

MIDJOURNEY CHRONICLES · EP. 13

One recipe, nine places.

Can you make them feel like one trip?

Method: Juan Carlos Beltrán, "Midjourney as a Creative Tool"

THE IDEA

A series is a recipe, not a style

Different places look like one series when every prompt shares the same ending. Write the recipe once, turn it into a tail, and paste it unchanged at the end of every prompt. Only the first half of the prompt (subject, place, camera position) changes.

THE SEED

Mexico's places that look invented but are all real, caught in the last low sun.

THE RECIPE

Palette	faded pink, burnt ochre, deep teal + one material: raw concrete
Hour	golden hour, sun low and raking (one hour per series)
Air	warm still air
Lens	wide-angle 24mm film photograph (one camera reference only)
Motif	one long shadow stretching across the ground, in every frame

THE TAIL

```
golden hour with the sun low and raking, warm still air, faded pink, burnt ochre and deep teal shadow, raw concrete, one long shadow stretching across the ground, wide-angle 24mm film photograph --chaos 5 --ar 4:5 --raw --p --v 8.2
```

PARAMETERS

--chaos 5 keeps the batch narrow so the series stays tight · --ar 4:5 for the feed · --raw lets the prompt lead · --p uses your own Personalization · --v 8.2.

STARTER PROMPT

Fill in the first half, keep the tail

```
[SUBJECT + WHAT IT'S DOING], [ONE SMALL DETAIL], [REAL PLACE, CITY], seen from [WHERE THE CAMERA IS], golden hour with the sun low and raking, warm still air, faded pink, burnt ochre and deep teal shadow, raw concrete, one long shadow stretching across the ground, wide-angle 24mm film photograph --chaos 5 --ar 4:5 --raw --p --v 8.2
```

BEFORE YOU WRITE: FIVE QUESTIONS

Focus	What does the eye see first? One subject, not three.
Gesture	What is it doing? Sitting, drinking, walking, waiting.
Temperature	What is the emotional weather? Still, empty, warm.
Geography	Where exactly? A real place. Geography is light.
Film	Which medium? One camera reference, never three.

FILLED-IN EXAMPLE



```
A young man in a worn straw hat sitting on the stone steps of the Pyramid of the Moon, looking down the Avenue of the Dead, Teotihuacan near Mexico City, the Pyramid of the Sun in the distance, seen from a few steps below him, + the tail.
```

02 · TEOTIHUACAN

The cleanest example of the recipe: backlight, the avenue leading the eye, and his shadow on the step.



FULL PROMPT

```
A young man in a worn straw hat sitting on the stone steps of the Pyramid of the Moon, looking down the Avenue of the Dead, Teotihuacan near Mexico City, the Pyramid of the Sun in the distance, seen from a few steps below him, golden hour with the sun low and raking, warm still air, faded pink, burnt ochre and deep teal shadow, raw concrete, one long shadow stretching across the ground, wide-angle 24mm film photograph --chaos 5 --ar 4:5 --raw --p --v 8.2
```

03 · LAS POZAS, XILITLA

The white heron is the one small detail. Light rays through the jungle carry the golden hour.



FULL PROMPT

```
Concrete stairs climbing out of the jungle and ending in mid-air, a single white heron perched on the top step, Edward James's Las Pozas surrealist garden in Xilitla San Luis Potosí, moss on the columns, seen from the bottom of the stairs looking up, golden hour with the sun low and raking, warm still air, faded pink, burnt ochre and deep teal shadow, raw concrete, one long shadow stretching across the ground, wide-angle 24mm film photograph --chaos 5 --ar 4:5 --raw --p --v 8.2
```

04 · FÉLIX CANDELA, LOS MANANTIALES

The shell reads instantly and doubles in the canal. Same palette, completely different place.



FULL PROMPT

```
Félix Candela's Los Manantiales restaurant, a thin concrete shell roof curving up into eight sharp points, one point reflected in the still canal below, Xochimilco Mexico City, a single wooden trajinera boat moored alongside, seen from the water level under the edge of the shell, golden hour with the sun low and raking, warm still air, faded pink, burnt ochre and deep teal shadow, raw concrete, one long shadow stretching across the ground, wide-angle 24mm film photograph --chaos 5 --ar 4:5 --raw --p --v 8.2
```

05 · RICARDO LEGORRETA, CAMINO REAL

"Seen standing in the doorway" framed the shot from the threshold. Say where the camera is.



FULL PROMPT

```
Ricardo Legorreta's Camino Real hotel, a pink and ochre lattice wall glowing beside a shallow reflecting pool, one tall potted cactus at the corner, Polanco Mexico City, empty courtyard, symmetrical façade, seen standing in the doorway at the courtyard's edge, golden hour with the sun low and raking, warm still air, faded pink, burnt ochre and deep teal shadow, raw concrete, one long shadow stretching across the ground, wide-angle 24mm film photograph --chaos 5 --ar 4:5 --raw --p --v 8.2
```

06 · CENTRAL LIBRARY OF UNAM

One walker for scale and his long shadow: the motif doing its job. MJ added windows the real tower doesn't have.



FULL PROMPT

```
The Central Library of UNAM, a tall windowless tower covered entirely in a stone mosaic mural, a single student walking across the empty esplanade below for scale, Ciudad Universitaria Mexico City, volcanic stone paving, seen from far across the esplanade, golden hour with the sun low and raking, warm still air, faded pink, burnt ochre and deep teal shadow, raw concrete, one long shadow stretching across the ground, wide-angle 24mm film photograph --chaos 5 --ar 4:5 --raw --p --v 8.2
```

07 · TADAO ANDO, CASA WABI

Looking along the wall gives depth. The bench is the detail that makes it a place, not a render.



FULL PROMPT

```
Tadao Ando's Casa Wabi, a long raw concrete wall running straight toward the Pacific Ocean, a single empty wooden bench against it, Puerto Escondido Oaxaca, dry palms and the sea on the horizon, symmetrical composition, seen standing close to the wall looking along its full length, golden hour with the sun low and raking, warm still air, faded pink, burnt ochre and deep teal shadow, raw concrete, one long shadow stretching across the ground, wide-angle 24mm film photograph --chaos 5 --ar 4:5 --raw --p --v 8.2
```

08 · CUATRO CIÉNEGAS

Strong frame, but MJ took liberties: the car is a generic 70s sedan, not a Brasilia, and the dunes are not white gypsum.



FULL PROMPT

```
A dusty cream 1970s Volkswagen Brasilia parked alone on white gypsum dunes, the driver's door left open, Cuatro Ciénegas in the Coahuila desert, mountains on the horizon, seen from low on the sand a few metres away, golden hour with the sun low and raking, warm still air, faded pink, burnt ochre and deep teal shadow, raw concrete, one long shadow stretching across the ground, wide-angle 24mm film photograph --chaos 5 --ar 4:5 --raw --p --v 8.2
```

09 · TORRES DE SATÉLITE (TIP)

The recipe beat reality: the real towers are painted bright colours, but "raw concrete" in the tail turned them grey. MJ also made 3 towers instead of 5.



FULL PROMPT

```
A burnt ochre 1972 Ford Galaxie parked alone on an empty boulevard, the window rolled halfway down, at the foot of the Torres de Satélite in Ciudad Satélite State of Mexico, the tall triangular concrete towers rising behind it, seen from across the boulevard, golden hour with the sun low and raking, warm still air, faded pink, burnt ochre and deep teal shadow, raw concrete, one long shadow stretching across the ground, wide-angle 24mm film photograph --chaos 5 --ar 4:5 --raw --p --v 8.2
```

THE COVER

A sign that reads clean

COVER PROMPT · ROADSIDE MOTEL

```
An old roadside motel on an empty desert highway in Baja California, a large wide lightbox sign on a pole close to the camera displays two lines of huge bold lettering filling the whole sign: "MIDJOURNEY CHRONICLES" on the top line and "EP. 13" large below it, black letters on a cream sign, the whole sign fully visible in the frame, a dusty 1970s pickup parked beneath it, seen from the shoulder of the road, golden hour with the sun low and raking, warm still air, faded pink, burnt ochre and deep teal shadow, raw concrete, one long shadow stretching across the ground, wide-angle 24mm film photograph --chaos 5 --ar 4:5 --raw --p --v 8.2 --no credits, small print, fine print, billing block, watermark, signature, logo, repeated text, duplicate letters, cropped sign
```

TIPS

- Lightboxes on a pole or a flat wall give the cleanest letters. Ask for "huge bold lettering filling the whole sign" and "the whole sign fully visible in the frame".
- Keep "text" and "letters" out of --no on covers, but block credits, small print and duplicate letters.
- Backlit signs can go dark: add "the lightbox glowing brightly" if the letters are hard to read.
- Zoom in on every letter before you publish.

CHEAT SHEET

Series recipe in six moves

1 **Write the seed**
One sentence that defines the world of the series.

2 **Pick one hour**
Light is the fastest lever. Never mix hours inside a series.

3 **Limit the palette**
2–3 colours plus one material. More is noise.

4 **One camera reference**
Stacked camera references cancel each other out.

5 **Add a motif**
One thing that repeats in every frame: a shadow, a bird, a colour.

6 **Place the camera**
"Seen from across the street", "standing in the doorway", "low on the sand".

IF IT BREAKS

— Generic result: cut adjectives, add one concrete detail and a real place.
— Warped geometry: lower --s and add a structure word ("symmetrical façade").
— Three bad rerolls in a row: the prompt is the problem, not the seed. Rewrite it.

YOUR TURN

The challenge

Write your own recipe tail: 2–3 colours, one hour of the day, one lens, one recurring motif. Use it on three places from your own city and post the three images together.

BONUS

Keep your three prompts and change only the hour in the tail ("harsh midday light", "misty dawn"). All three should shift together. Try Personalization ON vs OFF too.

CREDITS

Method: Juan Carlos Beltrán, "Midjourney as a Creative Tool". Explained here in our own words; get the original for the full method.