Camera Basics for Generative Art II

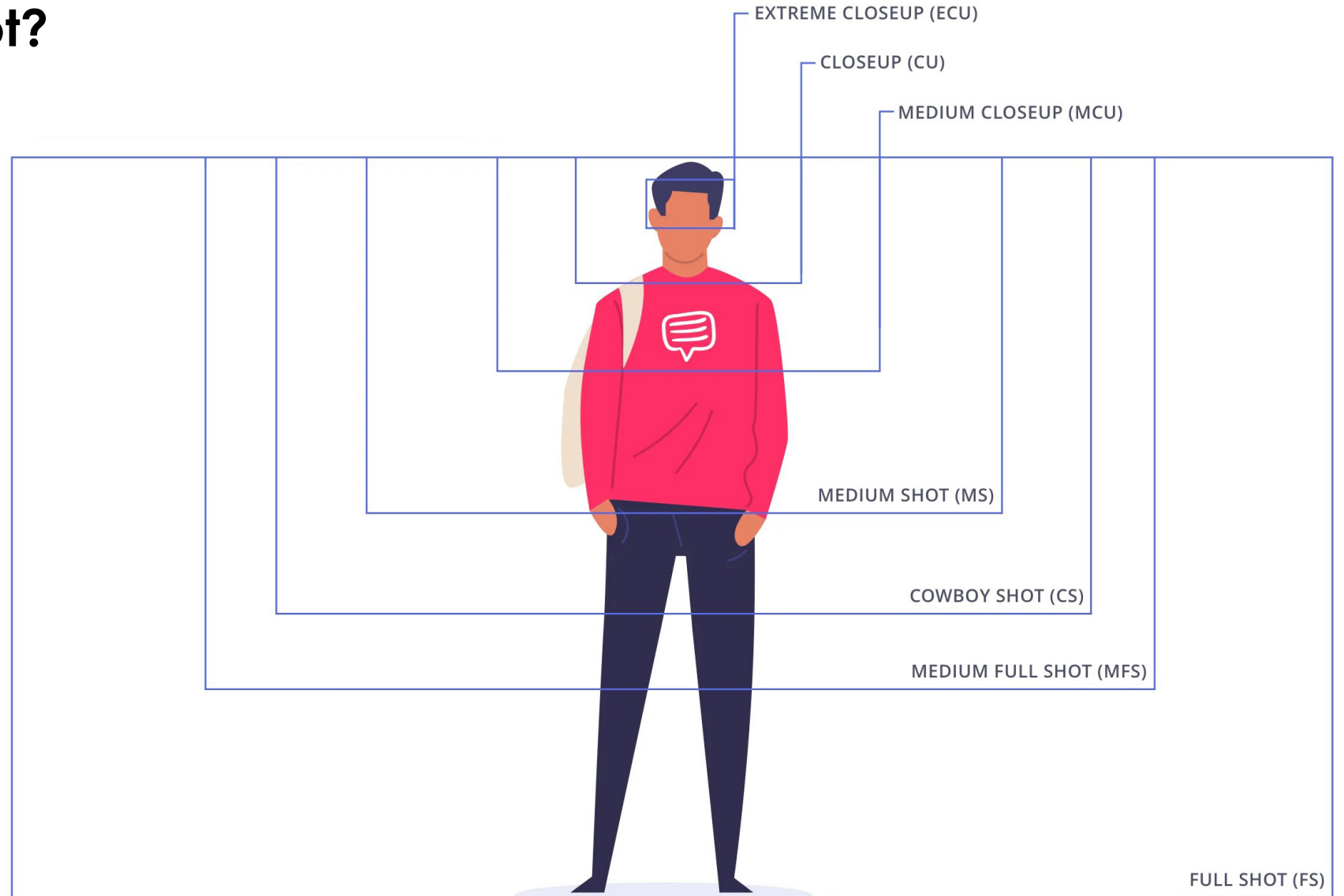An introduction to camera shots, camera angles, and aspect ratios.

CAMERA SHOTS

You can tell a better story if you employ a variety of shots.

What is a camera shot?

A camera shot is composed of the series of frames that are shot uninterrupted from the moment the camera starts rolling until it stops. Camera shots are an essential aspect of filmmaking and video productions, because by combining different types of shots, angles and camera movements, the filmmakers are able to emphasize specific emotions, ideas and movement for each scene.

EXTREME CLOSEUP (ECU)

CLOSEUP (CU)

MEDIUM CLOSEUP (MCU)

MEDIUM SHOT (MS)

COWBOY SHOT (CS)

MEDIUM FULL SHOT (MFS)

FULL SHOT (FS)

CLOSE-UP + EXTREME CLOSE-UP SHOTS, SHINJUKU 2096:

SHINJUKU NEON BILLBOARDS WITH DAY OF THE DEAD AND BUTOH STYLES, RAY TRACING, ANDROIDS AND CYBORGS IN STILETTO HEELS, RAINY NIGHT, REFLECTIVE, BLADE RUNNER, **CLOSE-UP OF LIPS**, BLUE KEY LIGHT, ORANGE FILL LIGHT, DRAMATIC LIGHTING, FOG **[DALL-E 2]**

CHIAROSCURO, **EXTREME CLOSE-UP OF IRIS WITH REFLECTIONS**, EXPOSED CIRCUITS, KANJI HOLOGRAMS, ELECTRICAL SURGE, RAY TRACING, 3/4 PERSPECTIVE, FORESHORTENED VIEW, RED KEY LIGHT, INTERPOLATING FROM BLUE TO ORANGE, YELLOW RIM LIGHT, SILHOUETTES **[DALL-E 2]**

MEDIUM CLOSE-UP SHOT, THE ICING:

12 YEAR OLD BOY GRABBED GHOST IN THE TV IN THE RING, HAUNTING, DRAMATIC ANGLE, **MEDIUM CLOSE-UP**, MOVIE COMPOSITION, PHOTOREALISTIC, CINEMATIC, POST-PRODUCTION, PROFESSIONAL COLOR GRADING --V 4 --AR 3:2 **[MIDJOURNEY 4]**

MEDIUM SHOT, THE HUMAN CANVAS:

STYLE OF JAMES JEAN AND GREGORY CREWDSON, **MEDIUM SHOT,** AN OLD MAORI WOMAN COVERED WITH INTERNALLY ILLUMINATED TATTOOS IN SCULPTURAL RELIEF, PENROSE-TILED SCALES EMERGING 2D TO 3D PROJECTING DECO ANGELS AND DEVILS ABOVE HER IN A FEVER DREAM, BLUE INTERPOLATING TO ORANGE, SUBDERMAL HUD DISPLAY --AR 2:1 --NIJI 5 **[MIDJOURNEY NIJI 5]**

MEDIUM CLOSE-UP + COWBOY SHOT, CHIAROSCURO COWBOYS:

GEORGE WASHINGTON AS A REDNECK AT A BAR, STYLE OF JOEL PETER WITKIN AND JOHN SINGER SARGENT, BACKLIT, **MEDIUM CLOSE-UP**, COLORED FILM NOIR, COWBOY BOOTS, BALL CAP, HYPER REALISM, BLUE EYES HALF COVERED IN SHADOW, DRAMATIC LIGHTING, RAYTRACING [DALL-E 2]

WALT WHITMAN AS A REDNECK EMERGING FROM SMOKE, STYLE OF JOEL PETER WITKIN AND JOHN SINGER SARGENT, BACKLIT, **COWBOY SHOT**, COWBOY BOOTS, HYPER REALISM, BLUE EYES HALF COVERED IN SHADOW, DRAMATIC LIGHTING, HIGHLY REFLECTIVE WINDSHIELD, RAYTRACING [DALL-E 2]

FULL SHOT, THE POETRY OF LUCHA LIBRE:

STYLE OF NORMAN ROCKWELL AND FRIDA KAHLO AND EGON SCHIELE, ACROBATIC LUCHA LIBRE WRESTLER WITH FLOWING CAPE DIVING IN WATER TO BATTLE THE UNDEAD, **FULL SHOT**, HAUNTING AND ENIGMATIC TONE, CLEAN LINES, ELEGANT, POSITIVE TO NEGATIVE SHAPES, EMERGING FROM 2D TO 3D, EXPLOSION OF COLORS ATTENUATING TO MONOCHROMATIC LINES, GRAPHICAL ART --AR 2:1 --NIJI --V 5.1 **[MIDJOURNEY NIJI 5.1]**

CAMERA ANGLES

Camera angles create three-dimensional space and are vital in deepening your narrative.

What is a camera angle?

The camera angle marks the specific location at which the movie camera or video camera is placed to take a shot. A scene may be shot from several camera angles simultaneously. This will give a different experience and sometimes emotion. The different camera angles will have different effects on the viewer and how they perceive the scene that is shot. There are a few different routes that a camera operator could take to achieve this effect.

Where the camera is placed in relation to the subject can affect the way the viewer perceives the subject. There are a number of camera angles, such as a high-angle shot, a low-angle shot, a bird's-eye view and a worm's-eye view. A viewpoint is the apparent distance and angle from which the camera views and records the subject.

https://en.wikipedia.org/wiki/Camera_angle

https://www.studiobinder.com/blog/types-of-camera-shot-angles-in-film/

What is camera shot angle?

The camera shot angle is used to specify the location where the camera is placed to take a shot. The position of the camera in relation to the subjects can affect the way the viewer perceives the scene. A scene may be shot simultaneously from multiple camera angles to amplify the cinematic effect and the emotions.

Camera Levels + Camera Shots

https://www.studiobinder.com/blog/ultimate-guide-to-camera-shots/#camera-angles

CAMERA SHOT ANGLES

https://www.studiobinder.com/blog/ultimate-guide-to-camera-shots/#camera-angles

Shot 1

Single

Shot 2

2-Shot

Shot 3

3-Shot

Shot 4

OTS

Shot 5

Over-The-Hip

Shot 6

POV

CAMERA SHOT ANGLES

Shot 1 — Low Angle

Shot 2 — High Angle

Shot 3 — Dutch Angle

Shot 4 — Overhead Shot

Shot 5 — Eye Level

Shot 6 — Shoulder Level

SINGLE SHOT, ROLLER DERBY GIRLS:

CLOSE-UP OF MAD MAX FURY ROAD BURLESQUE VIOLENT ROLLER DERBY DIVA IN BETTY PAGE SMASHING INTO OPPONENT, **SINGLE SHOT**, MULTIPLE EXPOSURE, LONG EXPOSURE, OPTIMIZED PHOTON CAPTURE, TETRADIC COLOR, HIGH REFLECTIVITY, LEICA, SPEED RACER, CARL ZEISS LENS, SUBSURFACE SCATTERING, DAPPLED NEON LIGHTS, INTERPOLATING YELLOW TO BLUE --AR 2:1 --V 5.1 **[MIDJOURNEY 5.1]**

SINGLE SHOT, FRACTAL FRESCOES:

EXTREME CLOSE-UP, HOLOGRAPHIC EXTRUSION OF JESUS ON THE CROSS IN THE SISTINE CHAPEL EMERGING FROM 2D TO 3D, INFINITE REGRESS, DIMENSIONAL REFLECTIVE GRAFFITI WRAPPED AROUND FIGURES AND WHIRLING ROBES, SINGLE SHOT, SWIRLING PALIMPSEST OF 3D SHAPES, RAY TRACING, REFLECTIVE, HUNDREDS OF REFLECTIONS, DYNAMIC COLOR, DAPPLED LIGHT, SUBSURFACE SCATTERING, GOLDEN HOUR --AR 2:1 --NIJI 5 [MIDJOURNEY NIJI 5]

TWO-SHOT, THE ICING:

THE SHINING MEETS THE PARENT TRAP, **TWO-SHOT**, HOLDING LOLLIPOPS, MOVIE COMPOSITION, BLUE KEY LIGHT, WHITE RIM LIGHT, PURPLE FILL LIGHT, DRAMATIC LIGHTING, PROFESSIONAL COLOR GRADING --V 4 --AR 3:2 **[MIDJOURNEY 4]**

TWO-SHOT, DAVID HOCKNEY MEETS JAMES JEAN:

HTTPS://S.MJ.RUN/WV5LYMH1-QK STYLE OF JAMES JEAN AND DAVID HOCKNEY, **TWO-SHOT**, RUSSIAN MODELS TOUCHING ADAM'S HAND IN PROFILE WITH TRIPLE HALOS COVERED WITH BURNING HOLOGRAPHIC LIVING TATTOOS EMERGING 2D TO 3D WITH SMOKE EXPLODING INTO FLOWERS, SPECULAR HIGHLIGHTS, RAY TRACING, RUSSIAN FOLKLORE, DIMENSIONAL IMPASTO, SUBSURFACE SCATTERING --AR 2:1 --NIJI 5 **[MIDJOURNEY NIJI 5]**

THREE-SHOT, ROLLER DERBY GIRLS:

CLOSE-UP OF MAD MAX FURY ROAD BURLESQUE VIOLENT ROLLER DERBY DIVAS IN BETTY PAGE SKATE PARK SMASHING INTO EACH OTHER, MULTIPLE EXPOSURE, LONG EXPOSURE, THREE-SHOT, OPTIMIZED PHOTON CAPTURE, DYADIC COLOR SCHEME, HIGH REFLECTIVITY, SPEED RACER, SUBSURFACE SCATTERING, DAPPLED YELLOW LIGHTS --AR 2:1 --V 5.1 [MIDJOURNEY 5.1]

OVER THE SHOULDER + GROUND LEVEL SHOTS, SHINJUKU 2096:

MALE ASIAN CYBORGS IN FUTURISTIC SHINJUKU WITH DAY OF THE DEAD STYLE, BUTOH, **OVER THE SHOULDER SHOT**, RAY TRACING, REFLECTIVE, HAUNTED LOOK, CHIAROSCURO, EMERGING FROM COLORED FOG, MOONLIT, BACKLIT, FORCED PERSPECTIVE **[DALL-E 2]**

SHINJUKU NEON BILLBOARDS WITH DAY OF THE DEAD AND BUTOH STYLES, RAY TRACING, **EXTREME CLOSE-UP** OF GLOWING FUTURISTIC MALE IN SNEAKERS, INTIMACY, RAINY NIGHT, REFLECTIVE, BLADE RUNNER, BLUE KEY LIGHT, ORANGE FILL LIGHT, DRAMATIC LIGHTING, FOG **[DALL-E 2]**

POV SHOT, AFRO FUNK DJ SERIES:

POV VIEW, BIRD'S EYE VIEW OF A GRAPHICAL MUSIC POSTER OF A FEMALE CHINESE AFRO FUNK DJ SHOW IN A 60'S VIETNAMESE MOLOKO MILK BAR, DRAGON AND TIGER MOTIFS, MAGNETIC LIQUID LAVA IN THE STYLE OF CHIHULY EXPLODING OVER A SUPER HYDROPHOBIC BIOLUMINESCENT CHLADNI PLATE AS INTERTWINED KÁRMÁN VORTEX STREETS INTERMINGLE WITH UNDULATING CAVITATION BUBBLES, MOTION BLUR, OPTIMIZED PHOTON CAPTURE
 --AR 3:2 --V 5 **[MIDJOURNEY 5]**

BIRD'S EYE VIEW, CALVING GLACIER SERIES:
CALVING GLACIER AND DEBRIS FALLING IN WATER, **BIRD'S EYE VIEW**, STYLE OF SARGENT, FORCED PERSPECTIVE, GOLDEN HOUR, COOL PALETTE, BACKLIGHT
[DALL-E 2]

AERIAL VIEW, NIJI VFX SERIES:

AERIAL VIEW OF A MILE-HIGH WALL OF WATER WITH LONG WAVELENGTHS AND HIGH WAVE HEIGHTS, INUNDATION AND DEVASTATING FLOODING AS THE WAVE REACHES SHORE DUE TO THE INTERACTION WITH THE COASTAL BATHYMETRY, GREEN AND YELLOW PALETTE --AR 2:1 --S 750 --NIJI 5 [MIDJOURNEY NIJI 5]

SATELLITE VIEW + LOW ANGLE VIEW, VOLCANO SERIES:

SUPER VOLCANO ERUPTING OVER OCEAN INTERPOLATING FROM RED TO BLUE AGAINST FIERY SKY, **SATELLITE VIEW,** REFLECTIONS IN OCEAN, NOON, EXTREME DETAIL, CINEMATIC, DRAMATIC LIGHTING **[DALL-E 2]**

SUPER VOLCANO ERUPTING OVER OCEAN INTERPOLATING FROM RED TO BLUE AGAINST FIERY SKY, **WORM'S EYE VIEW,** REFLECTIONS IN OCEAN, NOON, EXTREME DETAIL, CINEMATIC, DRAMATIC LIGHTING **[DALL-E 2]**
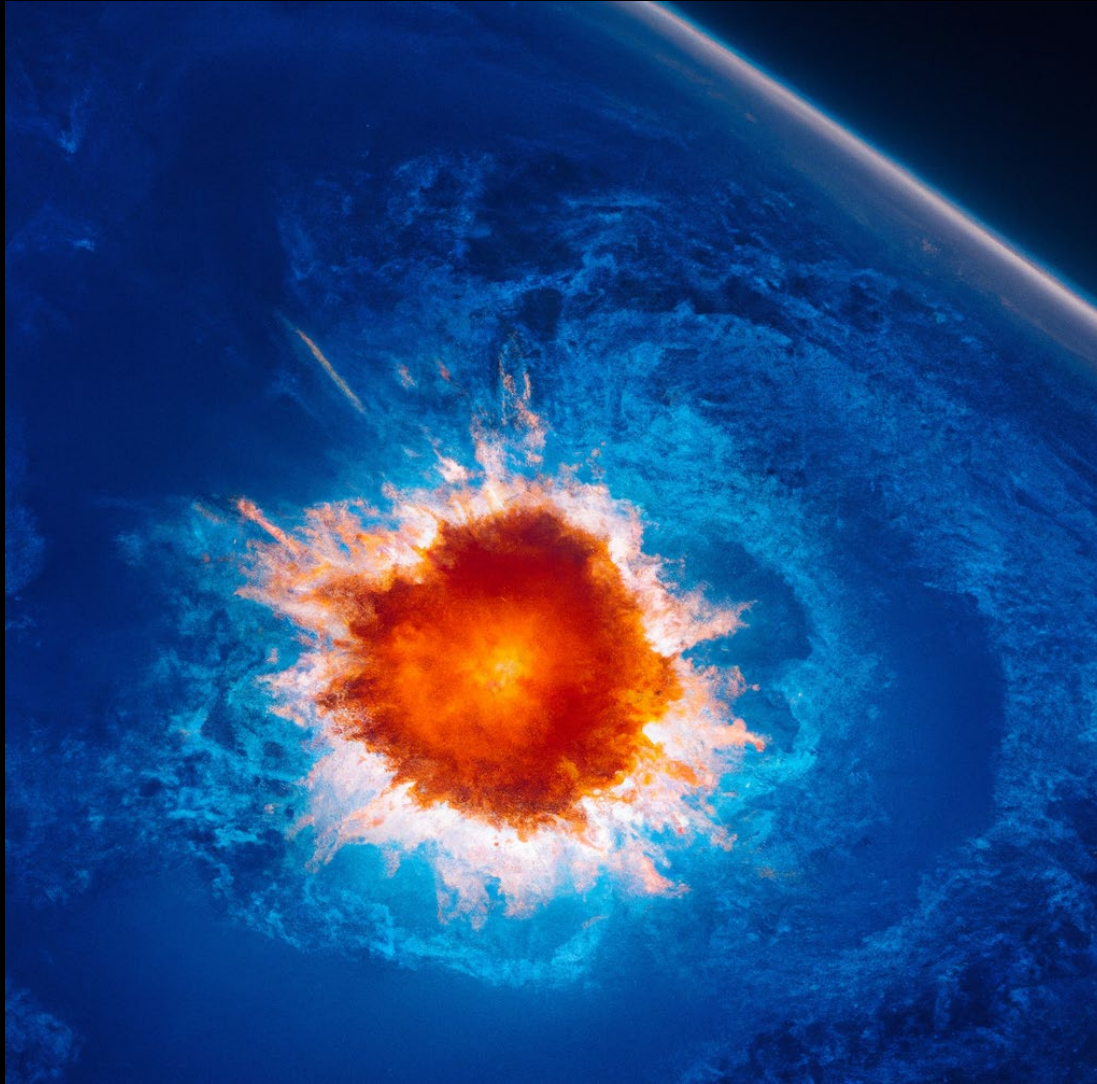
LOW ANGLE, CONSTRUCTIVIST COWBOYS:
EXPRESSIVE BLACK AND WHITE INK SPATTERED BACKGROUND, JAPANESE WOODBLOCK PRINT, PLANAR RECTILINEAR SHAPES, LEYENDECKER SHAPES, EXTREME ENERGY AND DYNAMIC POSING, UPSHOT OF COWBOY BANK ROBBERS, ACRID SMOKE, EXTREME CLOSE-UP, DUTCH ANGLE, BLACK AND WHITE WESTERN WITH RED ACCENTS --AR 2:1 --V 5.1 [MIDJOURNEY 5.1]

HIGH ANGLE, THE LAKHIYANA:

HIGH ANGLE OF DEV PATEL WEAING ONLY A DHOTI LAYING ON HOT COALS LIKE A MARTYR IN A FUTURISTIC AND AUSTERE PRISON, SHARP-FOCUS, STYLE OF 2001 AND BLOMKAMP, DIFFUSE-BACK-LIGHTING, SMALL-CATCHLIGHT --AR 2:1 --V 4 **[MIDJOURNEY 4]**

DUTCH ANGLE, EXTRUDED GOPURA:

HTTPS://S.MJ.RUN/CXJRBB0JPEA HTTPS://S.MJ.RUN/JW7KLE8808S DUTCH ANGLE OF LION WITH A MANE OF FIERY EXPLODING FLOWERS TRAPPED IN WHIRLING LAYERS OF MAGICAL FABRIC AND RIBBONS OF DENSE LEYENDECKER INCENSE SMOKE DURING RIO'S CARNIVALE IN THE STYLE OF BASQUIAT, SHIMMERING RIBBONS OF RECURSIVE DIMENSIONAL GRAFFITI WRAPPED AROUND FIGURES, SWIRLING PALIMPSEST OF SHAPES, COOL PALETTE, RAY TRACING, REFLECTIONS, DAPPLED LIGHT, SUBSURFACE SCATTERING, SPECULAR HIGHLIGHTS --AR 2:1 --Q 2 --NIJI 5 [MIDJOURNEY NIJI 5]

DUTCH ANGLE, CONSTRUCTIVIST COWBOYS:

RUSSIAN CONSTRUCTIVIST STYLE, STYLE OF FRANK MILLER'S SIN CITY AND FREDERIC REMINGTON, EXPRESSIVE BLACK AND WHITE INK SPATTERED BACKGROUND, JAPANESE WOODBLOCK PRINT, PLANAR RECTILINEAR SHAPES, LEYENDECKER SHAPES, EXTREME ENERGY AND DYNAMIC POSING, CLOSE-UP OF COWBOYS RACING ON HORSES, ACRID SMOKE, **DUTCH ANGLE**, BLACK AND WHITE WESTERN WITH RED ACCENTS --AR 2:1 --V 5.1 **[MIDJOURNEY 5.1]**

OVERHEAD SHOT, SALVADOR DALI MEETS RUSSIAN FOLKLORE:

STYLE OF SALVADOR DALI, OVERHEAD SHOT OF AN ANCIENT FEMALE NEPTUNE UNDERWATER COVERED WITH BURNING HOLOGRAPHIC NOUVEAU TATTOOS EMERGING 2D TO 3D OF A SNAKE WITH WINGS TRAVELING UP HER RIGHT LEG OVER A SEA OF BLUE CYRILLIC LETTERS WINDING AROUND HER BELLY ON A BED OF FLOWERS, CAVITATION BUBBLES, SPECULAR HIGHLIGHTS, RAY TRACING, REFLECTIONS, RUSSIAN FOLKLORE, SUBDERMAL HUD DISPLAY IN CYRILLIC --AR 2:1 --NIJI 5 [MIDJOURNEY NIJI 5]

EYE LEVEL, THE ICING:
A MOVIE COMBINING CHARLIE AND THE CHOCOLATE FACTORY WITH THE SHINING, **CLOSE-UP OF WONKA'S EYES** EMERGING FROM DARKNESS, A CROSS BETWEEN JACK NICHOLSON AND GENE WILDER, MOVIE COMPOSITION, COLOR CORRECTION, CINEMATIC LIGHTING, DRAMATIC ANGLE, --V 4 AR 3:2 **[MIDJOURNEY 4]**

A MOVIE COMBINING WONKA AND THE CHOCOLATE FACTORY WITH THE SHINING, JACK NICHOLSON AND GENE WILDER ARE MORPHED INTO SAME CHARACTER SAYING HERE'S JOHNNY AT DOOR, **EYE LEVEL SHOT**, PROFESSIONAL COLOR GRADING --V 4 --AR 3:2 **[MIDJOURNEY 4]**

SHOULDER LEVEL, THE LAKHIYANA:

A FUTURISTIC HOLOGRAPHIC MUSEUM GALLERY WITH EXTRUDED AND INTRICATELY LAYERED LIGHT PORTRAITS OF INDIAN MILITARY LEADERS IN FUTURISTIC SHERWANI SEEMING TO PROJECT IN 3D FROM FRAMES, BURNING CIRCUITRY, **SHOULDER LEVEL**, EXPLODING KALEIDOSCOPE OF FRACTAL TESSELLATIONS WITHIN THE HOLOGRAPHIC QUANTUM FOAM, QUASI-PARTICULATE NATURE OF CRYSTALLINE REALITY, FORCED PERSPECTIVE, DIFFUSE-BACK-LIGHTING --AR 3:2 --V 4 **[MIDJOURNEY 4]**

DEV PATEL IN A FUTURISTIC SPACESUIT IN A HOLOGRAPHIC MUSEUM GALLERY STARING AT AMITABH BACHCHAN AS AN EXTRUDED HOLOGRAM OF LIGHT WEARING A FUTURISTIC MILITARY SHERWANI, **SHOULDER LEVEL**, BURNING CIRCUITRY, SMALL EXPLODING KALEIDOSCOPE OF FRACTAL TESSELLATIONS WITHIN THE HOLOGRAPHIC QUANTUM FOAM, FORCED PERSPECTIVE, DUTCH ANGLE, DIFFUSE-BACK-LIGHTING --AR 3:2 --V 4 **[MIDJOURNEY 4]**

VOYEURISTIC SHOT, THE ICING:

THE SHINING MEETS WONKA, JACK NICHOLSON AND GENE WILDER ARE MORPHED INTO SAME CHARACTER TALKING IN A RED BATHROOM WITH GRADY THE BALD CARETAKER, CHIAROSCURO, **VOYEURISTIC SHOT**, SIDE VIEW, PROFESSIONAL COLOR GRADING --V 4 --AR 3:2 **[MIDJOURNEY 4]**

A MOVIE COMBINING WONKA AND THE CHOCOLATE FACTORY WITH THE SHINING, **VOYEURISTIC SHOT**, CINEMATIC, POST-PRODUCTION --V 4 --AR 3:2 **[MIDJOURNEY 4]**

ESTABLISHING SHOT, KUBRICK/WYETH SCI-FI SERIES:

STANLEY KUBRICK 2001, **ESTABLISHING SHOT**, SCI-FI HANGAR WITH GIANT DAMAGED MECHS, SOME WHICH ARE BEING REPAIRED BY SCIENTISTS, STYLE OF ANDREW WYETH, RUSTIC, CHIPPED METAL, BATTLE DAMAGE, STRANGE PLANET IN DISTANCE IN WINDOW WITH NEBULAE **--AR 32:9** **[MIDJOURNEY 3]**

WIDE ANGLE SHOT, KUBRICK/WYETH SCI-FI SERIES:

FORCED PERSPECTIVE, STANLEY KUBRICK 2001,**WIDE ANGLE**, GIANT SPACE SHIP IN OUTER SPACE IN THE FOREGROUND WITH HIGHLY DETAILED TUBING THAT LOOKS LIKE A CROSS BETWEEN THE SPACE SHUTTLE AND A JACKHAMMER, STYLE OF ANDREW WYETH, RUSTIC, CHIPPED METAL, BATTLE DAMAGE, STRANGE PLANET IN DISTANCE **--AR 32:9** **[MIDJOURNEY 3]**
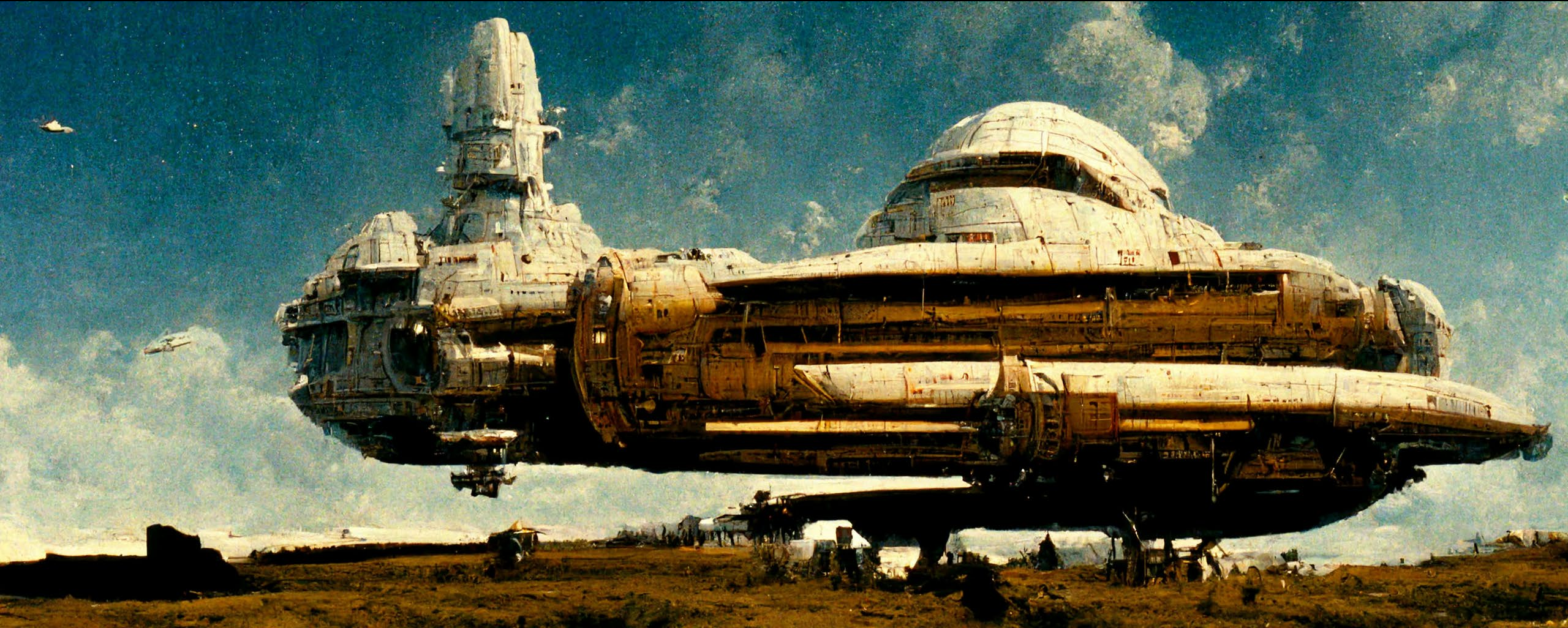
ULTRA WIDE ANGLE SHOT, NIJI VFX SERIES:

PANORAMIC VIEW OF A MASS EXTINCTION EVEN, STYLE OF SUZUME, STREAKING METEORS AND TSUNAMIS, FLOODED NY CITY, EXTREME DETAIL **--AR 39:10**
--NIJI **[MIDJOURNEY NIJI 5]**

ISOMETRIC ANGLE, JAPANESE VILLAGE SERIES:

EXTREME CLOSE-UP, PHOTO REAL **ISOMETRIC STREET SCENE** OF SAMURAI FIGHTING, EXTREME DETAIL, STYLE OF GREGORY CREWDSON, CINEMATIC LIGHTING, INTERPOLATING BLUE TO YELLOW, DAPPLED LIGHT, ELEGANT, VIBRANT HAKAMA --AR 2:1 --V 5.1 **[MIDJOURNEY NIJI 5.1]**

ISOMETRIC ANGLE, MARKETING MATERIALS:

ISOMETRIC GRAPHIC OF A SEATTLE SEA PLANE IN THE 60'S MODERN STYLE, COMIC BOOK AESTHETIC --V 4 **[MIDJOURNEY 4]**

ASPECT RATIOS

There are many variants of the rectangle that frames our media content across multiple platforms and technologies, from iPhones to IMAX.

What are aspect ratios?

Aspect ratio is the ratio of width (w) to height (h) that describes the shape of your film, or image. It's usually written as a ratio of (w):(h) like 1:1, 4:3 or 16:9. Aspect ratio has no relationship to how big or small the screen is — you can have a 4:3 image on a cellphone or on a 40' movie theater screen. The original standard aspect ratio for filmmaking (1.33:1) was chosen based on the industry's adoption of 35mm celluloid film as the primary format. Since then, a number of technological and creative advances have opened up many options when it comes to aspect ratio.

Common Aspect Ratio Examples:
- Early aspect ratios like 1.33:1 and 1.37:1 were the standard in Hollywood for decades
- Widescreen aspect ratios like 1.85:1 and 2.39:1 became more prominent starting in the 1950s
- Today's aspect ratios also include the vertical 9:16 for smartphones and applications like Instagram stories
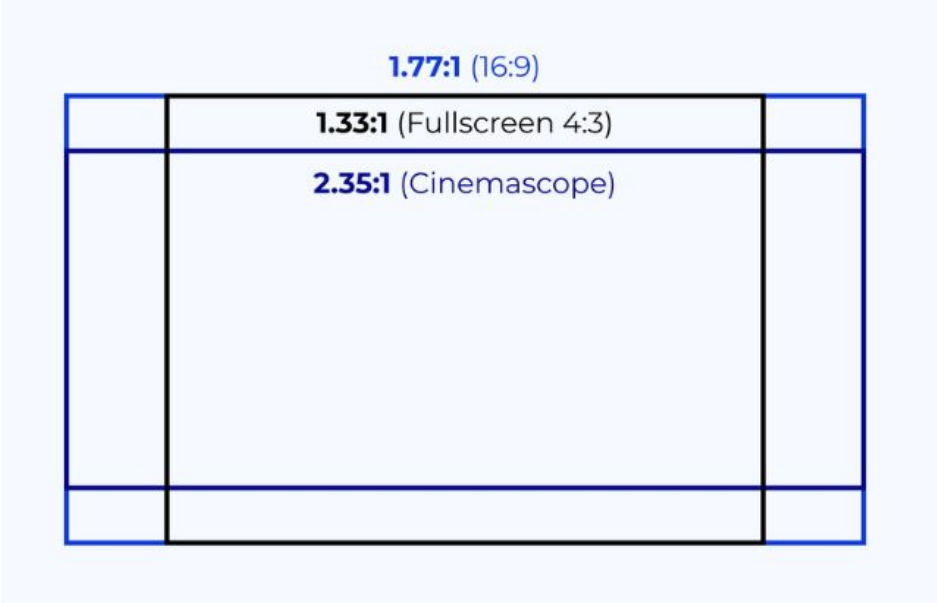
2.35:1 Anamorphic Widescreen
This ratio is helpful when the landscape or story world is a major player in the story itself. Even close-ups allow us to see the full landscape. **Star Wars** often uses this. We want to see everything, all the time.

2.76:1 Ultra Panavision
Popularized in the 1950s when widescreen presentation was all the rage. It hadn't been used for decades until recently when Tarantino brought it back for **The Hateful Eight.** Ultra Panavision 70 and MGM Camera 65 were the marketing brands that identified motion pictures photographed with Panavision's anamorphic movie camera lenses on 65 mm film. Ultra Panavision 70 and MGM Camera 65 were shot at 24 frames per second (fps) using anamorphic camera lenses. Below, **Ben Hur.**

2.59:1 Cinerama

Cinerama is a widescreen process that originally projected images simultaneously from three synchronized 35mm projectors onto a huge, deeply curved screen, subtending 146-degrees of arc. It was the first of several novel processes introduced during the 1950s when the movie industry was reacting to competition from television. Cinerama was presented to the public as a theatrical event, with reserved seating and printed programs. Below, **How the West Was Won.**

2.20:1 Cinerama

2001: A Space Odyssey was announced in 1965 as a **Cinerama** film and was photographed in Super Panavision 70 (which uses a 65 mm negative combined with spherical lenses to create an aspect ratio of 2.20:1). It would eventually be released in a limited "roadshow" Cinerama version, then in 70 mm and 35 mm versions. Color processing and 35 mm release prints were done using Technicolor's dye transfer process. The 70 mm prints were made by MGM Laboratories, Inc. on Metrocolor.
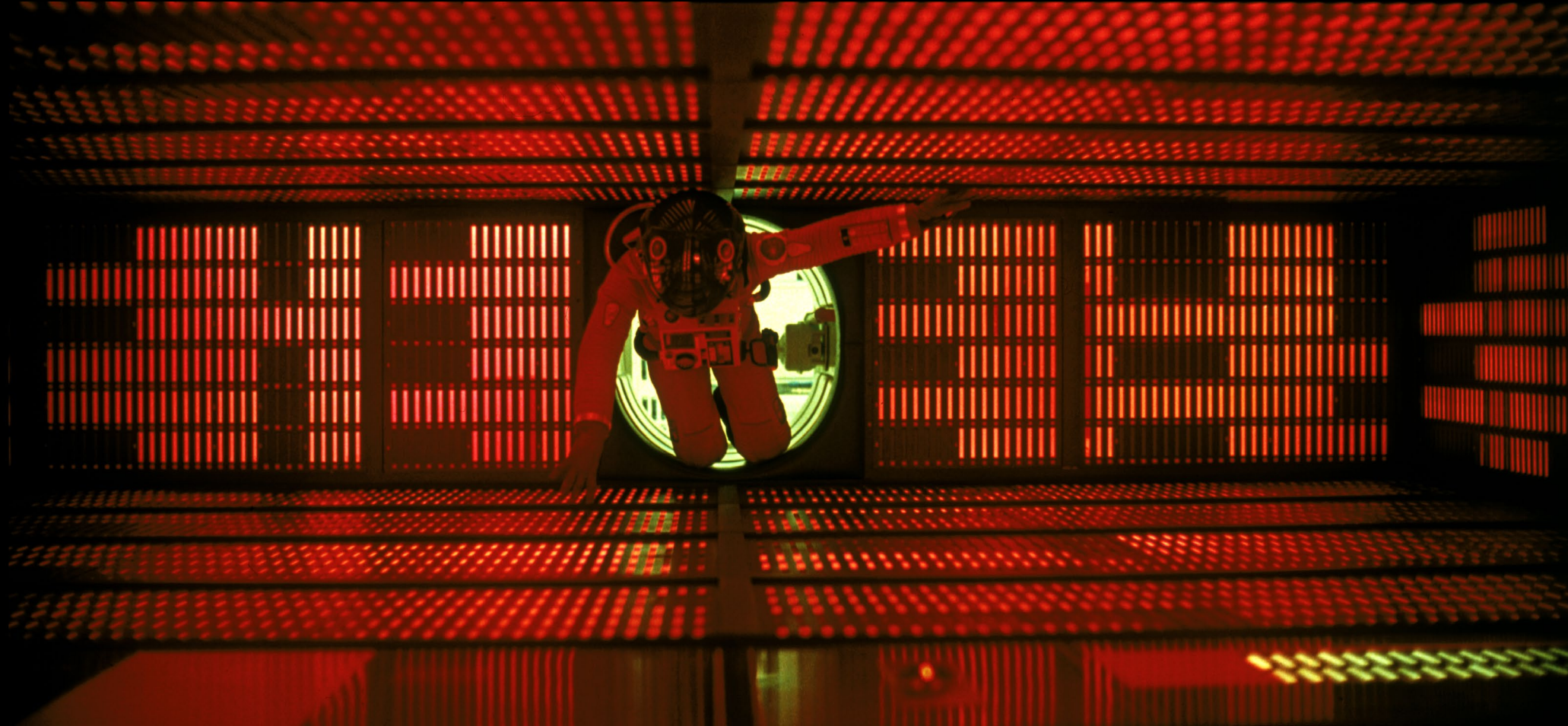
1.85:1 Standard Widescreen / Vistavision
Helpful when we're framing taller buildings than the previous ratio. This one is a bit more versatile.
Because of its tighter focus, a close-up fills more of the frame, and the moment becomes more intimate.

2:1 Univisium

Vittorio Storaro, legendary DP on films like **Apocalypse Now** and **The Conformist**, developed a 2:1 aspect ratio he dubbed "Univisium." It is meant to give filmmakers happy medium between the widescreen theatrical size and what most TV sets are designed to show. **Midsommar**, below, is 2:1.

(Image credit: (A24))

1.43:1 IMAX
If you've been to an **IMAX** movie, you've seen the screen is much taller than a standard multiplex. This is because of the 65mm film used for these productions to capture the largest image possible. **Nope** below.

1.43:1 IMAX
Interestingly (though not surprisingly) Michael Wincott's character in **Nope** uses a hand-cranked **IMAX** camera to film the alien.

1.3:1 or 4:3 Fullscreen

At one point, the 4:3 aspect ratio—created in 1892 by William Dickson, an employee of Thomas Edison—was the standard. The numbers "4:3" describe the literal size of the film, meaning it was four-by-three inches on 35mm film stock. Wes Anderson shot **The Grand Budapest Hotel** in 4:3.

1.3:1 or 4:3 Fullscreen

Amusingly, the Snyder Cut of **Justice League** is the first major superhero movie to be presented in the "Academy Ratio" (or something close to it), which was the cinematic standard throughout most of the Golden Age of Hollywood, going into the 1950s.

Midjourney supports a wide range of aspect ratios to create images of different layouts. When you enter an input prompt on the image generator without specifying its aspect ratio, all the images that get generated will come out in a 1:1 aspect ratio, i.e., you will get square-shaped images. If you want to create content for a specific use, you may want to generate images with a different aspect ratio other than the default 1:1 setting.

The current version of Midjourney (version 5.1) supports any aspect ratio of your choice as long as you enter whole number values on either side of the double colon (:). For instance, Midjourney will accept 100:179 as an input for aspect ratio but it won't consider 1:1.79 as a supported aspect ratio. You can mix and match different ratios to get your pictures in landscape or portrait mode as you prefer.

You need to keep in that custom aspect ratio may sometimes not generate accurate results but will create images that are close to the ratio that you specified. Midjourney notes that any aspect ratio above 2:1 is "experimental" and can "produce unpredictable results". This is especially true for older models of Midjourney, which only support a limited range of aspect ratios.

https://nerdschalk.com/midjourney-aspect-ratio-prompts/
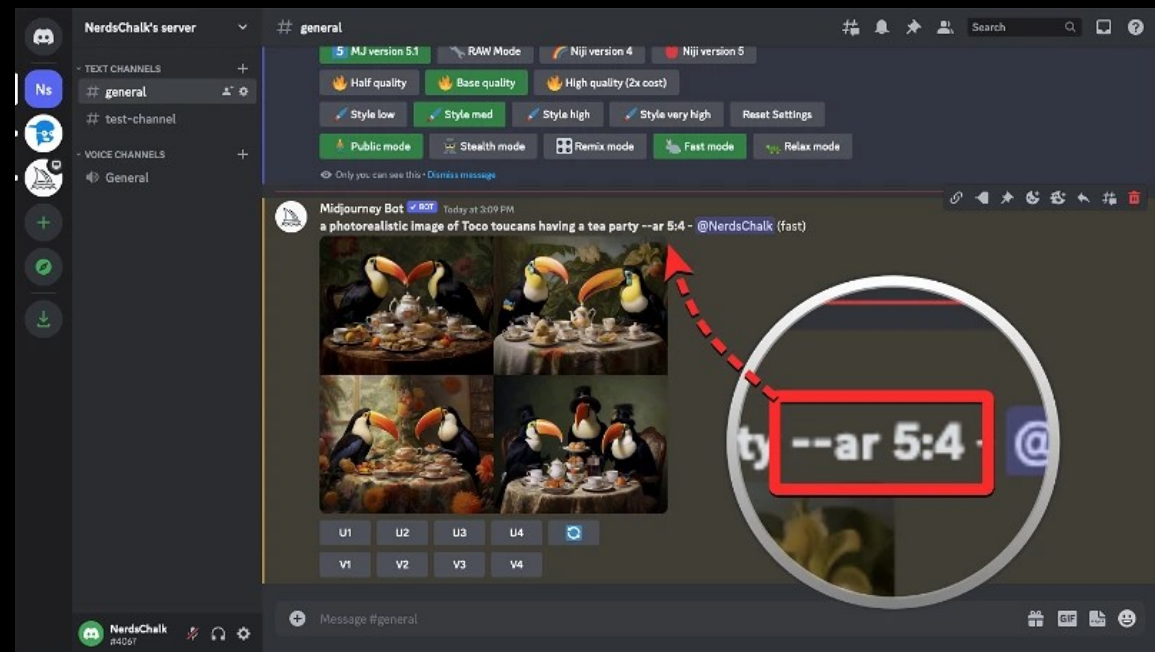
Here's a list of prompts of the most used aspect ratios that you can use to generate landscape-style photos on Midjourney.

Here's a list of prompts of the most used aspect ratios that you can use to generate portrait-style photos on Midjourney.

- 2:1 — `--ar 2:1`
- 3:2 — `--ar 3:2`
- 4:3 — `--ar 4:3`
- 5:2 — `--ar 5:2`
- 5:3 — `--ar 5:3`
- 5:4 — `--ar 4:4`
- 7:2 — `--ar 7:2`
- 7:4 — `--ar 7:4`
- 9:4 — `--ar 9:4`
- 14:11 — `--ar 14:11`
- 16:9 — `--ar 16:9`

- 1:2 — `--ar 1:2`
- 2:3 — `--ar 2:3`
- 2:5 — `--ar 2:5`
- 2:7 — `--ar 2:7`
- 3:4 — `--ar 3:4`
- 3:5 — `--ar 3:5`
- 4:5 — `--ar 4:5`
- 4:7 — `--ar 4:7`
- 4:9 — `--ar 4:9`
- 9:16 — `--ar 9:16`
- 11:14 — `--ar 11:14`

1:1 ASPECT RATIO, MAGICAL PILGRIMAGE:

STYLE OF SARGENT AND MOEBIUS, PAINTERLY AND IMPRESSIONISTIC, DUTCH ANGLE, CLOSE-UP OF MUSLIM HANDS PRAYING, CURATED, BLUE FILL LIGHT, HIGHLY REFLECTIVE, RAY TRACING, ORANGE KEY LIGHT, WORM'S EYE VIEW, EXTREME CLOSE-UP, DRAMATIC LIGHTING, NIGHT TIME **[DALL-E 2]**

4:3 ASPECT RATIO, SAN FRANCISCO EXTRAPOLATIONS:

A WOMAN WITH GLASSES AND A SHIRT, IN THE STYLE OF THE SAN FRANCISCO RENAISSANCE, LIGHT TEAL AND LIGHT WHITE, CHINESE NEW YEAR FESTIVITIES, STREET STYLE, DINOPUNK, WEBCAM PHOTOGRAPHY, CITYSCAPE **--AR 4:3** --V 5 **[MIDJOURNEY 5]**

2:1 ASPECT RATIO, ORIGAMI SERIES:

EXTREME CLOSE-UP OF EMPEROR JIMU COMPRISED OF IMPOSSIBLY COMPLEX LAYERS OF ART DECO ORIGAMI BIRDS, STYLE OF CHUCK CLOSE, COLORFUL HAKAMA TEXTURES IN THE STYLE OF ST. CHAPELLE AND WAYANG KULIT EMERGING 2D TO 3D, STYLE OF JULIE TAYMOR AND ORIGAMI, SUBSURFACE SCATTERING, DAPPLED LIGHT, GOLDEN HOUR --AR 2:1 --V 5 [MIDJOURNEY 5]

1:2 ASPECT RATIO, MUCHA / LEYENDECKER REMIX:

J.C. LEYENDECKER AESTHETIC OF TURBULENT RAPIDS MADE FROM THOUSANDS OF TINY REFLECTIVE ZOROFLEX PENROSE TILES FORMING, GREEN MUCHA-STYLED MERMAID BURSTING FROM WATER FROM 2D TO 3D, BISMUTH TRANSPARENCY, EXTREME CLOSEUP, SUBSURFACE SCATTERING, BOUNCED LIGHT, RAY TRACING, GOLDEN HOUR --AR 1:2 --V 5 [MIDJOURNEY 5]

3:2 ASPECT RATIO, IT CAME FROM BENEATH:

JAPANESE GODZILLA MOVIE POSTER IN THE STYLE OF WETA, KANJI, STYLE OF SARGENT, PARADE OF SUPERNATURAL CREATURES KNOWN AS KALI YUGA IN STYLE OF JAPANESE WOODBLOCK ARTISTS, YUREI, BRIGHT VIBRANT COLORS, CHILDREN, HAPPY, HORNS, SMILE, HIPPOS, ELK, OCTOPUS, SKULLS, DEVILS, CLOUDS, EXTREME PERSPECTIVE, MAXIMALIST, GOLDEN HOUR, TIDAL WAVES --V 5 **--AR 3:2** **[MIDJOURNEY 5]**

2:3 ASPECT RATIO, IT CAME FROM BENEATH:

GIANT OCTOPUS, MOVIE POSTER IN THE STYLE OF HOKUSAI, KANJI, EXTREME REALISM, PARADE OF SUPERNATURAL CREATURES KNOWN AS KALI YUGA, YUREI, BRIGHT VIBRANT COLORS, CHILDREN, HAPPY, HORNS, SMILE, HIPPOS, ELK, OCTOPUS, SKULLS, DEVILS, CLOUDS, CANON 5, CONTRE-JOUR, EXTREME PERSPECTIVE, MAXIMALIST, GOLDEN HOUR, TIDAL WAVES --V 5 **--AR 2:3** [MIDJOURNEY 5]

16:9 ASPECT RATIO, THE LAKHIYANA:

EXTREME CLOSE-UP OF A MASSIVE FUTURISTIC CIRCULAR MECHANISM TELEPORTING AN EASTERN INDIAN CYBERPUNK FEMALE IN A SPACESUIT INTO ANOTHER DIMENSION, WARP SPEED, FUTURISTIC KATHAKALI SPACESUIT WITH TRON FLOURISHES FLYING THROUGH A SHIMMERING NEBULA THROUGH A BEAM OF WARP SPEED LIGHT, OSCILLATING CHLADNI AND SANSKRIT HOLOGRAMS PIERCING THE SPACE-TIME CONTINUUM REFLECTED IN HELMET, RAY TRACING, STYLE OF JANUSZ KAMIŃSKI AND ROGER DEAKINS, OPTIMIZED PHOTON CAPTURE, HUD DISPLAY, STYLE OF VAN HERPEN AND GIGER **--AR 16:9** --V 5 **[MIDJOURNEY 5]**
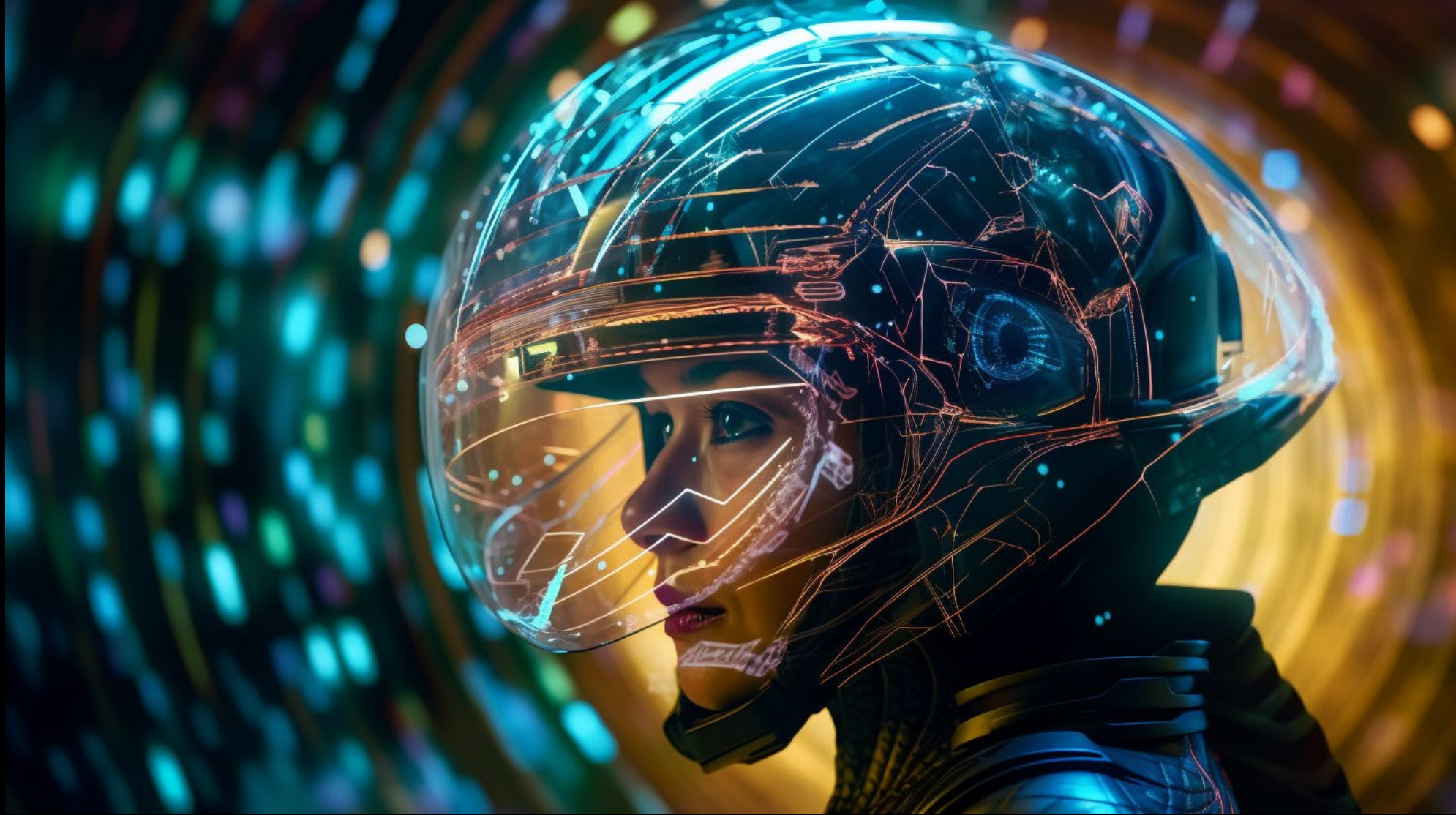
9:16 ASPECT RATIO, THE BLONDE (CELL PHONE RATIO):

GHOST-LIKE FIGURE FLOATING IN AIR, STYLE OF THE RING, STYLE OF H.R. GIGER, BLOND GHOST WITH NO MOUTH AND NO EYES WITH HEAD TURNED TO VIEWER, HAIR COVERING FEATURES LIKE RINGU, STYLE OF JOEL PETER WITKIN, PALE SKIN, STYLE OF FILM NOIR, MUTED PURPLES AND BLUES, MONSTER LIGHTING, HAUNTING, ELEGANT, NEAR BRIDGE, DARK WATER **--AR 9:16** --V 5.1 **[MIDJOURNEY 5.1]**

32:9 ASPECT RATIO, MAGIC BEANSTALK SERIES:

MAGICAL BEANSTALK BURSTING OUT OF GROUND, WORM'S EYE VIEW IN THE STYLE OF AL HIRSCHFELD AND HOWARD PYLE, EXTREME PERSPECTIVE, LEAVES FLYING EVERYWHERE, GOLDEN HOUR, BACKLIT, GREEN INTERPOLATING TO BLUE **--AR 32:9** **[MIDJOURNEY 4]**

9:32 ASPECT RATIO, MAGIC BEANSTALK SERIES:

A WHIRLWIND OF VEGETATION, ROOTS AND DEBRIS WITH A MAGICAL BEANSTALK ABOVE THE CLOUDS, STYLE OF SARGENT AND ZAHA HADID, NAT GEO, GOLDEN HOUR, LOOKING DOWN TOWARDS THE GROUND, GREEN INTERPOLATING TO ORANGE --AR 9:32 [MIDJOURNEY 4]

ACKNOWLEDGMENTS:

The next lecture in this series is **Camera Basics for for Generative Art III**, where we will cover camera types, lenses, and lens artifacts.

Camera Basics for Generative Art III

An introduction to camera types, lenses, and lens artifacts.