

**SOFT
GOODS**

A COMPLETE AI BRAND ASSET PACK

SOFT GOODS

10 CHATGPT PROMPTS

Every shot styled. Every frame branded. A complete visual identity
system built for ChatGPT image generation.

LOOP.WORKER — AI BRAND PHOTOGRAPHY SYSTEM

IDENTITY

BRAND DNA

Minimal basics fashion brand — clean lines, quality fabric, effortless

COLOR PALETTE



Black

#1A1A1A

Primary — logo, garments, text



Cream

#FAF9F6

Secondary — garments, background, negative space



Tan

#D2B48C

Accent — leather, natural, warmth

PHOTOGRAPHY MOOD

- **Minimal** — clean lines, negative space
- **Quality** — visible fabric texture in every shot
- **Effortless** — not trying too hard
- **Thoughtful** — considered, intentional

CAST / PEOPLE

PHOTOGRAPHY STYLE

- Clean, bright, minimal
- Lots of white space
- Soft natural light, minimal shadows
- Medium format film quality

LOGO PLACEMENT

- Young, attractive, relaxed
- Natural postures, not trying hard
- Simple jewelry, clean lines

- T-shirts

- Caps

- Tote bags

- Hoodie embroidery

- Woven labels

- Side seam labels

Logos only on garments and accessories — never on surfaces, walls, or furniture

SETUP

CHATGPT STYLE LOCK

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

● ● ● style-lock.txt

I'm creating images for a minimal basics fashion brand called "Soft Goods."

Visual Style:

- Clean, bright, minimal, lots of white space
- Soft natural light, minimal shadows

- Medium format film quality, subtle grain
- Black (#1A1A1A) and cream (#FAF9F6) only – no other colors

Brand Rules:

- "Soft Goods" branding appears on: t-shirts, caps, tote bags, hoodie embroidery, woven labels
- Visible fabric texture in every shot
- Negative space / minimal composition
- Natural light only – never flash or neon

Cast: Young, attractive, relaxed. Natural postures, not trying too hard.

Keep this style consistent across all images I request.

Copy the text above and paste it as your first message in a new ChatGPT conversation. Then send prompts from the sections below one at a time.



PROMPTS

10 prompts

1

THE TEE



Medium format, soft window light spilling from a twelve-foot industrial window, the kind of loft that costs \$8K/month and has nothing in it. She's standing barefoot on poured concrete, just pulled on a cream SOFTGOODS tee, both hands still at the hem, looking directly into camera – not posing, just checking if you noticed. Hair still damp from the shower, one thin gold chain, no

other jewelry. The fabric sitting exactly right against her collarbones, the screen print crisp because it's the first wear. Behind her: the loft stretching deep – exposed steel beams, raw plaster walls, a single black marble island with the packaging torn open, tissue paper spilling cream. Her Common Projects Achilles Low kicked off by the door, one upright, one on its side. A matte black MacBook closed on the counter beside a half-drunk oat milk latte. The shadow from the window mullions making a grid on the concrete floor. Shallow depth of field, maximum negative space. Subtle grain. The simplest moment in the most considered room.

2

THE CORRIDOR

Wide shot, medium format, flat overcast light from a skylight thirty feet up. He's mid-stride through a brutalist concrete corridor – cream SOFTGOODS hoodie, drawstrings swinging at different lengths, hood down, black joggers, Common Projects on concrete. One hand in the kangaroo pocket, the other holding a kraft paper coffee cup, no branding, just a black lid. The corridor is the shot – twenty feet tall, poured concrete walls with the board-form texture still visible, one narrow window at the end making him walk into light. His shadow clean and long behind him on polished concrete so smooth it reflects a ghost of him. Through a doorway to his left: a glimpse of a studio – a garment rack, a single pendant light, someone at a table. The architecture dwarfing him. Subtle grain, desaturated, slight motion blur at his feet. The brand lives in how he moves through the space.

Overhead, medium format, soft diffused light, zero shadows. A black SOFTGOODS crewneck folded once on raw Belgian linen – the screen-printed logo cracked from three washes, the detail that says worn not displayed. The weave visible, tight, intentional, the kind of cotton you can feel through the screen. Beside it: a cream tee unfolded, collar relaxed from being pulled over a head a hundred times. Around them, barely in frame: a pair of Japanese tailor's shears resting open on the linen, a brass thimble worn smooth at the tip, a rotary cutter with the safety guard flipped back, a strip of cream twill tape curling off a spool. One coffee ring on the linen where a mug sat, the fabric darkened in a perfect circle. The frame mostly empty – the items clustered lower-left, the rest just texture. Razor-sharp focus, subtle grain. The tools and the product on the same surface.

Wide, medium format, soft overcast, flat and honest. Two people on wide concrete gallery steps outside a converted warehouse – the kind of space with a steel door and no signage. Him in a black SOFTGOODS cap, cream hoodie, black Dickies, New Balance 990v6 in grey. Looking at his phone without expression, thumb scrolling. Her beside him, legs stretched out, black SOFTGOODS crewneck pushed to the elbows, cream wide-legs, Birkenstock Bostons in black suede. Eyes closed, face tilted up. A cream SOFTGOODS tote between them – a hardcover Phaidon book spine visible, a water bottle, a rolled-up lookbook. The steps worn smooth in the center from years. A single dried leaf in the corner. Behind them: one concrete wall, one steel door, one brass handle. They're not performing anything. Subtle grain, shallow depth of field. The whole brand in two people doing nothing.

Shot through the reflection, medium format, clean soft window light from the left. She's in front of a full-length mirror, not posing – checking the fit of a black SOFTGOODS cap, head tilted, eyes on the brim in the glass. Direct eye contact with the camera through the reflection. Black fitted tee with the small chest logo, cream wide-leg trousers breaking once at white Common Projects. The mirror slim-framed matte black, leaning against bare plaster, the bottom edge resting on light oak flooring. In the reflection behind her: the apartment – empty except for what matters. A clothing rack with six pieces spaced far apart, all black and cream. A heavy canvas bolt bag on the floor beside kicked-off sneakers, a rolled pattern piece poking out the top. A single Noguchi lamp in the corner, off. Subtle grain, sharp focus on her expression in the glass, the room behind dissolving to cream. Negative space is 70% of the frame.

Wide angle, medium format, natural light from industrial steel-frame windows running floor to ceiling. The studio as a brand statement – 3,000 square feet of polished concrete, white walls, 16-foot ceilings, exposed ductwork painted matte black. Three people: one at a Juki DDL industrial single-needle sewing machine in a SOFTGOODS hoodie, foot on the pedal, guiding black cotton through the throat plate, thread cones in cream and black on the spool pins. One cutting fabric at a long oak table, a rotary cutter in hand, bolts of black and cream cotton stacked at the end, a pattern piece pinned to the fabric with dressmaker's weights. One at the window on a call, back to camera, cream joggers, barefoot on concrete, their reflection ghosting in the glass. Against the far wall: an industrial serger, a heat press with the lid up, a dress form wearing an unfinished cream tee with the side seam still pinned. A rolling rack with twelve finished garments spaced far apart – all black and cream. A half-unpacked box from the mill, tissue paper spilling. Subtle grain, clean window shadows making rectangles on the floor. The equipment costs more than the rent.

Street level, medium format, soft overcast. The frame is waist-down – cream wide-leg pants, white Common Projects Achilles Low, one slightly scuffed at the toe from actual use. A black SOFTGOODS tote over the shoulder, the screen-printed logo facing out, ink worn at the edges because this bag has been everywhere. The bag slouching from weight: a Kinfolk magazine spine visible, the corner of a MacBook Air, a rolled cream beanie poking out. One hand on the canvas strap, the fingers relaxed, a simple gold band on the ring finger. The sidewalk clean poured concrete, a single brass apartment buzzer on the wall behind them. Their shadow barely there – overcast, the light so flat it's almost Japanese. No storefronts, no signage, just a wall and a person in motion. Subtle grain, shallow depth of field on the bag, the background falling to nothing. Editorial calm.

Extreme close-up, medium format, soft directional window light from above-left. Someone's hands mid-fold on a cream SOFTGOODS tee – the weave visible between their fingers, you can count the thread, the GSM weight implied in how the fabric holds. A woven side-seam label: black thread on cream linen tape, "Soft Goods" in type so small you'd miss it if you weren't looking. A cloth measuring tape draped over one wrist, the numbers faded from use, a pin cushion strapped to the other. A stack of black tees beside them, edges not quite aligned because precision isn't the point – care is. The surface polished black marble, one faint calcite vein running diagonal. In the far background, soft and out of focus: the studio, the garment rack, the window. Razor-sharp focus on the label, subtle grain. Someone who pays attention to the thing most people never see.

Medium format, soft ambient light from above. A cream SOFTGOODS hoodie hanging alone on a single matte black wall hook against bare plaster – the kind of plaster that costs more than paint because it's applied by hand. Drawstrings at different lengths, one tucked inside the hood. Below on the polished concrete: white Common Projects placed together but not parallel, the leather softened from wear, one tongue folded in from how they were kicked off. The wall surface raw lime plaster, one faint trowel mark, one hairline crack running from the hook up. A slim shadow from the hood falling on the wall, the light source invisible but warm. Nothing else in the frame. The ratio is extreme – the hoodie small in the upper-third, the wall and floor consuming everything else. Subtle grain, sharp focus. The image works because of everything that isn't there.

Shot from across the street, medium format, soft late-afternoon light from behind them, warm but desaturated the way medium format goes golden without trying. A couple mid-crosswalk in a wide open intersection – not holding hands, just walking in sync, three inches between their arms. Him: black SOFTGOODS crewneck faded at the shoulders from sun, cream pants cropped at the ankle, black New Balance 2002R. Her: cream oversized SOFTGOODS hoodie, sleeves covering her hands, black cigarette pants, white Common Projects. A black SOFTGOODS tote disappearing into a fold of her arm. They're out of step with each other – natural, uncoordinated, comfortable. The crosswalk lines geometric beneath them, fresh white paint. No cars, no other people. The street wide and empty, a row of London plane trees bare against a grey-white sky. Their shadows merging on the asphalt into one shape that doesn't look like either of them. Subtle grain, shallow depth of field, the trees dissolving to soft verticals. Two people who match without trying.

USAGE

TIPS FOR CHATGPT

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

2 **Keep it minimal** — if it looks busy, say "more negative space, cleaner, simpler"

3 **Emphasize texture** — "show the fabric weave," "visible thread count" keeps the quality feel

4 **Black and cream only** — if other colors creep in, say "strictly black and cream palette"

5 **Natural light only** — remind ChatGPT "soft natural light, no flash, no neon" if it deviates

*Soft Goods. 10 shots. Clean lines. Quality fabric. Every frame
branded.*

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