IMAGE & PROMPT LIBRARY 04

The images and the words behind them



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IMAGE & PROMPT LIBRARY

Soul Cinema / farmhouse



PROMPT

A cinematic still of a lone American farmhouse under a heavy overcast sky: a pale cream two-story clapboard house with steep gray shingle gables, red window trim, and a full-width covered porch on red posts under a low metal roof, standing amid flat dry grassland. Camera across the dirt road from the property, 1.2m high, level, 50mm full-frame spherical lens, ~40° horizontal field of view, distortion off; the lower edge of the frame is filled with out-of-focus green corn leaves in the near foreground, the house in sharp focus beyond. On frame left in the mid-distance, a weathered gray metal barn with a rust-streaked roof and a small shed beside it; a distant pale silo marks the treeline behind. The house sits just right of centre in the midground, a faint dirt track curving from the road to its porch steps. On frame right, an old steel windmill stands in the dry yellow field, a wire fence line running across the whole midground. A dense band of dark green summer trees closes the horizon, and above it towering gray stratus clouds fill two thirds of the frame, soft directionless daylight flattening the shadows. Neutral photographic foundation: cream siding, gray sky, straw-yellow grass and saturated green corn each keeping their local color, muted overall like the hour before a storm. Quiet nostalgic Americana in a restrained prestige-drama key. No people on the porch, in the windows or in the fields; no vehicles, no readable text or signage.

IMAGE & PROMPT LIBRARY

Soul Cinema / sunlit interior



PROMPT

Wide cinematic interior still of a bright gallery atrium in the evening, lit by warm light flooding down from a concealed opening in the ceiling above the frame - the source and the opening itself never visible, no fixtures, no visible beam or haze, only the downward direction of the light read through the surfaces. The mood is airy, calm and noble, not dark: a tall pale room glowing from above. The atrium is a generous hall of warm pale limestone and smooth sand-toned concrete: high flat walls rising out of frame, a polished pale stone floor in large slabs, and one wide shallow step dividing the floor into two levels. Along the left wall hangs one very large abstract canvas in muted earth tones with no readable forms or lettering; on the right, a long low bench of light travertine stands parallel to the wall, and one broad ceramic bowl-planter with a small sculptural tree marks the far corner. The far wall is bare stone with a tall doorless opening into a softly darker room beyond. The top light shapes everything: the centre of the floor glows as a broad, soft-edged field of warm light - bright but with no projected cone - the bench's top surface and the step's edge catch clean highlights, short soft shadows drop straight down beneath the bench, the bowl and the canvas's lower frame edge, and the walls grade gently from luminous at their tops toward quiet mid-tones below. Falloff is generous and gentle; even the shadows stay open and warm. Exposed comfortably - nothing sinks to black. Camera 1.5 metres high in the near corner, three-quarter angle across the hall. Use a 32mm full-frame-equivalent refined spherical lens, ~59° horizontal field of view, distortion off, verticals straight, deep focus. Warm neutral palette: cream stone, sand concrete, travertine, muted earth pigments, all inside one consistent warm evening light. Clean modern digital capture, no film grain, no halation, no dust or haze. No people or figures anywhere. No readable text or signage. Keep one canvas, one bench, one planter, one step. Avoid visible lamps or skylights, god rays, spotlights circles, dark corners, clutter or figures.

IMAGE & PROMPT LIBRARY

Soul Cinema / lantern street



PROMPT

A cinematic night still of a quiet street in a preserved Edo-period Japanese merchant district: a continuous row of two-story dark-timber machiya townhouses with tiled roofs, slatted wooden lattices and paper-backed windows glowing warm amber from inside. The camera stands under the covered wooden walkway on the opposite side of the street, 1.4m high, looking across and slightly down the row at a three-quarter angle; 50mm full-frame spherical lens, ~40° horizontal field of view, distortion off, focus on the far facade. In the upper foreground, one round white paper lantern hangs from the walkway beam close to the lens, softly out of focus and glowing warm; a dark structural post at frame right stays in near-black silhouette. Across the street, slightly left of centre, one bright pink illuminated beverage vending machine stands against the timber facade, its lit shelves of colorful bottles the strongest light source in the frame; a small pale plastic waste bin sits beside it, and a second white paper lantern glows above the neighboring doorway. The street itself is clean empty asphalt, faint manhole covers catching the lantern light. Cool blue late-dusk ambience holds the upper story and roofline; warm lantern and window light stays contained to the facades; the machine's cold white-pink glow spills only onto the pavement directly before it. Maintain a neutral photographic foundation - dark timber reads as brown-black wood, asphalt as neutral gray - with contrast built by the few practical sources against the surrounding darkness. Clean digital cinema capture, shallow depth on the foreground lantern, quiet restrained grade. No people, silhouettes, or figures behind the lattices or in reflections. No readable text on lanterns or the machine - calligraphy reads only as soft abstract brush forms. Keep exactly one vending machine and one waste bin.

IMAGE & PROMPT LIBRARY

Soul Cinema / salt flat



PROMPT

An empty photographic view of a dry salt flat stretching to distant low hills: white cracked polygonal crust, one shallow mirror pool at mid-distance. Vast open ground allowing a full 360-degree camera orbit. Camera low at 0.8m looking across the pool toward the hills, 35mm spherical lens. Direct late-afternoon sun from the right, long single shadows, pale cloudless sky. Mild analog grain, tactile salt crust ridges and thin water film. No people, tire tracks, writing or logos.

IMAGE & PROMPT LIBRARY

Soul Cinema / garden



PROMPT

Cinematic still, 2.39:1. Empty backyard dinner seen from an upper balcony of a white clapboard house - dark blurred railing and post frame the bottom and left edges, voyeur angle ~30° down. Long wooden table on a lawn set for ten, plates, pitchers, salad bowl, half in warm late-afternoon sun, half in house shadow. String lights sweep toward a tall dark hedge; at right, covered back porch with wicker chairs and a staircase with yellow-painted step edges, terracotta pots, small palm. Golden hour, nostalgic domestic-drama grade, muted greens, gentle grain, focus on the table. No people.

IMAGE & PROMPT LIBRARY

Soul Cinema / selected bar

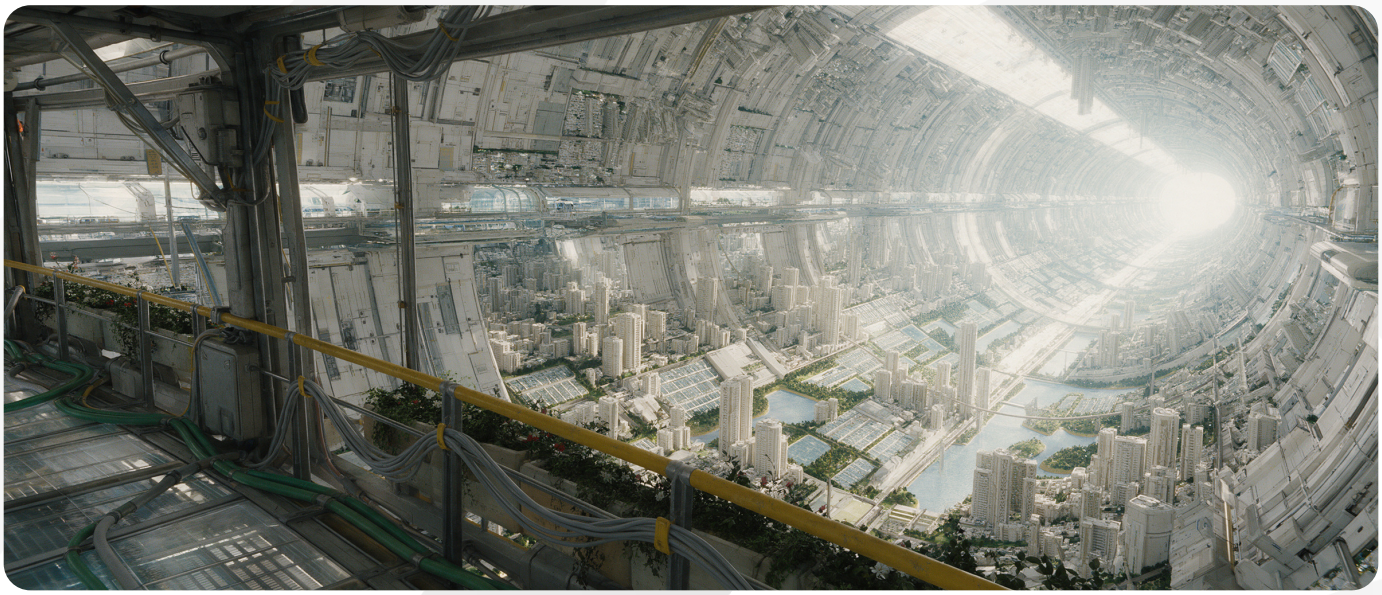


PROMPT

Create an empty American dive bar. Place a dark wooden bar counter on the right, with leather stools and illuminated bottles behind it. Add a few neon signs, booths along the left wall, and a pool table at the far end beneath a hanging lamp. Frame the shot from the doorway.

IMAGE & PROMPT LIBRARY

Seedream 5.0 Pro / cylinder city



PROMPT

An empty photographic view from a metal maintenance balcony inside a vast orbital cylinder habitat: dense white tower districts, green parks and winding blue channels tiling the curved inner surface, the far end glowing with blinding axial sunlight. Yellow-railed walkway with bundled cables and planter boxes in the near foreground. Camera at 1.6m behind the railing looking down the cylinder axis, 24mm spherical lens. Hard white core light, soft haze over the distant districts, cool neutral metals. Fine digital detail, tactile cable bundles and panel seams. No people, vehicles, readable text or logos.

IMAGE & PROMPT LIBRARY

Seedream 5.0 Pro / residential street



PROMPT

An empty photograph of a quiet residential street: modest detached homes behind pale garden fences, leafy roadside trees and a level cycling lane parallel to road. Shoulder-height camera at 1.5m, side-on perspective aligned with lane, 35mm spherical lens. Sunny daylight, gentle analog grain, natural painted-fence wear and soft leaves. No people, bicycles, readable writing or logos.

IMAGE & PROMPT LIBRARY

Seedream 5.0 Pro / dense city



PROMPT

An empty photographic view of a sand-drifted street in a dense desert megacity: stacked adobe-and-metal tenements hung with cables and torn awnings on the left, a wall of huge rusted cooling fans and pipework on the right, an elevated tram tube crossing between buildings at mid-distance. Clay jars by the doorways and two wheeled cargo carts along the route. Camera at 1.6m on the walkway looking down the street, 28mm spherical lens. Hard midday desert sun from upper left, deep shadows under the canvas canopies, dust haze softening the far towers. Gritty tactile stucco, sand ripples and flaking paint. No people, animals, readable text or logos.

IMAGE & PROMPT LIBRARY

Seedream 5.0 Pro / fern laboratory



PROMPT

An empty photographic view of an industrial botanical laboratory: rows of giant glass cylinder vats, each holding one large fern with its bare root ball suspended in clear fluid, violet grow-lamps glowing inside the vat tops. Steel catwalks and dense pipework link the rows; a stainless workbench with control knobs and specimen jars fills the left foreground, an amber-filled reactor column behind it. Camera at 1.5m at the bench corner looking down the vat row, 28mm spherical lens. Cool overhead lab lights, teal mist haze in the far hall, wet reflective floor grating. Tactile brushed steel and condensation on glass. No people, readable text or logos.

IMAGE & PROMPT LIBRARY

Seedream 5.0 Pro / salt flat

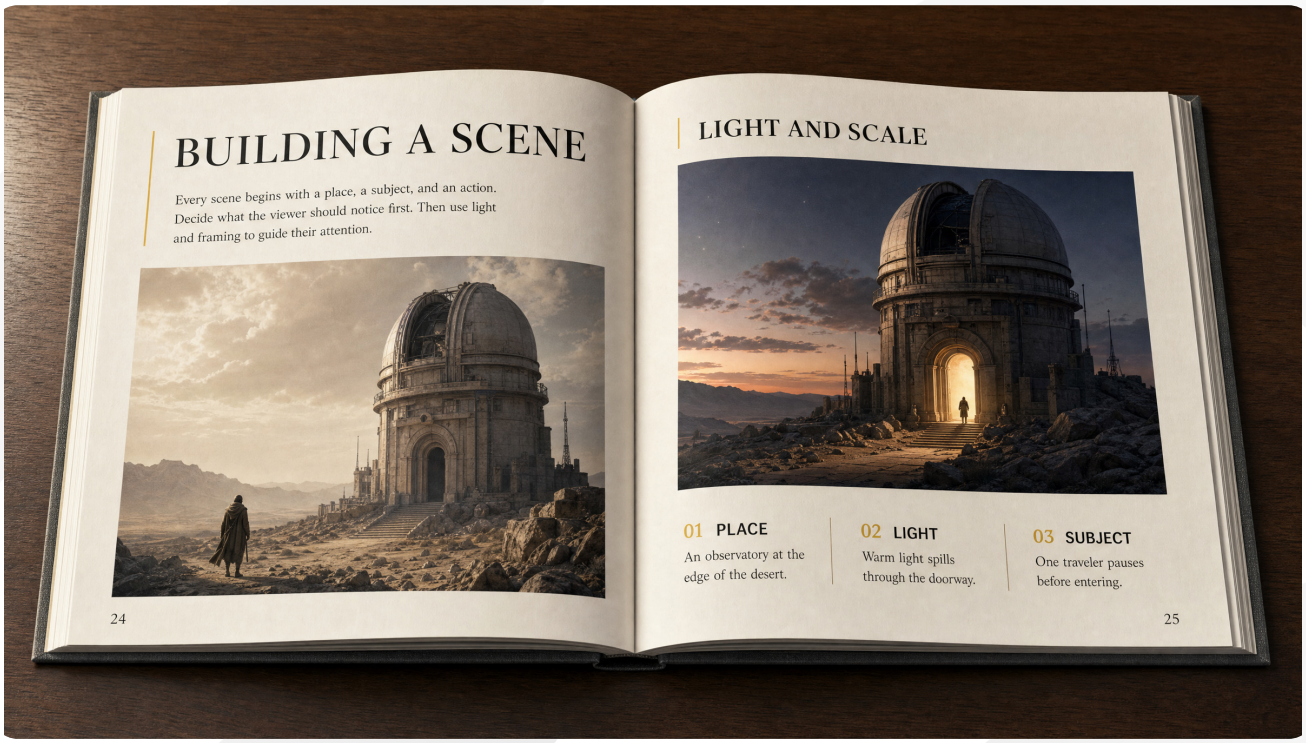


PROMPT

An empty photographic view of a dry salt flat stretching to distant low hills: white cracked polygonal crust, one shallow mirror pool at mid-distance. Vast open ground allowing a full 360-degree camera orbit. Camera low at 0.8m looking across the pool toward the hills, 35mm spherical lens. Direct late-afternoon sun from the right, long single shadows, pale cloudless sky. Mild analog grain, tactile salt crust ridges and thin water film. No people, tire tracks, writing or logos.

IMAGE & PROMPT LIBRARY

GPT 2.5 Sunburst / illustrated book



PROMPT

Photorealistic editorial photograph for a filmmaking course. A beautifully designed open hardcover book lying flat on a warm dark walnut desk, nearly overhead view with a slight natural angle; entire two-page spread dominates the horizontal 16:9 image, readable and in focus. Soft daylight from the left, tactile off-white paper, realistic binding and gentle page curve, restrained cream/charcoal palette with tiny acid-yellow graphic accents. No hands, no clutter. The book is a visual guide to scene design. Left page: large elegant black serif title exactly "BUILDING A SCENE"; under it a short perfectly legible paragraph exactly "Every scene begins with a place, a subject, and an action. Decide what the viewer should notice first. Then use light and framing to guide their attention." Below, a beautiful printed cinematic illustration of a lone traveler in a large atmospheric desert observatory. Right page: heading exactly "LIGHT AND SCALE"; one large printed illustration of the same observatory at dusk with the tiny traveler at its doorway. Below the illustration, three clearly laid-out short text entries exactly "01 PLACE" then "An observatory at the edge of the desert." / "02 LIGHT" then "Warm light spills through the doorway." / "03 SUBJECT" then "One traveler pauses before entering." Page numbers 24 and 25. Accurate readable English, convincing real ink on paper, coherent sophisticated book layout, photographs integrated into the spread, not a flat digital mockup.

IMAGE & PROMPT LIBRARY

GPT 2.5 Sunburst / licence plate



PROMPT

Photorealistic cinematic prop photograph of a single California-style American license plate mounted straight on the rear of a dark olive vintage car. Wide 16:9 composition, license plate centered and large, entire plate visible with its edges, small amount of car body around it. The plate has correct American 2:1 proportions, white reflective enamel, rounded corners, raised blue embossed main characters reading EXACTLY "7HGF204" with evenly spaced clear characters, red cursive "California" centered at the top, small blue "SEP" registration sticker top left and small yellow "2026" registration sticker top right. Tiny centered bottom text exactly "THE GOLDEN STATE". Two screws at the upper mounting holes. Carefully reproduce all requested text and its location; no additional letters or numbers. Subtle believable wear, realistic enamel and embossed metal shadows, warm afternoon side light, restrained photographic look, main plate fully in focus and readable. A movie set prop example for a lesson demonstrating precise text and specified details, not a flat vector design.

IMAGE & PROMPT LIBRARY

GPT 2.5 Sunburst / road at dusk



PROMPT

A cinematic still of a Japanese suburban avenue at late dusk, photographed from a pedestrian footbridge above the centreline of the road. The four-lane avenue runs straight away from the camera into the distance, split by a low fenced median; a zebra crosswalk crosses the foreground, white lane arrows and dashes leading the eye deeper. A few cars travel the road - two coming toward the camera with headlights on, one pair of taillights receding - naturally spaced in the mid-distance. Both sides of the avenue are lined with tall dark Japanese black pines and regularly spaced streetlights on pale curved poles, their lamps glowing cool green-white; a traffic signal ahead shows green. Behind the trees on both sides rise white six-to-eight-story apartment blocks with scattered lit windows and rooftop railings, their facades holding a cold blue-gray dusk tone. The road disappears into a solid black band of pine forest on the horizon, and above it the sky grades from a warm apricot-orange sunset band into a desaturated blue-gray upper sky. Camera 5m above the road surface, centered, level horizon, 40mm full-frame spherical lens, ~48° horizontal field of view, distortion off, deep focus. Twilight balance: the sky still carries the exposure while the street already lives on its lamps and headlights, every source color contained - green-tinted lamps, warm headlights, the orange sky band - over a cool neutral city. Soft vintage film texture with fine grain and slightly faded blacks, like a quiet frame from a 1990s Japanese drama. No people on the sidewalks or crosswalk, no readable signage or license plates.

IMAGE & PROMPT LIBRARY

GPT 2.5 Sunburst / lantern street



PROMPT

A cinematic night still of a rain-wet street in an old Japanese entertainment district, a row of dark two-story wooden machiya facades receding from frame right into the misty distance at frame left. The near foreground at frame left is dominated by an out-of-focus wooden lantern post: a round white paper lantern with a dark three-leaf crest glows warmly at the top of the frame, its dark post running down through the image below it. In sharp focus at mid-frame right, one bright pink beverage vending machine stands against the timber facade, its three lit shelves of colorful bottles glowing; pale sakura petals are printed on its lower panel, and the vertical white text on its right side reads 夢を、日常に。きれいな まちを exactly " ". The white plastic waste bin beside it carries the small text " ". Above the やまや machine hangs a white paper lantern reading exactly " "; further down the street hang dimmer lanterns and two 宮川 松下 dark wooden signboards reading " " and " ". A navy noren curtain with a white crest hangs over the doorway left of the machine, a small potted tree beside it. The wet asphalt street runs empty along the bottom of the frame, mirroring the lanterns and the pink glow in long soft reflections; a manhole cover catches the light. Camera 1.3m high on the opposite walkway, 50mm full-frame spherical lens, ~40° horizontal field of view, distortion off, focus on the machine, the foreground lantern post softly blurred. Fine drizzle haze in the lantern light; warm lantern amber stays on the wood, the machine's pink-white glow contained to its own corner, the rest of the street deep brown-black. No people, silhouettes, or figures behind the lattices or in reflections.

IMAGE & PROMPT LIBRARY

GPT 2.5 Sunburst / garden



PROMPT

Cinematic still, 2.39:1. Empty backyard dinner seen from an upper balcony of a white clapboard house - dark blurred railing and post frame the bottom and left edges, voyeur angle ~30° down. Long wooden table on a lawn set for ten, plates, pitchers, salad bowl, half in warm late-afternoon sun, half in house shadow. String lights sweep toward a tall dark hedge; at right, covered back porch with wicker chairs and a staircase with yellow-painted step edges, terracotta pots, small palm. Golden hour, nostalgic domestic-drama grade, muted greens, gentle grain, focus on the table. No people.

IMAGE & PROMPT LIBRARY

GPT 2.5 Sunburst / Living room / source image



PROMPT / FULL TEXT

Wide cinematic interior still of a sunlit living room on a bright late morning, photographed from ordinary standing eye level in a wide three-quarter view that shows the room as a whole: the left wall, the back wall and the right wall with its window all in frame, the sofa standing free in the middle of the room, sunlight from the right flooding the floor. The composition is built for a very wide frame, the room's three walls forming an open box around the seating group.

Place the camera approximately 1.55 metres above the floor, standing inside the room's near end just left of its centreline, aimed toward the far-right corner so the back wall runs across the frame, the left wall recedes along the left edge and the right wall with the window recedes along the right edge, with only a gentle downward tilt. Use a 24mm full-frame-equivalent refined spherical lens, approximately 74-degree horizontal field of view, clean rectilinear rendering, distortion off, verticals kept straight. Deep focus holds the near rug edge and the far corners equally sharp.

The room is approximately six metres long and 4.5 metres wide with a 3.1-metre ceiling, of which a narrow band shows at the top of the frame — white plaster with one plain cornice. Its walls are smooth lime-plaster in a light warm orange — a soft apricot tone, matte, with gentle hand-trowelled variation and a slightly deeper shade in the corners. The floor is one continuous level plane of wide painted timber boards in a pale dusty blue-gray, worn to a soft sheen along the walking paths, the blue reading clearly against the orange walls, with no steps or raised areas. White-painted skirting boards, plain white door and window trims.

Read the frame from the left. The left wall runs from the near edge into depth. In the far-left corner stands one armchair directly on the blue floor: a mid-century lounge chair with a light oak frame, angled toward the room's centre, upholstered in a dense woven fabric of deep teal-blue, a folded cream wool blanket draped over its left arm and one small rust-orange cushion in the seat. Beside it, against the left wall, a slender brass floor lamp with a wide pleated cream linen shade, switched off in the daylight, its brass disc base on the boards, and a small stack of two books on the floor by the chair's leg. On the left wall, midway along, hangs one framed vertical abstract print in muted blue and terracotta fields, thin oak frame, no lettering.

Along the back wall runs a low walnut sideboard about 1.8 metres long on thin tapered legs, placed left of the wall's centre: three closed flat doors, a slightly worn top. On it, from left to right: a stack of three linen-bound books with blank spines, one tall stoneware jug in matte white, and a small round travertine tray with two brass candlesticks holding unlit ivory candles. Above it hangs one large horizontal canvas — a loose abstract in warm ochre, blue-gray and white — in a thin black frame. In the far-right corner, where the back wall meets the right wall, stands a tall potted fiddle-leaf fig in a ribbed terracotta pot, its big glossy leaves reaching toward the ceiling band.

The middle of the room belongs to the seating group, standing free of every wall. A large flat-woven wool rug, approximately 3 by 2.2 metres, lies centred on the blue boards — off-white with two thin rust-orange stripes along its short ends. On the far half of the rug stands a two-seat sofa in oatmeal linen with low arms, parallel to the back wall and facing the camera, well clear of the sideboard behind it, with two cushions in dusty blue and a third in rust orange. In front of the sofa, on the near half of the rug, sits a round coffee table ninety centimetres across — a thick oak top on three splayed legs — carrying a wide low ceramic bowl in matte pale blue, one closed hardcover book, and a clear glass vase with a loose bunch of orange poppies and white cosmos, one poppy petal fallen on the tabletop. Clear blue floor surrounds the rug on all sides as walking routes.

The right wall runs from the near edge into depth and carries the window in its middle: a tall window with a white-painted timber frame of six panes, sill at eighty centimetres, top near the cornice, with sheer white linen curtains pulled fully open to either side. On its sill stand three small terracotta pots of herbs — basil, rosemary and thyme — and a small glass of water. Below it, a white cast-iron radiator against the orange wall. Beyond the glass, only bright out-of-focus greenery and sky.

Sunlight is the scene's engine. Bright late-morning sun pours through the right-wall window, throwing a long warm parallelogram of light across the blue boards from the right toward the room's centre, climbing onto the rug, striking the side of the sofa, the coffee table and the flowers, the window's six-pane grid printing softly on the floor. The herbs cast small crisp shadows on the sill; the sofa and table throw soft shadows toward the left. Broad bounced light fills the rest of the room so the far-left corner with the armchair and lamp stays fully readable in gentle open shade, the orange walls glowing warmly where the bounce hits them. Lamps remain off; the sun, sky and window glare stay outside the frame.

Maintain a neutral photographic colour foundation with a broad, articulate middle register. Keep the walls a clear light orange and the floor a clear pale blue as the room's governing pair, with teal chair, rust accents, oak, walnut, white linen and green plants holding their own local colours. Let the sun be warm only where it physically falls and the open shade carry a faint natural coolness; no global warm wash.

Use a clean modern digital-cinema capture character: precise natural detail, restrained contrast, no visible film grain, no haze, deep focus. Carry intimate domestic realism: curated but credible, lightly lived-in, presently empty.

No people, silhouettes, faces, human figures or human-shaped reflections in the window glass or picture frames. No readable text on book spines, prints, canvases or objects. Keep exactly one armchair, one floor lamp, one sideboard, one sofa, one coffee table, one rug, one fig plant, one vase of flowers and one window. Avoid the sofa pushed against a wall, any platform or step under the chair, a second armchair, a television, ceiling fixtures, blinds, clutter on the floor, a doorway cutting the composition, warped perspective or a global orange tint over the blue floor.

IMAGE & PROMPT LIBRARY

GPT 2.5 Sunburst / Library / source image



PROMPT / FULL TEXT

Wide cinematic interior still of a moody living-and-dining room late at night, photographed from standing eye level in a wide three-quarter view that shows the left wall with its window, the back wall of bookshelves, and the right wall with a lit fireplace — a warm, enclosed room glowing only with its own practical light. The composition is built for a very wide frame, the three walls forming an open box around a central dining table under a single pendant.

Place the camera approximately 1.55 metres above the floor, standing inside the room's near end just right of its centreline, aimed toward the far-left corner so the back wall runs across the frame, the left wall with the window recedes along the left edge and the right wall with the fireplace recedes along the right edge, with only a gentle downward tilt. Use a 24mm full-frame-equivalent refined spherical lens, approximately 74-degree horizontal field of view, clean rectilinear rendering, distortion off, verticals kept straight. Deep focus holds the near table edge and the far corners equally sharp.

The room is approximately seven metres long and five metres wide with a 3.2-metre ceiling, a narrow band of which shows at the top — dark-stained timber boards between exposed beams. Its walls are painted a deep petrol green, matte, with a soft velvety depth that swallows light; the floor is dark terracotta tile laid in a herringbone pattern, waxed to a low sheen, its warm red-brown glowing where the lamps touch it. Skirting, door and window trims are black-painted timber.

Read the frame from the left. The left wall carries one tall window in its middle: a black steel-framed casement of twelve small panes, no curtains, its glass a dark mirror of the room's lamps with only the faintest shapes of a night garden beyond — no exterior light. Below it runs a long low bench of black-stained oak with a flat linen cushion in dark mustard and a folded charcoal blanket; on the bench sits a short stack of records in plain sleeves. To the left of the window, a tall narrow brass floor lamp with a dark green glass shade is switched on, throwing a small warm cone down onto the bench and floor. On the wall right of the window hangs a single round convex mirror in a dark frame, reflecting the room as a tiny warm globe.

The back wall is a floor-to-ceiling library: black-painted timber shelving divided into narrow bays, packed with old books in muted oxblood, ochre, green and gray cloth, all spines unreadable; two bays are interrupted by objects — a small dark bronze figure of an abstract bird, a stack of three ceramic bowls, a brass carriage clock with a plain face. A slim black rolling ladder leans against the shelves left of centre. At the base, a low cabinet with closed doors carries a vintage receiver and turntable, one small amber indicator glowing, and a single glass of dark wine beside it.

The middle of the room holds the dining group, standing free of every wall. A round dark-walnut table, 1.4 metres across, on a heavy turned pedestal, is set for no one: a low bowl of dark figs, a brass candelabra with three lit tapers, a folded linen napkin in deep rust, one open book. Four dining chairs with black frames and woven rush seats surround it, one pulled slightly back. Directly above the table hangs one large pendant — a dome of hammered brass on a black cord — casting a wide, soft, warm pool that covers the tabletop and spills onto the tile. A faded Persian rug in deep red and indigo lies under the table, its fringe edges worn.

The right wall carries the fireplace midway along: a plain rectangular opening in a surround of dark green-black marble with white veining, a low fire burning to orange embers with a few small flames, a black iron grate, a neat stack of split logs in a leather carrier beside it. On the mantel: a pair of short brass candlesticks, unlit, and one small framed dark landscape painting. To the right of the fireplace, a deep armchair in cracked cognac leather faces the fire at an angle, a wool throw slung over its back, a small round side table with a heavy glass ashtray beside it. A pair of brass wall sconces with tiny shades flank the mantel, both lit low.

Light logic: five practical sources and nothing else — the brass pendant over the table as the key pool, the fire's low orange flicker on the marble, chair and tile, the green-shaded floor lamp's small cone by the bench, the two mantel sconces, and the turntable's amber point. Each keeps its own pool with generous falloff into the deep green shadow of the walls; the ceiling beams and upper shelves sink toward darkness while staying readable. No moonlight, no exterior light through the window.

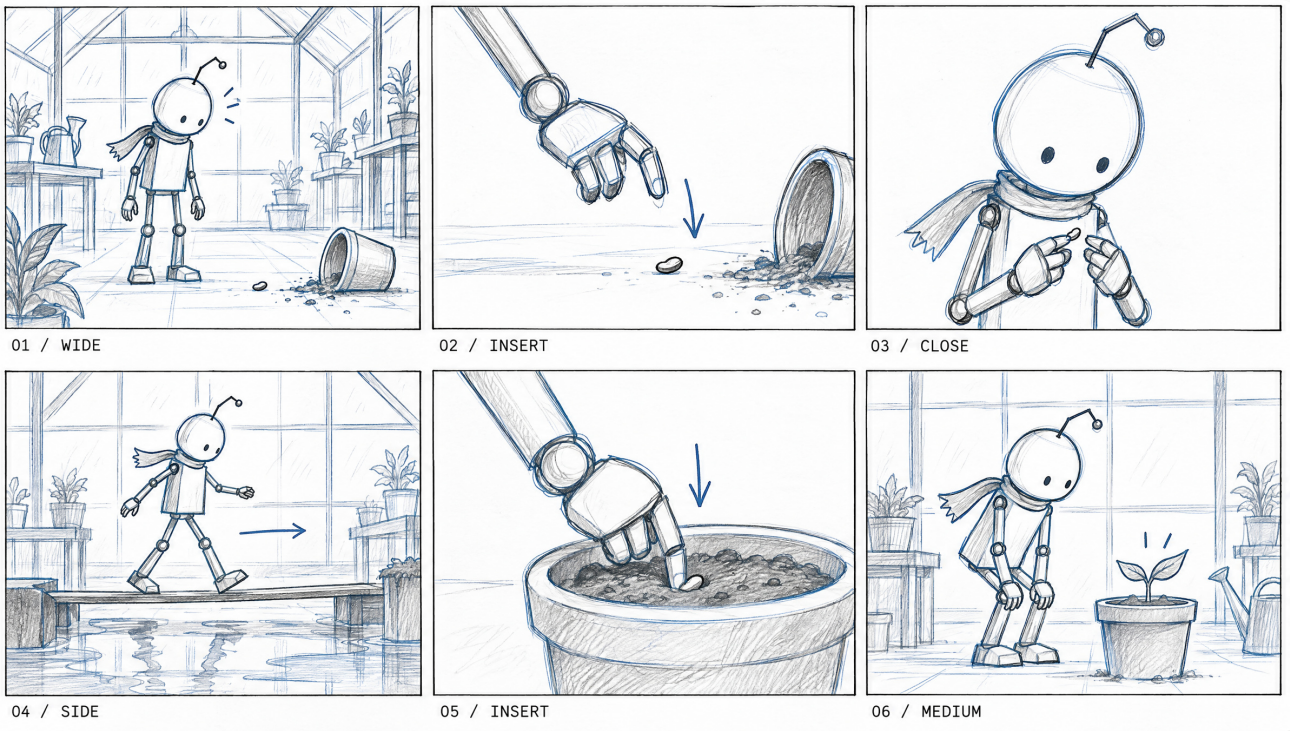
Maintain a neutral photographic colour foundation with a broad, articulate middle register beneath the warm practicals. Keep the walls a true deep petrol green and the floor a true terracotta red-brown as the room's governing pair, with cognac leather, mustard linen, oxblood book cloth, brass and black timber holding their own local colours; the warm lamp light stays confined to its pools and the fire's orange to the hearth zone — no global amber wash.

Use a clean modern digital-cinema capture character: precise natural detail, restrained contrast, deep clean shadows, no visible film grain, halation only as natural candle and ember bloom, no haze, deep focus. Carry intimate domestic realism: collected, lived-in, presently empty.

No people, silhouettes, faces, human figures or human-shaped reflections in the window glass or mirror. No readable text on book spines, records, the clock face or the painting. Keep exactly one window, one bench, one floor lamp, one round mirror, one library wall with one ladder, one turntable, one round table with four chairs and one pendant, one candelabra, one fireplace, one armchair, two sconces. Avoid daylight or moonlight, a sofa, a television, overhead ceiling spots, curtains, bright white walls, extra lamps, clutter on the floor, warped perspective or a global orange tint over the green walls.

IMAGE & PROMPT LIBRARY

GPT 2.5 Sunburst / A small light / working 2D storyboard



PROMPT

A ROUGH WORKING ANIMATION STORYBOARD, not finished animation art. Landscape sheet with exactly six equal rectangular panels in a strict 3 columns by 2 rows grid, wide panels, thin hand-drawn black borders and broad clean white gutters. Loose graphite and dark-blue pencil on white paper; quick expressive confident strokes, visible construction ellipses, rough perspective guides, minimal flat grey shading, extremely sparse backgrounds. No polished painting, no colour rendering, no lush atmosphere, no detailed textures, no cinematic depth of field. Read like a practical pre-production storyboard pinned above an animator's desk, but show the sheet itself flat edge to edge. Same simple robot throughout: circle head with two dot eyes and one bent antenna, box torso, sticklike jointed arms and legs, a scarf indicated with two quick pencil strokes. Maintain exact recognisable silhouette. Story in six shots, read left to right then next row. 01: wide greenhouse blockout, robot notices a tiny seed on floor beside overturned pot. 02: insert, robot hand reaches towards seed, one drawn directional arrow showing reach. 03: medium close-up, robot holds seed between its hands and looks down. 04: side-on wide, robot steps across a narrow plank over puddle, a single directional arrow showing movement. 05: close insert of hand pressing seed into soil in round pot. 06: medium-wide robot next to the pot with a two-leaf sprout, robot leans towards it. Only enough set lines to establish glass window grid, floor and pot; leave large areas white. Write exact small labels in the bottom gutter of their panels: "01 / WIDE", "02 / INSERT", "03 / CLOSE", "04 / SIDE", "05 / INSERT", "06 / MEDIUM". Distinct camera framings, clear staging and readable action. The point is a usable working storyboard with simple forms, not a beautiful finished cartoon.

IMAGE & PROMPT LIBRARY

GPT 2.5 Sunburst / FORM / complex editorial typography



PROMPT

Design a sophisticated, densely composed TWO-PAGE TYPOGRAPHIC DESIGN MAGAZINE SPREAD as one flat landscape 4:3 graphic. Not a magazine photograph or mockup: edge-to-edge flat artwork, no paper perspective, no shadows, no raster photos, no illustrations or figurative images. All visual content comes from typography, thin rules, geometric colour blocks, typographic diagrams and carefully typeset text. It should look like an experimental Swiss/Japanese design periodical prepared by an exceptional editorial art director: a rigorous twelve-column baseline grid underneath a daring asymmetric composition. Rich complexity and many scales, not a simple poster with a headline. A warm uncoated-ivory field, carbon black, electric acid lime and one muted lilac accent. Condensed grotesk display, elegant high-contrast italic serif for the pull quote, and technical monospaced annotations. Every text element deliberately positioned; readable small print, aligned decimals, real editorial structure, clean space between zones. Use all the following exact copy, with intentional typographic hierarchy. Masthead upper left: "FORM / 08" Top folio: "SEPTEMBER 2026 / TYPE & SYSTEMS" Main headline spanning left page in an unexpected interlocking typographic composition: "THE GRID IS NOT THE DESIGN" A huge outlined "08" can run behind the headline as pure letterform, with layered solid and outline type, no illegible overlaps. Short deck: "Structure makes room for surprise." Left page includes three narrow editorial columns: "01 / ORDER" followed by "A grid creates relationships before it creates boxes. Margins, columns and intervals give every element a place to begin." "02 / RHYTHM" followed by "Repeat a measure, then interrupt it. A quiet paragraph makes an oversized letter feel louder. The difference is deliberate." "03 / CONTRAST" followed by "Pair a compressed headline with an open text face. Change one quality at a time: weight, width, scale or spacing." Across the centre, a serif italic pull quote: "Precision gives experimentation something to push against." Right page: a large typographic specimen "Aa Bb Cc" aligned to visible hairline baseline, x-height and cap-height rules, with small labels "BASELINE", "X-HEIGHT", "CAP HEIGHT". Below that, three boxed mini-compositions using only the words "FORM", "SPACE", "RHYTHM", each in a different grid arrangement. Label them "A / ALIGN", "B / OFFSET", "C / ROTATE". A compact accurately aligned specification table headed "THE WORKING GRID", with rows "Columns / 12", "Baseline / 4 mm", "Outer margin / 18 mm", "Gutter / 5 mm". A lime sidebar heading "READ NEXT" with three lines "12 / Optical alignment", "28 / Editorial rhythm", "46 / Letters as architecture". Along the bottom: a short monospaced annotation "SYSTEM 08.04 / PRINT STUDY / 2026"; page number "014" at bottom left and "015" at bottom right. Include small index numbers, vertical running type "FORM JOURNAL — TYPOGRAPHIC SYSTEMS", fine registration-like marks integrated as graphic design, and meaningful white space. No additional copy beyond the supplied words and numbers. Make this a layered, complex, publication-quality editorial spread, not a plain three-column handout.

IMAGE & PROMPT LIBRARY

GPT 2.5 Sunburst / Thermal Lab / technical information design



PROMPT

Create a dense, expertly designed scientific-information poster, portrait 3:4, completely flat graphic artwork. This is editorial DATA VISUALISATION, not a photograph: no photos, no illustrative pictures, no 3D objects, no lab equipment drawings. A structured technical research-sheet aesthetic with a precise multi-column grid, many small aligned modules, tables, plots, legends, fine rules, carefully typeset equations and terse annotations. Complex and information-rich while remaining legible. Warm white, midnight navy, precise teal and vermilion accents, tiny pale blue fields. Technical grotesk headlines plus restrained monospace data labels. Thin chart strokes, considered line weights and clear typographic hierarchy. Use fictional demonstration data and say so visibly. Exact top title: "THERMAL LAB / 06" Subtitle: "MATERIAL RESPONSE / TEST SERIES 04" Top metadata in a narrow rail: "EXPOSURE 600 s" / "AMBIENT 20 °C" / "6 SAMPLES" / "SIMULATED DATA". Upper-left module "01 / SAMPLE REGISTER": a properly aligned six-row table with headers "ID", "GROUP", "THICKNESS mm", "START °C", "END °C", "RISE °C". Rows exactly: A1 | A | 1 | 20 | 44 | 24 A2 | A | 2 | 20 | 36 | 16 B1 | B | 1 | 20 | 48 | 28 B2 | B | 2 | 20 | 39 | 19 C1 | C | 1 | 20 | 52 | 32 C2 | C | 2 | 20 | 42 | 22 Upper-right module "02 / TEMPERATURE RISE": horizontal paired bars for groups A, B and C on an axis from 0 to 35 °C with labelled ticks every 5. Teal means 1 mm, vermilion means 2 mm. Plot and label A:24,16; B:28,19; C:32,22. Use an exact colour legend. Middle full-width module "03 / HEATING CURVES": three small line charts side by side, one per group. Shared horizontal time ticks 0, 200, 400, 600 seconds; shared vertical temperature ticks 20,30,40,50,60 °C. Two lines in each chart with the same legend colours. A1 temperatures [20,28,36,44]; A2 [20,26,31,36]. B1 [20,30,39,48]; B2 [20,27,33,39]. C1 [20,32,42,52]; C2 [20,28,35,42]. Ensure every final point matches the sample register, and plot all positions honestly relative to axes. Lower-left module "04 / THICKNESS EFFECT": a small bar chart of reduction in final rise from the thicker sample, exactly A "8 °C", B "9 °C", C "10 °C"; zero baseline and y ticks 0,5,10. Lower-right module "05 / DEFINITIONS": typeset the equations "ΔT = T_end − T_start" and "Reduction = ΔT_1mm − ΔT_2mm". Under them, exact note "Identical starting temperature. Equal exposure duration. Compare within each group." Bottom strip "READ THE SYSTEM" with three concise numbered notes: "1 Match colour to thickness." / "2 Trace the same sample across table and plot." / "3 Check units before comparing values." Footer: "Fictional dataset for a design demonstration. Not experimental evidence." and folio "TL—06 / 2026". Distribute the modules with asymmetrical but balanced proportions, compact captions, thin dividers and generous outer margins. Make it convincingly sophisticated technical information design, far more complex than a basic dashboard. Prioritise accurate labels and consistent numerical relationships, no invented data or decorative pseudo-science.

IMAGE & PROMPT LIBRARY

GPT 2.5 Sunburst / Market Square / dense illustrated lettering



PROMPT

Use the attached reference specifically for its DRAWING STYLE, COMPOSITION DENSITY and MULTITUDE OF SMALL HUMAN STORIES. Create a new original scene, not a copy. Ignore all screenshot buttons, arrows and UI overlays. Match the lively intricate European search-and-find comic-book illustration: irregular thin black ink outlines, flat warm watercolour/pencil fills, slightly wonky architecture, small caricatured people with expressive movement, almost no airbrushed gradients, no realistic rendering. The result must be as crowded and busy as the reference, not a neat symmetrical postcard or a realistic watercolour town. Portrait 3:4, elevated oblique viewpoint down into a tightly packed old European MARKET SQUARE. Fill the entire page edge to edge with layered activity from foreground to roofs; no empty sky, no large empty cobblestone areas. Buildings at different angles and heights, crooked half-timbered walls, gables, chimneys, shop interiors visible through windows, narrow side alleys, balcony railings and overhead laundry. Strong diagonal flow across the square. Around FORTY small human figures and dozens upon dozens of props, all readable little stories, small enough that the whole illustration feels like a city puzzle. Foreground: a very busy produce stall with crates of apples, pears, plums, pumpkins, leeks and cabbages; exactly three large clear price cards reading "APPLES 3.20", "PEARS 2.80", "PLUMS 4.10". A child drops a bag of oranges, a dog chases one rolling orange, a cyclist stops to avoid it, a woman lifts a fallen basket, a street musician opens a violin case. Midground: three differently angled buildings, with clear signs "MORNING BREAD", "PAPER & INK", "VELO 16". Bakery interior with baker and bread trays, bookshop sidewalk displays and piles of books, bicycle shop with wheels, tools and four parked bicycles. A waiter balances a tray, two people play chess at a tiny cafe table, a courier squeezes past a handcart, someone leans out of an upstairs window shaking a cloth. A striped awning, a fountain, cafe chairs, small statues, potted flowers, folded umbrellas, stacked crockery, a rack of postcards. At lower right, a small yellow delivery van is squeezed into the street at a readable front three-quarter angle; its large clear front plate reads exactly "MK-2048", its side reads "MARKET POST". Keep it part of the busy scene, not a giant hero object. Background and upper corners: a delivery truck with crates in a narrow lane, a repair worker on a ladder, rooftop pigeons, a cat crossing a wall, chimney pots, laundry, a man carrying a huge rolled rug, children playing marbles, an elderly person feeding birds, open windows with small interior stories. Many occlusions, overlapping diagonals, at least four depth layers. Add individually distinct faces and poses instead of repeated clones. No extra readable signage, no address plaques, no clean empty squares, no photoreal textures, no slick animated-film shading. Main lettering and prices must stay large enough to read amid the abundance of drawn objects. Busy, humorous, imperfect pen-and-wash charm, closely following the attached reference's graphic language and density.

IMAGE & PROMPT LIBRARY

GPT 2.5 Sunburst / Field recorder / hip-hop customisation



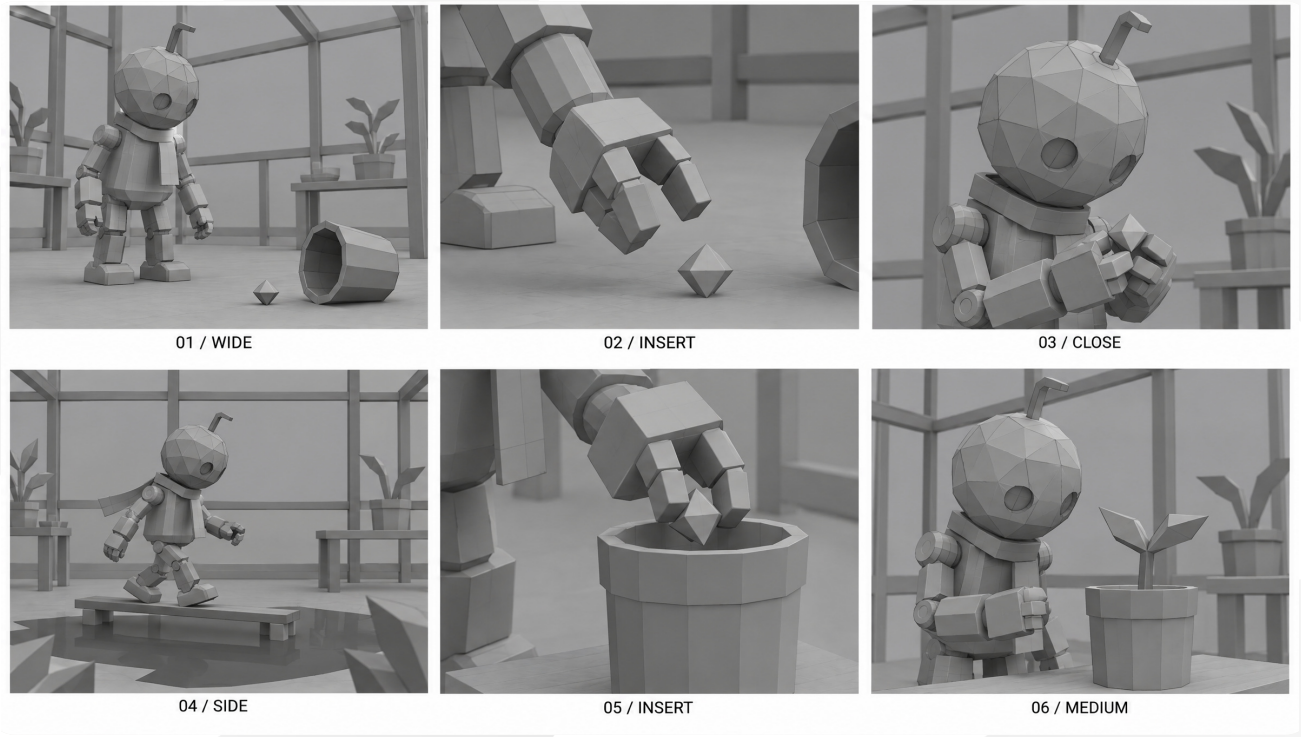
RECREATION PROMPT / FINAL LOOK

A premium industrial-product editorial photograph, landscape 4:3, one vintage-inspired portable field recorder resting on a pale grey seamless studio surface. Front-facing with only a slight elevated view, entire device visible with wide breathing room. Burnt-orange powder-coated metal chassis, brushed aluminium faceplate, black knurled knobs, dark rubber corner guards, small fastening screws, gentle signs of use. Soft broad studio lighting, accurate materials, controlled reflections; every specified marking is sharp and readable. The faceplate fills most of the frame and is nearly parallel to the camera. At the top left print the exact brand "NORTH". Directly beneath, smaller: "FIELD RECORDER". At the top right, an inset black serial plate reads exactly "FR-2048-AX7". A wide green monochrome LCD centred in the upper half reads "TRACK 03" on its first line, "00:12:48" prominently on the second, and "48 kHz / 24 bit" on the third. Lower left: exactly two identical rotary knobs side by side, labelled "INPUT" and "OUTPUT" respectively. Their scales run from 0 to 10 with evenly spaced ticks. Lower right: exactly three small toggle switches aligned horizontally, with labels "MIC", "LINE", "LOW CUT", in that order. Place a small red circular status LED beside them labelled "REC". Bottom-right engraved asset number: "UNIT 017".

authentic well-loved beatmaker's portable machine with a curated layer of street-culture personality, visually rich but not randomly dirty. Several visibly physical cut vinyl stickers with scuffed edges and subtle adhesive lift on the broad orange top and metal margins. A cream sticker with black handlettering "SIDE B"; a cobalt square sticker with a tiny hand-drawn silver boombox; a faded coral oval sticker reading "DIG DEEP"; a small yellow five-point star sticker; a black-and-white checker strip on one corner; a weathered burgundy record-shop label reading "AFTER HOURS". Distribute six distinct stickers naturally, overlapping a little on the orange top without crowding the serial plate or branding. Add unmistakable informal artist marks made directly on the housing: a flowing black paint-marker tag reading "NITE LOOP" on the orange top, a tiny doodle of a cassette with wings near the left side, two small silver-marker stars and a rough hand-drawn waveform on a clear metal margin. Short handwritten tape note on a narrow cream masking-tape strip below the screen: "TAKE 03 / KEEP". Leave the NORTH logo visible. Scratched black rubber corners, a couple of chipped orange paint edges, real patina of handling, no destruction. Photograph it as an art-directed music-culture editorial still on a warm grey studio surface, soft controlled side light, precise detail and realistic physical materials. This should feel like one specific musician's treasured device, full of taste and personality, not a pristine catalogue product and not a screen UI. Keep the technical accuracy and make the customised silhouette and layered graphics visually compelling.

IMAGE & PROMPT LIBRARY

GPT 2.5 Sunburst / A small light / grey mesh animatic



PROMPT

A six-frame 3D PREVIS / BLOCKING storyboard as if captured from Blender solid viewport mode before materials and lighting. Exactly six equal rectangular panels in a strict 3 columns by 2 rows grid on a white sheet, wide frames and small white gutters. Every object is untextured neutral GREY polygon mesh, flat shading with conspicuous angular low-poly facets. Matte grey background, grey floor, grey props, grey character. White ambient studio light, simple ambient occlusion contact shadows only. No colour, no surface texture, no wood grain, no cloth fibres, no cinematic lighting, no illustrated pencil strokes, no polished cartoon renderer. Selective thin dark visible polygon edges on the character's head and torso, just enough to read its topology. No UI, no Blender logos, no software chrome. Same very simple robot built from primitive geometry in every panel: faceted low-poly icosphere head with two shallow circular eye recesses, one bent rectangular antenna, bevelled box torso, cylinder joints, block feet, simple strip scarf also grey. Greenhouse represented only by a few cuboid posts and window-frame bars; a pot is a twelve-sided cylinder; seed is a small faceted diamond; puddle is a flat dark-grey plane. Keep geometry intentionally basic and angular. Six distinct camera shots of this action: 01 wide establishing shot robot notices the faceted seed beside a tipped polygon pot; 02 close insert of block hand reaching down for seed; 03 medium close-up holding seed between both hands; 04 side-on wide stepping across a thin rectangular plank over the flat puddle plane; 05 close insert placing seed in the cylindrical pot; 06 medium shot beside the pot, which now contains a sprout represented by one cylinder stem and two flat polygon leaves. Exact small black labels below each frame: "01 / WIDE", "02 / INSERT", "03 / CLOSE", "04 / SIDE", "05 / INSERT", "06 / MEDIUM". Show actual grey 3D mesh forms with angular silhouettes and simple topology. This must unmistakably read as an unfinished modelling / camera-blocking stage, not finished animated-film stills.

IMAGE & PROMPT LIBRARY

Nano Banana Pro / farmhouse



PROMPT

An empty photographic view of a lone clapboard farmhouse before a storm: cream two-story house with three steep gables, red trim and a full-width railed porch, a gray metal barn and distant silo to the left, a steel windmill over scrapped machinery to the right, dry yellow pasture behind a wire fence. Frontal view from across the dirt road, camera at 1.4m, 40mm spherical lens, a green corn row crossing the near foreground. Flat overcast storm light, one low shelf cloud filling the sky. Gentle analog grain, tactile clapboard and rusted roof ridges. No people, vehicles, readable writing or logos.

IMAGE & PROMPT LIBRARY

Nano Banana Pro / lantern street



PROMPT

A cinematic night still of a quiet street in a preserved Edo-period Japanese merchant district: a continuous row of two-story dark-timber machiya townhouses with tiled roofs, slatted wooden lattices and paper-backed windows glowing warm amber from inside. The camera stands under the covered wooden walkway on the opposite side of the street, 1.4m high, looking across and slightly down the row at a three-quarter angle; 50mm full-frame spherical lens, ~40° horizontal field of view, distortion off, focus on the far facade. In the upper foreground, one round white paper lantern hangs from the walkway beam close to the lens, softly out of focus and glowing warm; a dark structural post at frame right stays in near-black silhouette. Across the street, slightly left of centre, one bright pink illuminated beverage vending machine stands against the timber facade, its lit shelves of colorful bottles the strongest light source in the frame; a small pale plastic waste bin sits beside it, and a second white paper lantern glows above the neighboring doorway. The street itself is clean empty asphalt, faint manhole covers catching the lantern light. Cool blue late-dusk ambience holds the upper story and roofline; warm lantern and window light stays contained to the facades; the machine's cold white-pink glow spills only onto the pavement directly before it. Maintain a neutral photographic foundation - dark timber reads as brown-black wood, asphalt as neutral gray - with contrast built by the few practical sources against the surrounding darkness. Clean digital cinema capture, shallow depth on the foreground lantern, quiet restrained grade. No people, silhouettes, or figures behind the lattices or in reflections. No readable text on lanterns or the machine - calligraphy reads only as soft abstract brush forms. Keep exactly one vending machine and one waste bin.