

Street Photography Masterclass with the Ricoh GR III

What's poppin, people? It's Dante.

Today we're going to be breaking down some of my street photography using the Ricoh GR III. I'm gonna share with you some behind the scenes of the contact sheets, analyze compositions, and dissect what makes these photos so great.

The First Principle: Walk More, See More

Let's start simple. Real simple.

"The more that you walk, the more that you see. The more that you see, the more that you photograph. The more that you photograph, the more curious you become."

And *the more curious you become*, the more lust for life you have. That lust — that *exuberance for the everyday* — reflects right back in your photos.

Photography Isn't About Photography

"I believe photography has nothing to do with photography. Photography has everything to do with how you engage with humanity out there in the open world, on the front lines of life."

If you want to become a better street photographer, you gotta fall in love with life first.

This isn't for the once-a-week shooter. Street photography is for those who show up every single day with *rigor* and *vitality*. Yes, it's a numbers game. But it's also about finding something uplifting in the same mundane lane.

"Photography is a visual game and a physical pleasure."

Composition is Physical

Where you stand matters. A lot.

"The result of the composition derives through your intuition, through your gut, through where you position your body and press the shutter."

Composition is a dance between the *moment* and the *background* — a synthesis of content and form.

Rome: The Choke Point

Every day in Rome, I'd hit the streets with my GR and walk to the Colosseum. Why? Because of the light. Because of the energy. It was a *choke point* — an area packed with people.

Tip #1: Find a choke point.

Once you're there, you set the stage. Background first, then wait for the foreground to fall into place.

You don't always need to *hunt*. Sometimes you need to *fish*. You *set* your frame and wait for the subject to step into it. That's what I did:

- Set the Colosseum in the background

- Paid attention to light and shadow
- Waited for a subject to enter the frame
- Clicked the shutter

"This is the art of patience. A photographer must respond intuitively – but also be present enough to wait for the stars to align."

Philadelphia: The Chinese New Year Celebration

In my hometown, Philly, I hit the streets during Chinese New Year. I found a subject: a man smoking a cigarette. He wasn't facing me – so I *waited*. I *worked the scene*.

- Raised the Ricoh above eye level
- Isolated him from the background clutter
- Waited for the moment he turned toward me
- Captured the gesture

"Getting close and filling the frame in the foreground with a subject, with a gesture, with something visually impactful, is going to elevate a mundane moment to a new height."

Proximity is power.

Events give you that opportunity.

Coney Island: Basketball on the Beach

First time seeing basketball on the beach. First time on Coney Island. I treated the scene like a puzzle:

1. **Background** – the amusement ride
2. **Middle ground** – the basketball hoop and pole
3. **Foreground** – the man jumping to dunk

"Photography is like visual problem solving."

I worked back to front. And by the time that man jumped in the middle of the frame, I was ready. Everything aligned.

Rome Again: The Couple by the River

This frame wasn't loud. It was *tender*. A couple walking hand in hand along the river.

Started on one side. Switched to a new vantage point from the bridge. Elevated the frame – literally and figuratively.

- Beautiful backdrop
- Leading lines from the path
- Clouds, river, clean horizon
- Couple walking into the composition

"Set a beautiful stage and be patient. That's the art."

Paris: The Eiffel Tower and the Woman

Had 48 hours in Paris. Landed at night. Picked up my GR and went straight to the Eiffel Tower.

Found myself on a bridge again. Observing. Waiting. Watching.

And then she appeared — a woman on the ledge, having her picture taken.

"I can't stress enough the art of patience."

There was so much chaos. Low light. People everywhere. I had to:

- Position the Eiffel Tower in the background
- Let the chaos move through
- Wait for her pose to align with the frame

Shot at 1/15 or 1/30. Worked the scene. And waited.

Final Thoughts

"Be patient like a fisherman and fast like a hunter."

If you want to get better at street photography:

- **Walk more**
 - **Fall in love with life**
 - **Work the scene**
 - **Set your stage**
 - **Solve visual puzzles**
 - **Get close**
 - **Be patient**
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More Resources

If you want to go deeper, check out:

-  [My Website – DanteSisofo.com](http://DanteSisofo.com)
-  [My YouTube Channel](#)
- Composition breakdowns
- Tips and tricks
- POV series from Mumbai, India

If this helped you, inspired you, or even just entertained — thank you for being here.
I appreciate you sticking to the end.

Peace.