MIDJOURNEY CHRONICLES · EPISODE 11

Same scene, four films. Can you tell them apart?

Film stocks, the highest-leverage words in a prompt. Based on Mark Isle's guide The Director's Eye (AI_artworkgen / PRMPT).



THE IDEA

Two decisions run every cinematic image

Mark Isle's point: a prompt without a film stock and a shot leaves the two biggest decisions to the model. The stock sets the chemistry: palette, grain, contrast and era, all in one name. The shot and the angle set the distance and the power. This episode is about the stock; the next ones cover the shot and the angle.

Each prompt is built from ten bracketed slots, always in this order:

1	Genre frame	cinematic street portrait, documentary photograph, narrative still
2	Subject	age, look, skin, hair, expression, one unique detail
3	Shot + angle	medium close-up, eye-level · wide, low angle · overhead
4	Clothing	style, texture, colour
5	Action / pose	what the body and the eyes are doing
6	Environment	place + depth: weather, background, blur
7	Colour tone	LEFT OUT this episode, so the film decides
8	Light + mood	source, direction, falloff, then one mood word
9	Effects / lens	grain, halation, depth of field, 35mm at f/2
10	Film stock	always last, always named. Here: a {permutation}

The permutation trick. Put four stock names inside { } in the last slot and Midjourney runs four jobs: same scene, same light, only the film changes. Stock names have no commas, so they're safe inside the braces. If a batch fails, run one stock at a time.

Parameters (Mark's defaults, our 4:5 crop): `--chaos 5 --ar 4:5 --style raw --p --stylize 150 --v 8.2`. `--p` is your personalization profile; try it ON and OFF.

STARTER PROMPT

Change the CAPS, keep the films

```
[cinematic street portrait], [SUBJECT: AGE, LOOK, ONE DETAIL], [SHOT + ANGLE], [CLOTHING], [WHAT THEY'RE DOING], [PLACE], [LIGHT + MOOD], [LENS + EFFECTS], [{Kodak Portra 400, CineStill 800T, Kodak Tri-X 400, Kodak Vision3 500T pushed two stops}] --chaos 5 --ar 4:5 --style raw --p --stylize 150 --v 8.2
```

FILLED-IN EXAMPLE · THE END OF THE SHIFT



CineStill 800T
Teal-green shadows, warm glowing practicals.



Kodak Tri-X 400
Black and white with no one asking. Reportage grain.

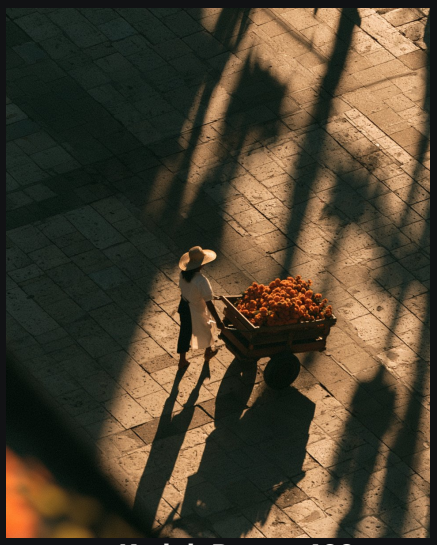
```
[cinematic street portrait], [Mexican taxi driver in his sixties, sun-creased brown skin, grey stubble, thick moustache, tired kind eyes], [medium close-up, eye-level], [faded short-sleeve guayabera with a pen in the pocket], [leaning on the roof of his car, forearm resting on it, looking just past the camera], [busy Mexico City avenue at dusk, a green and white vintage Beetle taxi beside him, street food stall lights blurred behind], [soft dusk sky light with warm stall bulbs behind him, quiet end-of-shift mood], [35mm lens at f/2, shallow depth of field, untouched skin texture], [{Kodak Portra 400, CineStill 800T, Kodak Tri-X 400, Kodak Vision3 500T pushed two stops}] --chaos 5 --ar 4:5 --style raw --p --stylize 150 --v 8.2
```

LOCATION · OVERHEAD

The God View



Kodak Ektachrome E100
Crisp slide contrast, marigolds that ring.



Kodak Portra 400
Warm, soft, forgiving golden light.



Kodak Tri-X 400
The shadow becomes the subject.

```
[cinematic documentary street photograph], [lone flower vendor, small isolated figure], [overhead shot from above, bird's eye], [white apron and straw hat], [pushing a wooden cart piled with orange marigolds across the frame], [empty cobblestone plaza in Oaxaca with a grid of pale stones and long shadows], [late afternoon low sun, long hard shadows, quiet geometry], [deep negative space, subtle grain], [{Kodak Portra 400, Kodachrome 64, Kodak Ektachrome E100, Kodak Tri-X 400}] --chaos 5 --ar 4:5 --style raw --p --stylize 150 --v 8.2
```

Same plaza, same sun: the marigolds go from glowing orange to plain grey just by changing the last slot.

CAR · THREE-QUARTER · LOW ANGLE

The Last Gas Station



CineStill 800T

Red halos, warm glowing canopy.



Vision3 500T pushed

Cold white fluorescents, muted skin.

```
[cinematic narrative still], [young woman in her late twenties, sharp black bob, red lipstick, unimpressed expression], [three-quarter shot, low angle], [black leather jacket over a white T-shirt, dark jeans], [leaning against a black 1970s muscle car while it refuels, paper coffee cup in hand], [empty desert gas station at night, flickering fluorescent canopy, rain on the asphalt, red taillights], [hard overhead fluorescent light with red taillight glow, lonely road-movie mood], [halation on practical lights, visible grain], [{CineStill 800T, Kodak Vision3 500T pushed two stops, Fujifilm Eterna Vivid 500T, Ilford Delta 3200}] --chaos 5 --ar 4:5 --style raw --p --stylize 150 --v 8.2
```

Night stocks: compose light sources into the frame (canopy lights, taillights) so the film has something to bloom.

PORTRAIT · MEDIUM SHOT · EYE-LEVEL

The Darkroom



Ilford Delta 3200 (!)

Asked for B&W; film, came back in colour.

WHAT WE RAN (FOUR-FILM PERMUTATION)

```
[cinematic film still], [an old photographer in his seventies with untidy white hair, deep wrinkles and white stubble, wearing thin wire reading glasses on his nose], [medium shot, eye-level], [faded grey work shirt with rolled sleeves under a stained canvas apron], [lifting a dripping print from a developing tray with steel tongs, glancing up at the camera over his glasses], [small cluttered darkroom with fresh prints hanging on a line behind him, bottles of chemicals on wooden shelves], [single red safelight lamp hanging above, soft falloff into darkness, quiet focused mood], [shallow depth of field, untouched skin texture], [{Kodak Vision3 500T, CineStill 800T, Ilford Delta 3200, Kodak Portra 800 pushed two stops}] --chaos 5 --ar 4:5 --style raw --p --stylize 150 --v 8.2 --no text, sign, letters, extra glasses
```

COVER PROMPT

```
[cinematic street photography], [young woman in her late twenties with a sharp black bob and a vintage film camera around her neck], [three-quarter shot, eye-level, seen from across the street], [long camel coat over a black turtleneck], [waiting under the shop awning, reading the sign above her], [a small old film photo lab on a rainy Mexico City corner at night, the lightbox sign above the window displays two lines of huge bold lettering filling the whole sign: "MIDJOURNEY CHRONICLES" on the top line and "EP. 11" large below it, red letters on a white sign], [neon red and teal with wet black asphalt], [the lightbox and street neon as the only sources, red halos blooming, lonely nocturnal mood], [heavy halation, visible grain, reflections on the wet pavement], [CineStill 800T] --chaos 5 --ar 4:5 --style raw --p --stylize 150 --v 8.2 --no credits, small print, fine print, billing block, watermark, signature, logo, repeated text, duplicate letters
```

TIPS

■ Leave the colour slot out. When you don't name colours, the film picks them. Tri-X and HP5 went black and white without the words "black and white" anywhere in the prompt.

■ Same light, different night. At the gas station, CineStill turns the canopy warm and blooms the taillights; Vision3 pushed keeps the fluorescents cold and white. Same prompt.

■ Give night films something to bloom. CineStill and Vision3 need practical lights in the frame: signs, taillights, lamps. No lights, no halation.

■ A B&W; film name isn't a guarantee. In the darkroom permutation, the Delta 3200 job came back in colour: the rest of the prompt (red safelight, warm skin) outweighed the stock. Add "black-and-white" to the genre slot when it must be mono.

■ Name the push. "Pushed two stops" means more grain, more contrast and more grit. It's a dial, not decoration.

■ Covers: one stock, no permutation. Text spells best on a single job. Our sign got cropped at the top. Fix: "the whole sign fully visible in the frame" + --no cropped sign.

CHEAT SHEET

Sixteen films and what they do

Kodak Portra 400	Colour neg	Warm, natural skin, fine grain. The safe portrait film.
Kodak Portra 800	Colour neg	Portra for evenings. Warmer, visible grain.
Fujifilm Pro 400H	Colour neg	Cool, minty, pastel. Romantic, never punchy.
Fujichrome Velvia 50	Slide	Saturation beyond reality. Landscapes.
Kodak Ektachrome E100	Slide	Clean, cool, editorial. 90s magazine colour.
Kodachrome 64	Slide	Rich mid-century primaries. The relic look.
Kodak Vision3 500T	Cinema	What movies are shot on. Living green-black shadows.
CineStill 800T	Cinema	Red halos around every light. The night-city film.
Fujifilm Eterna Vivid 500T	Cinema	Saturated nocturne. Neon, cyberpunk.
Kodak Tri-X 400	B&W;	Photojournalism. Strong blacks, gritty grain.
Ilford HP5 Plus 400	B&W;	Softer Tri-X. Patient portraits.
Ilford Delta 3200	B&W;	Grain as the subject. Intimate, nocturnal.
Ilford Delta 100	B&W;	Clean, crisp, full grey scale. Studio look.
Kodak Aerochrome	Deep cut	Infrared. Green turns pink and red.
Lomochrome Purple	Deep cut	Greens shift to violet. Dreamy.
Cross-processed E100	Deep cut	Hue shifts and blown contrast on purpose.

Add "pushed one stop" or "pushed two stops" for more grain, contrast and grit.

YOUR TURN

The challenge

Run one scene through at least two films with the starter prompt and post them unlabelled. The community guesses which film is which.

Bonus: tell us the one film you'd shoot your whole life on, and why.

CREDITS

Method and film stock notes based on Mark Isle's The Director's Eye: Mastering Film Stock & Camera Shots in Midjourney (PRMPT 007, AI_artworkgen · markisle.gumroad.com). All images in this PDF were made for Midjourney Chronicles.

NEXT UP

Ep. 12: the shot ladder. Same subject, from extreme close-up to wide. How close is too close?