



S.S. Octopus Suit Suite — Studio Manual

The Studio is where you make work with the crew: Pixel paints, Beat plays and writes, and Nautilus keeps your projects, enters them in the contest and hands a finished work over to you. This manual walks every Studio control in the order you meet it. Each control's page name is given in code so you can find it; the words on the button are in bold.

1. Getting around

The crew tiles. Three tiles sit at the top of the Studio: **Pixel** (art studio), **Beat** (music studio) and **Nautilus** (curator and concierge). Press a tile to open that crewmate's workspace; press it again, or its **Collapse** button, to fold it away. Your open work stays mounted while a workspace is folded, so nothing is lost by switching.

Free, and signed in. Anyone can paint on the canvas with the brush, eraser, colour, size, undo and clear; play Beat's demo keyboard; and send a few messages to the crew. A free account adds everything else: uploading your own pictures, the wind-up camera, text, Edit detail, Pixel painting from your words, document templates, the Ad Lab, Beat's guitar, bass and drums, the boombox, the live jam, the song desk, Beat Transcribe, My Locker, the daily contest, Signal and the \$5 hand-over.

Chat allowances. Signed out, Pixel, Beat and Nautilus share one small allowance: 2 messages an hour and 4 a day. Signed in, Nautilus and the camera's chat box share a larger allowance (60 an hour and 300 a day by default), counted per internet connection, so people sharing one connection share it. In Pixel's main chat box every signed-in message is a painting turn and counts against the picture allowance (section 5). When an allowance runs out the crewmate says so plainly.

Nothing downloads from the canvas. There is no save-image button. A finished Studio work leaves the ship one way: the \$5 hand-over in My Locker (section 15). Once a Pixel-painted picture is on the canvas, right-click is turned off with the notice that works aboard are one-of-a-kind originals.

2. Pixel — the canvas

Pixel's bench is four named rows, in the order the work is done. **Draw** holds the brush, the eraser, the colour, the size, Undo and Clear. **Bring in** holds Upload, the Wind-Up camera and Photos to merch (section 18). **Make** holds the ad lab, the website, Edit detail and Super AI. **Keep** holds the two Save controls with this project's serial beside them. **One module at a time:** opening Photos to merch, the ad lab, the Website steps or the camera folds away whichever of them was open, and pressing its button again folds it away and leaves you at the canvas. Super AI and Edit detail open no panel here, so they leave the open one as it is. If you reload the tab with Pixel's bench showing, Photos to merch, the ad lab or the Website steps comes back open; the camera never does, and a fresh visit opens the bench bare. If a save cannot be made, a message says why — a save never fails in silence.

? **Website** (t-site) walks you from this project to a published site at your own domain — see section 12. It is never greyed: a press opens the **Website steps**, A to L, with the next one lit, and the website builder beneath them once the project is saved to your Locker. ? **Super AI** (t-supera) takes you to the one panel where you connect your own AI account. **Nothing Pixel does needs it:** drawing, uploading, the camera, the ad lab, Edit detail, building and saving your pages are all your own hands and the ship's own models. Connected, your own account and usage run the crew's site chat.

The canvas is a white square (900 × 900 pixels until you choose a template). Drag on it with a mouse, a finger or a pen.



- **Brush** (t-brush, "Freehand brush") — selected when the page opens. Paints in the chosen colour and size. Picking it also turns off Select mode so the canvas takes strokes again.
- **Erase** (t-erase, "Erase") — paints white over what you drag across. It does not make the canvas see-through.
- **Colour** (color) — the brush colour. It starts at the ship's dark navy.
- **Size** (size) — brush and eraser thickness, 1 to 60.
- **Undo** (t-undo, "Undo") — steps back one change: a stroke, a clear, an upload or camera print, a painted or edited picture, or a text change. It keeps the last 20 steps. There is no redo. A template change (section 5) is a step too: Undo puts the earlier shape back with its picture. A step from a canvas of another size — before you opened a project of a different shape — is dropped with a message, never drawn in.
- **Clear** (t-clear, "Clear the canvas") — asks first, then wipes the canvas to white, removes placed text, takes the Ad Lab logo off and forgets the lab's kept original, so the canvas counts as empty again. Undo brings it all back; if there was placed text it takes two presses, text first, then the painting. Clear does not change the canvas size, and it does not give back a used camera frame.

3. Your own pictures

Upload

Upload (t-upload, "Drop in your own image to paint over") opens a file picker for JPEG, PNG or WebP pictures up to 12 MB. While the picture is checked the button reads **Screening...**; a reduced copy goes to the ship's safety screen (section 16) and nothing is painted until it answers. A picture that passes fills the canvas, scaled to cover it with the centre kept. The message says **Image screened and added**, or **Image added (the safety check was unavailable)** when the screen could not run — the picture is still added. An upload is not saved to your Locker until you press Save.

The wind-up film camera

Wind-Up (t-windup, "Wind-up film camera — wind, shoot, and the developed print becomes your canvas") opens a small film camera beside the canvas and asks your browser for camera permission. Press it again, press **Collapse**, or press Escape to close it and turn the camera off.

Each project gets **one exposure**, like a real single-use camera. To take it:

- 1 Optionally press **? LENS** to switch between the front and back cameras, and ask Pixel for framing tips in the camera's own chat box.
- 2 Swipe the thumbwheel to the **left** in a few short pulls — you hear the ratchet — until the lamp in the finder turns from WIND to READY. On a keyboard, three presses of Enter wind it.
- 3 Press the **shutter** to shoot now, or **? 10s** to shoot in ten seconds (press it again to cancel).
- 4 The print develops with a film look, passes through the same safety screen as an upload, fills the canvas and saves itself to your Locker — into the open project, or as a new project named for the date and time.

If the print cannot be made, cannot be opened or is not accepted, the frame is given back: wind and shoot again. Closing the camera drops an unused wind but never gives back a used frame, and a copy made with **Save as...** keeps the frame used. The camera comes back loaded when you reload the Studio with no project open, or open a project whose frame has not been used. The camera photo leaves the ship only through the paid hand-over, with every edit you make to it.



4. Text and placed elements

You ask Pixel for text now, you do not build it by hand. Type what you want into Pixel's chat — *add a title that says Kelp Cathedral, move it to the top and make it bigger, put the credit in the corner in the mono font, take the subtitle off* — and press **Generate**. Pixel reads what is already on the canvas, answers with the whole arrangement, and it lands ready to undo. If what you asked for was a picture rather than text, the same words go straight to his painting hand: one box, one press, and he decides which it was.

Dragging still works. Tap a piece of text to put the cursor in it and type; drag its corner grip to move it, and the other grips resize and rotate it. There is no mode to switch on first — anywhere else on the canvas is still the brush. What is gone is the **T Text** button, the **? Select** button and the row of pickers under them; everything they did, you now ask for. Work you saved before this keeps all of its text and opens exactly as it was.

None of it needs a connected AI account. If you have one under Super AI it answers first, on your bill; if you have not, the ship's own models answer, the same as **Generate** always has.

- **Text** (t-text, "Add editable text to the canvas") — places a "Your text" box near the top left. Click into it and type. New text is cream-coloured with no band, so on a white canvas change its Colour or tick **Band** to see it. Text floats above the painting and stays editable; it is combined with the picture only when the work is saved, completed or entered in the contest. While Text or Select is active the brush does not paint — press **Brush** or **Erase** to draw again.
- **Select** (t-select, "Move, resize and rotate placed elements") — turns select mode on or off. On, drag a placed element to move it: the top-left square moves it, the bottom-right square changes its width and the top-right circle rotates it. The brush does not paint while Select is on.
- **The style row** — appears while a text element is selected: Font, Size (15 to 180), Colour, Align, and **Band**, which puts a dark see-through band behind the words.
- **Front** (tx-forward, "Bring the selected element to the front") — raises the selected element above the others.
- **Delete** (tx-delete, "Delete the selected element") — removes it. Undo brings it back.

5. Asking Pixel

The chat box and Generate (t-ai, "Pixel replies and paints a new visual variation in the same turn..."). Type what you are making — at least four characters, up to 600 — and press **Generate** or Enter. Signed in, every turn is a painting turn: Pixel writes a reply and a new picture covers the whole canvas, your drawing included (inside the Ad Lab it is blended instead — section 6). Undo brings back the canvas from before. Pixel paints a square, so on a non-square template you see its cropped centre. A signed-in account may paint 20 pictures an hour and 80 a day by default; once they are spent Pixel does not reply in words either. Signed out, the button reads **Send** and Pixel replies in words only.

Edit detail (t-edit, "Ask Pixel to change a detail inside the picture"). Describe one change — "make the sky stormy", "remove the car on the left" — and the painting goes to an image-editing model. Placed text is not sent: it stays an editable element on top, exactly where it was. While it works the button reads **Editing...** The result replaces the painting; Undo puts the old picture back. A canvas more than 2048 pixels on its long side (the poster 24×36, 5×7 print, bookmark and panorama templates) is sent scaled down and the result is scaled up to fit, so fine detail can soften — the message says when that happened. If no model answers, or the edit is refused, the canvas is left as it was and the message says why.

Templates. The **Template** row under the canvas changes the canvas to a document shape without erasing anything: album cover, NFT 1:1, square post, portrait 4:5, story 9:16, poster 24×36, flyer, 5×7 print, postcard, business card, banner



3:1, panorama, bookmark and certificate. Hover a template to see its pixel size. Your picture is fitted and centred in the new shape, and the shape saves with the project.

6. The Ad Lab

Ads with Pixel (t-ad, "Set up an artistic advertisement canvas with Pixel") opens the Ad Lab bench above the canvas. It never clears or resizes your canvas; the canvas as it is when you first open the lab is kept as your original. **X** (a1-close, "Close the ad lab") hides the bench and leaves the canvas as it is; your settings wait for next time. Pressing **Ads with Pixel** again does the same.

The pickers. Style, Aisle, Composition, Placement and Creative style each repaint the whole ad — layout, colours, lettering and composition — with the ship's own painter, not an AI model. Subject form redraws the product over the same layout. Tone re-keys the light over the same picture. Undo restores the canvas from before any repaint.

Your words. *What are you promoting?* tells the lab what the ad is for. **Headline** and **Body copy** go onto the canvas as editable text in the genre's lettering; you can move them with Select, and emptying a field removes it. The image model is told to leave all lettering blank, so your exact words are what appears. **? Write copy** (a1-copy, "Ask Pixel for a headline and body copy from the lab's settings — it fills the two fields, which stay yours to edit") asks Pixel for a headline and a body from Style, Aisle, Placement, Creative style, the **Creative device**, Tone, your brand and *What are you promoting?*; the two fields are filled and the words go onto the canvas, and both stay yours to edit or replace. It runs on your own AI account when you have connected one under Super AI, otherwise on the ship's own models, and it never repaints the picture.

Your brand and logo. Type your *Brand or company name* and six logo marks appear, drawn from twelve families (wordmark, monogram, plate, stacked, emblem, mark, badge, split, bracket, seal, script, tile). **Roll logos** (a1-logo-roll, "Roll six new logo marks for the brand — the ad behind them stays as it is") deals six new marks and keeps the background; if a logo is already placed, it becomes whichever new mark lands in the same slot. Click a mark to place it in the ad's top corner; it follows every later change of genre. **Clear** (a1-logo-clear, "Take the logo off the ad") takes it off and puts back what was under it. Placing, rolling or clearing a mark changes only the logo's corner, and Undo steps back through each change. If you have painted over that corner since — or the logo was saved into the project on an earlier visit — there is nothing clean to put back, and Clear says so instead. The brand belongs to the project: a new page starts empty, and opening a project brings its brand back. With no brand typed, no logo is placed — an ad is only ever signed by the brand you type.

Generating from the lab. While the lab is open the chat box holds a brief built from Style, *What are you promoting?*, Composition, Aisle, Placement and Creative style, trimmed to 400 characters; Tone, Subject form, your copy and your brand are not sent to the image model, and the **Creative device** picker shapes the copy that **? Write copy** asks for, never the picture. Press **Generate** for a variation; each press asks for a genuinely different picture. On a canvas with none of your own work, Generate paints the whole canvas. Over brush strokes, an uploaded picture or a wind-up camera print, it is laid over your work at the strength set by **Adjustment** (small or large) and **Variation strength**. Your headline, body and logo are drawn back on top.

Your words never repaint the picture. Typing in Headline or Body copy changes only the editable text on top; typing a Brand changes only a placed logo's corner. A Generate picture, brush strokes, an upload or an Edit detail result all stay as they are.

A project saves every lab field, the logo choice and your original, plus a text record of the last twelve generations (their briefs, models and settings). The last six generated pictures stay on the **Recent pictures** strip under the logo bench while the page is open — click one to put it back on the ad, and Undo restores the one before — and are not saved with the



project.

7. Beat — the instruments

Signed out, Beat opens a two-octave demo keyboard to play as much as you like. Signed in, the four picture buttons choose an instrument; press the same button again to cycle its three sounds. Choosing or cycling an instrument also gives the jam's matching track that sound.

- **Piano** — grand, upright or electric piano. Tap, click or touch keys; hold several for a chord; slide across keys to glide. On a pen or pressure screen, harder presses play louder.
- **Guitar** — steel-string acoustic, electric or twelve-string, on a standing fretboard. Tap a string at a fret, tap a string's name to play it open, or drag across the strings to strum. The guitar sounds an octave above the notes written for it.
- **Bass** — upright, acoustic bass guitar or electric bass, four strings, no chord rail.
- **Drums** — eight reef-faced pads (Giant Clam kick, Lobster snare, Sand Dollar hi-hat, Sea Urchin open hat, Brain Coral low tom, Fan Coral high tom, Ship's Wheel crash, Nautilus ride) with three kits: lobster, crab and mantis shrimp.
- **Flip** (inst-flip, "Flip the current instrument...") — on the piano, switches between the flat two-octave keyboard and a tall 61-key keyboard from C2 to C7; on the drums, between four pads across and two larger pads. The guitar and bass always stand vertically.
- **Volume** — each instrument keeps its own level from 0% to 400% for what you hear in the room; a limiter keeps the top of the range clean. A boombox take records your playing at the standard level whatever the slider says.

Piano chord tiles. **Key** and **Mode** step the song key; the guitar rail follows it and the band retunes. The Jam's own Key and Mode menus keep their old values, and the next change to any Jam setting puts the band back in the menus' key — to keep everything in one key, set the Jam's menus as well. **MiX** (pc-mix, "Mix: a new progression of this key and mode, each chord in its own inversion") deals five chord tiles. Press a tile to hear the chord rolled up the keyboard; its keys stay lit until you press another tile, so you can trace the notes. **Press the same tile again** and it walks the chord's voicings: the closed inversions, drop-2, drop-3, a shell (root, third, seventh), a rootless voicing (third, fifth, seventh, ninth), a quartal stack and the upper structure, each fitted to the board that is showing and named as it sounds.

Guitar chord rail. **Key** and **Mode** work the same way. **MiX chords** (gc-mix, "Mix: a random progression of this key and mode — ii-V-I, I-vi-IV-V and the rest...") rolls a new progression with a random inversion of each chord, and does not repeat a combination until every one has been shown. Press a chart card to strum the chord and light its frets on the neck. **Press the same card again** and it walks the chord's voicing ladder: the next inversion or hand position up the neck, then the chord's colours on this scale — add9, 6, 9, 13 — a quartal stack (fourths) and an upper structure (a triad a ninth above, over the root), each named on the card and said aloud; it comes round to the start.

The live staff shows the last few notes you played, newest in gold, in the clefs of the instrument you are holding.

8. The boombox

The boombox deck under the instruments records your playing, the jam's tracks and the room microphone (if you allow it). It appears in browsers that can record on a secure page. Starting the jam mutes the house music, so the house music is in a take only if you raise the header volume after the jam starts.

- **? REC** — starts recording, and starts the jam if it is stopped. To record without the band, mute the jam's tracks (or pause the jam) first. Recording stops by itself after three minutes.



- **? PLAY** — deals with the jam first: if the jam is stopped it starts it, and if it is paused it resumes it. Only while the jam is running does PLAY play or resume your take, over the band. After STOP, press PLAY once for the jam and again for the take; to hear the take alone, mute the jam's tracks.
- **?? PAUSE** — holds your place in a take, or pauses the jam.
- **■ STOP** — ends a recording, stops the jam and rewinds a take. The display then shows the take's exact length.
- **?? / ??** — back or forward five seconds, once the take has been played.
- **? EJECT** — saves the take as a Studio project, with its exact length and a log of the notes played, and attaches it to the project you have open so your next Save includes it. The display reads **SAVED TO STUDIO [x]**.

9. Jam mode

Jam mode plays a full band — bass, drums, guitar, piano, pad and lead — live in your browser from Beat's own synthesizer. No model audio is used. Start and stop it with the boombox keys: **? PLAY** starts it, **?? PAUSE** holds the bar and the arrangement, **■ STOP** ends it.

The live readout names what the band is actually playing, every bar: key and mode, tempo, meter, song section, bar, genre, and room with drum kit.

The settings, which you may change while the band plays:

- **Key** (twelve roots) and **Tempo** (54 to 132 BPM) land on the next beat; a large tempo change walks over about eight beats.
- **Mode** (46 scales, from major and minor to raga, maqam and pentatonic frames) and **Meter** (4/4, 3/4 or 6/8) land on the next bar.
- **Form** chooses a song shape grouped by era — from estampie and pavane through fugue, minuet and sonata-allegro to twelve-bar blues and verse-chorus — or a free loop. The band jumps to the first bar of the new form, and the form sets **Era** to its own period. The status line names the form's period, tradition and sections.
- **Primary era** (jam-primary), above Genre, puts the jam in one of fifteen periods, Medieval to Electronic. Choosing one moves a mode, meter or tempo outside the period to the period's own, and sets Genre to the period's arrangement. Where a period has no arrangement in the genre list, Beat builds one from what the engine plays and the status line says so. The status line lists the period's modes, meters and tempo band, its two sources and where the jam falls short of the period. A different Genre then fuses in only its drum kit and density, and the readout says so ("Baroque · fused with Rock"); the period keeps the key, mode, meter, tempo, harmony, voices and rhythm. Pick a mode, meter or tempo outside the period and the label turns to "Modern (from Baroque)". A Form keeps the period. The Romantic period plays with no drums at all; Baroque and Classical keep a light kit, so mute the drums track yourself for a stricter period sound. Fusing another genre in always brings its drums, even under a period that plays without them — that is what the fusion lends. MiX and Send to Jam clear the primary era, and the status line says so.
- With no primary era, **Genre** changes the instruments, drum kit, groove, swing, density and room together, and **Era** changes the room. Both fade in over two bars without stopping the band.
- A genre also decides **who plays**: the tracks a style is built on sound, and the ones it leaves out fall silent — the Romantic song plays with no drums and no guitar, the Second Line and the Porch Swing drop the pad, Dub drops the lead. When the new band is actually heard, every track row follows it: its menu, its drum kit, its plate and its on/off



switch. Turn any of them back on afterwards and your press stands until the next genre lands. Choosing a genre never moves the Tempo — that stays where you set it.

MiX (jam-summon, "Roll a new jam — new progression and parts...") rolls a new progression, drum pattern and lead line, drops any song-desk chart the jam was following, then asks Beat's crew to pick a key, mode, tempo and meter — and usually a song form with its era, which replaces your Form and Era and starts that form from its first bar — for the theme in the song desk's spark field. The status line names who picked — the crew with its provider, or Beat's own seeded pick when the models are resting. MiX does not start playback; press ? PLAY.

The tracks. Each of the six tracks has a row: its name plate is the on/off switch, a menu swaps its sound (upright, acoustic, electric, sub or organ bass; six drum kits; and a family of voices for guitar, piano, pad and lead), and a slider sets its level. The guitar row's ? opens Drive, Reverb, Tone and Delay pedals. Bass, drums, guitar and piano start on; pad and lead start muted.

10. The song desk

From one short spark, Beat writes an eight-bar chord chart and a set of lyrics.

- 1 Type a word, a mood, an image or a first line in **Creativity spark** — or leave it blank.
- 2 Choose what to write: **Song + lyrics** (both), **Instrumental composition** (the chart only) or **Words only** (new lyrics, the chart left as it is).
- 3 Press **Compose with Beat** (sd-write, "Beat composes the chart and the words from your spark...") or Enter in the spark field. The chart appears as chord symbols over Roman numerals in the jam's key; the lyrics are new on every press. The status line names the hand that wrote it — Beat with a named provider, or Beat's own seeded work when the models are resting. Signed in, composing is limited to 10 model-written takes an hour and 40 a day, counted per internet connection; presses answered by Beat's own seeded work do not count.
- 4 **Edit the words.** The lyric box is yours: click into it and change anything Beat wrote before you save or check out. The chord chart stays an output — the jam plays from it, so it is not editable by hand. One thing to know: **pressing Compose again replaces the words**, so press first and edit after.
- 5 Press **Send to Jam** (sd-to-jam, "The jam follows the chart in the chord window..."). The band takes the chart's key, mode and meter and plays its chords one a bar. It also picks a tempo within 8 BPM of the chart's and replaces your Genre, Era and swing with a mix drawn from the composition. A stopped jam starts playing — sing or play along; a paused jam stays paused until you press ? PLAY.

Your words are one of one. Every press draws a new construction from an atlas of over a billion, and the walk belongs to you — it carries on where it left off after a reload rather than starting again, which is why the same spark no longer returns the same song. **When a serial number is issued for a work, that exact set of words is retired for good**, for every creator on the ship, and is never generated again. A set nobody bought is not retired, and may come round again once the walk has been the whole way round the atlas. The ship keeps a fingerprint of a retired set and the number it was sold under, and never the words themselves.

If you have connected your own AI in *Your AI*, your provider's best model leads on your own composing calls — your key, your bill, no ship budget.

The serial chip above the lyrics (beat-serial, "The Studio serial this lyric set would carry...") shows your project's Studio serial: thirteen letters drawn from the project and its words, then a thirteen-digit number in the Studio's own count. Before a



project is saved it reads *reserved on first save*; after that it reads *reserved* while your project holds its number and *issued* once the work is bought. New lyrics give new letters.

11. Beat Transcribe

How to add a line. Every line starts at **measure 1** and lies on top of the lines before it. The same five steps head page 1 of every score PDF, in a box under the title:

- 1 Set the tempo and time signature beside the volume slider first (bc-bpm, ? ?): they lock with the first note.
- 2 **First line:** choose the instrument and press **Click** (bc-play). One bar of count-in, then measure 1 — play. **Click** is the record light: Beat writes only while it counts; there is no other record button (the boombox's ? REC records the room's sound, not the page).
- 3 **Next line:** choose the next instrument (that stops the click), then press **? Play** on Beat Transcribe (staff-play): one bar of count-in, then measure 1, with every earlier line playing underneath — play the new one on top.
- 4 While the click counts, the same button reads **? New line** and does it without stopping; **Click** starts the next line at measure 1 with the click alone. **■** (bc-stop) beside the click stops it.
- 5 Earlier lines stay and print together. Each instrument keeps **one** line: a new take on the same instrument replaces its earlier line from the new take's first note. The lit staff buttons choose which earlier lines you hear. Nothing is written down while the click is stopped.

The same words sit in one line under the click on the page.

The project clock sits beside the instrument's volume slider: a tempo in beats a minute (bc-bpm, 40 to 208) and a time signature you step through with **? (bc-meter-down)** and **? (bc-meter-up)**. Between them they reach every signature from 2/2 to 12/16 — forty-four of them, 5/4 and 7/8 and 12/8 among them — and there is no dropdown to hunt through.

Set them before you play. They are **locked by your first recorded note** — a drum hit counts as much as a piano note — and stay locked for the life of the project, because every note you have already played is written down in that tempo and that meter; changing them afterwards would move music you did not move. They also close while the click is **running**, which is a different thing and lifts when you stop it: a take that is counting has one tempo, not two. Both controls close and say so. They open again only if you start a new project, or if you clear the composition — which is honest, because the notes they framed are gone. A project you open from your Locker brings its own clock back with it, locked if it was locked when you saved.

The click. Press **Click** (bc-play) and you get **one bar of count-in** and then measure 1, so your first note can land on the downbeat instead of chasing it. The readout beside the button says which of the two you are in — count 3, count 2, count 1, then 1.1, 1.2 and on — and the button lights to **Click** while the click is counting: it is the record light, and the transcription writes only while it is lit. Every first line starts here. Press **Click** again while the click counts and you get the **next instrument line at measure 1 with the click alone** — the line you are on ends on the beat, one bar of count-in follows on the same grid, and nothing plays underneath; the click itself never breaks. The metronome's button never stops the click: **■** (bc-stop), which appears beside it while the click runs, is the stop. (The **? button** on the score desk is the other way to a new line — see Play below.) The count-in has its own sound, lower and softer than the bar, so you can hear that the music has not started.

The click follows your time signature. A simple meter (4/4, 3/4, 5/4, 7/8) clicks every beat with the bar line accented. A compound one (6/8, 9/8, 12/8) clicks the **dotted** beat — the beat a player in 6/8 actually feels — and puts a lighter click on



the two subdivisions between, which is the same rule Beat uses when it reads your free playing back.

The slider (bc-level) is the click's **own** level. It is not the house volume in the header, which governs the live music and nothing else, and it is not the instrument slider beside it. The click is **never recorded into a take**: arm the boombox against it and you get the music, not the metronome. How loud you want the click is a fact about the room you are in rather than about the project, so this machine remembers it and your projects do not carry it around.

If the page's sound has not started yet — a fresh tab, before you have played anything — the first press wakes it and then counts in. Clearing the composition stops the click, because the tempo it was counting is gone with it.

What the click writes down. While it is running, every note and every drum hit is written down twice: at the moment it happened, as it always has been, and at the **beat of the take** it landed on. Because your tempo and time signature are locked, that beat says exactly where the note belongs on the page — no guessing, no searching for a tempo that is already known. A note you play during the count-in is recorded honestly, before bar 1, rather than dragged into it.

? Your device's timing (bc-cal). Every machine adds a small delay between your finger and the page — a touch screen, a slow sound card, a Bluetooth speaker. Start the click, play along with it for a few bars, then press ?. Beat measures how far your on-the-beat notes really fell from the beat and corrects for it from then on. The button always shows the current figure in milliseconds.

It **corrects** rather than sets, which means it fixes itself: if a reading comes out wrong, play with the click again and press again, and it walks back to where it belongs. It never reads the same notes twice. Notes you have already written stay exactly where they were — a correction changes what comes next, never music you already played. And if you are simply ahead of the click, it says so and changes nothing: rushing is the playing, not the machine. Like the click's level, this is a fact about the machine you are sitting at, so it stays with the machine and your projects do not carry it around.

What you get back. A take you played to the click is engraved **from the click**, not from a guess. Beat does not search for your tempo, because you set it: the bar lines fall where your time signature says, the note values are counted against the beat you chose, and the heading says 7/8 · 132 BPM with no *about*. Play a take in 7/8 and you get bars of seven eighths; in 3/2, bars of three halves; in 6/8, two dotted beats to the bar with the eighths underneath. A note you played during the count-in is left out rather than dragged into bar 1, and a take that starts on the third beat opens at the measure it really started in.

The silence is written down too. A bar you counted through and did not play in is printed as a bar of rest, not skipped; the beats before your first note are rests, so a line that starts on beat four looks like it starts on beat four; and no note is stretched past its own bar line to fill a gap. One thing the page cannot know is when you let a key GO — nothing measures that — so a gap inside a single bar is still written as a held note, the way notation software fed keystrokes alone writes it.

Each staff is worth its own rhythm. A bass note lasts until the next BASS note, whatever the piano above it is doing. (Before 2026-09-20 the busiest instrument on the page decided what every other one was worth, and a bass line under a run of piano eighths printed as eighths.) A staff resting under another that is playing is simply empty there: per-staff rests are not built.

This also means **loose playing still gets bar lines**. Free playing has to be steady enough for Beat to find the beat at all, and below a certain tidiness it says so and prints your notes without bars. With the click running there is nothing to find, so a rough take is still written down in the meter you set — each note put on the nearest sixteenth, or the nearest third of a beat where you played a triplet.

Nothing is written down until the click is counting. Play all you like with the click stopped — every instrument sounds exactly as it always did, and Beat still names the chords you play in the line under the song desk — but not a note of it



reaches the page. The reason is the one thing the page cannot do without: a note played with no click has no beat, and a single beatless note sends your whole composition through the guessing reader, tempo search and all, so the tempo and meter you set are never used to read your own music. Press **o Click** and Beat writes from measure 1. The desk says so while you are waiting, and a project recorded before this rule still reads the way it always did.

Building a piece one instrument at a time. Start the click, play a bass line, then press **Piano** (or Guitar, or Drums). The click stops. Your tempo and time signature stay locked — they are the project's, not the click's — and the piano line starts when you press **o Click** (the click alone) or **? Play** (everything you have written playing underneath), one bar of count-in, then **measure 1** again, so each line lines up over the last. Four lines are transcribed, **one line per instrument**: guitar, bass, piano and drums. Play a second take on an instrument and its earlier line is replaced the moment your first note is written — an empty take replaces nothing — and while you replace it, that lane's old line does not play underneath you; the other lanes do.

Pressing the instrument you are **already on** cycles its three sounds, as it always has, and resets nothing.

The staff buttons in Beat Transcribe double as **mute switches** for what plays underneath: turn Bass off and you will not hear it while you play. Until you have pressed one of them the desk chooses for you and everything sounds.

On the page, the takes stack. Two takes played to one click are written as one score — the bass on its staff, the piano on its own, the same bar lines running down through both — however many minutes apart you played them. Turning a staff off removes that instrument and leaves every other bar exactly where it was.

A take recorded with the click and a take played freely are read one way or the other, never half each, so a project holding both is read by ear.

How much a composition holds. Beat keeps the most recent **24,000** notes and 24,000 drum hits — about five hundred bars of busy sixteenths, which is what a written composition can be. With the click running, a take **stops being written down at bar 500** and says so; the click keeps going, because you are still playing. If a project ever grows too heavy to save, the first thing dropped is the wall-clock stamp on notes that already carry a beat: the beat is what the page reads them by, and nothing you played is lost.

Beat writes down what you play, and Beat Transcribe is always open. There is no button to open it and none to close it: the window showing what you are playing is simply there, under the song desk, on every visit. (It was a collapsing panel until 2026-09-18 and a panel with one Open/Hide button until 2026-09-20. A transcriber that starts hidden is a transcriber you never find.)

The red **• Recording** chip on the preview follows the **click**, which is the only thing that decides whether anything is being written. It used to follow the boombox, whose tape is a recording of the room and has nothing to do with the page.

- **The staff buttons** (Guitar, Bass, Piano, Percussion) turn each instrument's staff on or off. The lit staffs decide what the preview shows, what plays back and what prints. When you open the desk it lights the instruments you have played; open it before playing and all four stay lit until you choose, or close and reopen it.
- **Play** (staff-play, "Play what you have written from measure 1 and write the next line over it...") is where the next instrument starts. Press it and you get one bar of count-in, then **measure 1**: everything you have already written plays underneath through the lit staffs, and the new line you play over it is written down on top. Press it again — it reads **? New line** while the click counts — and the line you are on ends on the beat, another bar counts in, and measure 1 comes round again. The click never breaks, so the lines are aligned because they were counted by one clock and not because you matched them by ear. Stop the click with **■ (bc-stop)**. This is the **other** way to a new line: **o Click** on the metronome adds a line with the click alone, **? Play** adds one with everything you have written playing underneath —



and the two never share a glyph, so you always know which you are pressing. With nothing written yet there is nothing to play along to, and Play says to start from the metronome.

A composition recorded before there was a click has no beats to lay under anything; for that one, Play schedules the written score the old way and runs a click beside it.

- **?** (staff-page-prev, "Previous page") and **?** (staff-page-next, "Next page") turn the preview's pages. They rest while the **click** is counting, when the preview follows the page being written.
- **Clear** (staff-clear, "Trash this composition — press twice...") erases the notes and their pages after a second press within a few seconds. Your boombox take is not touched. There is no undo.
- **Download composition (PDF)** (staff-pdf, "A letter-size PDF...") prints your notes on the lit staves with the jam's key signature — with bar lines and measure numbers when Beat read a steady meter — and fills the rest of the last page with blank staves in the same clefs for pencil edits. A composition played to the **click** prints as long as it needs to — five hundred measures of sixteenths is 53 pages on one staff and 212 on all four (page 1 also holds the how-to box), and it is engraved a page at a time so the tab stays alive while it works. A composition played **freely** is still capped at six letter pages, and the page says how many columns were left off.

12. Nautilus and My Locker

Open the Nautilus tile for his chat and **My Locker**, the shelf of your saved projects.

- **Save** (locker-save, "Save the current canvas to your locker") — on Pixel's toolbar. The first save asks for a name; later saves overwrite the open project under the name in the Project title box. A save carries the canvas, text, audio layers, chord chart, lyrics, the crew chats, and your title, artist, tags and description. Each save may be up to 8 MB; your Locker holds 100 MB and keeps the last ten versions of each project by default.
- **Save as...** (locker-savesas, "Save the current canvas as a new locker project") — saves a separate new project and leaves the original as it was.
- **The serial chip** (pixel-serial, "This project's Studio serial...") — the same serial as the song desk's chip (section 10). A new project reserves its number on its first save; deleting an unbought project returns the number to the pool.
- **Refresh** (locker-refresh, "Reload the locker list") — reloads the shelf, the storage meter and each project's hand-over step. Use it when you return from checkout.
- **Project title, Artist or credit, Tags, Description** — saved with the project. The Artist field is your public credit on Signal ("Studio creator" when it is blank), and it fills the contest's Public artist name when that box is empty.

Super AI (called *Your AI* in the control index, which is what its controls are named) sits under the shelf for a signed-in creator, and it puts the ship's work on **your own** AI account: once it is connected, your provider's best model answers *your* requests first — chat, building your website with Ask Pixel and Sparks, Pixel's replies, and pictures when the provider makes them — on your own bill, with one budget step more room than the ship's own tier, and a chat turn your own account paid for does not count against the ship's chat allowance. It begins with a row of tiles (yourai-choose), each wearing that provider's own small mark with its name beside it: **ChatGPT** (OpenAI), **Gemini** (Google), **Claude** (Anthropic), **Grok** (xAI) and **DeepSeek**, then **Connect with OpenRouter**, then a small **Groq** tile; a line under them says the ship is not affiliated with or endorsed by these providers. Connecting is three steps. *Step 1*: press your provider's tile — *that provider's own* key page opens in a new tab (you land there signed in if you already are) and the cursor waits in the paste field, now named for that provider; **Open your ... key page** (yourai-keylink) opens it again. *Step 2*: make a key there — the



provider bills API use separately from any ChatGPT, Claude or Grok subscription. **Step 3:** paste it and press **Connect** If what you pasted is not shaped like that provider's keys, a warning appears under the field; it never stops you. If it wears a prefix only another provider's keys wear (a Claude key under ChatGPT, say), the warning names that provider and the ship will not seal it under the wrong tile, so it is never sent to the wrong provider: press the right tile and paste it there. The ship seals the key and checks it with the provider at once, and tells you which it was: connected and checked; connected but the account has no API credit yet (the key is kept); connected but the provider could not be asked just now (the key is kept); connected but the provider would not list its models for that key, as a key with narrowed permissions answers (the key is kept — check it on the provider's page, or revoke it, if the ship's own models still answer you); or not a valid key at all, by the provider's own answer — and that key is wiped on the spot. **Connect with OpenRouter** is a single step: it takes you to OpenRouter's own page to approve the connection and brings you back connected, with no key to copy; OpenRouter is the one provider that offers a site that kind of connection, so for the others nothing here connects an account by itself, and nothing here will ever ask you for your provider password. An OpenAI or Google key paints your **Generate** requests on your own account before the ship's own picture lanes are tried, and makes your **Edit detail** changes on your own account too; the credit line says *on your own account* when it did. With keys for several providers they lead in the order the tiles are drawn. The key is sealed the moment it arrives, shown afterwards only as a twelve-character fingerprint and an expiry date (90 days), and wiped when you press **Revoke** twice. If the panel says the ship cannot hold a key yet, the Captain has not enabled the sealed store and the form stays closed.

The Website steps. Press **? Website** on Pixel's bench (section 2) and the whole road from this project to a site at your own domain opens beneath it, A to L, with the next step lit and one button or link on each; **X** (ws-close) closes it. **A** sign in · **B** save this project to your Locker (saving claims it) · **C** build your pages — the builder opens beneath the steps, and *Ask Pixel* drafts them for you · **D** preview · **E** connect Super AI, which is optional: once it is connected your own account and your own usage run the site chat, Pixel drafting your pages and Sparks answering about your setup · **F** buy your domain at Porkbun under your own account and type it into the field that appears · **G** your Porkbun API keys — make the pair, switch API access on for the domain, paste the two values in Site Studio, then press **Check it** · **H** your Railway account and *account* token, pasted and checked the same way · **I** pay the setup fee, in Stripe's own checkout, priced by the pages you have saved (\$149 for one to three, \$249 for four to eight, \$349 for nine or more, the \$5 provenance record inside it) and refundable in full until the crew's setup starts · **J** press **My human steps are done** twice · **K** wait while DNS travels and the certificate is issued, the journal following the crew · **L** live, with a link to your site. **Check it** opens your sealed key once, the way the crew's setup would, and asks Porkbun whether the pair works and whether your domain is in that account with API access on, or asks Railway whether the token is an *account* token and which workspace the site would go in; what comes back is the thing to do, never the provider's own message and never the key. A key is checked at most once every ten seconds, and a check that could not reach the provider says so — nothing of yours changed — rather than calling the key refused; the start waits until both checks have passed. Once the crew has started, G and H read done: the keys are the crew's for that setup and are destroyed when your site answers, and if one lapses mid-setup the step asks you to seal it again and press Resume. Signed out, or with no saved project open, the steps light A and B and show the rest of the road waiting.

Site Studio sits under Your AI. It makes a website from the open project on *your own* domain and *your own* hosting. Name the domain you registered in your own Porkbun account, then download **Your human steps (PDF)** — the letterhead copy of the same road, A to L, and of what only you may do: create the two accounts, add your payment methods, make two API keys and pay the setup fee. Paste the Porkbun API key and secret key into their two fields and the Railway *account* token into its own; each is sealed for one day, shown only as a fingerprint, and cleared from the page the moment it is sent. **My human steps are done** is pressed twice — the second press starts the crew's setup in your accounts and ends the setup fee's refund — and the journal under it follows every step; the ship refuses the press until the setup fee is paid. The fee



buys one setup, bound to the domain the crew started; the crew builds only the pages your fee's band covers — a site grown past it is named, not deployed — and while the crew is working a save waits until the setup has finished or stopped. If the fee was refunded in Stripe before the start, the ship learns it when you next press the start or Pay, and the fee step reads unpaid again. **Resume** carries on from the steps already done after a failed step you have put right, or when the site is not answering yet. **Sparks has a desk of his own**, under Nautilus in the same column as your Locker, and it appears when there is something for him to say. On it sits **where you have got to**: a line for each step, A to L, with a tick, an arrow, a circle for an optional step or a warning, the ship's own next step at the top, and — under any step that is waiting on you — the same instructions your letterhead PDF carries, because they are printed from the same document. If a step failed, the line says the thing to DO about it (make an *account* token rather than a workspace one; switch API access on for the domain; press Resume) rather than the name of the error. **Ask Sparks about the setup** (wk - ask) answers questions about that same picture — he is told what the ship can see and told not to add a step it does not name, and the ship's own next step stays above his answer. He answers on your own AI account when Super AI is connected and on the ship's own models, one step smaller, when it is not, and he will never create an account for you, hold a password or a two-factor code, or drive your browser: those are yours, and that is deliberate. **Preview the site** opens your site exactly as it would deploy, in a locked test page that runs no scripts: one page made from the open project until a page document is saved, then its pages from blocks (hero, gallery, about, contact, shop) showing only pictures from your own Locker. Both keys are destroyed when the site answers at your name. The panel never asks for a password, a 2FA code or a card; while the Captain has not opened the setup lane the start button stays closed and the setup fee cannot be paid, so nothing is charged.

The block editor (sb) is not here — it lives on Pixel's own bench, behind **? Website** (section 2), because that is where you design. What stays here is what only the Locker can hold: your two keys, your human steps, where you have got to, and the crew's setup. The editor opens beneath the Website steps once the project is saved to your Locker. A site is pages, and a page is blocks. The row of pills across the top is your pages — the first is always your home page and stays first — and **+** adds another, up to twelve. Under it, **Site title** names the whole site, **Page name** is what the menu calls the open page, and **Address** is the part of the web address that follows your domain; your home page's address is fixed, so its field is closed. Type it however you like: when you leave the box it is rewritten into the letters, digits and single hyphens an address may carry, and what the box then shows is exactly what is saved. **▲ ▼** move the open page earlier or later in the menu and **X** removes it — the home page can do neither.

Blocks are added with the five pictographs under the list: ***** a hero (a heading, a line under it and one picture), **?** a gallery (pictures from your Locker, each with a caption), **¶** an about block (a heading and your own words), **?** a contact block (a heading, your words and an email address, shown as a mail link — there is no contact form), and **?** a shop block (labelled links to where your work is sold, each an https address). Every block has **▲ ▼** to move it and **X** to remove it, and a page always keeps at least one block. A page holds up to twelve blocks, a gallery up to twelve pictures, a shop block up to twelve links, and a whole site up to twenty-four different pictures.

Choose a picture opens the picker: **This project** is the open project's finished picture, and under it sits every project in your Locker that has one. A picture is kept as a *reference* to that project and never as a copy, so your site always shows the newest version of the work and a project you delete simply drops out of it. You can only ever use your own, and the ship refuses a save that names anyone else's.

Save the site (sb - save) sends the whole document to the ship. The ship alone decides what a document may be — nothing on the page second-guesses it — so when it refuses, its own words appear under the button and name the page and the block: *page 2 "About me", block 2: body is required*. **Show the preview** (sb - show) opens your site below, exactly as it would deploy, in a locked frame that runs no scripts; it is made from the **saved** document, so save before you look.



The line beside the buttons counts your pages and names the setup band and fee for what is saved — add a page and it says the price follows your next save, because only the ship sets a price. **X** (sb-pick-close) closes the picture picker. Until you save a document of your own, the ship deploys and previews the starter: one page made from the open project.

Ask Pixel (sb-ask) is the fastest way to change a lot at once. Type what you want — *move the about section above the gallery, add a contact page with my email, say it more plainly* — and press **Ask** (sb-ask-go) or Enter. Pixel reads your pages and answers with a whole new document; you see his sentence and a list of what moved, and nothing has changed yet. **Use this** (sb-take) puts his version on the editor, still unsaved, so you can look it over and press **Save the site** when you are happy; **Leave it** (sb-drop) throws it away. Editing anything by hand also throws it away, because it was written from your pages as they stood.

Two things about this worth knowing. Pixel edits the **blocks**, never the HTML, CSS or JavaScript — which is why your site stays a plain, fast, script-free page that the ship can promise is safe. And the work runs on **your own** AI provider from **Super AI** above when you have connected one, on your bill and with the room a whole site needs; if you have not, the ship's own models answer one step smaller, the same as every other Studio turn — a long site may need your own account. Sparks answers questions about your setup the same way, and his panel keeps the conversation, so *and then?* means something.

Each project on the shelf has **Open** (replaces the canvas — save first), **Rename**, **Procure 5\$** (the hand-over, section 15), **Enter contest** (section 13) and **Delete** (removes the project and all its versions; it cannot be undone). Once a project's Provenance Record is paid, its row also shows **Print on merch**, which opens Photos to merch (section 18) at its Merch step for that work — an ad, a painting, a photo, any design. A work whose hand-over is closed has no project row any more, so it gets a slim row of its own, *Provenance Record · hand-over closed*, with the same **Print on merch** button. A project whose sealed copy is paid for cannot be deleted until you have downloaded it and confirmed receipt, because its row carries that copy's only Download and Confirm receipt button. If the sealed copy is still unpaid, Delete says so and removes it with the project.

13. The daily contest

Entering is free, and it must happen **before** the hand-over — afterwards nothing is left aboard to enter.

- 1 In My Locker press **Enter contest** on the project's row.
- 2 Check the **Public artist name** — it must not be blank; it is filled from your Artist field when empty and otherwise keeps the name from your previous entry — and add an optional short note.
- 3 Press **Enter**. The status line reads that the six-crew panel judges at 3:00 PM Pacific.

Entries must be your own human artwork made in the Studio, from a project in your own Locker. Each account may enter five works a day, one entry per project per day, up to 10 MB each. An entry made after the 3:00 PM judging joins the next day's pool. Every entry is screened before it appears in public whenever the picture screen can run; if it cannot, the entry is shown at once and screened as soon as the screen is back, and withdrawn if it then fails (section 16).



14. Signal

Send to Signal (locker-signal, "Send this work to Signal when the payment settles...") is a choice you make at the \$5 checkout, in the *Provenance Record* panel, and it starts **off**. The switch sits above the Continue button and turns gold when it is on. Turn it on before you press Continue and this work goes to the crew's private Signal review when your payment settles — nothing is sent at the moment you press it, and a checkout you abandon or cancel sends nothing at all. Turning it on confirms that you own the work or may share it.

What happens next: the ship makes a flattened promotional copy of the work and puts it in the crew's private review queue. It is not posted, and publication is never promised. Public credit uses your Artist field, or "Studio creator" when it is blank. The panel and the work's row in My Locker then show where it stands — *chosen*, *in review*, or an honest note if the ship could not queue it.

A copy already waiting for the crew stays there after you confirm receipt, until the crew publishes or rejects it and it is deleted. A work bought for nothing — a contest award — elects no Signal.

15. The \$5 hand-over — the Provenance Record

The only way a finished Studio work leaves the ship. The gold row button in My Locker walks you through it one step at a time, and its label changes as you go.

- 1 **Finish and save the work first.** The sealed copy is made from the last saved version. Once Procure 5\$ has sealed a copy, pressing it again reopens that same copy — there is no Studio control to seal again, so later edits cannot reach the bundle. The confirmation says so, and warns when the open canvas has unsaved changes.
- 2 Press **Procure 5\$** and confirm. The ship seals a finished copy and opens the *Provenance Record* — \$5 panel. **Not yet** closes it; nothing is charged.
- 3 Choose whether to **Send to Signal** — off unless you turn it on (section 14) — then press **Continue to the \$5 checkout** and pay on Stripe within 30 minutes. You return to My Locker. If you are signed in, Stripe mails its own receipt to your account's address. When payment is confirmed the project's serial is issued to it for good and the button reads **Download** (press Refresh if it has not changed).
- 4 Press **Download**. If the project has no contest entry, the page asks whether to download anyway. The bundle is ready once the work's provenance record has been written on the Solana public chain, usually a few minutes after payment. The note under the shelf says where the record stands — being written, or written, with links to **view the record on Solscan** and the transaction that wrote it — and updates by itself; pressed too early, Download answers in place that the record is still being written, and pressing Refresh makes the ship try again if a first attempt could not be made. One bundle downloads: the artwork, your audio, project.json, metadata.json, provenance.json, solscan_receipt.pdf (the provenance record, with the Solscan address of its asset, transaction and owner so anyone can check it, and what the ship itself read back from the chain), verification.json (that whole answer: the transaction, the asset account and a hash of the metadata, fetched from the chain at finalized commitment — or a plain statement that no check has run yet), a README, and your blockchain keypair with its safety note. The \$5 is the whole price: the small cost of writing the record on the public chain is paid by the ship out of it. Every record comes in the bundle; none is sent separately.
- 5 Open the bundle on your own device and check that it is complete. Keep the keypair file safe. The ship holds the keypair on the sealed record — so the bundle can be downloaded again — only until you confirm receipt.



- 6 Press **Confirm receipt** and answer both questions — first that the records in the bundle (the Solscan receipt, metadata.json and the keypair) are safely saved, then that the work itself is. This completes the transaction and cannot be undone: the ship's copy, its keypair and the saved Studio project it was made from are destroyed, and your downloaded file is then the only copy. The serial issued at payment stays with the work.

16. The safety screens, and your account

The ship screens what goes into the Studio, but it blocks only the most serious material:

- **Words** — sexual content involving a minor, and calls to kill or wipe out a group of people named by a fixed list of religions, races, ethnic groups and nationalities, immigrants and refugees, gay, lesbian and trans people, and disabled people, are refused. Anything else a screen notices is let through and noted privately for the crew; a note is never a strike.
- **Pictures** — an upload or contest entry that sexualizes a minor, or that copies a picture the crew has already removed as extreme, is refused. Other things the picture screen notices are let through and noted. If the picture screen cannot run, the picture is still accepted, and a contest entry is checked again as soon as the screen is back — and withdrawn if it then fails. Contest entries must be still pictures the screen can read whole, no larger than 60 megapixels.
- **Two strikes** — an account with two refusals of that serious kind within 90 days has its contest entries and uploads paused until the crew reviews them.

Pictures you upload or enter are sent, as a small reduced copy, to an outside safety model for checking. What a safety record keeps, and for how long, is set out in section 9 of the Terms.

17. Limits at a glance

What	Limit
Signed-out chat (Pixel, Beat, Nautilus together)	2 an hour, 4 a day
Signed-in chat (Nautilus, camera chat)	60 an hour, 300 a day (default), per connection
Pixel painting turns, signed in	20 an hour, 80 a day (default)
Song desk compositions	10 model-written an hour, 40 a day, per connection
Jam MiX	90 an hour, 400 a day
Upload size	12 MB (JPEG, PNG, WebP)
Save size / Locker	8 MB a save, 100 MB Locker, last 10 versions (defaults)
Wind-up camera	one exposure per project
Boombox take	stops by itself at 3 minutes
Beat Transcribe PDF	as long as the music, up to 500 measures; a take played with no click is capped at 6 letter pages
Edit detail	sent at up to 2048 pixels on the long side; larger canvases are scaled down to send
Contest	5 entries a day, one per project per day, 10 MB each
Checkout	the Stripe session lasts 30 minutes



What	Limit
Site Studio pages	12 a site, 12 blocks a page, 12 pictures a gallery, 12 links a shop block, 24 different pictures a site
Photos to merch	20 photos, 25 MB and 60 megapixels each (JPEG, PNG, WebP); up to 9 products and 10 of each in one Fourthwall order; 3 open Fourthwall links a work

18. Photos to merch

? **Photos to merch** (t-merch, "Photos to merch — upload your photos, edit them, and put them, or any design whose \$5 Provenance Record is paid, on tees, mugs, posters and more, privately") sits in the **Bring in** row and opens one panel under the bench (pm); press it again, or **X** (pm-close, "Close Photos to merch..."), to fold it away — your photos, edits and chosen products stay. Signed out, the panel says it is part of a free account. Nothing in it is ever public: your photos are kept privately at full size, never shown and never listed, and nothing in it needs Super AI. The strip across the top (pm-strip) is its four steps; press any of them to go there.

1 • Photos. Press the big box (pm-drop) to choose one photo or many, drop photos on it, or paste a copied picture. Each photo goes to the ship one at a time with its own progress line, is checked by the same safety screen as any upload (section 16) — on the photo the ship keeps, not a copy — and appears as a thumbnail. A photo the screen refuses is not kept, and the line says why. Press a thumbnail to edit it; its **X** deletes the photo at once and the ship destroys its original.

Use "..." puts the project open on the canvas on merch instead, as last saved.

2 • Edit. The picture is drawn here as you edit; the ship makes the same edits to your original at full size for the print, and never changes the original itself. ? **Left** and ? **Right** turn it a quarter turn, ? **Mirror** and ? **Flip** mirror it, ? **Black & white** (pm-bw) drains the colour, and the **Brightness** and **Contrast** sliders (pm-brightness, pm-contrast) run from 20% to 200% and **Saturation** (pm-saturation) from 0% to 200%, with 100% unchanged. The **Crop** chips choose the shape:

Whole photo, **Free crop**, **Square**, or the shape of any product you chose in step 3 — the box (pm-crop) then keeps that shape. Drag the box to move it and a corner to resize it; with the box selected the arrow keys move it and Shift with the arrow keys resizes it. ? **Reset edits** puts the photo back as it arrived. **Use this photo** (pm-use) paints the ship's own render of your edit onto the canvas, in the photo's own shape and up to 1,200 pixels on its long side (while the canvas is still that photo, the print is made from the original at full size; paint on it and the canvas prints as painted), and saves it to your Locker as an ordinary project with its own serial — the open project stays in the Locker as last saved, and the panel asks first. Undo puts the canvas back.

3 • Merch. Every product the ship offers — T-shirt, Hoodie, Mug, Poster, Canvas print, Sticker, Tote bag, Phone case, Throw pillow — as a card with the ship's own mockup of your work on it. Press a card to choose it and again to leave it out; choose as many as you like. A card that would print far larger than the picture's own pixels says it may look soft.

4 • Checkout. Merch is made from a work whose **\$5 Provenance Record** (section 15) is paid — the same record as every Studio work. Until it is, the step has one button, **Get the Provenance Record (\$5)** (pm-procure), which is the Locker's own Procure 5\$: it opens Nautilus at the same pre-checkout panel. When the payment settles you come back to this step with your products still chosen, and the bundle waits in My Locker as always. Once the record is paid you can put the work on as many products as you like, as often as you like:



- **Fourthwall.** Check out on **Fourthwall** (pm-fw-go) has our Fourthwall shop make a hidden product just for you — not listed in the shop — for each product you chose, with the colour, size and quantity you pick on its chips, then opens Fourthwall's own checkout by a private link. Fourthwall makes five products a minute, so a long order takes a minute or two; the step says so and updates by itself, and the link is also shown under *Your merch orders*. An unbought link expires after seven days. If Fourthwall is not connected yet, the step says so.
- **Fine Art America.** Order on **Fine Art America** — ..., one per product, downloads the print-ready file for that product and opens Fine Art America's **Upload & Create** page in a new tab. Upload the file there, choose the same product, and check out there like any visitor — Fine Art America has no upload door for a site like this one, so the ship never uploads your work there itself.
- **Printful** (since 2026-10-15), marked with Printful's own sign. **Order on Printful** — ..., one per product, downloads the print-ready file for that product and opens Printful's own site in a new tab; the two steps appear under the buttons (pm-printful-how): the file is in your downloads, and on Printful you choose the product the step names, add the file as the design, **quantity 1** — the design is one of one — and order there. The ship never signs in to Printful for you. The lane appears only when the ship offers it, and if Fourthwall is not connected the step points you to Fine Art America and Printful.

Until the ship publishes the terms for customer photos, the order buttons stay closed and the step says so; everything before them works. **After the hand-over closes** — you confirmed receipt, or thirty days passed — the ship keeps no copy, so the step asks for the artwork file from your bundle, exactly as it arrived (**Upload the artwork from your bundle**, pm-reupload), or the bundle zip from your first download; the ship accepts it only when its fingerprint matches your record, and holds it for your merch for seven days. Your photos' originals are destroyed with the project they made, thirty days after a merch order, or thirty days after upload for a photo you never used, whichever comes first — or the moment you delete them.

Asking Pixel. Tell Pixel in his chat what you want — *put it on a mug and a hoodie, show me merch* — and the panel opens with those products chosen and his next step said. A request about the work on the canvas never paints over it, and the ship paints nothing for it either: that turn is words and the panel, not a picture. If the canvas is not saved yet, the panel opens at its Checkout step with **? Save to my Locker**, the Locker's own Save, so the one thing Pixel asked for is one press away.

Private all the way. A project made from an uploaded photo has no public door: its Locker row has no **Enter contest**, the \$5 pre-checkout panel offers it no **Send to Signal**, and the website builder (section 12) does not make a site from it — the ship refuses each of those for such a project, and says so. Its Provenance Record and its merch work exactly as for any Studio work. A photo you used in two projects stays until the last of them is gone; a photo whose project is gone prints from the canvas, and the Merch step says so.

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