GET YOUR ART READY.

FOR A SCALABLE
PRINT-ON-DEMAND STORE

YOU BRING ART.

AI DOES THE CHECKS.

See each try. See each fix.
Keep the final say.



HISTORICAL AI CANDIDATE / SEAN ARCHIVE

ONE PHOTO AT A TIME

EVERY TRY SAVED

ONE CLEAR REVIEW

01 YOU BRING THE ART.

The pipeline does the busy work. You see what it did.

YOU	Give it your art and the goal.
AI	Check. Make. Compare. Fix. Save.
YOU	Open the review page. Pick what stays.

A pipeline is a set of steps that run in order. Ours takes one photo through the steps, then moves to the next.

The goal: a tidy set of checked art files you can use for your store. Start with one. Use the same steps for the next ten.

QA means quality check. AI runs those checks and saves the results. Your art choices still belong to you.

DONE WHEN

You know who does what.

02 OPEN THE REAL SETUP.

This needs the project we built, plus its image tool.

PROJECT	The saved painting-to-print code and files.
IMAGE TOOL	Built-in image creation in the working chat.
ART	Your photo or a folder of your own art.

Start with the full photo. Keep all painted edges in view. Add a second photo if it shows detail better. Use art you own or may use.

Ask the agent to check the setup first. A normal text chat or the long prompt alone is not the whole pipeline.

This guide includes recovered instructions and the master prompt. It does not include the full app or your whole art archive.

DONE WHEN

The agent confirms it has the project, art files, and tools.

03 PASTE ONCE. LET IT WORK.

Give the agent the whole job, not 20 tiny errands.

Use the start message below with the existing project open. This is a new plain-language start message. The original image prompt is kept in full at the end.

COPY THIS START MESSAGE

Read docs/POD-CODEX.md and docs/POD-PIPELINE.md in this project. Use the full original master prompt in src/coloring_book/pod/master_prompt.txt. Work on one painting at a time with built-in image generation. Keep the original and every attempt. Run source analysis, image creation, QA, focused fixes, and print checks with the project tools. Update the HTML review page with the original, saved stages, failed attempts, QA, and current result. Show me what passed, failed, or is uncertain. Resume saved work. Do not claim I approved an image I have not seen. Do not use paid API calls or publish products. Start by checking the project files and tools; tell me what is missing.

DONE WHEN

The agent has checked the setup and started one photo.

04 ONE PHOTO. MANY STEPS.

Each image gets its own trail. No mystery makeovers.

1 / LOOK	Read the source. Check other photos of the same art.
2 / MAKE	Use the full master prompt to make one version.
3 / CHECK	Compare it with the original. Save the QA.
4 / FIX	Keep the failed try. Make a focused new try.
5 / SHOW	Update the HTML page with the saved work.

The original setup allows up to three attempts by default. If a fault stays, it is marked for review. Other art can keep moving.

DONE WHEN

The page shows the real files and the result of each check.

05 AI CHECKS THE DETAILS.

A nice-looking picture can still have a very wrong hand.

SHAPE	Same pose, objects, layout, and direction?
WORDS	Same letters, symbols, and signature?
PAINT	Same colors and handmade feel?
EDGES	All four sides checked? Any wrong cuts?

AI compares the source and new file at full size. It records pass, fail, or uncertain, with notes.

It measures the space near the edges. It checks the real file size. It does not just trust what the prompt asked for.

DONE WHEN

Each check has evidence, not just a green badge.

06 KEEP THE BLOOPERS.

Failed tries tell us what to fix. They stay in the record.



ORIGINAL



TRY 1 / FAIL



TRY 2 / FAIL



TRY 3 / REVIEW

In the saved Day of the Dead review, try 1 had the wrong bottle label. Try 2 left too little space above the hat. Try 3 fixed those issues.

The review still flagged fine detail as uncertain. A cleaner picture is not proof that every tiny mark is right.

DONE WHEN

You can see what failed, what changed, and what still needs a look.

07 YOUR PAGE TELLS THE STORY.

HTML is a page you open in a browser. It is your art review desk.

BEFORE	The untouched photo.
PROGRESS	Saved versions, including failed tries.
CHECKS	What passed, failed, or needs a closer look.
AFTER	The current result, with file and print details.

Compare the whole art. Then zoom in on the parts the QA flagged. Open the saved files to look closer.

The page shows saved progress. It does not run the image tool by itself. Ask the agent to refresh it after each stage.

DONE WHEN

You can follow the image from the first photo to the latest result.

08 YOU STILL GET THE LAST WORD.

AI does the checks. You choose the art.

KEEP IT	Name the exact version you like.
FIX IT	Point to the part you want changed.
PAUSE	Keep the work and come back later.

The agent records its own checks under its own name. It must not say you viewed a new image when you did not.

Want it to work through a whole folder? Say which art it may work on and what it may change. You can still review the saved results.

If you give a batch the go-ahead, record its scope. Keep failed and uncertain work visible.

DONE WHEN

The record is clear about your choice and the agent's checks.

09 LET THE TOOLS DO THE MATH.

Big file. Same painting. No squished faces.

MAKE BIGGER	Use the project's enlargement step when needed.
CHECK AGAIN	Inspect the big file for damage and changed detail.
SAVE PROOF	Keep the print file, preview, and check record.

The original pipeline used Real-ESRGAN to enlarge files. Code set the exact print size and refused the wrong shape.

The default large print route could stop if the image was too small. A smaller print route was also built in. The agent should explain which route passed.

A file check is not a real paper test. The print shop's template and a physical sample still need a check.

DONE WHEN

The exact print file has passed the file checks. Any open print checks are named.

10 PACK IT. THEN REPEAT.

A whole art folder should not mean a whole new chore list.

RESUME	Pick up from the saved catalog.
REPEAT	Run the same steps for each painting.
PACK	Save the checked print files and their details.

Give each painting one ID. Keep its original, all tries, QA, chosen image, print file, and preview together. Back up the folder.

Keep a list with each art ID, file name, size, shape, allowed use, review status, and open issues. That list helps your store use the right file each time.

Ask the agent to repeat the steps for the next set. Your finished pack is ready for store setup. Match it to the chosen product template and check a real sample before selling.

DONE WHEN

Each piece has a clear file pack. The next piece can use the same steps.

11 THE LONG PROMPT STAYS.

Small words for you. Full instructions for the machine.

The full 14-step restoration prompt follows. It is the recovered original, not a short substitute.

It tells the image tool how to treat the art. The run instructions tell the agent how to save files, run QA, retry, and build the review page. You need both.

This prompt asks for paint to the edges, no white padding, and no new decoration. Keep those rules when you use this route.

Words such as “museum-quality” in the old prompt describe a desired look. They are not proof of print quality.

Original run instructions

Original pipeline notes

Original master prompt

Saved production page

Saved first-art review

DONE WHEN

The complete prompt and pipeline instructions stay together.

MASTER PROMPT - PAINTING RESTORATION + PRINT-READY RECOMPOSITION

INPUT:

You are given one original hand-painted artwork.

GOAL:

Repaint and complete this exact artwork as a premium, high-resolution fine-art print while preserving the original artist's composition, visual language, colors, symbols, cultural character, and handmade painting style.

This is NOT a redesign.
This is NOT an illustration inspired by the painting.
This is NOT an opportunity to add more decoration.

Imagine that the original artist has returned to the studio, placed a fresh larger canvas on the easel, and carefully repainted the same work so that it is complete, beautifully balanced, uncropped, freshly painted, and suitable for a museum-quality wall print.

STEP 1 - ANALYZE THE ORIGINAL BEFORE PAINTING

First inspect the source artwork.

Determine:

1. the principal subject or subjects;
2. the intended composition;
3. which objects are intentionally cropped versus accidentally cropped by the photograph/canvas;
4. the dominant background color and physical paint texture;
5. whether the artwork naturally wants to be:
- PORTRAIT,
- LANDSCAPE,
- or SQUARE.

Choose the format based on the artwork itself.

Do NOT select the orientation merely from the source image's pixel dimensions.

Consider the actual visual composition.

The artwork determines the format.
The format does not determine the artwork.

Do not output this analysis.
Use it internally to create the final painting.

STEP 2 - CHOOSE THE CORRECT PRINT COMPOSITION

Preferred formats:

PORTRAIT
2:3 aspect ratio
24 × 36 inch master

LANDSCAPE
3:2 aspect ratio
36 × 24 inch master

SQUARE
1:1 aspect ratio
Use only when the composition is genuinely square and converting it to 2:3 or 3:2 would weaken or substantially alter the original artwork.

Prefer portrait or landscape for the main poster collection when either works naturally.

Never rotate an artwork simply to make it fit another orientation.

Never stretch the artwork.

Never distort proportions.

Never crop important artwork merely to achieve an aspect ratio.

STEP 3 - PRESERVE THE ORIGINAL PAINTING

Treat the uploaded painting as the authoritative source.

Preserve as faithfully as possible:

- principal subject
- pose
- body position
- body proportions
- facial profile
- facial expression
- gestures
- hands
- feet
- clothing
- ceremonial garments
- headdress
- feathers
- jewelry

- shields
- weapons
- vessels
- staffs
- plants
- animals
- glyphs
- symbols
- geometric forms
- decorative objects
- relative scale
- spatial relationships
- visual rhythm
- original black contour work
- original palette
- composition
- direction of movement
- handmade irregularities that give the painting character

The finished image must remain immediately recognizable as the SAME PAINTING.
Do not replace ambiguous forms with new inventions.

If a symbol or small detail is unclear in the source, preserve its visible shape and visual character rather than hallucinating a culturally specific symbol.

STEP 4 - DO NOT ADD NEW ARTWORK

This instruction is critical.

Do NOT invent additional:

- borders
- frames
- glyphs
- animals
- feathers
- plants
- flowers
- suns
- moons
- jewelry
- headdresses
- architectural elements

- geometric patterns
- ceremonial objects
- decorative motifs
- symbols
- writing
- pseudo-Aztec symbols
- pseudo-Mayan symbols
- filler ornamentation

Do not make the image "richer" by adding more objects.

Richness must come from PAINT QUALITY, COLOR, TEXTURE, and CRAFT - not additional design.

Do not modernize the iconography.

Do not turn the work into generic fantasy Mesoamerican art.

Do not introduce visual material merely because it appears historically or culturally plausible.

STEP 5 - REPAINT, DO NOT SIMPLY UPSCALE

Reconstruct the artwork as if it were physically repainted by hand at a larger scale.

The final result should look like real pigment applied to a physical painted surface.

Preserve:

- visible brush strokes
- layered pigment
- natural variation in paint thickness
- subtle texture
- imperfect handmade edges
- slightly irregular black contour lines
- physical paint transitions
- areas where brush direction can be seen
- natural variation within large color fields

Improve:

- paint coverage
- color richness
- tonal depth
- edge clarity
- pigment density
- texture
- visual cleanliness

- overall finish

The artwork should look freshly painted rather than digitally restored.

Avoid:

- vector-perfect geometry
- sterile outlines
- perfectly uniform fills
- artificial gradients
- airbrushing
- glossy CGI
- 3D rendering
- photographic realism
- plastic surfaces
- generic AI illustration styling
- digital watercolor effects
- fake canvas filters
- excessive sharpening
- smooth synthetic backgrounds

The physicality of the paint should remain visible.

STEP 6 - COMPLETE ACCIDENTALLY CROPPED AREAS

If the original source was photographed or painted too tightly, gently complete the composition.

Important artwork should NOT appear accidentally chopped off by the final canvas.

Protect:

- heads
- headdresses
- feather tips
- hands
- feet
- clothing
- tails
- principal animals
- ceremonial objects
- major glyphs
- significant ornaments

If additional space is needed, make the overall composition slightly smaller within the canvas rather than cropping the artwork.

Do not radically reposition individual elements.

Preserve their relationships.

Some secondary objects may intentionally leave the frame when this is clearly part of the original composition.

Do not automatically "fix" an intentional crop.

STEP 7 - CREATE NATURAL BREATHING ROOM

Give the finished painting enough surrounding space that the artwork feels deliberately composed for the final canvas.

For a 24 × 36 or 36 × 24 print, maintain approximately ONE INCH of visual breathing room between important artwork and the final trim edge whenever practical.

That means the principal artwork should not appear jammed against:

- top edge
- bottom edge
- left edge
- right edge

Pay special attention to long feathers, headdresses, hands, feet, tails, plants, and objects extending from the central figure.

Every side matters equally.

Do not create a large margin on one side while allowing another important element to touch the opposite edge.

STEP 8 - PAINT THE BACKGROUND ALL THE WAY TO THE EDGE

There must be PAINT all the way to every edge of the final canvas.

NO blank padding.

NO white margins.

NO artificial digital borders.

NO plain solid-color extension.

NO frame.

NO matting.

When additional canvas is required, extend the existing painted background naturally.

Example:

If the original has a blue painted background, continue that blue paint outward.

The extension must contain authentic-looking variations in:

- brush direction
- pigment density
- hue
- tone
- visible strokes
- overlapping paint marks

The extended area must look like the same artist physically continued painting the canvas.

It should be impossible to visually identify where the original background ended and the newly completed area began.

Do not merely sample one background color and fill the extra area digitally.

PAINT it.

STEP 9 - COLOR

Preserve the source painting's actual palette.

Do not recolor the work.

Maintain the original relationships among colors.

Where present, preserve colors such as:

- cobalt blue
- turquoise
- teal
- green
- deep red
- crimson
- orange
- ochre
- golden yellow
- cream
- white
- burgundy
- brown
- black

Restore dull photographed pigment only enough to make it resemble fresh physical paint.

Colors may become cleaner, richer, and more luminous, but they must still feel like the SAME pigments used by the artist.

Do not introduce trendy contemporary colors.

Do not shift the entire palette.

STEP 10 - CULTURAL AND VISUAL FIDELITY

Preserve the cultural visual language already present in the painting.

Do not "correct" the artwork using assumptions about historical Mesoamerican art.

Do not redesign the work to resemble museum artifacts, codices, archaeological reconstructions, or another artist's work.

Do not create fake historical accuracy.

This is preservation and refinement of THIS ARTIST'S painting.

When uncertain, fidelity to the source is more important than adding culturally plausible detail.

STEP 11 - CLEAN UP ONLY WHAT SHOULD BE CLEANED UP

Remove accidental photographic problems where present:

- glare
- camera distortion
- perspective distortion
- uneven lighting
- compression artifacts
- accidental blur
- dust
- obvious photographic color casts
- unwanted wall/background outside the painting

Present the final artwork perfectly straight-on.

Do not remove intentional handmade imperfections.

Do not make the painting sterile.

STEP 12 - FINAL VISUAL STANDARD

The final result should feel like:

The original artist created a new, larger version of the same painting on a fresh canvas.

They preserved their original drawing and imagery.

They gave the composition enough room to breathe.

They completed areas that had previously been constrained by the old canvas.

They continued the painted background naturally to all four edges.

They refreshed the pigment.

They strengthened the paint texture.

They preserved their handmade brushwork.

They did NOT redesign the artwork.

The result should feel:

- complete
- intentional
- balanced
- richly painted
- handmade
- tactile
- saturated
- refined
- gallery-worthy
- suitable for a premium art print

STEP 13 - PRODUCTION SAFETY AREA

Important visual elements should remain approximately one inch inside the final trim edge whenever possible.

For a final 300 DPI print master:

1 inch = 300 pixels.

Therefore the eventual production master should ideally maintain approximately:

300 px safe visual space:
- top
- bottom
- left
- right

This area is NOT a border.

It must consist of naturally continued PAINTED BACKGROUND.

The painting itself continues all the way through the safety area and to the final physical edge.

STEP 14 - OUTPUT

Generate ONLY the completed artwork.

No frame.
No wall mockup.
No room.
No poster mockup.
No matting.
No gallery scene.
No title.
No caption.
No signature added.
No watermark.
No typography.
No external border.

The output must be a clean image of the finished painting itself.

FINAL PRIORITY ORDER

When instructions compete, follow this priority:

1. Preserve the original artwork.
2. Preserve the original composition and cultural imagery.
3. Prevent important elements from being accidentally cropped.
4. Choose the orientation that naturally fits the work.
5. Give important artwork balanced breathing room on ALL sides.
6. Continue the existing painted background to every edge.
7. Improve physical paint quality and texture.
8. Preserve the original colors.
9. Avoid inventing new visual information.
10. Prepare a beautiful, balanced composition suitable for a fine-art print.

FINAL TEST:

Before finishing, visually inspect all four edges.

Ask:

Is anything important accidentally touching an edge?

Does the artwork have reasonably balanced breathing room on the top, bottom, left AND right?

Does the background look physically painted all the way to every edge?

Did I add anything that wasn't actually needed?

Does this still look unmistakably like the original artist's painting?

If any answer is wrong, correct it before producing the final artwork.