

AI Fashion Shoot — the prompt pack

Turn three photos into a full studio lookbook.

What you need

Three images of your own:

Slot	What to upload
Image 1	A face. Yours, your client's, your model's. Straight on, evenly lit, whole face visible, hair off the face, neutral expression.
Image 2	The garment, laid flat on a plain surface, shot straight down from above, lit evenly.
Image 3	The empty room or backdrop you want to shoot in. No people, no equipment in frame.

Settings

Model: Google Nano Banana Pro (image editing mode) **Aspect ratio:** 3:4 · **Resolution:** 1K

Nano Banana Pro reads sentences, not keywords. Never write "8K", "masterpiece" or "ultra realistic" — that is what makes skin look plastic.

Step 1 — The first shot

Attach **Image 1**, **Image 2**, **Image 3**.

Editorial fashion campaign photograph for a designer lookbook. Image 1 is the model's face and identity, Image 2 is the garment, Image 3 is the location. Keep her face exactly as Image 1 — the same bone structure, the same eyes, the same hair. Dress her in the garment from Image 2, keeping its exact colour, fabric, cut and every detail. Place her in the location from Image 3, keeping the same background and the same direction and quality of light. Full-length head-to-toe framing. She stands in relaxed contrapposto, all her weight on her back leg, the front knee softly bent and the front foot placed a little forward on the floor, hips and shoulders tilted in opposite directions so the body traces a long S-curve. One arm hangs loose at her side with a clear gap between arm and torso, fingers soft and gently curved; the other hand rests lightly at her waist, showing the blade of the hand rather than the flat palm. Shoulders dropped, spine long, neck extended. Her chin is pushed slightly forward and then dropped, eyes lifted to the lens in a level, composed gaze, lower lids very slightly tightened, lips closed and relaxed. Camera at eye level, 50mm lens at f/8 so the whole outfit stays sharp, generous empty space above her head and around the figure. Real photographic skin with visible pores and natural texture, natural catchlights in the eyes, fine film grain. True neutral colour, calm restrained grading. No text, no watermark, no logo, no jewellery, no props, no border.

Save the result. This is now Image 4.

Everything after this locks onto it, and that is what keeps the same person, the same clothes and the same room in every single frame.

Step 2 — Every other shot

From here on attach **all four**: Image 1, Image 2, Image 3, Image 4.

Every prompt is built the same way:

` OPENING + pose paragraph + ENDING `

Write the opening and the ending once. Only the middle changes.

OPENING — paste this at the start of every prompt

Editorial fashion campaign photograph for a designer lookbook. Image 1 is the model's face and identity, Image 2 is the garment, Image 3 is the location, Image 4 is the established look. Keep her face exactly as Image 1, the garment exactly as Image 2 and Image 4, and the background, floor and lighting exactly as Image 3 and Image 4 — identical scene, identical lighting. Change only the pose, the camera angle, the framing and the expression.

ENDING — paste this at the end of every prompt

Real photographic skin with visible pores and natural texture, natural catchlights, fine film grain. True neutral colour, calm restrained grading. No text, no watermark, no logo, no jewellery, no props, no border.

The pose paragraphs

Drop any of these between the opening and the ending.

Walking toward the camera

She is caught mid-stride walking straight toward the camera with runway purpose, one foot crossing in front of the other and planted on the floor, the back heel lifted, the skirt swinging back from the forward knee, arms swinging naturally with soft elbows and a clear gap from the torso, fingers relaxed. Shoulders dropped and pulled back, spine tall, chin level. Her eyes hold the lens in an unwavering commanding gaze, lower lids slightly tightened, lips closed and firm. The camera is low, below her eyeline and tilted up, so she reads tall and monumental, with more headroom than foot-room. Full-length framing, 35mm lens at f/4, everything sharp.

Arms above the head

She stands turned three-quarters away from the lens with both arms raised above her head, elbows soft and never locked, one wrist crossing gently over the other so the arms and the space between them cut a clean geometric shape against the empty background. Her torso is elongated and lifted out of the hips, one hip pushed out to the side, weight on the back leg, the front foot pointed and resting on the floor. Her head is tipped back a few degrees and turned toward her raised arm, throat and jawline making one long line. Her eyes are closed, lids soft, lips closed and relaxed, the face serene rather than blank. Camera at eye level, 85mm lens at f/4, framed from mid-thigh up with generous negative space around the arms.

Looking back over the shoulder

She stands with her back to the camera so the construction of the garment is the subject: the straps, the open back, the seams, the way the hem falls. Her weight is on one leg with the other knee softly bent and the heel lifted, hips tilted, shoulder blades drawn down and back. One hand rests lightly at the small of her back, fingers soft; the other arm hangs loose with a clear gap from the body. She turns her head back over her shoulder toward the lens, chin dropped toward the raised shoulder, and looks straight down the barrel of the lens with a level, self-possessed gaze, lower lids very slightly tightened, lips closed — composed and knowing rather than blank. Camera at eye level, 85mm lens at f/2.8, framed from mid-thigh up.

Shot from the floor

The camera is placed on the floor, almost at the level of her feet, and tilted steeply upward so she towers over the lens and the background sweeps up behind her into a vast empty field. She stands with her feet planted apart and firmly on the floor near the camera, one knee softly bent, spine stacked tall, the perspective stretching her legs and the line of the garment upward. Both arms are lifted away from her sides with soft elbows, hands open and relaxed, palms turned slightly outward, so the figure reads as a monument rather than a fashion pose. Her head is high above the lens, chin dropped down toward the camera, and she looks down the barrel of the lens with a steady, imperious gaze, lower lids tightened, lips closed. Wide low perspective, 24mm lens at f/5.6, full length with far more space above her head than below her feet.

Arm across the face

One arm is raised and drawn across the upper part of her face, the forearm lying horizontally so it hides her brows and one eye while the other eye looks out over it straight into the lens, unblinking and direct. The raised hand hangs loose from the wrist at the far side of her head, fingers softly curved. Her other arm reaches up behind her head, elbow wide, hand resting at the back of her neck, so the two arms and the gap between them cut a strong angular geometric shape against the empty background. Her chin is lifted very slightly and turned, the long line of her neck and jaw exposed, shoulders dropped. The visible eye is calm and intense, lower lid slightly tightened, lips closed and still. Camera at eye level, 85mm lens at f/2.8, framed from the waist up with clean empty background around the arms.

Jumping, laughing

She is airborne, caught at the very top of a jump with both feet clear of the floor, one knee snapped up high and the other leg trailing straight behind her, the skirt thrown upward and outward by the lift. Both arms are flung wide and back with soft elbows, fingers open and spread. Her head is up and her whole face has broken open into a real, unguarded laugh: the mouth genuinely open with the top teeth showing, cheeks lifted high and rounded, the eyes creased into crescents by the laugh so the smile reaches them, brows raised, chin lifted — caught mid-sound, not held. Her whole body is loose rather than braced, as if the laugh happened first and the jump followed it. Fine motion blur trails the flying hem and her fingertips while her face stays sharp. Camera slightly below eye level, 35mm lens at f/4, full-length framing with plenty of empty space above her.

Head thrown back, laughing

Upper body only, framed from just below the waist upward. Something has genuinely delighted her and the laugh has taken her whole body: her head is thrown back and slightly to one side, throat and collarbones stretched open, shoulders drawn up toward her ears in the middle of the laugh rather than held down. Both arms are raised with the hands clasped loosely behind her head, elbows flung wide and high so the arms frame her face in a broad open triangle. Her spine arches back a little from the waist and her chest lifts. Her face is completely given over to it: mouth open wide in a real laugh with the top teeth showing, cheeks pushed up high and round, the eyes almost closed and creased into deep crescents, brows lifted, the corners of the eyes wrinkled. Caught in the middle of the sound, nothing held or posed. Camera at eye level, 85mm lens at f/2.8, the figure filling the frame.

Turning back with a smile

Upper body only, framed from the waist up. Her body is turned three-quarters away from the lens with the near shoulder dropped low and pushed forward and the far shoulder pulled back, so the neckline cuts a strong diagonal across the frame. She twists at the waist and turns her head back sharply over the dropped shoulder toward the camera. One hand comes up to rest with the fingertips just below her collarbone, fingers softly separated and the wrist bent, the blade of the hand toward the lens; the other arm is out of frame low. She has just turned back because someone said something to her, and the answering smile is already on her face: a wide, warm, closed-lipped smile that pushes her cheeks up and creases the outer corners of her eyes into real laugh lines, the eyes bright and narrowed by the smile itself, brows lifted a little, chin dropped toward the raised shoulder. Delighted and completely unguarded, mid-turn rather than settled. Camera at eye level, 85mm lens at f/2.8, her face in the upper third.

Classic model stance

A classic trained model stance, held with real control. Her body is turned about forty-five degrees to the lens, all her weight settled onto the back leg with the front knee softly bent and the front foot turned out, hips and shoulders tilted in opposite directions so the torso traces a long S-curve. The near hand is planted on her hip with the elbow pushed back and out, the arm making a clean open triangle away from the waist; the far arm hangs long and quiet with a clear gap from the body, fingers softly curved. Shoulders pulled down and back, spine lifted, neck long, chin pushed forward and then dropped a little toward the near shoulder. The posture is precise and professional — but the face has broken out of it into open delight: a wide smile with the top teeth showing, cheeks lifted, the eyes bright and narrowed into real creases by the smile, brows raised a fraction, looking straight into the lens as if she has just caught the photographer's eye. Camera at eye level, 85mm lens at f/2.8, framed three-quarter length from mid-thigh up.

Beauty close-up

This one replaces the opening, because the framing is different.

Editorial beauty photograph. Image 1 is the model's face and identity, Image 2 is the garment, Image 3 is the location, Image 4 is the established look. Keep her face exactly as Image 1 — the same bone structure, the same eyes, the same hair — and keep the neckline of the garment visible at the bottom of the frame exactly as Image 2 and Image 4. Keep the background from Image 3 behind her, thrown soft and out of focus. Change only the pose, the camera angle, the framing and the expression. This is a tight beauty crop from the collarbones up. Both hands rise to frame her face without touching it: fingertips resting lightly along the jawline and temple, fingers separated and softly curved, wrists gently bent, the blades of the hands turned toward the lens so the hands read as elegant shapes rather than flat palms. Her neck is elongated, chin pushed forward then dropped, head tilted a few degrees. She looks directly into the lens, lower lids tightened so the eyes carry warmth without a mouth smile, upper lids steady, lips closed and relaxed. Twin catchlights sit in her eyes from a large soft light above and a fill below the chin, the light wrapping the face with almost no shadow. The camera is just above her eyeline and angled very slightly down, 100mm macro lens at f/2.8, the eyes critically sharp. Real photographic skin with visible pores, fine texture and natural unevenness, no airbrushing, fine film grain. True neutral colour, calm restrained grading. No text, no watermark, no logo, no earrings, no necklace, no props, no border.

Write your own poses

The pattern behind all of them:

shot size → pose with the weight named → what the hands are doing → head and gaze → expression → camera angle → lens and aperture

Five rules that do most of the work:

1. **Weight on one leg, never both.** Two feet flat is a passport photo.

2. **Give the hands a job.** Idle hands come out deformed. Say what they hold, touch or rest on.
3. **Name what the feet are standing on.** Same reason.
4. **Describe the expression by its cause, not its name.** "Smiling" gives you a dead face. "Someone just said something funny and the answering smile is already there" gives you a real one.
5. **One bold idea per frame.** Two fight each other. Three look like a costume.

When something goes wrong

The face changed. You started over instead of editing. Attach the result and ask only for the correction you want.

Deformed hands. The hands had no job, or you asked for two conflicting arm positions in one prompt.

Plastic skin. Remove every quality word. Ask for visible pores, fine texture and natural unevenness instead.

The garment drifted. Add the specific detail that changed back into the prompt by name — the exact colour, the neckline, the hem length.

It refuses to generate. Split the prompt in half and test each half to find the trigger word, then swap that word out.