

THE LIPKA JOURNAL

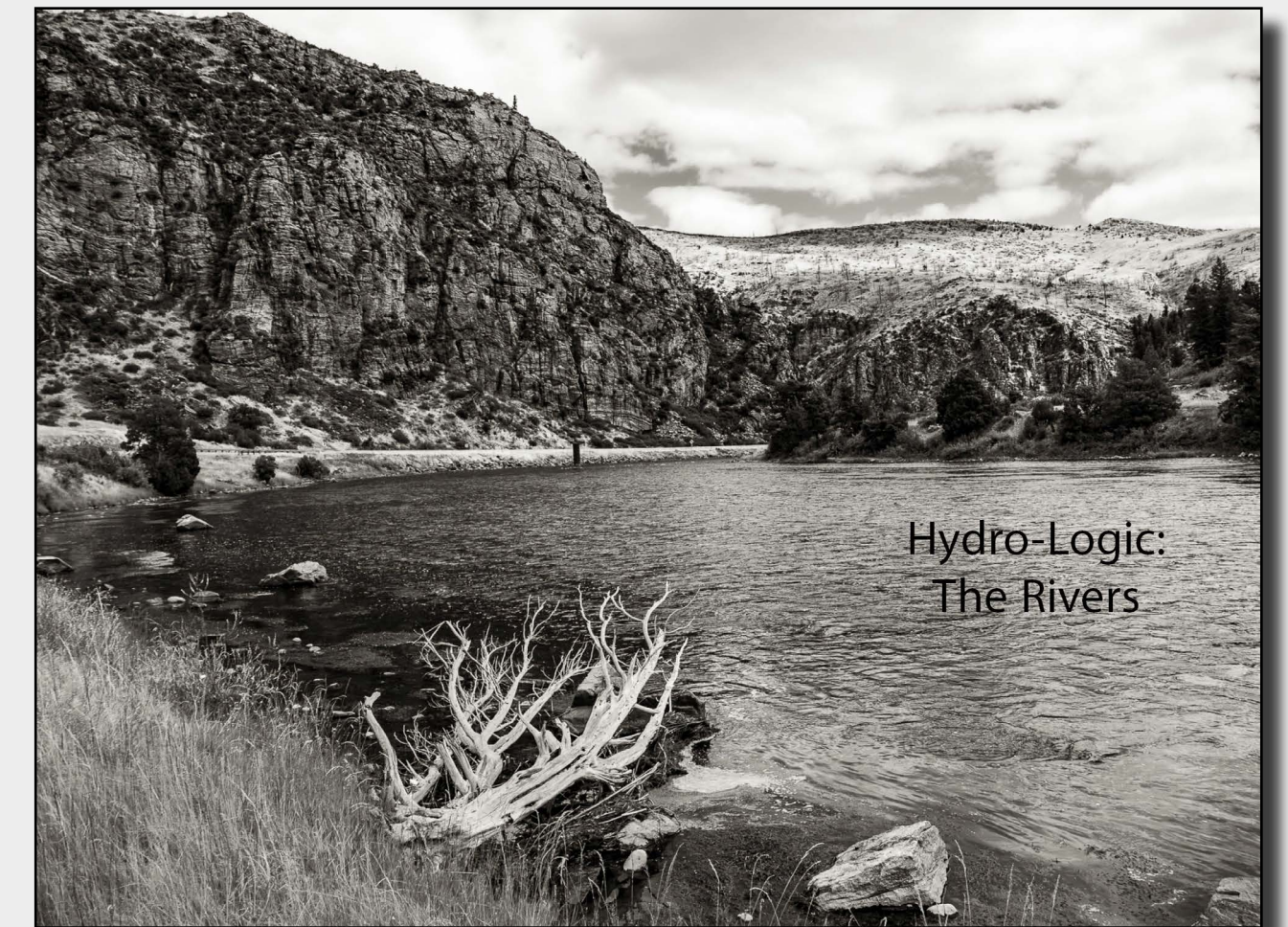
PHOTOGRAPHS / STORIES / OBSERVATIONS

JOE LIPKA

SEPTEMBER 2025



WELCOME TO THE LIPKA JOURNAL SEPTEMBER 2025



Come along with me on a journey this month. We start by viewing the arrangements of tools in work spaces visited. We will continue last month's project with more images made while driving to and from photographic destinations. We then transition to a more aquatic form of transportation as we near the end of our hydrological tour by experiencing rivers on their way to the sea.

Work Space



Work Space

Imogene Cunningham approached portraiture in several ways. One of her approaches was to make a portrait of a person by photographing their surroundings. Such an image would give you a deeper understanding of the person rather than just recording their face. I agree.

I am fascinated by work spaces. The tools, both recognizable and unknown, are arranged in a manner that fits craftsmen and their tasks. When I see these places, I know the person that works there just by the way they arrange their work space.





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APRONS, SADDLES, ETC.
MADE IN U.S.A. PROOF AND
CRACKING

FIEBIN
PRIME
NEATSFOOT
OIL
COMPOUND





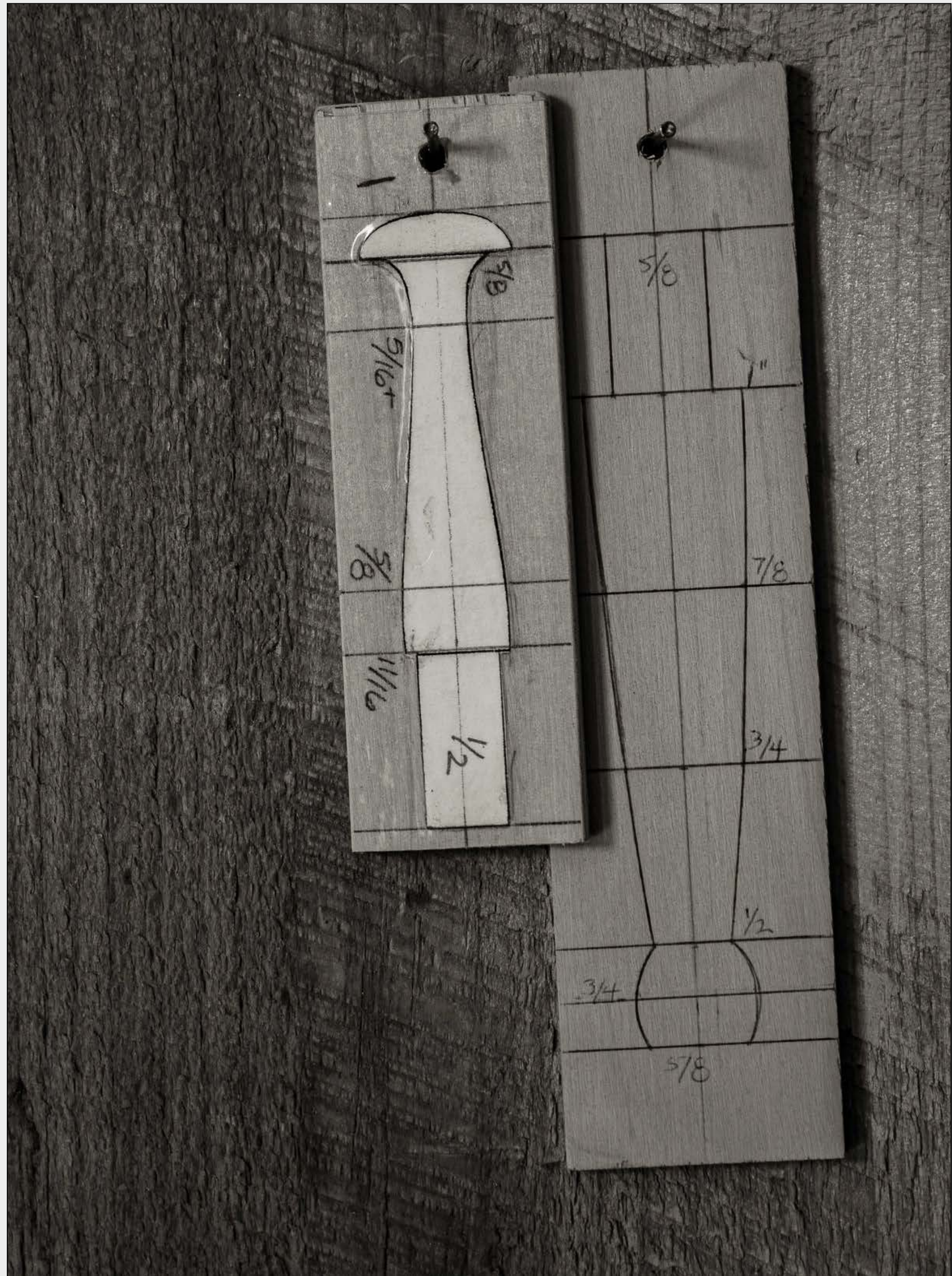




Clean your room with
the good spirits will not
live when there is dirt.













A Mostly True Story

Washington State decreed that Poker is a game of skill, not gambling. My boss from back east scheduled a visit to our job site in Eastern Washington because he wanted to teach the local farmers about playin' poker. After dinner, I headed back to the motel, he for the card room in the back.

The next morning, he asked if he could borrow twenty dollars to get through the day. I looked at him, and he sheepishly responded, "They cleaned me out in fifteen minutes. They were really good gamblers."

"Rick," I said, "farmers will bet everything they own against summer weather, commodity markets and an unplanted crop. Poker isn't much of a gamble to them."

"I never thought of it that way" he said.



Places Between



Places Between

Let's continue down the road a piece, making photographs along the way. These are little photographic flings, a fascination, a brief encounter, a moment captured. De rien, da nada, it was nothing, really. Just a moment in time captured with no permanent or long-term use planned for the result.

Until that is, a critical mass of these little moments, mostly forgotten, return to remind you of the great journeys, people and places from your life.



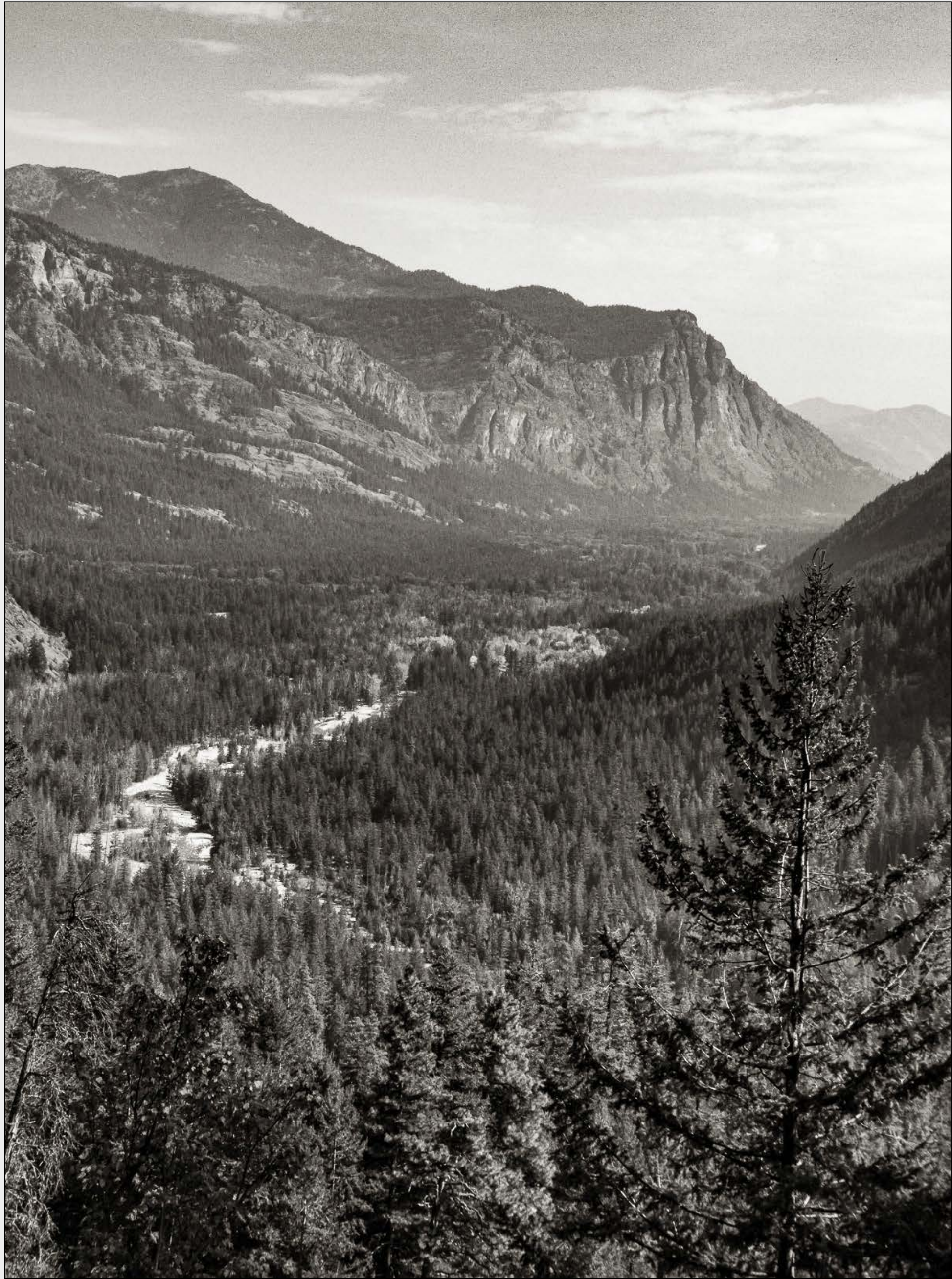








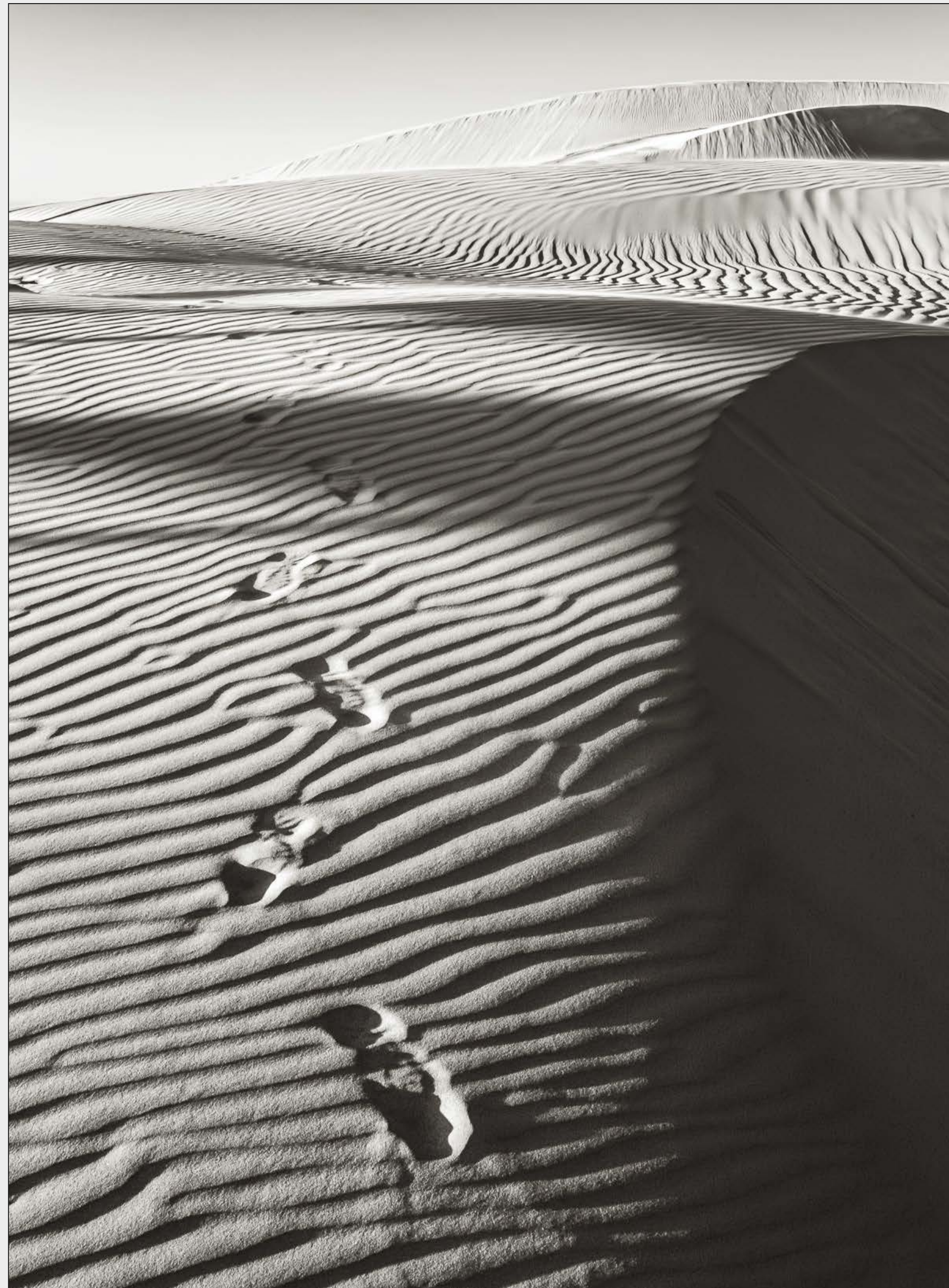












Alone with my thoughts and footsteps.

Prologue: A photo and six words.



Hydro-Logic: The Rivers

Hydro-Logic: The Rivers

Immense, Unstoppable and Eternal. I borrow these words again from an earlier image suite about the Columbia River. That is what I think of when I stand on the bank of a river and contemplate its immensity and what it means to me, and the rest of us. As part of this project, rivers are the key agent to return water to its proper home in the ocean. Once there, its journey can begin again. Water has been following this path for eons and will continue to do so for far longer than we can imagine.



























Postcards from the Creative Journey



Doc,

Being a man of science, I hope you might take some time away from the flux capacitor to consider the implications of Artificial Intelligence in the world of photography. Many are enthusiastic about ease of creation using artificial intelligence. I am suspect of those enthusiasts because creative dependency on technology limits the ability of artists to create. When posed with the necessity of solving a particular artistic situation, reliance on anything other than ones own ingenuity degrades the output to copying work that has already been done. Would AI have helped you create the flux capacitor, or would AI have told you it was not possible?

JOE



Emmett Brown

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A FEW WORDS AT THE END OF THE JOURNAL



Work Space

I envy people that can work with their hands. Many times I have tried and failed in some basic home repairs. My first effort to create a darkroom table was a source of hilarity for my wife. Both our fathers were incredibly handy with hand tools and other construction skills. Thus, I will always head for a shop, a shipyard, a cabinet maker and do what I can do; make photographs.



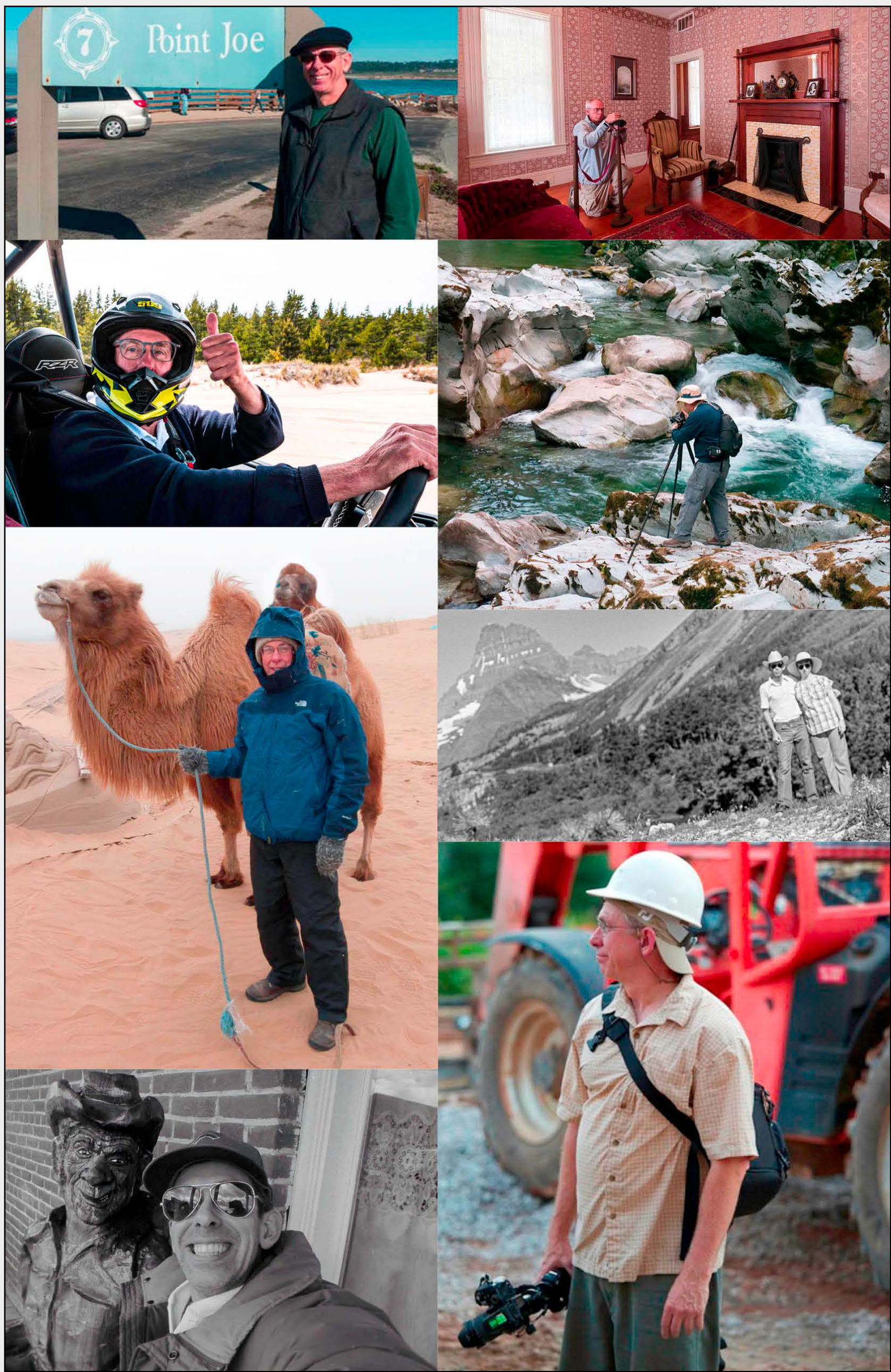
Places Between

The second, and last (for now) installment in a collection of moments made between the places in my life. It's an ode to the journey we make in life, because, well, photography is life. Or more appropriately, photography is about life. The life we live. Stop and make that picture.



Hydro-Logic: The Rivers

Here is the penultimate installment of the Hydro-Logic project. In the American West you really can't avoid the rivers. They are the highways of the West. It was the easiest way to move around and with the large tracts of dry land and provided the necessary water for cities, farms, orchards and factories. Overland roads lined the banks of the rivers. The rivers provided subjects for photographs as well as conveying us to places to photograph.



Joe Lipka has shared his vision since he began photographing.

In the last forty years, his photographs have appeared in over one hundred and twenty juried exhibitions, and twenty five solo exhibitions. His images have been published in *LensWork*, *Black & White Photography* (UK) and *F-Stop Magazines*. His recent book project, *Mostly True Stories*, was featured as a LensWork Bonus Edition Publication in February 2024.

His website www.joelipkaphoto.com has continuously evolved since it was launched in 2004. His blog *Postcards from the Creative Journey*, published weekly since 2010, is now part of *The Lipka Journal*.

His newest blog, *The Daily Photograph*, has migrated to Instagram. Don't forget to follow him on this new platform.

The Lipka Journal, September, 2025

Joe Lipka

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Web site: www.joelipkaphoto.com

Instagram: www.instagram.com/dailyphoto7375

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