IMAGE PROMPT LIBRARY

ALL 99 COPY-READY IMAGE PROMPTS

Every prompt from IM-01 to IM-99, in 11 categories, each written in the same seven parts: subject, moment, place, capture, light, flaws and framing

IM

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FIND YOUR PROMPT

Nine prompts in each of 11 categories. The first seven are photographs. The last four are made by hand.

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HOW TO USE A CARD

01 **Find.** Pick the category by the kind of picture you need, then the prompt closest to your subject.

02 **Copy.** Select the prompt text on the card and copy it. Every prompt is complete on its own.

03 **Swap.** Change the subject to yours. Keep the moment, the capture, the light and the flaws unless you have a reason to change them.

04 **Check.** Read the check on the card, zoom in on the result, and run it again if any of the eight tells are there.

CATEGORY 01 OF 11 | PART 1 OF 3

WORK IN PROGRESS

IM-01 to IM-09
On this page: IM-01, IM-02, IM-03

IM-01 Under the sink

Use for: Service pages, a quote request page, a post about a job.

A plumber's forearms and gloved hands, tightening a brass compression fitting, with worn slip-joint pliers, a damp rag and a headlamp on the cabinet floor, under a kitchen sink, seen from inside the cabinet looking out, on a weekday afternoon. 35mm color negative film, 28mm lens, lit only by the headlamp and daylight from the kitchen behind. Slight motion blur in the hands, visible grain, old water stains on the particleboard. The cabinet edge cutting into the left of the frame, 3:2. No face, no lettering, no logos.

MADE AS 35mm color negative film, 28mm lens
SHAPE 3:2

CHECK THE PICTURE
Zoom in on the hands. Count the fingers and check the tool is held the way a person holds it.

IM-02 Wheel on the stand

Use for: A repair shop page, a tune-up offer.

A bike mechanic's hands truing a wheel, one hand on the spoke wrench and the other steadying the rim, a rag over one shoulder, at a repair stand in a small bike shop near closing time. Photo on a 35mm lens at f/2, one bare work lamp from the right, the shop behind falling dark. Grease in the creases of the knuckles, a chipped clamp on the stand. From waist height, cropped at the elbows, the wheel running off the top of the frame, 4:5. No face, no lettering, no logos.

MADE AS Photo on a 35mm lens at f/2
SHAPE 4:5

CHECK THE PICTURE
Zoom in on the hands. Count the fingers and check the tool is held the way a person holds it.

IM-03 Blade in the vise

Use for: A small engine or lawn care service page.

A technician in work gloves filing a mower blade, the blade clamped in a bench vise, the file halfway through a stroke, safety glasses hanging from a nail nearby, in a cinder-block repair shop on a hot afternoon with the roll-up door open. Photo on a 50mm lens at f/2.8, daylight from the open door behind, one fluorescent tube over the bench. Metal filings on the bench, a cracked vise handle wrapped in tape. From the side at bench height, the worker's shoulder soft in the foreground, 3:2. No face, no lettering, no logos.

MADE AS Photo on a 50mm lens at f/2.8
SHAPE 3:2

CHECK THE PICTURE
Zoom in on the hands. Count the fingers and check the tool is held the way a person holds it.

CATEGORY 01 OF 11 | PART 2 OF 3

WORK IN PROGRESS

IM-01 to IM-09
On this page: IM-04, IM-05, IM-06

IM-04 Shaping the loaf

Use for: A bakery about page, a hiring post.

A baker's floured hands shaping a round of dough, cupping and turning it on the bench, three shaped rounds resting under a cloth beside it, at a wooden bench in a small bakery kitchen before dawn. Photo on a 35mm lens at f/2.2, warm light from the oven door on the left, a cool window behind. Flour up to the wrists, a burn scar on one forearm, dough stuck to the bench scraper. From across the bench at chest height, the head out of frame, 4:5. No face, no lettering, no logos.

MADE AS Photo on a 35mm lens at f/2.2
SHAPE 4:5

CHECK THE PICTURE
Zoom in on the hands. Count the fingers and check the tool is held the way a person holds it.

IM-05 Testing the panel

Use for: An electrician service page, a safety post.

An electrician's gloved hand holding a tester probe to a breaker, the panel door open, a coil of wire over the other arm, a flashlight held in the teeth out of frame, at a gray breaker panel in an unfinished basement in the evening. Photo on a 28mm lens, handheld at a slow shutter, a single flashlight beam on the panel, the rest of the basement dim. Dust on top of the panel, a strip of old masking tape with the writing worn off, slight blur. Over the shoulder, the shoulder and ear soft at the right edge, 3:2. No face, no readable labels, no logos.

MADE AS Photo on a 28mm lens, handheld at a slow shutter
SHAPE 3:2

CHECK THE PICTURE
Zoom in on the hands. Count the fingers and check the tool is held the way a person holds it.

IM-06 Back of the neck

Use for: A barbershop booking page.

A barber's hand running clippers up the back of a customer's neck, a comb in the other hand, cut hair on the cape, in a two-chair barbershop on a Saturday morning. Photo on an 85mm lens at f/2, window light from the street on the left, a warm mirror bulb behind. Stray hairs on the cape, a nick in the leather of the chair back. Tight from behind, both heads cropped above the ears, 4:5. No faces, no mirror reflections of faces, no lettering, no logos.

MADE AS Photo on an 85mm lens at f/2
SHAPE 4:5

CHECK THE PICTURE
Zoom in on the hands. Count the fingers and check the tool is held the way a person holds it.

CATEGORY 01 OF 11 | PART 3 OF 3

WORK IN PROGRESS

IM-01 to IM-09
On this page: IM-07, IM-08, IM-09

IM-07 Cutting in the edge

Use for: A painting contractor page, a before and after post.

A painter's hand drawing an angled brush along the edge where a wall meets the ceiling, a wet line of sage green paint half finished, a paint pot hooked on a ladder rung, in an empty living room with drop cloths on the floor at midday. Photo on a 35mm lens at f/4, flat daylight from a bare window on the right. Dried paint on the knuckles, a drip on the ladder rail, blue tape lifting at one corner. Looking up from the foot of the ladder, the ladder cutting the frame on a diagonal, 3:2. No face, no lettering, no logos.

MADE AS Photo on a 35mm lens at f/4
SHAPE 3:2

CHECK THE PICTURE
Zoom in on the hands. Count the fingers and check the tool is held the way a person holds it.

IM-08 Wrapping the stems

Use for: A florist order page, a seasonal post.

A florist's hands tying twine around a bunch of garden flowers, stems and stripped leaves scattered on the counter, shears lying open, at a zinc-topped counter in a small flower shop in the late morning. Photo on a 50mm lens at f/2.5, north window light from behind the counter. Wet rings on the zinc, green stains on the fingertips, a petal on the floor. From the customer side at counter height, the flowers running off the top of the frame, 4:5. No face, no price tags, no lettering, no logos.

MADE AS Photo on a 50mm lens at f/2.5
SHAPE 4:5

CHECK THE PICTURE
Zoom in on the hands. Count the fingers and check the tool is held the way a person holds it.

IM-09 Down the porch steps

Use for: A moving or delivery service page.

Two movers carrying a blanket-wrapped dresser, halfway down three porch steps, one walking backward and looking down at his feet, in front of a small wood-frame house on a bright overcast morning. Photo on a 35mm lens at f/5.6, flat overcast daylight, no hard shadows. A strap twisted over one shoulder, scuffed boots, a moving blanket slipping at one corner. From the sidewalk, both figures seen from behind and the side, the roofline cut off, 3:2. No faces, no house numbers, no logos on clothing.

MADE AS Photo on a 35mm lens at f/5.6
SHAPE 3:2

CHECK THE PICTURE
Zoom in on the hands. Count the fingers and check the tool is held the way a person holds it.

CATEGORY 02 OF 11 | PART 1 OF 3

PRODUCTS WHERE THEY LIVE

IM-10 to IM-18
On this page: IM-10, IM-11, IM-12

IM-10 Loaf on the rack

Use for: A product page, a menu, a weekly special.

A round sourdough loaf, cooling on a wire rack, a bench scraper and a folded linen cloth pushed to one side, on a flour-dusted steel bench in a bakery at 6 in the morning. Photo on a 50mm lens at f/2.8, gray window light from the left, one fluorescent tube overhead giving the steel a slightly green cast. Flour fingerprints on the bench edge, an uneven dark blister on the crust. From standing height, a little off-center to the right, a second rack out of focus behind, 4:5. No packaging, no lettering, no logos, no people.

MADE AS Photo on a 50mm lens at f/2.8
SHAPE 4:5

CHECK THE PICTURE
Check the product itself is not misshapen and carries no invented label or brand.

IM-11 Candle on the sill

Use for: A handmade goods listing, a gift guide.

A poured candle in a plain amber glass jar, burned down by a third, a spent match and a wick trimmer beside it, on a painted wooden windowsill in a kitchen on a rainy afternoon. Photo on a 50mm lens at f/2, dull daylight through a wet window, no other light on. Soot on the inside of the glass, chipped paint on the sill, a water spot on the pane. From sitting height, the window frame cutting the left third, 4:5. No label on the jar, no lettering, no logos.

MADE AS Photo on a 50mm lens at f/2
SHAPE 4:5

CHECK THE PICTURE
Check the product itself is not misshapen and carries no invented label or brand.

IM-12 Boots by the bench

Use for: A repair or resale listing, a craft page.

A pair of resoled brown leather work boots, just finished, laces loosely threaded, the old worn soles lying next to them, on a cobbler's bench among lasts and a tin of polish in the late afternoon. Photo on a 35mm lens at f/2.8, a low window on the right, raking across the leather. Creases across the toes, a smear of polish on the bench, thread ends not yet trimmed. From a low angle at bench height, one boot turned away, 3:2. No brand stamps, no lettering, no logos.

MADE AS Photo on a 35mm lens at f/2.8
SHAPE 3:2

CHECK THE PICTURE
Check the product itself is not misshapen and carries no invented label or brand.

CATEGORY 02 OF 11 | PART 2 OF 3

PRODUCTS WHERE THEY LIVE

IM-10 to IM-18
On this page: IM-13, IM-14, IM-15

IM-13 Beans on the scale

Use for: A roaster product page, a subscription offer.

A brown paper bag of roasted coffee beans, open at the top on a metal scale, a scoop resting in a bin of beans beside it, on a steel packing table in a small roastery at midmorning. Photo on a 50mm lens at f/2.8, daylight from a loading door on the left, a dim bulb far behind. Chaff and a few spilled beans on the table, a dented scale pan. Three-quarter view from standing height, the scale dial turned away from the camera, 4:5. No printing on the bag, no readable numbers, no logos.

MADE AS Photo on a 50mm lens at f/2.8
SHAPE 4:5

CHECK THE PICTURE
Check the product itself is not misshapen and carries no invented label or brand.

IM-14 Honey at the stand

Use for: A farm stand listing, a market day post.

A glass jar of amber honey, one of a short row on a folding table, a wooden dipper on a saucer, a cash tin half open, at a roadside farm stand under a canvas canopy on a late summer afternoon. Photo on an 85mm lens at f/2.2, low sun coming through the jar from behind, the canopy shading the table. A sticky ring on the tablecloth, a wasp on the rim of the saucer, a wrinkle in the cloth. From table height, the nearest jar sharp and the row falling soft, 4:5. No labels on the jars, no signs, no people.

MADE AS Photo on an 85mm lens at f/2.2
SHAPE 4:5

CHECK THE PICTURE
Check the product itself is not misshapen and carries no invented label or brand.

IM-15 Mug on the ware board

Use for: A potter or gift shop listing.

A hand-thrown stoneware mug with a speckled gray glaze, the last one on a long ware board, the others already taken away, dry clay dust where they stood, in a pottery studio beside a kick wheel at the end of the day. Photo on a 50mm lens at f/2, a north skylight above, soft and even from one side. A thumbprint in the glaze near the handle, an uneven rim, clay slip dried on the board. From the end of the board, the board running away into soft focus, 3:2. No maker stamp visible, no lettering, no logos.

MADE AS Photo on a 50mm lens at f/2
SHAPE 3:2

CHECK THE PICTURE
Check the product itself is not misshapen and carries no invented label or brand.

CATEGORY 02 OF 11 | PART 3 OF 3

PRODUCTS WHERE THEY LIVE

IM-10 to IM-18
On this page: IM-16, IM-17, IM-18

IM-16 Soap on the curing rack

Use for: A handmade soap listing, a how-it-is-made post.

A rough-cut bar of oatmeal soap, one bar turned on its side among rows curing on a wooden rack, a wire cutter hanging on a nail, in a spare room workshop on a weekday morning. Photo on a 50mm lens at f/2.8, a single window on the left with a thin curtain. Uneven cut marks on the bar, a crumbled corner, dust on the lower shelf. At shelf height, the rack edge cutting the bottom of the frame, 4:5. No stamp or label on the soap, no lettering, no logos.

MADE AS Photo on a 50mm lens at f/2.8
SHAPE 4:5

CHECK THE PICTURE
Check the product itself is not misshapen and carries no invented label or brand.

IM-17 Shirts on the stall

Use for: A market vendor listing, a merchandise page.

A stack of folded cotton T-shirts in four faded colors, the top one unfolded and smoothed flat, a tape measure draped over the stack, on a plywood table at an outdoor weekend market in the morning. Photo on a 35mm lens at f/4, open shade under a white tent, bright pavement behind. A loose thread at one collar, creases from folding, a coffee cup ring on the plywood. From customer height, the table edge on a diagonal, other stalls blurred behind, 3:2. No prints or logos on the shirts, no signs, no people.

MADE AS Photo on a 35mm lens at f/4
SHAPE 3:2

CHECK THE PICTURE
Check the product itself is not misshapen and carries no invented label or brand.

IM-18 Fern on the nursery bench

Use for: A plant shop listing, a care guide.

A Boston fern in a plain terracotta pot, just watered, a puddle spreading on the bench, a blank wooden plant stake stuck in the soil, on a slatted wooden bench in a greenhouse on an overcast morning. Photo on a 50mm lens at f/2.8, soft light through whitewashed greenhouse glass overhead. Two brown frond tips, a chip in the pot rim, moss on the bench slats. From standing height, the fern left of center, a hose coiled out of focus behind, 4:5. No writing on the stake, no price tags, no logos.

MADE AS Photo on a 50mm lens at f/2.8
SHAPE 4:5

CHECK THE PICTURE
Check the product itself is not misshapen and carries no invented label or brand.

CATEGORY 03 OF 11 | PART 1 OF 3

FOOD AND DRINK

IM-19 to IM-27
On this page: IM-19, IM-20, IM-21

IM-19 Tacos on flash

Use for: Social posts, a listing photo, a daily special.

A half-eaten order of fish tacos, in a paper-lined red plastic basket, with a squeezed lime wedge, a crumpled napkin and a sweating plastic cup, on a sun-faded wooden picnic table at dusk. Compact point-and-shoot camera, direct on-camera flash, hard flash from the camera, the background falling to dark blue. A drip of sauce on the paper, a hard shadow under the basket. Slightly tilted, cropped close so the basket runs off the bottom edge, 1:1. No hands, no lettering, no logos.

MADE AS Compact point-and-shoot camera, direct on-camera flash
SHAPE 1:1

CHECK THE PICTURE
Look at the cutlery, the rim of the plate and any steam. Those give a generated plate away first.

IM-20 Diner breakfast

Use for: A breakfast menu, a weekend post.

A plate of two fried eggs, hash browns and rye toast, one yolk already broken, a fork resting on the rim, a coffee mug with a ring of drips, on a speckled laminate counter in a diner at 7 in the morning. Photo on a 35mm lens at f/2.8, window light from the left mixed with warm overhead bulbs. A butter smear on the plate rim, crumbs on the counter, a chipped saucer. From stool height, the counter edge running on a diagonal, 4:5. No menus, no people, no lettering, no logos.

MADE AS Photo on a 35mm lens at f/2.8
SHAPE 4:5

CHECK THE PICTURE
Look at the cutlery, the rim of the plate and any steam. Those give a generated plate away first.

IM-21 Slice on the hood

Use for: A pizzeria post, a late-night offer.

A single slice of cheese pizza on a white paper plate, one bite taken, grease soaking through the plate, a folded napkin under it, on the hood of a parked car outside a pizzeria at night. Phone camera snapshot, light from the shop window on the right, a streetlight overhead. A grease spot on the hood, the plate bent at one side, slight grain. From standing height, the plate low in the frame and the dark street above, 4:5. No shop sign, no license plate, no logos.

MADE AS Phone camera snapshot
SHAPE 4:5

CHECK THE PICTURE
Look at the cutlery, the rim of the plate and any steam. Those give a generated plate away first.

CATEGORY 03 OF 11 | PART 2 OF 3

FOOD AND DRINK

IM-19 to IM-27
On this page: IM-22, IM-23, IM-24

IM-22 Pastry at the bar

Use for: A cafe menu, a morning post.

A half-eaten almond croissant and a flat white in a thick ceramic cup, flakes scattered on the saucer, the foam already settled, a spoon left in the cup, on a marble cafe bar by the window at midmorning. Photo on a 50mm lens at f/2, side light from the street window, soft reflections in the marble. A coffee drip down the cup, a thumbprint in the powdered sugar, crumbs on the bar. From sitting height, the cup cut off by the right edge, 1:1. No latte art hearts, no people, no lettering, no logos.

MADE AS Photo on a 50mm lens at f/2
SHAPE 1:1

CHECK THE PICTURE
Look at the cutlery, the rim of the plate and any steam. Those give a generated plate away first.

IM-23 Noodles at the counter

Use for: A restaurant menu, a new-dish post.

A bowl of beef noodle soup, steam rising, chopsticks laid across the rim, a small dish of chili oil half used, on a worn wooden counter in a narrow noodle shop on a cold evening. Photo on a 35mm lens at f/2, one warm pendant lamp directly above, the kitchen dark behind. Broth splashed on the counter, a chipped bowl rim, a used napkin. From just above the bowl at an angle, the far side of the bowl soft, 4:5. No hands, no menu boards, no logos.

MADE AS Photo on a 35mm lens at f/2
SHAPE 4:5

CHECK THE PICTURE
Look at the cutlery, the rim of the plate and any steam. Those give a generated plate away first.

IM-24 Barbecue on paper

Use for: A barbecue menu, a catering page.

A tray of sliced brisket, two ribs, pickles and white bread on butcher paper, a few slices already gone, a plastic fork and a torn piece of bread on the paper, on a metal tray on a picnic table under a tin roof at midday. Photo on a 35mm lens at f/4, bright open shade, sun on the gravel behind. Grease soaking into the paper, a sauce thumbprint on the tray edge, a fly on the table. From straight above but a little crooked, one corner of the tray out of frame, 1:1. No sauce bottles with labels, no hands, no logos.

MADE AS Photo on a 35mm lens at f/4
SHAPE 1:1

CHECK THE PICTURE
Look at the cutlery, the rim of the plate and any steam. Those give a generated plate away first.

CATEGORY 03 OF 11 | PART 3 OF 3

FOOD AND DRINK

IM-19 to IM-27
On this page: IM-25, IM-26, IM-27

IM-25 Cone in the cup holder

Use for: An ice cream shop post, a summer special.

A vanilla soft-serve cone, starting to melt, propped in a car cup holder with a napkin wrapped round it, inside a parked car with the window down on a hot afternoon. Phone camera snapshot, hard sun through the windshield from the left, deep shade in the footwell. A drip running down the cone, dust on the dashboard, a crumpled receipt in the door pocket. From the driver seat looking down, the steering wheel cutting the left edge, 4:5. No readable receipt, no car badges, no logos.

MADE AS Phone camera snapshot
SHAPE 4:5

CHECK THE PICTURE
Look at the cutlery, the rim of the plate and any steam. Those give a generated plate away first.

IM-26 Tomatoes in the flat

Use for: A farm stand or grocer post, a seasonal page.

A cardboard flat of mixed heirloom tomatoes, a few missing from one corner, a paper bag half filled beside it, on a truck tailgate at a farmers market on a Saturday morning. Photo on a 50mm lens at f/2.8, open shade from a market tent, sun on the pavement behind. A split in one tomato, dirt on the cardboard, a bruised one turned to the front. From standing height, the flat on a diagonal, the tailgate edge at the bottom, 3:2. No price signs, no hands, no logos.

MADE AS Photo on a 50mm lens at f/2.8
SHAPE 3:2

CHECK THE PICTURE
Look at the cutlery, the rim of the plate and any steam. Those give a generated plate away first.

IM-27 Pint on the bar

Use for: A taproom page, an event post.

A pint of amber ale in a plain glass, a third gone, foam lacing down the inside, a wet ring where it stood before, on a scarred wooden bar in a small taproom in the late afternoon. Photo on an 85mm lens at f/2, low sun from a side window through the beer, the room behind dim. A chip in the bar edge, fingerprints on the glass, a damp cardboard coaster pushed aside. From bar height, the glass right of center, taps far out of focus, 4:5. No printing on the glass or coaster, no tap badges, no people.

MADE AS Photo on an 85mm lens at f/2
SHAPE 4:5

CHECK THE PICTURE
Look at the cutlery, the rim of the plate and any steam. Those give a generated plate away first.

CATEGORY 04 OF 11 | PART 1 OF 3

PLACES AND STOREFRONTS

IM-28 to IM-36
On this page: IM-28, IM-29, IM-30

IM-28 Repair shop at dusk

Use for: A home page header, a contact page, a business listing.

A small single-story lawn equipment repair shop, the roll-up door half open and warm tungsten light spilling onto cracked asphalt, two push mowers waiting outside, on a two-lane road at dusk in late summer. Medium format color film, 40mm lens, a pale orange sky fading to gray-blue, one streetlight just coming on. Power lines crossing the top of the frame, a faded blank sign panel over the door. From across the road, a pickup's tailgate at the right edge, the upper third left as plain sky, 16:9. No readable lettering, no people.

MADE AS Medium format color film, 40mm lens
SHAPE 16:9

CHECK THE PICTURE
Read every sign and window in the frame. Blank or blur anything the generator tried to spell.

IM-29 Bakery at opening

Use for: A home page header, an hours and location page.

A narrow corner bakery with a striped awning, the lights just on, steam on the inside of the window, a bread crate left on the step, on a quiet street at first light in winter. Photo on a 35mm lens at f/4, cold blue daylight outside, warm yellow light from the window. A crooked awning arm, salt stains on the sidewalk, a bicycle chained to a post. From the opposite corner, the building off-center left, wet road in the lower third, 16:9. No readable signs, no people, no logos.

MADE AS Photo on a 35mm lens at f/4
SHAPE 16:9

CHECK THE PICTURE
Read every sign and window in the frame. Blank or blur anything the generator tried to spell.

IM-30 Inside the bay

Use for: An auto shop about page, a services header.

The inside of a two-bay auto repair garage, a sedan up on the lift with a wheel off, a creeper and an open tool cart beneath it, at midday with both bay doors open. Photo on a 24mm lens at f/5.6, hard daylight from the open doors, long fluorescent tubes overhead. Oil stains on the concrete, a torn fender cover, a hose not coiled. From the back wall looking out toward the daylight, the lift left of center, 16:9. No badges on the car, no readable signs, no people.

MADE AS Photo on a 24mm lens at f/5.6
SHAPE 16:9

CHECK THE PICTURE
Read every sign and window in the frame. Blank or blur anything the generator tried to spell.

CATEGORY 04 OF 11 | PART 2 OF 3

PLACES AND STOREFRONTS

IM-28 to IM-36
On this page: IM-31, IM-32, IM-33

IM-31 Food truck at night

Use for: An events page, a find-us post.

A boxy white food truck with its serving window open, the window lit, a stack of paper boats on the ledge, two folding chairs on the pavement, in a half-empty parking lot at night. Photo on a 35mm lens at f/2, handheld, warm light from the serving window, a single sodium lamp on a pole behind. A dent in the side panel, a generator cord across the pavement, slight blur. From twenty feet back at standing height, the truck right of center, dark lot to the left, 16:9. No menu boards, no lettering on the truck, no people.

MADE AS Photo on a 35mm lens at f/2, handheld
SHAPE 16:9

CHECK THE PICTURE
Read every sign and window in the frame. Blank or blur anything the generator tried to spell.

IM-32 Front desk, Monday

Use for: A professional services page, an about page.

The front desk of a small accounting office, a desk lamp on, an inbox tray stacked crooked, a jacket over the chair back, a mug by the keyboard, in a ground-floor office on a Monday morning. Photo on a 35mm lens at f/2.8, window blinds throwing soft stripes from the right, the lamp warm on the desk. A tangle of cables under the desk, a dead leaf on the potted plant, scuffs on the baseboard. From the doorway at standing height, the desk on a diagonal, the door frame at the left edge, 3:2. No readable paperwork, no screens showing text, no people.

MADE AS Photo on a 35mm lens at f/2.8
SHAPE 3:2

CHECK THE PICTURE
Read every sign and window in the frame. Blank or blur anything the generator tried to spell.

IM-33 Hardware aisle

Use for: A hardware or supply store page.

A narrow aisle of bins of loose bolts, washers and hooks, one bin pulled out, a paper bag and a small scoop left on the shelf edge, in an old hardware store on a weekday afternoon. Photo on a 35mm lens at f/2.8, a row of bare tubes overhead, daylight at the far end of the aisle. A wavy wooden floor, handwritten bin tags worn blank, a ladder leaning into frame. Looking down the aisle from one end at chest height, 4:5. No readable labels, no people, no logos.

MADE AS Photo on a 35mm lens at f/2.8
SHAPE 4:5

CHECK THE PICTURE
Read every sign and window in the frame. Blank or blur anything the generator tried to spell.

CATEGORY 04 OF 11 | PART 3 OF 3

PLACES AND STOREFRONTS

IM-28 to IM-36
On this page: IM-34, IM-35, IM-36

IM-34 Laundromat window

Use for: A laundromat or cleaning service page.

The inside of a small laundromat seen through its front window, two machines mid-cycle, one basket of folded towels on the table, a jacket left on a chair, on a rainy night. Photo on a 50mm lens at f/2, cool fluorescent light inside, wet reflections of a traffic signal on the glass. Streaks of rain on the window, a strip of tape on one machine door, a mop bucket in the corner. From the sidewalk, the window frame cutting all four edges, 3:2. No window lettering, no people, no logos.

MADE AS Photo on a 50mm lens at f/2
SHAPE 3:2

CHECK THE PICTURE
Read every sign and window in the frame. Blank or blur anything the generator tried to spell.

IM-35 Woodshop, late afternoon

Use for: A custom furniture page, a maker profile.

A one-person woodworking shop, a half-built chair clamped on the bench, shavings on the floor, a hand plane left on its side, in a converted garage late in the afternoon. Photo on a 28mm lens at f/4, low sun through one dusty window, cutting across the bench. Sawdust on every flat surface, a cracked window pane, clamps hung crooked on the wall. From the door, the bench lower right and the window upper left, 16:9. No people, no readable labels, no logos.

MADE AS Photo on a 28mm lens at f/4
SHAPE 16:9

CHECK THE PICTURE
Read every sign and window in the frame. Blank or blur anything the generator tried to spell.

IM-36 Van in the driveway

Use for: A home services header, a service area page.

A plain white work van with a ladder rack, the side door slid open, a tool bag on the driveway, a coiled hose on the step, in a suburban driveway early on a weekday morning. Photo on a 35mm lens at f/5.6, low sun from the right with long shadows across the lawn. Road grime along the sills, a dented hubcap, wet tire tracks on the concrete. From the sidewalk at a three-quarter angle, the house roofline cut off, 16:9. No lettering on the van, no license plate, no people.

MADE AS Photo on a 35mm lens at f/5.6
SHAPE 16:9

CHECK THE PICTURE
Read every sign and window in the frame. Blank or blur anything the generator tried to spell.

CATEGORY 05 OF 11 | PART 1 OF 3

TOOLS AND TABLETOPS

IM-37 to IM-45
On this page: IM-37, IM-38, IM-39

IM-37 Tailgate at the end of a job

Use for: A page header, an about page, a how-we-work section.

A pickup tailgate with the tools of a finish carpenter, a scuffed tape measure, a carpenter's pencil worn to a stub, a folded paper plan with a coffee ring, leather work gloves dropped where they fell, at the end of a job in the late afternoon. Phone camera snapshot, slightly wide, a little lens distortion, late sun from the upper right, long hard shadows, one corner in shade. Sawdust caught in the ribs of the bed liner, nothing lined up, nothing centered. Looking straight down, 3:2. No hands, no readable words on the plan, no logos.

MADE AS Phone camera snapshot, slightly wide, a little lens distortion
SHAPE 3:2

CHECK THE PICTURE
Check nothing is lined up to the frame and nothing is floating. Every object should cast one shadow in the same direction.

IM-38 Tailor's table

Use for: An alterations page, a made-to-measure offer.

A tailor's cutting table, heavy shears lying open, a wedge of chalk, pins in a magnet dish, a cloth tape measure trailing off the edge, a sleeve pattern half traced on navy wool, in a workroom at midday. Photo on a 35mm lens at f/5.6, a tall window on the left, soft shadows falling right. Chalk dust on the wool, thread ends everywhere, a nick in the table edge. From straight above, the pattern piece running out of the top of the frame, 3:2. No hands, no lettering, no logos.

MADE AS Photo on a 35mm lens at f/5.6
SHAPE 3:2

CHECK THE PICTURE
Check nothing is lined up to the frame and nothing is floating. Every object should cast one shadow in the same direction.

IM-39 Bookkeeper's desk

Use for: A bookkeeping or tax prep page.

A bookkeeper's desk in the middle of a month-end close, a spike of receipts, a printing calculator with its tape curling off the desk, two pencils, a half-drunk coffee, on a worn oak desk on a weekday evening. Photo on a 35mm lens at f/4, one green-shaded desk lamp from the upper left, the room dark beyond. A coffee ring on a folder, eraser crumbs, a bent paper clip. From above at a slight angle, the lamp base cutting the top left corner, 3:2. No readable numbers or words, no screens, no logos.

MADE AS Photo on a 35mm lens at f/4
SHAPE 3:2

CHECK THE PICTURE
Check nothing is lined up to the frame and nothing is floating. Every object should cast one shadow in the same direction.

CATEGORY 05 OF 11 | PART 2 OF 3

TOOLS AND TABLETOPS

IM-37 to IM-45
On this page: IM-40, IM-41, IM-42

IM-40 Electrician's pouch, emptied

Use for: An electrical services page, a hiring post.

The contents of an electrician's tool pouch, wire strippers, a voltage tester, a roll of black tape, loose wire nuts and a stubby screwdriver tipped out onto a sheet of plywood, on sawhorses in a house under renovation in the morning. Phone camera snapshot, daylight from an unglazed window opening on the right. Drywall dust on everything, tape fuzz on the roll, a pencil mark on the plywood. Looking straight down, a little crooked, the empty pouch half in frame, 1:1. No hands, no brand marks on tools, no lettering.

MADE AS Phone camera snapshot
SHAPE 1:1

CHECK THE PICTURE
Check nothing is lined up to the frame and nothing is floating. Every object should cast one shadow in the same direction.

IM-41 Baker's bench

Use for: A bakery header, a class or workshop page.

A baker's bench mid-shift, a digital scale with a bowl of flour on it, a bench scraper, a cane proofing basket, a jar of starter with the lid off, a damp towel, on a floured maple bench at 5 in the morning. Photo on a 35mm lens at f/4, warm light from an oven on the left, a gray window above. Flour drifts, dried dough on the scraper, a ring of water from the jar. From above at an angle, the scale display turned away, 3:2. No readable numbers, no hands, no logos.

MADE AS Photo on a 35mm lens at f/4
SHAPE 3:2

CHECK THE PICTURE
Check nothing is lined up to the frame and nothing is floating. Every object should cast one shadow in the same direction.

IM-42 Potting bench

Use for: A garden center or landscaping page.

A potting bench in use, a trowel stuck in an open bag of soil, three terracotta pots stacked crooked, a tray of seedlings, twine and a pair of muddy gloves, in a garden shed on a spring morning. Photo on a 35mm lens at f/4, a small window straight ahead, light falling toward the camera. Spilled soil, a cracked pot, cobwebs in the window corner. From standing height looking down at an angle, the window top cut off, 4:5. No printing on the soil bag, no hands, no logos.

MADE AS Photo on a 35mm lens at f/4
SHAPE 4:5

CHECK THE PICTURE
Check nothing is lined up to the frame and nothing is floating. Every object should cast one shadow in the same direction.

CATEGORY 05 OF 11 | PART 3 OF 3

TOOLS AND TABLETOPS

IM-37 to IM-45
On this page: IM-43, IM-44, IM-45

IM-43 Painter's drop cloth

Use for: A painting contractor header.

A painter's canvas drop cloth with the day's tools, two brushes resting across an open can, a roller in a tray, a stir stick laid on the lid, a folded rag, on the floor of an empty room in the afternoon. Photo on a 28mm lens at f/4, daylight from a bare window off to the left. Old drips in six colors on the cloth, a boot print, dried paint in the tray corners. Looking straight down, the cloth folds running diagonally, 3:2. No labels on the can, no hands, no lettering.

MADE AS Photo on a 28mm lens at f/4
SHAPE 3:2

CHECK THE PICTURE
Check nothing is lined up to the frame and nothing is floating. Every object should cast one shadow in the same direction.

IM-44 Bike repair tray

Use for: A bike shop services page.

A magnetic parts tray on a workbench, a set of hex keys fanned out, a chain tool, three chain links, a patch kit tin and a tube of grease with the cap off, on a rubber-topped bench in a bike shop in the afternoon. Photo on a 50mm lens at f/2.8, a work lamp close on the right, falling off quickly. Black grease fingerprints, a stripped bolt, a rag with a hole in it. From above at an angle, shallow focus on the chain links, 1:1. No brand marks, no hands, no lettering.

MADE AS Photo on a 50mm lens at f/2.8
SHAPE 1:1

CHECK THE PICTURE
Check nothing is lined up to the frame and nothing is floating. Every object should cast one shadow in the same direction.

IM-45 Groomer's station

Use for: A pet grooming booking page.

A dog grooming table between appointments, steel comb, curved shears, a slip lead, a folded towel and a small pile of clipped white fur, in a tiled grooming room at midday. Photo on a 35mm lens at f/2.8, a frosted window on the left, even and cool. Fur drifting to the table edge, water spots on the steel, a chewed corner on the towel. From standing height looking down, the grooming arm cutting the top right, 4:5. No animals, no hands, no logos.

MADE AS Photo on a 35mm lens at f/2.8
SHAPE 4:5

CHECK THE PICTURE
Check nothing is lined up to the frame and nothing is floating. Every object should cast one shadow in the same direction.

CATEGORY 06 OF 11 | PART 1 OF 3

CLOSE-UP DETAILS

IM-46 to IM-54
On this page: IM-46, IM-47, IM-48

IM-46 Edge on the stone

Use for: A craft or quality section, a close crop behind a quote.

A freshly sharpened chef's knife edge, resting on a wet whetstone, gray slurry and water beads on the stone, on a kitchen counter by a window in the morning. 100mm macro lens, a very shallow band of focus across the middle third of the edge, one small window, reflected as a soft rectangle in the wet stone. A faint burr line along the steel, fine scratches left visible. The blade running corner to corner, the rest soft, 1:1. No maker's mark, no lettering.

MADE AS 100mm macro lens, a very shallow band of focus across the middle third of the edge
SHAPE 1:1

CHECK THE PICTURE
A close-up shows every mistake. Check edges, threads and reflections at full size before you use it.

IM-47 Weld bead

Use for: A fabrication or repair page.

A fresh weld bead joining two steel plates, still showing heat color, a chipping hammer and flakes of slag beside it, on a welding table in a metal shop in the afternoon. 100mm macro lens at f/5.6, daylight from a roll-up door at a low angle across the steel. Spatter dots on the plate, a soapstone line half burned away, grinder scratches. The bead on a diagonal, the far end out of focus, 3:2. No sparks, no glow, no lettering.

MADE AS 100mm macro lens at f/5.6
SHAPE 3:2

CHECK THE PICTURE
A close-up shows every mistake. Check edges, threads and reflections at full size before you use it.

IM-48 Saddle stitch

Use for: A leather goods listing, a made-by-hand section.

A line of hand saddle stitching in waxed linen thread on vegetable-tanned leather, the needle still threaded and resting at the last hole, an awl lying alongside, on a scarred cutting mat at a leatherworker's bench in the evening. 100mm macro lens at f/4, one desk lamp from the left at a low angle. One stitch slightly longer than the rest, wax flakes on the leather, a nick in the edge. The stitch line running bottom left to top right, 3:2. No stamps, no lettering, no hands.

MADE AS 100mm macro lens at f/4
SHAPE 3:2

CHECK THE PICTURE
A close-up shows every mistake. Check edges, threads and reflections at full size before you use it.

CATEGORY 06 OF 11 | PART 2 OF 3

CLOSE-UP DETAILS

IM-46 to IM-54
On this page: IM-49, IM-50, IM-51

IM-49 First drops

Use for: A cafe menu, an equipment or training page.

Espresso falling from a portafilter spout, the first thick drops hitting a small white cup, crema just forming, at an espresso machine in a cafe at 7 in the morning. 85mm lens at f/2.8, fast shutter, window light from the left, steel reflections on the machine. Coffee grounds on the drip tray, a water spot on the cup, a worn spout. Tight on the spout and the top of the cup, the machine body soft above, 4:5. No brand badges, no hands, no lettering.

MADE AS 85mm lens at f/2.8, fast shutter
SHAPE 4:5

CHECK THE PICTURE
A close-up shows every mistake. Check edges, threads and reflections at full size before you use it.

IM-50 Loaded brush

Use for: A painting services page, a color consultation offer.

The bristles of an angled brush loaded with deep green paint, being wiped on the inside lip of a can, a thick drip about to fall, over a paint can on a drop cloth at midday. 100mm macro lens at f/4, flat window light from behind the camera. Dried paint up the ferrule, a stray bristle bent sideways, skin forming at the can rim. The brush entering from the upper right, the can rim cutting the bottom, 4:5. No label, no hands in focus, no lettering.

MADE AS 100mm macro lens at f/4
SHAPE 4:5

CHECK THE PICTURE
A close-up shows every mistake. Check edges, threads and reflections at full size before you use it.

IM-51 Bit in the oak

Use for: A carpentry or cabinetry page.

A twist drill bit halfway into a board of white oak, long curled shavings spilling out of the hole, a pencil cross marking the spot, on a workbench in a woodshop in the morning. 100mm macro lens at f/4, a low window on the right, raking across the grain. Tear-out at the edge of the hole, pencil smudge, fine dust on the bit. The bit vertical and left of center, the grain running across, 4:5. No chuck branding, no hands, no lettering.

MADE AS 100mm macro lens at f/4
SHAPE 4:5

CHECK THE PICTURE
A close-up shows every mistake. Check edges, threads and reflections at full size before you use it.

CATEGORY 06 OF 11 | PART 3 OF 3

CLOSE-UP DETAILS

IM-46 to IM-54
On this page: IM-52, IM-53, IM-54

IM-52 Thread and needle

Use for: An alterations or upholstery page.

A sewing machine needle threaded with red thread, the presser foot down on a seam of gray denim, a row of pins waiting ahead of it, at an old machine in a workroom in the afternoon. 100mm macro lens at f/3.5, the machine's own small bulb plus window light from behind. Lint in the feed dogs, a frayed thread end, a scratch on the needle plate. From the side at needle height, the foot filling the lower third, 1:1. No brand badge, no hands, no lettering.

MADE AS 100mm macro lens at f/3.5
SHAPE 1:1

CHECK THE PICTURE
A close-up shows every mistake. Check edges, threads and reflections at full size before you use it.

IM-53 Beads on the hood

Use for: A detailing or car wash page.

Water beading on a freshly waxed dark blue car hood, a microfiber towel dropped at the edge, one swipe through the beads, in a driveway on a bright overcast morning. 85mm lens at f/4, the gray sky reflected across the paint, no direct sun. A tiny stone chip, a leaf stuck near the wiper, swirl marks faint in the reflection. At a low angle along the hood, the horizon line high in the frame, 16:9. No badges, no reflections of people, no lettering.

MADE AS 85mm lens at f/4
SHAPE 16:9

CHECK THE PICTURE
A close-up shows every mistake. Check edges, threads and reflections at full size before you use it.

IM-54 Cutting a key

Use for: A locksmith page.

A brass key clamped in a key cutting machine, the cut just finished, bright brass filings fanned across the tray, the original key clamped beside it, at a counter in a small locksmith shop at midday. 100mm macro lens at f/4, a fluorescent strip above and a little daylight from the door. A worn clamp handle, filings stuck to oil, a blank key bent on the tray. The two keys side by side on a diagonal, 3:2. No stamped numbers, no brand marks, no hands.

MADE AS 100mm macro lens at f/4
SHAPE 3:2

CHECK THE PICTURE
A close-up shows every mistake. Check edges, threads and reflections at full size before you use it.

CATEGORY 07 OF 11 | PART 1 OF 3

BACKGROUND PLATES

IM-55 to IM-63
On this page: IM-55, IM-56, IM-57

IM-55 Painted steel

Use for: Behind a headline, a section divider, a slide background.

A wall of old painted corrugated steel, sage green over an earlier cream coat, nothing happening, just weather: a line of rust weeping from two screw heads, outdoors on a flat overcast day. Photo on a 50mm lens, square-on, evenly sharp, flat overcast light with no shadows. Paint chalky and chipped along the ribs, a faint water tide mark low on the right. No perspective, the left two thirds kept free of strong marks so words can sit there, 16:9. No lettering, no objects, no shadows of people.

MADE AS Photo on a 50mm lens, square-on, evenly sharp
SHAPE 16:9

CHECK THE PICTURE
Lay your headline over it before you decide. If the words are hard to read, it is not a background.

IM-56 Floured bench

Use for: A menu background, a recipe header.

A maple bakery bench dusted with flour, one clean swipe through the flour where a hand passed, a few dough scraps at the far edge, in a bakery kitchen in the early morning. Photo on a 35mm lens, straight down, soft window light from the top of the frame. Knife scars in the wood, flour thicker in one corner. The right half left as even flour for text, 16:9. No tools, no hands, no lettering.

MADE AS Photo on a 35mm lens, straight down
SHAPE 16:9

CHECK THE PICTURE
Lay your headline over it before you decide. If the words are hard to read, it is not a background.

IM-57 Shop floor

Use for: A services header, a dark section background.

A worn concrete shop floor, old paint drips, one curved tire mark, a hairline crack, inside a garage on an overcast afternoon. Photo on a 35mm lens, straight down, daylight from an open door on the left, falling off to the right. An oil stain soaked in at the lower left, grit in the crack. The upper right two thirds kept plain, 16:9. No objects, no feet, no lettering.

MADE AS Photo on a 35mm lens, straight down
SHAPE 16:9

CHECK THE PICTURE
Lay your headline over it before you decide. If the words are hard to read, it is not a background.

CATEGORY 07 OF 11 | PART 2 OF 3

BACKGROUND PLATES

IM-55 to IM-63
On this page: IM-58, IM-59, IM-60

IM-58 Empty pegboard

Use for: A tools or parts page, a pricing table background.

A brown pegboard wall with a few empty hooks, faded outlines where tools used to hang, one nail with a loop of string, in a garage workshop at midday. Photo on a 50mm lens, square-on, a window to the left, light raking gently across the holes. A water stain at the top edge, a hook bent downward. Outlines kept to the left third, the rest plain, 16:9. No tools, no labels, no lettering.

MADE AS Photo on a 50mm lens, square-on
SHAPE 16:9

CHECK THE PICTURE
Lay your headline over it before you decide. If the words are hard to read, it is not a background.

IM-59 Cardboard edges

Use for: A shipping or packaging page, a warm neutral background.

The cut edges of stacked corrugated cardboard sheets, one sheet pulled out a little, a torn corner, in a packing room in the afternoon. Photo on a 100mm lens, straight on to the stack, soft side light from a window on the right. Crushed flutes in places, a strip of old tape, dust. The stack filling the frame edge to edge, lines running horizontally, 16:9. No printing, no labels, no lettering.

MADE AS Photo on a 100mm lens, straight on to the stack
SHAPE 16:9

CHECK THE PICTURE
Lay your headline over it before you decide. If the words are hard to read, it is not a background.

IM-60 Painted-over brick

Use for: A local or neighborhood page, a footer background.

An old brick wall painted off-white many years ago, the paint flaking to show red brick, a patch of newer mortar, on the side of a building in open shade at midday. Photo on a 50mm lens, square-on, open shade, cool and even. A rust streak under an old bracket, a drip of tar near the top. The flaking kept to the right third, 16:9. No ghost signs, no lettering, no graffiti.

MADE AS Photo on a 50mm lens, square-on
SHAPE 16:9

CHECK THE PICTURE
Lay your headline over it before you decide. If the words are hard to read, it is not a background.

CATEGORY 07 OF 11 | PART 3 OF 3

BACKGROUND PLATES

IM-55 to IM-63
On this page: IM-61, IM-62, IM-63

IM-61 Linen tablecloth

Use for: A restaurant or events background, an invitation.

An off-white linen tablecloth, creased from folding, a faint ring where a glass stood, a few crumbs, on a table by a window in the late afternoon. Photo on a 50mm lens, straight down, low window light from the left raking across the weave. One pulled thread, a soft wrinkle running corner to corner. The lower half kept smooth for text, 4:5. No plates, no cutlery, no lettering.

MADE AS Photo on a 50mm lens, straight down
SHAPE 4:5

CHECK THE PICTURE
Lay your headline over it before you decide. If the words are hard to read, it is not a background.

IM-62 Marked plywood

Use for: A building or renovation page.

A sheet of weathered plywood used as a work surface, pencil layout lines, a row of old screw holes, a saw kerf run off one edge, on sawhorses outdoors on an overcast morning. Photo on a 35mm lens, straight down, flat overcast light. A gray water stain, a splinter lifted at one edge, a boot scuff. Marks kept toward the edges, the center plain, 16:9. No readable numbers, no tools, no lettering.

MADE AS Photo on a 35mm lens, straight down
SHAPE 16:9

CHECK THE PICTURE
Lay your headline over it before you decide. If the words are hard to read, it is not a background.

IM-63 Wiped chalkboard

Use for: A cafe menu, a class or schedule page.

A black chalkboard wiped with a damp cloth, cloudy swirls of chalk dust left by the wiping, a stub of chalk on the ledge, on a wall indoors in the afternoon. Photo on a 50mm lens, square-on, window light from the right with a slight sheen on the board. A scratch in the surface, chalk dust built up along the ledge. The swirls even enough for text anywhere above the ledge, 16:9. No erased words showing, no drawings, no lettering.

MADE AS Photo on a 50mm lens, square-on
SHAPE 16:9

CHECK THE PICTURE
Lay your headline over it before you decide. If the words are hard to read, it is not a background.

CATEGORY 08 OF 11 | PART 1 OF 3

PAINTED AND DRAWN

IM-64 to IM-72
On this page: IM-64, IM-65, IM-66

IM-64 Gouache bicycle

Use for: A blog post, an email header, an empty-state picture.

A delivery bicycle, leaning against a brick wall with a crate of bread strapped to the rear rack, on a quiet street in the morning. Gouache on cold-press watercolor paper, flat opaque color, photographed flat in daylight, no glare. Visible brush strokes, slightly wobbly dry-brush edges, paint a little outside the pencil sketch in two places. A loose border of bare paper all round, limited palette of brick red, mustard, sage green, off-white and one dark blue-gray, 4:3. No gradients, no black ink outlines, no digital smoothness, no lettering.

MADE AS Gouache on cold-press watercolor paper, flat opaque color
SHAPE 4:3

CHECK THE PICTURE
Look for the materials: paper tooth, brush marks, uneven edges. If it is perfectly smooth, run it again.

IM-65 Watercolor food truck

Use for: An events page, a newsletter header.

A small food truck, with its awning out and a string of bulbs hung crooked from the roof, in a gravel lot at dusk. Watercolor on rough paper, wet into wet with loose washes, scanned flat, the paper slightly cockled. Blooms and backruns in the sky wash, pencil lines showing through, one edge left unpainted. The truck low and left, two thirds of the page loose sky, 16:9. No hard outlines, no lettering on the truck, no logos.

MADE AS Watercolor on rough paper, wet into wet with loose washes
SHAPE 16:9

CHECK THE PICTURE
Look for the materials: paper tooth, brush marks, uneven edges. If it is perfectly smooth, run it again.

IM-66 Ink and wash street

Use for: An about page, a neighborhood guide.

A row of four narrow shopfronts, awnings down, a hand truck leaning by one door, on a small-town main street at midday. Dip pen and black ink with a gray ink wash on smooth paper, photographed flat by a window. A blot near one roofline, uneven line weight, wash pooled darker at one edge. The row running at a slight angle, wide margins of blank paper, 16:9. No readable shop signs, no people, no color.

MADE AS Dip pen and black ink with a gray ink wash on smooth paper
SHAPE 16:9

CHECK THE PICTURE
Look for the materials: paper tooth, brush marks, uneven edges. If it is perfectly smooth, run it again.

CATEGORY 08 OF 11 | PART 2 OF 3

PAINTED AND DRAWN

IM-64 to IM-72
On this page: IM-67, IM-68, IM-69

IM-67 Pencil toolbox

Use for: A services section, a how-we-work page.

An open metal toolbox with the top tray lifted out, a hammer handle and a level sticking up, a rag over one side, on a garage floor. Colored pencil on warm gray toned paper, layered strokes, photographed flat in daylight. Strokes going in different directions, white pencil highlights a little heavy, the paper showing through. The box right of center, the shadow drawn with loose hatching, 4:3. No brand marks, no lettering, no smooth blending.

MADE AS Colored pencil on warm gray toned paper, layered strokes

SHAPE 4:3

CHECK THE PICTURE
Look for the materials: paper tooth, brush marks, uneven edges. If it is perfectly smooth, run it again.

IM-68 Oil pastel lemons

Use for: A menu, a market day post.

A shallow bowl of five lemons, one cut in half and lying beside the bowl, on a blue table by a window. Oil pastel on textured paper, thick and smudged, photographed flat, a little raking light showing the wax. Finger smudges at the edges, color scraped back in places, crumbs of pastel on the paper. The bowl cut off by the right edge of the sheet, 1:1. No outlines, no lettering, no photographic detail.

MADE AS Oil pastel on textured paper, thick and smudged

SHAPE 1:1

CHECK THE PICTURE
Look for the materials: paper tooth, brush marks, uneven edges. If it is perfectly smooth, run it again.

IM-69 Marker coffee cup

Use for: A cafe post, a loyalty card back.

A takeaway coffee cup with a plain lid, steam drawn as three loose lines, a stir stick beside it, on a cafe table. Alcohol marker sketch on bleedproof paper, quick and confident, scanned flat. Streaky overlapping marker strokes, color bleeding past the pencil line, one stroke that ran dry. The cup tilted slightly, lots of white paper around it, palette of warm gray, tan and one orange, 1:1. No lettering on the cup, no logos, no gradients.

MADE AS Alcohol marker sketch on bleedproof paper, quick and confident

SHAPE 1:1

CHECK THE PICTURE
Look for the materials: paper tooth, brush marks, uneven edges. If it is perfectly smooth, run it again.

CATEGORY 08 OF 11 | PART 3 OF 3

PAINTED AND DRAWN

IM-64 to IM-72
On this page: IM-70, IM-71, IM-72

IM-70 Charcoal boots

Use for: A trades page, a recruiting post.

A pair of worn work boots, kicked off, one fallen on its side, laces loose, on a doormat by a back door. Vine charcoal on cream drawing paper, photographed flat in window light. Smudged shadows, kneaded-eraser highlights, fingerprints in the margin. The boots lower left, the top right of the sheet left empty, 4:3. No color, no lettering, no clean digital edges.

MADE AS Vine charcoal on cream drawing paper

SHAPE 4:3

CHECK THE PICTURE
Look for the materials: paper tooth, brush marks, uneven edges. If it is perfectly smooth, run it again.

IM-71 Painted shop sign plant

Use for: A plant shop page, a flyer.

A single potted snake plant, in a dented tin pot with a saucer, against a plain background. Acrylic paint on brown corrugated cardboard, in the flat style of a hand-painted shop sign, photographed flat outdoors in open shade. Visible brush drag, the cardboard flutes showing through thin paint, a drip at the bottom edge. The plant filling the height, cardboard left bare around it, palette of two greens, cream and black, 3:4. No lettering, no shading gradients, no logos.

MADE AS Acrylic paint on brown corrugated cardboard, in the flat style of a hand-painted shop sign

SHAPE 3:4

CHECK THE PICTURE
Look for the materials: paper tooth, brush marks, uneven edges. If it is perfectly smooth, run it again.

IM-72 Sketchbook page

Use for: A garden or landscaping page, a process section.

Four garden hand tools: a trowel, a hand fork, pruners and a dibber, drawn as separate studies with small arrows and empty note lines beside each, on one page of an open sketchbook. Pencil and light watercolor on sketchbook paper, the spiral binding visible on the left, photographed at a slight angle on a wooden table in daylight. A coffee ring in one corner, eraser smears, one study left unfinished. The page edge and a strip of table showing on the right, 4:3. No readable handwriting, no lettering, no logos.

MADE AS Pencil and light watercolor on sketchbook paper, the spiral binding visible on the left

SHAPE 4:3

CHECK THE PICTURE
Look for the materials: paper tooth, brush marks, uneven edges. If it is perfectly smooth, run it again.

CATEGORY 09 OF 11 | PART 1 OF 3

PRINTMAKING LOOKS

IM-73 to IM-81
On this page: IM-73, IM-74, IM-75

IM-73 Two-color risograph

Use for: A poster, a flyer, an event graphic.

A claw hammer and three nails, drawn as bold simplified shapes, the nails scattered, on a plain ground. Two-color risograph print in fluorescent orange and teal on uncoated cream paper, scanned flat. The two layers slightly out of register, grainy halftone in the shadows, uneven ink in the large flat areas. Shapes off-center, the hammer handle running off the bottom edge, dark brown where the inks overlap, 3:4. No lettering, no border, no gradients.

MADE AS Two-color risograph print in fluorescent orange and teal on uncoated cream paper

SHAPE 3:4

CHECK THE PICTURE
Count the ink colors. If you asked for two and see five, or the edges are perfectly crisp, run it again.

IM-74 Linocut emblem

Use for: A stamp, a sticker, a mark for packaging or a menu.

A rooster weathervane, turned into the wind, on a plain ground. Single-color linocut, black oil-based ink on off-white printmaking paper, photographed flat in daylight. Gouge marks left showing in the cut-away background, a few pale speckles where the roller missed. The figure filling the square with a small uneven margin, a soft torn paper edge, 1:1. No fine hatching, no gray tones, no lettering, no signature.

MADE AS Single-color linocut, black oil-based ink on off-white printmaking paper

SHAPE 1:1

CHECK THE PICTURE
Count the ink colors. If you asked for two and see five, or the edges are perfectly crisp, run it again.

IM-75 Three-color screenprint

Use for: A cafe poster, a tote bag design.

An enamel coffee pot and two cups, the pot tilted as if pouring, drawn as flat overlapping shapes, on a plain ground. Three-color hand-pulled screenprint in mustard, brick red and navy on heavy white paper, photographed flat. Slight misregistration at the edges, ink a little thin on one side of the pull, a speck of dust printed in. The pot left of center, cups cut off by the right edge, 3:4. No halftone photos, no lettering, no gradients.

MADE AS Three-color hand-pulled screenprint in mustard, brick red and navy on heavy white paper

SHAPE 3:4

CHECK THE PICTURE
Count the ink colors. If you asked for two and see five, or the edges are perfectly crisp, run it again.

CATEGORY 09 OF 11 | PART 2 OF 3

PRINTMAKING LOOKS

IM-73 to IM-81
On this page: IM-76, IM-77, IM-78

IM-76 Letterpress ornaments

Use for: An invitation, a certificate border, a menu header.

A border made from printer ornaments: small leaves, stars and rules, arranged as a rectangle with one corner piece slightly rotated, on a sheet with a wide blank center. Letterpress in dark green ink on thick cotton paper, a deep impression, photographed at a low angle so the impression catches the light. Uneven inking from piece to piece, one ornament worn, a faint smudge at the margin. The border near the paper edge, the center left empty for words, 4:3. No lettering, no words, no numerals.

MADE AS Letterpress in dark green ink on thick cotton paper, a deep impression

SHAPE 4:3

CHECK THE PICTURE
Count the ink colors. If you asked for two and see five, or the edges are perfectly crisp, run it again.

IM-77 Woodcut wheat

Use for: A bakery or brewery mark, a label background.

A tied sheaf of wheat, a few stalks bent out of line, on a plain ground. Single-color woodcut in dark brown ink on thin Japanese paper, the wood grain printing through the solid areas, photographed flat on a table by a window. Ragged cut edges, grain lines crossing the shapes, a pale patch where the pressure was light. The sheaf upright and slightly left, a wide lower margin, 3:4. No lettering, no border, no second color.

MADE AS Single-color woodcut in dark brown ink on thin Japanese paper, the wood grain printing through the solid areas

SHAPE 3:4

CHECK THE PICTURE
Count the ink colors. If you asked for two and see five, or the edges are perfectly crisp, run it again.

IM-78 Cyanotype tools

Use for: A hardware or craft page, a gift card.

The white silhouettes of a pair of pliers, a wrench and a length of chain, laid down overlapping, the chain trailing off the sheet, on a hand-coated sheet. Cyanotype photogram, deep Prussian blue on watercolor paper, scanned flat. Brush marks at the uncoated edges, a soft blurred edge where one tool lifted off the paper, a water spot. The objects grouped lower right, rough coated border left visible, 4:5. No lettering, no added drawing, no other colors.

MADE AS Cyanotype photogram, deep Prussian blue on watercolor paper

SHAPE 4:5

CHECK THE PICTURE
Count the ink colors. If you asked for two and see five, or the edges are perfectly crisp, run it again.

CATEGORY 09 OF 11 | PART 3 OF 3

PRINTMAKING LOOKS

IM-73 to IM-81
On this page: IM-79, IM-80, IM-81

IM-79 Rubber stamp repeat

Use for: Packaging tissue, a pattern strip, a loyalty card.

A simple house key, stamped nine times in three loose rows, each at a slightly different angle, on kraft paper. Hand-carved rubber stamp in black ink, photographed flat in daylight. Some impressions heavy and some faint, a double strike on one, ink on the stamp edges showing as a faint box. The rows drifting, one stamp half off the bottom edge, 1:1. No lettering, no perfect grid, no second color.

MADE AS Hand-carved rubber stamp in black ink

SHAPE 1:1

CHECK THE PICTURE
Count the ink colors. If you asked for two and see five, or the edges are perfectly crisp, run it again.

IM-80 Newsprint halftone

Use for: A local story header, a classified-style ad.

A pickup truck loaded with ladders, parked at a curb, on a small-town street. Coarse one-color halftone printed in black on newsprint, like an old local newspaper photo, scanned flat. Dot gain filling in the shadows, show-through from the other side of the sheet, a fold line. Cropped tight, the truck cut off at the tailgate, 3:2. No captions, no headlines, no readable lettering, no logos.

MADE AS Coarse one-color halftone printed in black on newsprint, like an old local newspaper photo

SHAPE 3:2

CHECK THE PICTURE
Count the ink colors. If you asked for two and see five, or the edges are perfectly crisp, run it again.

IM-81 Spray stencil

Use for: A crate or box mark, a workshop sign.

A single open-end wrench, at a slight angle, on a sheet of cardboard. One-color spray stencil in matte black, photographed flat outdoors in open shade. Soft overspray around the edges, a drip from one corner, stencil bridges visible where the shape is held together. The wrench off-center upper left, bare cardboard around it, 4:3. No lettering, no second color, no clean vector edges.

MADE AS One-color spray stencil in matte black

SHAPE 4:3

CHECK THE PICTURE
Count the ink colors. If you asked for two and see five, or the edges are perfectly crisp, run it again.

CATEGORY 10 OF 11 | PART 1 OF 3

DIAGRAMS AND DRAWINGS

IM-82 to IM-90
On this page: IM-82, IM-83, IM-84

IM-82 Exploded nozzle

Use for: A how-it-works section, a parts page, a product explainer.

A brass garden hose nozzle, shown as six parts pulled apart along one dashed center line, on a sheet taped to a drafting board at two corners. Hand drawn in black technical pen on translucent drafting vellum, photographed straight on under an even desk lamp. Light blue pencil construction lines left showing, one smudge near the lower corner. Even line weight with heavier outer contours, short leader lines ending in empty circles where labels would go, 3:2. No lettering, no numbers, no title block.

MADE AS Hand drawn in black technical pen on translucent drafting vellum

SHAPE 3:2

CHECK THE PICTURE
Generated diagrams invent parts. Check every part against the real thing, and add your own labels afterward.

IM-83 Workbench blueprint

Use for: A custom build page, a plans download.

A simple workbench with a lower shelf, drawn in front view and side view next to each other with dimension lines, on one sheet. White line on deep blue, like an architectural blueprint print, photographed flat, slightly uneven blue. Fold creases, a faded corner, a faint fingerprint. The two views off-center, a blank box where a title block would be, 3:2. No readable dimensions, no lettering, no numerals.

MADE AS White line on deep blue, like an architectural blueprint print

SHAPE 3:2

CHECK THE PICTURE
Generated diagrams invent parts. Check every part against the real thing, and add your own labels afterward.

IM-84 Patent-style plane

Use for: A tools page, a heritage or craft section.

A woodworker's hand plane, seen from three quarters above, the blade slightly raised, on a plain sheet. Fine black ink line drawing with stipple and parallel-line shading, in the manner of an old patent illustration, scanned from aged paper. Foxing spots on the paper, a slightly crooked scan, uneven stipple density. Thin leader lines to empty space, the plane centered high with a wide lower margin, 4:3. No figure numbers, no lettering, no signatures.

MADE AS Fine black ink line drawing with stipple and parallel-line shading, in the manner of an old patent illustration

SHAPE 4:3

CHECK THE PICTURE
Generated diagrams invent parts. Check every part against the real thing, and add your own labels afterward.

CATEGORY 10 OF 11 | PART 2 OF 3

DIAGRAMS AND DRAWINGS

IM-82 to IM-90
On this page: IM-85, IM-86, IM-87

IM-85 Deck sketch on grid paper

Use for: A contractor quote page, a planning section.

A plan view of a rectangular backyard deck with steps, half inked over pencil, joists shown as light parallel lines, on a pad of grid paper. Pencil and blue ballpoint, drawn freehand with a ruler for the long lines, photographed on a truck hood in daylight. Eraser smudges, a coffee drip, the pad curling at one corner. The pad at a slight angle, a carpenter pencil lying across the top edge, 4:3. No readable dimensions, no lettering, no hands.

MADE AS Pencil and blue ballpoint, drawn freehand with a ruler for the long lines

SHAPE 4:3

CHECK THE PICTURE
Generated diagrams invent parts. Check every part against the real thing, and add your own labels afterward.

IM-86 Water heater cutaway

Use for: A plumbing or HVAC explainer.

A home tank water heater, drawn with one side cut away to show the tank, the dip tube and the burner, on white marker paper. Black ink outline with flat gray marker shading and one light blue for water, scanned flat. Marker streaks, a line corrected with a second stroke, slight bleed at corners. Leader lines ending in empty circles, the heater left of center, 3:4. No lettering, no arrows with words, no brand marks.

MADE AS Black ink outline with flat gray marker shading and one light blue for water

SHAPE 3:4

CHECK THE PICTURE
Generated diagrams invent parts. Check every part against the real thing, and add your own labels afterward.

IM-87 Hand-drawn area map

Use for: A service area page, a find-us section.

A simple map of a small town, a river, six main streets, a park and a rail line, with one small flag marking a spot, on a single sheet. Ink line with light watercolor washes, photographed flat. Wobbly street lines, a wash that pooled at the river bend, pencil guidelines not erased. Blank ribbons and boxes where names would go, north to the top, a wide margin, 4:3. No place names, no lettering, no compass text.

MADE AS Ink line with light watercolor washes

SHAPE 4:3

CHECK THE PICTURE
Generated diagrams invent parts. Check every part against the real thing, and add your own labels afterward.

CATEGORY 10 OF 11 | PART 3 OF 3

DIAGRAMS AND DRAWINGS

IM-82 to IM-90
On this page: IM-88, IM-89, IM-90

IM-88 Isometric shop

Use for: An about page, a how-to-find-us section.

The inside of a small one-room repair shop with a counter, a bench and shelves, the roof removed, a stool pulled out from the counter, on a sheet of drawing paper. Soft pencil isometric drawing with light hatching, photographed flat by a window. Construction lines left in, a smudge from the side of a hand, one shelf redrawn. The room as a diamond in the middle, corners of the sheet empty, 4:3. No lettering, no people, no color.

MADE AS Soft pencil isometric drawing with light hatching

SHAPE 4:3

CHECK THE PICTURE
Generated diagrams invent parts. Check every part against the real thing, and add your own labels afterward.

IM-89 Whiteboard process

Use for: A process section, an onboarding page.

A five-step process drawn as empty boxes joined by arrows, one box circled twice, one arrow crossed out and redrawn, on an office whiteboard. Dry-erase marker in black and one green, photographed on a phone, overhead office light with a glare patch near the top. Ghosting from old erased drawings, a marker running dry, the board slightly tilted in frame. Boxes drifting downhill left to right, the marker tray at the bottom edge, 16:9. No words in the boxes, no lettering, no people.

MADE AS Dry-erase marker in black and one green, photographed on a phone

SHAPE 16:9

CHECK THE PICTURE
Generated diagrams invent parts. Check every part against the real thing, and add your own labels afterward.

IM-90 Chalk drawings

Use for: A cafe specials board, a seasonal menu.

Three simple chalk drawings: a slice of pie, a coffee cup and a soup bowl, each with a blank underline beneath it, on a black chalkboard. White and one yellow chalk, drawn by hand, photographed straight on in cafe window light. Chalk dust smears, a line rubbed out and redrawn, uneven pressure. The three drawings in a loose row, space left above for a heading, 16:9. No lettering, no prices, no words.

MADE AS White and one yellow chalk, drawn by hand

SHAPE 16:9

CHECK THE PICTURE
Generated diagrams invent parts. Check every part against the real thing, and add your own labels afterward.

CATEGORY 11 OF 11 | PART 1 OF 3

HANDMADE MODELS

IM-91 to IM-99
On this page: IM-91, IM-92, IM-93

IM-91 Paper shopfronts

Use for: A home page picture, a neighborhood or location page.

A row of three small shopfronts, built from cut and folded colored paper and corrugated cardboard, the walls bowing slightly, on a tabletop against a plain kraft paper backdrop. Photo of a real handmade model, 85mm lens, one desk lamp from the left with a real soft shadow. Visible cut edges, a little dried glue at one seam, a pencil mark on a tab. Focus on the middle shop, the front edge of the table soft, colors of sage green, mustard, brick red and cream, 4:3. Blank paper strips for signs, no lettering, no figures.

MADE AS Photo of a real handmade model, 85mm lens
SHAPE 4:3

CHECK THE PICTURE
Look for the hand: cut edges, glue, fingerprints, a real shadow. A model with none of those is a render.

IM-92 Clay delivery van

Use for: A delivery or shipping page, a friendly explainer.

A small delivery van, modeled in plasticine, with slightly lopsided wheels and a parcel on the roof, on a sheet of gray card. Photo of a real clay model, 60mm macro lens at f/5.6, a window on the right and a white card bouncing light on the left. Fingerprints in the clay, a seam where two colors meet, a bit of lint stuck to one side. Three-quarter view from slightly above, the van left of center, 4:3. No lettering on the van, no faces, no glossy render look.

MADE AS Photo of a real clay model, 60mm macro lens at f/5.6
SHAPE 4:3

CHECK THE PICTURE
Look for the hand: cut edges, glue, fingerprints, a real shadow. A model with none of those is a render.

IM-93 Cardboard house

Use for: A renovation or real estate page.

A model house with half the roof lifted off, made of cut corrugated cardboard, showing two rooms and a staircase inside, on a cutting mat. Photo of a real model, 50mm lens at f/4, an overhead desk lamp slightly behind, shadows falling forward. Rough knife cuts, hot glue strings, a wall that is not quite square. From above at an angle, a craft knife and a steel ruler at the edge of the frame, 3:2. No printed textures, no lettering, no figures.

MADE AS Photo of a real model, 50mm lens at f/4
SHAPE 3:2

CHECK THE PICTURE
Look for the hand: cut edges, glue, fingerprints, a real shadow. A model with none of those is a render.

CATEGORY 11 OF 11 | PART 2 OF 3

HANDMADE MODELS

IM-91 to IM-99
On this page: IM-94, IM-95, IM-96

IM-94 Felt produce

Use for: A grocery or meal kit page, a children's menu.

Cut felt shapes of a carrot, a tomato, a pear and a bunch of grapes, arranged loosely, the pear overlapping the tomato, pinned to a cork board. Photo of real felt, 50mm lens, straight on, soft window light from the left. Fuzzy uneven scissor cuts, visible pin heads, a thread of lint. The group off-center right, cork left bare on the left, 4:3. No faces on the fruit, no lettering, no stitching text.

MADE AS Photo of real felt, 50mm lens, straight on

SHAPE 4:3

CHECK THE PICTURE
Look for the hand: cut edges, glue, fingerprints, a real shadow. A model with none of those is a render.

IM-95 Embroidered tools

Use for: A craft page, a patch or badge design.

A crossed wrench and screwdriver, stitched in gray and yellow thread on natural linen, held in a wooden embroidery hoop. Photo of real hand embroidery, 60mm macro lens, daylight from a window, raking slightly across the stitches. Uneven stitch length, a loose thread tail at the back showing through, the fabric puckered near one edge. The hoop cut off by the top and right of the frame, 1:1. No lettering, no machine-perfect satin stitch, no logos.

MADE AS Photo of real hand embroidery, 60mm macro lens

SHAPE 1:1

CHECK THE PICTURE
Look for the hand: cut edges, glue, fingerprints, a real shadow. A model with none of those is a render.

IM-96 Block town

Use for: An about page, a planning or local services section.

A small town made of plain wooden blocks, eight buildings and a bridge, one block knocked over, on a wooden tabletop. Photo of real unpainted wooden blocks, 50mm lens at f/2.8, low window light from behind and to the left, long soft shadows toward the camera. Dents and pencil marks on the blocks, dust on the table, the grain not matching. From table height, the nearest block soft, the town left of center, 16:9. No painted details, no lettering, no figures.

MADE AS Photo of real unpainted wooden blocks, 50mm lens at f/2.8

SHAPE 16:9

CHECK THE PICTURE
Look for the hand: cut edges, glue, fingerprints, a real shadow. A model with none of those is a render.

CATEGORY 11 OF 11 | PART 3 OF 3

HANDMADE MODELS

IM-91 to IM-99
On this page: IM-97, IM-98, IM-99

IM-97 Folded paper pots

Use for: A plant shop page, a workshop sign-up.

Three small plant pots folded from colored paper, each with a paper leaf sprig, the middle one tipped over, on a white windowsill. Photo of real folded paper, 85mm lens at f/2.8, daylight through the window behind, soft and bright. Visible creases and a slightly crushed corner, a pencil guideline on one fold. The pots in a loose row right of center, the window frame at the left edge, 4:3. No lettering, no patterns on the paper, no glossy look.

MADE AS Photo of real folded paper, 85mm lens at f/2.8
SHAPE 4:3

CHECK THE PICTURE
Look for the hand: cut edges, glue, fingerprints, a real shadow. A model with none of those is a render.

IM-98 Shoebox workshop

Use for: A maker profile, a behind-the-scenes section.

A tiny workshop scene built inside a shoebox on its side, a matchstick workbench, a spool for a stool, tools cut from foil, on a desk. Photo of a real diorama, 35mm lens at f/4, a small clip lamp shining in from the open top. Tape holding one wall, a glue fingerprint on the foil, the box lid lying beside it. From the front at box height, the desk and a pair of scissors visible around the box, 3:2. No printed logos on the box, no lettering, no figures.

MADE AS Photo of a real diorama, 35mm lens at f/4
SHAPE 3:2

CHECK THE PICTURE
Look for the hand: cut edges, glue, fingerprints, a real shadow. A model with none of those is a render.

IM-99 Ledger paper collage

Use for: A bookkeeping or services page, an editorial header.

A toolbox, assembled from torn and cut pieces of old ledger paper, paint sample cards and brown tape, glued to a sheet of gray board. Photo of a real cut-paper collage, straight on, even daylight, with small shadows under lifted paper edges. Torn edges with white fibers, glue wrinkles, one piece set crooked. The toolbox right of center, bare board to the left, 4:3. No readable handwriting or numbers, no lettering, no logos.

MADE AS Photo of a real cut-paper collage, straight on
SHAPE 4:3

CHECK THE PICTURE
Look for the hand: cut edges, glue, fingerprints, a real shadow. A model with none of those is a render.

REVIEW

BEFORE YOU PUBLISH

The prompt gets you a picture. You decide whether it is honest and good enough to carry your name.

BEFORE YOU PUBLISH ANY PICTURE

- [ ] Nothing in it is borrowed: no logo, character, product design or real face that belongs to someone else.
- [ ] No one would take it for a real photo of a job you did, unless you say plainly that it is an illustration.
- [ ] Hands, tools and edges hold up when you zoom in.
- [ ] Any lettering in the frame is either blank or you have covered it. Generators misspell.
- [ ] It still reads at thumbnail size.
- [ ] The empty space is where your words need to sit.
- [ ] Your image tool's terms allow the use you have in mind.
- [ ] You saved the prompt next to the picture, with what you changed.

WHAT A PROMPT CANNOT DO

It cannot promise the picture. The same prompt returns a different image every run, and different tools read it differently. Run it more than once, keep the best, and check it by eye.

WHEN IT STILL LOOKS GENERATED

Find the tell, then fix the part of the prompt that owns it. Centered and squared up is a framing problem. Spotless is a flaws problem. Light from nowhere is a light problem. Change that one part and run it again.

THE REST OF THE SET

Recon11_Image_Prompt_Field_Manual_99.pdf teaches the recipe, the eight tells, and three weak prompts fixed.
Recon11_99_Image_Prompts.xlsx splits every prompt into its seven parts and adds a results log.
Recon11_99_Image_Prompts.md is the plain-text copy.