

Horizontal vs Vertical Composition in Street Photography



The Importance of Orientation

- Every frame is a decision.
- Orientation shapes the mood, rhythm, and narrative of a photograph.
- Horizontal vs. vertical isn't about format — it's about storytelling.





The Ricoh GR Fluidity

- The camera as an extension of the hand.
- Hold loosely: thumb underneath, middle finger on shutter, index or ring finger on top.
- Allows instant transition between orientations.
- It's all about fluidity. Not perfection, but spontaneity.





When to Go Vertical

- Use vertical composition for:
- Pairs or tall subjects (e.g., two people in a doorway)
- Tight separation between subject and background
- Vertical frames feel intimate, pulling the viewer into a narrow slice of the scene.





When to Go Horizontal

- Use horizontal composition for:
- Dynamic interactions and multiple subjects
- Layered depth: foreground, midground, background harmony
- Horizontal frames thrive on dynamics, capturing broader interactions and multiple elements in play.









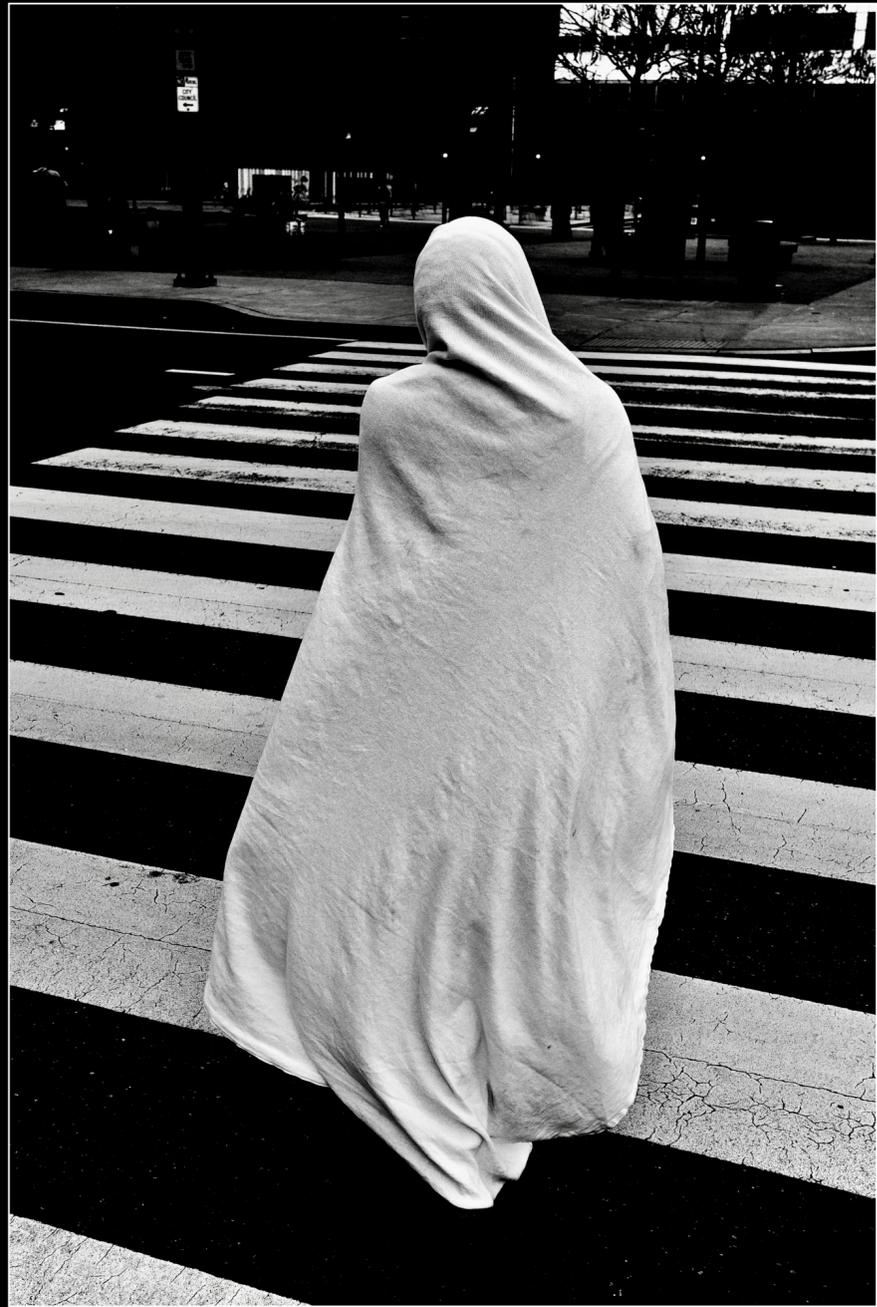




Intuition and Flow

- Trust your instinct.
- Don't overthink orientation—feel the rhythm of the street.
- Let your body language guide your shooting. Street photography is a dance—you move with the scene.”

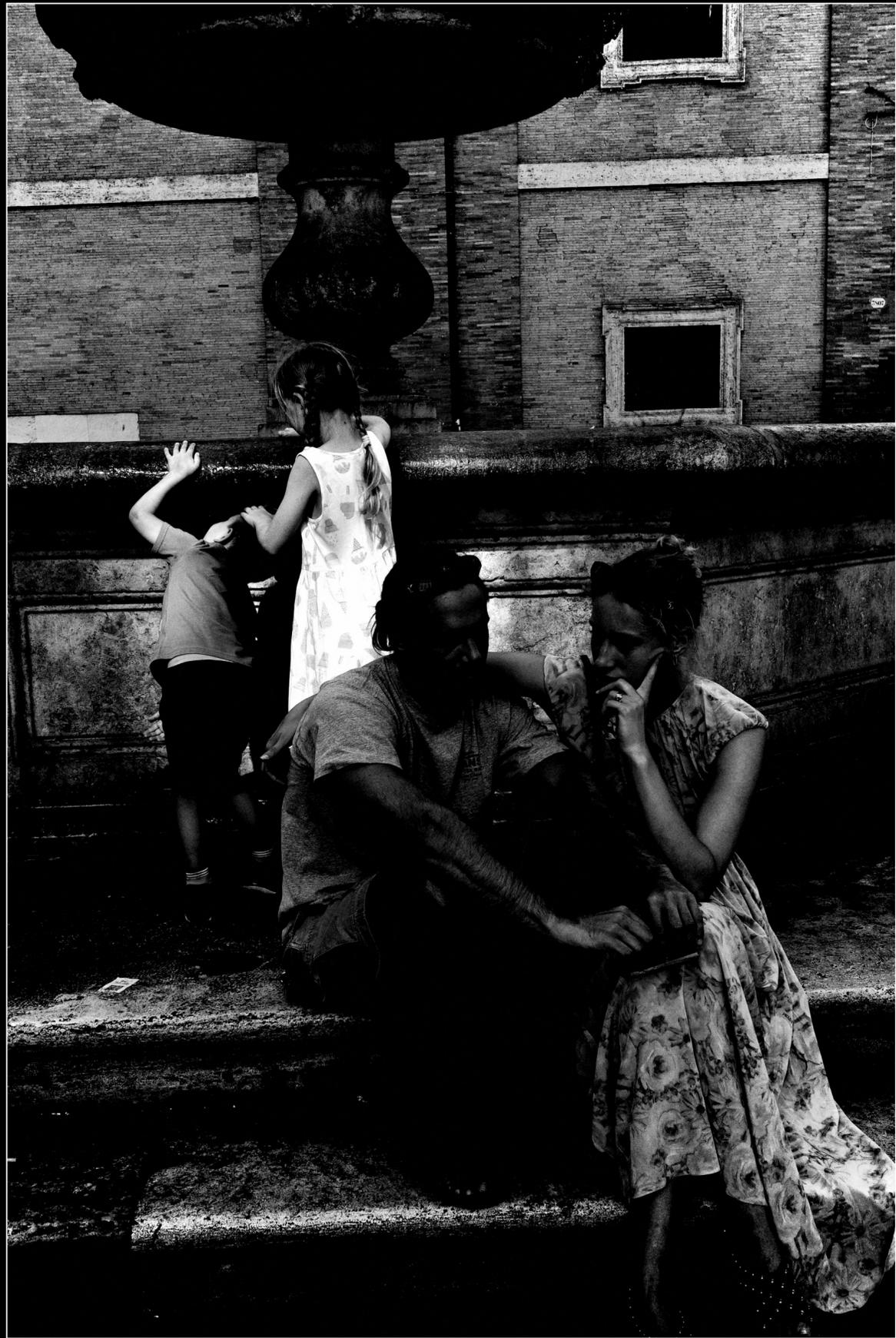




Experimentation Is Key

- Don't get stuck in one orientation.
- Try tilted angles, reflections, and spontaneous flips mid-scene.
- Accept imperfection—it's part of your style.
- In street photography, every orientation is an opportunity. Embrace them all.





Conclusion

- Composition is not technical—it's emotional.
- Orientation should serve feeling, not rules.
- Keep experimenting, stay fluid, and follow your intuition.
- Whether horizontal or vertical, the goal remains the same: to tell compelling human stories through your frame.



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The Ultimate Ricoh GR Street Photography Guide

Settings, Techniques, & The Snapshot Philosophy

By Dante Sisofo



Dante Sisofo

CONTACT SHEETS



Mastering Layering in Street Photography

Depth, Presence, and the Visual Puzzle

By Dante Sisofo

