PPS SET SUBJECTS 2027

JANUARY ROAD SIGNS

Taking great photos of road signs requires attention to lighting, angle, and context to turn a simple metal board into a striking visual.

Key Tips for Road Sign Photography

- **Golden Hour Lighting:** Shoot during early morning or late afternoon to avoid harsh midday glares and washed-out metal reflections.
- **Play with Angles:** Move off-center. Shoot upward from a low angle to make the sign look bold against the sky, or use a telephoto lens to compress the background.
- **Capture Night Glow:** Photograph reflective signs at night using a tripod and a longer exposure to capture how headlights light them up against dark surroundings.
- **Add Context:** Include surrounding elements like an empty highway, dramatic weather, or urban streetscapes to tell a story rather than just isolating the sign.






FEBRUARY CITY SCAPES: LOOKING DOWN THE STREET

- **Leading Lines:** Use the edges of the sidewalks, building lines, or rows of streetlights to pull the viewer's eyes straight down the middle of the road.
- **High Vantage Points:** Shoot from a high bridge, a rooftop bar, or an observation deck to get a dramatic bird's-eye view looking straight down at the street grid.
- **Street Level:** Stand right in the middle of a safe pedestrian zone or crosswalk to make the street feel immersive and busy.
- **Lens:** Use a wide-angle lens, like 28mm, to fit more of the street and buildings into your frame.
- **Aperture:** Set your aperture between **f/8 and f/14** for a deep depth of field so the whole scene stays in focus.
- **Shutter Speed:** Keep your shutter speed at **1/250th of a second** or faster to avoid blurry movement from cars or people.
- **ISO:** Turn on **auto ISO** from 100 to 3200 so your camera adjusts easily to changing light.






MARCH SHOOT COOL BLUE: MANUAL WHITE BALANCE AT 5000Kelvin+

- Each type of light source has a different colour temperature, which can cast a warm (orange/yellow) or cool (blue) tint over your photos.
- There are three main ways to set the white balance. Using auto white balance (AWB), camera presets, or manual adjustment. Manual adjustments vary significantly between camera models, with professional-grade cameras offering more precise fine-tuning
- Fluorescent (4,000 – 5,000 K): Adjusts the greenish hue of some fluorescent lights
- Daylight (5,500 K): Suitable for bright sunlight

- **At 5000K:** Midday daylight is roughly 5000K to 5500K. If you manually force a lower Kelvin setting (like 3500K or 4000K) under normal daylight, your photo will turn noticeably cool and blue
- **Creative Use:** Photographers use lower Kelvin settings intentionally to make moody, cold, or dramatic blue-hour effects.



Neutral Tones (4,000 – 6,500 K) – Convey realism and naturalness. Perfect for everyday scenes, midday landscapes, or documentary-style photography.



APRIL EMOTIONAL PORTRAIT SHOWING OLD AGE

Elements of Emotional Age Portraits

- **Textured Details:** Deep lines, soft wrinkles, and weathered skin tell a visual story of endurance, survival, and lived experience.
- **Lighting:** Warm, directional light or moody chiaroscuro highlights facial contours and adds intimate, reflective gravity.
- **Candid Expression:** Expressions of nostalgia, quiet sorrow, or gentle joy reveal a rich inner emotional world rather than a posed facade.



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MAY ABSTRACT NATURE: REFLECTIONS

- **Embrace movement:** Slow down your shutter speed or gently disturb the water to smudge harsh lines into flowing gradients.
- **Crop tightly:** Zoom in past the horizon line so the viewer sees only the colors and patterns on the water's surface rather than the landscape itself.
- **Watch the light:** Golden hour light adds rich orange, pink, and deep blue tones that make water surfaces look like an oil painting.

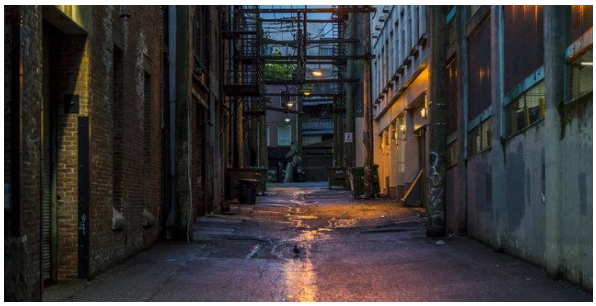


JUNE PHOTOJOURNALISM: BACK ALLEYS

- **Use leading lines:** Follow the natural path of the walls, pavement, or fire escapes to draw the viewer’s eye deep into the frame.
- **Flip your phone for puddles:** Crouch down low near water on the ground and turn your phone upside down to capture a clear reflection of the alley.

- **Focus on details:** Zoom in on textures like peeling paint, old pipes, or colourful graffiti using a macro lens or a close-up shot.
- **Embrace harsh light:** Bright midday sun creates strong shadows and high contrast. Boost texture and clarity settings in post-processing to make brickwork stand out
- .**Watch your highlights:** Alleyways often mix very dark shadows with bright patches of sky. Shoot in RAW format to recover lost details later.





JULY **ARCHITECTURE: VERY LONG EXPOSURE 1minute +**

Long exposure architectural photography uses slow shutter speeds to make moving elements like crowds or traffic disappear while keeping stationary buildings sharp.

- **Sturdy Tripod:** “Place the camera on a sturdy tripod that is weighted down to prevent movement, as even small vibrations can ruin a shot.”
- **Neutral Density (ND) Filters:** “A neutral density filter is great for enabling long exposures even under bright lighting.”
- **Remote Release:** Use a cable release or wireless app to press the shutter without shaking the camera.
- **Removing Crowds:** Set exposures from 30 seconds to several minutes during the day to turn walking pedestrians into invisible ghosts.
- **Softening Skies and Water:** “13 stop ND filters create ethereal effects in water and clouds.”
- **Light Trails:** Shoot at dusk or night to turn passing vehicle lights into glowing lines against fixed structures.
- **ISO:** Keep it low (ISO 100 to 400) for clean details without digital noise.
- **Aperture:** Use mid-range settings like f/8 or f/11 for maximum edge-to-edge sharpness.
- **Focusing:** Lock your focus *before* screwing a dark ND filter onto your lens, as autofocus will not see through it.





AUGUST WILDLIFE MONOCHROME, LOW KEY, HIGH CONTRAST

- Predominantly dark tonal range with deep shadows offset by sharp, bright highlights to create dramatic, moody scenes.
- **Deep Shadows:** Most of the frame consists of rich blacks and dark midtones.
- **Stark Highlights:** A single light source or targeted beam illuminates the main subject.
- **Strong Drama:** The high ratio of dark-to-light tones builds immediate visual tension and focus
- **Control Your Light:** Use a single directional light source—like a window beam, flashlight, or studio strobe—and flag off any ambient fill light
- **Underexpose:** Set your exposure for the highlights on your subject and let the background fall entirely into shadow
- **Simplify Composition:** Keep backgrounds clean and dark so your illuminated subject stands out cleanly without distractions. For more insights, you can read more





SEPTEMBER MACRO: VERY CLOSE UP FLOWER DETAILS

- **Macro Lens:** Choose a true macro lens (such as 90mm or 100mm) that offers 1:1 magnification.
- **Alternatives:** Use extension tubes or close-up diopters if you do not have a dedicated macro lens.
- **Support:** Mount your camera on a steady tripod or beanbag to prevent blur at high magnifications
- **Aperture:** Start around **f/5.6 to f/8** for standard close-ups, or narrow it to **f/11 or f/16** if you need more of the flower's intricate stamen and petals in focus.
- **ISO:** Keep it low (**ISO 200–400**) for clean, sharp colour rendition.
- **Shutter Speed:** Aim for at least **1/200s** outdoors or use a remote timer to eliminate shake
- **Soft Light:** Shoot on overcast days or use a diffuser to turn harsh sun into soft, even illumination.
- **Focus Stacking:** Take multiple shots focusing on different planes (front petals, center, back details) and blend them in software like Photoshop for total sharpness.
- **Isolate the Subject:** Keep distracting background elements far away from the flower to maintain a smooth, dreamy blur.




OCTOBER **LANDSCAPE: SLOW SHUTTER OF MOVEMENT IN NATURE**

- **1/15s to 1/125s:** Use this range for panning with a moving animal or creating silky waterfalls .
- **Several seconds:** Use a tripod to turn crashing ocean waves or misty rivers into smooth, abstract textures.