WRONG ROOM — 8 Weather Prompts + the Rules

The exact prompts behind every photograph in this carousel, pulled from the generation receipts
written by `generate_pcl_plate.sh` at the moment each plate was made (Codex built-in image_gen,
portrait 4:5, no reference images). Each is listed against the plate it produced and that plate's
SHA-256, so you can tell which prompt made which frame.

These are records, not defect-free recipes. Every plate was asked for a calm surface where the
headline would go; the type was set afterwards in Remotion. Nothing was retouched.

The rules (one weather per frame, in the wrong room; make it obey physics indoo

1. Snow — snow needs a floor. Let it settle on something and leave footprints.
2. Rain — rain is invisible until it is backlit. Put the light behind it.
3. Fog — fog is what light looks like. Give the beam something to hit.
4. Wind — wind is what it moves. Name the pages, the coat, the hat.
5. Lightning — one flash, one side, hard shadows. Nothing else lit.
6. Rainbow — sun behind the camera, water in the air, a wet floor to double it.
7. Cloud — one cloud, low, touching nothing. Give it a shadow.
8. Frost — frost is a texture. Crystals on every edge, sharp up close.

1. Cover + 01 Snow

- Plate: `01-snow.png` · SHA-256 `e6adebdfa7c2e3d51ba354633317a636d93845e2d737de736eb86b207719adbd`
- Route: Codex built-in image_gen · returned size 1092x1440 · attempt a1 · references attached: no

Exact executed prompt:

```
An ultra-realistic editorial photograph, portrait 4:5, medium-format look. Snow is falling inside a grand, empty, faded ballroom: real snowflakes drifting down from the dark coffered ceiling, settling in an even white layer on the parquet floor and on a single gilt chair, drifts against the skirting, individual flakes sharp in the near field and soft in the far. A woman in a long black wool coat stands centred in the middle third of the frame, seen from behind at three-quarter, looking up into the falling snow, a trail of her footprints behind her, hands in her pockets. Cold overcast daylight from tall windows on the left, blue-grey and even. The pale plaster wall above and either side of her is calm and unbroken at mid-height so a giant word can later sit behind her across the frame. Anatomy is non-negotiable: any visible hand has exactly five fingers with correct joints and natural nail beds, wrists continuous with forearms; if a pose makes hands awkward, hide them in pockets, sleeves, fabric or behind the body rather than inventing them. Face natural and undistorted if visible. Whole-frame physical realism: one place, one light, consistent contact shadows, real material response, one motivated focal plane with natural lens falloff, small scene-native imperfections (scuffs, dust, wear). The weather must obey physics inside the room: it settles, drips, pools, drifts or casts light exactly as it would outdoors, with real contact on every surface it touches. No plastic skin, no CG sheen, no starbursts, no painterly look. Absolutely no text, lettering, signage, logos, labels or graphic overlays anywhere in the image.
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2. 02 Rain

- Plate: `02-rain.png` · SHA-256 `ee889342cf1cd0b2b9507a9776b5ea04f83407613c8ff64fbe409b804f458a63`
- Route: Codex built-in image_gen · returned size 1122x1402 · attempt a1 · references attached: no

Exact executed prompt:

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An ultra-realistic editorial photograph, portrait 4:5. Heavy rain is falling inside a 24-hour laundromat at night: real rain streaming down from the ceiling, running down the fronts of the washing machines, pooling
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on the checkerboard tile floor and reflecting the overhead fluorescent tubes. A young man sits on the
plastic bench in the middle third of the frame, soaked, a newspaper held up over his head so his hands are
hidden by the paper, backlit by the tube lights so every falling drop is bright against the dark back wall.
The back wall above the machines is a calm dark field across the width so a giant word can later sit behind
him. Cool green-white fluorescent light only. Anatomy is non-negotiable: any visible hand has exactly five
fingers with correct joints and natural nail beds, wrists continuous with forearms; if a pose makes hands
awkward, hide them in pockets, sleeves, fabric or behind the body rather than inventing them. Face natural
and undistorted if visible. Whole-frame physical realism: one place, one light, consistent contact shadows,
real material response, one motivated focal plane with natural lens falloff, small scene-native
imperfections (scuffs, dust, wear). The weather must obey physics inside the room: it settles, drips, pools,
drifts or casts light exactly as it would outdoors, with real contact on every surface it touches. No
plastic skin, no CG sheen, no starbursts, no painterly look. Absolutely no text, lettering, signage, logos,
labels or graphic overlays anywhere in the image.
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3. 03 Fog

- Plate: `03-fog-cinema.png` · SHA-256 `c8604a7a6bbfe68565b7b2a897daf715aff5fb5c17134df9534627c3133a7804`
- Route: Codex built-in image_gen · returned size 1122x1402 · attempt a1 · references attached: no

Exact executed prompt:

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An ultra-realistic editorial photograph, portrait 4:5, medium-format look. Dense fog fills an old single-
screen cinema: rows of worn red velvet seats vanish into white toward the screen, and one hard projector
beam from high behind the camera cuts a visible cone of light through the fog toward the far screen, the
beam lit from within, dust and fog particles drifting in it. One woman sits alone in a middle row in the
lower third, seen from behind, hair and shoulders rim-lit by the beam, hands out of sight. Everything else
dim; the upper half of the frame is the beam and calm fog so a giant word can later sit inside the beam of
light. Anatomy is non-negotiable: any visible hand has exactly five fingers with correct joints and natural
nail beds; if a pose makes hands awkward, hide them. Face natural and undistorted if visible. Whole-frame
physical realism: one place, one light, consistent contact shadows, real material response, one motivated
focal plane with natural lens falloff, small scene-native imperfections. The fog must obey physics inside
the room: it hangs in layers, thickens with distance, and makes every beam of light visible. No plastic
skin, no CG sheen, no starbursts, no painterly look. Absolutely no text, lettering, signage, logos, labels
or graphic overlays anywhere in the image.
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4. 04 Wind

- Plate: `04-wind.png` · SHA-256 `9c32ab99b9bb13bda6a9f53b4b694f283e1118caa3fba337b9aba12fc7da7781`
- Route: Codex built-in image_gen · returned size 1122x1402 · attempt a1 · references attached: no

Exact executed prompt:

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An ultra-realistic editorial photograph, portrait 4:5. A gale is blowing through a grand old public library
reading room: thousands of loose paper pages torn into the air, swirling in a visible stream of wind between
the long oak tables, a green-shaded desk lamp toppled, hard low sunlight from the tall windows at the right
raking across the room and lighting the flying pages from behind. A woman in a camel coat stands centred in
the middle third, braced against the wind, one hand holding her hat down so her face is shadowed and the
hand is hidden by the brim, the other hand deep in her pocket, coat and hair streaming to the left. The high
ceiling and wall above her are calm so a giant word can later sit behind her. Anatomy is non-negotiable: any
visible hand has exactly five fingers with correct joints and natural nail beds, wrists continuous with
forearms; if a pose makes hands awkward, hide them in pockets, sleeves, fabric or behind the body rather
than inventing them. Face natural and undistorted if visible. Whole-frame physical realism: one place, one
light, consistent contact shadows, real material response, one motivated focal plane with natural lens
falloff, small scene-native imperfections (scuffs, dust, wear). The weather must obey physics inside the
room: it settles, drips, pools, drifts or casts light exactly as it would outdoors, with real contact on
every surface it touches. No plastic skin, no CG sheen, no starbursts, no painterly look. Absolutely no
text, lettering, signage, logos, labels or graphic overlays anywhere in the image.
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5. 05 Lightning

- Plate: `05-lightning.png` · SHA-256 `e108f3d5b91d225ea4674cc92ac3f2d58765dca60dd36f880d512e7335f36fe8`
- Route: Codex built-in image_gen · returned size 1122x1402 · attempt a1 · references

attached: no

Exact executed prompt:

```
An ultra-realistic editorial photograph, portrait 4:5. A single bolt of lightning is striking inside a vast gothic cathedral nave at night: one real forked bolt reaching from the high vaulted ceiling down to the stone floor in the middle distance, its hard blue-white flash lighting the columns from one side and throwing long sharp shadows across the flagstones, faint smoke rising from the strike point. One man in a dark overcoat stands very small in the centre aisle in the lower third, seen from behind, silhouetted against the flash, hands at his sides. Everything else in the nave is near-black. The dark vault above the bolt is a calm field so a giant word can later sit there. Anatomy is non-negotiable: any visible hand has exactly five fingers with correct joints and natural nail beds, wrists continuous with forearms; if a pose makes hands awkward, hide them in pockets, sleeves, fabric or behind the body rather than inventing them. Face natural and undistorted if visible. Whole-frame physical realism: one place, one light, consistent contact shadows, real material response, one motivated focal plane with natural lens falloff, small scene-native imperfections (scuffs, dust, wear). The weather must obey physics inside the room: it settles, drips, pools, drifts or casts light exactly as it would outdoors, with real contact on every surface it touches. No plastic skin, no CG sheen, no starbursts, no painterly look. Absolutely no text, lettering, signage, logos, labels or graphic overlays anywhere in the image.
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6. 06 Rainbow

- Plate: `06-rainbow.png` · SHA-256 `13f735b71e7ba1fd95ec2442b9cc2c0830269fa413ed850b5e49b578a0ea636c`
- Route: Codex built-in image_gen · returned size 1122x1402 · attempt a1 · references attached: no

Exact executed prompt:

```
An ultra-realistic editorial photograph, portrait 4:5. A complete, bright rainbow arches indoors across a raw concrete multi-storey car park just after rain: the arc spans between the pillars from the wet floor on the left up to the low concrete ceiling and back down, the floor a mirror of standing water reflecting it, low sun pouring in from the open side at the right. A woman in a plain grey raincoat stands small under the arch in the middle third, seen from behind, hands in her pockets. Wet concrete, oil sheen, real light rays in the damp air. The concrete ceiling and back wall above her are calm so a giant word can later sit behind her. Anatomy is non-negotiable: any visible hand has exactly five fingers with correct joints and natural nail beds, wrists continuous with forearms; if a pose makes hands awkward, hide them in pockets, sleeves, fabric or behind the body rather than inventing them. Face natural and undistorted if visible. Whole-frame physical realism: one place, one light, consistent contact shadows, real material response, one motivated focal plane with natural lens falloff, small scene-native imperfections (scuffs, dust, wear). The weather must obey physics inside the room: it settles, drips, pools, drifts or casts light exactly as it would outdoors, with real contact on every surface it touches. No plastic skin, no CG sheen, no starbursts, no painterly look. Absolutely no text, lettering, signage, logos, labels or graphic overlays anywhere in the image.
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7. 07 Cloud

- Plate: `07-cloud.png` · SHA-256 `8f374353c6fcbaaac97dbbd28c2e6d1923c40ea8ac8d576cd1e5a538080d3f0f`
- Route: Codex built-in image_gen · returned size 1122x1402 · attempt a1 · references attached: no

Exact executed prompt:

```
An ultra-realistic editorial photograph, portrait 4:5. A single small, dense, perfectly real cumulus cloud floats in the middle of a spare pale bedroom, hanging in the air at head height above the foot of the bed, touching nothing, casting a soft shadow on the white bedsheets; the room lit by soft morning window light from the left with the cloud lit from the same side. A man in a grey t-shirt and pyjama trousers sits on the edge of the bed in the lower third, looking up at the cloud, hands resting flat on the mattress beside him. Pale plaster walls, a wooden floor, one white curtain. The wall above and behind the cloud is a calm field so a giant word can later sit behind the cloud. Anatomy is non-negotiable: any visible hand has exactly five fingers with correct joints and natural nail beds, wrists continuous with forearms; if a pose makes hands awkward, hide them in pockets, sleeves, fabric or behind the body rather than inventing them. Face natural and undistorted if visible. Whole-frame physical realism: one place, one light, consistent contact shadows, real material response, one motivated focal plane with natural lens falloff, small scene-native imperfections (scuffs, dust, wear). The weather must obey physics inside the room: it settles, drips, pools, drifts or casts light exactly as it would outdoors, with real contact on every surface it touches. No plastic skin, no CG sheen, no starbursts, no painterly look. Absolutely no text, lettering, signage, logos, labels or graphic overlays anywhere in the image.
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8. 08 Frost (and the ask)

- Plate: `08-frost.png` · SHA-256 `48e3b9f314f7b77d2ffa6dd5941975a1302b70466c1cbdeae4343baddd5268e4`
- Route: Codex built-in image_gen · returned size 1122x1402 · attempt a1 · references attached: no

Exact executed prompt:

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An ultra-realistic editorial photograph, portrait 4:5. Deep hoarfrost has covered the inside of a small farmhouse kitchen: every surface furred white with ice crystals, the wooden table, the chairs, the hanging pendant lamp, the kettle on the stove, a bowl of apples, the window frame from the inside; each crystal sharp in the near field. A woman in a thick cream wool jumper sits at the table in the middle third, her breath visible, holding a steaming mug with her sleeves pulled down over her hands so no fingers show, looking at the frost. Cold blue window light from the right, warm light only from the mug steam catching it. The frosted wall behind her is calm so a giant word can later sit behind her across the frame. Anatomy is non-negotiable: any visible hand has exactly five fingers with correct joints and natural nail beds, wrists continuous with forearms; if a pose makes hands awkward, hide them in pockets, sleeves, fabric or behind the body rather than inventing them. Face natural and undistorted if visible. Whole-frame physical realism: one place, one light, consistent contact shadows, real material response, one motivated focal plane with natural lens falloff, small scene-native imperfections (scuffs, dust, wear). The weather must obey physics inside the room: it settles, drips, pools, drifts or casts light exactly as it would outdoors, with real contact on every surface it touches. No plastic skin, no CG sheen, no starbursts, no painterly look. Absolutely no text, lettering, signage, logos, labels or graphic overlays anywhere in the image.
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