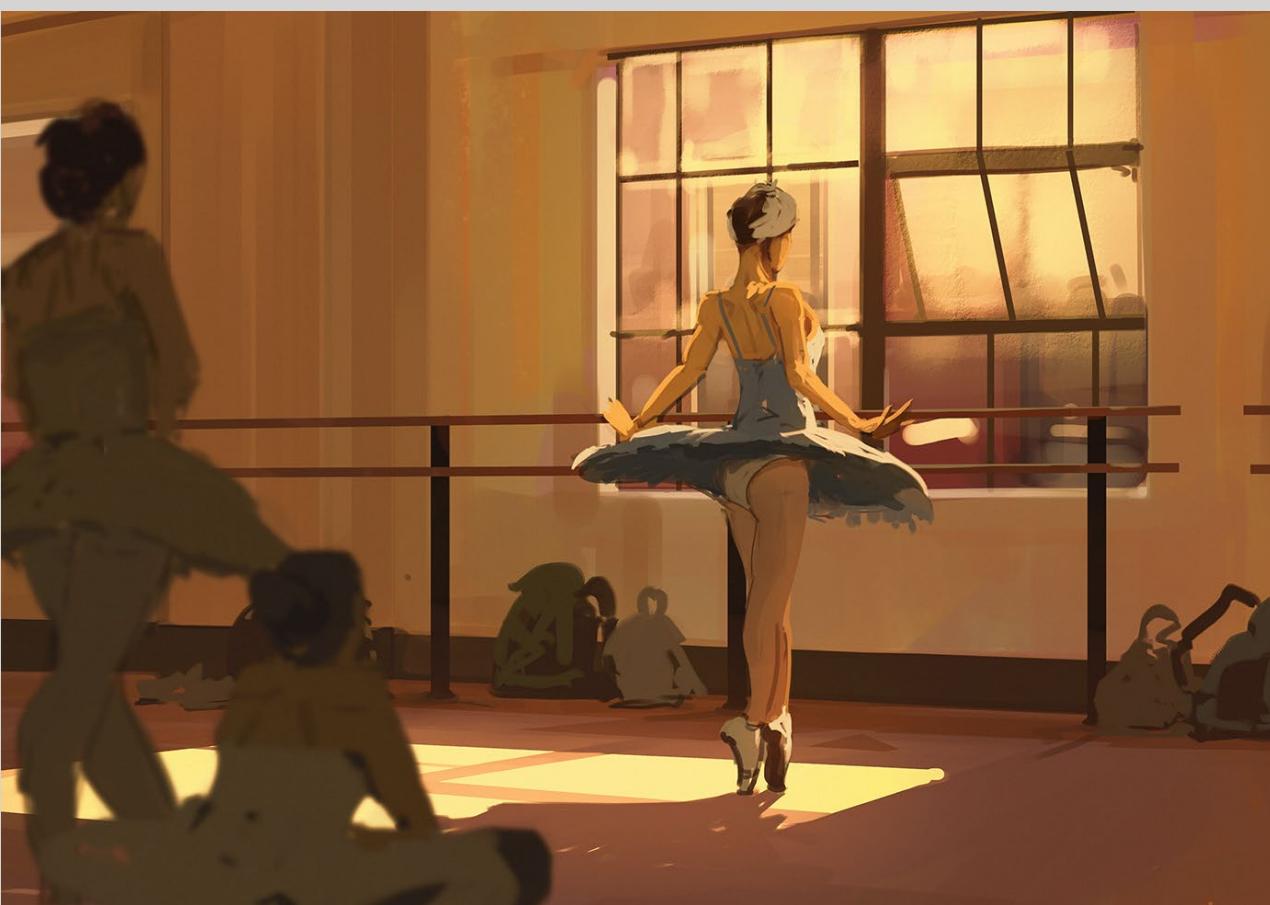
153 DAENERYS TARGARYEN



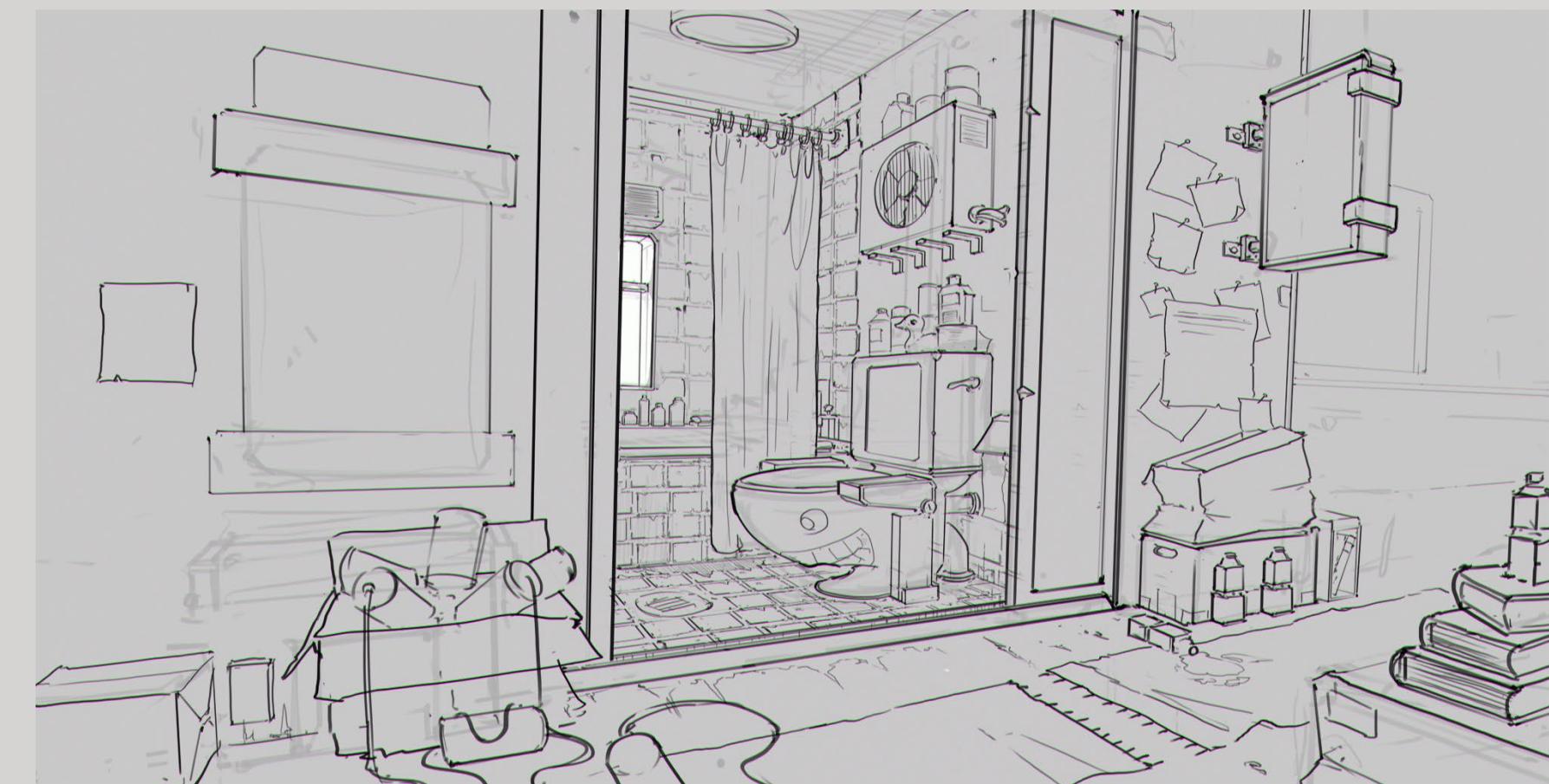
152 ORCA



150 WINGS



154 BALLERINA



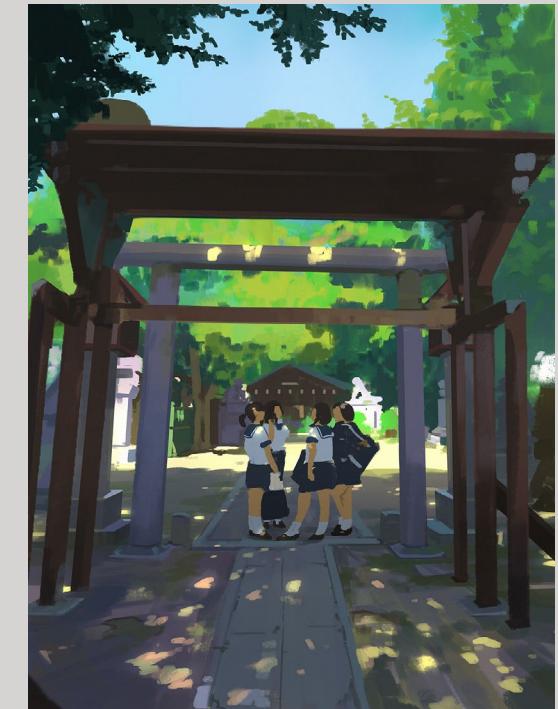
151 SHARK TOILET



155 VOLLEYBALL SMASH



156 STREET FIGHTER



158 SUMMERTIME



187 UP THE STAIRS



159 COASTLINE



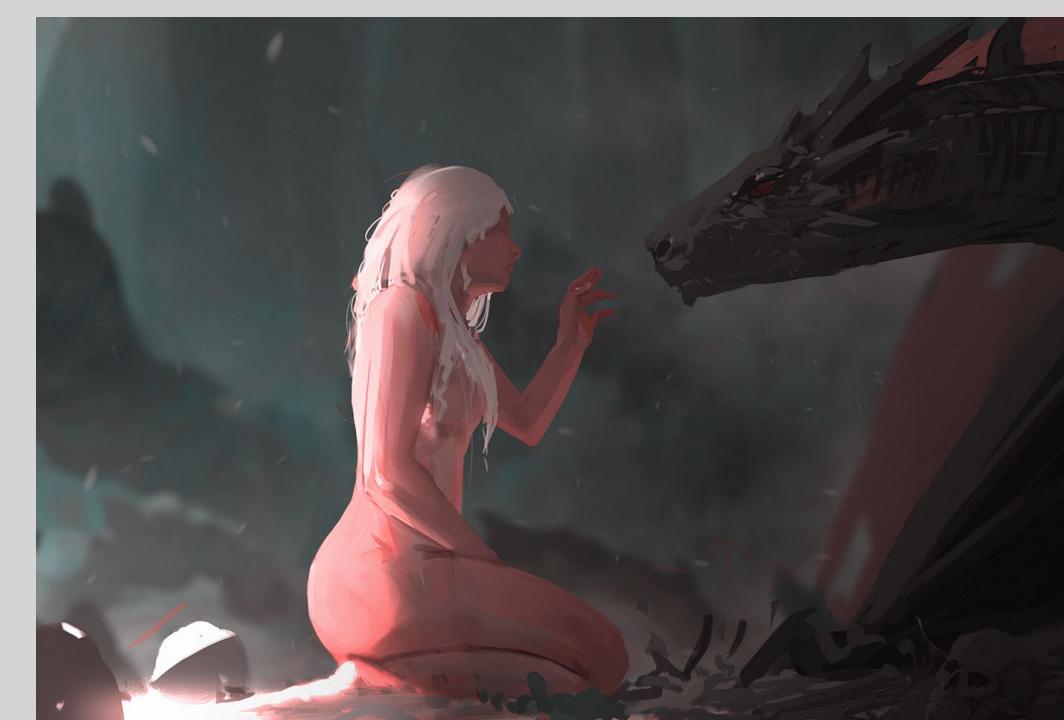
160 LONELY RANGER



161 RAINY DAYS



162 BLOODBORNE 4



163 DAENERYS TARGARYEN 2



164 FAREWELL



166 LIFE AS A MOUSE 3



165 SURFING



169 HIGH UP



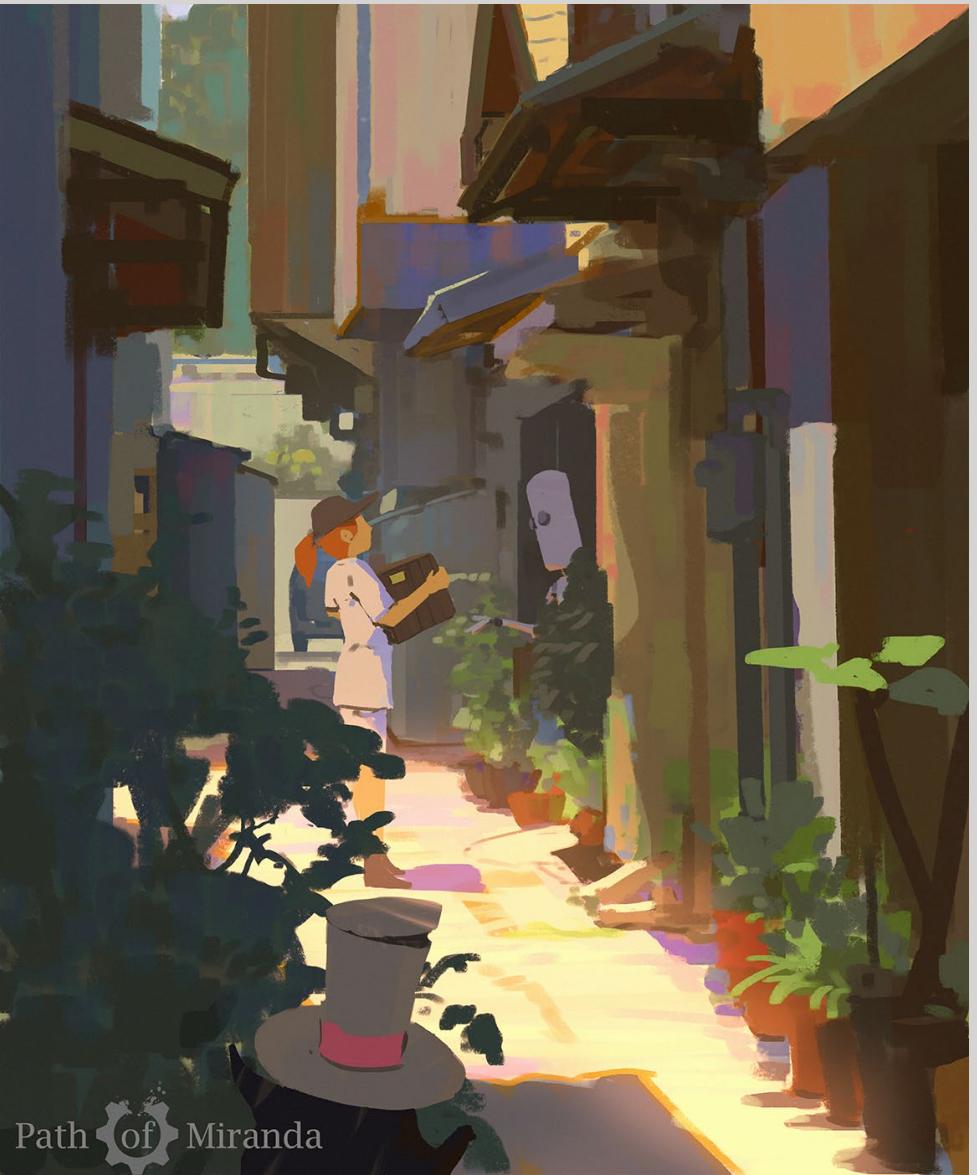
167 LUNCH



172 BALLERINA



161 RAINY DAYS



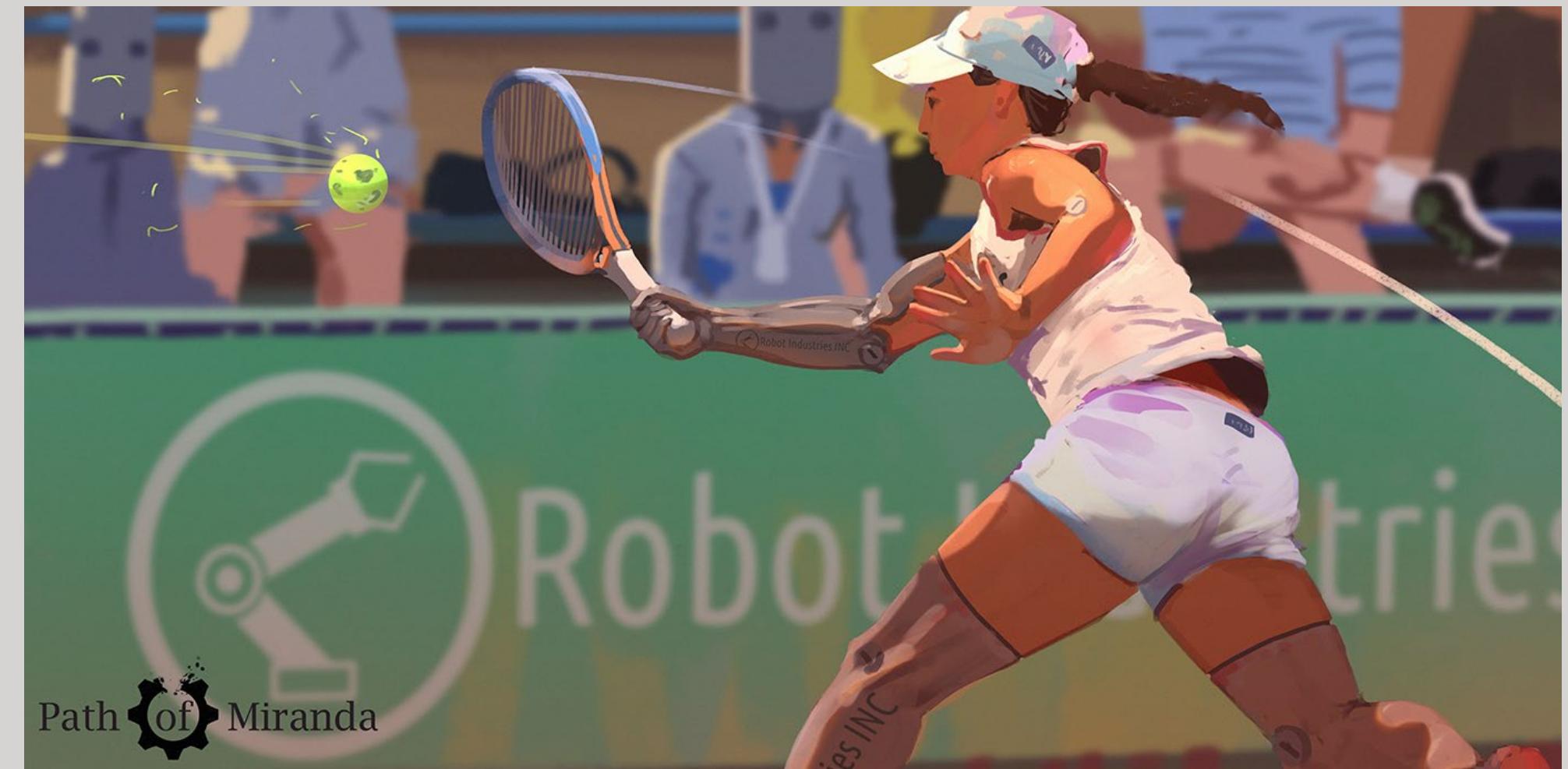
171 PATH OF MIRANDA - DELIVERY



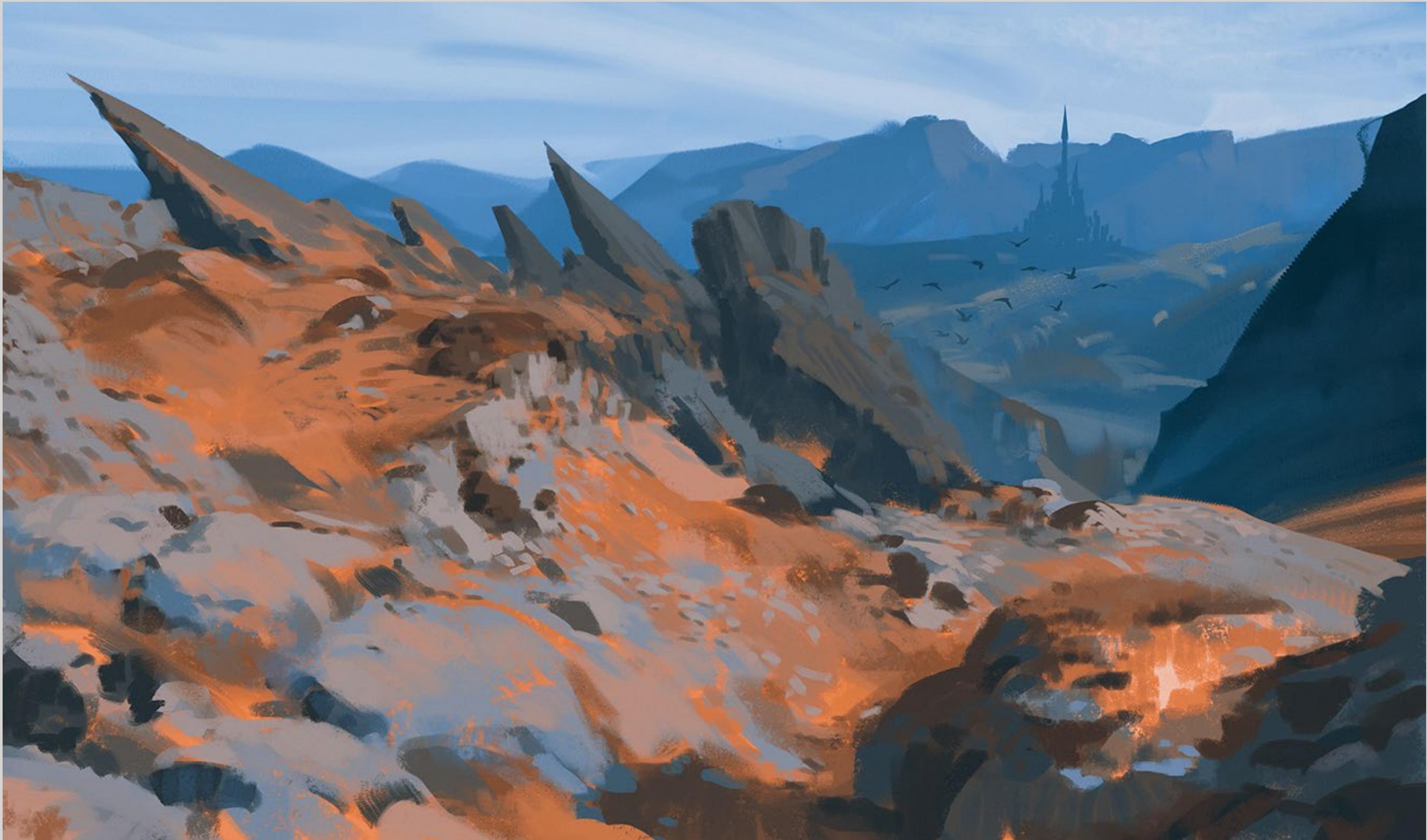
170 PUT THE CHICKEN DOWN



174 PATH OF MIRANDA - PODO



175 PATH OF MIRANDA - DAYLIFE 1



176 SHARP ROCKS



177 I'VE FOUND IT



178 CAT BAIT



179 AT THE TEMPLE

TUTORIAL

SKETCH #248 ON PAGE 77



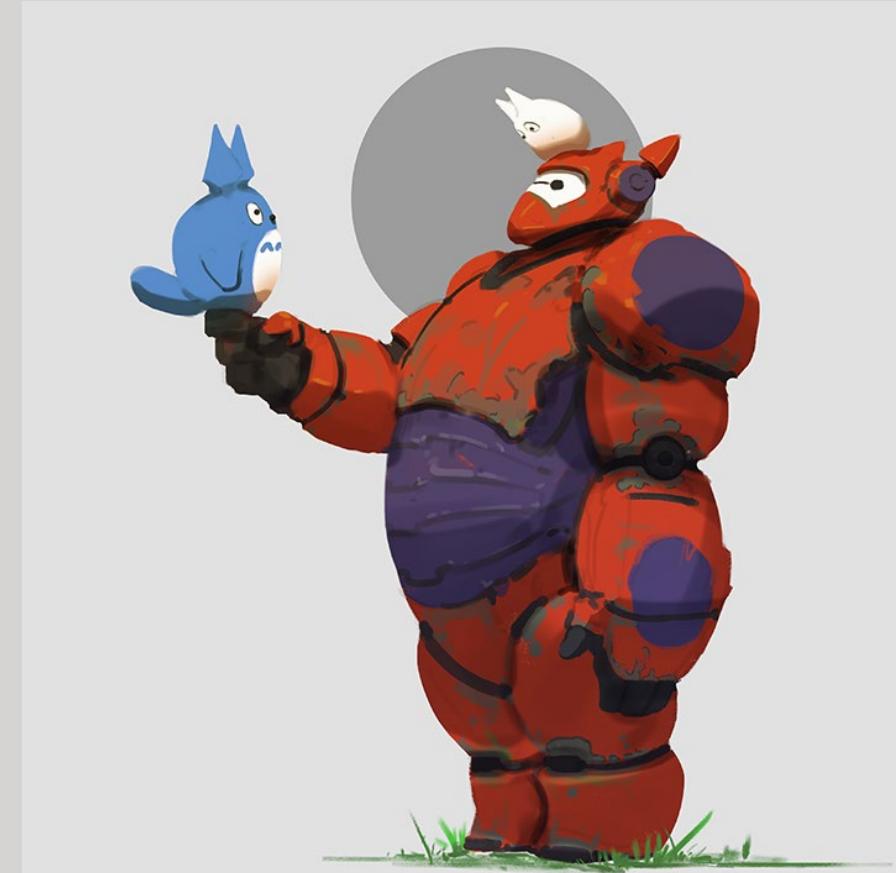
1 I start with a very lose thumbnail to capture the pose.



2 Afterwards i do a quicker linepass to understand the shapes and forms a bit better



3 Once that is done, i add local colors to the whole image, when i am happy with that i can move on to the next step.



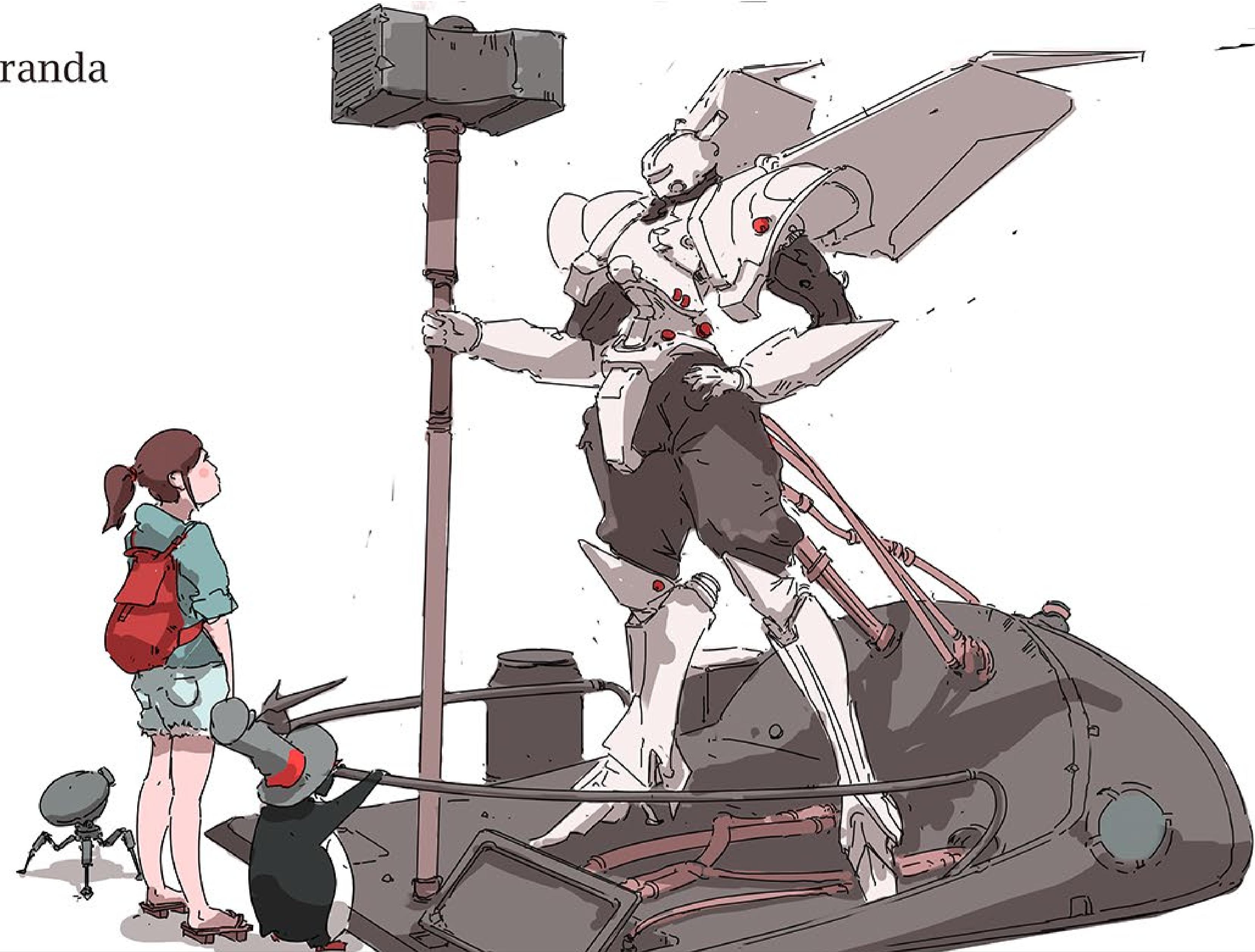
4 I create a new layer with multiply setting and a darker blue tone and block in the shadows all over the character, which makes it very easy to decided on the light since we had all the local colors down beforehand.



5 Afterwards I move all over the image, add bounce light where needed and tweak the colors a bit to complement each other better and I add some slight damage to his armor



180 PATH OF MIRANDA - REMNANTS OF THE WAR





187 PURPLE PINK



184 PATH OF MIRANDA - COLLECTING PARTS



183 PATH OF MIRANDA - BALLOON RIDE



185 MY NEIGHBOR TOTORO



182 RANDOM 7



Path of Miranda

186 PATH OF MIRANDA - LAST OF ITS KIND



Path of Miranda

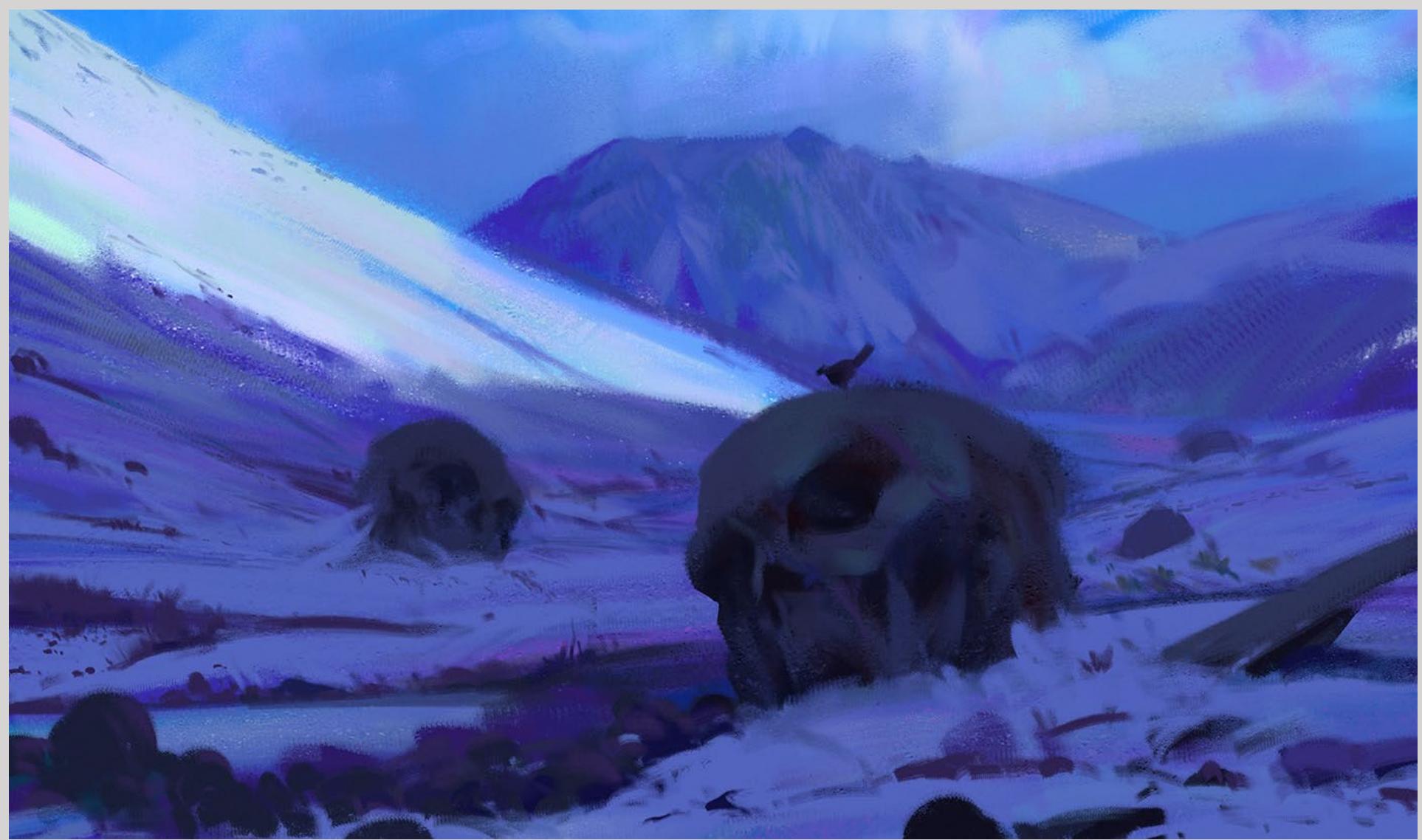
189 PATH OF MIRANDA - HIDDEN WORKSHOP



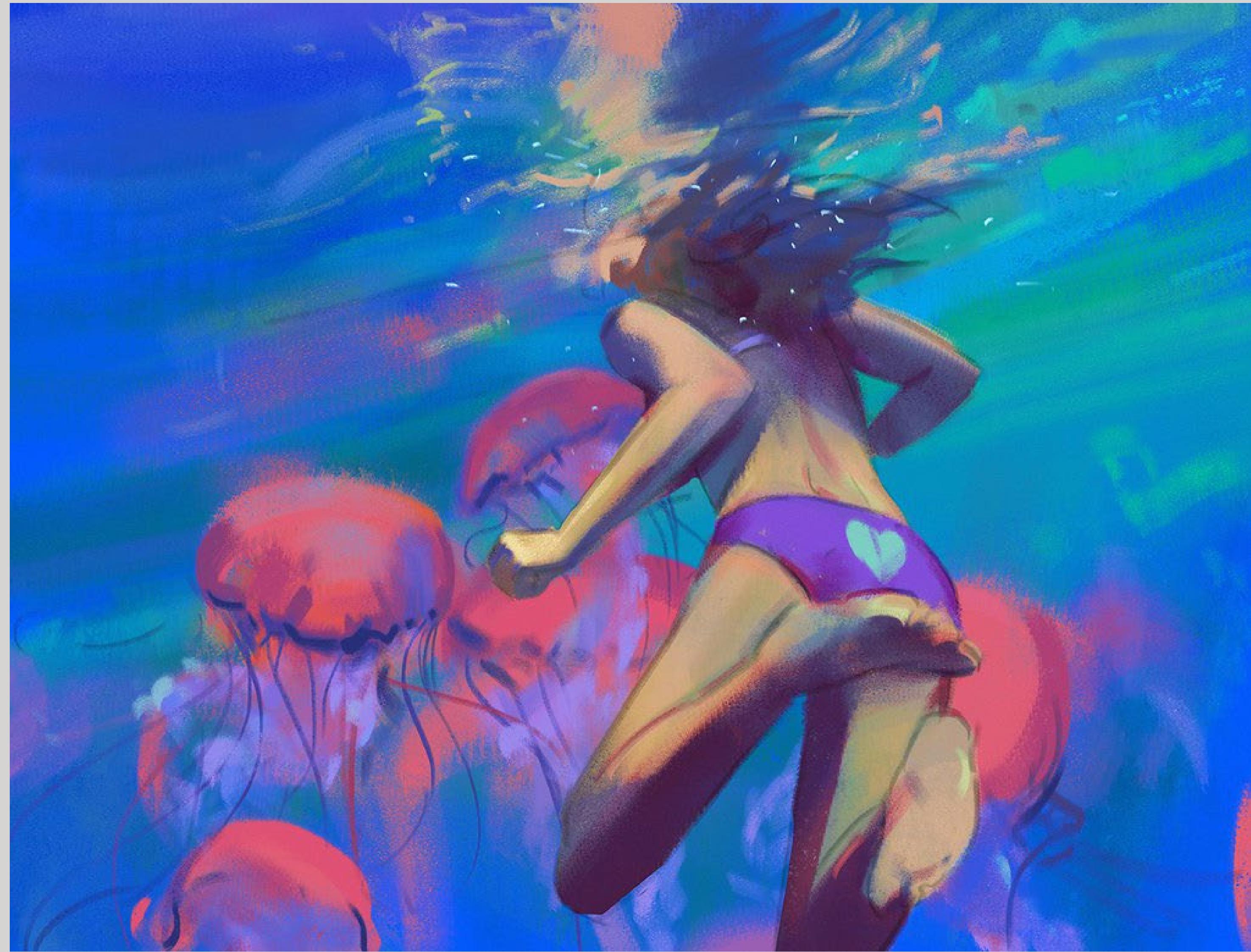
190 CAT ADVENTURES - BREAKFAST



188 COOKIE SALE



192 LAST OF THE GIANTS



191 JELLYFISH PARTY



193 MUGSHOT



194 CALM DAYS



195 THE OLD CHEF



196 ON THE RUN



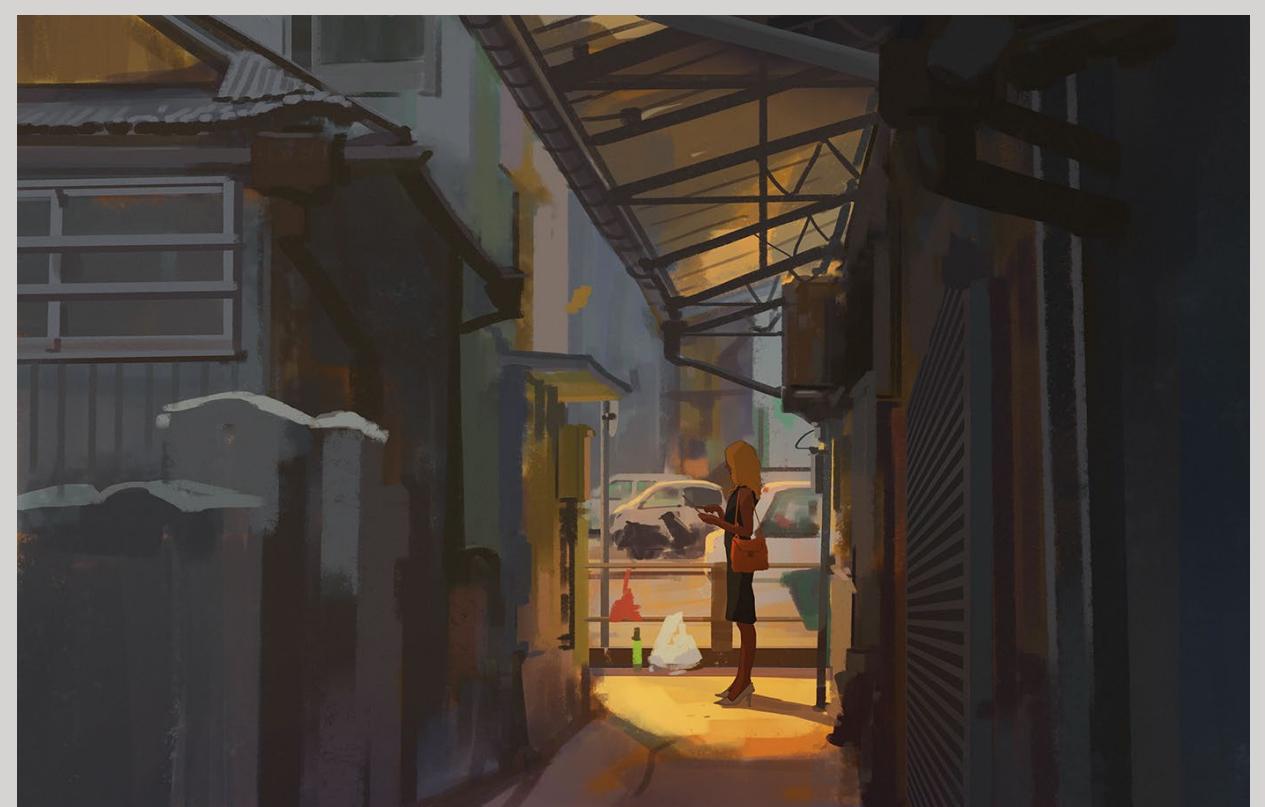
197 AN OFFER



198 DON'T FALL



199 DON'T FALL



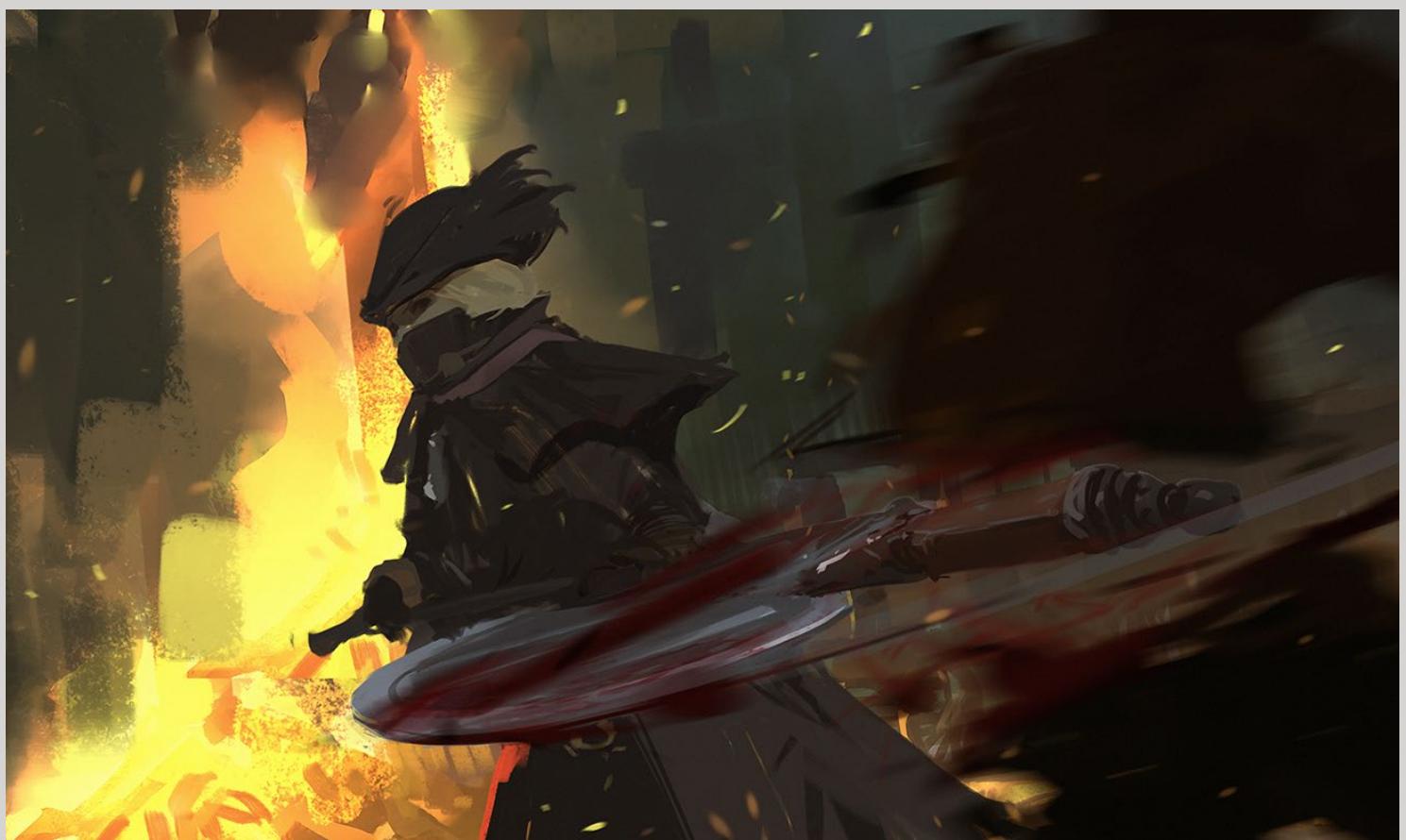
201 TEXTING



200 HEADED THAT WAY?



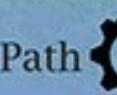
203 VALENTINES



202 BLOODBORNE 5

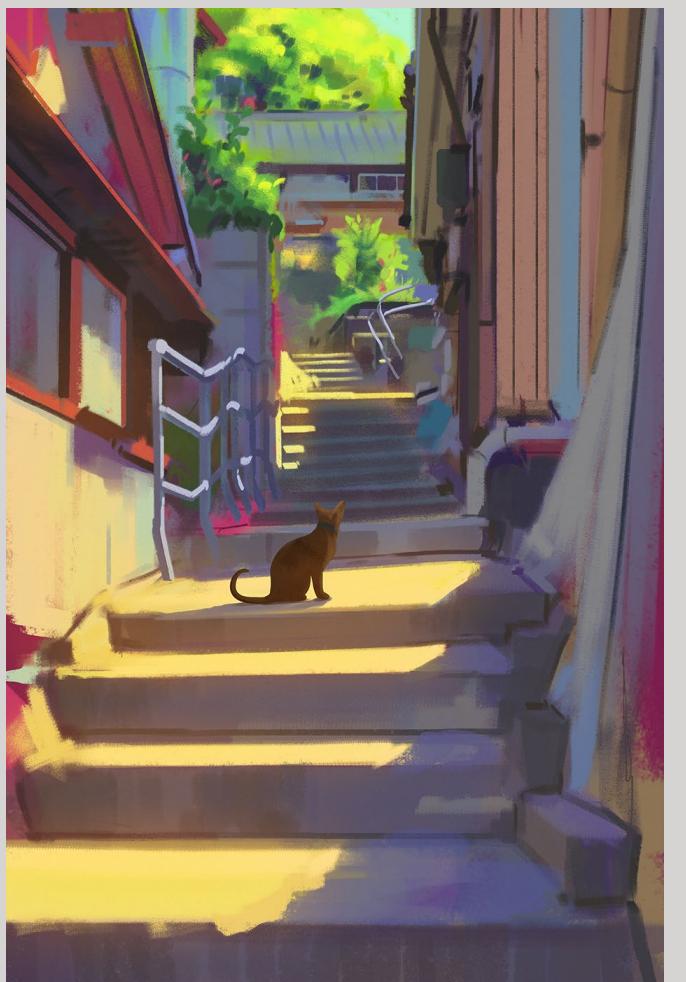


204 PATH OF MIRANDA - ALLEY

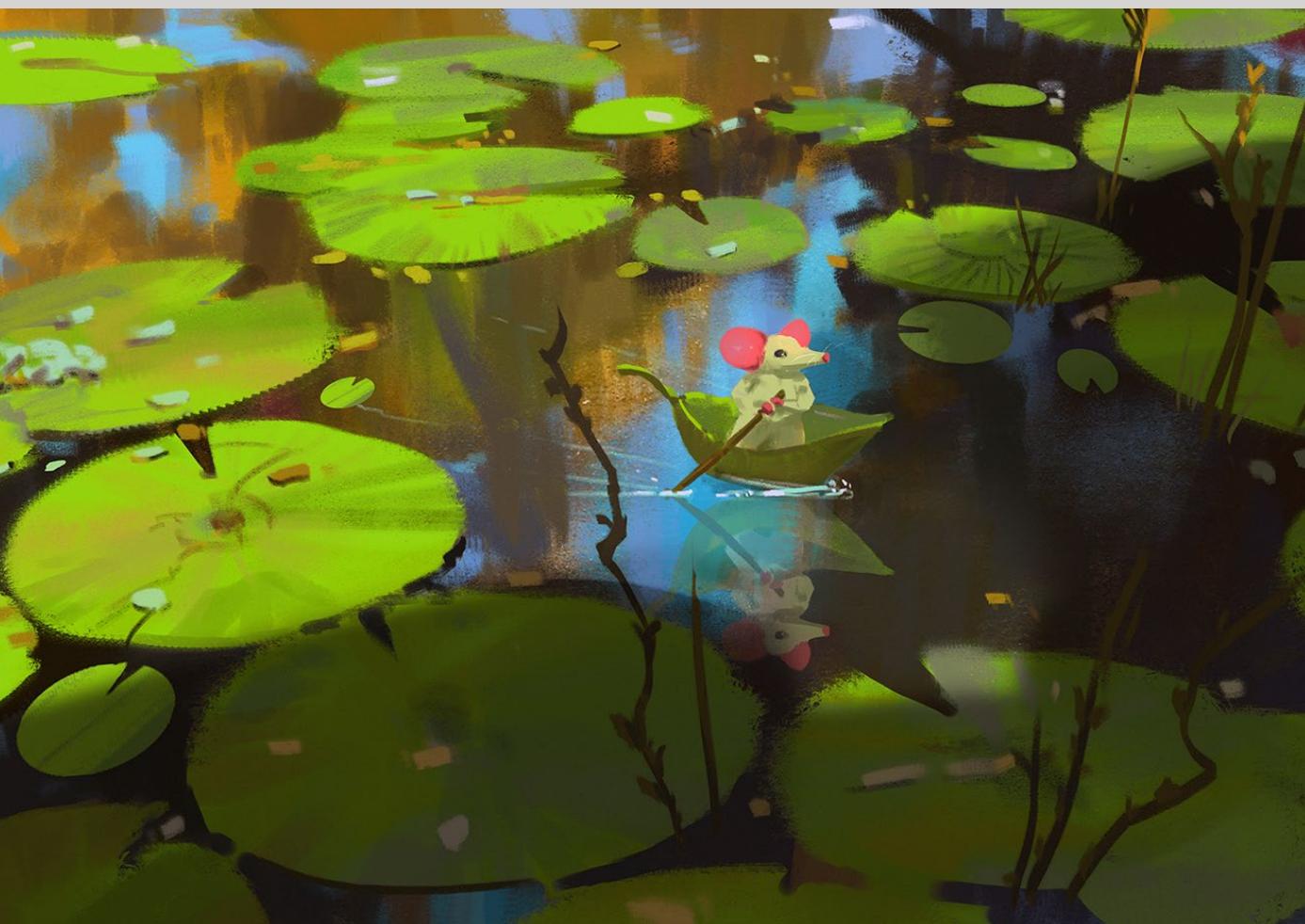
Path  of Miranda



205 PATH OF MIRANDA - THE OLD HERO 2



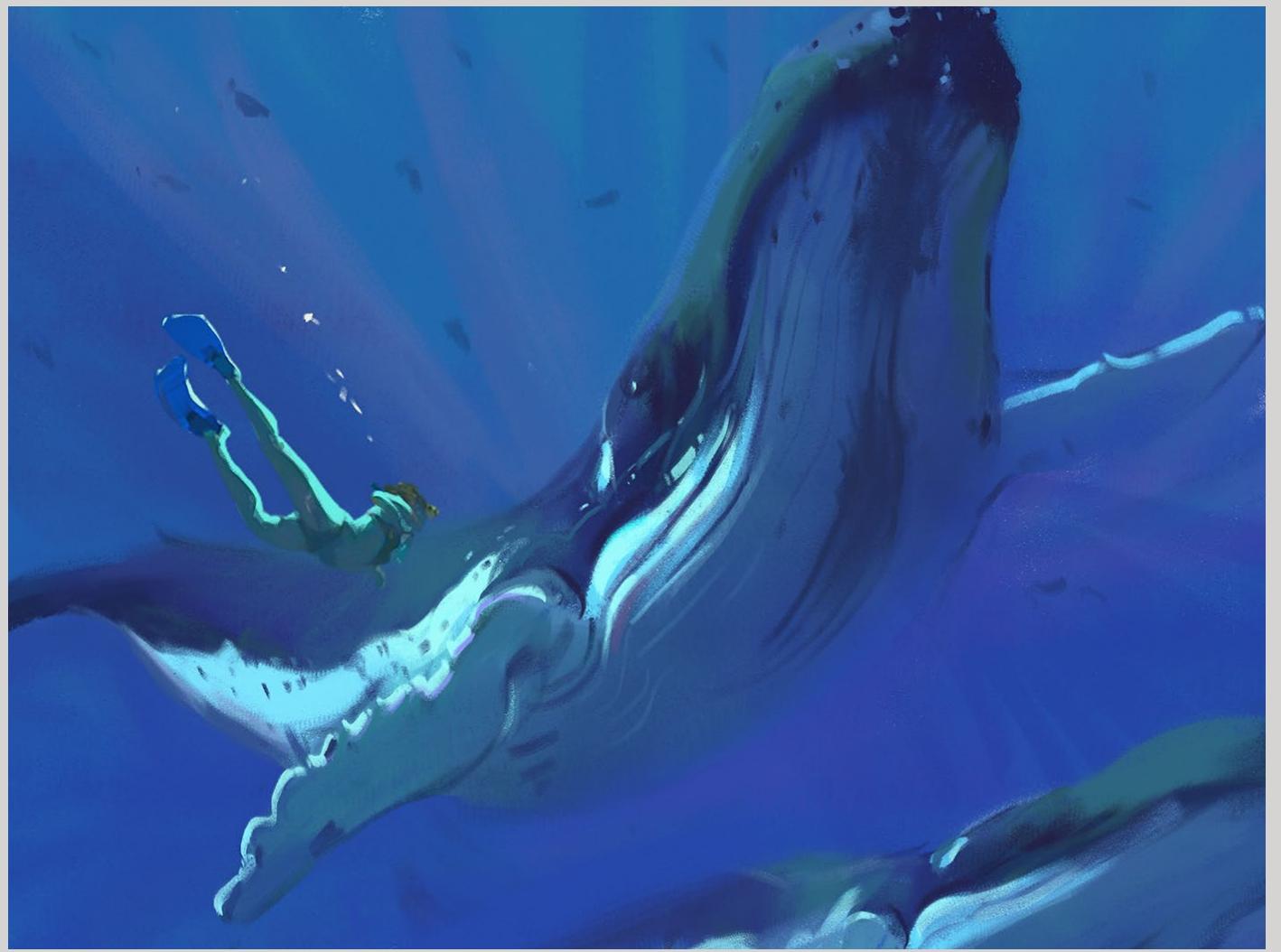
207 RANDOM 8



208 ROW YOUR BOAT



106 PATH OF MIRANDA - OUTSKIRTS



209 UNDERWATER 2



210 SNEAKY



211 RONIN 2



212 PATH OF MIRANDA - PENDING TO WORK



213 PATH OF MIRANDA - CRASH



214 GEISHA



215 PATH OF MIRANDA - FORBIDDEN FOREST

Path of Miranda



218 THE JOURNEY 5



216 PATH OF MIRANDA - TOWER



Path of Miranda

219 PATH OF MIRANDA - FORGOTTEN

This sketch was done around the time I kept hearing rumors about a Boba Fett movie, and the time the new Star Wars was hitting the cinemas. I always loved the universe and thought it would be cool to do my own take on Boba on an imaginary mission, with a few Stormtroopers in the background, trying to hunt down the next bounty.



217 ON THE HUNT



220 PATH OF MIRANDA - THE DARKNESS



222 PATH OF MIRANDA - UNKNOWN



221 A SMALL FAVOUR



223 PATH OF MIRANDA - THE DARKNESS 2



226 ARTORIAS THE ABYSSWALKER



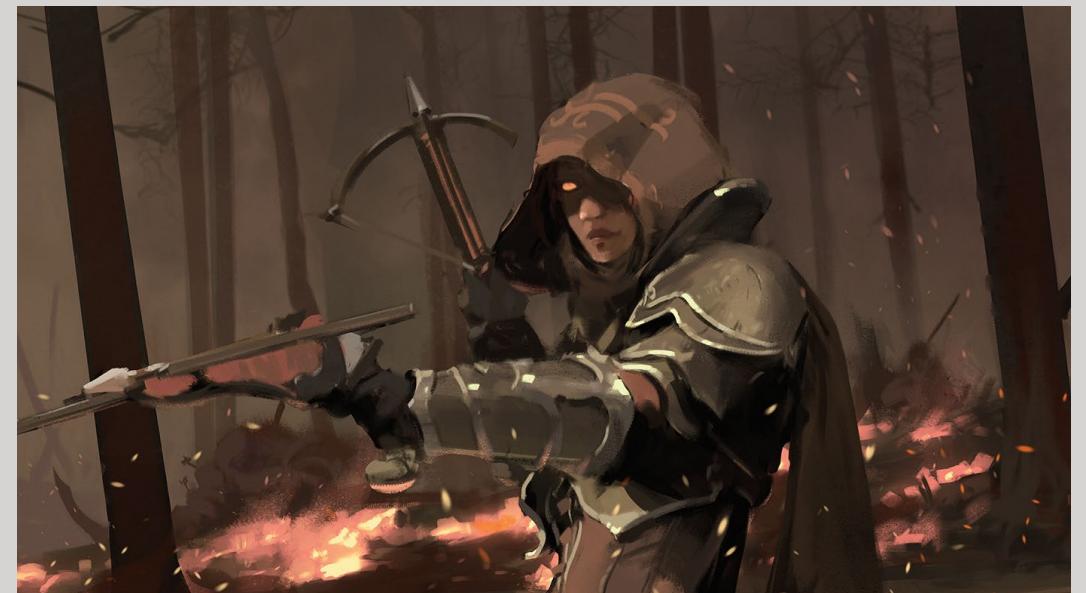
225 LOST AND FOUND



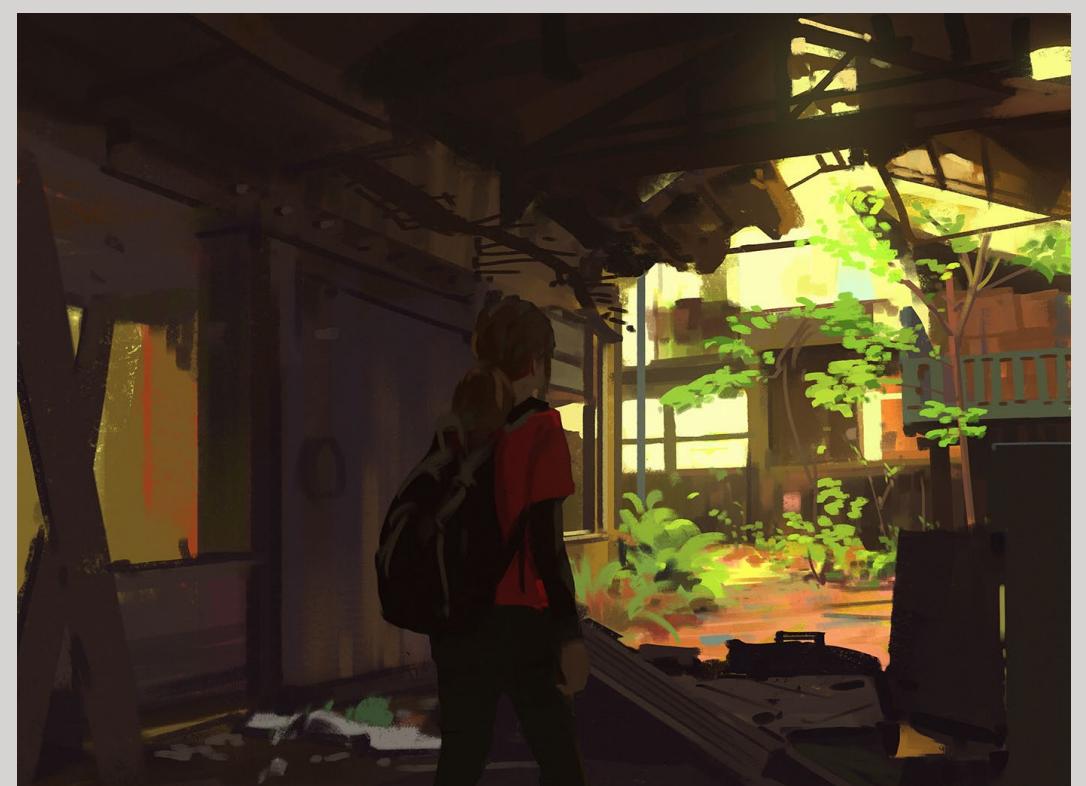
224 PATH OF MIRANDA - EXPLORATION



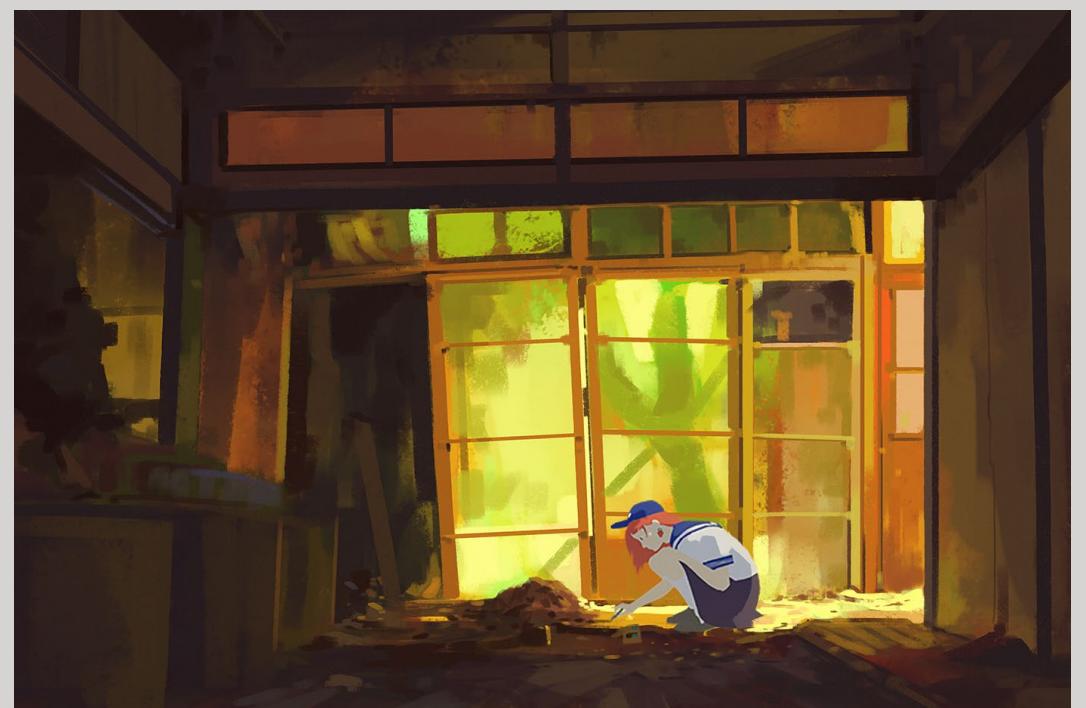
227 PATH OF MIRANDA - RANDOM



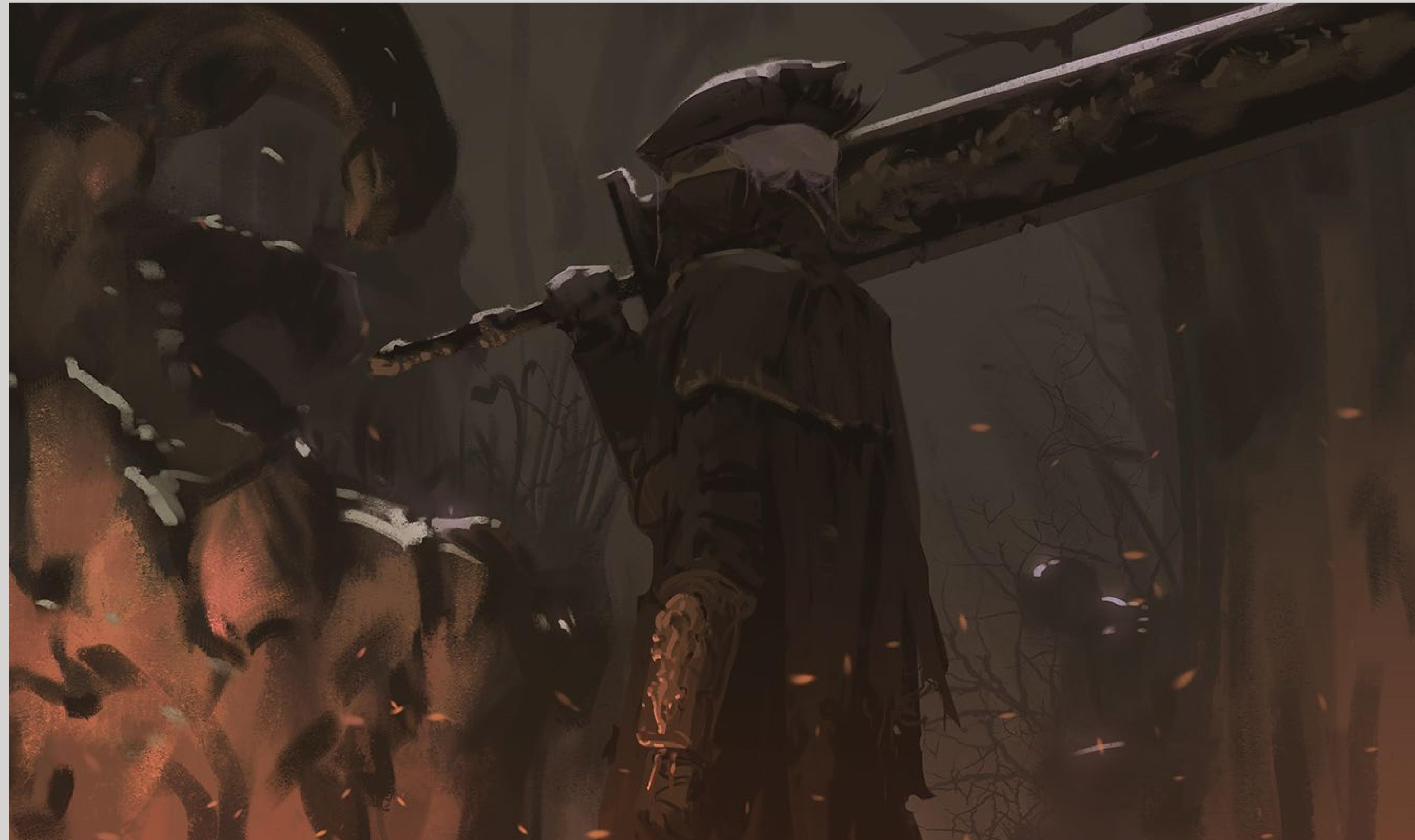
228 DEMON HUNTER



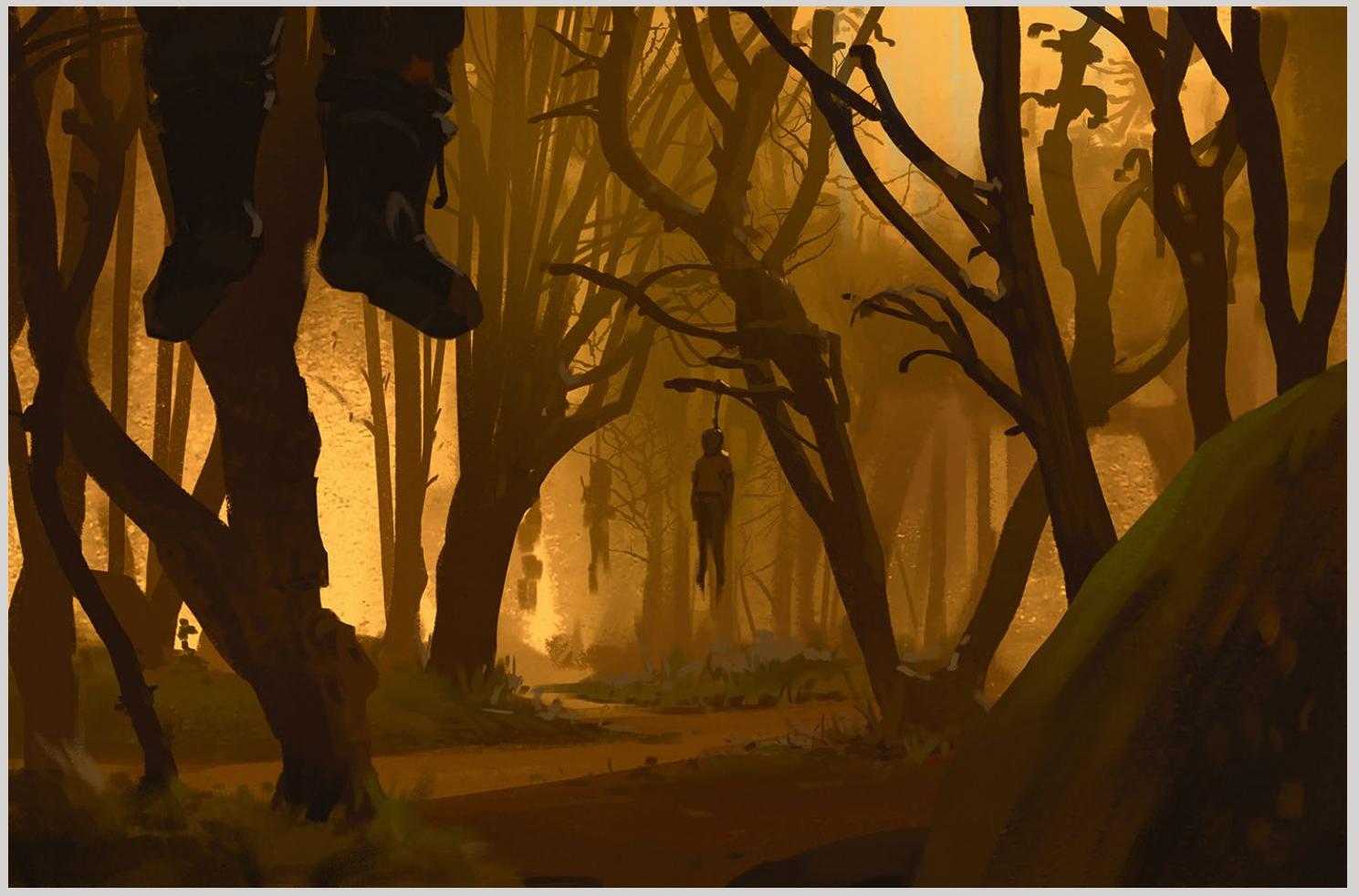
229 THE LAST OF US



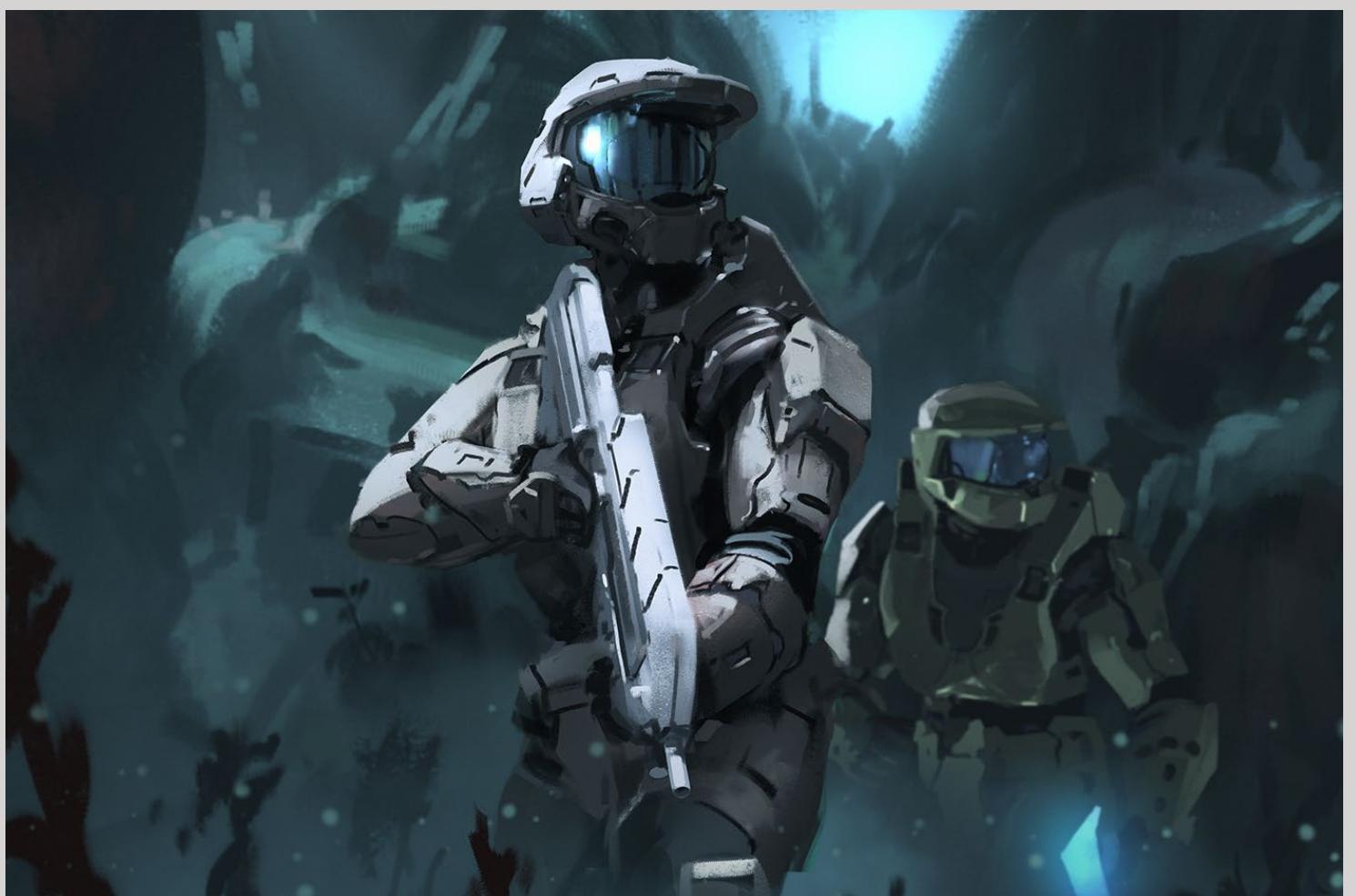
230 DRAWING



231 BLOODBORNE 6



232 YELLOW FOREST



233 SCOUTING PARTY



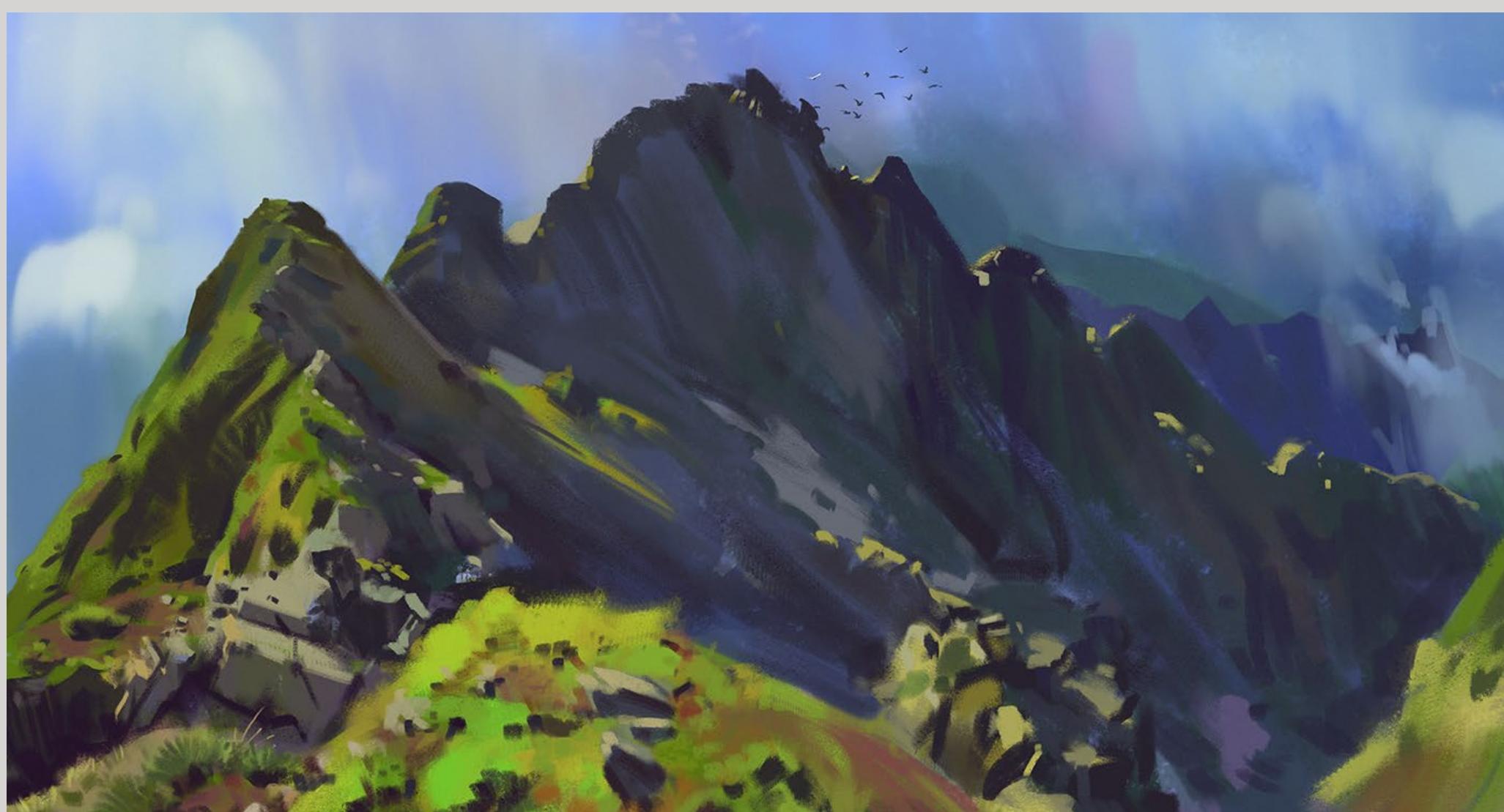
234 CHEESE OVERLOAD



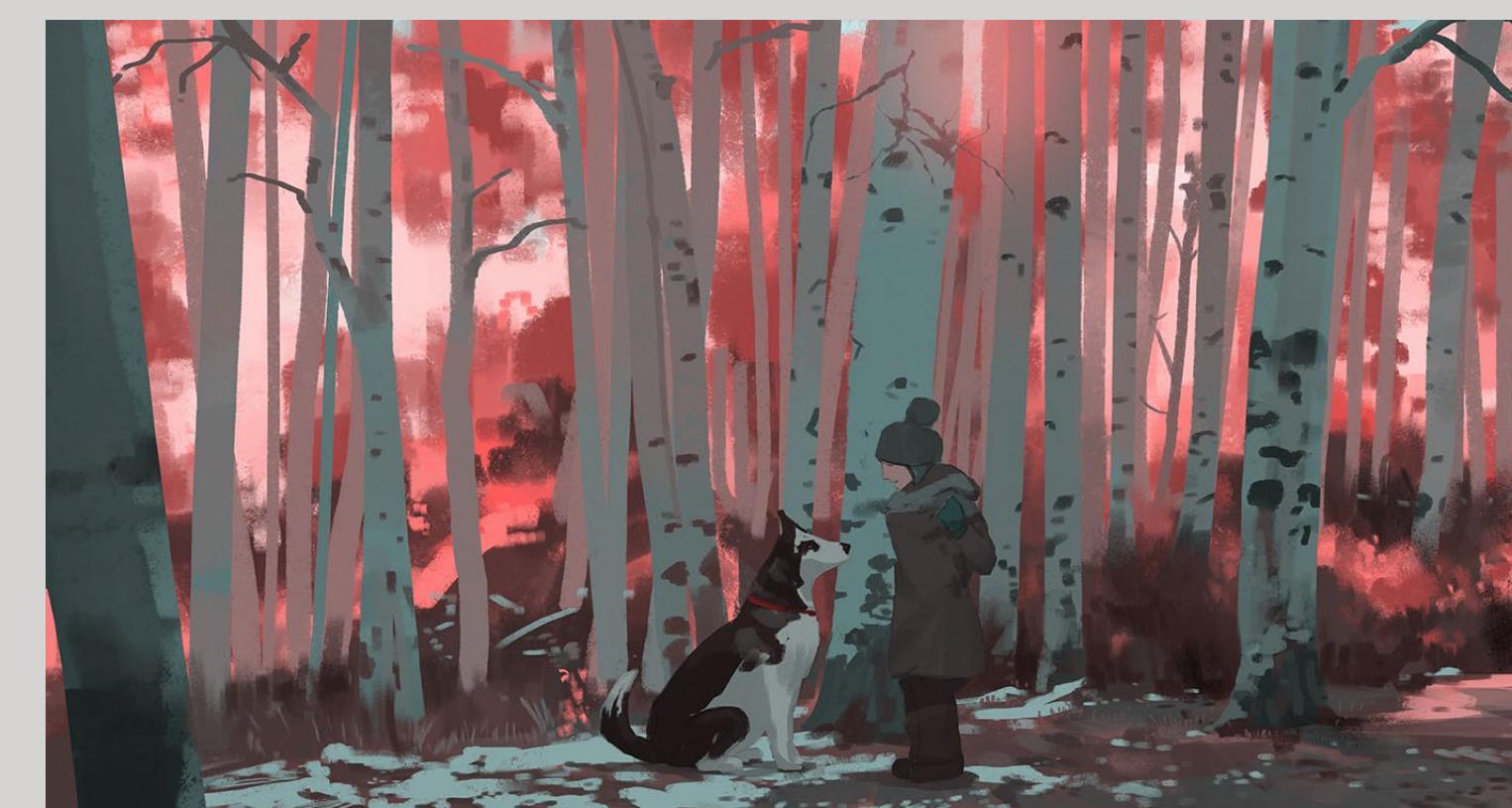
235 RANDOM 9



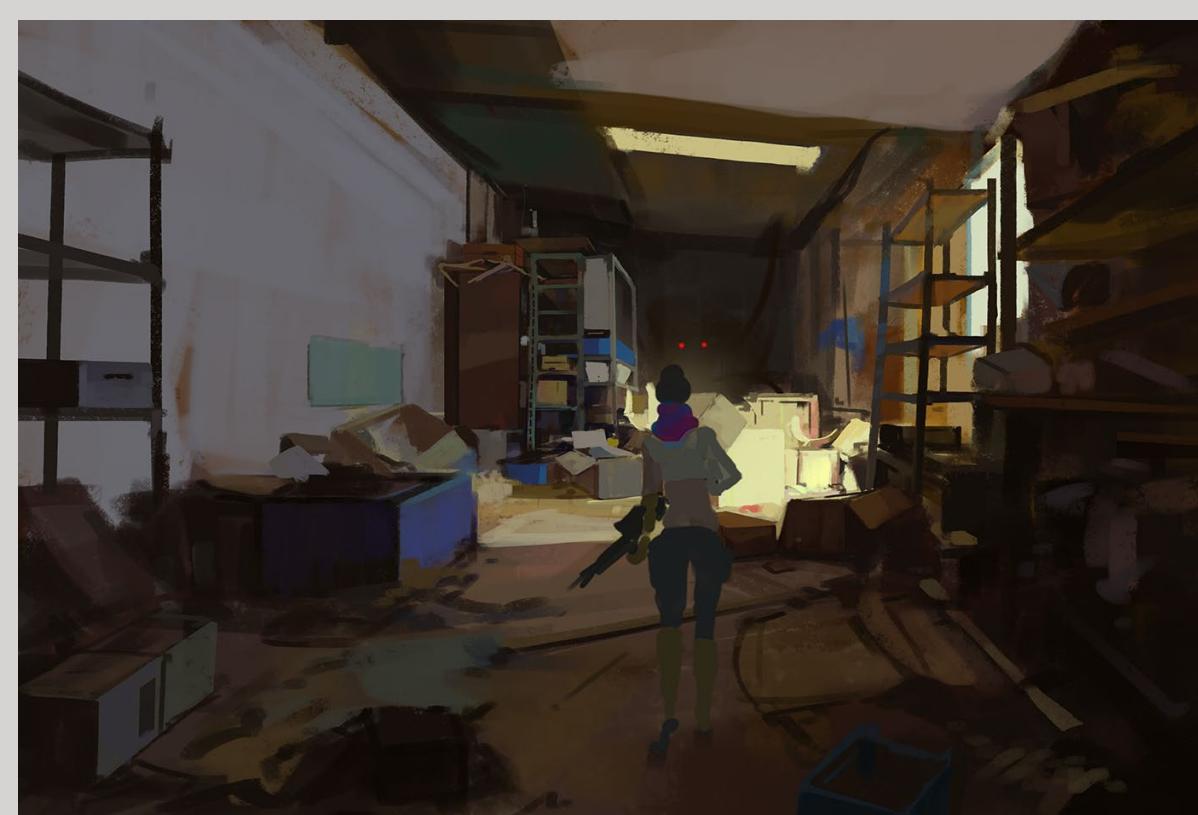
238 A FEAST FOR CROWNS



237 HIGH UP



236 SIT



239 IN THE DARK



241 WC



240 BLOODBORNE 7



243 RANDOM 10



242 AT NIGHT



244 LOVECRAFT



246 BLOODBORNE 8



248 BAY MAX



245 CAT AND THE PIGEON



247 THE DAM KEEPER 2



249 KIKI'S DELIVERY SERVICE



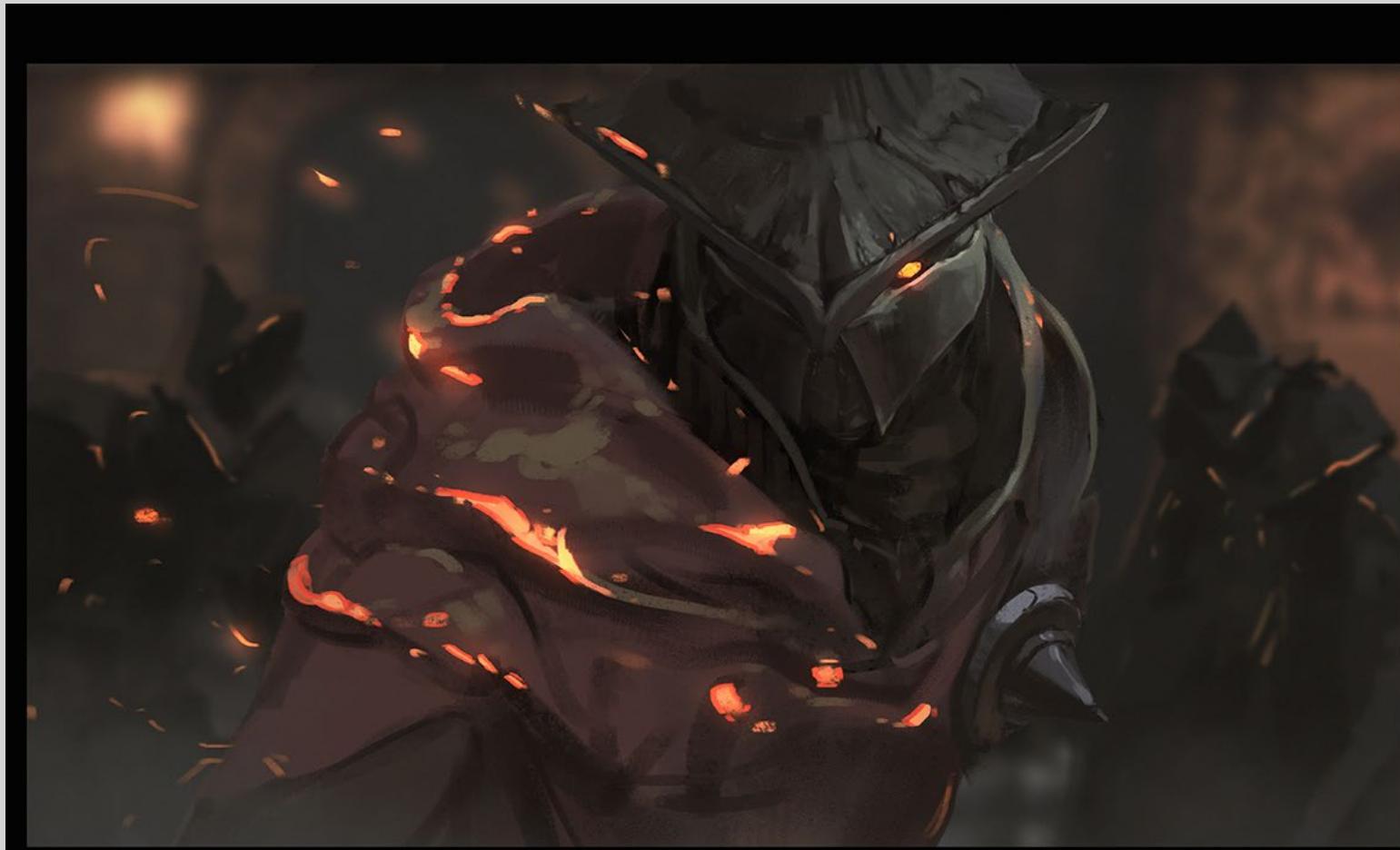
250 GRAVE OF THE FIREFLIES



251 THE FLY



252 MY NEIGHBOR BAYMAX



253 RANDOM 11



248 LADY MARIA OF THE ASTRAL CLOCKOWER



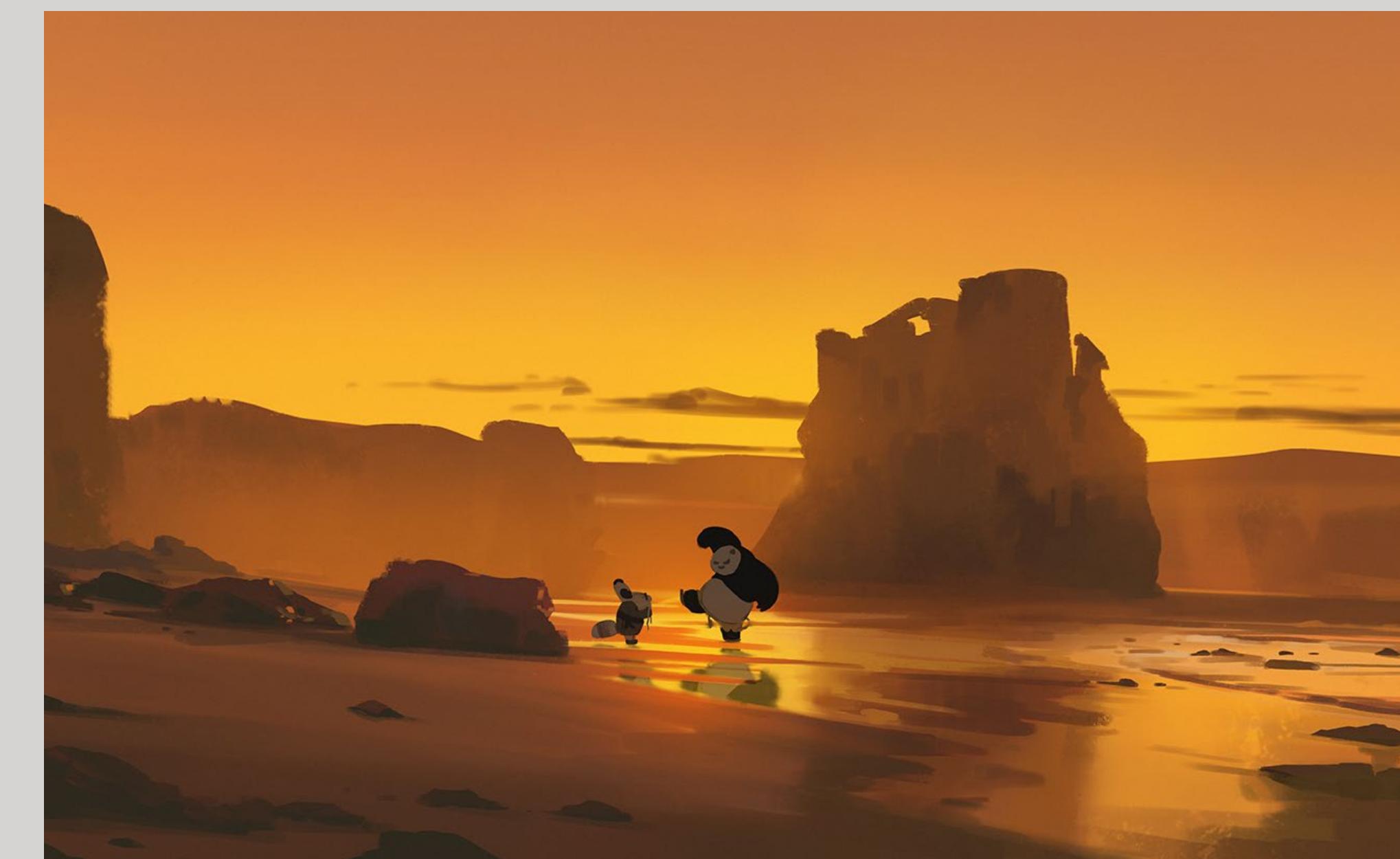
255 SPIRITED AWAY



257 FORBIDDEN DOOR



256 SCHOOL NIGHT



258 KUNG FU PANDA



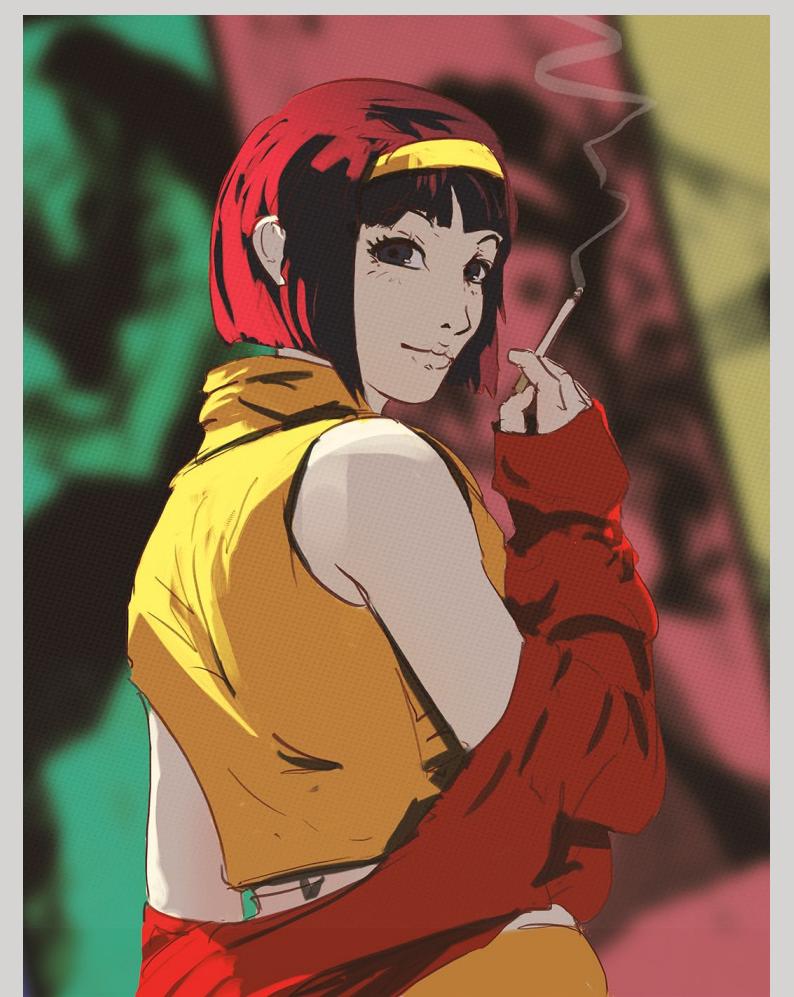
259 ZOOTOPIA - JUDY



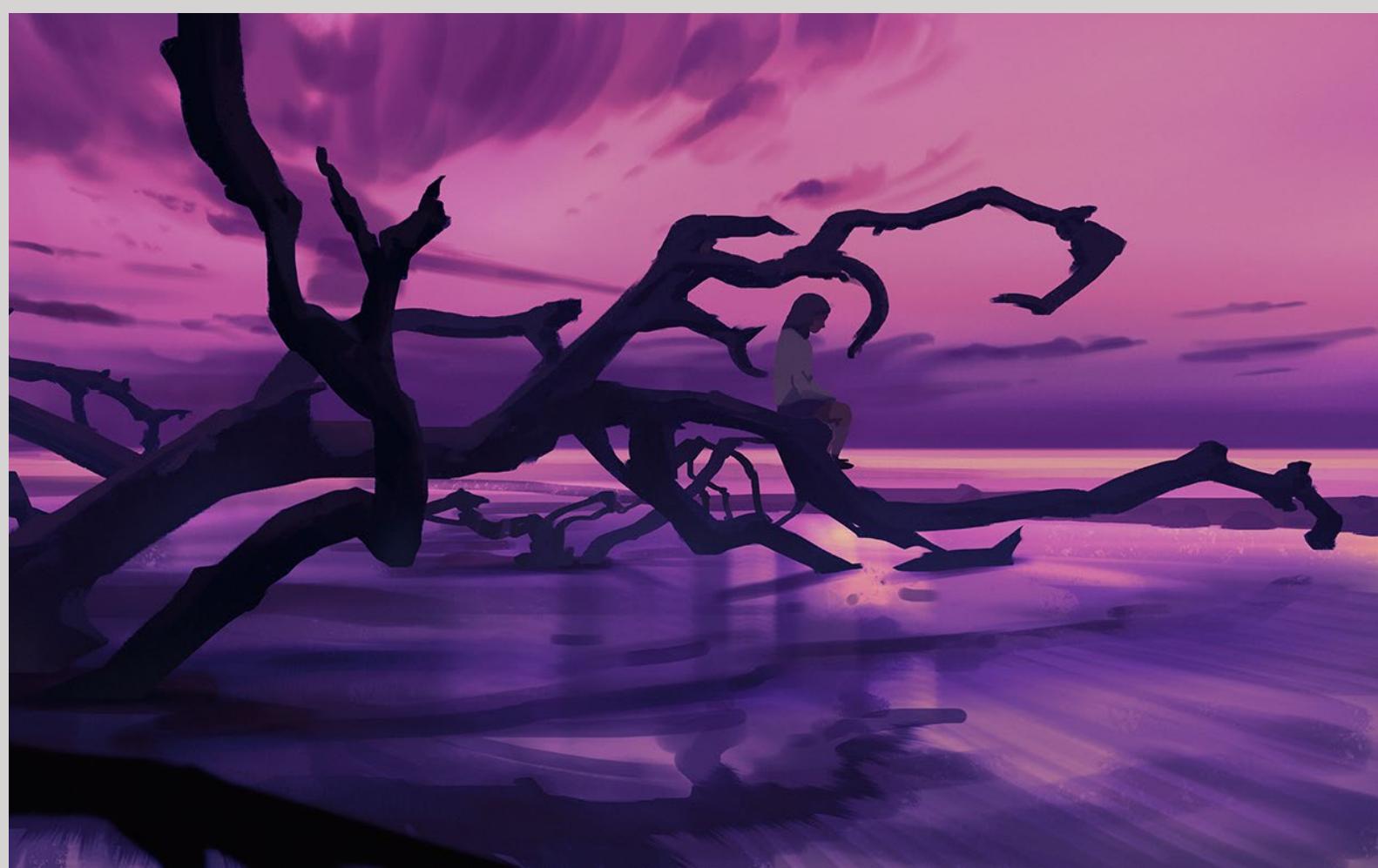
260 TOY STORY



263 PATH OF MIRANDA - THE DARKNESS 3



262 FAYE VALENTINE



261 ON THE EDGE

TUTORIAL

SKETCH #276 ON PAGE 88



1 At the start of the sketch I try to just get the basic layout in as quick and simple as I can, sometimes I start with just pure shapes and color but I wanted just a very loose drawing as a base for this one.



2 I drop the opacity on the drawing of the car for now and get ready to start blocking out the largest parts of the image, **also at the top is the reference I am using for this image.**



3 I block out the basic local value and color of the car and start to paint in a bit on the hedge behind it. I like to start with a very opaque base for certain parts of an image, since it will be easier to build on top of it such as in the case of the car.



4 I keep working into the car and the hedge a bit more, the car is a big selling point of the image so I try to invest time into it, because as time progresses my attention span and energy drops so it's always good to start on the important parts of the image!



5 Still working a bit more into the car and just keep it very simple, **keep in mind the light setup at all time and thinking what light is hitting the surface**, in this case it's a clear blue sky so which ever surface is upwards will get hit by it.



6 At the point I am starting to add in a bit more detail and more contrast on the car.



7 I feel confident with the car for now so I start blocking out the background, the idea is that it takes place in an urban environment so I try to show that in the image.



8 Now finally time to start with the character! I often do the character the last so it will be easier for me to make it match the background, but I keep the drawing layer up during the whole process so I always keep them in mind while painting the background.



9 For the final stages of the drawing I made some large changes to the color and the characters, I decided to remove the girl due to lack of time and to change the overall colors to try and match a more retro look and a classical feel which I think worked out better in the end.



264 THE CALL OF CTHULHU



265 ICE AGE



266 BLUE SKY



267 ON HOLIDAY



268 PATH OF MIRANDA - THE LOST ROBOT



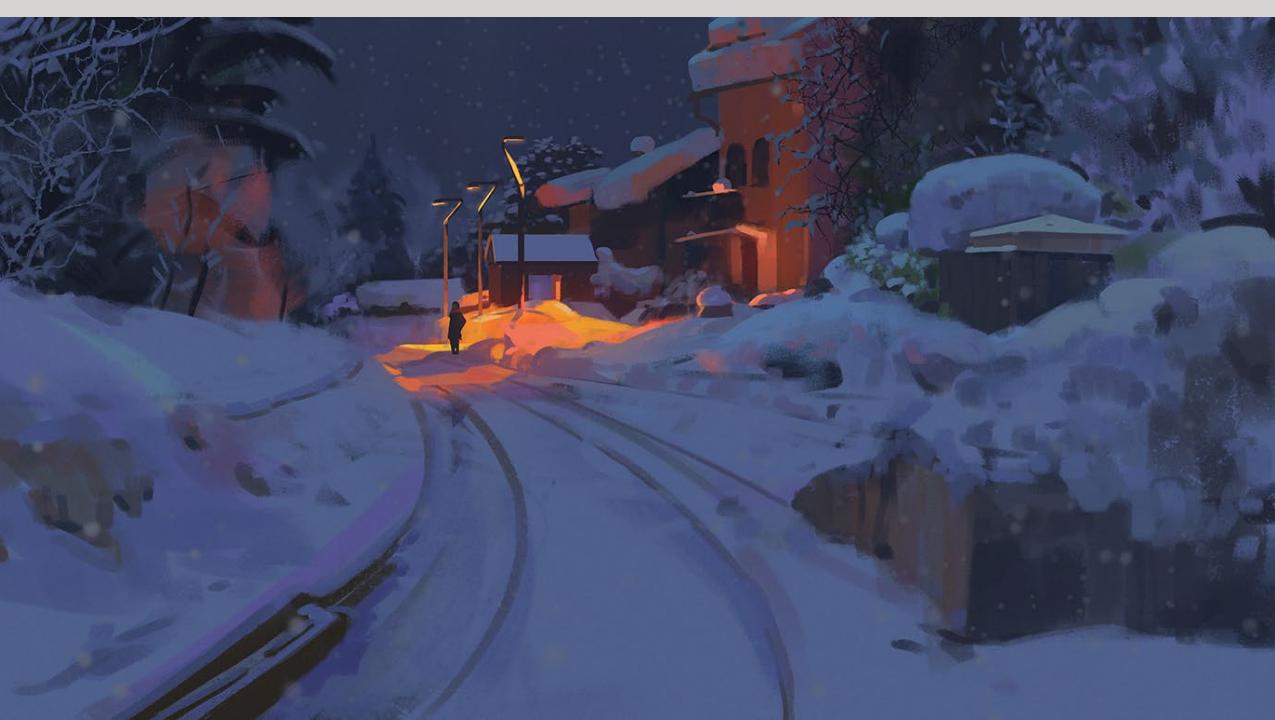
269 PATH OF MIRANDA - CATPIGEON



270 PATH OF MIRANDA - OUTSKIRTS



272 FIRST THING IN THE MORNING



273 LAST STOP



274 SAVINGS



275 PATH OF MIRANDA - DIRECTIONS

Path of Miranda



カウボーイ
ビートル
COWBOY BEBOP

276 COWBOY BEBOP

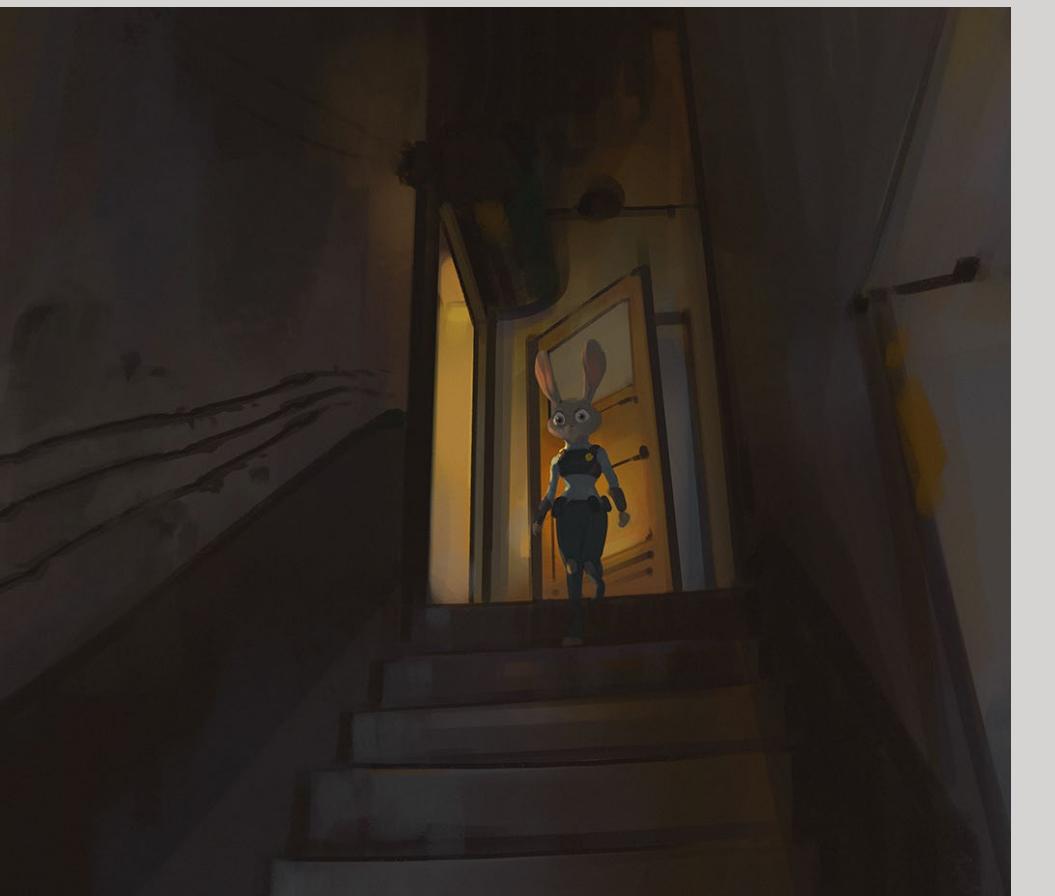


277 PATH OF MIRANDA - LOST

Path of Miranda



278 MY NEIGHBOR TOTORO COMIC



279 JUDY FOLLOWING UP A LEAD



281 PEACE AND HARMONY



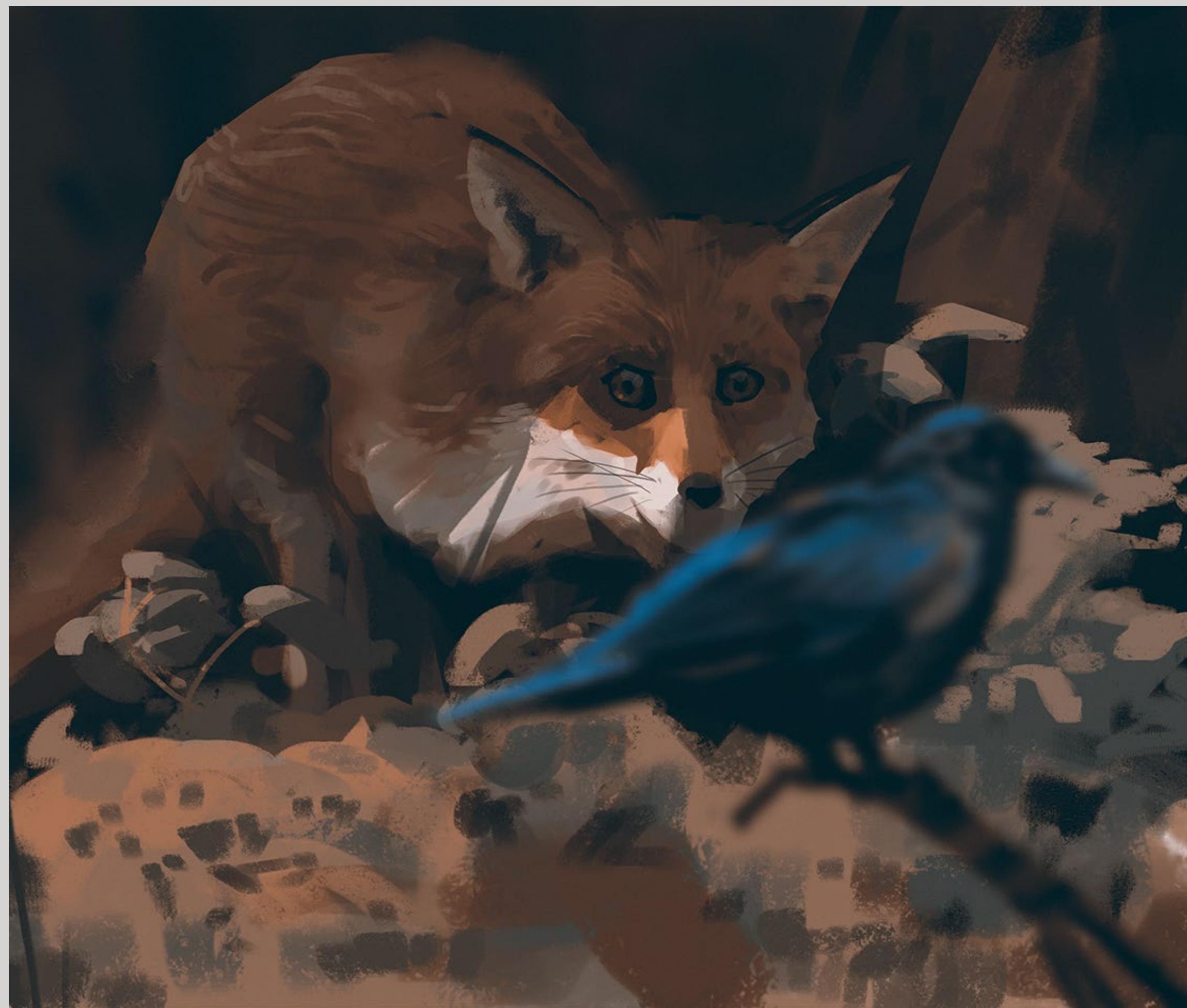
280 PATH OF MIRANDA ANIMETEST 1

Path of Miranda



Path of Miranda

284 PATH OF MIRANDA - ALONE



282 SILENT AS A SHADOW



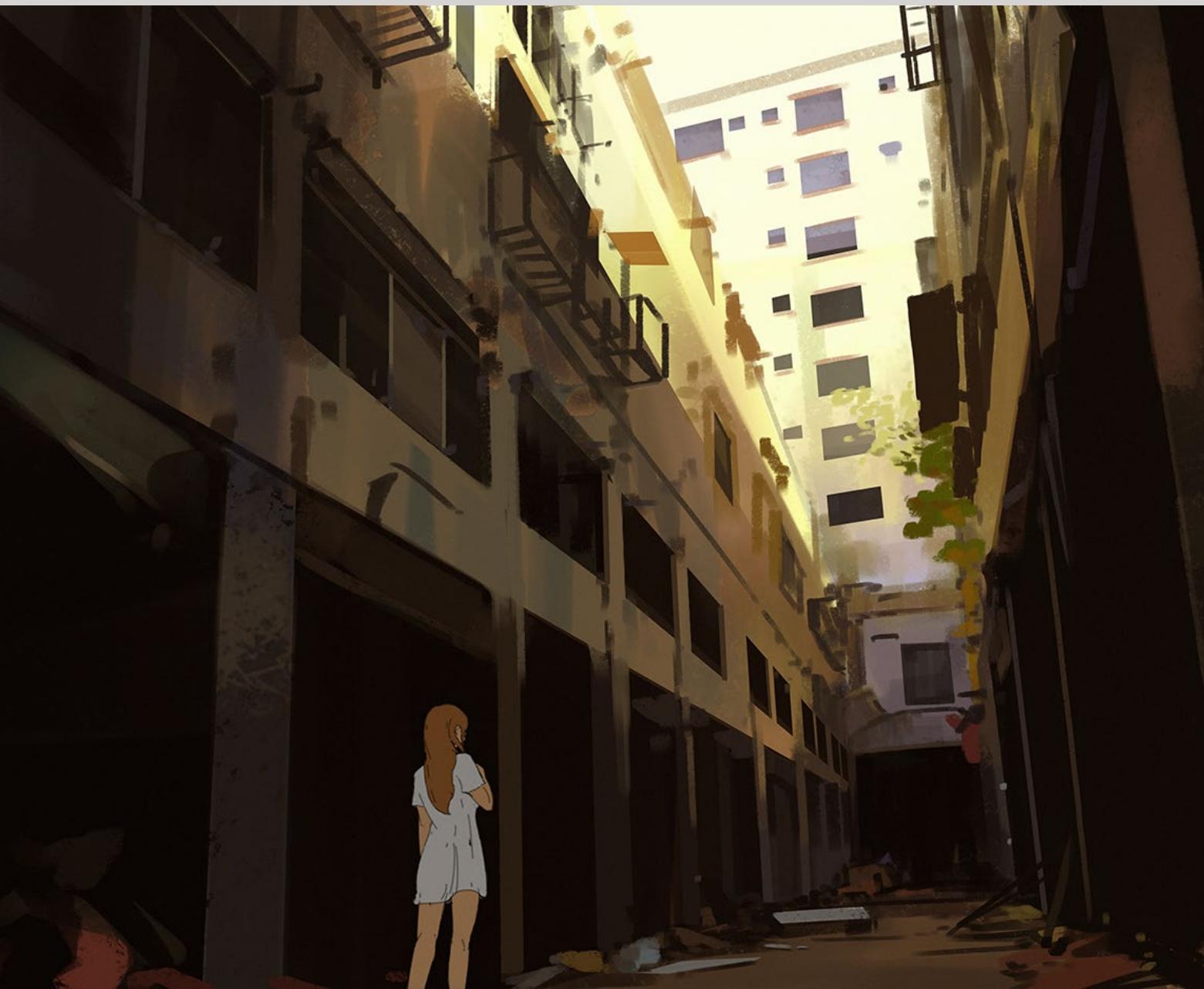
283 TEKKON KINKREET



285 RATCHET MEETS CLANK



289 RANGERS BEYOND THE WALL



290 INTO THE UNKNOWN



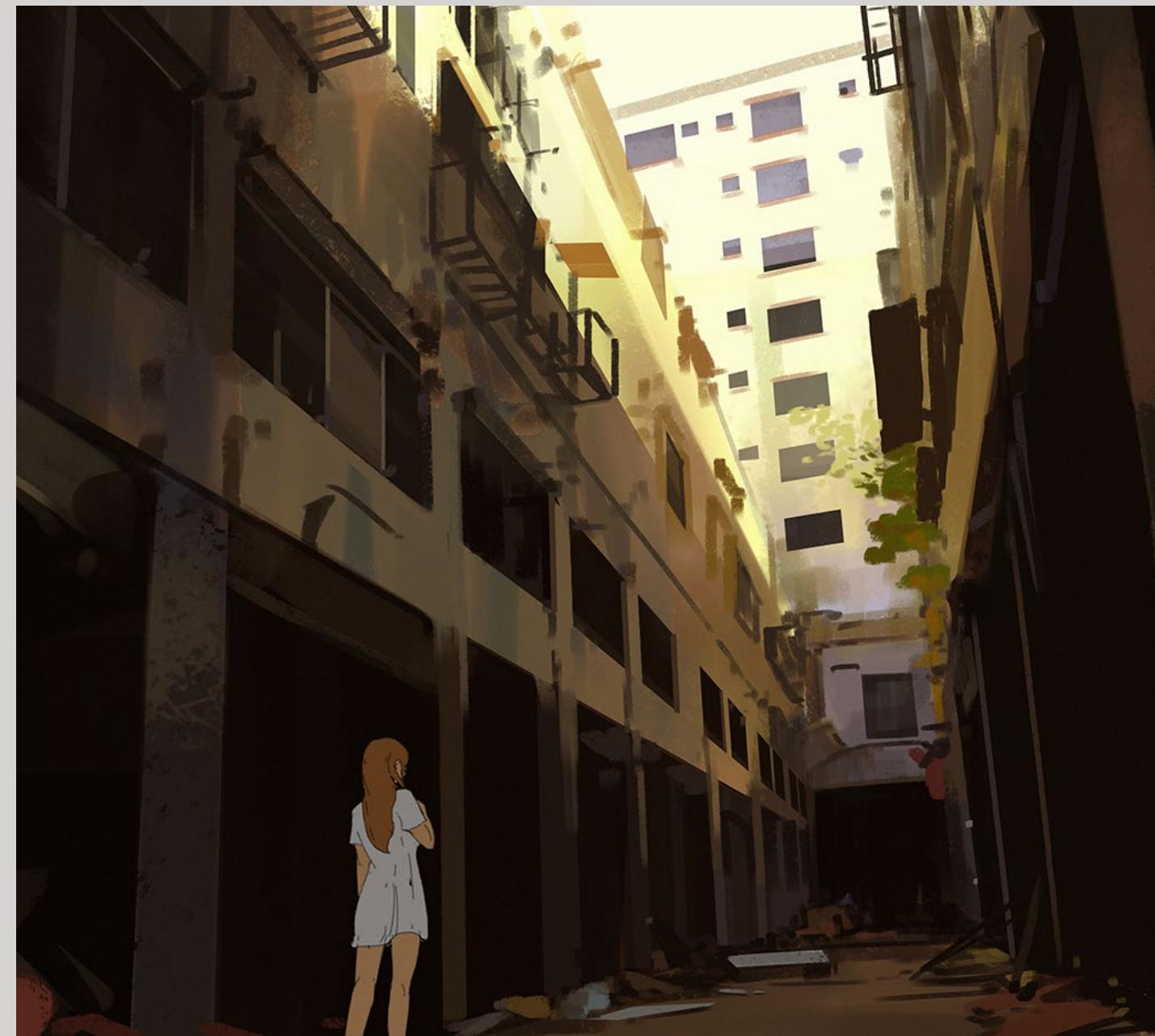
287 BB-8



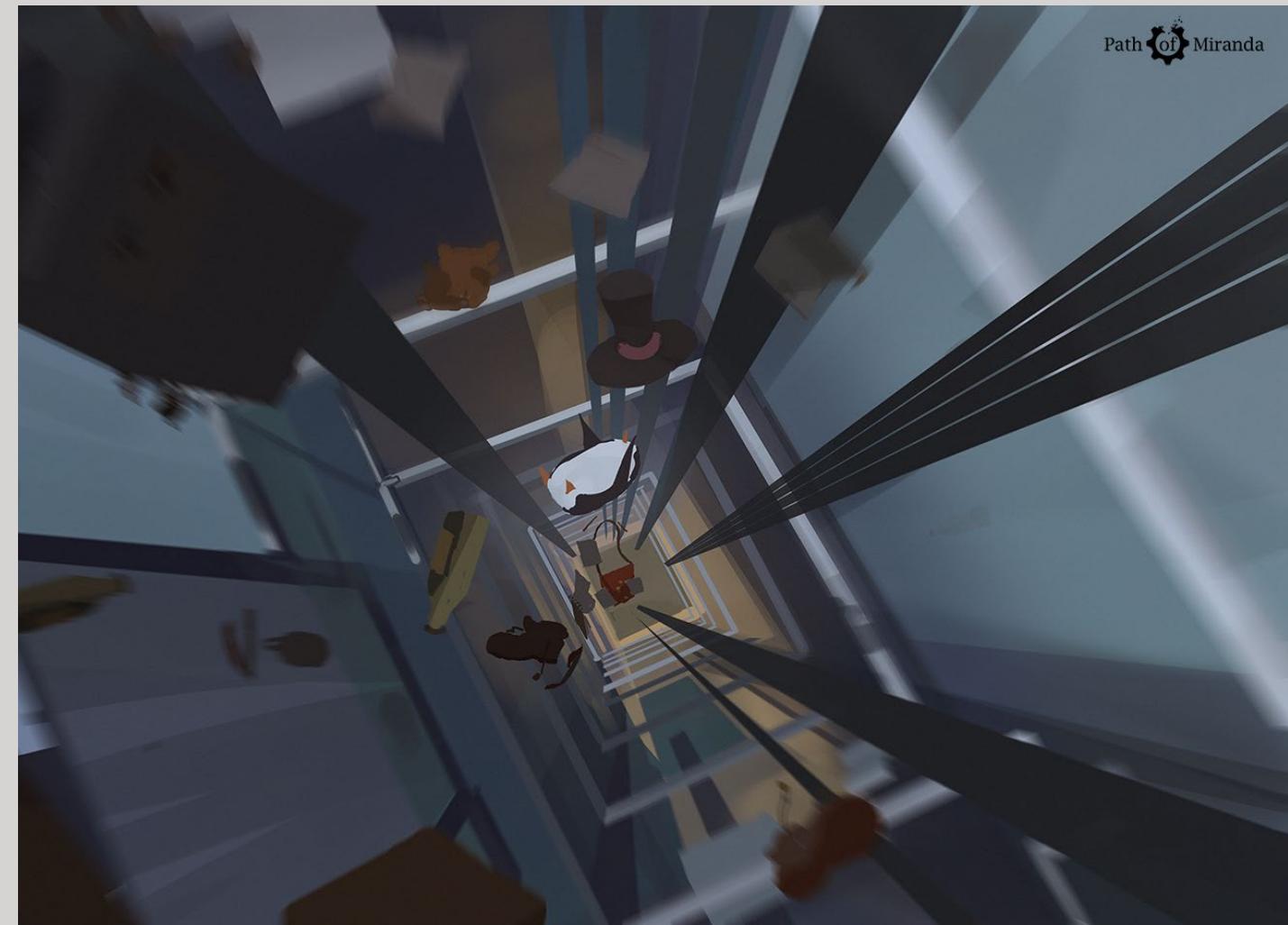
286 KIKI'S DELIVERY SERVICE



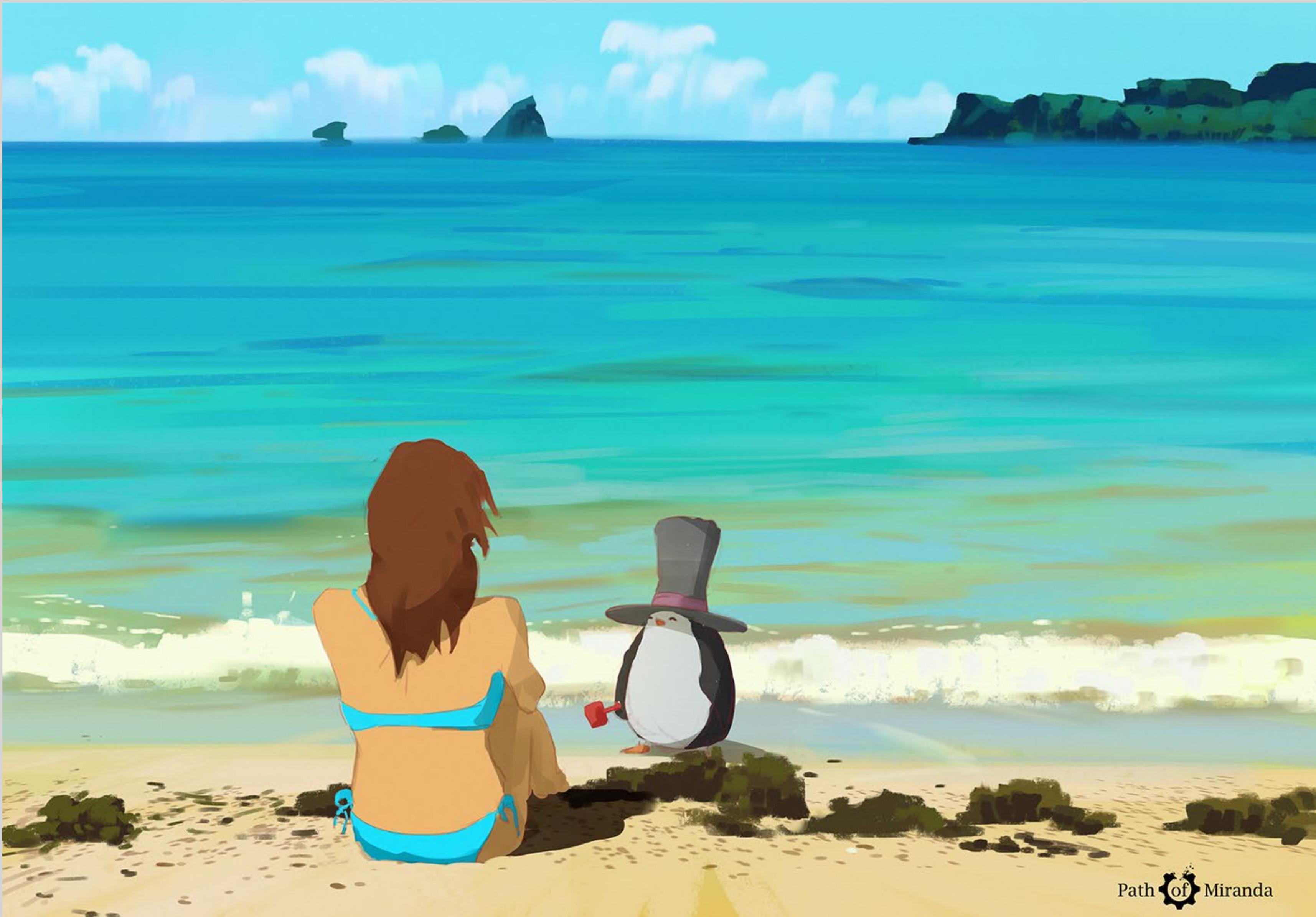
288 CASTLE IN THE SKY



290 INTO THE UNKNOWN



291 PATH OF MIRANDA - FALLING



292 PATH OF MIRANDA - AT THE BEACH

Path of Miranda



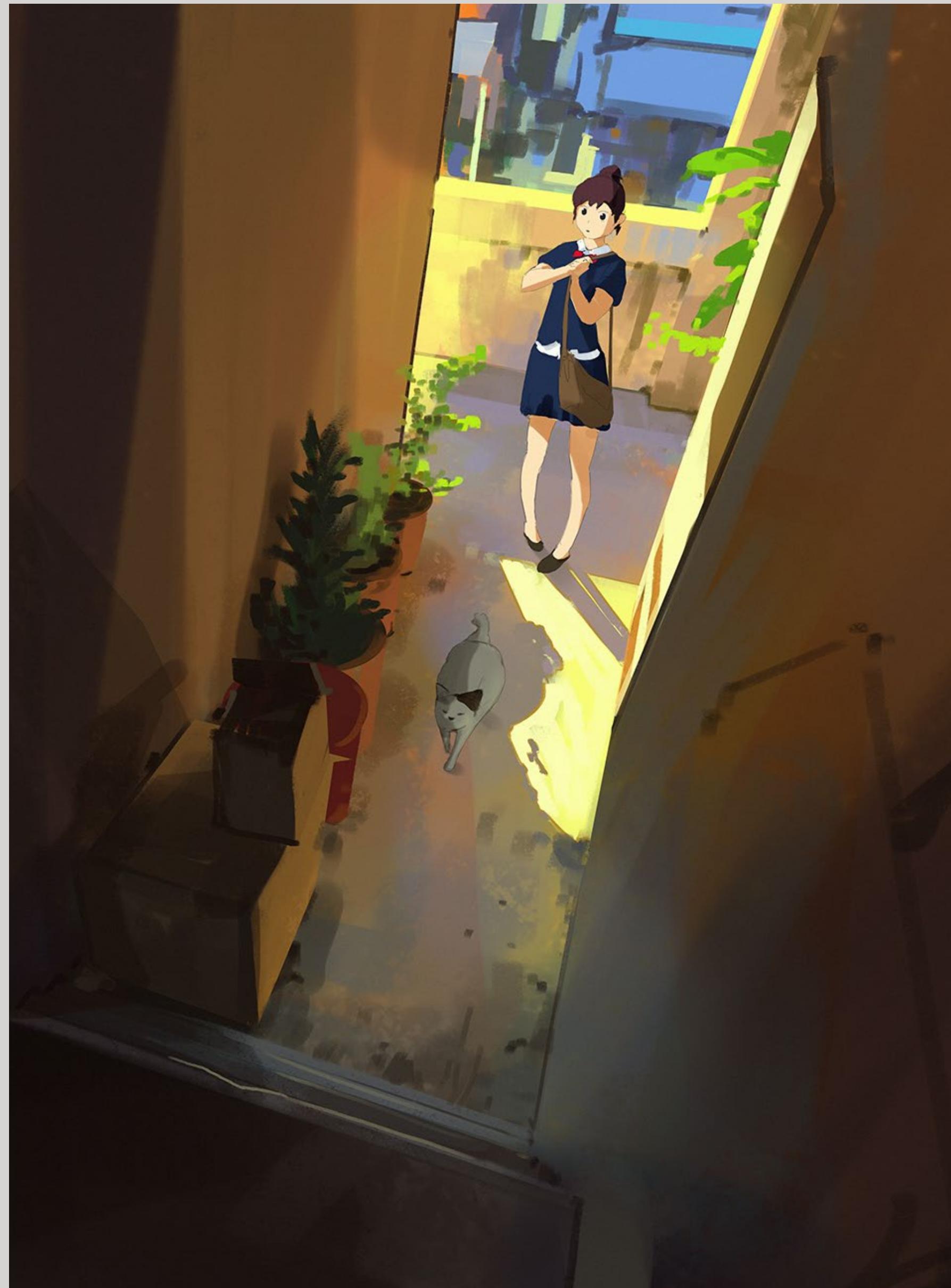
293 ASHITAKA



294 TEKKAMAN BLADE



295 SPIRITED AWAY MAX



296 THE CAT RETURNS



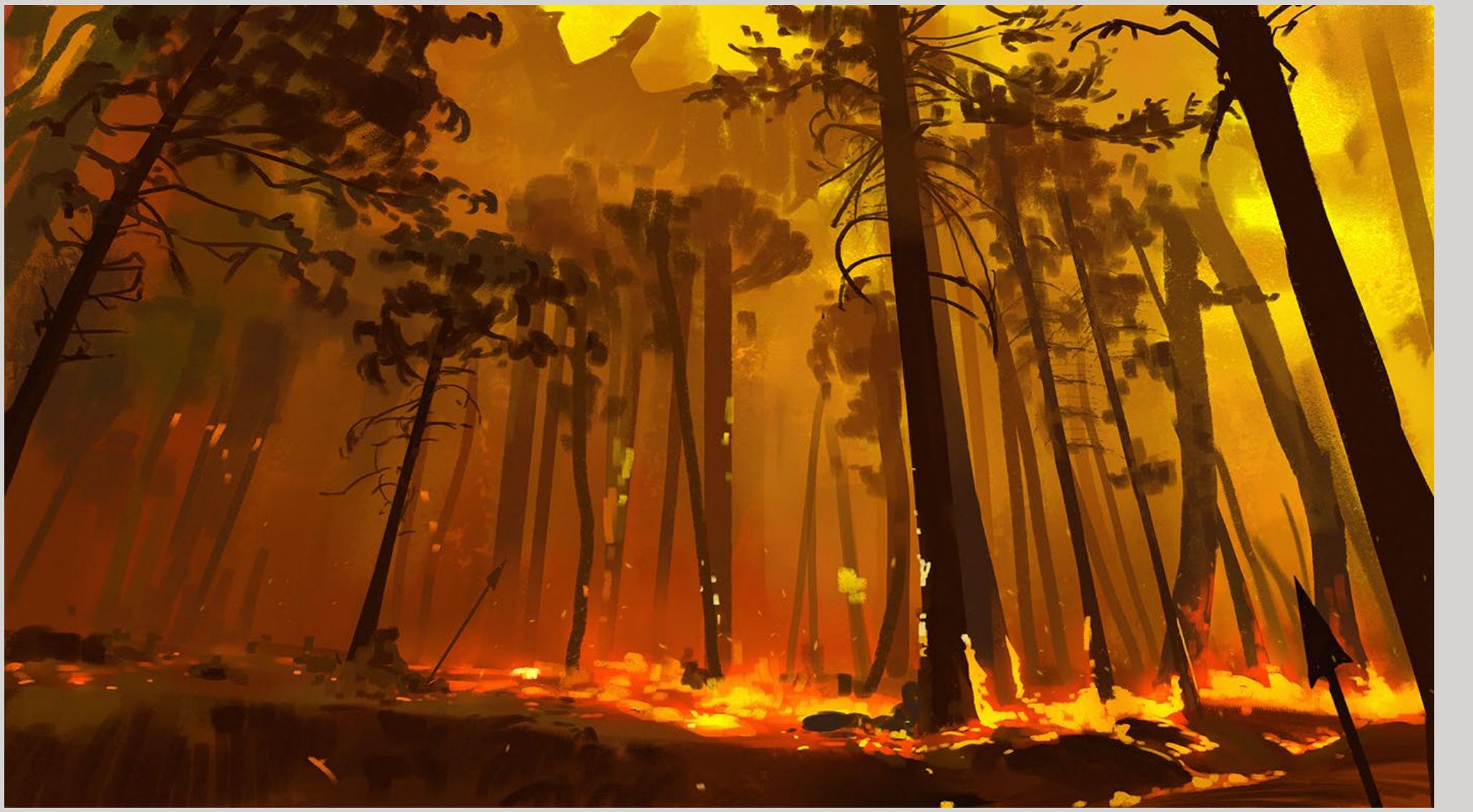
297 PATH OF MIRANDA - RANDOM



299 JURASSIC PARK



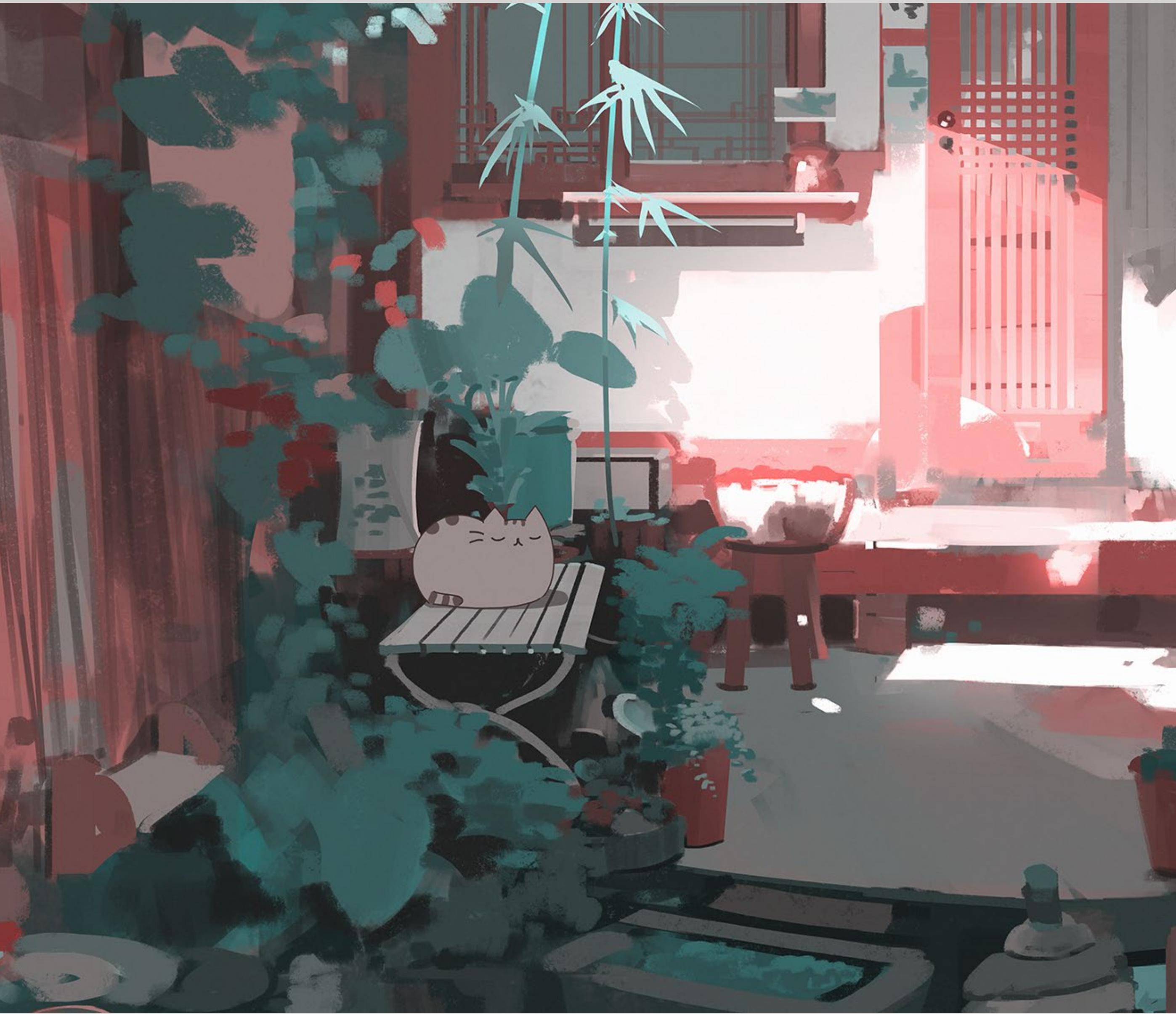
298 HOWL'S MOVING CASTLE



300 FIELD ON FIRE



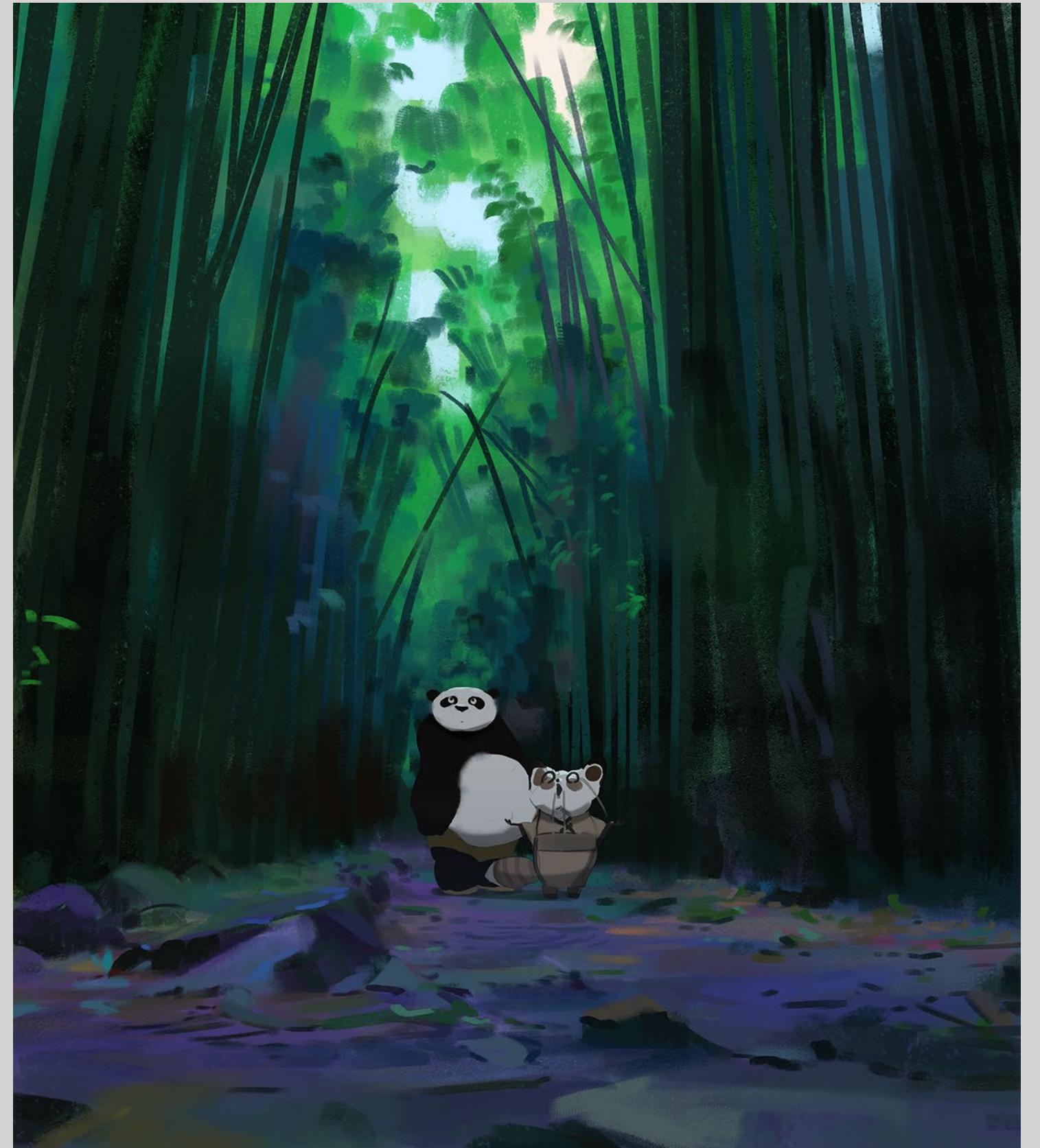
301 SMALL TOTOROS



303 PUSHEEN CAT



302 STRANGE ONE



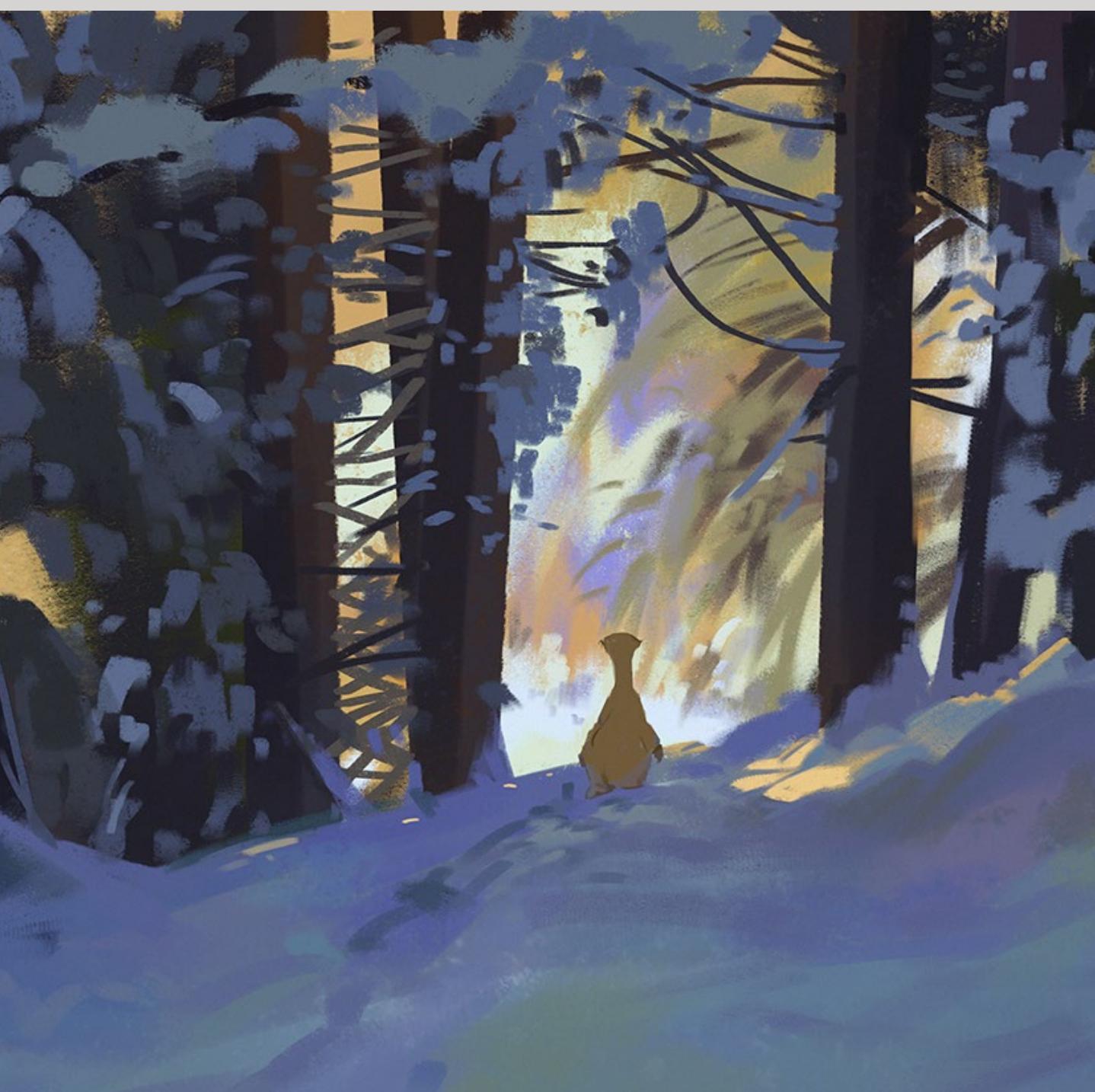
304 TEACHER AND STUDENT



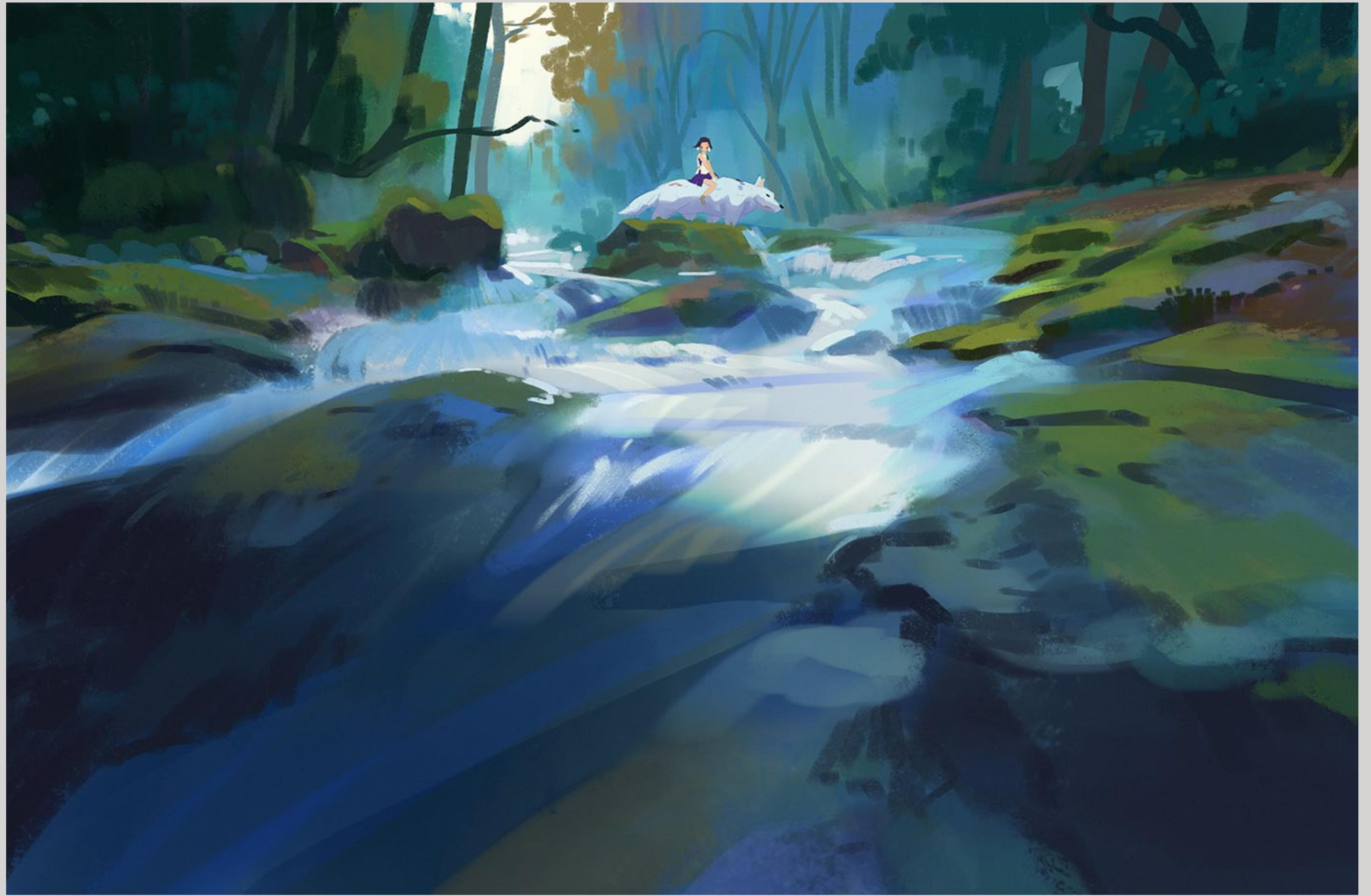
305 CATS OF THE CANALS



306 WALL-E



307 SNOW PATH



311 MONONOKE



309 PATH OF MIRANDA - LUNCH BREAK



308 CHUN LEE



310 PATH OF MIRANDA - FACTORY



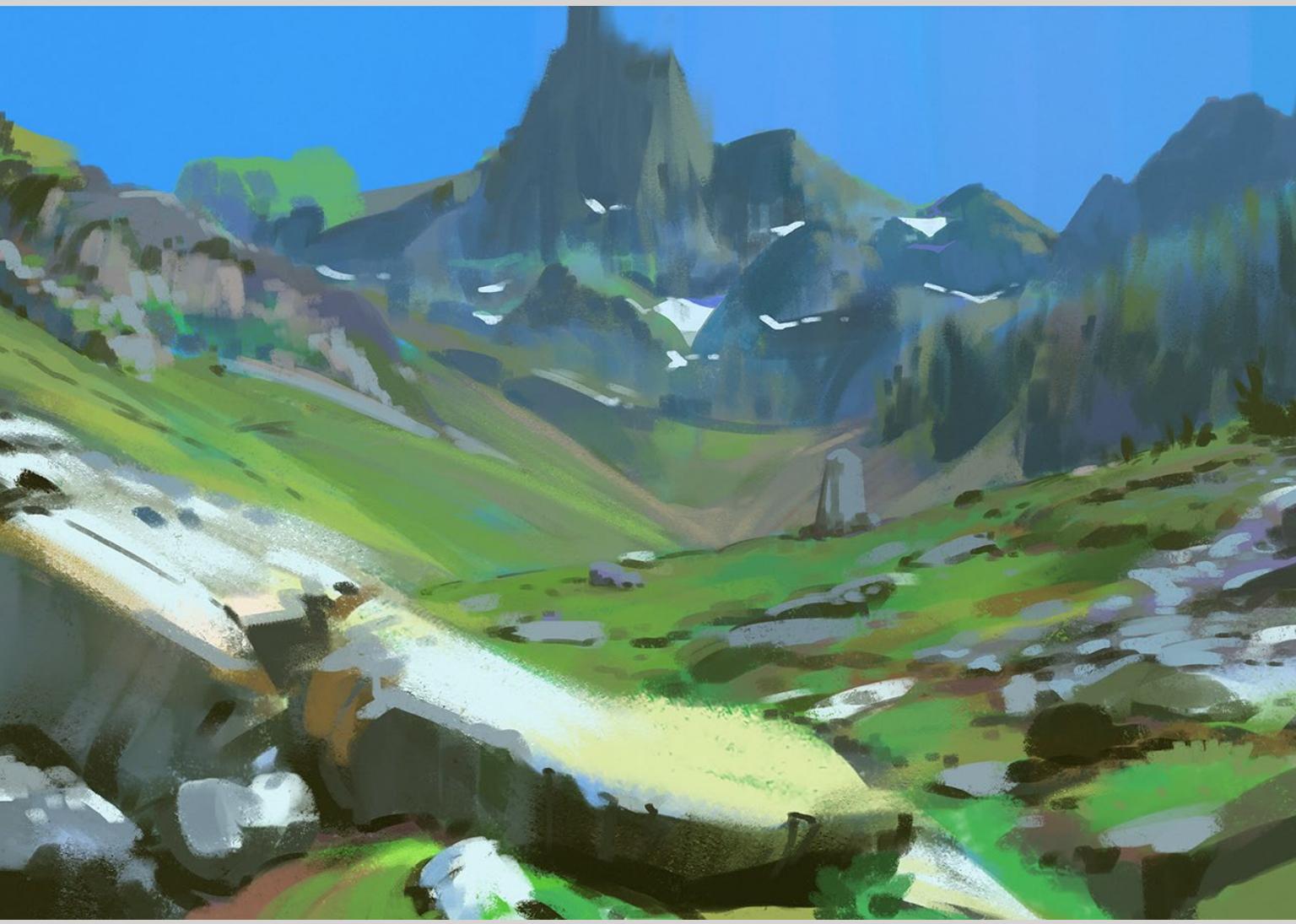
313 MY NEIGHBOR PO

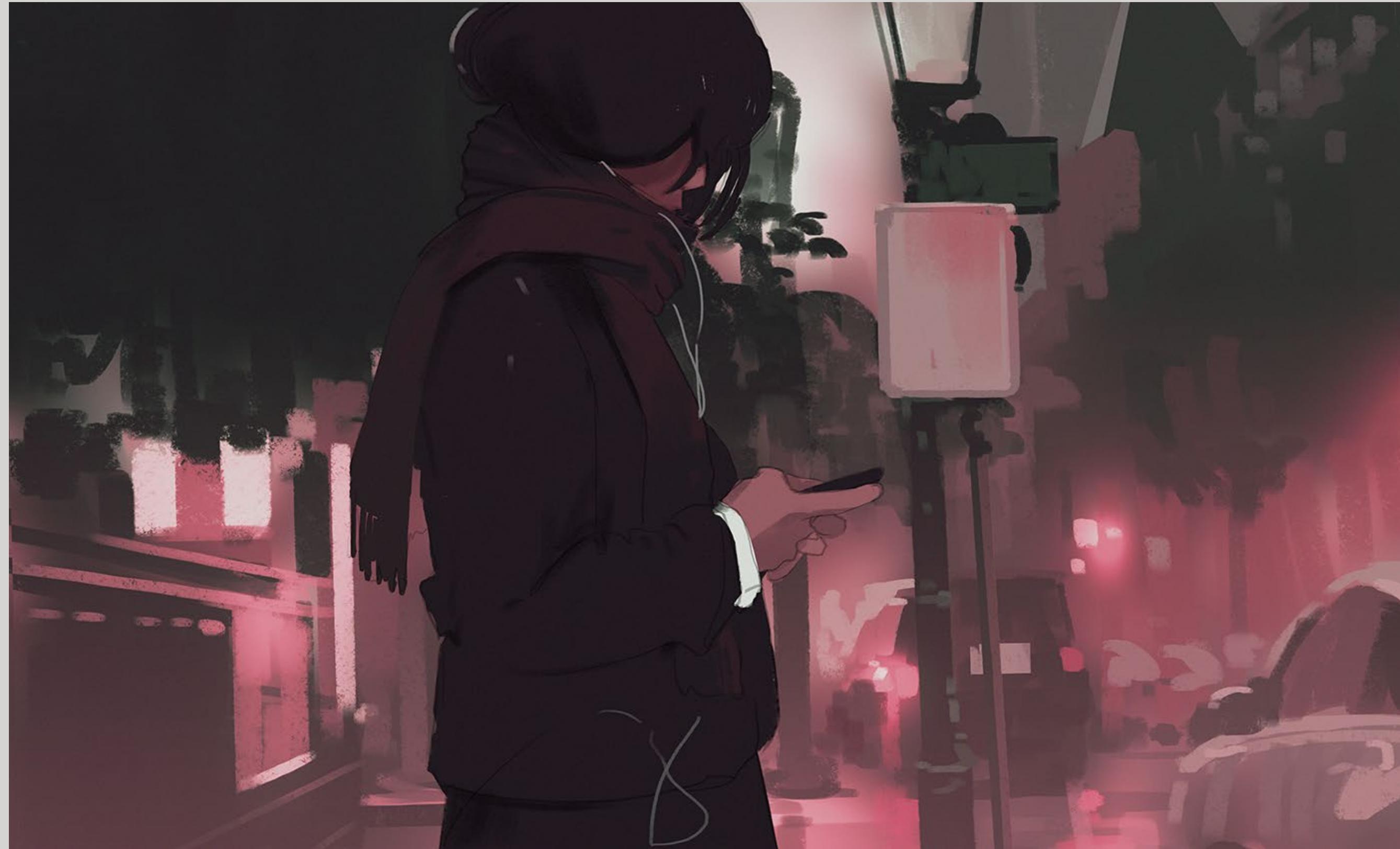


312 URBAN MONONOKE

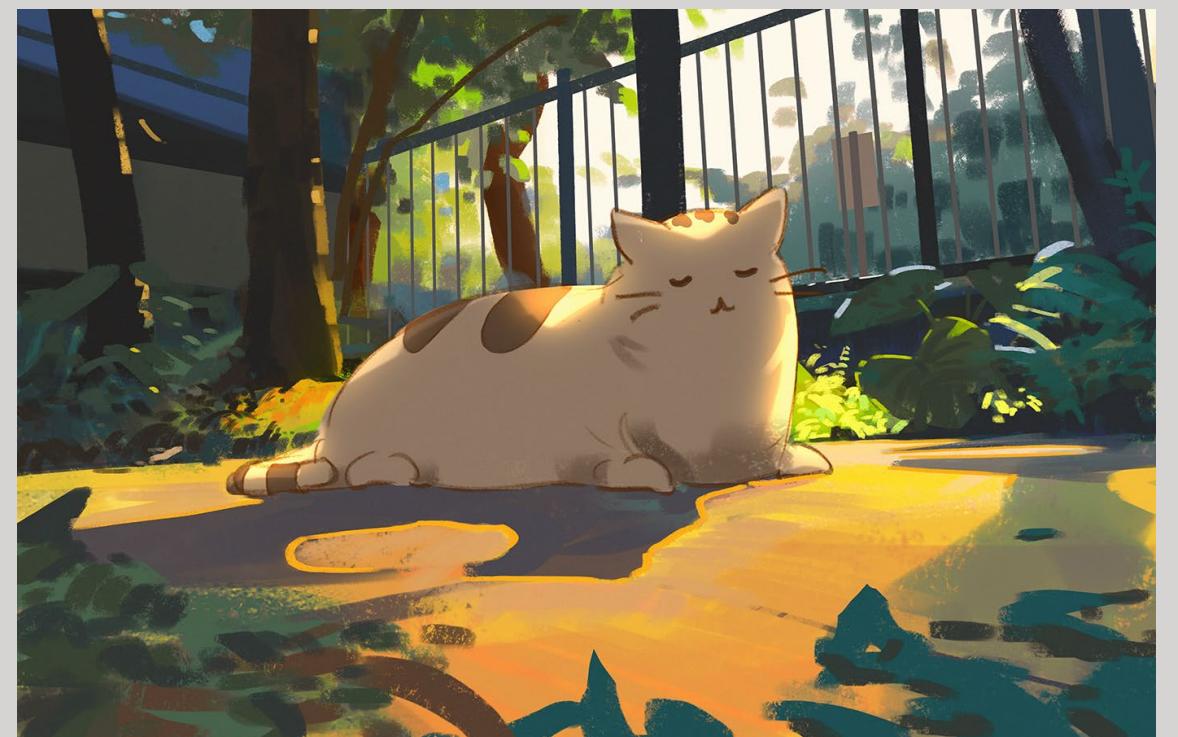


316 PATH OF MIRANDA - SPECIAL DELIVERY

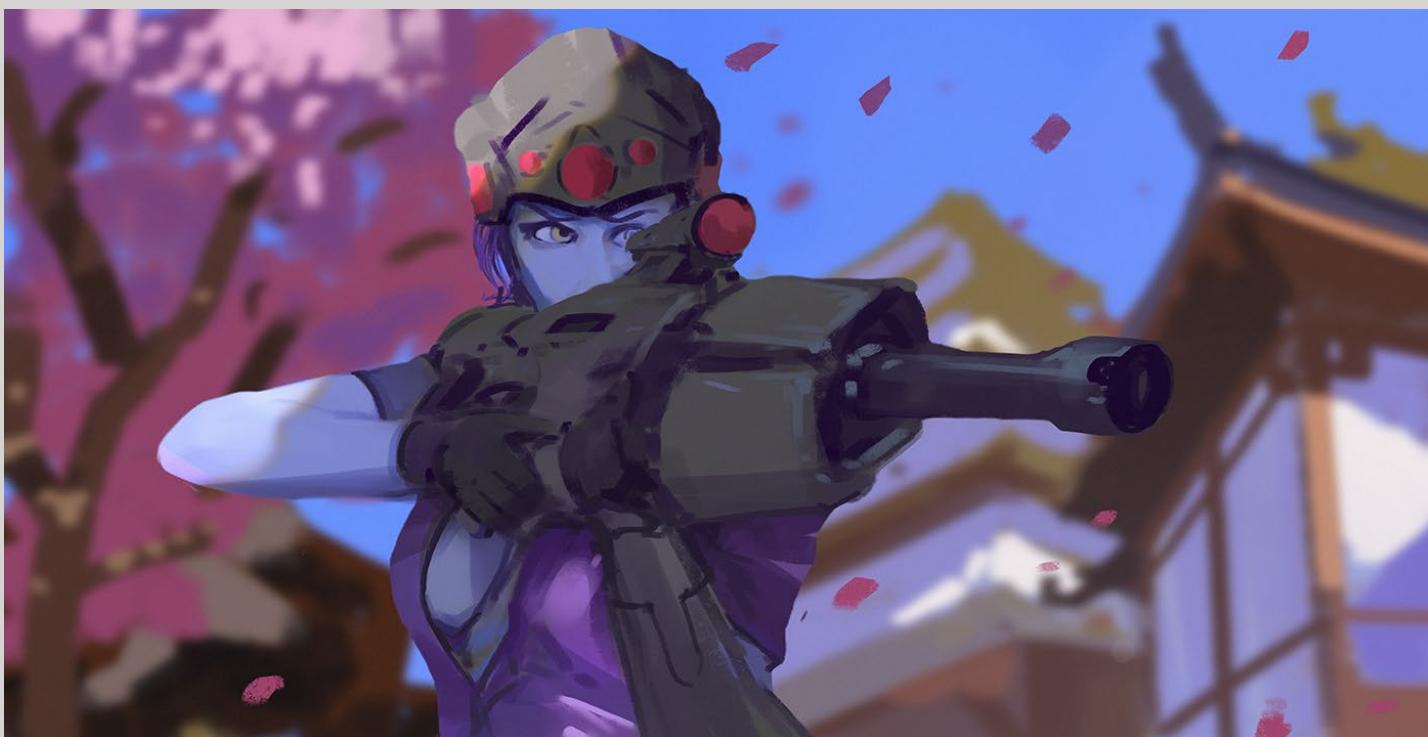




317 RED



320 SUNBATHING PUSHEEN



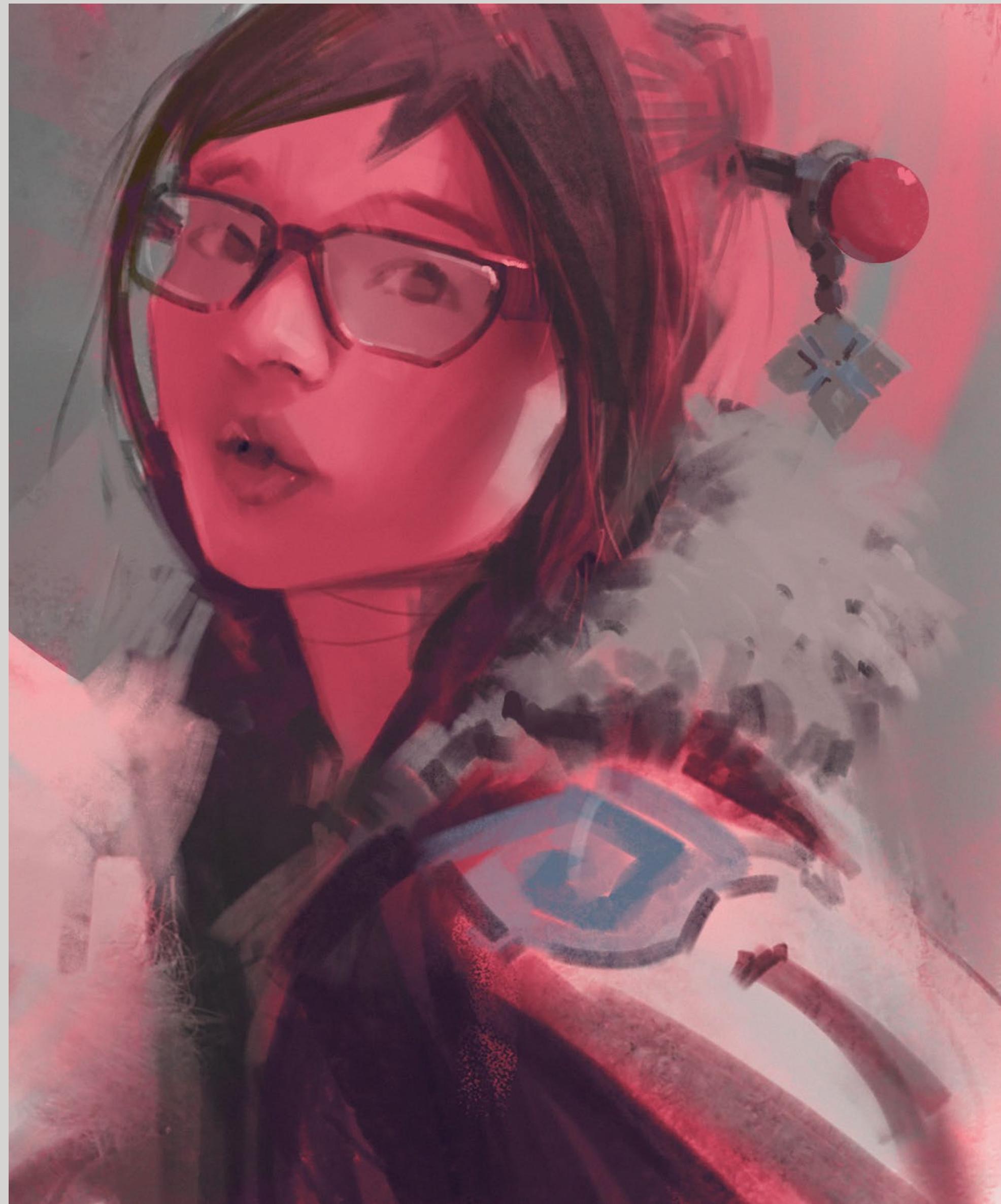
319 I'VE GOT YOU IN MY SIGHTS



318 SCAVENGERS



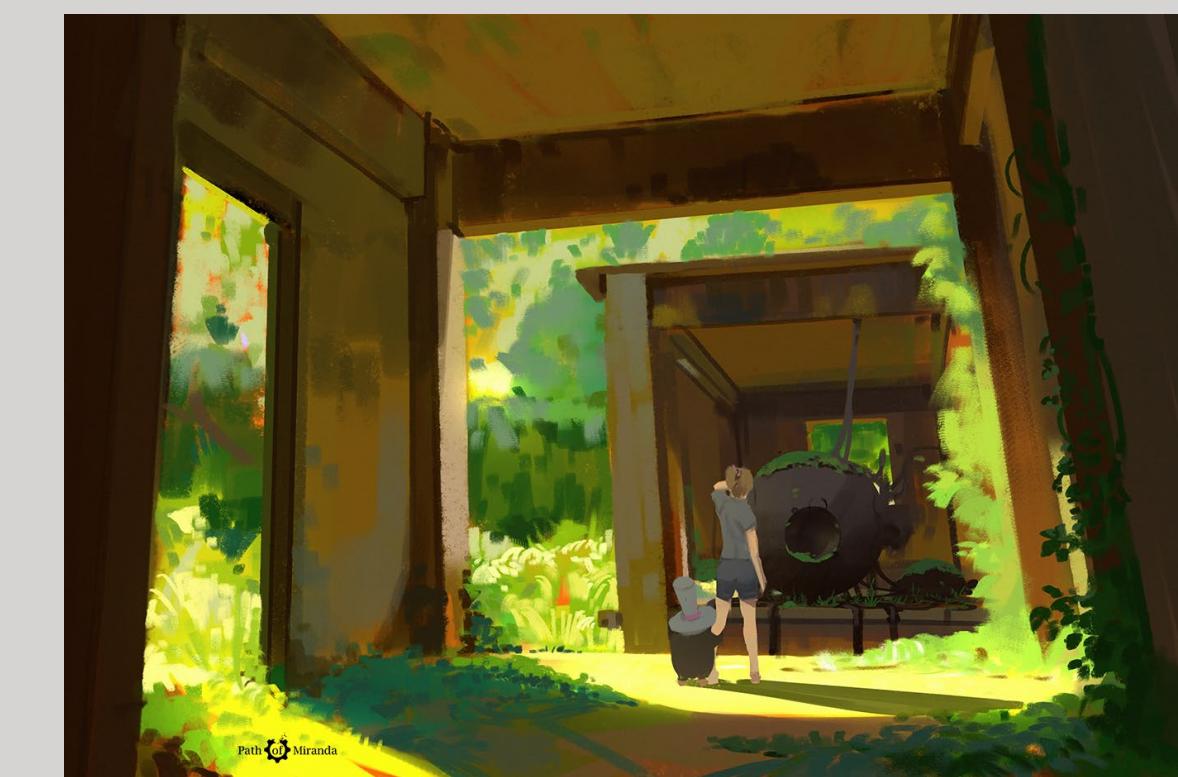
321 PATH OF MIRANDA - EXPERIMENT



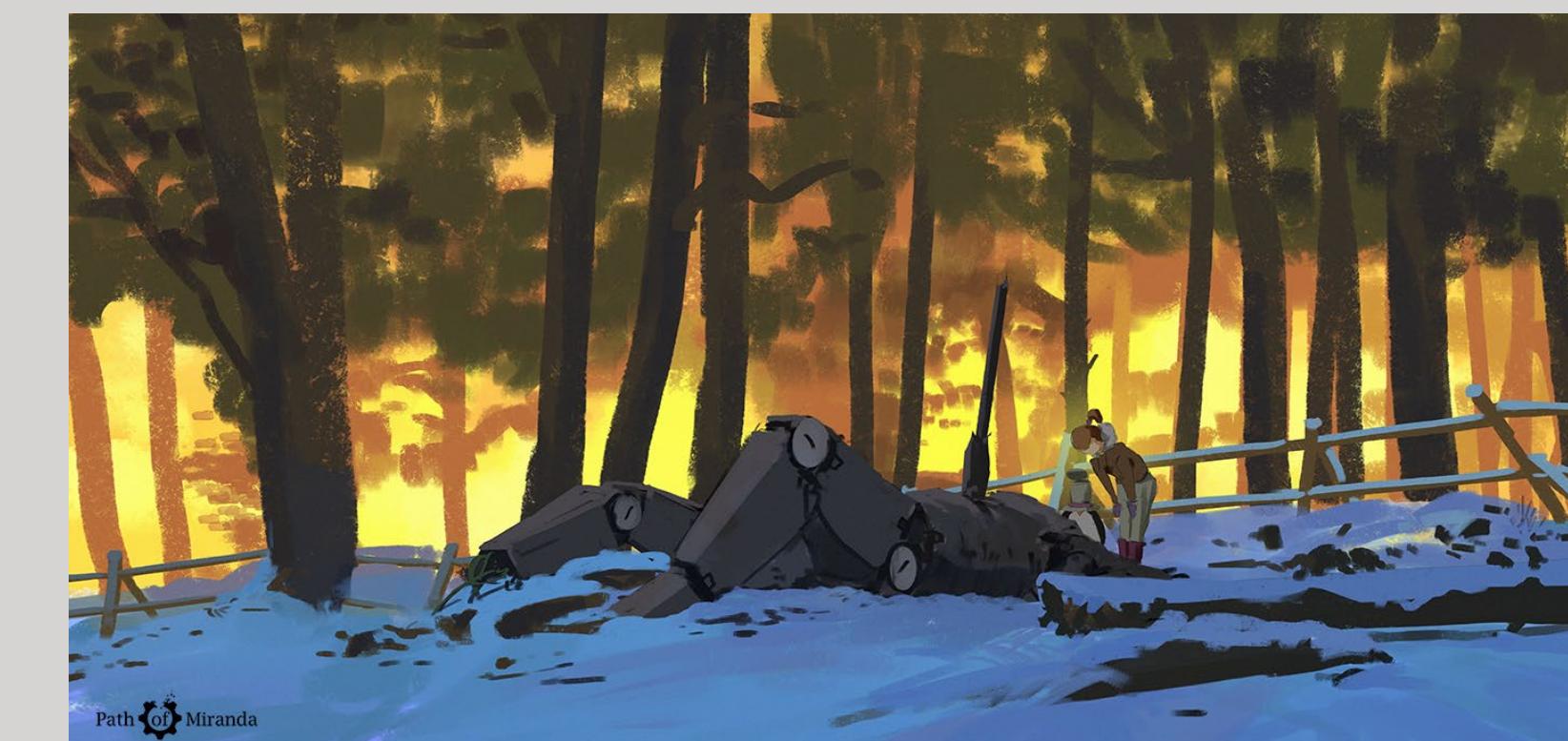
322 MEI



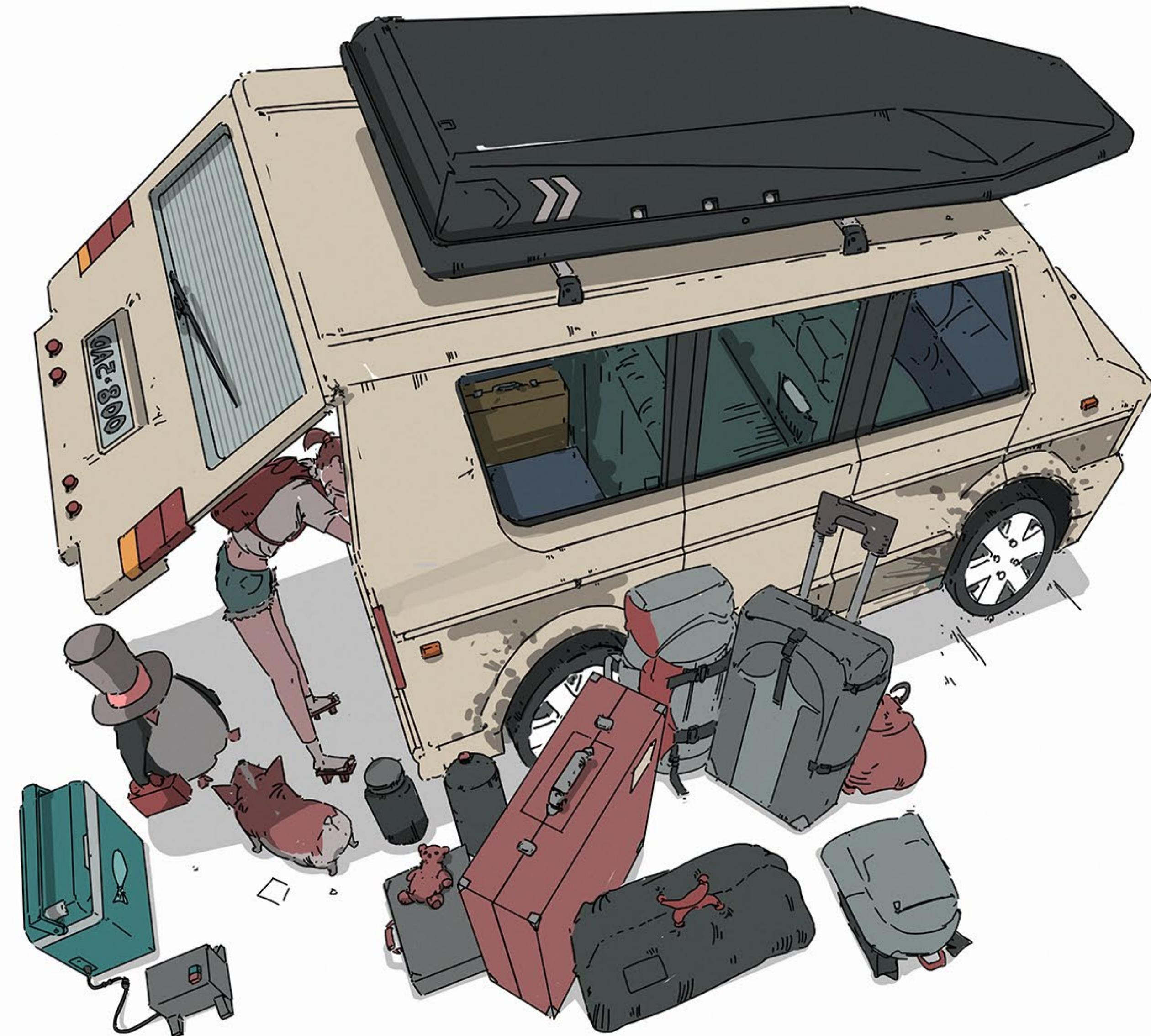
325 STRANGE ENCOUNTERS



324 PATH OF MIRANDA - OLD

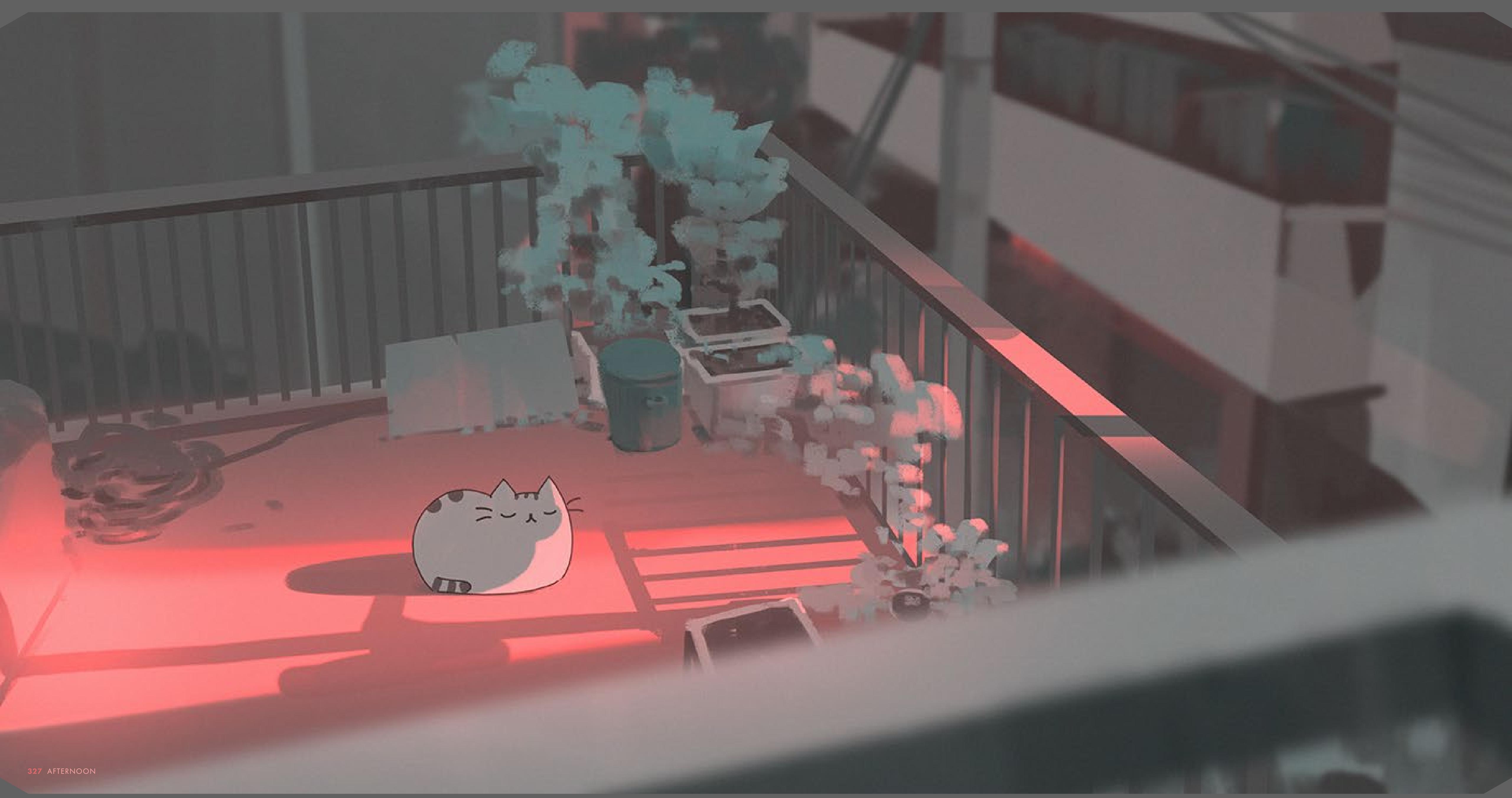


323 PATH OF MIRANDA - ROBOT

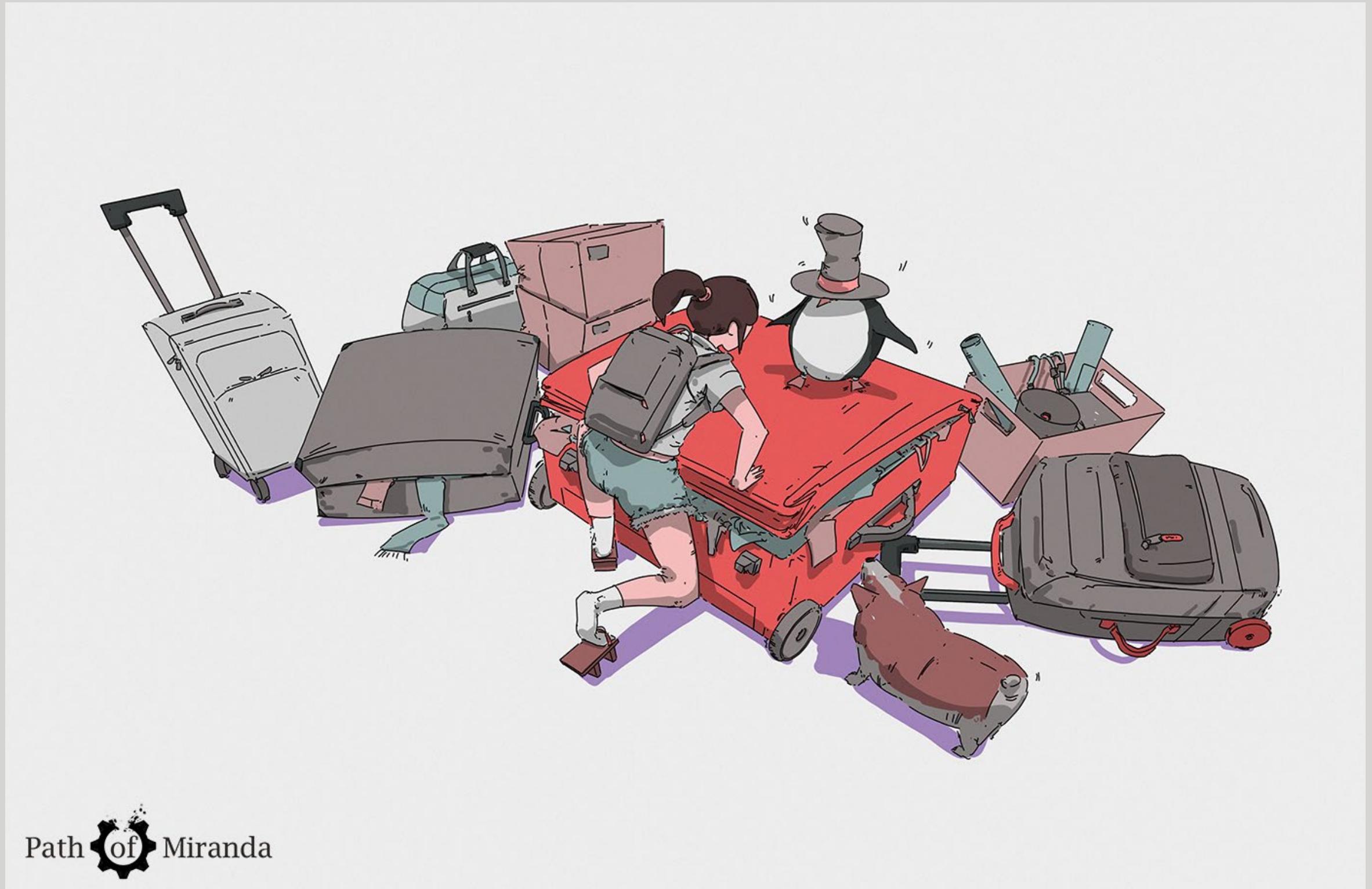


328 PATH OF MIRANDA - TRAVELING

Path of Miranda

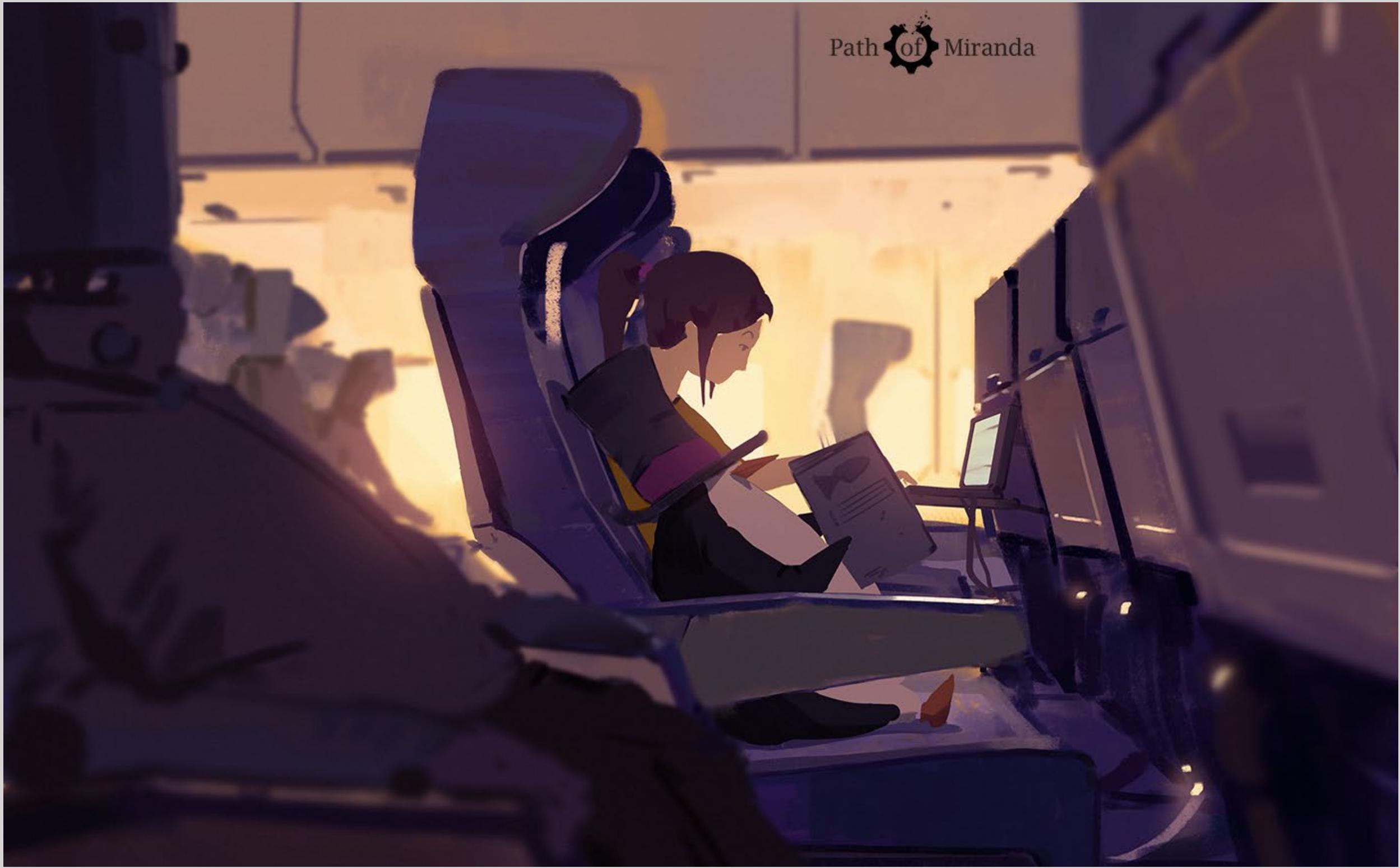


327 AFTERNOON

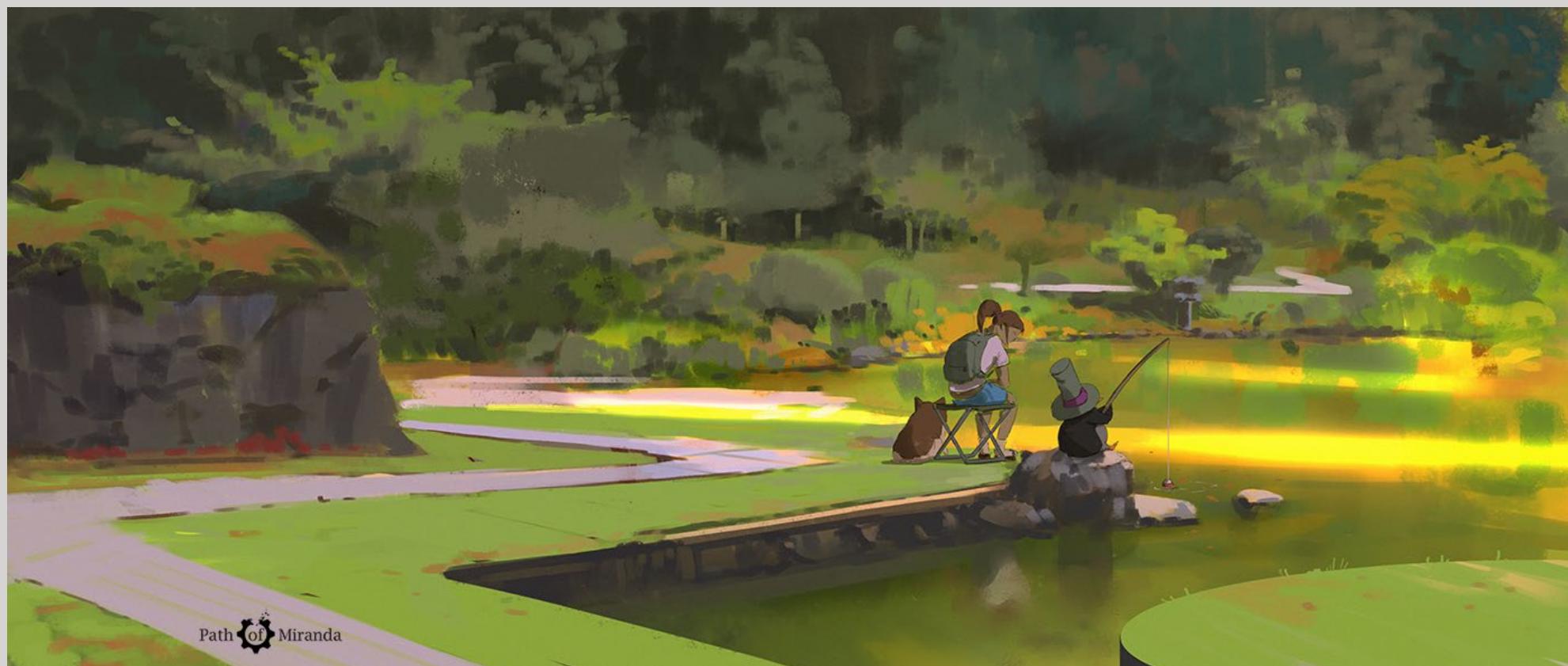


Path of Miranda

328 PATH OF MIRANDA - TOO MUCH!

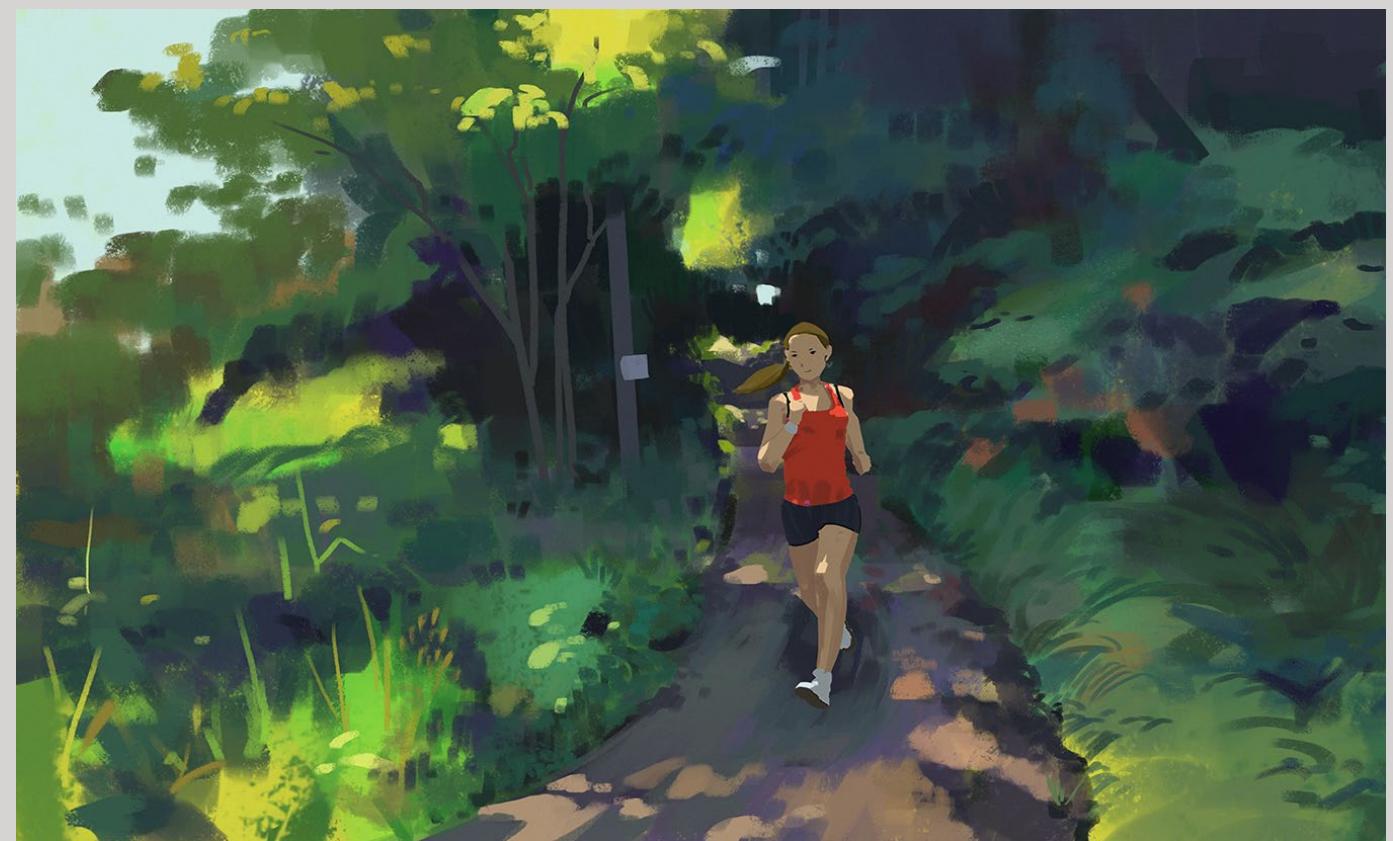


329 PATH OF MIRANDA - FLIGHT MODE



Path of Miranda

331 PATH OF MIRANDA - FISHING



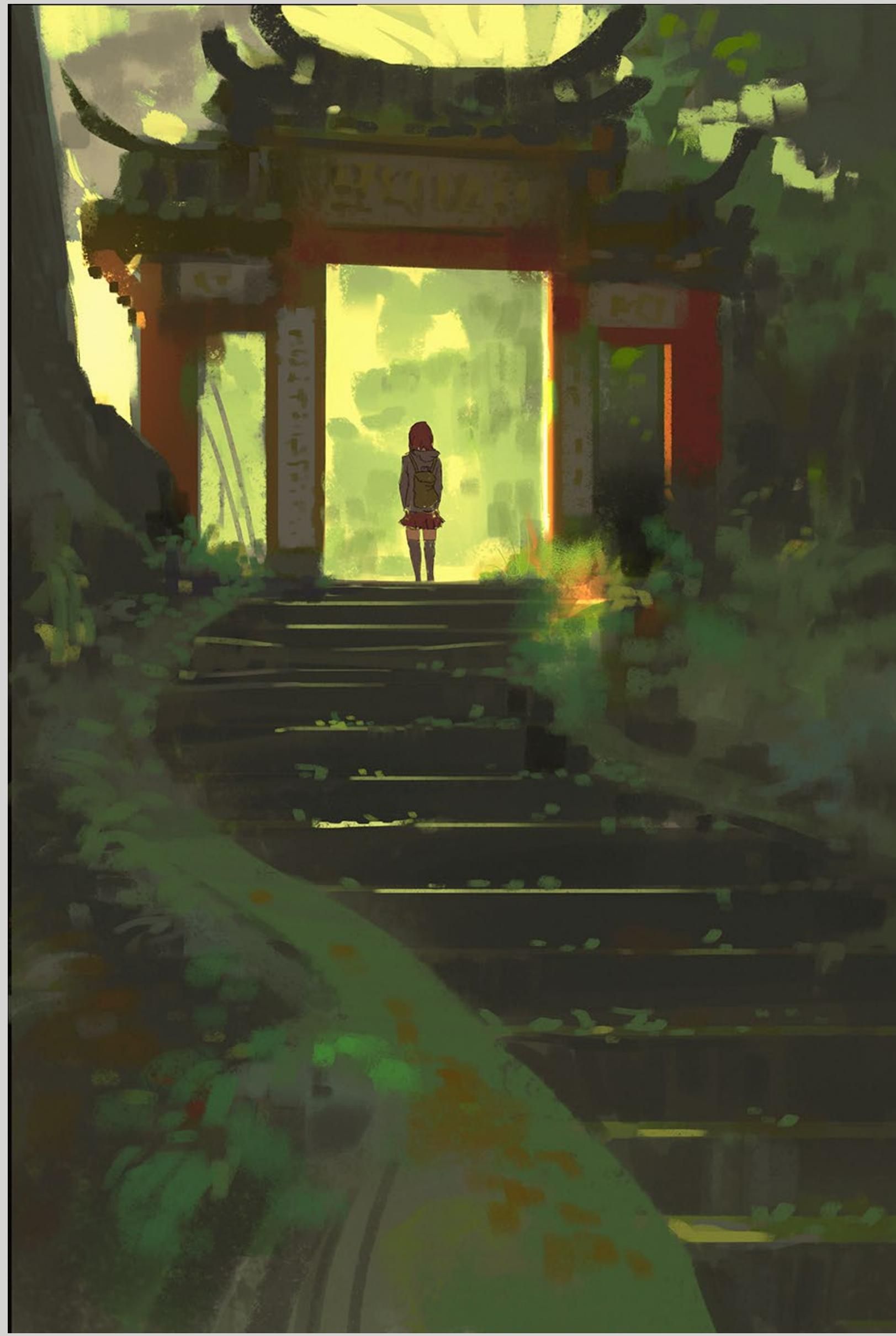
330 STOCKHOLM



332 LOS ANGELES



333 TREASURE HUNTING



334 TEMPLE STAIRCASE



336 PENGUIN WATCH



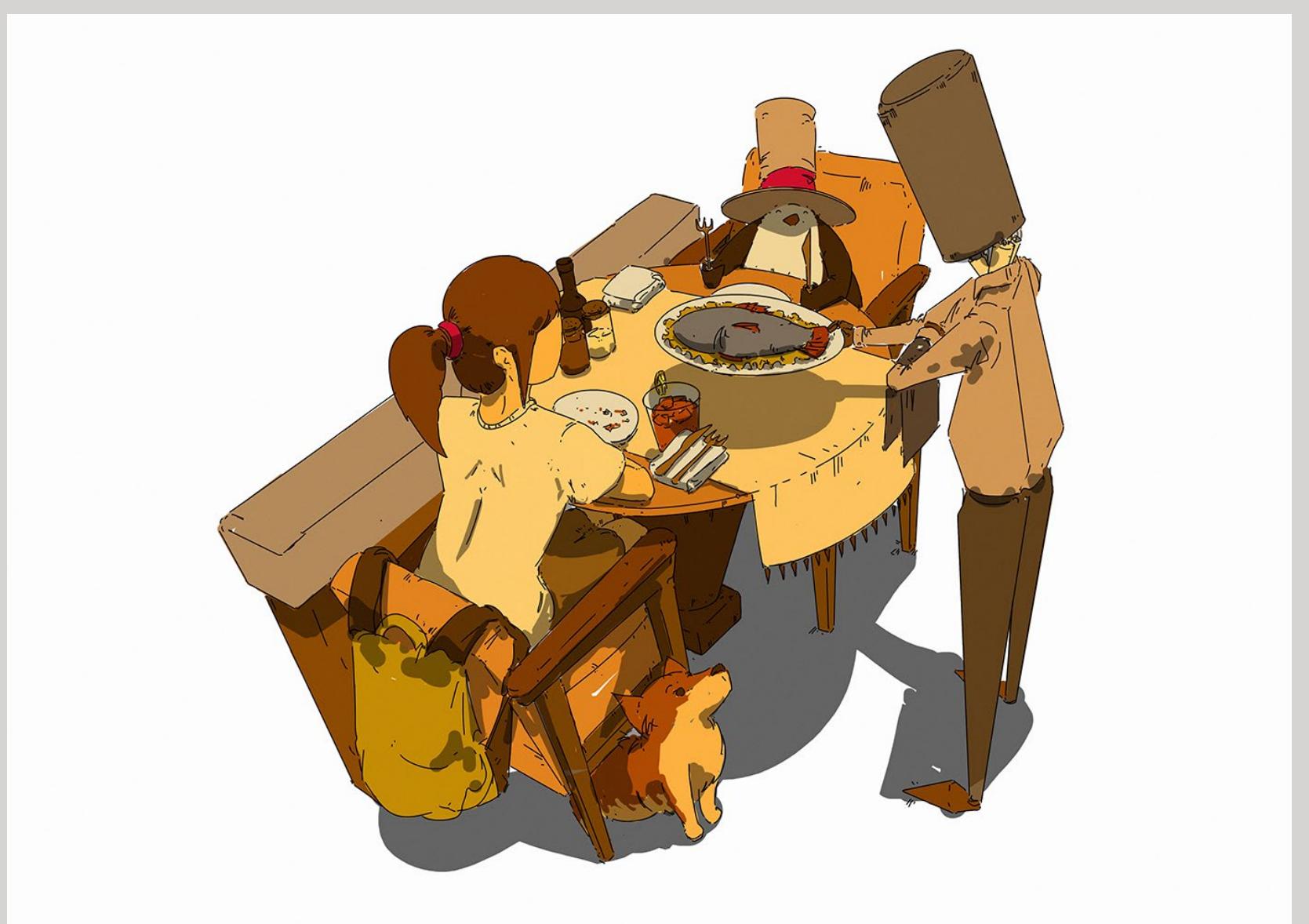
337 GARDEN SONG



338 LAST SPARTAN



339 SOLDIER 76



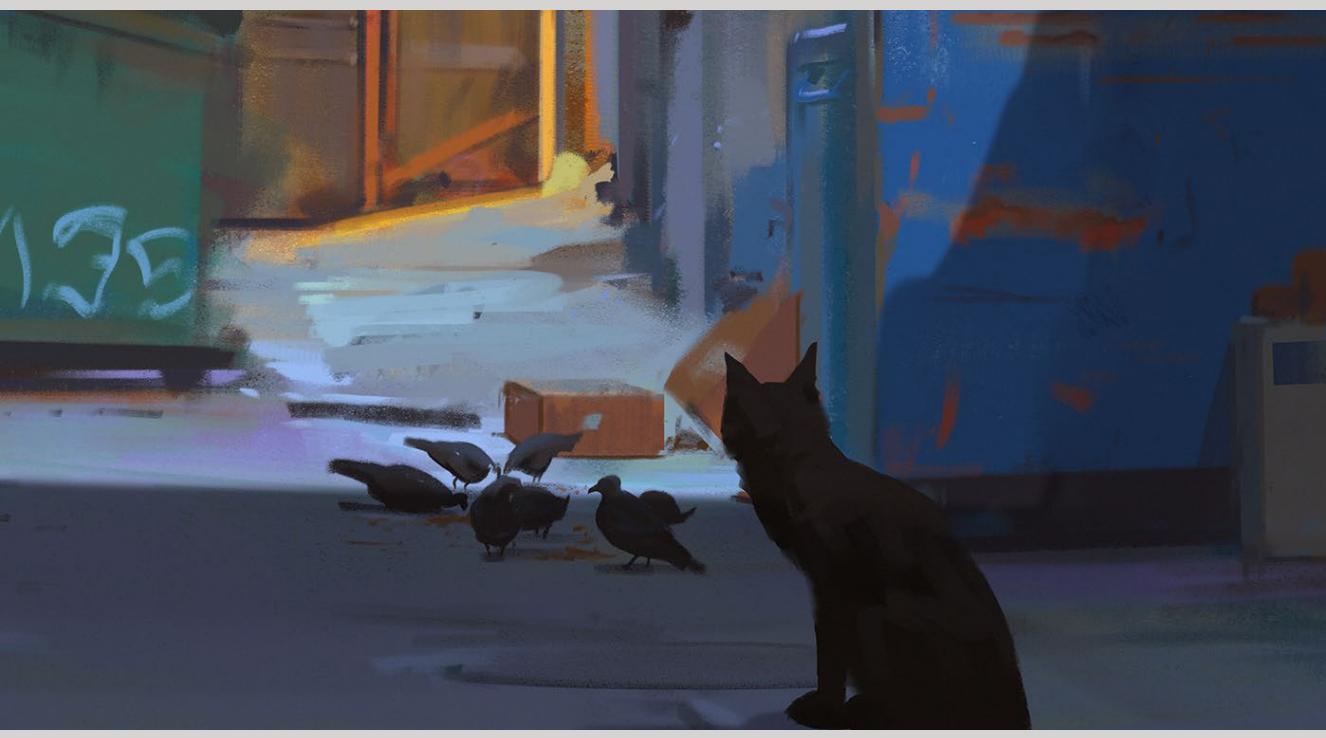
335 PATH OF MIRANDA - FANCY DINNER



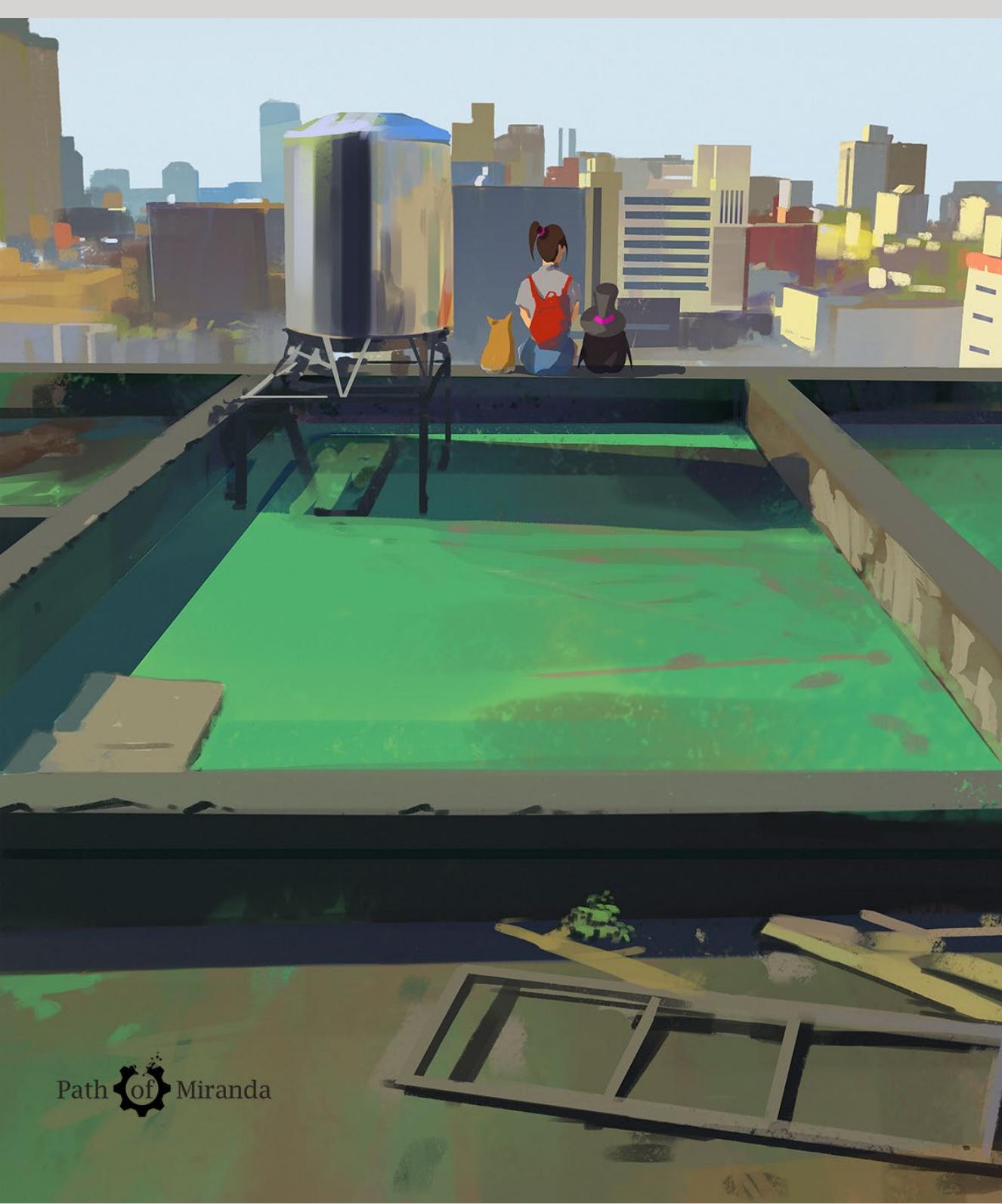
340 SUNGLASSES



344 PATH OF MIRANDA - SUNSET



341 PIGEON PIE



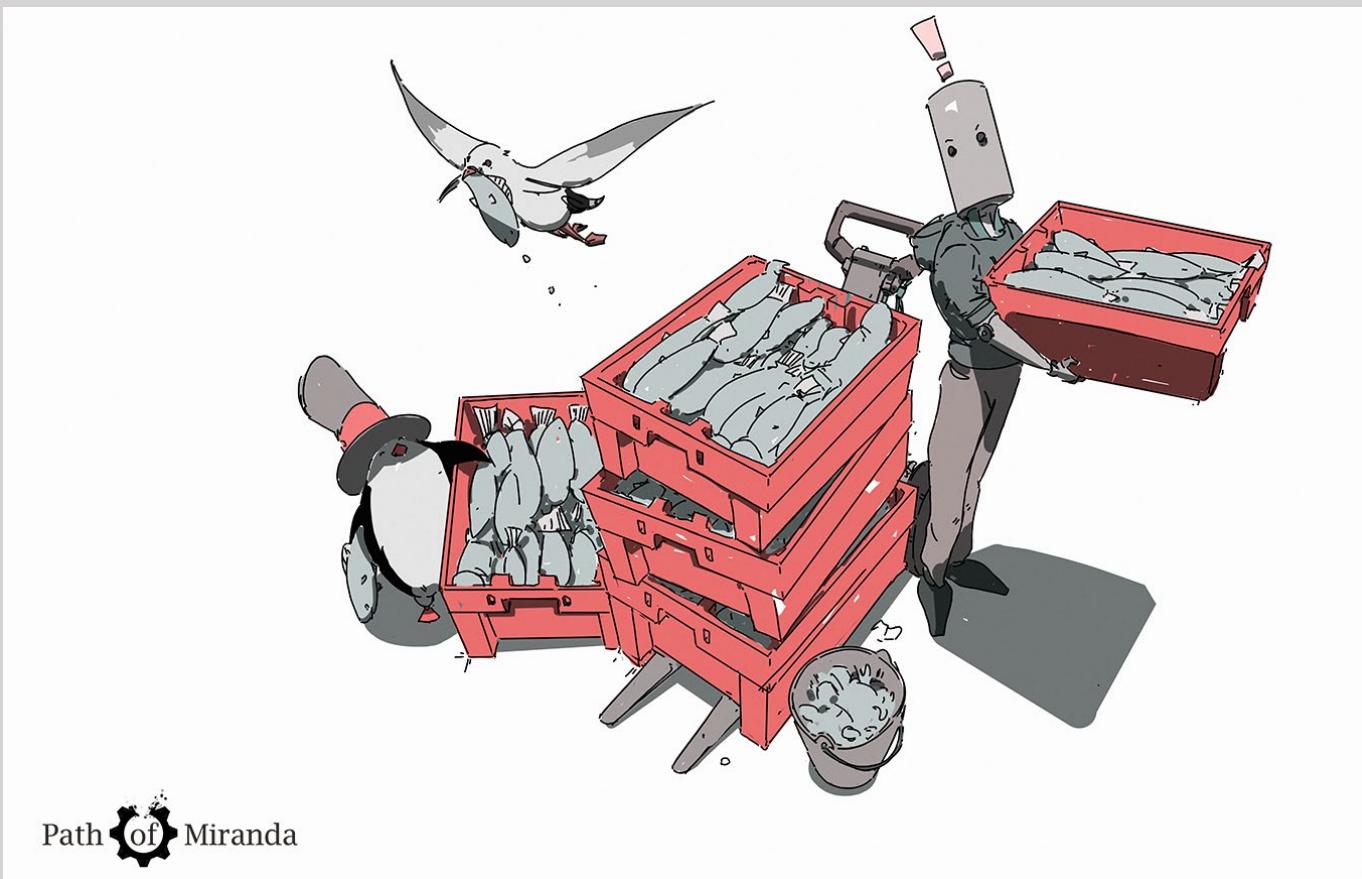
343 PATH OF MIRANDA - ROOF



342 WORKSPACE



345 HIPPIE WAGGON

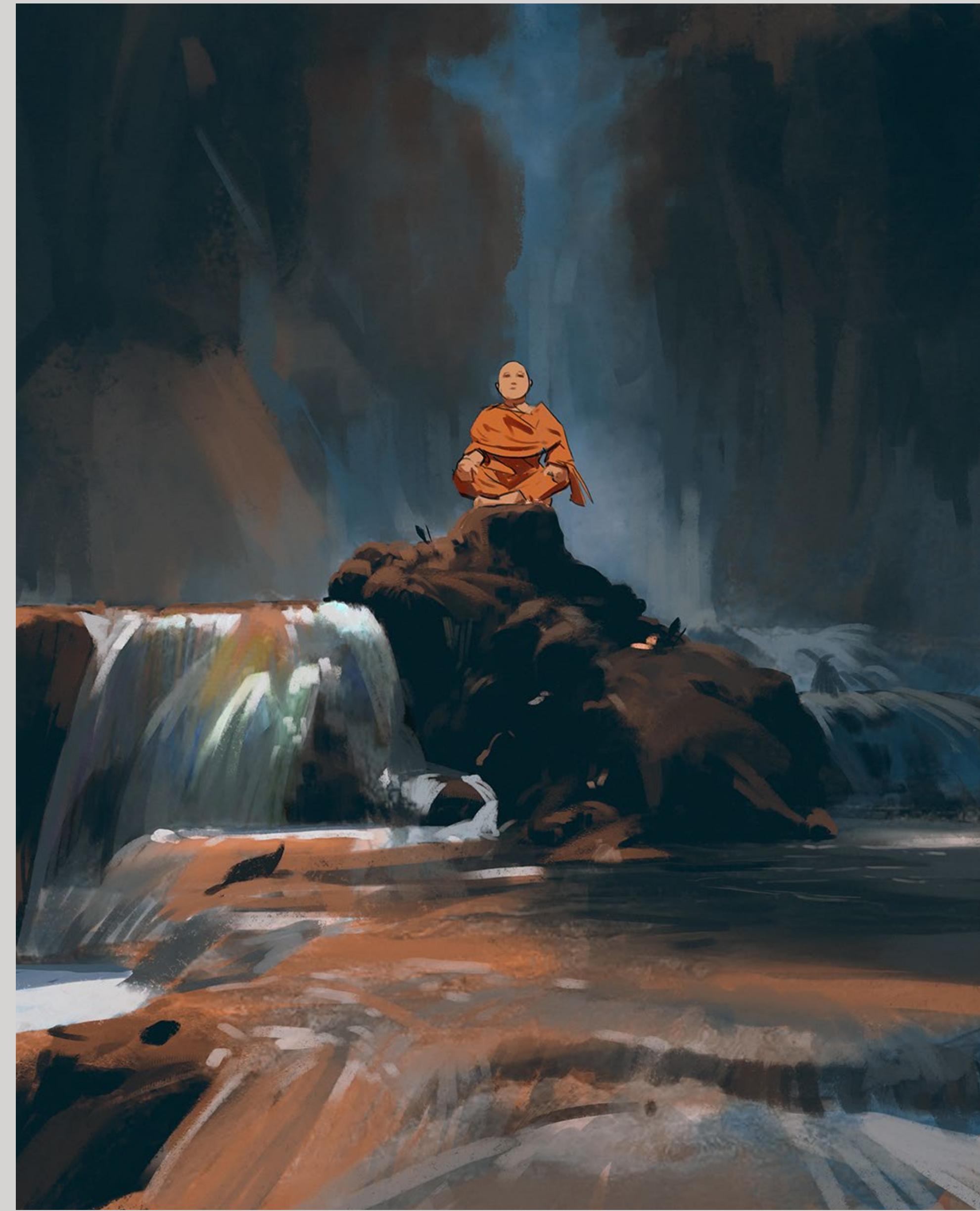


Path of Miranda

346 PATH OF MIRANDA - FISH THIEF



348 THE RITUAL



347 MORNING MEDITATION



351 PATH OF MIRANDA - KIYOKI



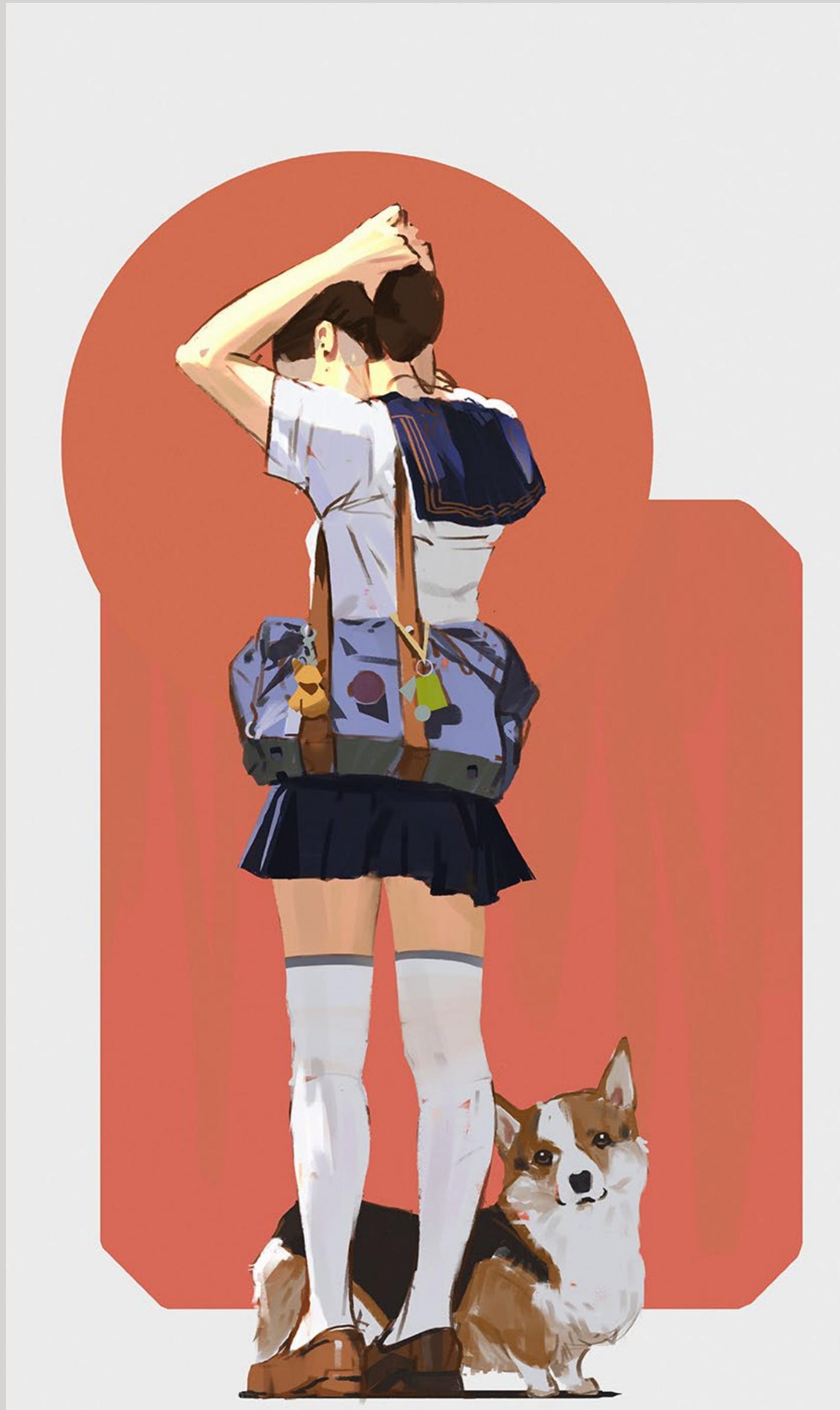
349 JAPANESE GARDEN



350 GOSSIP



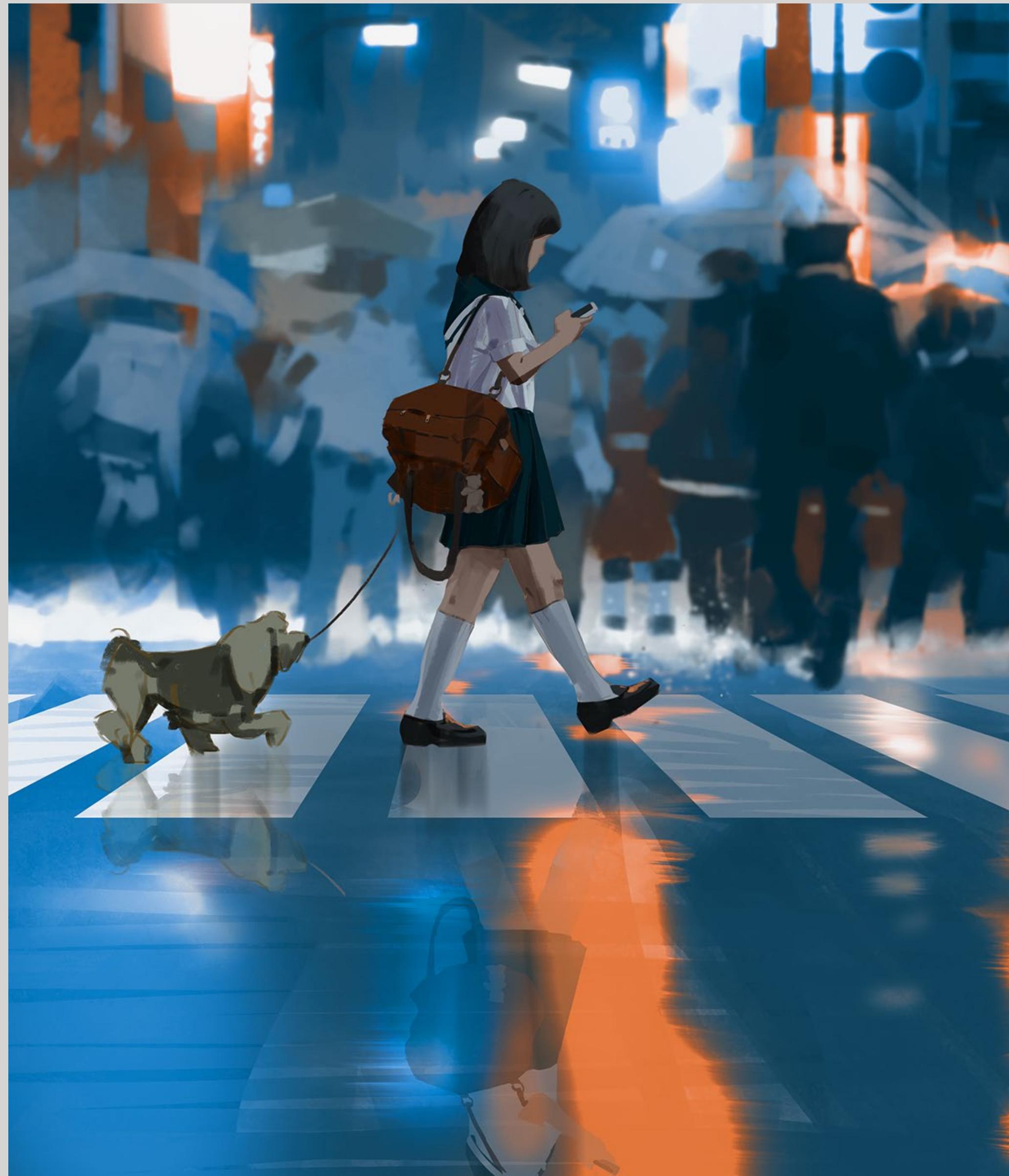
353 SLEEP



352 SCHOOL UNIFORM



354 PATH OF MIRANDA - LAUNDRY



355 WALKING HOME



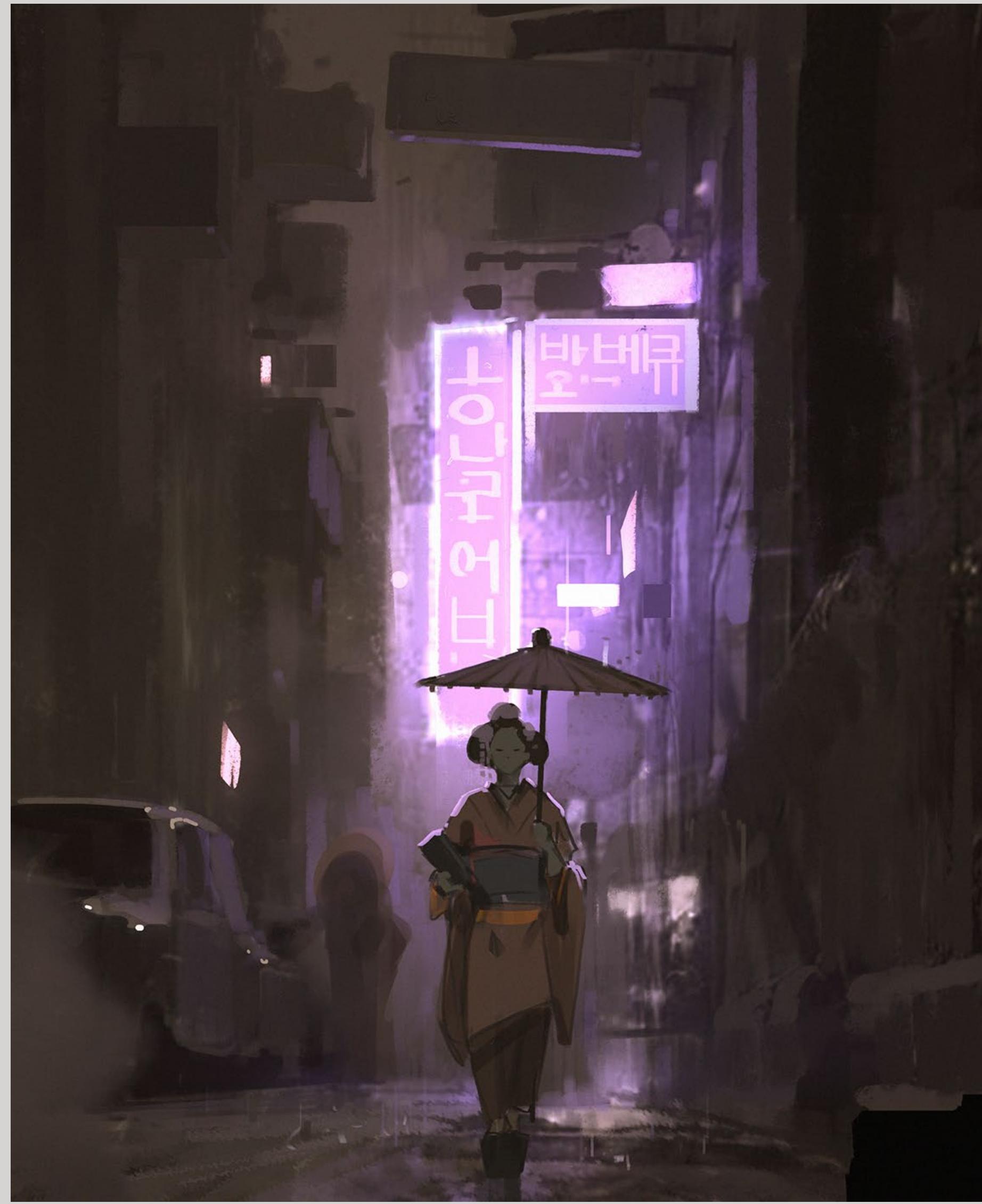
357 WATERING THE PLANTS



360 SIT



356 RANDOMNESS



358 DARK NIGHT



359 SWIMMING



361 PATH OF MIRANDA - EXPLORATION



362 CHEETOS



364 KIKI'S DELIVERY SERVICE



363 WOLF CHILDREN



Path of Miranda

The journey starts today

THANK YOU

... for looking through this collection of sketches I've done through the past year. I also want to thank you for the support you've continually been offering me. I hope you guys enjoyed looking through this book as much as I enjoyed making it.

An extra thanks to my wife, family, my Patreon supporters, my followers and everyone who's been pushing me forward.

A handwritten signature in black ink, appearing to read "Atey Ghailan".