

# HORIZON NEWS #52

IMAGES, THOUGHTS AND NEWS FROM HORIZON PHOTOGRAPHY WORKSHOPS

*Scavengers would often break-in to cut power and phone lines for scrap copper. Vandals seem to be in a race with Mother Nature to see who could destroy the building the fastest.*

Article in [sometimesinteresting.com](http://sometimesinteresting.com) about Packard Motors Plant

## Abandoned Passion



Group 1 in March (Reflected in Old Mirror)



Group 2 in April



I recently led two groups of shutterbugs inside a large abandoned factory. Their passion for photographing this (and other) abandoned subject matter is intense, as is mine. What motivates so many of us to seek out and photograph “tangible ghosts”? What is the source of our passion?

Having published a book, *Abandoned America*, dedicated exclusively to this subject, I’ve reflected on what makes abandoned subjects so compelling...at least to me.

Each abandoned object is like a time machine that transports my mind to an earlier era, which raises a variety of fascinating questions to ponder: Who lived there? Who used that tool? What was it built for? What did the place look like back then? What was life *really* like...and does nostalgia strongly color my notions? Would I have enjoyed living in that time and place? When the house/factory/tool/etc. was abandoned, what impact did that have on people? Where did they go? What did they do next? My answers to these questions spring from the clues in front of me...and my imagination.

Another motivation: Giving myself specific subject matter to focus on — abandoned things or otherwise — provides a strong rationale for taking a road trip. An ordinary roadmap becomes my treasure map, but instead of seeking buried treasure located beneath a large, black “X,” my treasures are found wherever I discover forlorn objects that kindle my emotions.

One additional, deeply personal, force seems to drive me to abandoned subjects. Part of my soul feels alone, mortal, and aware of time’s relentless passing, so I sense a primal connection to abandoned objects — objects whose time has come and gone. As I put in the introduction to *Abandoned America*:

*I seek to take these once useful, now fleeting things and give them a measure of permanence by recording them with the camera. It’s as if I’m saying to these vanishing objects: ‘I know who you are, where you’ve been, where you’re going. I cherish and celebrate your existence. To the extent it is within my creative powers, I want my images to bestow upon you (and perhaps myself) a flicker of immortality.’*

Perhaps you share some of these motivations. Perhaps you have different ones. In any event, by reflecting on such matters, we reveal ourselves to ourselves.

Text & Factory Photos by **Steve Gottlieb**

# Abandoned Factory: Photo Showcase



Deborah Felmev

Have you ever observed that *creative* photographers working with similar equipment and in close proximity to one another produce images that are usually very different? That's because the photographer controls choice of subject, angle of approach, lens, composition, color palette, lighting, processing and more. The different choices made by different photographers are the very essence of photographic creativity.

To demonstrate, look at the photos on this page and the next which were produced by photographers I recently brought inside an abandoned factory in northern Delaware owned by my friend Bud Thomas. This portfolio represents just a few of the many fine images that were taken. Savor not just outstanding image quality but enormous image diversity. Kudos to one and all!!

Since I am working on a photo book about bathrooms, that was my own particular focus in the factory. (More about "FLUSH" in Horizonews #51 and Horizon Workshop's blog.) The photo on the previous page and the photos on this newsletter's last page were done with FLUSH in mind.



Lynn Maniscalpo



Tami Gragert



Ed Ford



Leslie Granda-Hill



Roger Singley

> Abandoned images from around the world that will blow your mind <

See: <http://imgur.com/a/D9iDC>



Tony Kukilick



Rob Tuttle (slightly cropped from original)



Harald Hoiland



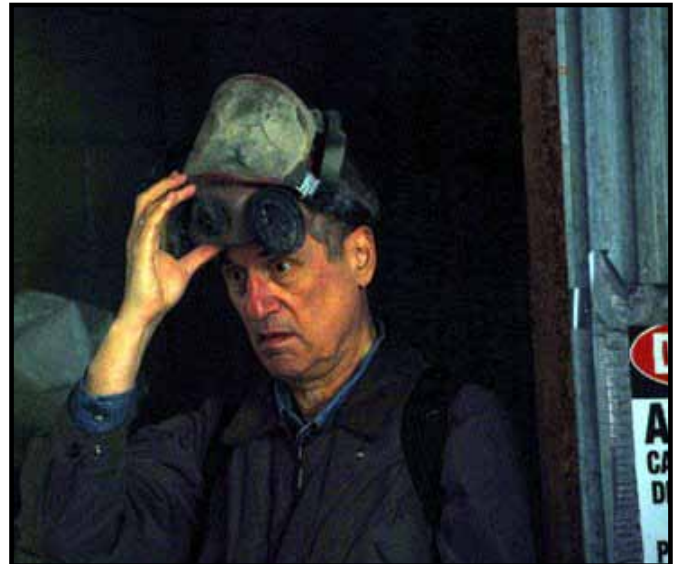
John Naman



Shaun Moss

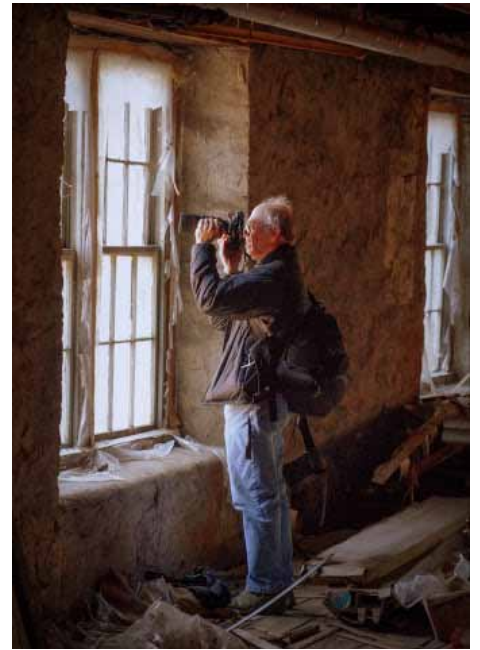
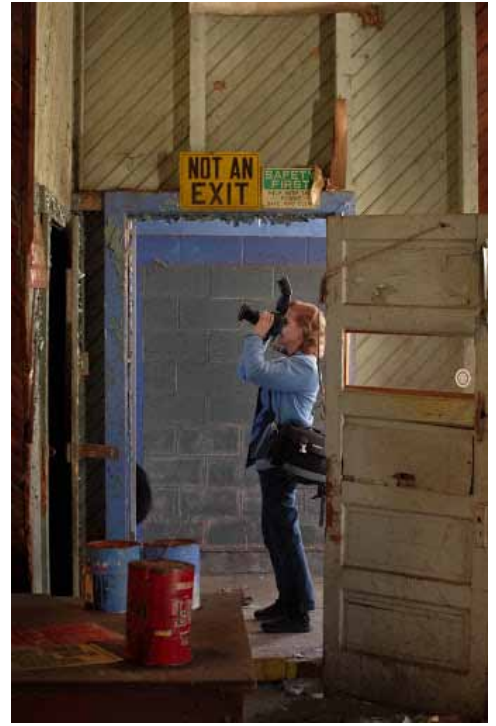


Monica Nagy



Herb Rosen (cropped from original)

Tim Poly, who has taught Horizon Workshops in the past, took photos in the factory that captured the intensity of photographers in action combined with a distinct sense of place. Memories are made of this!



ALL PHOTOS ON THIS PAGE BY TIM POLY

# Want to take pictures in the abandoned factory?

Horizon Director Steve Gottlieb will lead groups of 10-20 — camera clubs, meetups, etc. During your visit, Steve will offer tips on lighting/flash and more. Give us a call or drop us an email.

## Upcoming Workshops

In Chesapeake City Unless Otherwise Indicated

Apr. 20—21: Washington DC: Icons with a Creative Eye (DC)

Apr. 29 — May 5: 2013 California Dreaming (CA/NV/AZ)

May 25—27: Creative Vision (3 Day)

June 1: Adobe Lightroom

June 2: Photoshop Elements

July 13: The Creative “i”: Shooting with the iPhone

July 27: Glamour & Beauty

Aug. 2: Camera Basics

Aug. 3 — 4: Creative Vision: 2 Day

Sept. 14-15: Real People, Real Places

Sept. 28-29: Flash Magic: Indoors & Outside

Oct. 5: Adobe Lightroom

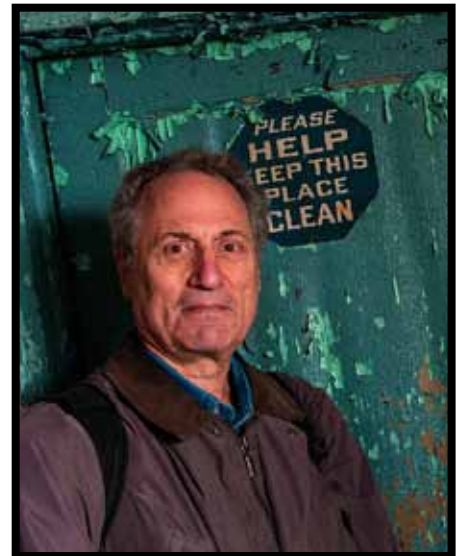
Oct. 6: Photoshop Elements

Oct. 11: Camera Basics

Oct. 12-13: Creative Vision: 2 Day

Oct. 19-20: Washington DC: Icons w/ a Creative Eye

Oct. 25-27: Chesapeake City thru Nat’l Geo Eyes



Steve Gottlieb in Abandoned Factory  
Photo by: **Charles Hahn**

## END FRAME

This “trough urinal” in the abandoned factory was in complete darkness. Though it was daytime, a flashlight was needed to reveal what was in front of me. The camera angle I wanted was higher than the tripod I carry on my backpack, so I needed to hand hold. Using the light from my flashlight, I composed the picture. Holding the camera in place, I then replaced the flashlight in my left hand with a small reflector, which I held above my head so as to bounce the light from the hot-shoe flash at a downward angle in order to: 1. Reveal the texture of the peeling paint; 2. Cast a shadow below the urinal so it stood out



from the wall. Since I was shooting in the dark, it took a several tries to get it right. (The reflective walls gave the urinal a green cast which I removed in Photoshop.)

Photo: **Steve Gottlieb**