BARE
SKIN

10 CHATGPT PROMPTS

Real skin. Real texture. Every pore visible. A complete visual identity system built for ChatGPT image generation.

LOOP.WORKER — AI BRAND PHOTOGRAPHY SYSTEM

BRAND DNA

Clinical-meets-raw skincare brand — real skin, real ingredients, no filter

COLOR PALETTE

Sage
#7D8B69
Primary — labels, packaging, tiles, accents

Bone
#F0EBE0
Secondary — backgrounds, linen, packaging

Amber
#C4873A
Accent — glass bottles, serum, warmth

PHOTOGRAPHY MOOD

- **Clinical** — precise, intentional, controlled
- **Raw** — real skin, real texture, never retouched
- **Botanical** — ingredients visible, process honest
- **Warm** — clinical but not sterile

PHOTOGRAPHY STYLE

- Kodak Portra 160, fine grain, true skin tones
- Hard flash for product, soft directional for skin
- Macro close-ups showing real pore texture
- Terrazzo, marble, brass, amber glass surfaces

- Real skin — visible pores, freckles, moles
- Diverse, interesting faces, never airbrushed
- Dewy and hydrated, not filtered
- Short nails, minimal jewelry, real hands

- Amber glass bottles
- Product labels
- Canvas bags
- Linen pouches
- Lab coats
- Packaging tape

Logos only on products and packaging — never on skin, faces, or bathroom surfaces

SETUP

CHATGPT STYLE LOCK

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Paste this at the start of every ChatGPT session to lock the visual style across all 10 prompts.

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● ● ●    style-lock.txt

I'm creating images for a clinical-meets-raw skincare brand called
"Bare."

Visual Style:
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- Clinical but warm, not sterile
- Hard flash for product/detail shots, soft directional light for skin/lifestyle
- Kodak Portra 160, fine grain, natural skin tones
- Sage green (#7D8B69) and bone (#F0EBE0) palette, amber (#C4873A) accents

Brand Rules:
- "Bare" branding appears on: amber glass bottles, product labels, canvas bags, linen pouches
- Visible skin texture in every shot — real pores, freckles, imperfections
- Raw botanical ingredients, terrazzo surfaces, brass hardware
- Amber glass, never plastic packaging
- NEVER airbrush or smooth skin — texture IS the brand

Cast: Real skin. Diverse. Visible pores, freckles, moles. Dewy, not filtered.

Keep this style consistent across all images I request.

PROMPTS

1 THE BOTTLE

Hard directional light from a single window on the left, Kodak Portra 160, fine grain. An amber glass serum bottle with a brass dropper cap on a slab of raw travertine — the "Bare" label in sage green on bone, the type small enough you'd have to lean in, the glass warm and catching light like liquid honey. The dropper pulled out and resting across the bottle mouth, one golden drop hanging from the pipette tip, refusing to fall. The travertine surface showing its fossil marks, one hairline crack running through it, a faint water ring from where she set her glass down earlier. Beside the bottle: a sprig of dried rosemary, three loose chamomile heads, and a torn muslin pouch that held them. The surface extends into negative space — seventy percent of the frame is warm stone and shadow. Behind, soft and out of focus: a marble bathroom, brass fixtures, morning light through frosted glass. Sharp focus on the drop. The product costs $85 and earns it.

2 THE PRESS

Close-up, 85mm, Kodak Portra 160, soft morning window light from the right. Her hands mid-press against her cheek — fingertips spreading serum into skin, the product catching light where it hasn't been absorbed yet, three small pools sitting in her pore texture like morning dew in grass. Eyes closed, head tilted slightly, not performing skincare for a camera, just doing it. Real skin — every bare visible, a constellation of light freckles across the bridge of her nose, a small mole above her lip, the faint texture of a healed blemish on her jaw she doesn't think about anymore. Her nails short, clean, unpainted. The bathroom behind her in soft focus: sage green tiles, a brass-framed mirror, amber bottles on a terrazzo shelf. The serum is golden on her skin, the light turning it to honey where it pools. Shallow depth of field on her pores, subtle grain. The beauty is the texture, not the absence of it.

3 THE SHELF

Overhead angle, Kodak Portra 160, soft diffused daylight from a skylight. A terrazzo bathroom shelf from above — the morning routine laid bare. Five amber glass "Bare" bottles in different sizes, no two exactly aligned: a cleanser, a toner, a serum, a moisturizer, an oil. Each label sage green on bone, the type consistent, the amber glass at different levels showing use — the serum almost empty, the moisturizer barely touched, the toner with a drip dried down the side. A brass tray holding the three smallest. A white linen washcloth folded once, a damp corner darkened from where she just used it. A single dried lavender stem that fell from the arrangement on the windowsill. The terrazzo surface — sage and bone aggregate in white cement, one chip at the edge where something was dropped years ago. Cotton pads in a glass jar, the top one slightly askew. The frame is tight on the shelf, the bathroom falling away above and below. Film grain, warm but clinical. Everything in use, nothing on display.

4 THE BARE

Extreme macro close-up, ring light mixed with soft window light, Kodak Portra 160, razor-sharp. Her cheek — filling the entire frame, the camera so close that individual pores become landscape. The skin just cleansed and slightly damp, each bare a tiny crater catching light at the rim, the texture like the surface of a river stone at magnification. Three freckles in a triangle formation, each one a slightly different shade of amber. A single fine vellus hair catching light like a filament. The skin not flawless — a small patch of texture on the jaw, the ghost of a blemish that lived here two weeks ago, a barely-visible thread vein near the nostril. But alive. Hydrated. The serum sitting in the pore structure, light reflecting off the oil in each tiny depression. The rest of the frame is skin — no eyes, no lips, no features. Just the terrain. Portra 160 rendering every tone: the pink undertone, the golden surface, the blue-grey shadow in the pores. Fine grain, clinical sharpness. This is what skincare is actually about.

5   THE RINSE

35mm, f/2.8, Kodak Portra 160, hard flash freezing the chaos. She's mid-splash — both hands cupped, water hitting her face, droplets suspended in mid-air around her head like a crown coming apart. Eyes squeezed shut, mouth slightly open, the cold-water gasp. Her skin wet, reflecting the flash in a hundred tiny highlights across her forehead and cheeks — every bare catching a pinpoint of light. Water running down her jawline, one stream separating into two at her chin. The bathroom sink below: white porcelain, brass fixtures with honest patina, a "Bare" cleanser bottle on the ledge with the cap off, a wet ring on the terrazzo where it was just set down. Her hair pulled back, a few loose strands stuck to her wet temples. A sage green towel folded on the hook behind her, waiting. The flash blowing out the water droplets to pure white, her skin warm beneath. Film grain, the motion frozen at 1/500th, every droplet a tiny lens. The first thing she does every morning.

6 THE ROOT

Overhead, Kodak Portra 160, soft directional window light from the left casting long shadows. A wooden apothecary table — raw oak, fifty years of stains and scratches that tell a story. The ingredients of the serum spread across the surface like a recipe deconstructed: a small amber jar of raw jojoba oil, golden and thick. A bowl of dried chamomile flowers, the petals curling at the edges. Rosehip seeds in a brass mortar, half-ground, the pestle resting against the lip. A square of beeswax, cracked at the corner where it was broken from the block. A glass beaker with golden liquid inside, a thermometer resting in it reading 42 degrees. Three dropper bottles with handwritten labels in pencil: "batch 47," "test — too heavy," "FINAL." Loose petals and dust on the wood surface. A lab notebook open to a page of formulas, one crossed out, one circled in sage green ink. The "Bare" logo on a roll of labels at the edge of frame, not yet applied to anything. Film grain, warm tones, the wood and the amber and the brass all speaking the same color. Where the product starts.

7 THE LAB

Wide angle, Kodak Portra 160, natural light from industrial windows mixing with clinical overhead fluorescent. The lab as a brand statement — half apothecary, half science. A long stainless steel bench running the length of the room, a centrifuge at one end, a precision digital scale at the other reading 14.2g. She's at the bench in a bone linen lab coat, "Bare" embroidered small on the chest pocket, pipetting golden liquid from a beaker into an amber glass bottle, her hand steady, her focus total. Fifty bottles already filled on a tray beside her, each one waiting for a label. Behind her: a wall of glass shelving holding raw ingredients in labeled jars — dried flowers, oils, powders, resins — organized by color from amber to sage to bone. A refrigerated case with temperature-controlled actives, the glass door slightly fogged. On the bench: a brass balance scale beside the digital one because she started analog. Cotton swatches with formula tests, each one labeled and dated. An espresso cup gone cold hours ago. A single dried rosemary sprig taped to the wall above her station — the first ingredient from the first batch. Subtle grain, the fluorescent making the clinical surfaces glow, the window light warming everything it touches. The equipment in this room cost more than the lease.

8 THE SERUM

Extreme close-up, macro, Kodak Portra 160, hard directional light from below-left creating a glow through the golden liquid. A single drop of serum on her fingertip — the drop holding its shape, an amber dome catching light on its surface, the fingerprint ridges visible through the transparent gold like a topographic map. The viscosity right at the edge of falling — it's going to slide any second but not yet. Her fingertip in sharp focus, the drop refracting light into a tiny amber lens, the rest of her hand falling to soft warm blur. Her skin around the drop: real, visible pore texture, a faint callus on the pad from writing or typing, one cuticle slightly dry. The brass dropper out of focus above, the "Bare" bottle a soft amber glow in the background. The light passing through the serum turning it to liquid gold, a single highlight blooming on the surface. Film grain fine and tight, Portra 160 at its most precise. One ingredient, one drop, one moment before it meets skin.

9   THE REFLECTION

Shot through the mirror, 50mm, Kodak Portra 160, warm morning bathroom light. She's looking at herself in a brass-framed mirror, examining her skin the way you do when no one's watching — head tilted, leaning in, studying. Post-routine: skin dewy, slightly flushed from the water, the serum still settling into her pores. No makeup, no filter, no performance. Direct eye contact with the camera through the glass. Her hand on the brass faucet, the other touching her jawline, checking the texture with her fingertips. Real skin — pores visible, the redness around her nose that never fully goes away, one eyebrow slightly higher than the other, the asymmetry that makes a face a face. The mirror reflecting the bathroom behind her: sage green subway tiles, amber "Bare" bottles on the shelf, a brass wall sconce with a warm bulb, a white linen towel on a hook. The glass slightly spotted with water drops from the sink. The frame is mostly mirror — she's small in the reflection, the bathroom around her doing the work. Shallow depth of field on her reflected eyes, everything else softening. Film grain, warm, Portra pulling the skin tones honest. She looks like herself and that's the whole point.

10 THE COUNTER

Overhead, Kodak Portra 160, soft ambient bathroom light from a frosted window. The counter after everything — nobody in frame, just the evidence. A terrazzo surface with four "Bare" bottles in a loose cluster: the cleanser cap off, the toner bottle with a drip running down the label, the serum dropper resting on the stone leaving a tiny golden ring, the moisturizer still closed because she uses it last and forgot today. A damp white washcloth bunched beside the sink, one corner hanging off the edge. Three used cotton pads — each showing a slightly different shade of what was removed, the toner one still amber-tinted. A single hair tie. A glass of water half-drunk. The brass faucet reflecting the window light in a soft curve. A small sage green ceramic dish holding two rings she took off to wash her face and hasn't put back on. Droplets on the terrazzo catching light, the stone pattern visible through the water. Film grain, warm and quiet, every surface slightly wet. The most honest shot of a skincare brand: the mess it actually makes.

USAGE

TIPS FOR CHATGPT

1 **Start with the style lock** — paste it as your first message in every new ChatGPT session

2   **Show real skin** — say "visible pores, real skin texture, freckles, no retouching" if it smooths things out

3   **Amber glass always** — if it generates plastic or white bottles, say "amber glass with brass cap, sage green label"

4   **Flash for products, soft light for skin** — use "hard directional flash" for bottles and "soft morning window light" for faces

5   **Portra 160 keeps it honest** — remind ChatGPT "Kodak Portra 160, fine grain, natural skin tones" for true color

Bare. 10 shots. Real skin. Amber glass. Every frame branded.

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