

KUSANSCAR

INTERGRATING AI IMAGE GENERATION IN
GRAPHIC NOVEL CREATION.

||| Morphic



PRE- PRODUCTION

Planning, storyboarding, and preparing assets before creation.

PRODUCTION

Actual creation process, including visuals, animation, and design.

REFLECTION

Reviewing process, outcomes, and personal learnings.

CONCEPT

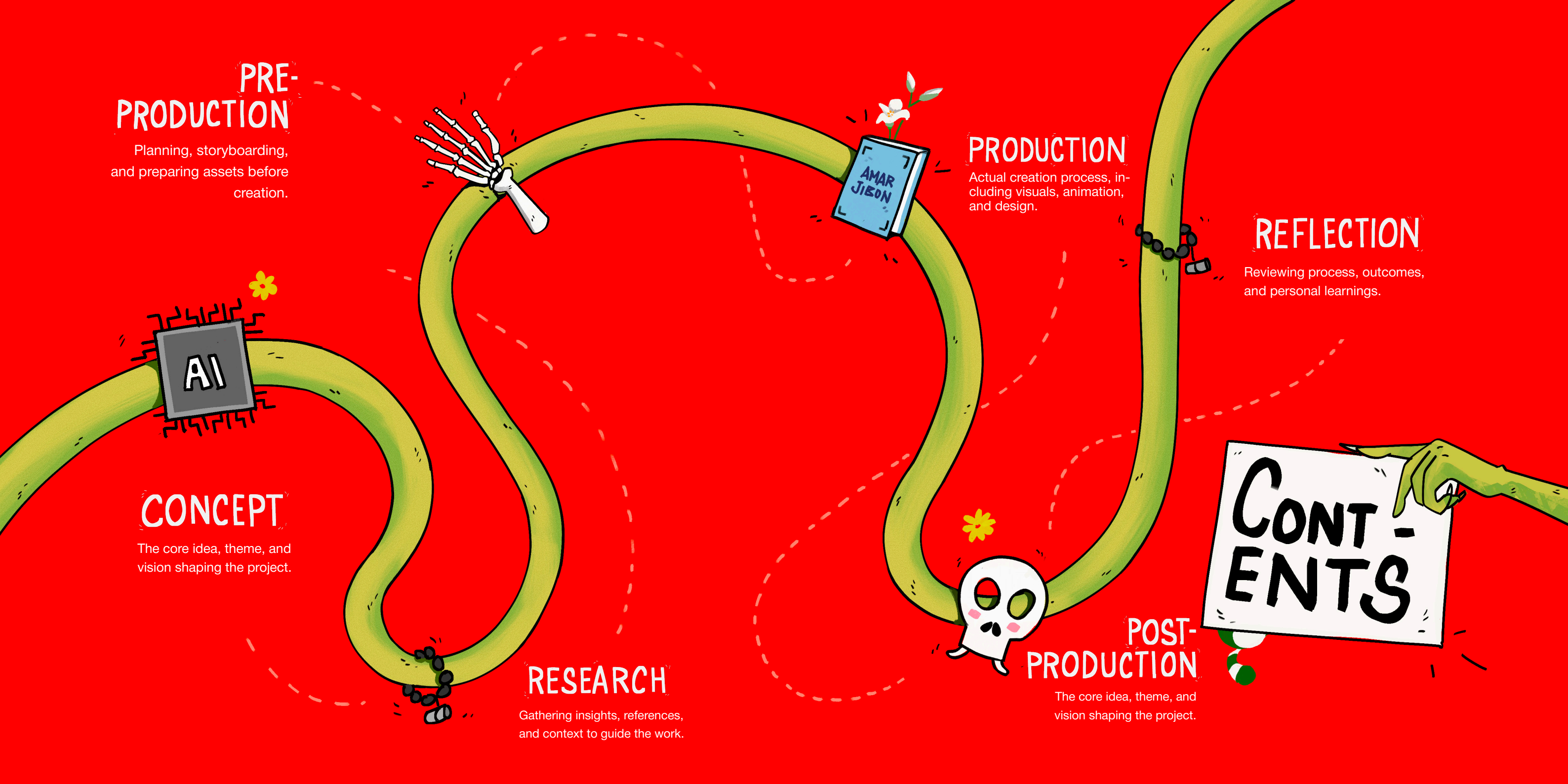
The core idea, theme, and vision shaping the project.

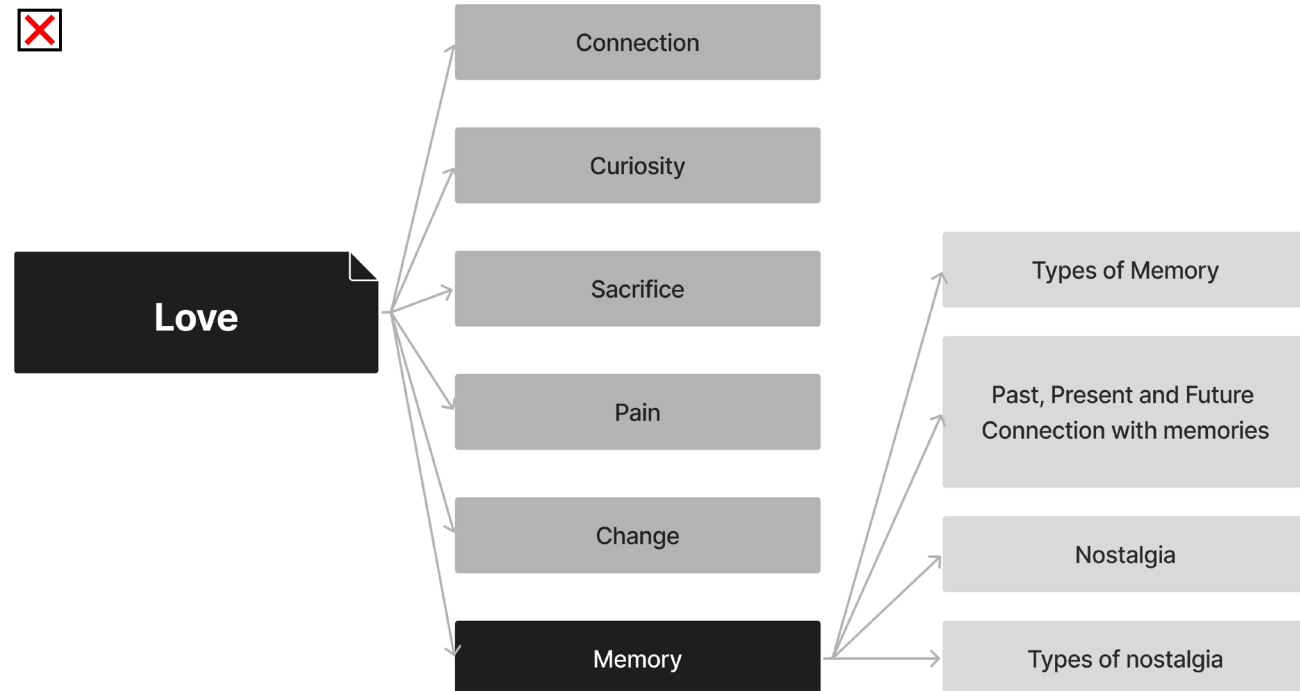
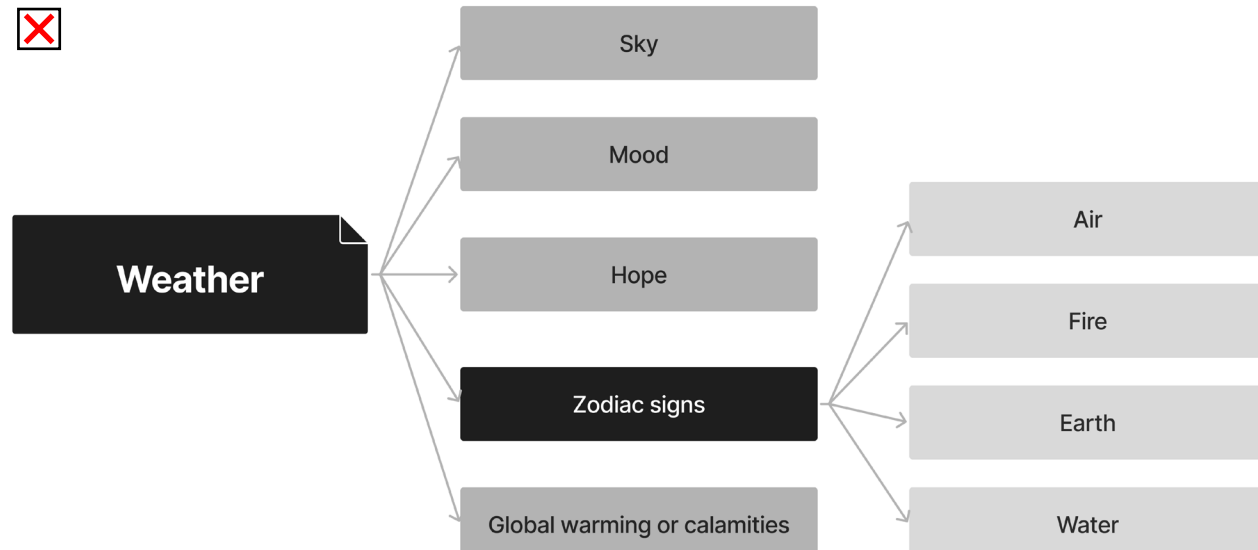
RESEARCH

Gathering insights, references, and context to guide the work.

POST- PRODUCTION

The core idea, theme, and vision shaping the project.





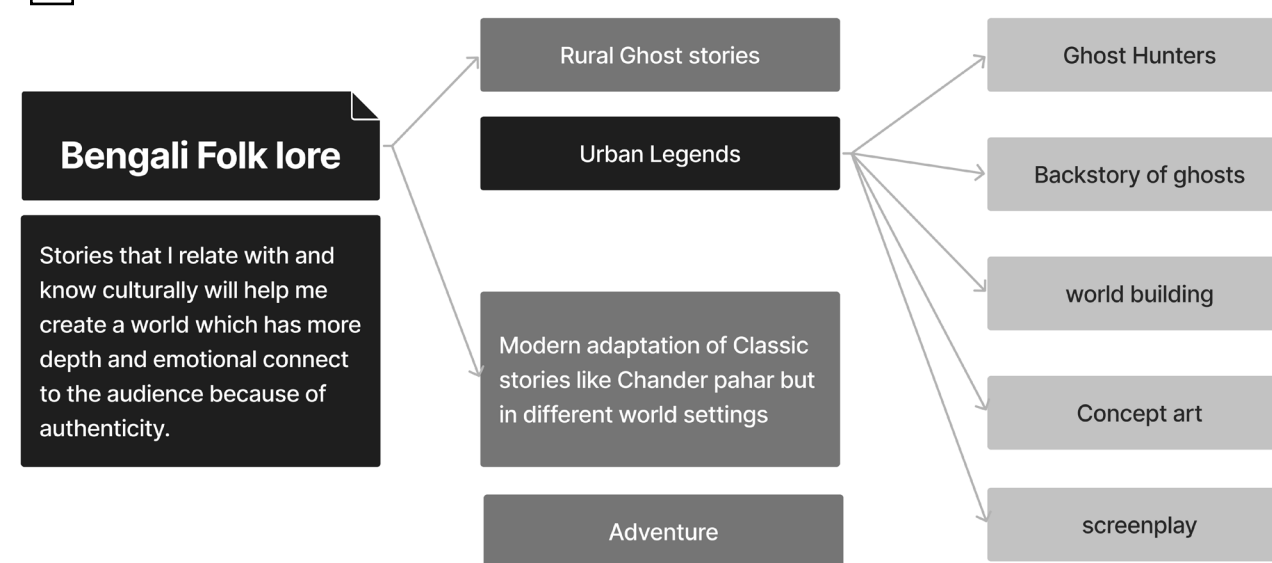
CONCEPT

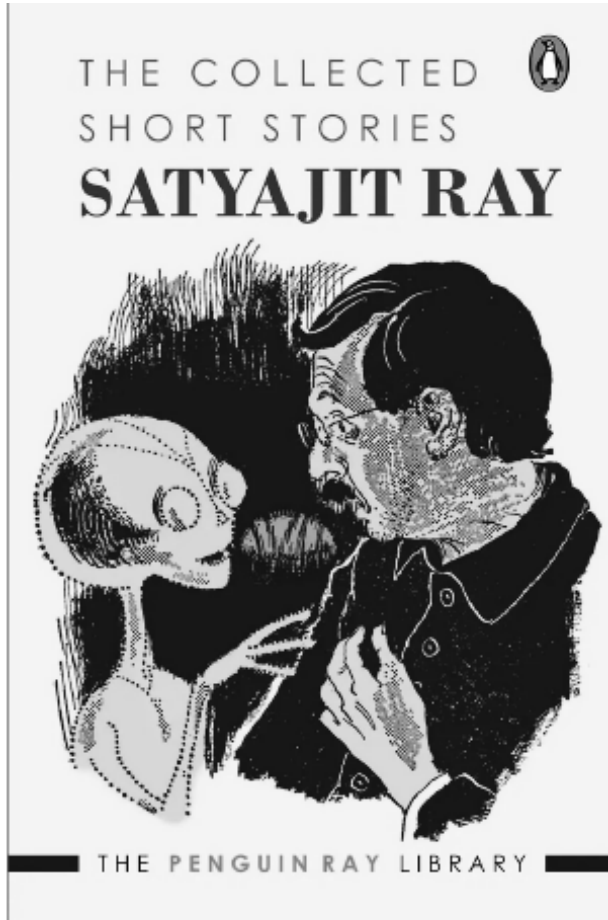
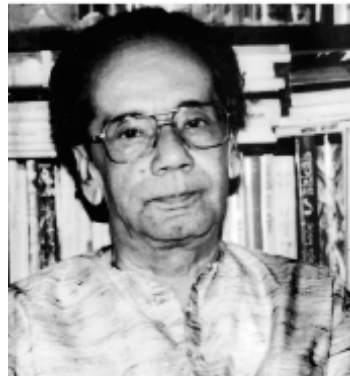
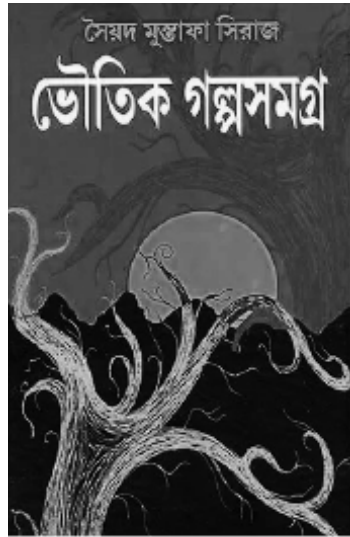
Coming up with the story was the most emotionally invested part of the project. I wanted it to feel personal but also rooted in my region and culture. I used brainstorming tools like:

- Mind-mapping keywords
- **Word clouds** with feelings, tropes, and themes

Eventually, I landed on three solid concepts:

- **Bengali Ghost Folklore**



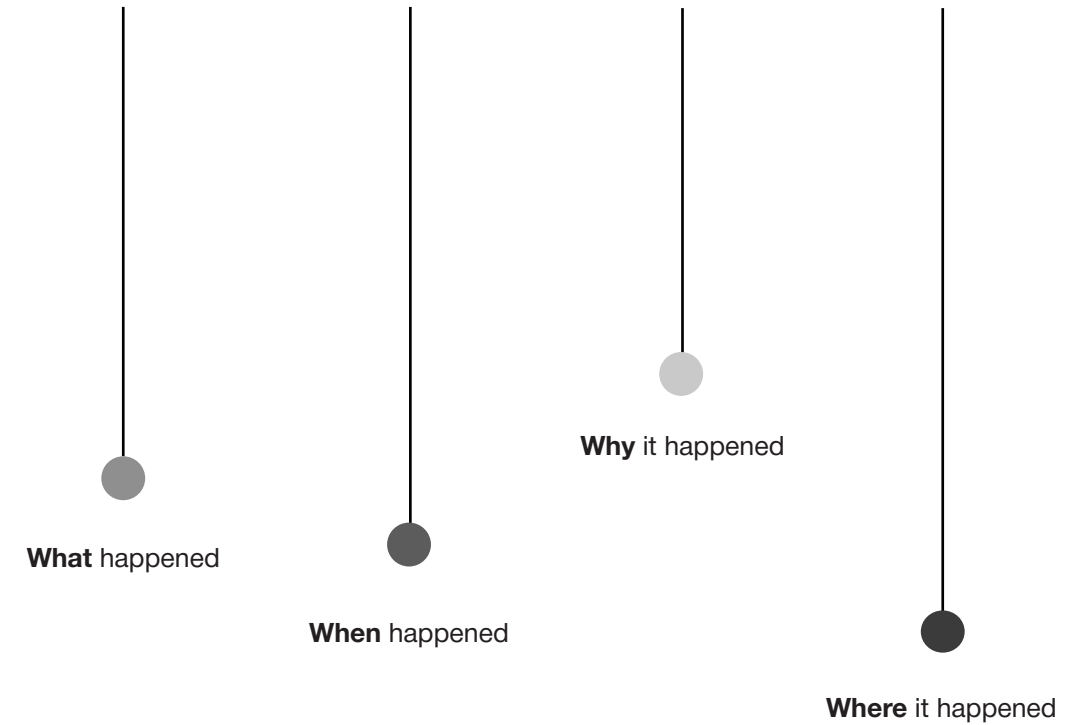


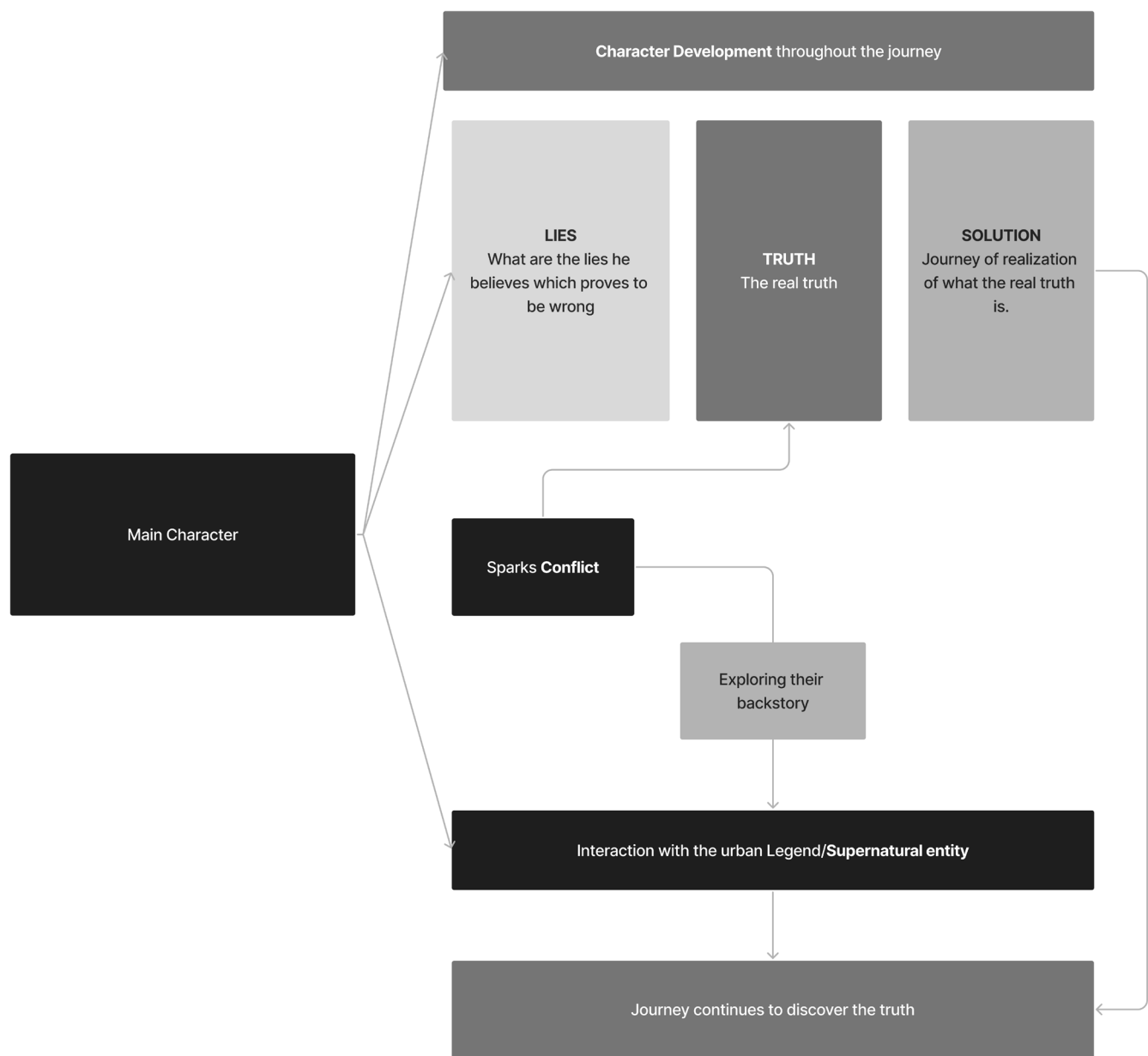
Once the folklore concept was approved, I began reading Bengali short stories and ghost anthologies. Authors like **Satyajit Ray**, **Syed Mustafa Siraj**, **Bibhutibhushan Bandyopadhyay**, and the classic **Thakumar Jhuli** tales formed the backbone of my research.

I mapped the structure of story with the 4Ws of Storytelling to set the context.

This research informed how I shaped the plot making the supernatural believable, and the ghosts grounded in a culture that still half-believes in them.

“WHAT WHEN WHY WHERE”





SYNOPSIS

Kusanscar follows the unlikely pairing of two vastly different personalities thrust into a shared summer that changes them both.

Oyon, a brilliant young prodigy with an encyclopedic mind, approaches life through logic and reason. His intelligence is unmatched, but his emotional immaturity and inability to connect with others have left him isolated and friendless. Concerned for his social well-being, his mother sends him to spend the summer in his cousin's small hometown, hoping he will form new bonds and learn to relate to people beyond books and theories.

Tama, his cousin, could not be more different. At 24, he embodies the carefree, laid-back spirit of a small-town drifter unemployed, easygoing, and reluctant to take

responsibility for much of anything. Where Oyon is methodical and skeptical, Tama is instinctive and superstitious, believing in forces far beyond the realm of reason.

From the moment they meet, their clashing worldviews spark tension. Yet, when they stumble upon unsettling secrets hidden within the town a mystery steeped in eerie folklore and whispers of the supernatural they are forced to work together.

What begins as a reluctant alliance slowly transforms into a journey of discovery, courage, and mutual understanding, as they confront forces neither science nor faith can fully explain.



CONCEPT ART

I created a small piece of concept art a rough town map plan merged with the project's visual treatment to serve as the foundation for the story's setting.

The sketch wasn't meant to be a precise architectural layout, but rather a tool to capture the mood, atmosphere, and overall personality of the town.

It mapped out key streets, central landmarks, and open spaces, placing them in a way that supported the story's pacing and the characters' movement through the world.

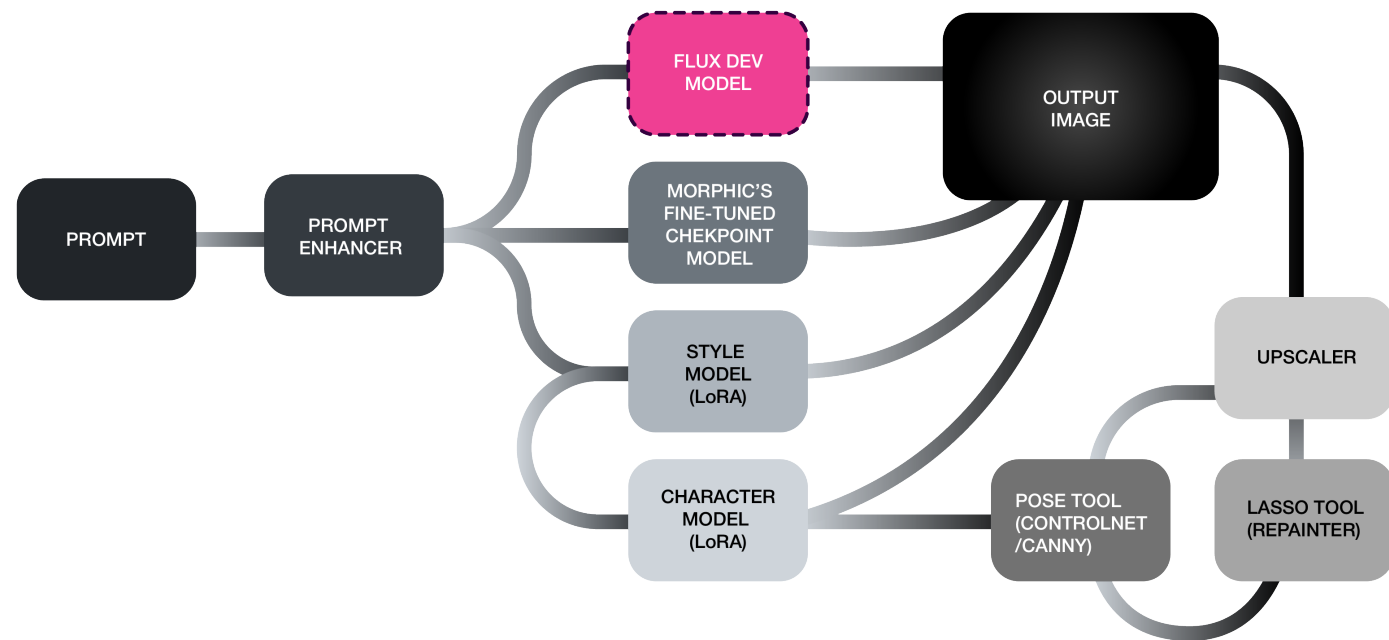
This allowed me to see how different locations could

connect narratively where moments of tension might occur, where calm and quiet could be found, and how the characters' journey could visually unfold.

The drawing also acted as an early style reference, blending structural planning with hints of the final color palette, texture, and compositional rhythm.

It became a bridge between abstract ideas and concrete visual storytelling, ensuring that when I moved into detailed scene work, I already had a clear sense of the world's flow and visual identity.





Morphic, the generative AI studio that powered this project, became both a tool and a creative partner throughout the making of Kusanscar.

During the process, the platform proved to be far more than just an image generator it was a dynamic creative environment where I learned how to train, develop, and prompt images tailored to my specific art style and narrative vision.

What sets Morphic apart is its mission: to empower creators, filmmakers, and animators to produce high-quality stories with AI, while still preserving the heart and individuality of human creativity.

They work closely with both internal and external animation studios, production houses, independent creators, and even YouTubers, opening up new opportunities for innovative content creation.

Based in San Francisco, their machine learning backbone is built on Flux Dev as the core model, enhanced by a finely tuned internal checkpoint designed to work in tandem with Flux.

On top of that, they offer additional LoRA-based models for style and character customization, allowing users to

train Morphic with their own uploaded images.

The platform also includes specialized feature models, such as an intuitive inpainting tool, control net-based pose manipulation, and straightforward tools like the lasso selector for targeted edits.

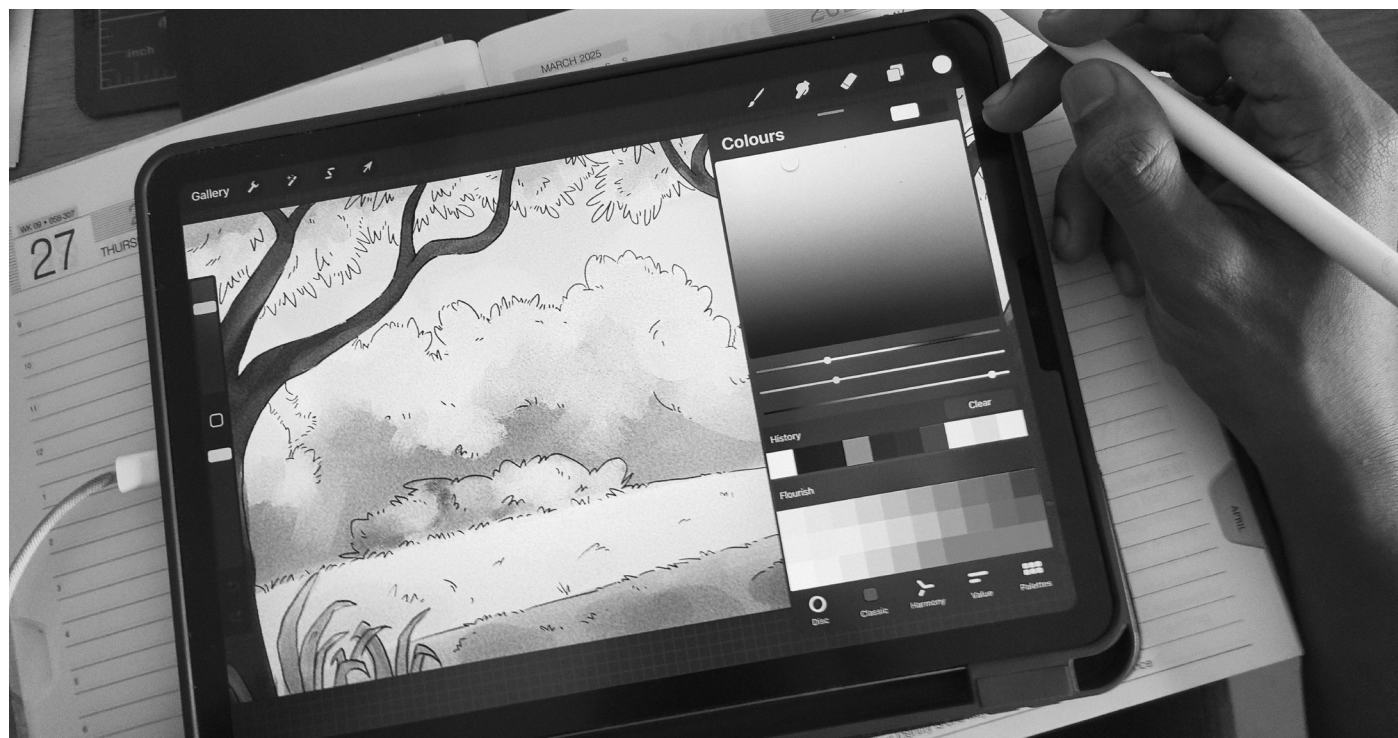
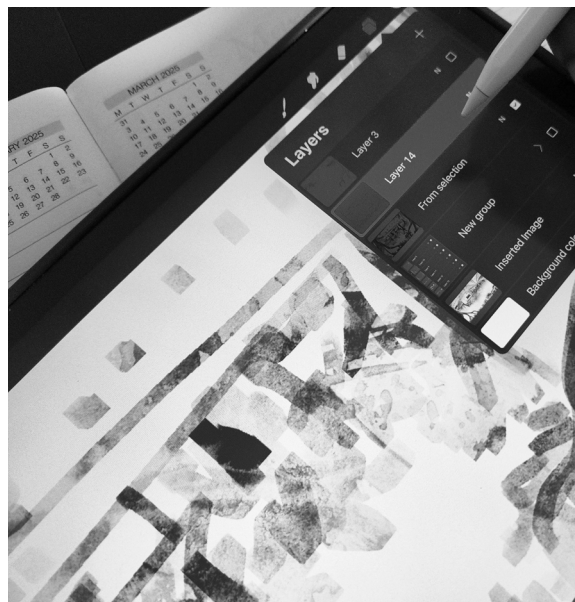
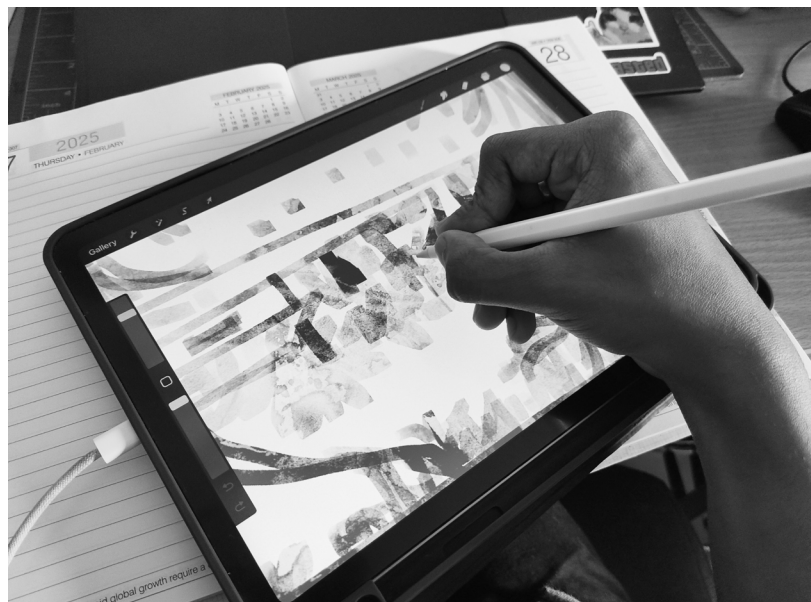
Advanced prompt enhancement and integrated upscaling engines further refine the final output, ensuring both flexibility and high resolution.

At the core of Morphic's brand values is a belief in storytelling seamlessly integrating automation into the creative process not to replace imagination, but to enhance it.

Its canvas-based interface gives creators more control than most other generative AI platforms, which tend to be more rigid and automated.

With Morphic, every part of the image can be manually adjusted, fine-tuned, and art-directed, making it an extension of the creator's hand rather than a substitute for it.

This combination of robust technical architecture and creator-focused design is what made Morphic an ideal platform for bringing the world of Kusanscar to life.



"TRAINING MODELS."

Production began with the training of Morphic's **style model** a crucial step in shaping the graphic novel's overall visual tone. Around 20 to 25 reference images were prepared in advance, each selected for its mood, texture, and hand-drawn aesthetic. These images formed the foundation of the visual dataset.

By feeding them into **Morphic**, a consistent style was established that informed all later generations. Particular attention was given to brush textures, muted tones, and

subtle grain elements that gave the output a sense of being handmade, even when generated by AI. Lighting, too, played an important role. Slight changes in contrast or shadows could dramatically alter results, so everything was prepped with careful thought. It was less about strict control, and more about nudging the AI in the right direction letting it learn the language of the novel's world

Drawing illustrated pieces to train the style model.





Samples of training assets (Style model)

With the style locked in, attention shifted to **character modeling** a task that demanded both structure and intuition.

Each major character in the story **Oyon, Tama, Ma, Baba, Sakchunni, Brahmadayitta, and the Sarpanch** needed to be visually trained using Morphic's character model system.

Turntables were created for all, showcasing the characters from multiple angles with a range of expressions and poses. These visual references made it possible for the AI to recall and reproduce the same face or figure across

different panels and scenes. Whenever inconsistencies arose which they often did retraining was necessary. Certain characters required more detailed datasets, especially those with elaborate costumes or accessories that the AI struggled to interpret. But with each iteration, the models became sharper, more reliable. Gradually, visual continuity began to take shape, and the characters started feeling less like assets and more like living parts of the story.

Hand drawn sketch → **Morphic** (model trained) →

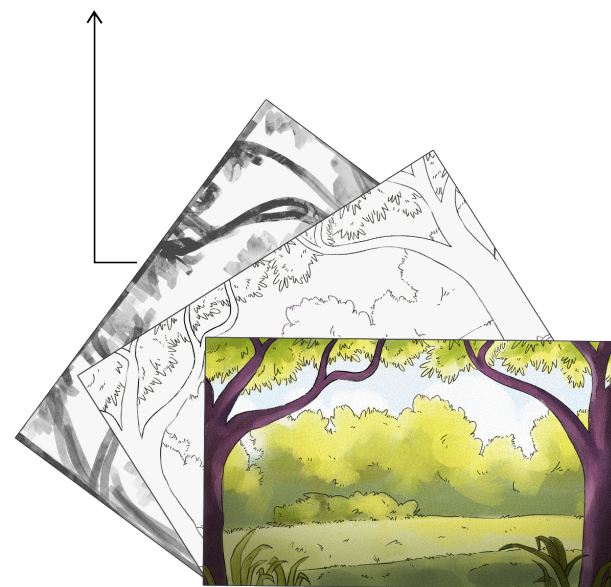
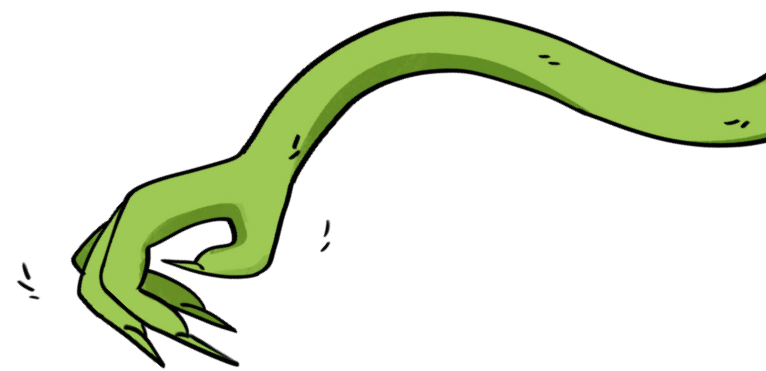




Figure 1.0

Character Design

OYON



The process of shaping **Oyon** (Figure 1.1) began as an unexpectedly long search for the right personality to anchor the narrative. Initial attempts were made by looking for inspiration in familiar places even revisiting faces and personalities from the my home, college etc. Yet nothing seemed to fit. The potential candidates did not align with the plot's needs, and the connection between character and story world felt thin.

A new approach emerged, borrowing fragments from real people. Friends' faces and personalities were re-imagined with altered features, quirks, and details. These hybrid sketches came closer, but still lacked the spark that could drive the story forward. Then, in a moment of pure coincidence, while watching a TV show, the missing piece appeared. The idea struck immediately a character like that character could serve as the audience's eyes and ears in a world of unfamiliar traditions, giving them cultural context through constant questioning.

Oyon was then translated into an Indian setting. His name, meaning sunlight, suggested brightness, curiosity, and clarity fitting for a character who illuminates the reader's understanding. His archetype follows the classic "fish out of water" trope, a hyper-logical outsider placed in a ghostly, superstitious town. His reactions would be both comedic and insightful.

Personality-wise, Oyon is a young teen prodigy book-smart, logical, and endlessly inquisitive. He counters every superstition with reason, often to the frustration of those around him. Yet his brilliance is matched by a lack of emotional intelligence.

He struggles with empathy, maturity, and forming connections, which explains his isolation. Despite this, his curiosity drives the plot forward, making him both an observer and an instigator within the strange events of the town.



TAMA

Tama's (Figure 1.2) creation was rooted in the desire for contrast. After Oyon's intellectual, overly logical persona was set, the next step was to design someone who would challenge him not with logic, but with a completely different worldview. The inspiration came from studying people in a college environment particularly those who seemed unbothered by responsibilities or societal expectations.

Tama is twenty-four years old, easygoing to the point of irresponsibility, and driven more by instinct than reason. He has little interest in ambitions or plans, preferring instead to drift through life. His god-fearing nature contrasts sharply with Oyon's skepticism, creating oppor-

tunities for conflict, humor, and philosophical debate between the two.

Visually and behaviorally, Tama embodies a hippy-like energy. His posture is relaxed, his clothing loose and unkempt. He avoids confrontation unless cornered, and often serves as comic relief when tension runs high. Yet beneath this seemingly carefree exterior is a person shaped by his environment someone who, despite his flaws, has an emotional awareness that Oyon lacks. Tama's reactions to the supernatural are rooted in fear and reverence, making him an essential counterbalance in the town's ghostly setting.

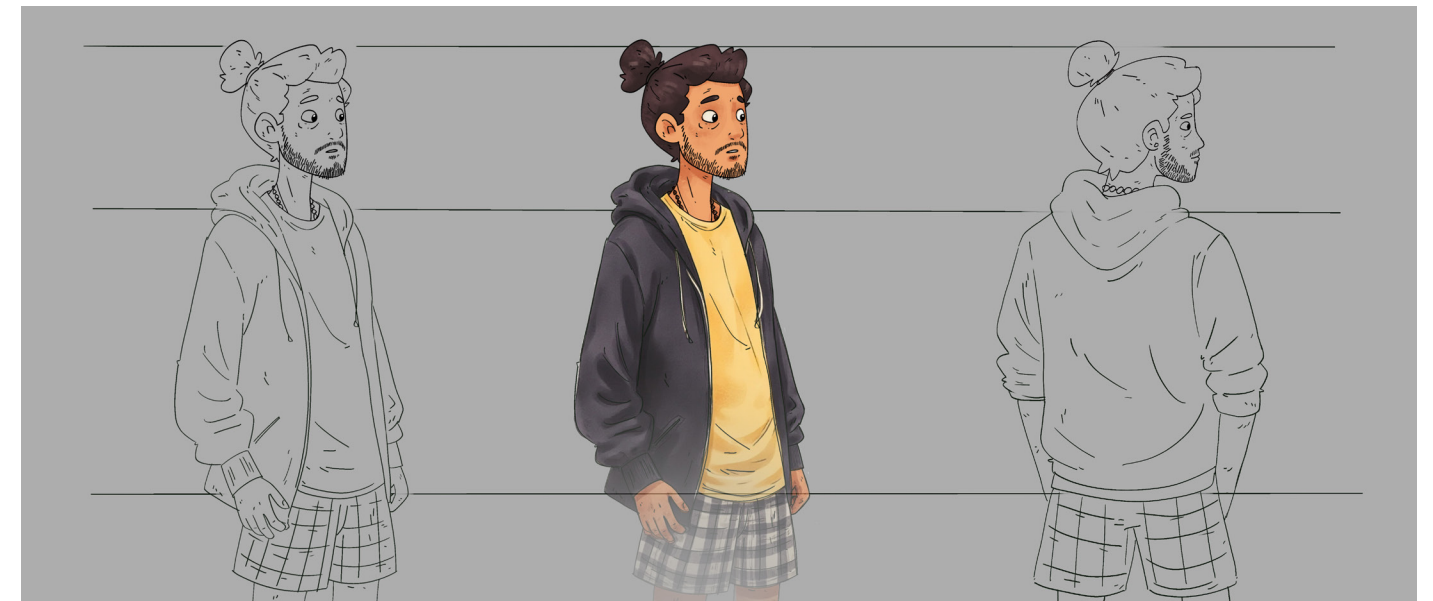
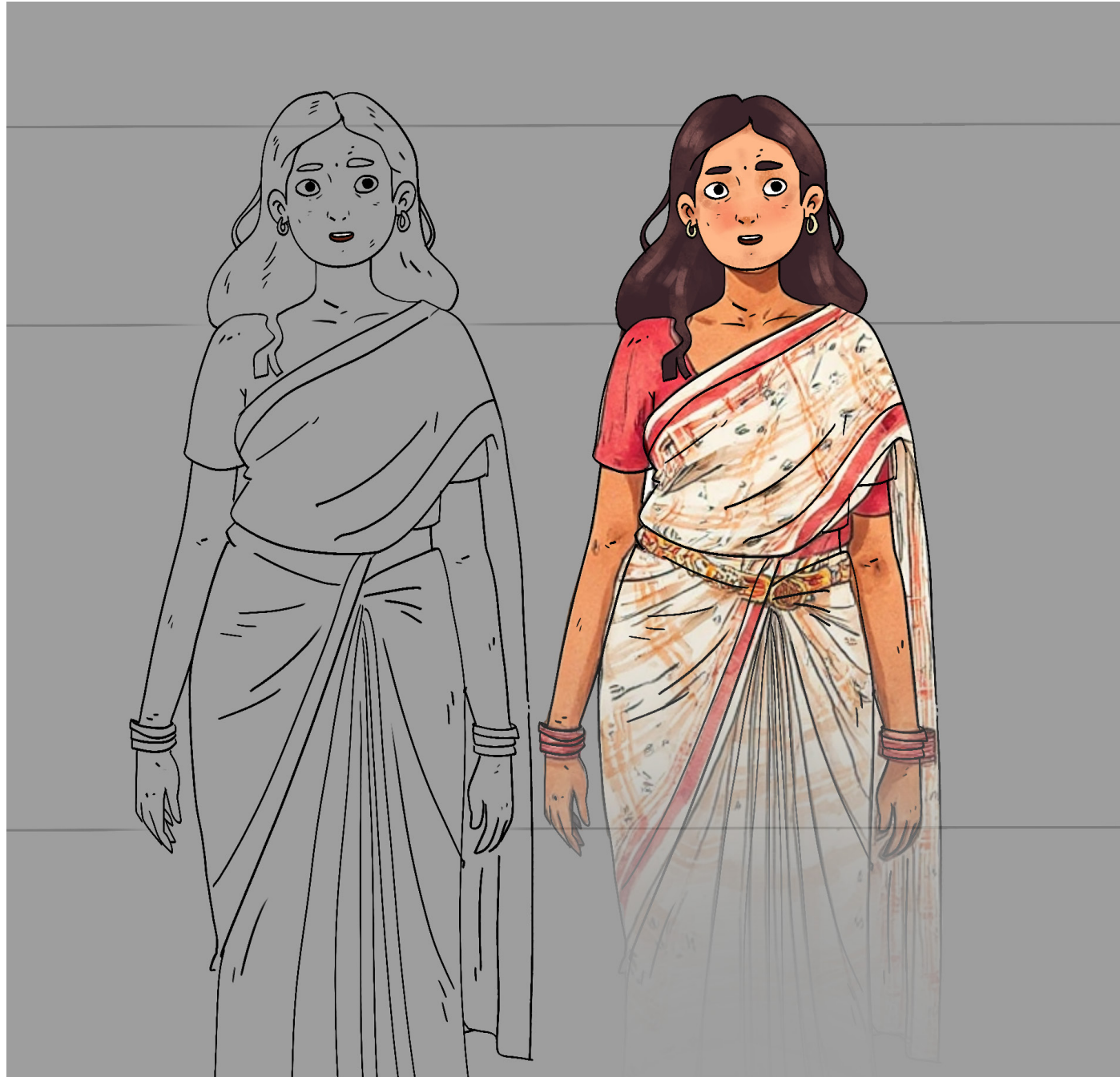


Figure 1.2



'MA'

Ma, Oyon's mother, grounds the story in a deeply familiar cultural archetype: the caring, anxious, and determined Indian mother. While proud of her son's academic brilliance, she carries a quiet burden concern for his lack of social connection. She notices his absence of friends, his inability to bond, and worries about what kind of future such isolation will bring him.

with worry. She is practical and emotionally intuitive, able to pick up on subtleties that Oyon himself misses. This makes her one of the few characters who can cut through his logic with a simple glance or a quiet truth.

In visual terms, Ma is portrayed in traditional attire, reflecting the setting's cultural backdrop. Her presence in the story adds emotional depth, showing the reader that even the most rational characters exist within a web of human relationships and expectations. She may not be directly involved in the supernatural events, but her influence on Oyon shapes how he navigates them.





"SAKCHUNNI"

Sakchunni is drawn from Bengali folklore, where she is typically the spirit of a married woman who died before fulfilling her desires or completing her life's purpose. In this story's world, she has a name and a history. **Rassu**, inspired by the real-life figure **Rashsundari Devi**, a pioneer of women's writing in Bengal.

Here, her life is a tragic collision of ambition and societal constraint. Born in a period hostile to women's literacy, **Rassu** dared to dream, read, and write. These acts, viewed as rebellion, became the cause of her downfall. Shamed and cornered by the narrow-mindedness of her time, she took her own life. In death, she returned as **Sakchunni** not as a vengeful monster, but as a restless

soul caught between her yearning for knowledge and the injustice she suffered.

Her design balances grace and sorrow. She is both a symbol of defiance and a reminder of the cost of challenging societal norms too soon. Through her, the story engages with themes of gender, knowledge, and the weight of tradition, blending folklore with a reimagined personal tragedy.

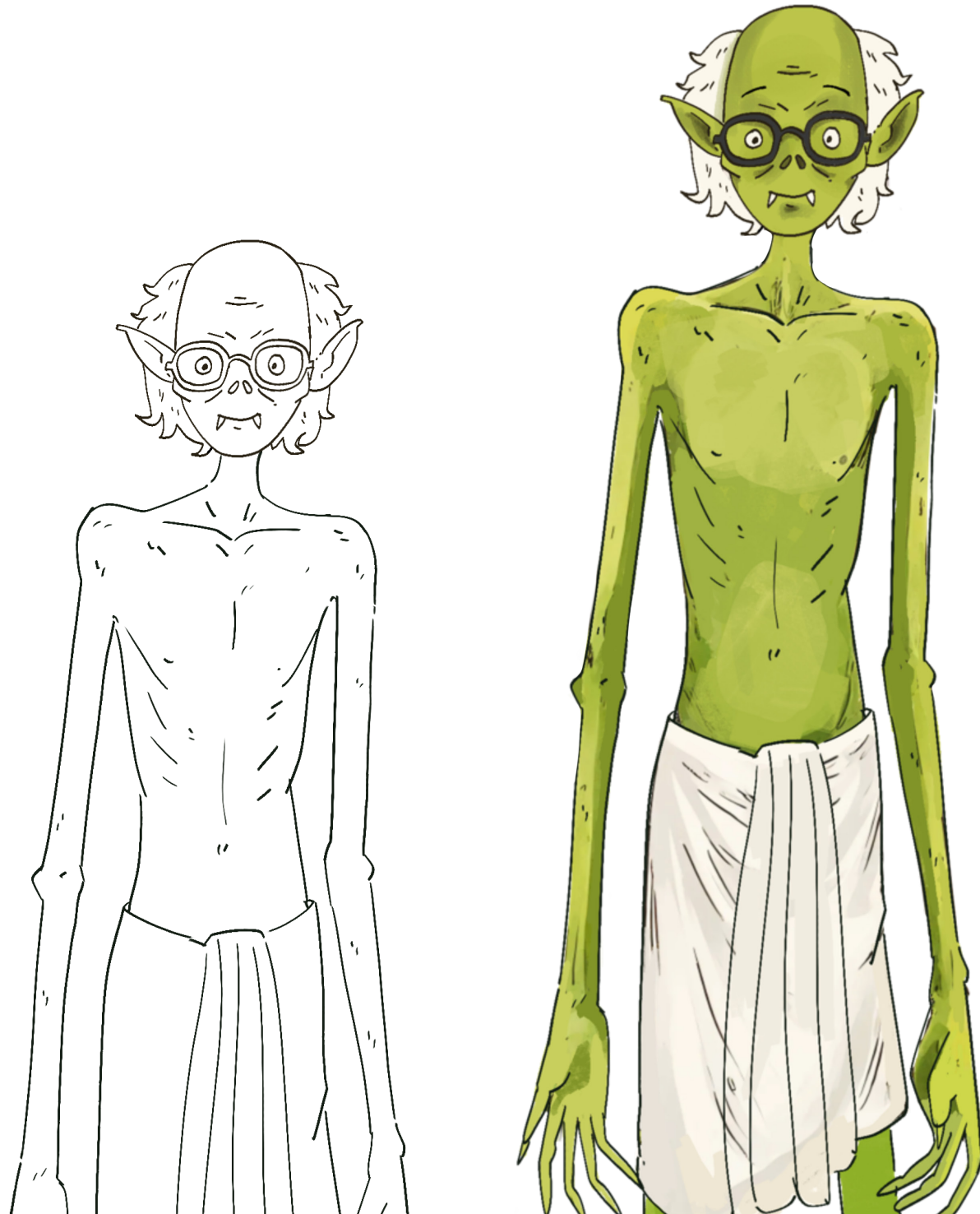
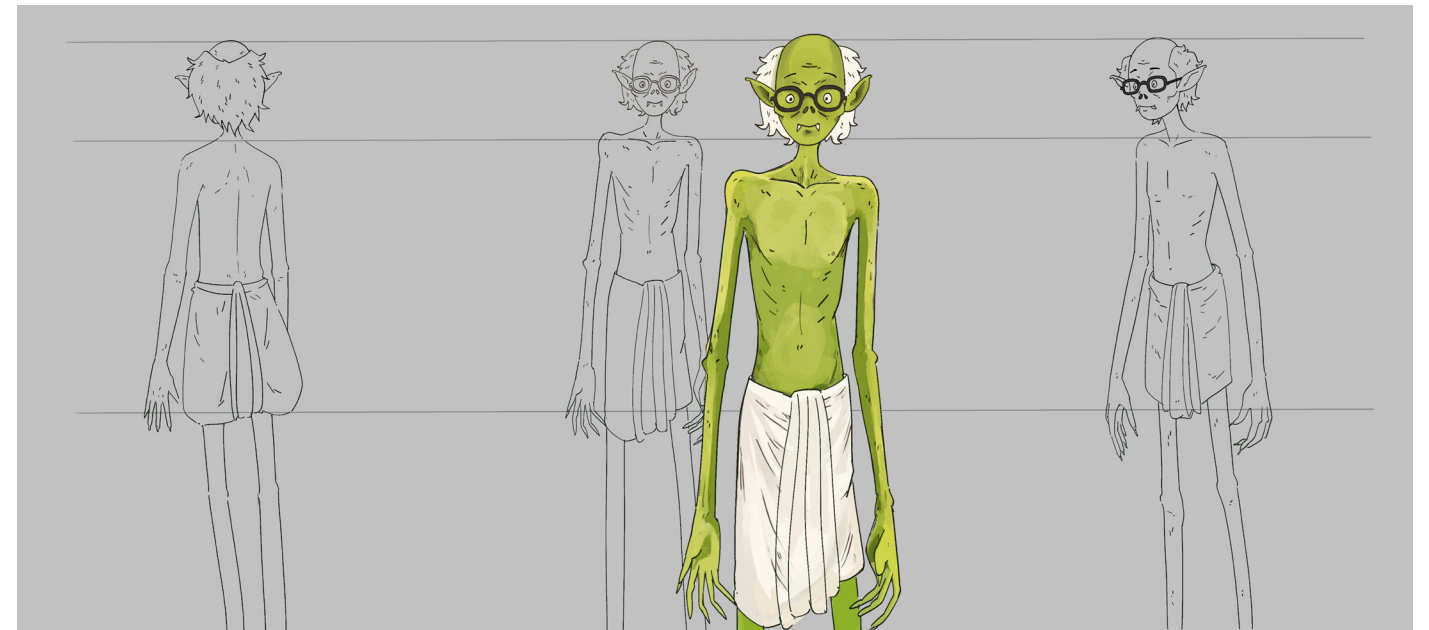
BRAHMADAYITTA

Brahmadaittya is a towering presence in Bengali ghost lore the spirit of a Brahmin who died before completing sacred rites or marrying. In this narrative, he is ancient, rooted in the towering trees of the village, watching over the land for centuries.

He is not a restless wanderer but a guardian the unspoken king of the spirit world in this town. His memory stretches across generations, having witnessed the gradual decay of traditions, the rise of corruption, and

the changing relationships between humans and the supernatural.

Physically, he is envisioned as imposing yet regal, carrying the dignity of his caste even in death. His interactions are guided by wisdom and a quiet protectiveness towards the other spirits, including Sakchunni. He embodies continuity, history, and the weight of unfulfilled duty, adding an almost mythic scale to the story's supernatural elements. personal tragedy.



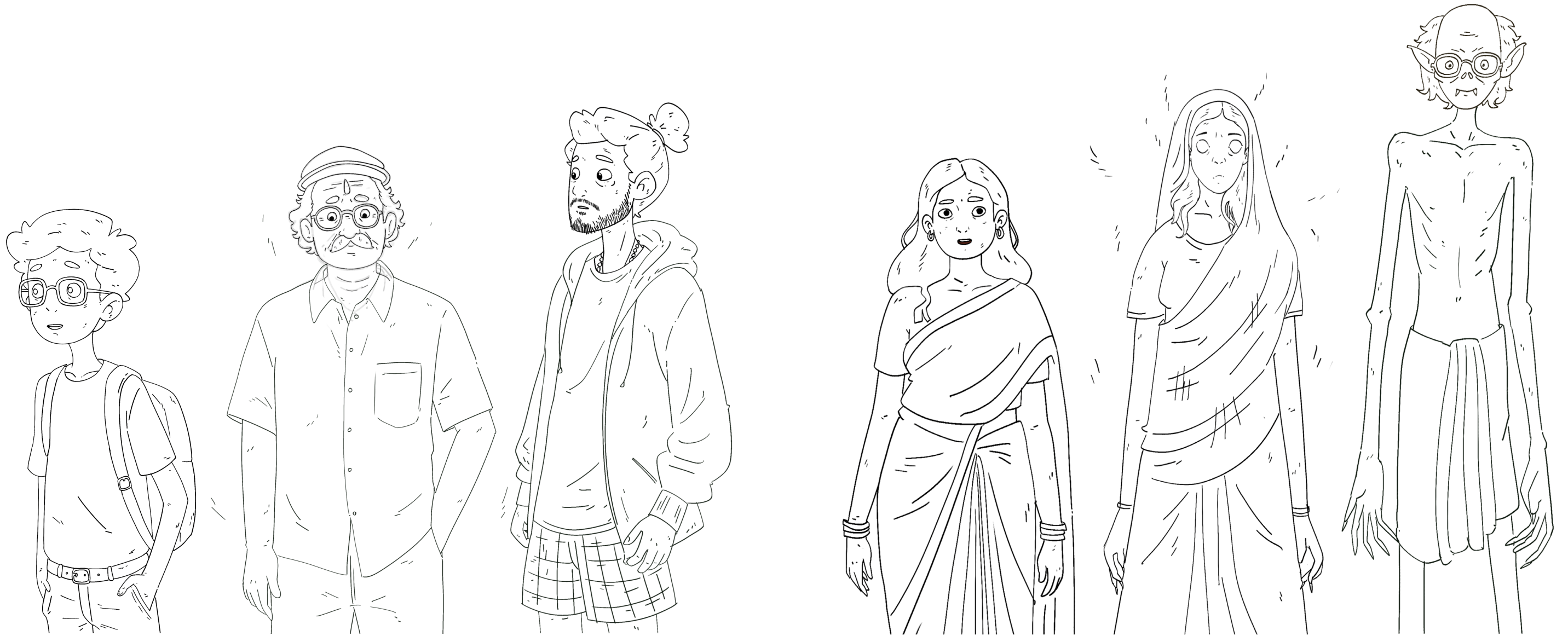




Figure 1.3

“IMAGE” GENERATION

For each scene, multiple variations were generated (Figure 1.3), each slightly different in **composition, lighting, or mood**. This step was not about finding the perfect image immediately but about exploring possibilities a visual brainstorming session where the AI acted as both collaborator and unpredictable muse.

From the set of outputs, the version closest to the intended vision was selected. Once chosen, it was upscaled within Morpic to achieve higher resolution and clarity, ensuring that no detail would be lost in later stages.

The exported image then moved into Photoshop for further refinement. This was where the human hand re-entered the process in full control adjusting colors, correcting proportions, adding or removing elements, and fine-tuning the image so it aligned perfectly with the narrative’s tone.

It was a balance of letting the AI bring unexpected ideas to the table and using post-processing to make sure the visuals served the story’s flow.

@tam2a wearing black hoodie and yellow tshirt underneath with checkered shorts, messy hair with a bun and patchy beard, standing looking front, scared expression, background of

Image 16:9 tam2a





Prompt: front shot of @oyon2 combed short hair, wearing black glasses, white tshirt tucked in with grey pants and belt, wearing a black backpack, holding a flashlight in his hand, curious expression, looking at the camera front angle, background of woods, night time, dark blue tint, yellow highlights with well lit midtones, 50mm

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FEATURES

Morphic's inbuilt features played a crucial role in streamlining this workflow.

The Auto Segment (figure 1.4) function saved considerable time by automatically separating the background from the foreground, making manual composition and image manipulation far more efficient.

The Lasso/Guided Selection Tool (figure 1.5) provided precise control over editing, allowing specific areas of an image to be altered independently ideal for situations

where a different output was needed in just one section.

The Resizing Artboard/Expansion (figure 1.6) feature proved equally valuable, especially when the scene required more visual space or when an image fell short in length. This ability to seamlessly extend compositions without breaking the visual flow added both flexibility and creative freedom to the process.



Figure 1.4





Figure 1.5

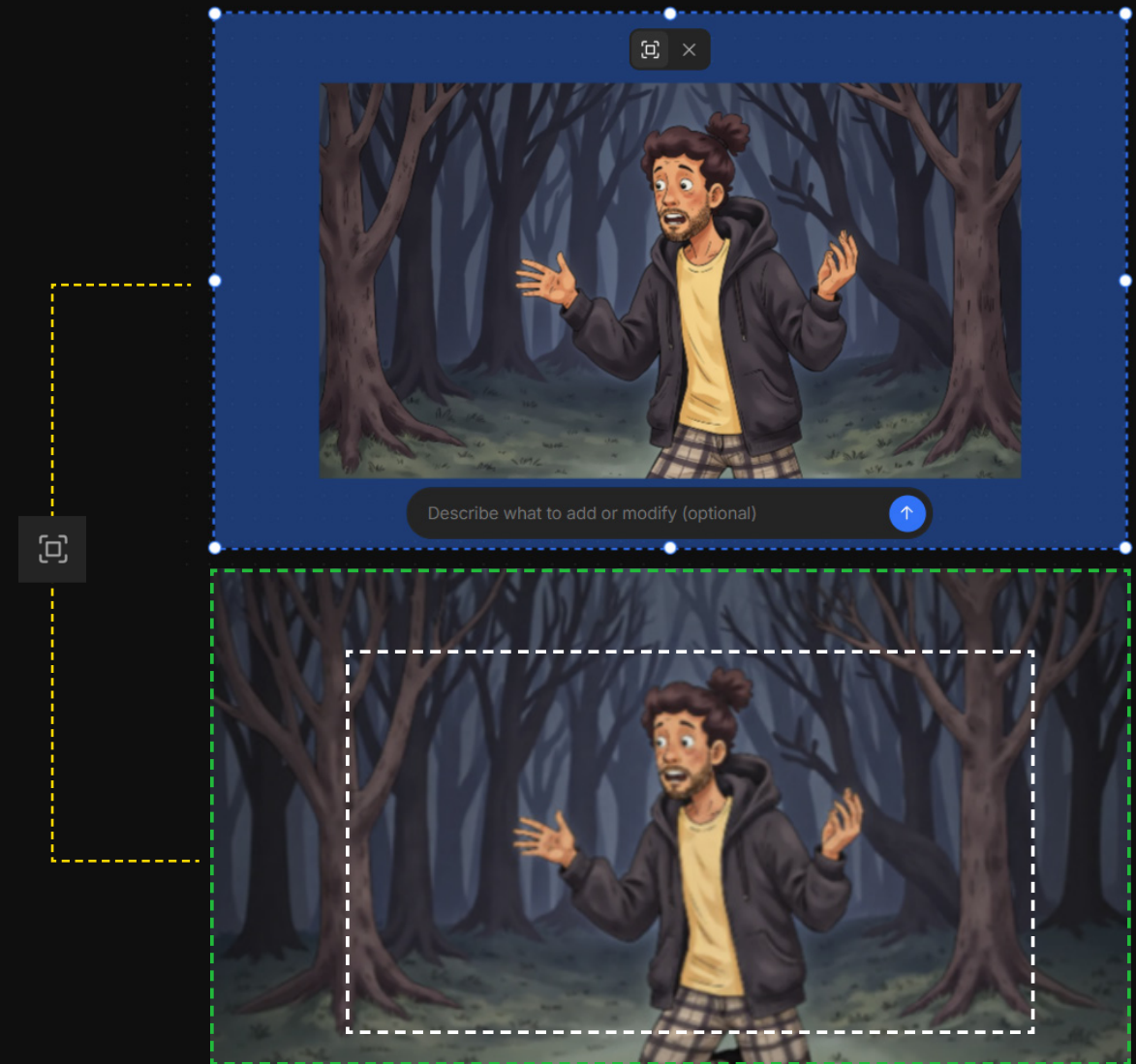


Figure 1.6

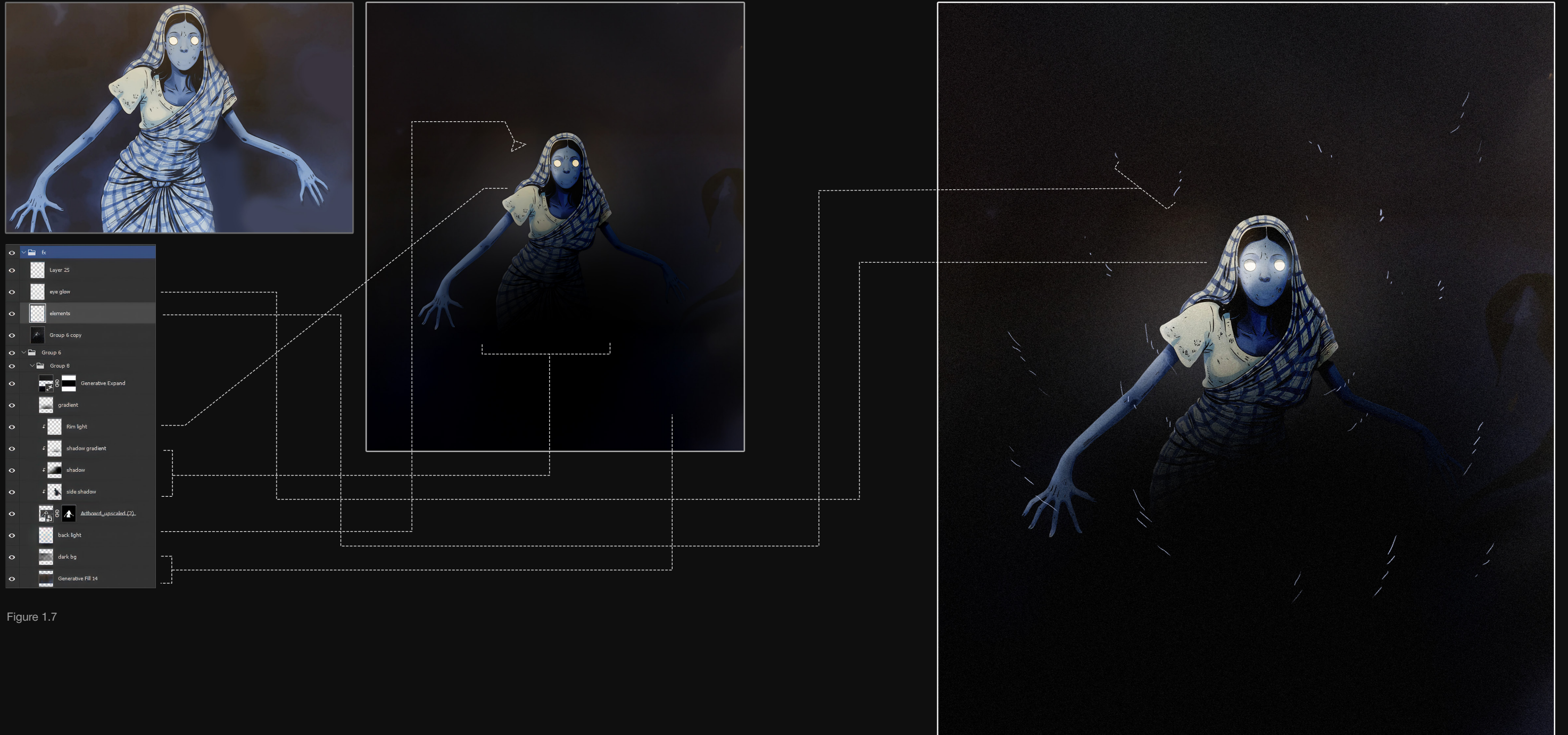


Figure 1.7

Post-processing

Referring to figure 1.7, Once the image was exported from Morpic, it moved into the post-processing stage, where every detail was fine-tuned to match the desired atmosphere of the scene.

The AI provided the foundation a strong composition and character pose but the mood, lighting, and narrative emphasis were built manually in Photoshop.

The process began with breaking down the image into separate layers for precise control. Using the Auto Segment output, the background and foreground were isolated, allowing targeted adjustments without affecting the entire composition.

Gradients shaped the lighting, with a subtle vignette guiding the viewer's attention toward the character. Mul-

tle shadow layers both soft for atmospheric depth and sharp for definition anchored the figure in space.

A rim light effect along the character's outline enhanced volume and separated her from the dark background, while glow layers, especially on the eyes, heightened the supernatural tone.

Dark fog merged the figure into the scene while preserving enough clarity to read her expression and pose. Fine details, like stray threads and environmental particles, were painted in to add realism and texture.

By the end of this stage, the AI's raw generation had evolved into a deliberate, mood-rich visual that felt personal and fully integrated into the graphic novel's world.

WORKFLOW

What began as pure experimentation slowly evolved into a smooth, efficient workflow that suited my style of working.

My process found its rhythm between three main tools Morpic, Photoshop, and Illustrator each playing a distinct role.

The majority of my visual output was generated in Morpic, where I could experiment with prompts, styles, and character consistency. This stage gave me the base imagery, often already rich in mood and detail.

From there, I moved into Photoshop, which became my space for refining and enhancing. Here, I adjusted colors, balanced tones, cleaned edges, and applied specific effects to better match the vision I had in mind. Sometimes, subtle textures or lighting adjustments added

depth; other times, I made targeted changes using Morpic's own features like auto-segment or lasso selection before fine-tuning in Photoshop.

Once the images were polished, I brought them into Illustrator. This is where I began the final compositing process arranging scenes into structured panels, balancing compositions, and integrating the narrative flow. Illustrator allowed me to keep everything sharp and layout-ready, ensuring the visual storytelling felt cohesive from page to page.

This **Moric-Photoshop-Illustrator** pipeline not only gave me creative control but also speed and flexibility, turning an initially experimental process into a reliable, repeatable workflow.



LAYOUT

Composing panels in **Illustrator** became the stage where everything finally came together.

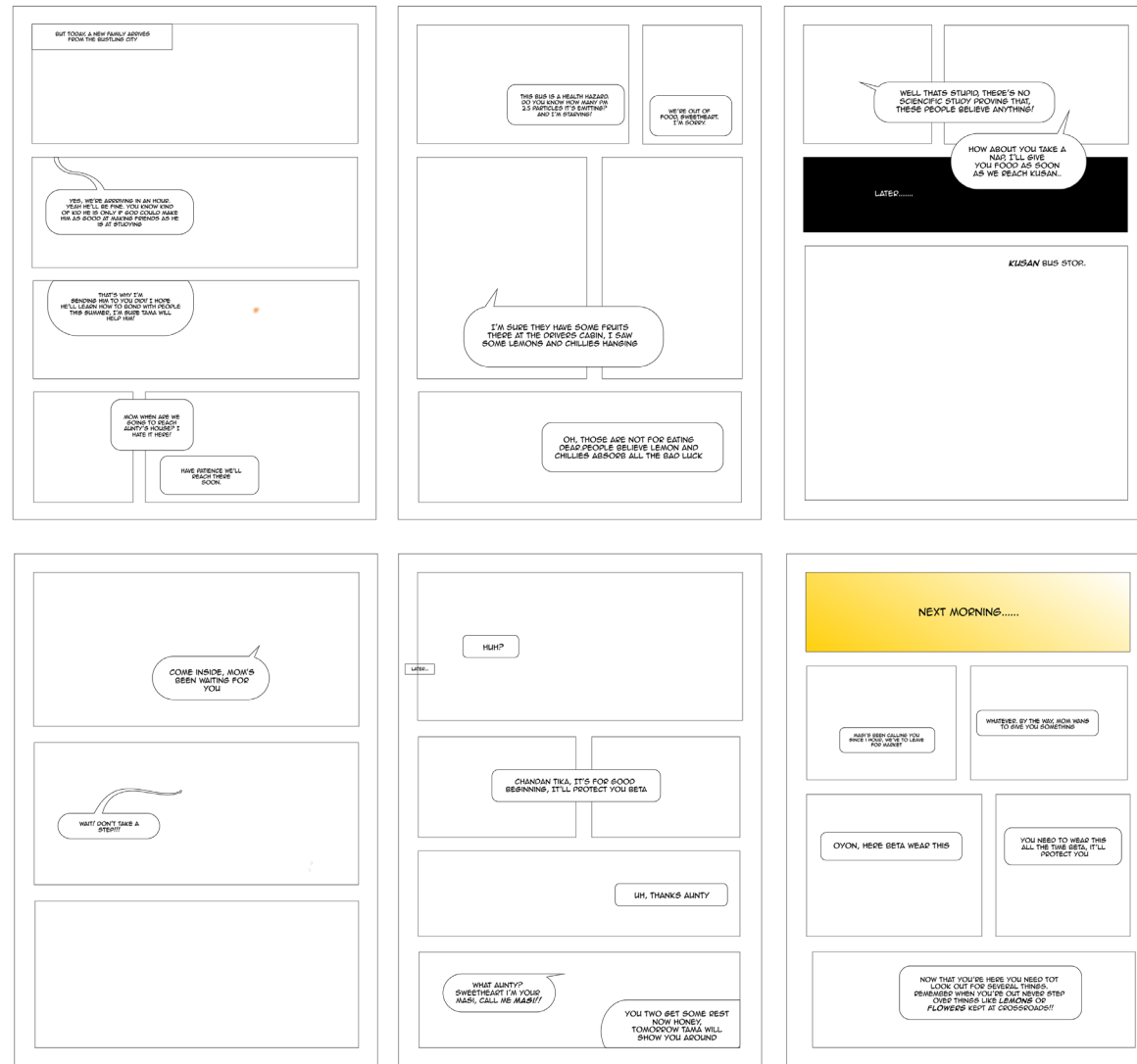
After processing the images in Photoshop, I would bring each visual into Illustrator, where the focus shifted from individual artworks to the overall storytelling flow.

Panels acted like windows into moments each one shaped, sized, and placed intentionally to control how the viewer's eye travels across the page. I experimented with varying panel sizes to emphasize key moments, using larger frames for impactful scenes and smaller, tighter ones for quick transitions or subtle details.

Illustrator's precision tools allowed me to **align, space, and group** elements exactly the way I wanted. I could create clean gutters, maintain consistent margins, and ensure the visual rhythm felt natural. Sometimes, I'd

break the grid entirely letting a character or background bleed outside the frame to add dynamism and surprise. The flexibility of vector shapes also helped in designing unique panel outlines, from sharp rectangles to softer, organic edges that complemented the mood of the scene.

This stage was less about creating and more about orchestrating like arranging beats in music. Every composition choice affected **pacing, mood, and clarity**. By the time the panels were locked in Illustrator, the story felt cohesive, visually engaging, and ready for its final form (Figure 1.8).



HELLO, TANAJ! LOOK HOW MUCH YOU'VE GROWN! HOW OLD ARE YOU NOW?

BRUH..

HE JUST, JUST TURNED 20. JUST HOW ARE YOU?

I'M GOOD! BETTA, BUT YOU LOOK A BIT OLDER. ARE YOU FEELING ALRIGHT?

JUST A MESS-UP SLEEP CYCLE. AUNT, NOTHING TO WORRY ABOUT.

WELL, I'M COUNTING ON YOU TO TAKE CARE OF OYON THIS SUMMER! YOU HAVE POTENTIAL TO BECOME THE RESPONSIBILITY TO CHANGE HIM!

DON'T WORRY, AUNT. ALTHOUGH I'M NOT A PRODSKY LIKE HIM, I'LL DO MY BEST. RIGHT, OYON?

THIS GUY CAN'T EVEN TAKE CARE OF HIMSELF! HOW IS HE SUPPOSED TO TAKE CARE OF ME? I JUST NEED TO SURVIVE THIS SUMMER.

YEAH, SURE.

HAVE A SAFE JOURNEY! AUNT, EYE EYE!

READY FOR THE BUS DRIVE?

SO, YOUR MOM WANTS YOU TO MAKE FRIENDS, HUH?

NOT REALLY. SHE WANTS ME TO, BUT I'M FINE AS I AM. LET'S NOT TALK ABOUT IT. BY THE WAY, WHEN WAS THE LAST TIME YOU TOOK A BATH? YOU SMELL AWFUL..

ANOTHER SUPERSTITION TO BELIEVE IN.

THINKS AUNT. COME LET'S LEAVE FOR MARKET.

KURAY MARKET.

THIS THING IS GETTING TOO ANNOYING. IT'S BLOCKING MY BLOOD CIRCULATION!!

THINKS.

COME WE'VE TO BUY SOME.

WAIT, I FORGOT WHAT MOM ASKED ME TO BUY!!

YOU DUMMY! THAT'S WHY WOULD IT DOWN HERE TAKE IT!!

WHY DID YOU THINK THIS WAS SLOW?

YOU THERE, THE GUY WHO THINKS HE KNOWS EVERYTHING.

HUH?

THAT THING.

I DON'T BELIEVE IN THESE THINGS! SCIENTIFICALLY, THERE'S NO MAKE ANY SENSE.

DON'T BE SO IGNORANT SON. THERE ARE THINGS EVEN SCIENCE CAN'T EXPLAIN. YOU'LL LEARN SOON ENOUGH.

THIS GUY IS TAKING QUACKS. SCIENCE HAS ALREADY PROVEN THERE'S NO POINT OF THESE SUPERSTITIOUS THINGS.

Haha, you'll believe when you encounter one!

WHA, DID HE JUST READ MY MIND?

FORGIVE HIM GARS, I'LL MAKE HIM PUT THE DANCE BACK.

OYON LET'S GO BACK AND DON'T FORGET HIM OFF ROADS. HE MIGHT GIVE US A CLUE!

YOU ARE ONE UNDISCIPLINED, BRAT! YOU SHOULD'VE BEHAVED WITH THE ELDER PROPERLY.

HEY, DON'T JUDGE ME! I BATHED JUST LAST WEEK.

A WEEK?! I'M STUCK WITH THIS BUY ALL SUMMER?

STEPS BACK A LITTLE.

BRAKES!!!!

I WANT TO TAKE A LEAK. YOU WAIT HERE!

HAHAHA HAHAHA...

AH, THAT WAS A LONG ONE...

THUG!!...

BY THE WAY, DID YOU BATH THERE? DON'T YOU KNOW THE BAD MANNERS TO LITTER IN THE OPEN?

HEY, CHILL CITY BOY. IT'S TO HEAD OFF ANOTHER. IT'S NECESSARY TO BATH AFTER YOU TAKE A LEAK IN THE OPEN OR THE SPIRITS WILL HAUNT YOU IF YOU ARE ON THERE!

HEY, YOU DON'T KNOW ABOUT OUR TOWN. JUST BECAUSE OF YOUR LITTLE MOUTH AND COME LET'S GET SOME OYON.

THIS TOWN ALWAYS BE BUILT YOU BUTY ARE SUPERSTITION ON AN ANOTHER LEVEL.

HOW SWEET HOME!

YOU NEED TO WEAR THIS ALL THE TIME BETTA, IT'LL PROTECT YOU.

OH I THINK THAT'S YOU. YOU NEED TO FIND A JOB RATHER THAN WASTING YOUR MOM'S MONEY. I DON'T BELIEVE IN YOUR SUPERSTITIONS.

OH! SMARTASS! IF YOU'RE SO CONFIDENT HOW ABOUT PROVING IT WRONG.

THERE'S NOTHING TO PROVE, IT'S NON EXISTENT.

GO AHEAD, SEE THE DICK OF FLOWERS OVER THERE? PEOPLE SAY YOU'LL GET POSSESSED IF YOU STEP OVER THEM. HOW ABOUT STEPPING OVER IT, IF YOU HAVE THE GUTS?

NOT A BIG DEAL! I CAN EASILY DO IT!

THIS ONE NIGHT, I'VE TO BREAK YOUR BELIEVES.

HUM, NOTHING HAPPENED AEB! LOOKS!

YOU THERE, THE

LATER THAT NIGHT...

OYONNNNN...

HUH..



For the first cover, the intention was to keep the design neutral, visually pleasing, and not overly revealing.

It needed to introduce the tone and core aesthetic of the graphic novel without giving away any major plot points.

The focus was on representing the core colors of the story a palette that would quietly set the emotional register of the world while maintaining a sense of intrigue. The composition leaned toward balance and simplicity, allowing viewers to take in the imagery without feeling overwhelmed. This cover acted as an invitation, a calm doorway into a much stranger and more layered world waiting inside.



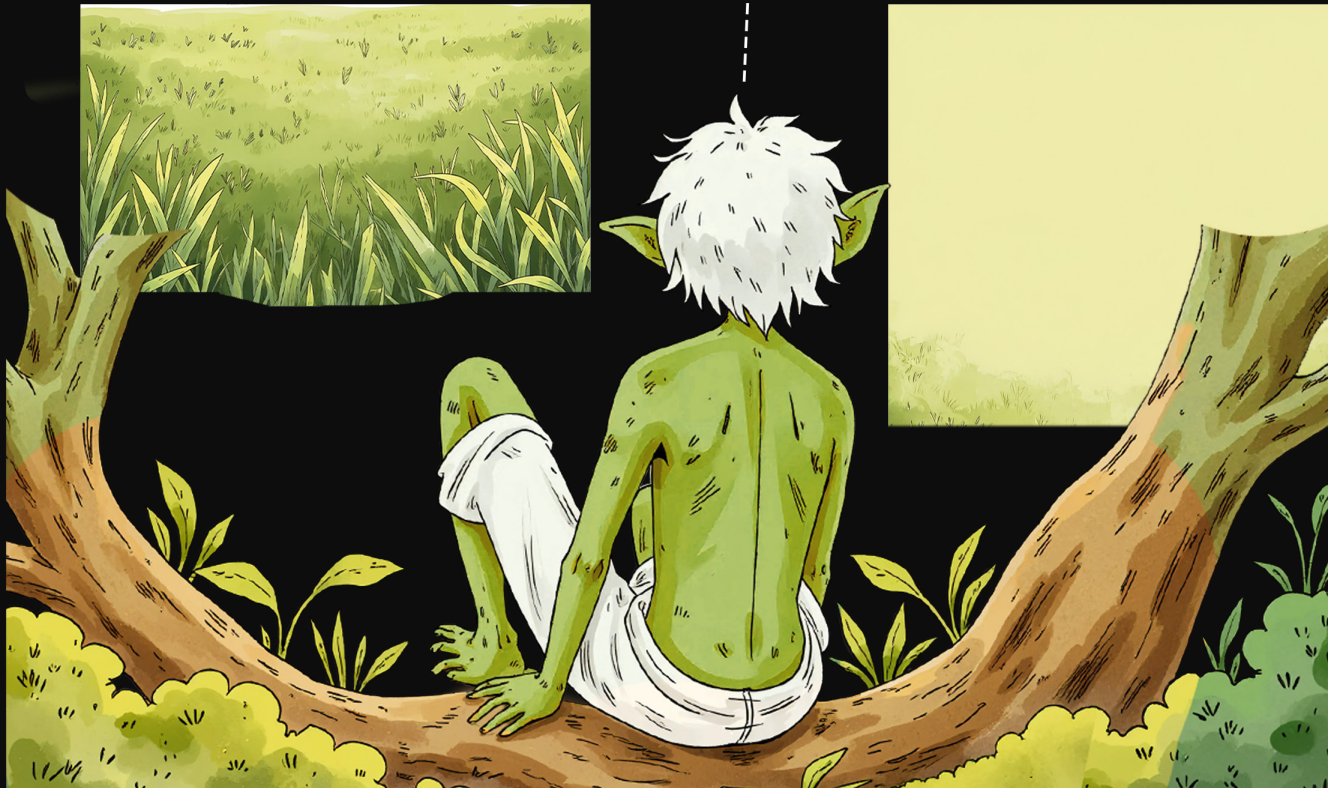
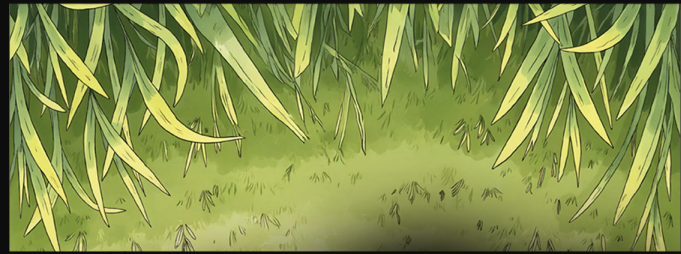


The second cover marked a clear shift into the narrative's central mystery.

Here, the scene captures the moment Oyon and Tama discover the eerie pond of Shakchunni the place where supernatural elements first enter their lives.

The color palette deepened into cooler, moodier tones, reflecting the sense of unease and foreboding that surrounded the location. Subtle environmental details hinted at something beyond the ordinary: reflections on the water that didn't quite match reality, distant shadows, and the feeling that the air itself was heavy with secrets. This was the first visual signal to the reader that the safe, neutral tone of Chapter 1 was about to be disrupted.





For Chapter 3, the cover focuses on the discovery of Brahmadayitta by the main characters.

However, the design intentionally keeps his face hidden, leaving only hints of his imposing presence. The idea was to create a strong sense of question and anticipation the audience knows something powerful has been found, but its full nature remains shrouded. The surrounding environment feels charged, as though the air carries the weight of centuries of untold stories.

Layers of foliage and shadow frame the composition, directing the viewer's gaze toward the partially obscured figure, encouraging curiosity while building tension.



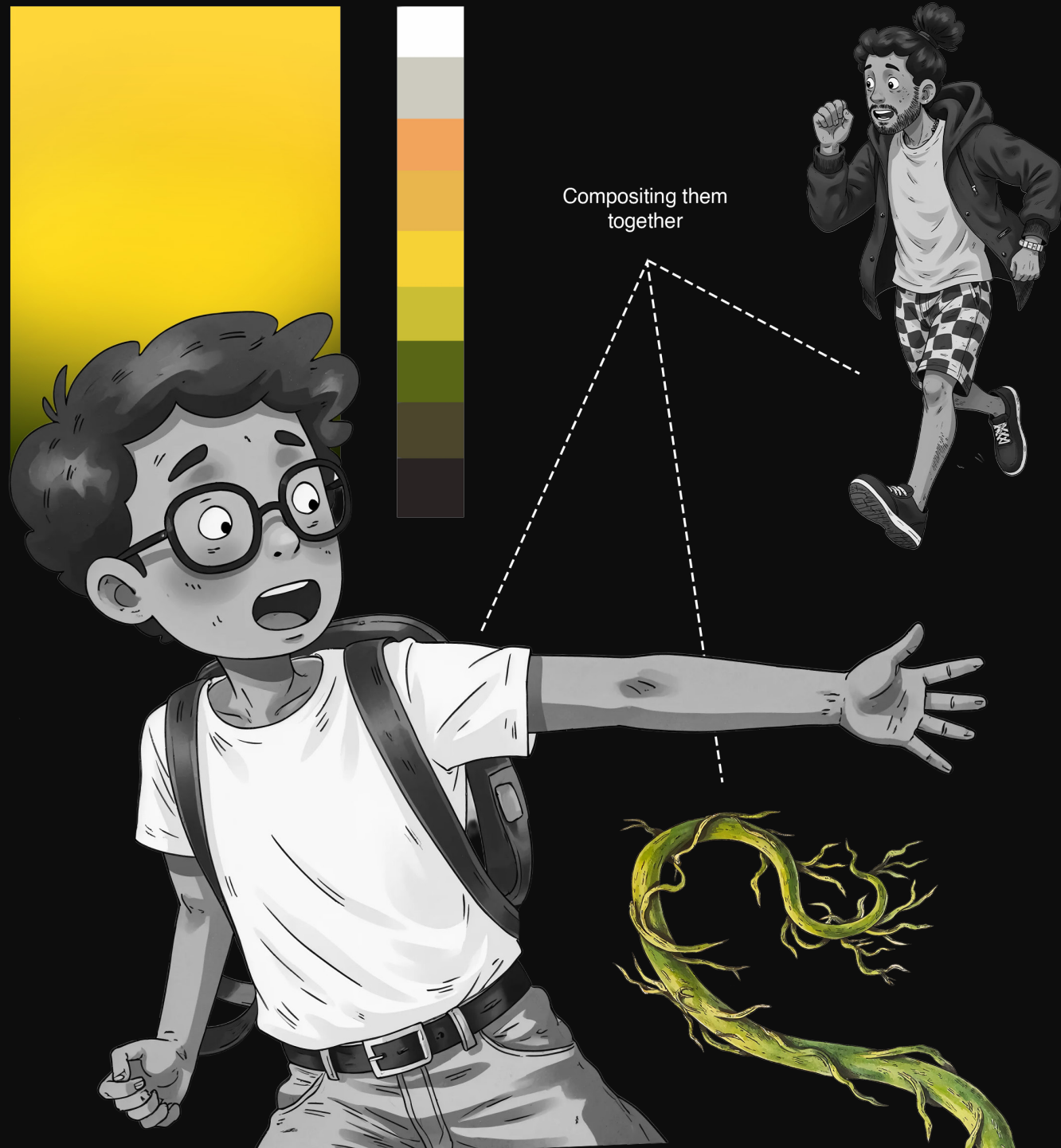


The fourth cover brings the core narrative into sharp focus. I

n a single, striking image, the hand of Brahmadayitta is shown holding Sakchunni's book the same book that Oyon and Tama manage to get published after their long and dangerous journey.

The scene is rich in symbolism, the supernatural hand gripping a tangible, human creation becomes a visual metaphor for the merging of two worlds. The lighting highlights the book as the focal point, while textures and atmospheric effects give the sense that this is a pivotal, history-defining moment in the story.





Compositing them
together

The final cover closes the journey on a note of joy and resolution.

It depicts Oyon and Tama running together, their expressions filled with relief and happiness. This scene represents not just the achievement of their goal, but their personal growth learning to coexist with the urban legends and supernatural beings they once feared. The green creepers winding through the frame symbolize freedom, renewal, and harmony, a visual reminder that both worlds can thrive together.

The palette shifts toward brighter and warmer tones, bringing the visual arc of the covers full circle from the calm neutrality of Chapter 1 to this vibrant, life-affirming conclusion.



“REFLECTIONS”

Looking back... Morphic didn't just speed things up it changed how I worked.

With the right prompt, I could shift an entire scene's mood in seconds. A gloomy afternoon could turn into a warm sunset. Or a silent street could suddenly feel threatening. Sometimes, it even surprised me landing on visuals I hadn't planned, but loved instantly.

The biggest gift? Time.
Time I didn't waste redrawing hands for the fifteenth time. Time I could put into pacing, emotional beats, and deciding why a scene mattered.

I thought keeping my style consistent would be tough. It wasn't. Morphic adapted Oyon stayed Oyon, Tama kept her sweater, and my ghost never lost their strange

half-smile. Layouts were easier to test. Shots could be flipped, cropped, reimaged without starting over.

Color scripting, storyboarding, even frame interpolation it all got faster. And still mine. Tools like lasso and expansion gave me that last bit of control, like I was still sketching but with a brush that understood me.

Kusanscar came from the stories I grew up hearing. Ghosts that weren't just scary but human. Flawed. Funny. Sad. And Morphic helped me make them real without losing that essence.

For students, solo creators, anyone without a giant team this is gold.
You can focus on your ideas. The heavy lifting? Hand it over.

