

THE MAKING OF: MOONFLOWER POLLINATION VOL.I

Hello. Mae-mae here. This is something akin to a work diary for my first ever full-length horny comic: Moonflower Pollination.

It's not going to be extremely long or intensely in-depth, but it might open up what exactly goes into drawing porn a bit, I guess.

I'm also not proofreading this, because it's just silly bonus content, so if you find a typo, shut up.

Anyway, let's get started!!

I. CHARACTERS, PLANS AND OTHER STUFF

So, this whole venture started at Desucon 2023, where I sold my horny works in person and managed to make profit with my art for the very first time in my life.

I got so hyped over it, that I promised I'd make a full-length hentai comic over the following year.

While it's definitely been a struggle, the comic was still somehow finished on time, and at this point you're probably quite familiar with it.

First of all! Thanks for buying my horny comic!!

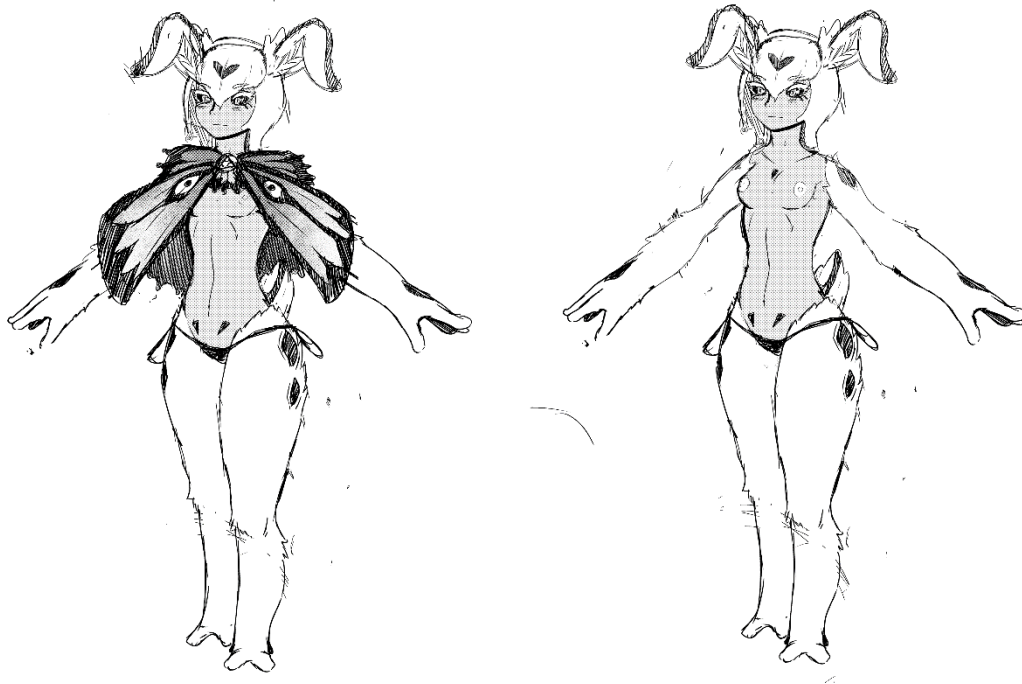
Secondly, please enjoy this journey of discovery and frustrating mistakes alongside me.

Anyway, almost immediately after the event, I began working on my newest comic. To be fully honest, I had not drawn a full-length comic in a long time.

Clownfish Twister Vol.4 was finished in 2019, despite its release getting severely delayed by the 'Rona, so arguably it had been about 4 years since my last long venture into comics.

The beginning was definitely rough, but it's not like you forget how the basics of comics go even if you take a longer break from them.

SO! The very first thing was obviously character design! I went on a small vacation right after Desucon to see my grandma, and I drew designs for the characters while there.



The moment I started working on Moonflower, I decided I wanted to create a unique monster girl species. I've always been a fan of monster girls, and its awesome how much creative freedom they allow for.

Quiestinea, or Qui is obviously the result of this. Her original concept was something along the lines of:

“Bunny and moth mixed together”.

Specifically, one of those cute fluffy moths. Not those blood-thirsty motherfuckers that fly into your mouth at night.

Qui's design process was pretty long, and I mulled her over quite a bit at the beginning.

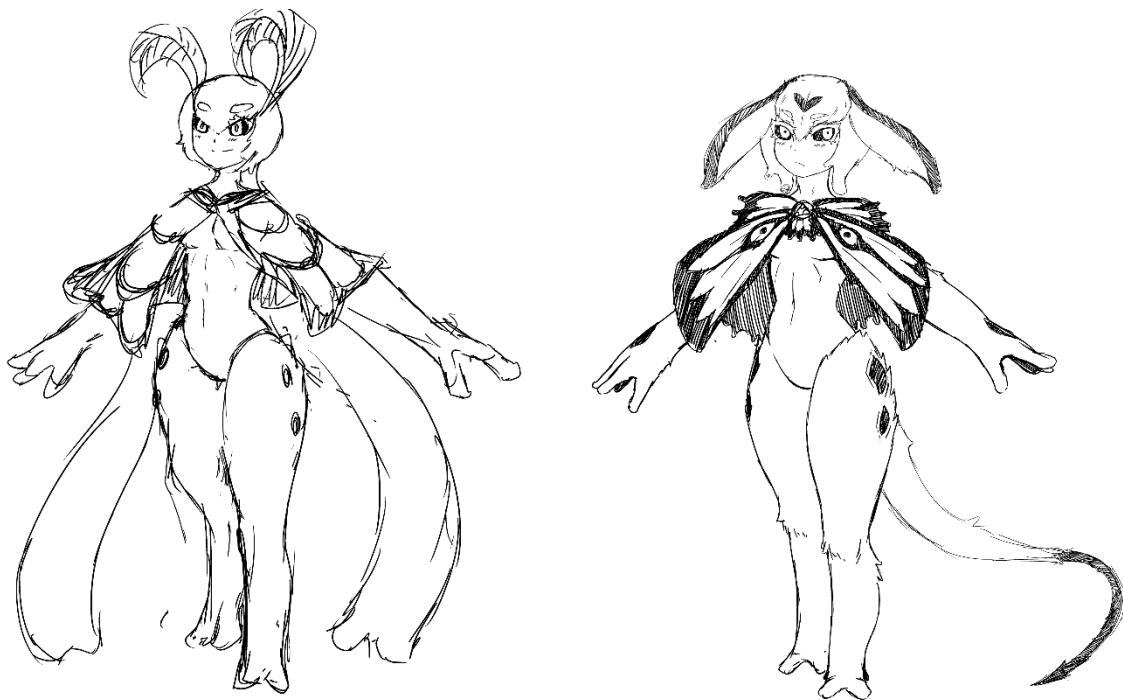
I have this hentai character design ideology, that I'm not sure if anyone else follows, but it involves stuff along the lines of:

- Character has to follow standard character design principles.
- Character has to look interesting and unique while naked.
- Character has to be easily differentiated when fucking.

When I was drawing my first comic: Clownfish Twister, I encountered this annoying issue, where both of the main characters had very "White" designs, as in they didn't have a whole lot of black parts to their persons.

When working on a black and white comic, just as much as you need to think about color-harmony and balance when doing illustrations, black and white comics require a unique brand of black and white balancing.

This balancing needed to follow through both of my main characters, since obviously they'd be filling a majority of the pages of the comic.



Qui is a lot blacker in her design, to emphasize her darker nature. She also has a darker skin tone to differentiate her easily from Datura while they have sex. It's easy to tell whose asshole you're looking at when they have different skin tones!!

I had a bunch of ideas for Qui's design, including sharp stinger-like tails and long floppy ears, but in the end, I decided to go with the sleeker design.



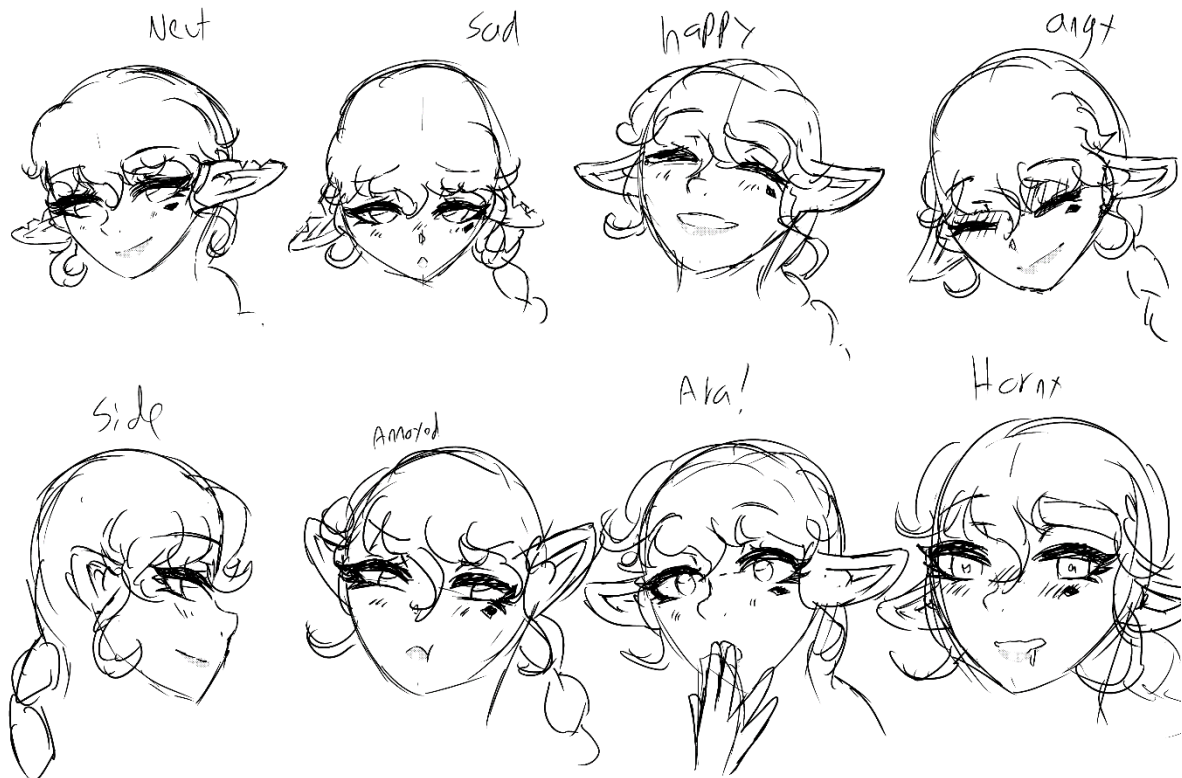
While she doesn't have the patterning on her leg and tail fur in the final product, the final design is about this. I decided to go for the shorter tail, because otherwise we wouldn't be able to enjoy good shots of her ass, which is a pretty severe issue in a porn comic.

Her design also pays homage to the 'reverse bunny' design, which is basically a bunny girl outfit that covers everything except the parts a bunny girl outfit would normally cover!

This way I was able to add even more bunny-theming to her in a subtle way!

Her cape and such pay more towards the whole moth/butterfly theming.

Something I realize in retrospect, is that Qui's design was way beyond my skill-level at the starting point of the comic. She has a bunch of difficult patterning and detail to herself, so I ended up forgetting bits and pieces of her design all through the comic.



Datura on the other hand was kind of bullied into me by my discord community. People were getting horny over elf ears on the server, so everyone was like "HEY! SHE COULD FUCK AN ELF!" and I personally was not a huge fan of the ears...so I was quite apprehensive...

But then something kinda clicked in my head. I didn't really have a proper setting for my comic just yet, so I was kinda spitballing various shitty concepts for what kinda story I'd like to make these two appear in.

As I was working on this, I was also writing the first serious novel of my life. All up until that point I had basically been writing light-hearted and joke-filled works. Nothing wrong with such! But variety is the spice of life.

"The Memoirs of a Public Enemy" is a dark fantasy isekai light-novel I had been writing a good few months at this point. It's very tonally different from my usual works and includes a bunch of extremely dark themes.

...So naturally my thoughts went to “WHAT IF MY PORN HAPPENS IN THE SAME WORLD?! WHAT IF I WRITE HORNY NONSENSE IN A SUPER SERIOUS AND AWFUL WORLD?!” And uh...

This is how Moonflower Pollination was born.

So, this is where Datura’s design came in. As soon as I knew the setting of the world, I knew I had one mission: Make her background story absolutely and utterly fucked up!

So, I did. You’ll find out the true depths of Ofashian depravity in Volume 2, which will conclude this story and explain all the secrets behind the characters.

But yeah. Datura’s ears got those little notches on them.



She became a warrior. She was fighting to defeat the demon lord, and she doesn’t wear shoes, because that’s a part of elven culture (Also it appeals to foot-fetishists).

She doesn’t fight for the elven people, she fights for humanity, despite not necessarily believing in their cause. She fights because she has no other choice.

The bitter war-torn Southern Continent was born from this, and the story began essentially writing itself.

Datura was extremely crucial to the inherent edginess of this comic. I originally just wanted to make a nonsense comic about a doofy 'god' who doesn't understand social conduct getting her asshole railed by a futanari elf, but now we instead have shonen battle scenes and other wonderful stuff!



Datura's concept is "Ara-ara big sister, who has a dick".

My designs are always this deep. I'm sure you're VERY impressed by now. But here is her 'battle outfit' design from the beginning of the comic. It's pretty cool. She's definitely the coolest futanari I know. And I know a LOT of 'em.

2. NAMES AND NONSENSE!

With the basic pieces of the story and such in place thanks to “Memoirs of a Public Enemy”, I had a pretty easy time getting to work with Moonflower Pollination.

SPEAKING OF THE TITLE!

Moonflowers refer to flowers that can bloom at night time. “Datura” is one of those flowers. It’s also called ‘devil’s trumpet’ and other funny things.

So... Datura is the flower, Qui is the pollinator, being a moth-like creature. Flowers and bees.

...And so Moonflower Pollination was born!

From the very beginning I wanted Datura’s name to be something related to flowers. In the elven culture of this world, all elves are named after plants.

Datura was given a moonflowery name, because “She blooms at night”, as in loves to fuck, and sex often happens at night.

Her original first name was like “Calla” or something, which is another flower. But... Datura was better, because “devil’s trumpet” can work as a double entendre with the fact that she’s got a huge dick.

Wanna blow my trumpet, bro?

Qui on the other hand had to be a bit more edgy due to her nature of being the Fourth Primordial. The Primordials are a very central figure to “The Memoirs of a Public Enemy”, and they need to be pretty edgy due to the darker nature of the work.

Quiestinea is a mix and match of latin words for Quiet/Moth.

She's the moth of silence! Pretty cool, huh!?! She also needed a cool title as the "Umbral Chrysalis". It has no particular meaning in the porn comic itself, but gets much more context in the more serious work of Memoirs.

I wanted to give Qui a very peculiar way of speaking, cause in a lot of old anime and such the characters often had really ear-grating catch-phrases and such.

I grew up with that era of NIPAAAAAH, so I decided to give Qui a catchphrase too, which I'm sure you already have found out.

"What nonsense!"

She's a monster from another plain of existence, so she finds a lot of mortal behavior to be total humbug.



Qui also speaks in a very old-fashioned manner, using a lot of strange words to describe things. It was a blast writing her. I was this close to making her use THEE and THOU in reference to 'you' and so on, but I figured it'd be a bit too obnoxious.

SO! With all this ready, I wrote a simple script for the comic. It was basically "Edgy shit happens, then they fuck!" in a nutshell.

The original plan was to make the comic into a single 200 or so page volume, but pretty soon into the comic I realized it ain't happening.

I loved these two way too much, and I wanted to draw them more, and so Moonflower became a 2-volume work instead!

3. LET'S GET TO WORK!

I got started at a steady pace of roughly 5 pages per week.

I started drawing the comic in a fully chronological order, so it's pretty easy to follow my development as the pages go along.

So, earlier I mentioned I realized Qui's design was too difficult for me, right?



I said that, because I literally fucked up her design on the first page. The dark pattern on her hair is too small and it isn't properly centered on her hair.

And while this might seem like a small issue now, it gets a lot more noticeable when I keep SHIFTING THE FUCKING PATTERN AROUND EVERY FUCKING PAGE!!

Ahem.

But yeah. This is gonna be a rough ride, so let me guide you through it, ups and downs and all.

To be fair though, the moment I finished this first page, I was SO PROUD of myself. I really felt encouraged due to finding success in a lot of other things I had been struggling with for the longest time.

Namely in dynamic posing.

When you do mostly horny illustrations for a long time, it's common to often draw characters in the most appealing and informative angles and poses.

Which sadly can end up stunting your growth on other aspects of drawing.

It's something I've been struggling with for a long time, and something I was always very insecure about in terms of my comics, so finally sorta figuring out how to pose the characters in impressive ways WHILE keeping them looking appealing was a pretty great stride for me.

Because of this excitement, you'll probably find a lot of rather wild poses along the comic! Especially earlier on.



So here is original Page 3, it probably looks a bit different from how it does in the final product. AND YES! The forehead pattern is tiny as shit.

The top left panel is one among numerous ones which I completely re-drew for the comic later.

Yes, I had figured out dynamic posing better, but NO, I wasn't somekinda pro at it yet.

It's not the most appealing angle, to the point where it's a bit hard to tell what the hell is going on with her anatomy in the first place.

And so, it got redrawn later into the version you'll find in your book at this point.



When demonlord-kun originally appeared, he had somekinda sparkly rings of magic around his limbs.

I figured it was pointless and stupid, so he no longer has them.

I had a bad habit of thinking even totally unimportant side-character's designs need to be very unique and interesting.

I think the fact that Demonlord-kun is so basic is a big part of his charm. His inspiration was those mysterious shadow people in Detective Conan.

A fun little side note on Demonlord-kun. He's not actually even a demon. You can find out more about that in *The Memoirs of a Public Enemy*.



In the first page Datura is properly introduced, there was a lot of annoying empty space at the bottom of the panel, so I ended up adding some dust and debris flying on the final version.

At this point, and for the most of the comic, I struggled severely with understanding how to design pages in a sense that makes them feel good to look at even at a distance.

Finding a good black and white balance is crucial for that, and it took me a long time to really grasp on it, even though I thought I already had a pretty good understanding of it at this point.

You might also notice another strange thing on this page, but I won't spoil it until I actually noticed it myself.

On a side note, drawing the action scenes with Datura fighting against Demonlord-kun was so much fun. I have always wanted to draw action, and write cringy supermove-names, so I really flexed that muscle here.

Ironically, the concept of “Myriad Magic” which is mentioned a bit over the battle was born in this comic, and later on fed into Memoirs of a Public enemy.

When you have two works in the same world, they can easily feed each other and enrich the world considerably.



So, this is where I realized I had a problem. What is the problem? Well, in the final product of the book you most likely noticed there is a bit more patterning and color to the background.

Beware: Technical jargon incoming.

THERE WAS SUPPOSED TO BE SOME FOR THIS TOO! But I did not realize until this point, that Clip Studio’s viewport, aka the thing you stare at while drawing stuff does NOT reflect what it will render out in final images accurately.

The gradient tone completely swallowed all of the patterning I originally made within itself, and then I realized, that the shading on my characters was also nearly unnoticeable.

I used something along the lines of a 20/85 raster tone for the basic grays of the comic, and then a 25/85 for the shading.

Which looks fine on clip studio, but is ALMOST IMPOSSIBLE TO SEE in rendered format.

Which obviously meant it would look like shit in book form too.

...

So, I had to redo all raster tones on my pages so far, and I needed to devise a better toning standard to make sure everything shows up in print.

So now, I set myself specific rules, such as: A 20/85 tone must be shaded with a 40/85 tone, or it will not show.

And I followed through this ruling for the rest of the comic.

As frustrating as it was to have to redo a lot, I was glad I noticed this issue so early. It would have completely fucked me over had I realized this sooner.

Working with printed formats is very different from just doodling shit on your pc screen.

And I learned this the hard way! It took me a good few hours to go over every page and redo the raster tones.

Enough technical jargon!

Let's get back to the fun stuff.

SO! Datura's design started growing on me a bit, and I decided to put more emphasis on that 'eyes closed' look for her. I've always thought it was a funny gimmick, ever since I saw Brock in Pokemon.

I had a character like this in Clownfish Twister too, and in one of my TTRPG campaigns.



Here's a boss from a TTRPG campaign I made, rocking the same eye-stuff.

This aesthetic had been sorta bubbling in the back of my head for the longest time, and now it was finally time to make a main character have this!



It took me a good while to figure a good look for it out too, but I already liked how it looked at this point. It gave Datura her own unique identity among the other characters.

Also, fun fact: look at her nose. It's a fucking triangle.

Somehow for like the first 40 pages of the book, I couldn't figure out how to draw the noses of my own goddamn characters, so they have totally random kinds of noses all over the shit.

I spent one night crying and cursing myself for the fact, that I had to spend that entire night re-drawing everyone's noses to make them consistent.

Goddammit.

But this was all sorta small changes and such.

I actually did end up having to redo entire pages from time to time, and here is a good example of such.

There is a page where Datura tells us the story of her troubles in the world of getting pussy.

She's a lesbian, and likes girls, but nobody on the Ofashian Southern Continent is gay, or can really be due to the political climate.



Ironically, my original concept of this page was 'black silhouettes' but when I started working on it, I just couldn't get it to look good, so I instead created this awful, ugly-ass effect hell with this basic NPC-looking girl fawning over Datura.

I was VERY not happy with this page, but I just couldn't figure out how to make it any better.

I drew a good twenty or so more pages after making this, until I finally returned to it, and actually made it along the plans I originally had. I have no idea what kinda issue I had with drawing it the way I wanted in the first place...



I still also had a lot of trouble with drawing characters heads from beneath, so I gave them dark shadows. It actually took me a good while until I really learned how to draw them. (The secret was to not draw the chin at all.)



The original version of this panel didn't have the dark haze around her so strong. I felt the pose was kinda stiff, so I fixed it by hiding it. The lazy way!

Now, at this point you might be wondering why the hell am I airing all of my mistakes or 'dirty laundry' or so to speak like this.

I've lived my life so far in an environment that kinda upkeeps this illusion that artists who draw a bunch of cool shit always get to that point without any issues.

I had this idea ingrained in my head for the longest time, because in a lot of cases people simply don't like showing how much they struggled with X or Y subject in their works.

Which makes sense. Nobody really wants to expose their weakness. It's embarrassing and gives way for people to mock and make fun of you, or even worse, give proper, well thought out critique.

Art is often a very personal thing to people, and it can really sting when people give you shit for it, because its so ingrained in your being itself.

But the fear of showing this kind of weakness also creates a somewhat toxic environment, where beginners will think they will never become anything, because they don't have 'talent'.

As much as being talented does help with art, I think even the most talented people out there would most likely agree, that art is much more about making mistakes, than it is about being perfect.

You learn by making mistakes, and art is fundamentally an endless learning process.

So, if my arrogance in wanting people to think I'm somekinda flawless master can stop people from getting into art in the first place, I'd rather not focus on it.

Finland is a pretty grassroots-level country in terms of comics and such, and the culture of comics here is very small.

Which is why I think it's pretty important to encourage people by showing your progress.

Obviously, to a beginner my issues with the comic would probably not even be issues, but it's not so much in the magnitude of said issues, but more in the fact that as long as you keep your eyes open, you'll always see faults in your works.

Probably for as long as you keep working.

BUT THAT'S WHAT MAKING COMICS IS ALL ABOUT! It's development!! It's really fun to see your own works grow in quality over time, and the growth I've seen in myself over Moonflower has been staggering, and I'm immensely proud of it, despite making all these mistakes.

SO YEAH! Please enjoy me roasting my own stupid shit some more!



Here's Qui's first appearance's old version. Yeah. I still hadn't figured out how to draw the damn chin in a low angle.

It's a really important page, as it's the only split page in the whole book. (Split pages are a pain in the ass to work with in terms of print, so I don't like to have a ton of them.)

Because of this importance, I drew her face over properly, so the final product looks a good bit different.



Here's also a panel that got totally re-drawn. This angle and pose weren't super appealing, so I redid it.

As I sorta progressed onward into the first proper sex-scene I started facing an issue I didn't really even realize was an issue until I started getting it right later on.

The pages are pretty gray, and they have too many gradients on them. This was mostly due to me just not...really understanding what I wanted out of the visual of the book.

I did way too many proper backgrounds early on, which gives the book a rather monotone and boring look, and especially in a sex scene, the background would importantly describe the EMOTIONS of the characters instead of the GLORIOUS ARCHITECTURE of the building.

Nobody gives a shit about the background when fucking, but I was pretty obsessed with it at this point. It wasn't annoying to the point of warranting a re-do, but I do find looking at it pretty frustrating.



Now, on a funnier note, here's Qui's original orgasm face. She looks like a middle-aged woman taking a shit after being constipated for a week.

Not really the most attractive and cute face, so it got redone pretty much completely.



I also still did the stupid triangle noses at this point.

I had a lot of work to go over...in terms of noses!



This page is great. I pulled Qui's whole nest concept totally out of my ass, but I'm very happy with deciding to go with it. It's such a bizarre, but at the same time, a pretty funny concept to work with.

I also did some thematic censorship from time to time as I worked through, basically removing nipples from poking through clothes.

I dunno if this is just a me-thing, but I feel nipples don't fit into every possible kind of scene.

They're fine if you're wearing something light or skintight, but even then, the scene being set in the story needs to be appropriate for the nipples to be allowed in.

Which is why from time to time, I removed some nipples. I got some shit for doing this back in the day of posting horny shit online, but I STILL STAND BY MY DECISION! Nipples do NOT belong everywhere!!

They will re-appear once it's time for them to do so!!

I won't go over each nipple I removed like this, but there were a few.



On a more positive note, that pair of pages where we can see both Datura and Qui in their cute little outfits was awesome! I'm still really happy with how they turned out.

As for clothes, Qui's ability to manipulate her threads eventually became a reoccurring theme through the comic. The characters change clothes along the comic a good few times, which was really fun to draw. I also gave Datura a lot more dark clothes, which worked wonders for her design.

It also works nicely with the whole idea of being a hentai comic, since outfits and such are very tied to fetishes and such, which is why we go over some classics like skin-tight dresses, maid outfits and swimsuits.

Also, because it's just genuinely kinda boring to always draw the same stuff over and over.



The flower on the background is a “Datura” flower.

A bit later on Qui refers back to Datura’s name for being ‘fitting’. Which is a direct reference both to the alternate titles of the plant, but also in the fact that the flowers are very pretty, but also very poisonous!

Kinda like how Datura is very pretty, but hides a pretty horny secret!

The scene where Datura and Qui eat fruit added to the lore of elves in this world, by making it so their general religion is against eating meat. It’s not really explained in this book, but might be explained in the next one.

It will be explained in *Memoirs of a Public enemy* tho, due to an important elven character in it.

This is why it’s a pretty big deal for Datura to be forced to eat meat towards the dramatic ending of the book.

BUT AS I SAID! The horrors of the Ofashian Empire will be revealed in Vol.2 in more detail! Look forward to it!!

Now, at this point I had been posting some pictures of this on my discord community server and such, and a common question started rising up.

“Is this really even hentai?”

And to be fair, I kinda am wondering if it really counts as porn, or if it's just spicy erotica.

Less than 30% of the book is actually sex. There are 3 sex scenes, and the blowjob scene is pretty damn short.



While the blowie scene itself is admittedly lacking in content, this was also born out of it, which I feel absolves some of its sins.

It's the dumbest shit, but exactly the kinda dumb shit Qui would do, which is why it's a great scene.

It's one of my favorite scenes in the whole book. It's so gross and dumb, and the fact that she runs away after it makes it even better.

At this point, I was growing happier with how the book was starting to look, but something I found really annoying was how little line-weight variance my original pen had, so around the spot where Datura is lamenting over her picnic being ruined, I swapped into a new pen with a considerably more noticeable line-weight variance.

The new pen looks so much nicer than my old one, and I kinda regret not realizing it sooner, since it would have been awesome to have the whole book drawn with this one, but hey! There's always vol.2!



See the improved line weight? Some are very thin, and others are thicker than before. It was a lot of fun experimenting with this one.

I found the new pen right before I left for a month-long visit to the states, and I decided to practice with it as much as I could on the upcoming pages as I was there.

And so, I did!

But...there was still something missing, and this really annoyed me to no end. The time I spent over at the states went over everything that happened right before the baths and then until the point where they started the buttsex scene.



This one with the maid outfits was when it kinda clicked at long last. This page looked the way I wanted, and it was great.

So, what was the big secret?? What was the solution to making the pages feel more complete?

Add more detail.

This came in the form of more panels, more detailed outfits, etc etc etc. along the rest of the comic.

The panel numbers had been purposefully kept low until this point, because it's a shitload of work to make a bunch of panels look good.

I was being lazy.

And after finishing this page, I realized I shouldn't be lazy.

It was as simple as that. The panels and pages from this point onward are about the peak of what I can do at the moment.

Every page looked awesome in my eye, and I didn't feel ashamed or like...there was something missing anymore.

Ironically, the solution also involved including less backgrounds. I started using effects for backgrounds more to emphasize the emotions of the characters, which I feel worked much better for the black and white balancing for the pages.

They looked a lot more textured and thought out, which was great.

But...this all came with an issue.

Lazy or not, there is also the reality, that time exists. Working on pages like this was VERY time-consuming in comparison with the pages of the past, not that those were swift to do either.

I spent about 5 hours per page on average, and this new method of drawing pushed it to around 7.

As I arrived home from the states, I realized I was behind schedule, which made things MUCH WORSE.

I went over my pages and the page-numbers I'd need to wrap the story of the first book up nicely, and it turned out I'd need to start drawing these new, more time-consuming pages at a pace of 7 pages per week.

So... 7 times 7 hours... 42-hour work weeks were looking back at me, and if I wanted weekends, it would mean I'd need to do about 14-hour work days at least twice each week.

AND THEN!!

I realized I'd definitely not have time to get the second volume of Memoirs of a Public enemy out if I did only 7 pages per week...

SO, 10 PAGES!! IT BECAME TEN!

Originally, my method involved drawing the pages from scratch in a single day. From planning, into sketch into finished page.

But now, I'd need a consistent schedule and proper organization to get a whopping 10 pages done each week. This shit was nearing Japanese nonsense standards, and I wouldn't recommend it to anyone. My hands were making noises they're not supposed to after it, which is not good.

Always health first...Unless you got a deadline.

Somehow, my new method of sketching all 10 pages on Monday, and then drawing 3 finished ones Tuesday and Wednesday, and then cooling it down to 2 pages for Thursday and Friday worked.

Buuuuut...I also had to proofread Memoirs at a pace of... 60 pages per week...

So, for the next five or so weeks, my work days generally went from midday to about 2 am, Monday to Friday, and then about 8 hours on Saturday.

BUT GODDAMN DID THE PAGES LOOK GOOD! HOLY SHIT!!

I've heard this concept being talked about in videogames, where "Limits promote creativity". Basically, it refers to games created under more restrictive environments finding more creative solutions to stand out.

I had an absurd schedule of about 12 hours of work per day, so I had to figure out a way to get pages done fast.

Nothing would make drawing the characters faster, so in terms of that I just had to git gud.

But the background effects, sound effects etc. that now fill a lot of the pages became more prominent, and I really like the way they look.

So, I was working better, faster and harder than ever! AND I FELT SO TIRED EVERY SUNDAY! But at the same time, it was incredibly fulfilling to see my comic coming together in this kinda quality.



Somehow, drawing faster also made the characters more expressive, because I didn't have the time to second guess my decisions with their expressions.

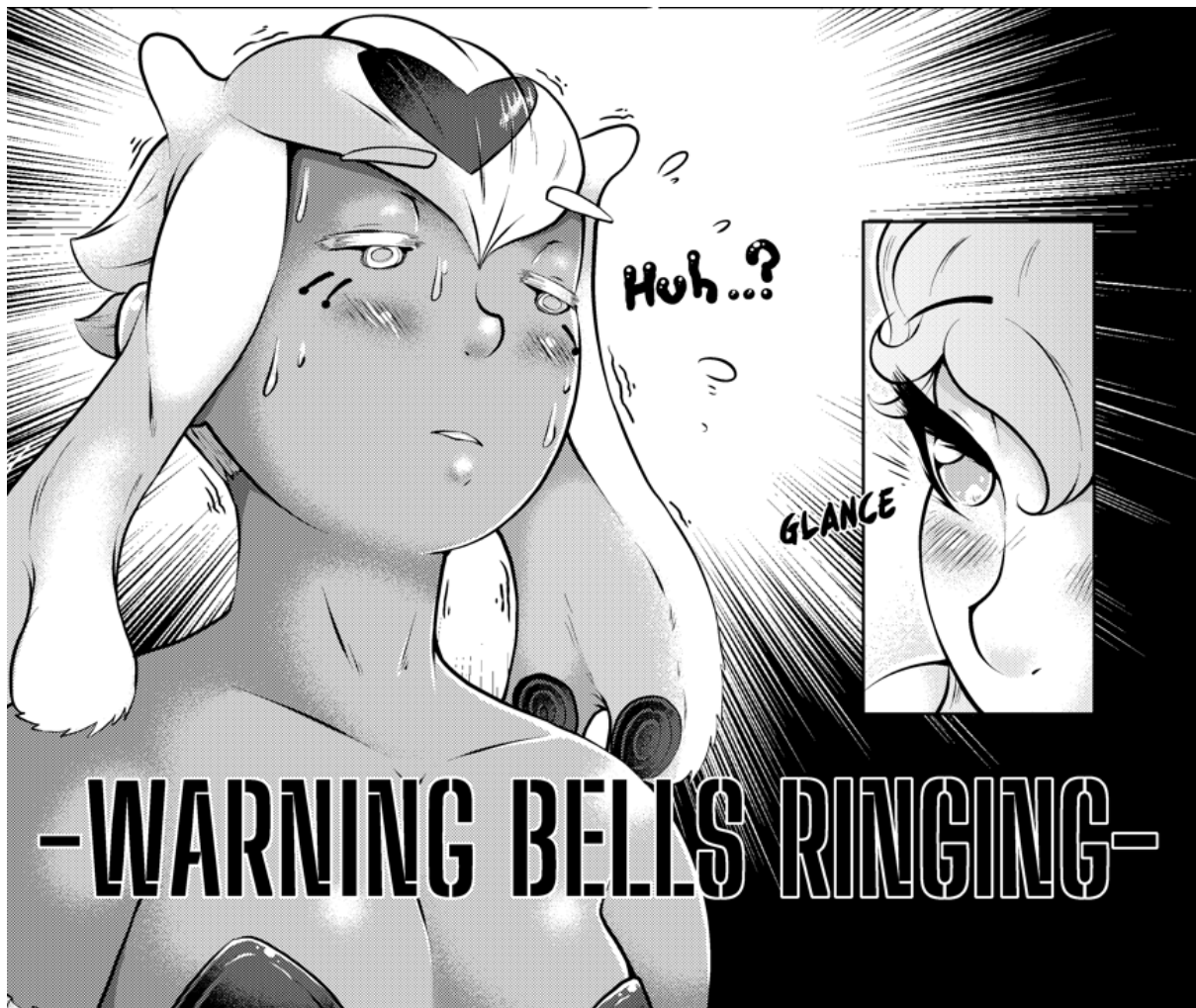
They make a lot of funny and expressive faces over the latter half of the book, and I am super happy I didn't have the choice to worry over them.

The big page with Qui laughing her ass off looks so much fun.

There were a lot of dumb gags and visual humor injected into the pages to add to the atmosphere, and somehow working under this more high-pressure environment really pushed that creative juice outta me!

As the scene got all the way to the kissing, I realized my comic was starting to get a pretty strong Shoujo vibe with the sparkles and balls of light...

AND I WAS ALL FOR IT!! As an enjoyer of all genres of manga, fuck yeah I will inject some Shoujo energy into my hentai comic!



Qui's buttsex-confusion faces were also a result of the time-crunch!

A lot of the jokes and such were pretty much thought on the fly for the comic. Datura's dick-sliding magic spell: Unimpeded Passage was one among them. I figured it'd be pretty good if even such stupid magic would get a super-attack name.

As I worked over the buttsex scene, I was actually a bit frustrated over how meek the previous sex scenes looked in comparison.

I had a lot of aggressive and intense poses, great horny clothes and very erotic angles I worked with, which made for great results! The final sex scene is in a totally different world from the first two.

There is no pointless background bullshit, and it isn't too short.

AND! In my infinite crunch-time madness I decided "Yes. They should discuss the philosophy of love while fucking!".

So...they talk about the philosophy of love while Qui is getting her ass railed by Datura.

It's a pretty interesting way to write character interactions in the middle of sex scenes, and I wanna improve upon the concept on Volume 2.

I sorta figured in theory, characters could be discussing a bunch of stuff during sex, as long as it's contextually appropriate.

The scene became pretty funny, and the characters say more than just AH OH AAH OOH SO HOT YOUR COCK I LOVE IT.

Nothing wrong with that, and towards the end they DO say that.

But during the build up into that climax, I figured I might actually include some STORY in the middle of their love-making.



And then, the final battle scene starts. Although it's more a mental endeavor than a physical one, I still managed to slip in one more cool super-attack name!

The scene following it originally felt pretty heavy-handed as I was working on it, and having not read the comic fully in a while, I felt it was a bit out of nowhere...

But looking over the comic now that it's complete, I realize I did actually include a lot of foreshadowing for the ending. I think it's a pretty good ending.

I always wanted to make Qui give Datura a very strange 'PRIMORDIAL' pep talk, and the end result was her uh...

Calling Datura arrogant for thinking she could taint the primordial.

It's a strange way to cheer someone up...but Qui is a bit strange in general, so I feel it fit quite well.

The first volume then ended with light-weight comic relief. AND ITS GREAT! I can't wait to get started on vol 2! SHIT!!

4. AFTERWORD

I plan on working on vol 2 with a stricter schedule, so I don't end up getting lazy.

10 pages a week is literally unhealthy, so I'll prolly go down to about 7. The second volume should be finished around winter, probably early 2025, which gives me plenty of time to prepare for a summer release.

Working under a crazy crunch schedule was very stressful, and I missed out on a lot of social stuff and endless videogames because of it, but seeing the end result of my book makes it feel very much worth it.

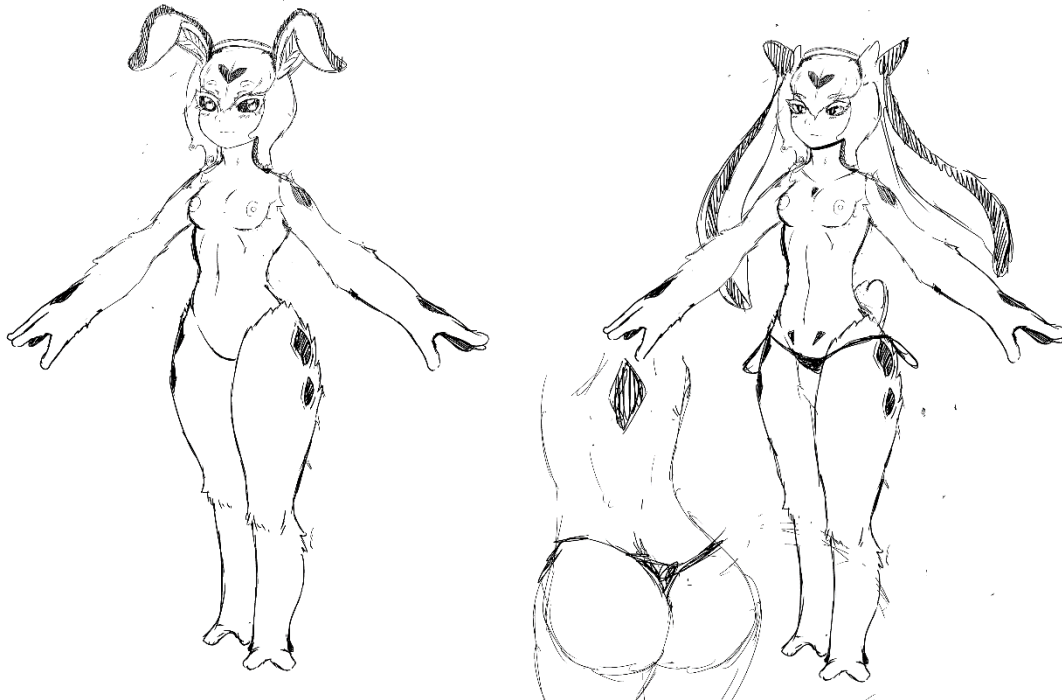
I highly recommend drawing comics if you wanna get better at drawing. It's extremely frustrating at start, because you have to draw a bunch of stuff you're not good at, but how would you ever get good at it if you don't even try?

It's very fulfilling, and even if you have zero interest in drawing itself, but still somehow finished reading this, I greatly appreciate it, and the interest towards stuff like this! I'll do my best to also write a small work diary for volume 2!

So... I guess see you there!!



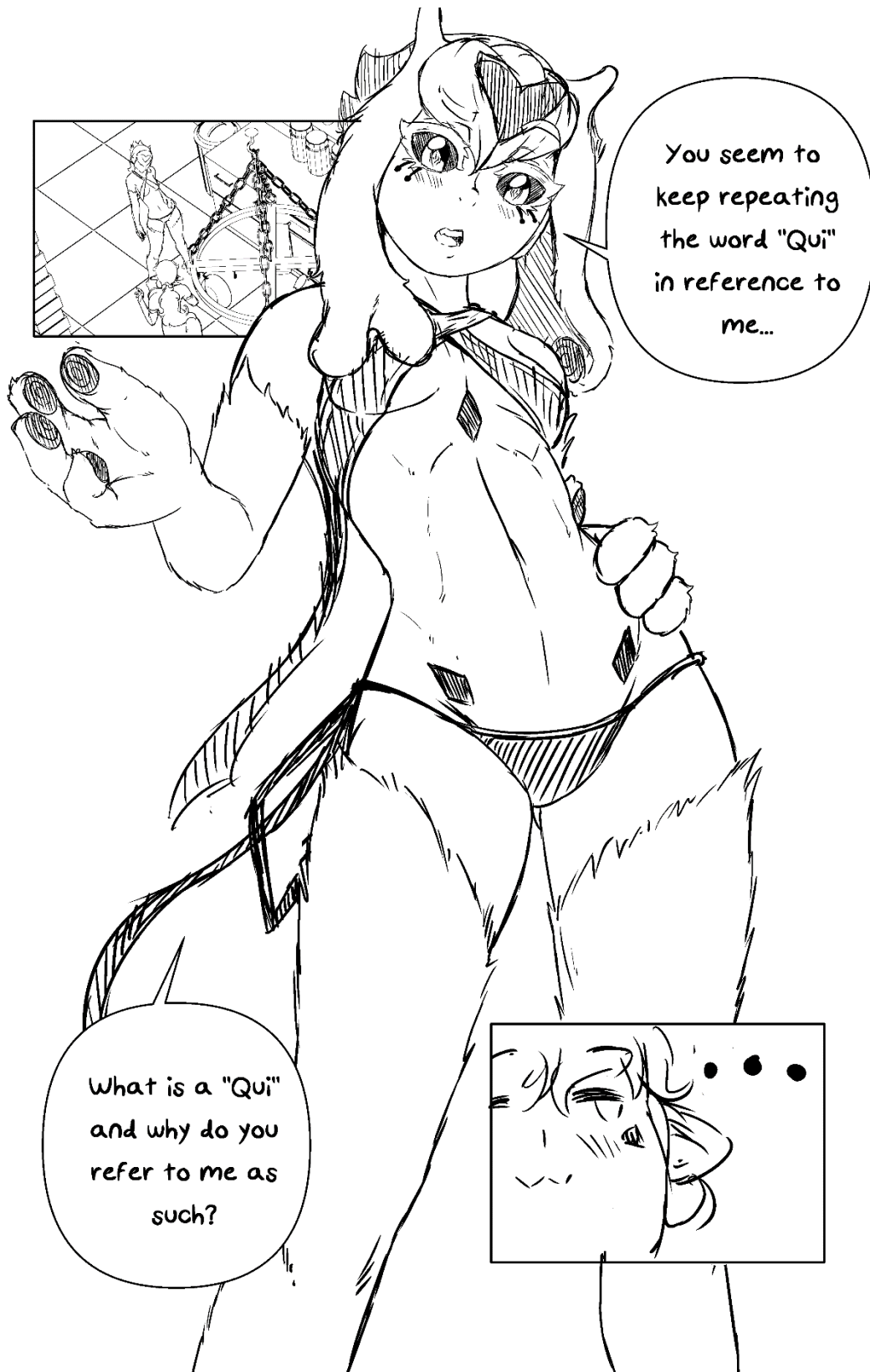
Enjoy some early concept art of the two. I haven't drawn the cover art at the time of writing this, so I dunno if these will be the final colors of their designs yet.



Some more beta designs for Qui, also her skimpy pants.



Here's what the page sketches generally looked like. See how Datura's expression on the final panel changed for the final version?



You seem to keep repeating the word "Qui" in reference to me...

What is a "Qui" and why do you refer to me as such?

Here's Qui too!

THANK YOU FOR READING!

Feel free to share this to anyone if you feel like they might be interested in it, even if they didn't buy the book or anything. It's also more than okay to share this online.

(I'd appreciate it if you wouldn't share to actual book itself tho. I will post it online for free eventually anyway!)