TRU METHOD · FREE SAMPLE · 10 OF 100 PROMPTS

THE SIX-LAYER FRAME SYSTEM

Detail, not realism. A director's method for AI frames that read as true, plus 100 production-ready prompts.

VIBE · SUBJECT · LIGHTING · CAMERA · FINISH · TOOL NOTES · NEGATIVE

YUSF MEDHAT

02

Detail, not realism

Typing “realistic”, “8K” or “cinematic” asks the model for its idea of real, which is the average. Realism is a **finish**. Detail is what makes a frame read as true: a named light source, a lens, a crease in a sleeve, a scuff on a counter.

1 **Vibe**
Mood, era, genre, in one line. Describe the look itself, never a film or director’s name.

2 **Subject**
Who or what, wardrobe, materials, expression, pose, action. The micro-details that must survive.

3 **Lighting**
Source, direction, hardness, colour temperature in Kelvin, ratio. Light that has a reason to exist.

4 **Camera**
Angle first, then lens in mm, aperture, shot size. For video: one move, its speed and direction.

5 **Film finish**
Stock or grade, grain, contrast, black level, aspect ratio, resolution.

6 **Tool notes**
Model, references (@elements), seed, duration, fps, audio on or off.

– **Negative**
The drift rules: what must not appear. The last thing the model reads.

> Always this order. The model weighs early words more, and the order matches how a cinematographer builds a frame: feeling, then subject, then light, then lens, then finish.

A05 Ninety Winters

Use: Heritage, healthcare or social-impact campaign; elder portrait with full texture

Model: Nano Banana Pro · **Ratio:** 4:5



TESTED Output of this exact prompt, no reference images, 2K · Nano Banana Pro via Higgsfield · first render, no fixes

Vibe	Quiet reverence, late autumn in a highland village, still and unhurried.
Subject	Woman, about 85, deep folded wrinkles fanning from the eyes, a dark mole beside the left nostril, cloudy blue-grey eyes, thin white hair under a hand-knotted black headscarf with a faded floral border, hand-knit maroon cardigan with one mismatched button; seated in a wooden doorway, both hands stacked on a walking stick, knuckles swollen, thin gold band on the right ring finger; looks just past the lens.
Lighting	Open doorway light from an overcast sky camera-left, 6500K, soft but directional, falling to near-black inside the house within half a metre; a 2400K stove glow kissing the right edge of the headscarf.
Camera	105mm, f/2.8, 1/160s, ISO 400, close-up from crown to hands, slightly below eye level, focus on the near eye, weathered doorframe grain along the left edge.
Film finish	Kodak Portra 400 pushed one stop; rich mid-tones, blacks at 3%, soft highlight roll-off, earth palette at saturation -20%, every wrinkle and age spot kept; medium grain, heavier in the shadows; 4:5, 4K.
Tool notes	Nano Banana Pro, 4K. If knuckles warp, run one refine pass: "fix the hands only, do not change any other elements".
Negative	no smoothed wrinkles, no blue sadness tint, no tears, no smile, no text, no second person, no studio backdrop.

If it drifts: She reads younger: add "skin thin and translucent on the backs of the hands, visible veins, sagging eyelids".

A13 Pool of Light

Use: Book cover, documentary key art or thought-leadership portrait with gravity

Model: Nano Banana Pro · **Ratio:** 4:5



TESTED Output of this exact prompt, no reference images, 2K · Nano Banana Pro via Higgsfield · first render, no fixes

Vibe	Old-master portrait gravity, mythic and hushed, a scholar at night.
Subject	Man, about 70, Persian heritage, long white beard, deep-set dark eyes, a thin old scar across the bridge of the nose, dark wool robe with a frayed collar; holds an open leather-bound book against his chest, gaze down and left, thinking.
Lighting	One small snooted tungsten source high camera-left at 45 degrees, 3200K, hard; Rembrandt triangle under the right eye; right side and background falling to pure black; no fill; about 1:16.
Camera	85mm, f/4, 1/125s, ISO 800, close-up framing head and hands, a touch below eye level, subject on the left third, black negative space on the right.
Film finish	Kodak Vision3 500T look graded warm; blacks at 1%, beard highlights held without clipping, umber palette at saturation -25%, fine grain in the shadows; 4:5, 4K.
Tool notes	Nano Banana Pro, 4K. Keep the light source off-frame so the model cannot invent a candle or lamp.
Negative	no fill light, no second source, no rim light, no background detail, no candle in frame, no lettering on the book, no blue tint.

If it drifts: Shadows fill in grey: add "shadow side of the face is unrecoverable black, no ambient light in the room".

B01 Amber Monolith

Use: Luxury fragrance hero for a launch page, print ad or 4:5 feed post.

Model: Nano Banana Pro · **Ratio:** 4:5



TESTED Output of this exact prompt, no reference images, 2K · Nano Banana Pro via Higgsfield · first render, no fixes

Vibe	Quiet luxury, late-1990s fashion-house print ad restraint, dark and warm, one object treated like a relic.
Subject	A heavy rectangular 100 ml perfume flacon in thick clear glass with a 12 mm base that refracts like a prism, filled two-thirds with amber-honey liquid, a faceted matte-black metal cap; it stands on a slab of honed travertine with open pores and one chipped front corner; the liquid line inside the glass is the centre of attention, and an amber caustic pool thrown through the liquid lands on the stone in front of the base.
Lighting	Dark-field glass setup: two narrow stripboxes (30 x 180 cm) just outside frame behind-left and behind-right, 3200K, hard-edged, each drawing a clean thin white line down the vertical glass edges with a dark core between them; one small 5600K LED through a diffusion sheet front-right at low power, lifting the cap facets; black flags behind the product so the background falls to near-black.
Camera	100 mm macro on a full-frame body, tripod, f/11, 1/125 s, ISO 100; low three-quarter angle with the lens 5 degrees below the cap line; bottle on the left third, dark empty space to the right.
Film finish	Clean medium-format digital look, blacks held at RGB 8-10 rather than crushed, warm highlights rolling off softly, saturation -10%, faint fine grain in the shadows only, 4:5, 4K.
Tool notes	Nano Banana Pro, image_size 4K (final deliverable). To use your own bottle, attach it as @YourProduct and add: "The bottle is @YourProduct; keep its exact shape, cap and proportions." No in-image text.
Negative	no logos, no brand names, no text or engraving on the glass, no petals or flowers, no smoke, no second bottle, no studio or photographer reflected in the glass, no plastic-looking glass, no lit grey background.

If it drifts: If the glass reads as a flat cutout, repeat "two thin white edge lines with a dark core between them" and push the background to pure black.

B10 Single Stone

Use: Fine jewellery macro for a product page, engagement campaign or catalogue.

Model: Nano Banana Pro · **Ratio:** 1:1



TESTED Output of this exact prompt, no reference images, 2K · Nano Banana Pro via Higgsfield · first render, no fixes

Vibe	Heirloom intimacy, quiet craft, warm darkness.
Subject	A slim yellow-gold solitaire ring, 2 mm band with a faint hand-hammered texture, six-prong setting holding a 1-carat round brilliant clear stone; the ring stands upright on its band on a slab of dark walnut with fine straight grain; small flecks of spectral fire from the stone scatter on the wood beside it.
Lighting	One small hard fresnel spot from top-right, 5000K, to produce sparkle and fire in the stone; two white cards close on either side laying long clean reflections along the band; a black card above keeping one dark line in the gold so the band reads round.
Camera	100 mm macro at 1:1, three-quarter view 10 degrees above the table, f/11, 20-frame focus stack so band and stone are sharp front to back while the walnut behind falls soft.
Film finish	Clean medium-format digital, warm-neutral grade, gold held at deep honey rather than orange, stone highlights clipping only as pinpoints, 1:1, 4K.
Tool notes	Nano Banana Pro, image_size 4K. For your own piece, attach it as @YourProduct and add: "Keep the exact setting, prong count and band profile of @YourProduct."
Negative	no hand, no text, no engraving, no logo, no second ring, no starburst filter, no glitter particles, no chrome CGI look, no bent or missing prongs.

If it drifts: If the stone reads as glass, add "crisp dark facet pattern in the table, fire in small coloured flecks, not an even glow".

B19 Look Up

Use: Billboard key visual with copy space, product-on-model (eyewear); crop to 6-sheet or feed from the 4K.

Model: Nano Banana Pro · **Ratio:** 21:9



TESTED Output of this exact prompt, no reference images, 2K · Nano Banana Pro via Higgsfield · first render, no fixes

Vibe	Bold summer outdoor campaign, sun-bleached confidence, whitewashed Mediterranean rooftop.
Subject	A woman in her late 20s with sun-browned olive skin, freckles across the nose, a small mole above the lip, dark hair in a low knot with flyaways, wearing unbranded oversized tortoiseshell acetate sunglasses with green-tinted lenses (the product) and a white linen shirt open at the collar; chin tilted up, three-quarter profile facing frame-left, lips relaxed, not smiling; she sits on the right third, cropped at mid-chest. The left 55% of the frame is clean pale-blue sky above a thin strip of whitewashed parapet. In the upper-left of the sky, the headline "LOOK UP." in a heavy condensed grotesque sans-serif, white, all capitals, about 14% of frame height, left-aligned with a margin of 6% of frame width; nothing else is written.
Lighting	Hard afternoon sun high camera-left, 5600K, crisp shadow under the nose and chin, the sky gradient reflected in the lenses; the white parapet bouncing fill up into the jaw.
Camera	85 mm, low angle 15 degrees below her eye line, f/5.6, 1/1000 s, ISO 100.
Film finish	Kodak Ektar 100 look, sky deep but natural, skin protected warm, fine grain, 21:9, 4K (upscale for large-format print).
Tool notes	Nano Banana Pro, image_size 4K. For your frames, attach them as @YourProduct and add: "The sunglasses are @YourProduct; keep the exact frame shape and lens tint." For a clean plate, delete the headline sentence and add "no text anywhere".
Negative	no logo on the temples, no other text, no misspelt headline, no second person, no smooth plastic skin, no smile, no clouds or birds in the copy zone.

If it drifts: If she creeps into the copy zone, repeat "the left 55% of the frame contains only sky and headline".

C01 The Master Plate

Use: The "universe wide first" still: the empty location you build before any character shot, then feed into every later frame as the universe reference.

Model: Nano Banana Pro · **Ratio:** 16:9



TESTED Output of this exact prompt, no reference images, 2K · Nano Banana Pro via Higgsfield · first render, no fixes

Vibe	The quiet hour before lunch service in a 1970s family-run seafood restaurant in a Mediterranean port town; warm, lived-in, unhurried.
Subject	Empty dining room, 12 square tables in white linen with upturned water glasses, cream-and-rust terrazzo floor with a worn path to the kitchen swing door, pale green tiled dado to 1.2 m, a long zinc bar on the right with 6 bentwood stools, a chalkboard turned face to the wall, a mop bucket by the kitchen door, 2 ceiling fans stopped; door, bar and window positions follow @Image1 exactly.
Lighting	Late-morning sun through 3 tall street windows camera-left, hard 5600K beams throwing crisp mullion shadows across the floor, the 2900K pendant bulbs switched off, white linen bouncing soft fill onto the right wall, key-to-fill about 4:1.
Camera	14mm rectilinear, f/8, 1/60 s, ISO 200, tripod at 1.5 m in the back corner, wide master showing two walls and the ceiling line, verticals corrected, deep focus front to back.
Film finish	Grade lock: gentle S-curve, blacks resting at 6%, whites at 90%, cool-neutral shadows, warm highlights, saturation 85% of natural, terracotta as the only accent; fine 35mm-style grain; 16:9; 2K.
Tool notes	Nano Banana Pro, image_size 2K (reference still, not a deliverable); @Image1 = floor plan or phone photo of the real room for geometry; @Image2 = one colour reference, palette only. Save the result as the universe wide; every later still in this location gets face + body + this plate.
Negative	No people, no hands, no readable menus or text, no logos, no doors or windows beyond the plan, no fisheye curvature, no HDR halos, no lens flare.

If it drifts: If the layout moves, re-run with "Keep the door, bar and window positions exactly as @Image1. Do not change any other elements" and drop @Image2.

C08 Gilded Hush

Use: Hospitality establishing for hotel, events or luxury property; sets up an arrival scene.

Model: Nano Banana Pro · **Ratio:** 16:9



TESTED Output of this exact prompt, no reference images, 2K · Nano Banana Pro via Higgsfield · first render, no fixes

Vibe	Late evening in a restored 1930s grand hotel lobby; hushed, gilded, a little faded.
Subject	Double-height lobby, black-and-white marble checkerboard floor, 4 fluted columns, a walnut reception desk with a brass bell, deep green velvet armchairs in 2 groups, 1 crystal chandelier, a curved staircase with a brass handrail on the right, 1 brass luggage trolley near the desk; the sign behind reception left blank.
Lighting	Chandelier as a soft 2700K top key, brass wall sconces throwing 2400K pools on the columns, cool 7000K night through tall arched entrance doors behind as rim, the floor mirroring the chandelier, contrast about 5:1.
Camera	14mm, f/8, 1/15 s, ISO 800, tripod at 1.4 m, centre axis from the entrance, slight low angle, symmetry broken by the staircase on the right.
Film finish	Warm low-key grade, blacks at 5%, gold highlights rolling off softly, deep green shadows, saturation 85%, fine grain, gentle halation on bulbs, 16:9, 2K.
Tool notes	Nano Banana Pro, image_size 2K (re-run at 4K only if it ships as a brochure still); optional @Image1 = the real lobby for architecture.
Negative	No people, no hotel name or logo, no readable text, no screens or check-in kiosks, no bending columns, no glossy plastic marble.

If it drifts: If the columns bow outward, change the lens to 18mm and add "verticals corrected, architectural photography".

D05 Al-Balad, Rawasheen at Four

Use: Heritage-meets-today frame for Hijazi brands, Jeddah tourism, or a cultural season promo.

Model: Nano Banana Pro · **Ratio:** 4:5



TESTED Output of this exact prompt, no reference images, 2K · Nano Banana Pro via Higgsfield · first render, no fixes

Vibe	Old Jeddah in the late afternoon, humid, quiet, lived-in; the restored historic district as a neighbourhood people still use, observed with care.
Subject	A narrow lane of Jeddah Al-Balad style tower-houses built from grey-white coral stone (manqabi) set with horizontal timber tie-beams every metre or so, lime plaster flaking at the base; stacked wooden rawasheen (projecting latticed bay windows) running up three storeys, painted weathered teal and sun-bleached brown, with carved pelmets and louvred shutters half open; at street level an older Saudi man in a white thobe and a plain white ghutra worn loose without agal sits on a long wooden bench outside a small shop, prayer beads in his right hand; a young Saudi woman in a dusty-rose coloured abaya and matching hijab, a film camera on a strap, photographs the rawasheen from the lane; a potted bougainvillea, a stray cat, a split-system AC unit bolted beside a window.
Lighting	Low sun at 4300K raking from frame-left across the upper rawasheen, hard-edged shadows of the lattice falling on the coral stone; the lane floor in warm open shade at about 6000K; humid air gives a faint softening only in the far distance.
Camera	28mm, f/5.6, 1/320 s, ISO 200; standing eye-level from inside the lane looking up and along it, vertical lines corrected, rawasheen filling the upper two-thirds, figures small in the lower third.
Film finish	Kodak Portra 400 look, teal kept muted, coral stone warm-grey not yellow, fine grain, soft highlight roll-off, 4:5, 2K.
Tool notes	Nano Banana Pro, image_size 2K; supply a real Al-Balad photo as @Image1 for the timber-banding and rawasheen proportions; no in-image text.
Negative	no mud-brick or Najdi architecture, no Moroccan arches or zellige, no generic desert, no orientalist sepia haze, no readable signs, no fake Arabic glyphs, no red shemagh on the elder (keep white ghutra), no Emirati kandura tassel, no Western faces, no tourist crowds.

If it drifts: If the facades go beige stucco, re-assert "coral stone blocks with visible horizontal timber beams" and lower saturation on the teal.

D16 Arabeyet Ful, 7:40 a.m.

Use: Morning street-food frame for Egyptian food, delivery, banking-for-everyone or Ramadan-off-season campaigns.

Model: Nano Banana Pro · **Ratio:** 4:5



TESTED Output of this exact prompt, no reference images, 2K · Nano Banana Pro via Higgsfield · first render, no fixes

Vibe	A Cairo working-day breakfast on the pavement, fast and generous, the city's real commute fuel.
Subject	A ful cart on a Giza side street: a big bulbous aluminium idra pot with a long neck sunk into the cart, the seller, a man in his fifties in a grey galabeya and a knitted cap, ladling stewed fava beans with a long-handled ladle onto a melamine plate, then dashing oil and cumin; beside him trays of green-centred taameya frying in a black pan, a heap of round baladi bread, bowls of torshi (pink turnips, carrots, green chillies), sliced tomatoes, tahini in a squeeze bottle; four customers stand at the cart eating with torn bread in their right hands: an office worker in a pressed shirt and lanyard, a young woman in a black hijab and denim jacket, a construction worker in a dusty T-shirt, a student with a backpack; a microbus blurred behind.
Lighting	Low morning sun 4200K from frame-right, hard and raking, steam from the idra backlit and glowing; open shade on the far side of the street at 6500K; contrast about 4:1.
Camera	35mm, f/2.8, 1/500 s, ISO 400; medium from waist height at the cart edge, ladle and plate sharp on the right third, customers layered behind.
Film finish	Kodak Portra 160 look, fava beans warm brown, steam bright, fine grain, 4:5, 2K.
Tool notes	Nano Banana Pro, image_size 2K; cart painted in folk geometric patterns only, no lettering.
Negative	no painted slogans or readable text on the cart, no fake Arabic glyphs, no falafel made with chickpeas (taameya is green fava), no Levantine wrap stands, no Western food truck, no logos, no orientalist haze, no Gulf dress, no Western faces, no left-hand eating.

If it drifts: If the cart turns into a food truck, add "hand-pushed wooden cart on bicycle wheels, the idra sunk in its top".

D20 رمضان كريم Headline Frame

Use: Ramadan greeting post or reel cover with the headline rendered in-image.

Model: Nano Banana Pro · **Ratio:** 9:16



TESTED Output of this exact prompt, no reference images, 2K · Nano Banana Pro via Higgsfield · first render, no fixes

Vibe	Ramadan evening in a Cairo home, quiet and warm, a contemporary Arab greeting design with the photograph and the type working together.
Subject	A balcony ledge at blue hour: one hand-made tin-and-amber-glass fanoos lit inside, a small bowl of dates, a glass of qamar al-din apricot juice; Cairo rooftops with water tanks and satellite dishes falling out of focus behind; in the upper third, centred, the headline in Arabic reading exactly رمضان كريم (two words; read right to left; letters in order ن ا ض م ر then ر ; م ي ر ك and ا do not connect to the next letter, so it groups as ن / مضا / ر and يم / كر), no diacritics, no other text anywhere; set in a heavy modern geometric Kufi display style, warm cream (#F3E6C8), letter height about 8% of the frame, with a soft natural shadow as if it hangs in the air.
Lighting	Fanoos as key at 2200K from lower-right, coloured panes throwing amber patterns on the ledge; blue-hour sky fill at 9000K; the text lit evenly and readable.
Camera	50mm, f/2, 1/60 s, ISO 1600; eye level with the ledge, fanoos in the lower-right third, headline in the upper safe zone clear of the top 14% and bottom 20% UI areas.
Film finish	Kodak Portra 800 look, cobalt-and-amber palette, fine grain, 9:16, 4K.
Tool notes	Nano Banana Pro, image_size 4K (deliverable still). RTL warning: check that the letters join and run right to left; if any letter is reversed, disconnected or invented, regenerate once, then set the headline in Figma, DaVinci or HyperFrames over a textless version of this frame.
Negative	no extra text, no Latin letters, no reversed or left-to-right Arabic, no disconnected letters, no fake glyphs, no diacritics, no Quranic text, no mosque or minaret backdrop, no crescent-and-star clip art, no Moroccan lanterns, no logos.

If it drifts: If the Arabic garbles twice, stop spending; render textless and typeset the headline in post with a licensed Arabic font.

THE FULL BOOK

90 more prompts. The whole method.

117 pages: the six layers in depth, every model's dialect, still-to-motion rules, cheat sheets, the anti-slop checklist, a full character case study, and all 100 prompts, 55 with their tested render.

TRU Method · The Six-Layer Frame System · whop.com/tru-d9ac/tru-method-the-six-layer-frame-system