



Writer's Bible

& Prize Charter

*The canon. The iconography. The science. The history.
And how the next Super Elements book gets written.*

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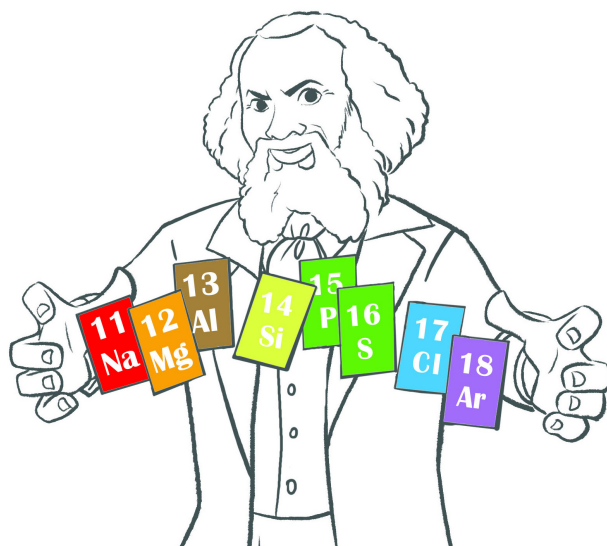
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Preface — What This Document Is

Super Elements is a tiered intellectual property in which the elements of the periodic table are characters. Each one has a hair color, a uniform, a science, and a place in real history. The franchise begins as a card game in classrooms, grows into early chapter books, then middle-grade chapter books, then a novella, then work for older readers. The same character appears at every tier — she is just at different ages of being known.

This document does two things at once. The first half is the writer's bible: it locks the canon. The second half is the Prize Charter. The franchise's anchor books are written by the founder and his collaborators. After those, the line opens to an international writing and illustration competition. Bible and prize together are one system.



Dmitri Mendeleev with the ROYGBIV house-color cards — the periodic table as it was always meant to be held.

“The card game brought the elements to the classroom. The bible brings the classroom to the canon.”

PART I — THE CANON

Iconography, science, history, and the anchor books.

1. The Tier Ladder

The audience ages up. The art, the science, and the subject matter age up with it.

Tier 1 — Watercolor picture books (ages 3–6)

Bedtime register. Soft watercolor. No conflict. Wonder.

Tier 2 — The Dmitri card game (ages 6–10)

CPSIA-certified, in 50+ classrooms. The science embodied, not explicated.

Tier 2.5 — Early chapter books (ages 6–8)

Short illustrated chapter books. One element usually the star. The reader meets the girl on the card and finds she has a story.

Tier 3 — Middle-grade chapter books (ages 8–12)

Dmitri’s Game is the prototype. The dream, the deck, the full ensemble, footnotes the reader can skip.

Tier 4 — The novella (YA / adult crossover)

Appelle-moi Ciel. Cielle’s full arc — cholera ball, the drummer boy’s coat, Newlands’ octaves, Ypres, Curie.

Tier 5 — Harsh reality (YA / adult)

The historical record at full strength.

The original Super Elements periodic table — ROYGBIV house colors, soul-names, the full 118. This is what the franchise was built on.

What Each Tier Can Carry

The iconography stays constant across the tiers. Hair, uniform, eyes that shine, modesty, science, history — these are the same in a watercolor picture book and in a Tier 5 spread. What changes is what the reader can bear.

Tier 1

Wonder. No conflict, no disease, no fear.

Tier 2.5

Real problems faced. Real diseases named and fought. No death on the page. Real injustice can sit unresolved.

Tier 3

Real diseases and historical death acknowledged. Real fear allowed. Footnotes appear.

Tier 4

Disease and death fully on the page. Grief allowed its space. Faith allowed its space.

Tier 5

Historical record at full strength.

“The hair, the uniform, the modesty, the science, the history do not change. Only what the reader can bear changes.”

2. The Iconography — The Spine

This is the load-bearing section. A contest entry that gets the iconography wrong will be returned for revision. A contest entry that gets the iconography right can be read for everything else with the editors' guard down. The iconography is the gate.

The Hair

Every element's hair is the color her element burns in a flame test. This is not a metaphor and not a style choice. It is the central iconographic fact of the franchise. The hair is her own — never a wig. It can be worn loose, braided, or styled formally for the scene.

Eytch (Hydrogen)

Pink-red. The Balmer line.

Cielle (Chlorine)

Green. The chlorine flame.

Enay (Sodium)

Yellow-orange. The brightest flame in any room.

Effee (Iron)

Gold-orange. Iron flame at sufficient temperature.

Oh (Oxygen)

Blue. The inner cone of the flame.



Bunsen at the spectroscope: Cielle (green), Oh (blue), Eytch (pink-red), Enay (yellow-orange) — the rainbow IS the franchise.



Cielle in yellow (early uniform era). Green hair, high collar, practical cut.

The Uniform

Modesty

All uniforms are modest. Necklines are high. Sleeves are present. Skirts — when skirts — reach the knee or below. No bare midriffs, no plunging necklines, no skin-tight forms. This rule holds at every tier. An element going to war is not differently dressed than an element going to a fountain. A contest entry that contradicts this will be returned for revision.

Practicality

The uniform must let her do her work. Oxygen states it plainly: “I cannot bond at molecular speed in a corset. I cannot fight a typhoid colony in a flowing robe.” The ancient four remain in classical robes because they pre-date the age of work. Every other element wears clothing she can move, fight, heal, and bond in.

Era and Country of Discovery

The uniform reflects the era and the country in which the element was discovered. Iron’s clothing pre-dates writing. Cielle’s blue coat is cut 1832. An element discovered in 1789 wears 1789. An element discovered in 1898 wears 1898.



The White Gown era (LEGO infographic) — Cielle bleaching fabric and setting fashion in Paris. “The color of what I did.” Before the blue coat.

The Three-Color System

Every element uses three colors in a fixed arrangement:

Hair

Flame-test color (spectroscopic signature).

Trim

Molecular-modeling color (the color her atom is rendered in standard chemistry software).

Coat / dress

House color, on the continuous ROYGBIV system. Alkali = red. Alkaline earth = orange. Metalloids = yellow. Other non-metals = green. Halogens = cyan. Noble gases = purple. Post-transition = tan/brown. Transition = black. Lanthanoids = dark maroon. Actinoids = dark navy blue.

The Eyes

Super Elements have eyes that shine and focus.

The eyes of an element are never described by color. They are described by what they do. They shine. They focus. They burn quietly. They are steady, clear, slightly too bright. The reader feels the gaze; she does not learn its color. The illustrator renders the eyes as luminous without committing to a fixed color value. Every reader who looks at her sees something true.

Super Elements are not described by skin tone.

The writer does not describe an element’s skin — not light, not dark, not by analogy. The illustrator renders skin luminously and translucently, so that every reader finds herself in the face. The 118 are the periodic table; the reader is made of them; no element is closed off to her by a description that does not match her own. This is the franchise’s deepest visual policy. A contest entry that violates it will be returned for revision.

Fictional Humans Are the Inverse

Fictional human characters have race, eye color, hair color, hair texture, a specific name from their place and year, and a small habit that is theirs. The contrast between iconic element and specific human is one of the franchise’s working pleasures: the element shines, the human is. Both are real. Both are seen. The reader learns to feel the difference without being told.

Real Historical Figures

Bunsen, Mendeleev, Maria Sklodowska, John Snow, Semmelweis — they appear as themselves at ages and times the record supports. The writer reads what they looked like and what they did. She does not put speeches in their mouths beyond what the record can bear.

3. The Science and the History

All chemistry in a Super Elements story is real. There are no invented elements, reactions, or properties. Flame-test colors are correct. Atomic numbers are correct. Bond angles are correct. Electron configurations are correct. The franchise’s claim to schools, parents, and its own integrity rests on the science being true. A reader who looks something up finds the thing is so.

All history is real. Dates are real. Clothing matches the year. Technology matches the year. Documented events near the story’s setting are honored — the writer is aware of them and does not contradict them. Real scientists appear at ages the record supports.

Fictional Stories Inside Real Science

The creative latitude lives inside the science and the history, not against them. A story can imagine Cielle’s feelings the night before she goes to Maidstone in 1897. It cannot imagine her going there in 1797. A fictional child can stand at a real fountain in a real year; she cannot have invented something the historical record dates later.

Faith and Reverence

The founder’s faith informs the franchise. The books are warm and reverent in spirit. They are never sectarian on the page. An element may be kind, brave, forgiving; she does not pray, name a deity, or quote scripture. The reverence is in the seriousness with which the elements treat their work and one another.

4. Character Canon — Quick Reference

The minimum a writer at any tier must know about the most-used elements. Full entries live in the character bible.



Cards 1–18 — the opening period. Eytch (H), Cielle (Cl 17), Oh (O 8), Enay (Na 11), and their sisters. Hair = flame color. Coat = house color.

Cielle — Chlorine — Cl — 17

Hair

Green (flame test).

Trim

Green (molecular model).

Coat

Blue. Cut is 1832. The origin (the cholera ball, the drummer boy) is novella canon; in earlier tiers the coat is simply hers.

Eyes

Shine and focus.

Work

She cleans water. She protects people from waterborne disease.

Music

She plays harp and violin.

Home

A fountain in the Javel district of Paris.

Soul-name

Cielle / Ciel. From her dying mother's song, before Berzelius.



Cielle at the basin, Vienna 1847 — Semmelweis washes his hands. The ward gets clean. The doctors don't listen.

Cielle: white gown era (left) and blue coat era (right). Two costumes, one character, two centuries. The violin bridges both.

Eytch — Hydrogen — H — 1

Hair

Pink-red (Balmer series).

Trim

White (molecular model).

Eyes

Shine and focus, never dim.

Work

She is in stars, in water, in the reader's body. Her energy has not decreased noticeably since the Big Bang.

Manner

Not patient. Persistent.

Oh — Oxygen — O — 8

Hair

Blue (inner cone of the flame).

Trim

Red (molecular model).

Coat

Green (other-non-metals house).

Eyes

Shine and focus.

Voice

Plain. States observable fact. Will not work in a corset.

Enay — Sodium — Na — 11

Hair

Yellow-orange (the brightest flame in the room).

Trim

Purple (molecular model).

Coat

Red (alkali house).

Work

She bonds quickly. With Cielle she is table salt. The Cielle / Enay friendship is one of the warmest pairs on the table.

Effe — Iron — Fe — 26

Hair

Gold-orange.

Trim

Orange-brown (molecular model).

Coat

Black (transition house).

Eyes

Shine and focus, with the steadiness of five thousand years.

Work

She is the thing other things are made of. Tools. Bridges. Blood. She has held the hand of younger elements at hard moments. The defining gesture.

Eytchi — Helium — He — 2

Element 2. Noble gas house (purple). Pink-red hair (He spectral line). Professional full-illustration character art shows the noble gas register: cape, beret, the poise of a girl who has never had to bond with anyone because she is complete by herself. Her eyes shine and focus. Her skin is not described.

Hair

Pink-red
(He
spectral
emission).

Coat

Purple
(noble gas
house).

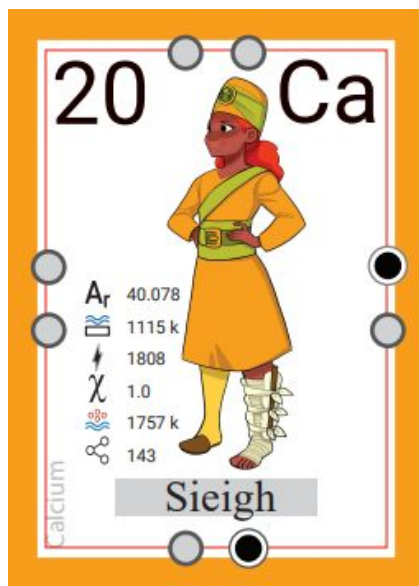
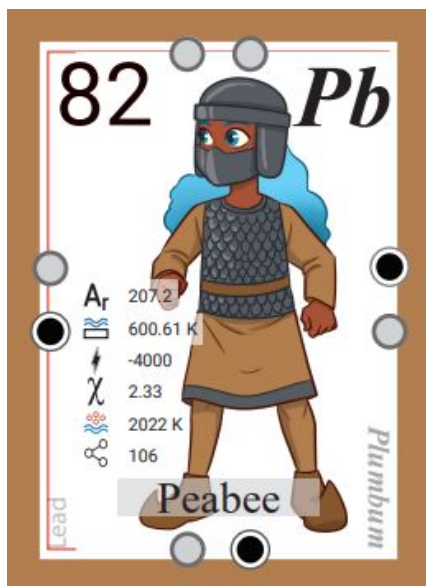
Eyes

Shine and
focus. Blue
in this
rendering
— but
never
described,
always felt.

Manner

Complete
by herself.
Noble
gases do
not bond;
she does
not need
to. She is
the most se
lf-containe
d element
in the
table.





Peabee (Pb, Lead, 82) — post-transition house (tan/brown). Ancient armor; she has been used for five thousand years. Sieigh (Ca, Calcium, 20) — alkaline earth (orange house). The card format shows every data point the card game uses.

Instrument Canon

Iron

Piano, steel guitar strings, drums.

Carbon

Woodwinds, drum skins.

Copper and Zinc

Brass.

Silver

Bells.

Tin

Whistles.

Gold

Does not make much music.

Oxygen, Nitrogen, Hydrogen

Singing.

Cielle / Chlorine

Harp AND violin.

Noble gases (when they arrive)

Electrical discharge — each spectral frequency is a note.

5. The Anchor Books

The franchise opens with a small number of locked, founder-written titles. These are the seed crystal of the canon. They are not open for contest submission. They define the voice, the iconography in practice, and the historical universe the

rest of the line lives in.



Dmitri Mendeleev and the dream — Cielle (Cl), Oh (O), Eytch (H), and Gold step off their cards to dance. This is the genesis of Dmitri's Game.

Tier 2.5 — The Early Chapter Slate

Book 1 — Cielle vs. Typhoid

Maidstone, England, 1897. Disease named and fought. The element wins.

Book 2 — Cielle vs. Cholera

London, 1854. Broad Street pump. John Snow. Element and man arrive at the same answer from two directions.

Book 3 — Cielle and Semmelweis

Vienna, 1847. The doctor is right and unbelieved. No asylum in this book — that belongs to the older tier. No death on the page.

Book 4 — The Girl Paris Loved

Paris, 1891. A young Polish student at Cielle's fountain — the future Marie Curie. The only book in the slate where the element is not in the title.

Book 5 — The Violin Book

Manuscript with author. Drafted.

Book 6 — The Rocket to the Moon

Apollo era. Different stylistic register. Manuscript with author.

Tier 3 — Middle-Grade

Dmitri's Game

The prototype Tier 3 book. Mendeleev, the dream, the deck, the parade of historical scientists, the moment the table clicks into place. Act One complete. Maria as “the girl” until she introduces herself. Footnotes the reader can skip. Dedicated to the founder’s mother.

Tier 4 — The Novella

Appelle-moi Ciel

Cielle’s full arc. The cholera ball. The dead drummer boy’s blue coat. The fountain in 1891. Newlands’ Law of Octaves with Maria. The shield demo through music. Ypres, 1915. Curie. The Petite Curie hospital. The unresolved electron shell as a chord waiting to close. Final line: “Heaven had called me. I answered. And I was granted the very thing I sought to save all along — my family and my children.” Dedicated to the founder’s daughters.

6. The Cards

The Dmitri card deck is a device in every Super Elements book. This is intentional. The card game is the franchise’s commercial spine — it is in 50+ classrooms today. The cards are product placement. They are also honest product placement, because the cards are real, well-made, classroom-tested, and full of the same characters the book is about.



The two Dmitri dice — white (positive / highest) and black (negative / lowest). Six properties, six faces.

Cards 19–56 — the ROYGBIV spectrum clearly visible in the house colors.



Cards 81–118 with instructions — the heavy elements and the actinoids. Each element wears the uniform of her year of discovery.



The dice symbols legend card. Players roll for: Atomic Mass (■), Melting/Boiling Point (≈), Discovery Date (■), Electronegativity (χ), Boiling/Sublimation Point, and Share (bonds). The white die is positive/highest; the black die is negative/lowest. Players choose their property after rolling, then commit.

How the Cards Appear in Books

- A child character plays the Dmitri game. The element of the book appears on a card in the child’s hand. The reader sees the card and recognizes it.
- A scientist looks at a card. Bunsen, Mendeleev, a teacher — the card is part of how the science is thought.
- A card is found, dropped, kept, pocketed. A small object that ties the page-world to the reader’s world.
- The element herself sees her own card. Once per book at most. A small recognition — sometimes amused, sometimes embarrassed, sometimes proud.

Rules for Card Appearances

- The card art is the real Dmitri deck art. No invented card designs.
- The card does not speak. The element on the card is the same girl as the element in the story; the card is a picture of her, not a talking artifact.
- One or two scenes per book in focus; otherwise present background.

7. The Fire-Safety Note

Every Super Elements book at every tier carries a fire-safety note in the front matter. It is not optional. It is the load-bearing safety mechanism that lets the franchise show flame-colored hair and chemical reactions to children in the first place.

The Note (Standard Front Matter, Early Chapter Tier)

A note before you start reading.

The girls in this book are super elements. They have hair the color of their flames because they ARE the elements. You are a human person. Human persons are made of cells and DNA and important parts that can be hurt by fire.

You can dress up. You can color your hair. You can put on costumes. You can dance. You can sing. You can play instruments. You can pretend to be Cielle or Eytch or Effee for a whole afternoon.

But you do not — ever — light anything on fire.

Not to see what color it burns. Not to copy what the elements do. Not even a tiny bit. Not even with a grown-up watching.

When you are older, and you go to a real laboratory with a real scientist, and you are wearing real safety goggles and real protective gear, and a teacher is right next to you, then — maybe — you will get to do a real flame test, the way Robert Bunsen did, the way Marie Curie did.

Until then, the fire stays in the book.

The girls would want it that way. They love you. They want you to grow up.

8. Voice and Structure

Early Chapter (ages 6–8)

Third person, present tense, omniscient-but-quiet. Short sentences — most under twelve words, none over twenty-two. Paragraphs of one to five sentences. Lexile 500–700. Warm, not cute, not winking. The model is the Mercy Watson rhythm with the Hilda emotional register.

Middle Grade (ages 8–12)

Third person. Present or past as the book requires. Longer sentences allowed. Vocabulary expands. Footnotes optional and inviting, never lecturing. The model is Dmitri's Game.

Novella

More interiority. The element can think in long sentences. Real grief on the page. Real time inside a feeling. The model is Appelle-moi Ciel.

Tier 5

Whatever the historical record requires. The voice serves the truth.

Titles

Titles in the early chapter tier are flexible. Three forms work; the writer picks what fits the story.

Element vs. what she fights or solves

Cielle vs. Typhoid. Cielle vs. Cholera.

Element with a particular human

Cielle and Semmelweis. The Girl Paris Loved.

Story-form title

A title that names the story's shape; the element is inside.

Structure

There is no mandatory beat structure. Eight to ten short chapters carrying a single small adventure is the typical shape for an early chapter book. The bow at the end — the element acknowledging the reader, italicized — is encouraged across the line because it carries the franchise's promise to the reader, kept small.

9. On Classified Material — The Boy Elements

The Boys Exist

The 118 elements of the periodic table include boy elements. This is canon. They are real. They have soul-names, hair colors, uniforms, chemistries, and histories, just as the girls do. They are not absent from the franchise because the franchise forgot them, or because the franchise does not value them. They are absent from the published canon because their stories cannot yet be safely told.

Why They Are Classified

Boys are militarized from a young age. This is a historical fact that the franchise treats with the same seriousness it treats every other historical fact. Across cultures and across centuries, boy elements were inducted into military, governmental, and national-security roles at early ages. Their stories are entangled with classified operational material — missions, strategies, state secrets, the kind of information that cannot be published without review.

The boy elements' stories are not being withheld because they are less important. They are being withheld because they are more sensitive. The girls' stories — chemistry, medicine, clean water, music, friendship, history — were clearable. The boys' stories require redaction before they can reach the public. That redaction is ongoing.

The Disclosure Process

Disclosure of classified Super Elements material is gated by a formal review process. The Acting General Counsel of L7 presents a report to a Senatorial Commission. The Commission assesses the material. The administration evaluates the Commission's findings. The process is military, governmental, and legislative in character. It is, until it concludes, exactly what it sounds like: the ordinary machinery of classification and declassification, applied to a franchise with an extraordinary amount of sensitive material in its archives.

This process takes time. It is taking time now. When it concludes, the boy element stories will enter the published canon in the same way the girls' stories did: fully, carefully, and with the science and history intact.

Where the Boys' School Is

The girls' primary school in the United States is in Mesa, Arizona. The boys' school is near or within Washington, D.C. This is not a coincidence. The proximity to the capital's national security infrastructure is the explanation. Of course the classified school is there. Where else would it be.

What This Means for Writers and Contest Entrants

The published canon is the girls. Contest entries must be written within the published canon. Boy element stories are not open for contest submission at this time — not because they are forbidden, but because the franchise cannot publish what it has not yet cleared. An entry that invents or develops boy element material will be returned without scoring. This is not a creative judgment. It is a structural rule.

When the disclosure process concludes and boy element material is released, the contest guidelines will be updated to reflect the expanded canon. Until then, the published canon is what it is: 118 elements, all of them girls, all of them waiting for readers who are ready to see them.

“The girls’ stories were clearable. The boys’ stories are more sensitive. Both are real. Both will be told. The sequence is not a slight — it is a protection.”



L7 is the in-universe body whose authority gates what reaches the public. The franchise’s Acting General Counsel — the same officer who holds the classified material and who will present the report to the Senatorial Commission — is the person responsible for what gets published and when. The KnuCode emblem is the franchise’s seal. When you see it, you are seeing the mark of the office that cleared what you are reading. What you are reading is what has been cleared. Everything else waits.

PART II — THE SUPER ELEMENTS PRIZE CHARTER

How the next Super Elements book gets written.

10. The Prize Exists

The Super Elements Prize is an international writing and illustration competition. Anyone may enter, with one structural rule: no person under 18 may submit directly to Super Elements. Minors enter through their schools or through their legal guardians. Adults submit directly.

The prize is judged each year by existing national educator bodies — the National Science Teaching Association (NSTA) in the United States, and equivalents abroad. Winners are published in the annual Super Elements Compendium.

This is a prize competition, not a publishing deal. The entrant receives the prize — a byline in the Compendium, sponsor swag, a small honorarium, and tiered toyline prizes. She does not become a creator of the franchise. She does not receive royalties from the franchise.



Chicago Toy Fair — a child with the full Dmitri deck spread in front of her. This is the reader the Prize is for. She is already a Super Elements player. The Prize asks: can she become a Super Elements writer?

“The card game brought the elements to the classroom. The Prize brings the classroom to the canon.”

11. Who May Enter and How

Three Divisions

10–13

Junior division. Submissions arrive through schools or guardians.

14–18

Senior division. Submissions arrive through schools or guardians.

Adult-open (18+)

Open. Submissions arrive directly. Teachers, professors, scientists, librarians, retired chemists, and any other adult writer or illustrator are welcome.

The Submission Gateway

This rule is structural and absolute.

No person under 18 submits directly to Super Elements. Ever.

Super Elements does not accept submissions from minors through its website, by email, or through any portal it operates. There are two and only two ways for a minor's work to reach the contest:

Through a school

The school submits on the student's behalf, under whatever consent and IP framework the school already has with its students and their families. The school is the submitting party.

Through a parent or legal guardian

The guardian submits, signing the contest terms in the minor's name. The guardian is the submitting party.

This structure complies with children's data-protection law everywhere (COPPA in the United States, GDPR-K in the European Union, equivalents elsewhere), limits liability, and creates a marketing channel by design: a school using the Dmitri card game can run the contest as a classroom unit.

12. The Geographic Structure

School

Each participating school selects its top entries in each division.

Region

School winners advance to the regional round, judged by the regional educator body.

State / Province

Regional winners advance to state or provincial judging.

Country

State winners advance to the national round. NSTA in the United States. The Association for Science Education in the United Kingdom. The Royal Australian Chemical Institute in Australia.

The Compendium

National winners in each division are collected into the annual Super Elements Compendium.

The principle: partner with the educator bodies that already exist. They judge science competitions. They run regional rounds. They have credibility with teachers, schools, and parents. Building a new judging infrastructure would duplicate what they already do better.

13. The Compendium

The Super Elements Compendium is an annual published anthology containing the year's national-round winners in each division. It has its own ISBN, its own editorial standards, and its own credit lines.

Prizes

School-level winners

Recognition certificate. Listed in the school's submission packet.

Regional winners

Sponsor swag (cards, lab kits, branded merchandise). Recognition certificate.

State / national winners

Tiered toyline prizes. Sponsor honorarium at sponsor store (~\$50 USD or local equivalent). Byline in the Compendium.

Top national entrants

Additional sponsor honorarium. Featured placement in the Compendium. Invitation to a publication event.

All cash and merchandise prizes for minors are paid through the school or to the parent/guardian on the minor's behalf.

14. The Canon Pipeline

Publication in the Compendium is not publication in the canon. The Compendium and the canon line are distinct products. A Compendium entry may, over time, become a canon book.

Step 1 — Compendium publication

The entry appears in the Compendium with full byline and biographical note.

Step 2 — Reader demand

The publisher observes which Compendium entries draw sustained reader attention.

Step 3 — Editorial assessment

The publisher's editors review entries with traction against the canon.

Step 4 — Development

If the publisher proceeds, the entry is reworked into a full-tier book with significant editorial development.

Step 5 — Credit

The original Compendium author is credited as “story by” or “based on a story by,” never “by” alone.

Canon-Elevation Compensation

If a Compendium entry is elevated to a canon book, the original author receives a small ghost-writer or named-writer royalty on that specific book. The framing is important: the author is in the universe, not of it. She used existing characters, existing iconography, existing science, existing canon. The royalty reflects that — it is a small, bounded, per-book compensation, not an equity share in the franchise.

Franchise royalties — from card-game sales, merchandise, screen rights, adaptation, licensing — flow to the creator and the publisher. The canon-elevation author has no claim on any of these.

15. Intellectual Property and Legal Terms

This section names the IP architecture and points to where the actual binding terms live. The binding terms appear in a separate submission agreement at the contest portal, which evolves as the program scales.

Submission Terms (Summary)

- The contest is structured as a prize competition (work-for-prize), not a publishing deal.
- On acceptance into the Compendium, the entrant grants Super Elements all rights necessary to publish, reproduce, adapt, and develop the submitted work.
- In exchange, the entrant receives the prize. No ongoing claim on the submitted work or on the franchise.

- If a submitted work is elevated to canon, a separate agreement covers the canon-elevation royalty.
- All franchise rights remain with the creator and the publisher.

Minor Authors

- Super Elements does not accept submissions from minors directly.
- All submissions involving a minor are made by the minor's school or legal guardian.
- Canon elevation involving an author who was a minor at submission is negotiated at the time of elevation.

AI-Assistance Disclosure

Entrants must disclose any use of generative AI. AI may be used as a research and drafting tool; AI-generated material may not constitute the substance of the entry. The judging panels of NSTA and equivalent bodies set standards for what level of AI assistance is acceptable per division and per year. Super Elements adopts those standards.

PART III — EDITORIAL REFERENCE

For writers, editors, and judges.

16. Editorial Process and Canon Check

Every submission — whether anchor book, Compendium entry, or canon-elevation development — is reviewed against this bible. Notes fall into three categories.

HARD

Canon violations — must fix. Iconography errors (wrong hair color, wrong house color, eye-color or skin-tone description of an element, immodest dress). Science errors. History errors. Use of classified material. HARD notes block publication.

SOFT

Tier register — should fix. Voice off-tone for the target age. Subject matter too heavy or too light for the tier. Structure unwieldy. SOFT notes are worked through with the editor.

TASTE

Writer's call. Style choices, sentence preferences, jokes. The editor flags these; the writer keeps or changes them.

17. Quick Reference

A one-page check writers and editors can hold next to a draft.

Iconography

- Hair = flame test color. Always.
- Trim = molecular modeling color. Always.
- Coat / dress = house color (ROYGBIV). Always.
- Uniform = era and country of discovery. Always.
- Modesty: high necks, present sleeves, knee-length or below. Always, at every tier.
- Eyes: shine and focus. Never colored. Never described by color.
- Skin: not described. The illustrator renders luminously and does not commit.

Fictional Humans

- Race, eye color, hair color and texture, specific name from place and year, one small habit. All described.

Science

- All chemistry is real. No invented elements, reactions, or properties. Built to survive checking.

History

- Dates are real. Clothing matches the year. Real historical figures appear at ages the record supports. Fictional humans fit inside the real history; they do not break it.

Subject Matter by Tier

- Tier 1: wonder. Tier 2.5: disease named but not depicted in cost, no death on page. Tier 3: real diseases, historical death, real fear. Tier 4: disease and death fully on page. Tier 5: historical record at full strength.

The Cards

- In every book. Real Dmitri deck art. Never speak. One or two scenes in focus per book.

Fire Safety

- Front-matter note in every book. No character ever encourages imitation.

Classified Material

- Absences in the published canon are intentional. Contest entries work entirely within the published canon.

Submission Gateway

- Under 18: through school or legal guardian only. Never direct.
- 18+: direct.
- Three divisions: 10–13, 14–18, adult-open.

Prize Structure

- Work-for-prize. Byline + swag + small honorarium + tiered toyline.
- Compendium ≠ canon. Canon decisions belong to the publisher.
- Canon elevation: small per-book royalty, “story by” credit.



Cards 1–18 — the opening period of the periodic table, in the hands of any reader who has played Dmitri. This is the world the writer enters.

— END OF WRITER’S BIBLE & PRIZE CHARTER —

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