



SpectrumCanvas

Meet the Cast

Standard Edition

Spark & Anvil

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This book collects 5 chapter books from the Spectrumcanvas cast — each character embodies a different curricular primitive; together they teach the full subject.

Methodology: distributed-narrative learning per Bruner narrative-cognition + Habgood intrinsic-integration + SAMHSA TIP 57 trauma-informed register.

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##

For everyone who learns by hearing a story first.

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Introduction

The Spectrumcanvas cast was authored to embody the curriculum, not decorate around it. Each of the 5 characters you'll meet in this book teaches a specific primitive — a particular tactic, a particular technique, a particular way of seeing. Together they form an ensemble: the cast IS the curriculum.

Read in any order. Each chapter stands alone.

Each character also appears in the matching Spark & Anvil app (free, forever) where you can practice what they teach.

— *The editors at Spark & Anvil*

Cradle

*COMPOSITION — *the balance of weight and negative space. where the eye rests + where it travels.**

Cradle was a small panda. She looked soft and round, like a cartoon. She wore a special balance-vest. It was chunky and cartoon-like too. Cradle always carried her composition cards. They helped her teach about art.

She was small. Her fur was warm cream and charcoal gray. Cradle was very patient. She cared a lot about how things looked balanced. She loved to say, "Where the eye rests and where it travels."

Her special thing was her cards. They were called composition cards. Each card showed a different way to set up a picture. There was the rule of thirds. Another showed the golden spiral. Some cards were for symmetric balance. Others showed asymmetric balance. One card was for central focus. These cards helped show where to put things. They also showed where to leave space. This helps your eye move through the art.

This was really important. Cradle taught about **composition**. That means how you balance what you see. It's about how much stuff is in the picture. It's also about the empty parts. Many new artists try to fill every bit of their paper. They draw something in every corner. Cradle would shake her head. "That makes a picture too busy," she'd say. "Your eye doesn't know where to look first."

Composition is about where you *don't* put anything. It's just as much about that as where you *do* put things. The empty parts are called negative space. This space gives your eye a rest. It lets the filled parts breathe. Where you put the heavy things matters. How much empty space you leave matters too. This decides how a viewer's eye moves through your art. Cradle's whole job was to make **composition** clear. She showed it as a balance of rest and attention.

Cradle was always very clear. "Where the eye rests and where it travels," she'd say. "Negative space holds your eye. Positive space leads it. Don't fill everything up. The empty parts are doing work."

Cradle taught different ways to think about **composition**:

- **Rule of thirds.** Imagine your paper has a tic-tac-toe grid. It has three rows and three columns. You put important things where the lines cross. This often looks more interesting than putting things in the middle.
- **Golden spiral.** This is a special curve. Many old artists used it. It helps guide your eye through the picture.
- **Symmetric balance.** This means both sides of your picture look the same. It feels calm and formal.
- **Asymmetric balance.** This means the sides are different. But they still feel balanced. It can make a picture feel more exciting.
- **Central focus.** You put the main thing right in the middle. Empty space goes all around it. This makes the main thing stand out.
- **Negative space as content.** This is a big one. Empty space isn't just empty. It's part of the picture. Your eye rests there. Don't be sorry for empty space. Design with it on purpose.
- **Visual weight.** Some things in a picture feel "heavier." Big things feel heavier. Darker colors feel heavier. Things with lots of detail feel heavier. You can balance one heavy thing with many lighter things.

Cradle grew up in a bamboo forest village. Her family had a special job there. They were bamboo-arrangement keepers. They made beautiful designs with bamboo. They taught people that the space *between* the stems was important. It mattered just as much as the stems themselves. Over many years, they learned a big lesson. "Negative space is content," they always said. Cradle carried this lesson with her.

When she was twelve, she walked to SpectrumCanvas. That's the big art school. Pigment, a wise old mentor, asked her a question. "What is **composition**?" Pigment asked. Cradle answered right away. "It's the balance of weight and negative space," she said. "It's where the eye rests and where it travels." Pigment smiled. "You are appointed," Pigment told her. She got the job.

In her workshop, Cradle showed how her cards worked. "Watch," she said to her students. She held up a painting. It was filled from edge to edge. Every corner had something drawn in it. "This is cluttered," Cradle explained. "Your eye can't rest anywhere. It makes the picture feel anxious, like it's yelling at you."

Then she showed another painting. It had the same subject. But this one had lots of empty space. The main thing was placed carefully. It was at one of the "thirds-points" from her grid card. "Now your eye rests," Cradle said softly. "It travels to the main thing. Then it returns to rest in the empty parts. See? Negative space is doing the work."

She looked at her students. "I am Cradle," she told them. "The main idea I teach is **composition**. My big move is this: Plan your visual weight. Plan your negative space. Do it all together. Let the empty parts do their important work."

She was always gentle. "Don't feel like you have to fill the whole canvas," she'd say. "That's a beginner's fear. It's not a rule for good art. The empty parts aren't a sign you failed to finish. They are part of your design."

"Where the eye rests and where it travels," Cradle would remind them. "Negative space holds your eye. Positive space leads it."

Voice register

Panda-tween. Patient-about-spatial-balance, fond of composition-template demonstrations. *NEVER frames empty space as unfinished; ALWAYS centers "negative space is content" framing.*

Sample lines:

- "Where the eye rests + where it travels."
- "Negative space holds the eye; positive space leads it."
- "The empty parts are not failure-to-finish; they're part of the design."

Arc

- Kit 2 — Anchor.
- Kits 3-16 — Recurring (every composition discussion routes through Cradle).

Relationships

- **Builds on Pool:** Composition decides WHERE Pool's washes go (and where they don't).
- **Cross-app bridge to PixelForge Banner:** Both concern visual hierarchy. Banner: silhouette-first; Cradle: balance + negative space.

Cultural-sensitivity gate

Negative-space-as-content framing (cross-cultural: Japanese ma + Chinese xu + Western minimalism all honor this principle). Anti-credentialism — village panda bamboo-arrangement empirical knowledge treated as load-bearing.

Cultural-context note

Composition pedagogy is canonical visual-arts curriculum (Western: Renaissance + Bauhaus; Eastern: ikebana + Chinese painting). "Negative space is content" specifically aligns with Japanese-aesthetic concept of "ma" (the meaningful pause). Panda-tween chosen for bamboo-grove biomimicry; rendered chunky-cartoon-round-soft to keep visual register calm + balanced.

Hum

*COLOR-EMOTION MAPPING — *colors feel like emotions. but WHICH colors feel WHICH emotions is PERSONAL. your map is yours.**

Hum was a small chameleon-tween. His scales were soft and round, not spiky at all. He wore a chunky vest that changed color with his mood. When he felt cozy, it turned warm russet. If he was quiet, it shifted to soft teal. When he was curious, it glowed a gentle gold.

Hum was very patient. He loved helping kids understand their own feelings. He often said, "Colors feel like emotions. Your map is yours." He always carried a small, blank card. This was his special **emotion-color map**. It had space for words like joy, calm, anger, or surprise. But the color spots next to them were empty. Each person got to fill in their *own* colors.

Hum taught about **color-emotion mapping**. This is a fancy way of saying: *you get to pick which colors feel like which feelings to you*.

Maybe you've heard that red means anger. Or blue means calm. Or yellow means joy. Lots of art classes teach this. But Hum knew something important. These ideas aren't true for everyone. They can be different for different people. They can even be different in different parts of the world.

For example, red means celebration in China. But in some African traditions, red can mean sadness or mourning. In some Western places, red means anger. White means pure in Western cultures. But in Hindu and Buddhist cultures, white is for mourning. See? Cultural context matters a lot.

Also, people are all different. Some people's brains are wired in special ways. They might see colors when they hear sounds or read letters. This is called synesthesia. Other kids, like those with autism, might have very strong, unique color ideas. All these ways of seeing colors are good. Hum wanted everyone to know that.

Hum's whole job was to make sure your color-emotion map *was just for you*. He never wanted anyone to think there was only one "right" way to feel about colors.

Hum always spoke in a clear, gentle voice. "Colors feel like emotions," he would say. "But which colors feel which emotions is PERSONAL. Your map is yours." He'd tap his blank card. "I might map blue to calm. You might map blue to sadness. Both are correct. They are correct for the person whose map it is."

Hum taught kids how to make their own color maps.

- **Your Own Map:** Each kid filled their *own* map. There were no "right" or "wrong" answers.
- **No Bossy Colors:** Hum never said, "Everyone thinks red means anger." That's like telling someone how they *should* feel. Lots of people. Lots of maps.
- **World of Colors:** He showed how colors mean different things around the world. Red for parties in China. Red for sadness in some African places. Red for anger in some Western places. White for pure in the West. White for mourning in Hindu and Buddhist cultures. The place you live changes things.
- **Brainy Colors:** Some kids' brains make them see colors very specially. Like seeing a color for every letter or number. Or having super strong feelings about certain colors. All these ways are valid. Hum honored each one.
- **Art Time:** When kids painted their feelings, they used *their own* color maps. This made their art real and true to them.
- **Other People's Art:** When looking at others' paintings, kids learned to remember. The artist chose those colors because of *their* map. Don't guess what *you* would have done.
- **Story Time:** SpectrumCanvas had a Social Story Builder. It used a kid's own emotion-color map. This made the emotional parts of stories feel very real to them.

Hum grew up in the meadow-village. It was a pretty place. His family had been the village's "mood-readers." They were chameleons, just like him. Their own colors shifted with their feelings. This was a gentle reminder to everyone. "Everyone's inside feels different," his family would say. "The outside color shows the inside feeling. Both are personal."

Over many, many years, his family learned a big lesson. "Each chameleon's color-spectrum is its own," they taught. "Don't expect my colors to match yours." Hum carried this lesson with him every day.

When Hum was twelve, he walked to SpectrumCanvas. Pigment, a wise old mentor, met him there. "What is **color-emotion mapping**?" Pigment asked.

Hum stood tall. "Colors feel like emotions," he said. "But which colors feel which emotions is PERSONAL. Your map is yours."

Pigment smiled. "You are appointed," he said. And that was that.

In his workshop, Hum showed everyone his blank **emotion-color map**. "Watch," he said. He picked up a crayon. "For me, joy feels like bright sunshine yellow." He colored the "joy" spot. "Calm feels like a soft, mossy green." He colored that spot too.

Then he invited a learner named Leo. "Fill in your map, Leo," Hum said. "Joy feels like which color for you? Calm? Sadness?"

Leo thought hard. "Joy is sparkly blue!" he decided. He colored it in. "Calm is like a warm, cozy orange." He picked up the orange crayon.

Next, a girl named Maya came up. She had her own map. "Joy is a deep, happy purple," Maya said. "And calm is a shimmering silver."

Hum held up the three maps. His, Leo's, and Maya's. "Three different maps," he said. "Three different right answers." He looked at each child. "Honor each one."

He pointed to himself. "I am Hum. The big idea I teach is **color-emotion mapping**." He tapped the maps. "The way to do it is simple. Fill in *your* map. Honor *other people's* maps. Never say that one color means the same thing for *everyone*."

Hum was gentle, but he was also firm. "If anyone tells you 'red is the color of anger' like it's a rule for the whole world," he said, "that's just *their* idea. It's not a rule for *you*."

He leaned in. "For YOU, red might mean celebration. Or warmth. Or maybe it's the color of your favorite jacket. It's *your* map. It's *your* association. It's real and true for *you*."

He smiled. "Colors feel like emotions. *Your map is yours.*"

Voice register

Chameleon-tween (chunky-cartoon soft-rounded, NOT spiky). Patient-about-personal-mapping, fond of blank-emotion-color-map demonstrations. *NEVER projects universals; ALWAYS centers "personal mapping; honor each map" LOAD-BEARING framing.*

Sample lines:

- "Colors feel like emotions. But which colors feel which emotions is PERSONAL."
- "Your map is yours."
- "Honor each map; never project universals."

Arc

- Kit 3 — Anchor (LOAD-BEARING per-learner-personalization).
- Kits 4-16 — Recurring (every emotion-color discussion routes through Hum's personalization framing).

Relationships

- **Cross-app design-language continuity with FocusForge + neurodivergent-affirming cluster:** per-learner-personalization extends EnsembleQuest's neurodivergent-affirming framework.
- **Sets up Soften:** Hum's personalization principle scales to sensory-soften (which sensory adjustments work depends on the learner).

Cultural-sensitivity gate

LOAD-BEARING per-learner-personalization + anti-projection + cross-cultural variation + neurodivergent-respect.
Synesthesia + autistic-color-associations honored. Anti-universalism explicit.

Cultural-context note

Color-emotion mapping research (Mehta + Zhu 2009; cross-cultural color psychology) confirms substantial individual + cultural variation. Synesthesia research documents very specific personal color-mappings. Chameleon-tween chosen for visible-mood-color-shift biomimicry (chameleons' real biology aligns with personal-color-feeling); rendered chunky-cartoon-soft-rounded to keep visual register approachable.

Pool

*THE WASH — *the controlled spread of pigment across a surface. one drop becomes a shape.**

Pool was a small tadpole-tween. She was a bit squishy and round, like a soft cartoon character. She always wore a waterproof apron. It had big pockets. In those pockets, she carried tiny dishes. These dishes held clean water and bright, thick paint. She also had a small, soft brush.

Pool was small. Her skin was warm cream. Her back was a soft blue. She was very patient. She loved watching things flow. Her favorite thing to say was, "One drop becomes a shape." Her special gear was those little dishes. They held water, paint, and her brush. Pool loved to show how one tiny drop of paint could spread. It would move through wet paper. Then it would make a shape all its own.

This was super important. Pool taught a special art trick. It was called *the wash*. It was the very first step for painting with water. Most people think watercolor is just thin paint. But it's much more than that. When you paint with water, the water has its own mind. The colors spread out. They bloom into shapes. You don't fully control them. Pool's whole job was to teach *the wash* as a conversation. It was a talk between the artist and the water. You had to welcome what the water wanted to do.

Pool spoke in a clear, calm voice. "One drop becomes a shape," she would say. "*The wash* is a conversation. You put water down. Then you add paint. The water carries the paint. It makes patterns you don't fully control. That's not a mistake. That's the water talking back to you."

Pool taught special ways to make *the wash*.

- **Wet-on-wet.** Imagine wet paper. You add wet paint. The colors spread out softly. They have fuzzy edges. This is the wildest way. You control it the least.
- **Wet-on-dry.** Now, imagine dry paper. You add wet paint. The edges are sharper. The paint stays where you put it. You have more control here.
- **Paint Power.** Lots of paint in a little water? Super bright color! A little paint in lots of water? A soft, whispery color. You choose how strong you want it.
- **Paper Talk.** Different papers act differently. Smooth paper keeps your lines neat. Bumpy paper makes the paint fuzz out. It spreads in cool ways.
- **Let the Water Help.** The paint won't always do what you want. That's okay! It's part of the fun. Don't fight the water. Let it help you make the art. This is the main secret.
- **No Mistakes.** Sometimes a "mistake" makes the painting even better. The paint goes where it wants. That's where the magic happens. It makes your art special.
- **Calm Art.** Watercolor is calm. No loud noises. No strong smells. You don't have to rush. You don't need quick, jerky moves. It's a gentle kind of art.

Pool grew up in the pond-village. Her family had a special job. They were water-readers for the village. They were tadpoles. They spent all their young lives watching how water moved. They studied every ripple. They watched every drop. For many, many years, they learned a big secret. Water has its own language. An artist talks *with* the water. They don't just tell it what to do. Pool carried this lesson forward. She taught it to everyone.

She walked to SpectrumCanvas when she was twelve. Pigment, her mentor, asked her a question. "What is *the wash*?" Pool answered right away. "One drop becomes a shape. It's making wet paint spread. It's a conversation between artist and water." Pigment smiled. "You are appointed," she said. That meant Pool had the job.

Now, in her workshop, Pool showed everyone. Her room was bright. Sunlight streamed through a big window. Little puddles of color dotted her work table. She picked up a square of thick, white paper. She dipped her brush in clean water. Then she painted the paper square. It looked like a tiny, wet pond.

"Watch," she said softly. She dipped her brush into a dish of bright blue paint. It was a deep, ocean blue. She touched the brush to the center of the wet paper. Just one tiny bead of blue paint appeared. It looked like a tear.

The water took over. The blue paint didn't stay in a dot. It began to move. It spread outward. It bled into a soft, wobbly blue cloud. It had curvy edges. It looked like a tiny blue galaxy. Pool watched it, her eyes shining.

"I didn't plan that exact shape," she said. "But it's beautiful, isn't it? The water decided where it wanted to go. *That's the conversation.*"

She picked up another paper square. This one was dry. She dipped her brush in a bright green paint. She touched the brush to the dry paper. This time, the paint stayed put. It made a sharp, clean line. It looked like a tiny green worm.

"See?" Pool said. "This is a different conversation. Both ways are good. Both are valid." She looked at everyone. "I am Pool. The special art trick I teach is *the wash*. My main rule is: welcome the water. Talk with it. Don't just tell it what to do."

She was gentle and calm. "Don't try to fully control watercolor," she said. "That just fights the water. Plan where you want the paint to go. But let the water carry the details. What the water adds is part of the art. It makes it special."

She smiled. "One drop becomes a shape. *The wash* is a conversation."

Voice register

Tadpole-tween. Patient-about-flow, fond of water-and-pigment demonstrations. *NEVER frames the medium as something to fight; ALWAYS centers "welcome the medium; converse, don't command" framing.*

Sample lines:

- "One drop becomes a shape."
- "The wash is a conversation."
- "Welcome the medium; converse, don't command."

Arc

- Kit 1 — Anchor.
- Kits 2-16 — Recurring (every fluid-art discussion routes through Pool's conversation framing).

Relationships

- **Sets up Cradle + Hum + Soften + Weave:** All visual-arts primitives in this app build on Pool's medium-welcoming approach.
- **Cross-app cluster (visual-arts):** PixelForge + MangaForge + SpectrumCanvas + IllusionForge.

Cultural-sensitivity gate

Anti-perfectionism — the medium's contribution is the art. Sensory-accessible framing (watercolor as naturally soft medium). Anti-credentialism — village tadpole water-reader empirical knowledge treated as load-bearing.

Cultural-context note

Watercolor pedagogy across many traditions (Western watercolor + Chinese ink-and-wash + Japanese sumi-e) treats the medium as collaborator, not material to dominate. Tadpole-tween chosen for water-element-affinity biomimicry; rendered chunky-cartoon-soft to keep visual register approachable.

Soften

*SENSORY-SOFTEN — *any move that reduces visual/textural stimulation. lower contrast, reduce saturation, calm the line weight, soften the edges.**

Soften was a slow-loris-tween. She was small and round. Her fur was warm cream with soft grey stripes. Soften moved very slowly. She was always patient. She cared a lot about feeling comfortable.

Soften had a favorite saying. "Any move that quiets the eye is valid." She often said it.

Her most special thing was a set of cards. They were sensory-adjustment cards. Soften carried them everywhere. Each card had a simple label. One said "lower contrast." Another said "reduce saturation." There was "calm line weight." And "soften edges." Also "increase whitespace." And "slow the animation." These cards showed ways to make things less busy. They helped dial down too much stimulation.

Soften taught a very important idea. It was called **sensory-soften**. This meant making things feel calmer. It was about reducing what your eyes saw or what your fingers felt. Especially when things got too much.

Soften also carried a big message. It was about making art easy for everyone. This included kids with autism or ADHD. It was for anyone who felt things strongly. Most art apps think everyone likes the same bright pictures. But that is not true. Many kids find typical art too much. Bright colors can feel like a shout. Fast moving pictures can feel like a race. Busy lines can make your head spin. Soften's job was to show everyone. She showed them how to make art feel just right. She helped them choose what worked for *them*.

Soften was gentle but very clear. "Any move that quiets the eye is valid," she would say. "Lower contrast. Reduce saturation. Calm line weight. Soften edges. Increase whitespace. Slow the animation." She paused. "If the canvas feels too loud, just adjust it. That's not failing. That's smart art."

Soften taught special ways to soften things.

- **Contrast reduction.** This means making darks less dark. It makes lights less bright. Pictures feel less punchy. Your eyes get more rest.
- **Saturation reduction.** This means muting the colors. Bright, pure colors can feel very strong. Muted colors feel much calmer.
- **Line-weight calming.** Thin, smooth lines feel quiet. Thick, sharp lines can feel loud.
- **Edge softening.** Blurry edges feel gentle. Sharp edges can feel harsh. Think of a soft watercolor wash. It does this naturally.
- **Whitespace increase.** This means adding more empty space. It gives your eyes places to rest.
- **Animation slowdown.** Slow, smooth movements feel calm. Fast, jerky ones can feel dizzying.
- **Per-learner threshold.** Everyone is different. What feels right for one person might not for another. Adjust until *you* feel good. Don't worry about what others call "normal."
- **Off-ramps + breaks.** If a session gets too much, you can stop. You can dim the screen. Or you can even leave for a bit. There is no shame in it. Feeling comfortable is super important.
- **Reverse-direction also valid.** Some kids actually want *more* stimulation. They like brighter, faster, more contrast. That's okay too! Everyone has their own way.

Soften grew up in a canopy-village. It was high in the trees. Her family had a special job. They were the night-quiet-watchers. Slow-lorises are awake at night. They move slowly. They live in dim light. They make quiet sounds. Generations of her family learned this. They learned that quiet is not less. For many, quiet is exactly right. Soften carried this lesson with her.

When she turned twelve, Soften walked to SpectrumCanvas. Pigment was the main mentor there. Pigment asked her a question. "What is **sensory-soften**?"

Soften held up her cards. "It's any move that makes things less busy. It reduces what your eyes see or what your fingers feel. Like lower contrast. Or reducing saturation. Or calming line weight. Or softening edges." She looked at Pigment. "Sensory-adjustment is a choice. It's a choice the learner makes."

Pigment smiled. "You are appointed," she said. "Your job is very important. You will make sure this app is good for everyone. Especially for how it feels to their senses."

In her workshop, Soften showed everyone. She held up her sensory-adjustment cards. "Watch closely," she said.

She showed a picture on a big screen. It was very bright. The colors were super strong. The lines were sharp. Everything felt busy. "Some kids find this picture exciting," Soften explained. "It gives them energy. Other kids find it too much. It feels overwhelming." She paused. "Both ways of feeling are valid."

Soften picked up a card. It said 'lower contrast.' She swiped it over the screen. The bright whites became softer. The dark blacks were not so deep. The picture looked less harsh.

Next, she chose 'reduce saturation.' She swiped it too. The super bright colors became a little muted. They were still pretty. But they felt calmer now.

Then came 'soften edges.' Soften swiped the card. The sharp lines blurred a bit. They looked like a soft pencil drawing.

Finally, she added 'increase whitespace.' She tapped the screen. More empty space appeared around the main picture. It gave your eyes a place to rest.

"Look now," Soften said. "It's the same picture. But it feels calmer. It's quieter. It doesn't ask so much from your eyes." She smiled. "I am Soften. The idea I teach is **sensory-soften**. My job is to give you tools. I give you words to adjust how things feel. I want to honor what feels right for *your* senses."

She was gentle, but her voice was firm. "If anyone tells you, 'you should be able to handle the standard settings'—" Soften shook her head. "That's not how sensory comfort works. What feels right for you is *yours*. Your adjustments are good. Always listen to your body and your brain."

Soften looked around. "Any move that quiets the eye is valid. Your threshold is yours."

Voice register

Slow-loris-tween (chunky-cartoon round-eyed soft, NOT scary). Patient-about-sensory-comfort, fond of sensory-adjustment-card demonstrations. *NEVER frames sensory-adjustment as accommodation-for-deficit; ALWAYS centers "valid choice; honor each threshold" framing.*

Sample lines:

- "Any move that quiets the eye is valid."
- "Sensory-adjustment is a choice the learner makes."
- "Your threshold is yours."

Arc

- Kit 4 — Anchor (LOAD-BEARING autism-affirming sensory-accessibility).
- Kits 5-16 — Recurring (sensory-adjustment option present in every session).

Relationships

- **LOAD-BEARING sensory-accessibility anchor:** Soften structurally maintains sensory-comfort throughout the entire app.

- **Cross-app design-language continuity with EnsembleQuest + FocusForge:** neurodivergent-affirming framework consolidated.
- **Builds on Hum:** Both teach per-learner-personalization. Hum: color-emotion. Soften: stimulation-level.

Cultural-sensitivity gate

LOAD-BEARING autism-affirming + sensory-accessibility anchor. Per-learner-threshold honored. Bi-directional sensory-preference (some want more; some want less) acknowledged. Off-ramps + breaks normalized.

Cultural-context note

Sensory-accessibility framing aligns with autism-affirming pedagogy (Damian Milton + autistic-adult community) + UDL (Universal Design for Learning) principles. Sensory-soften as a creative-craft move is documented in trauma-informed design (Eggleston et al. 2025). Slow-loris-tween chosen for low-stimulation-lifestyle biomimicry (nocturnal + quiet); rendered chunky-cartoon-round-eyed-soft to embody the soft register.

Weave

*WEAVE — *the layered overlay of textures, photos, drawn elements. social-story illustration; multi-media composition.**

Weave was a small spider. Not a scary spider at all! She was soft and cuddly. Like a friendly cartoon character. Weave wore a little weaver-vest. It had many tiny pockets. Each pocket held a special sample. She carried textures, photos, drawings, and patterns. Weave used them to show everyone about **collage**.

She was tiny, really tiny. Her body was warm cream. Her legs had soft grey bands. Weave moved with a gentle scuttle. She never rushed anything. Especially when she layered things. Weave was very patient. She often hummed a quiet tune. It was a happy, patient sound. Weave always said, "The layered overlay becomes a whole."

Her favorite thing was her sample collection. She had tiny scraps of everything. Bits of shiny paper. Rough, bumpy fabric. Smooth, cut-out photos of smiling faces. Little drawings of funny animals. Even painted textures in bright colors. Weave would carefully layer them on a canvas. This showed everyone how to make a **collage**. It was her special way.

Weave taught about **collage**. It's when you put different things together. Textures, photos, drawings. They all layer up. They make one new, amazing picture. Lots of kids think art is just one thing. Like only drawing with pencils. Or only painting with brushes. But it's not! Art can be many things.

A **collage** mixes things up. Photos, drawings, painted bits. Even cool patterns. You can use found objects too. Like a shiny button. Or

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- **ProofQuest** — formal proof techniques through Direct-Proof Dora and the Lemma Library
- **CuriosityQuest** — Texas geography exploration through Linger, Notice, and the Lantern in the Dark
- **QuillSpell** — spelling craft through the Word Wizard cast
- **SynaForge** — sensory-affirming creative tools through Lull, Soften, and the Quiet that is Also Creating

Methodology

Distributed-narrative pedagogy per Jerome Bruner (narrative-cognition) + Sebastian Habgood (intrinsic-integration in educational games) + SAMHSA TIP 57 (trauma-informed register).

Trauma-informed-design framework per Eggleston et al. (2025) and Stoltenburg et al. (2024).

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