MIDJOURNEY CHRONICLES · EPISODE 12

One ladder, seven rungs. How close is too close?

The shot ladder: from a macro detail to a wide shot. Part 2 of the Director's Eye arc, based on Mark Isle's guide The Director's Eye (AI_artworkgen / PRMPT).



THE IDEA

The shot sets the distance

In Ep. 11 the film changed and everything else stayed. Now the variable is the shot: how close the camera stands. The film is named in every prompt and the angle stays at eye-level (angles come later).

THE LADDER

Macro detail	Texture on texture: moss on a hand.
Extreme close-up	One detail fills the frame: an eye, a pour.
Close-up	The face and the eye line.
Medium close-up	Chest up. Expression plus a gesture.
Medium shot	Waist up. Gesture and composition.
Full body	Head to toe. Wardrobe and stance.
Wide / establishing	The place. The subject becomes part of the world.

Write the subject for every distance: one detail for the close shots (moss, glitter, a ring) and one for the wide ones (a canyon, a skyline, a crowd).

The permutation trick, moved. Put the rungs inside { } in the shot slot (slot 3). Each option is its own job and every job gives 4 images: four rungs = 16 images. Want exactly 4? One rung per prompt.

Parameters used: `--chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2`. Swap `--profile 8atvdqu` for your own profile or `--p`.

STARTER PROMPT

Change the CAPS, keep the ladder

```
[cinematic documentary photograph], [SUBJECT + ONE CLOSE DETAIL], [{macro detail of THE DETAIL, close-up,
full body shot, wide establishing shot}, eye-level], [CLOTHING], [ACTION], [PLACE + ONE WIDE DETAIL], [LIGHT
+ MOOD], [EFFECTS], [ONE FILM STOCK] --chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
```

FILLED-IN EXAMPLE · ONE DANCER, THREE RUNGS · CINESTILL 800T



Medium close-up
Glitter, joy, the beam behind her.



Full body shot
She shrinks into the crowd.



“Wide establishing”
Tip: came back closer than the full body.

```
[cinematic nightlife photograph], [a curvy woman in her thirties with a full figure, soft round face, short
platinum hair and glitter on her cheekbones, eyes closed, lost in the music], [{extreme close-up of her
glitter-covered eyelids, medium close-up, full body shot, wide establishing shot}, eye-level], [sequined
silver slip dress], [dancing alone with both arms raised, hair flying], [packed underground club in Mexico
City, a mirror ball spinning over the crowd, smoke drifting through red and blue stage lights], [hard coloured
stage beams cutting through smoke, euphoric late-night mood], [heavy halation on every light, motion blur on
the crowd, visible grain, untouched skin texture], [CineStill 800T] --no skinny, underweight, model thin
--chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
```

ONE DJ, TWO RUNGS · CINESTILL 800T

The Headliner



Medium close-up

Hand on the mixer, headphone gesture.



Wide establishing

The crowd and the lasers arrive.

```
[cinematic nightlife photograph], [a striking Mexican woman DJ in her late twenties with a healthy athletic build, warm brown skin, sharp cheekbones, long glossy black hair, bold winged eyeliner and dark red lips, confident half smile], [{extreme close-up of her fingers on the mixer knobs, medium close-up, full body shot, wide establishing shot}, eye-level], [black leather jacket over a silver cropped top, gold hoop earrings, headphones around her neck], [one hand on the mixer, the other pressing a headphone to her ear, head nodding to the beat], [packed underground club in Mexico City, DJ booth glowing, crowd with raised hands in front of her, smoke through red and blue lasers], [hard coloured lasers and booth light from below, euphoric peak-time mood], [heavy halation on every light, motion blur on the crowd, visible grain, untouched skin texture], [CineStill 800T] --no skinny, underweight, model thin --chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
```

THE CLOSEST RUNG

Macro detail



Macro detail · Pro 400H

Moss on his hand. MJ added a second ranger behind.

FOREST KEEPER

```
[cinematic nature documentary photograph], [an old forest ranger in his sixties with a grey beard and kind deep-set eyes], [macro detail of moss and a beetle on his weathered hand, eye-level], [olive canvas jacket, worn leather boots, a wooden walking stick], [pausing on the trail to listen, one hand resting on a giant tree trunk], [ancient misty oyamel fir forest in Michoacán, orange monarch butterflies clustered on the branches, ferns at his feet], [soft diffused light filtering through the canopy, volumetric light beams in the mist, peaceful reverent mood], [soft grain, airy lifted highlights, shallow depth of field on the close shots], [Fujifilm Pro 400H] --chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
```

The macro landed where we asked, on the hand and the moss, but Midjourney still wanted to show the man, so it put a second one in the background. Close rungs work best when the detail is the whole subject.

THE FAR END · WHERE MIDJOURNEY CHEATS

Asked for full body or wide, got closer



Asked: full body · Vision3
Got: a medium shot, cut at the knees.



Asked: wide · Velvia 50
Got: full body from behind.



Wide · Ektachrome E100
This one worked: the conductor is tiny.

Add the dancer and that's four far-end prompts with a person in them: three came back closer than asked. The one that worked (the train) said “small in the frame” in the subject slot. When there's a person, Midjourney wants to see them, so tell it how small.

METRO

```
[cinematic candid street photograph], [a young couple in their twenties, she with curly hair and a nose ring, he with a backpack, unaware of the camera], [full body shot, eye-level], [denim jacket, oversized hoodie], [sharing a quiet kiss while the train moves, the passengers around them ignoring them], [crowded Mexico City metro car at night, orange plastic seats, windows streaking with tunnel lights], [flat fluorescent overhead light with warm streaks from the tunnel, tender anonymous mood], [motion blur on the windows, visible grain], [Kodak Vision3 500T pushed two stops] --chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
```

MOUNTAIN

```
[cinematic mountain expedition photograph], [a female mountaineer in her forties with frost in her eyebrows and a wind-burned face], [wide establishing shot, eye-level], [orange down jacket, ice axe strapped to her pack], [standing on a snowy ridge, catching her breath, looking toward the summit], [the snowy crater rim of Pico de Orizaba at sunrise, a sea of clouds below, deep blue sky], [low golden sunrise light from the side, long blue shadows on the snow, triumphant quiet mood], [crisp detail, fine grain, deep focus on the wide], [Fujichrome Velvia 50] --chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
```

TIP IMAGE

When the extreme close-up refuses



Asked: extreme close-up of hands

Got: the whole bar.

WHAT WE RAN

```
[cinematic nightlife photograph], [a sturdy broad-shouldered bartender in his thirties with a thick beard, tattooed forearms and a calm half smile], [extreme close-up of his hands pouring mezcal into a clay cup, eye-level], [black shirt with rolled sleeves, leather apron], [pouring a drink while listening to a customer], [packed mezcal bar in Mexico City at midnight, backlit shelves of bottles, candles on the bar, crowd blurred behind], [warm amber backlight from the shelves with a red neon sign glowing, intimate late-night mood], [heavy halation on the neon and candles, visible grain, shallow depth of field], [CineStill 800T] --chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
```

The slots around the shot still described a beard, a smile, a customer and a packed bar, so Midjourney framed all of them. For a real extreme close-up, make the detail the subject and drop what can't fit:

THE FIX (UNTESTED)

```
[cinematic nightlife photograph], [a bartender's tattooed hands pouring mezcal from a clay bottle into a small clay cup, a slice of orange and sal de gusano on the bar], [extreme close-up, eye-level], [rolled black sleeve at the edge of frame], [the mezcal mid-pour, a thin stream catching the light], [candlelit wooden bar, bottles glowing far behind as amber bokeh], [warm candle light from below, intimate mood], [100mm macro, razor-thin depth of field, heavy halation, visible grain], [CineStill 800T] --chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
```

COVER PROMPT

```
[cinematic travel photograph], [a train conductor in his sixties with a grey moustache, small in the frame], [wide shot, eye-level], [navy uniform and cap], [checking his pocket watch on an empty platform], [a small old railway station in the Copper Canyon mountains of Chihuahua, a large wide departures board hanging from the platform roof close to the camera displays two lines of huge bold lettering filling the whole board: "MIDJOURNEY CHRONICLES" on the top line and "EP. 12" large below it, white letters on a dark green board, the whole board fully visible in the frame, a vintage passenger train waiting, pine-covered cliffs behind], [crisp morning light, clean shadows, quiet anticipation], [fine grain, deep focus], [Kodak Ektachrome E100] --no credits, small print, fine print, billing block, watermark, signature, logo, repeated text, duplicate letters, cropped sign --chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
```

TIPS

■ Wide needs “small in the frame”. The train cover worked because the conductor was described as small. The dancer and the climber were not, and both came back closer.

■ Shot words are soft. “Full body” on the metro gave a medium shot cut at the knees. Add what must be visible: “head to toe, shoes on the floor”.

■ Macro works when the detail is the subject. The forest macro landed on the hand and moss, but MJ still wanted the man, so it added a second ranger in the background.

■ An extreme close-up needs an extreme close-up subject. If the other slots describe a face, a crowd and a room, MJ shows them all.

■ Watch the moderator words. “Nude” (even nude lips), “bare” and “no shirt” can block a prompt. Name the colour or the garment instead.

CHEAT SHEET

Which lens for which rung

24–35mm	f/2.8–f/8	Wide and full body; the place stays sharp.
50mm	f/1.8–f/2.8	Medium shots; natural perspective.
85mm	f/1.2–f/1.8	The portrait lens: close-ups, big round bokeh.
105–135mm	f/1.8–f/2	Tight headshots; background melts away.
100mm macro	f/2.8	Extreme close-ups and macro details.
Anamorphic 40–50mm	wide open	Oval bokeh, cinema flare.

Lens and aperture go in slot 9. The rung goes in slot 3. Keep them agreeing: a 24mm extreme close-up or a 135mm wide shot confuses the model.

YOUR TURN

The challenge

Pick one subject and climb the ladder: post at least three rungs (a close one, a medium and a wide), same film, same light. Tell us which rung tells the story best.

Bonus: beat Midjourney at the far end. Show us a wide shot where the person is really small.

CREDITS

Method 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 were made for Midjourney Chronicles.