

THE LIPKA JOURNAL

A PHOTO EZINE WITH

PHOTOGRAPHS / STORIES / OBSERVATIONS

NUMBER 078 SEPTEMBER 2026



WELCOME TO THE LIPKA JOURNAL SEPTEMBER 2026



Well, it's about time. Really, this issue is about time, both in the abstract and concrete. What to do with the time while waiting for the clouds to arrange themselves in the Rocky Mountains; how to spend a limited amount of time in creating a project in a European Cathedral and then having a lot of time to explore wherever a gravel road will take you.

We all have the same amount of time. It's up to us to use it artistically

Both Sides of the Road



Both Sides of the Road

The preservation of the instant at a specific place and time is what we do as landscape photographers. Patience is required to wait out the long period of time between those peak moments we seek to find.

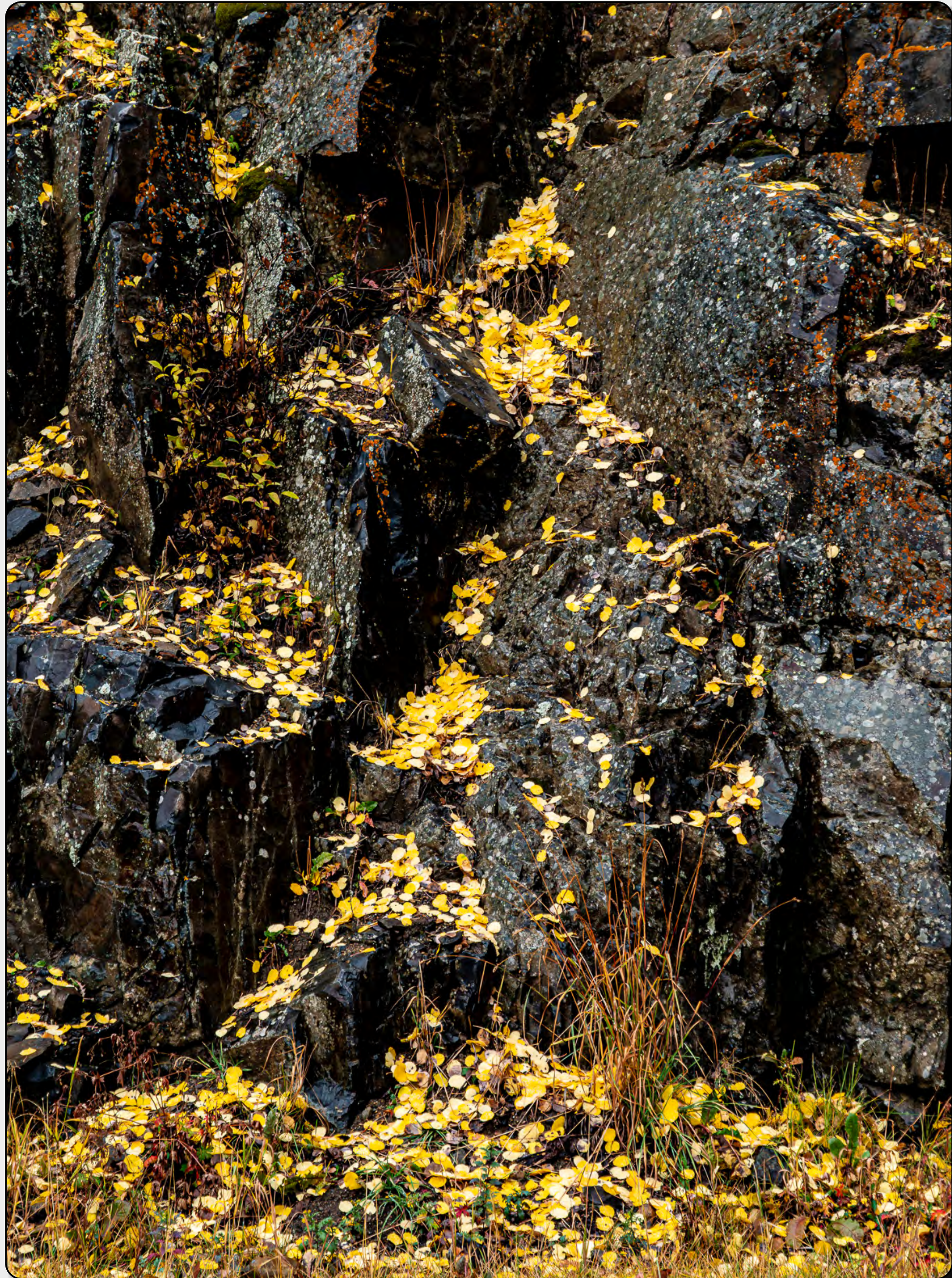
In this way, there is no difference between the way we create our art and the way we live our life. We have these peak experiences that we remember in the same way we capture the ephemeral nature of storm clouds being blown around a valley.

We also have the less dynamic, and undervalued everyday experiences that we take for granted, but have a beauty of their own. We need to make sure we turn our attention around to appreciate both experiences.





















A Mostly True Story

"Walking to the adjacent cemetery, I sat on a bench and took time for personal reflection and simply to enjoy some solitude."

*Lt. Richard Winters
Easy Company
506th Parachute Infantry Regiment
101 Airborne Division
Aldebourne, Wiltshire England, 1943*



Where it Goes



Where it Goes

“Hey, let’s see where this road goes.” An oft heard phrase when I’m on photo safari. The road was gravel, a little bit wider than one lane, and a bend hid a further view of the road. Absolutely perfect for a day’s exploration. We drove at photo speed (never more than twenty miles an hour) and spent the day finding out “where it goes.”

Life does not imitate art; life IS art. We head in a direction with imperfect (or non-existent) knowledge and experience what happens. One must be prepared, of course, for most eventualities, but we sally forth, undeterred to see how life and art will unfold before us.

We found “the end of the road” and turned around. It was different, heading back. It was the same road, but different looking because that’s just how one-way roads are.





























I don't remember making this photograph.

Prologue: A photo and six words.

An Additional Constraint



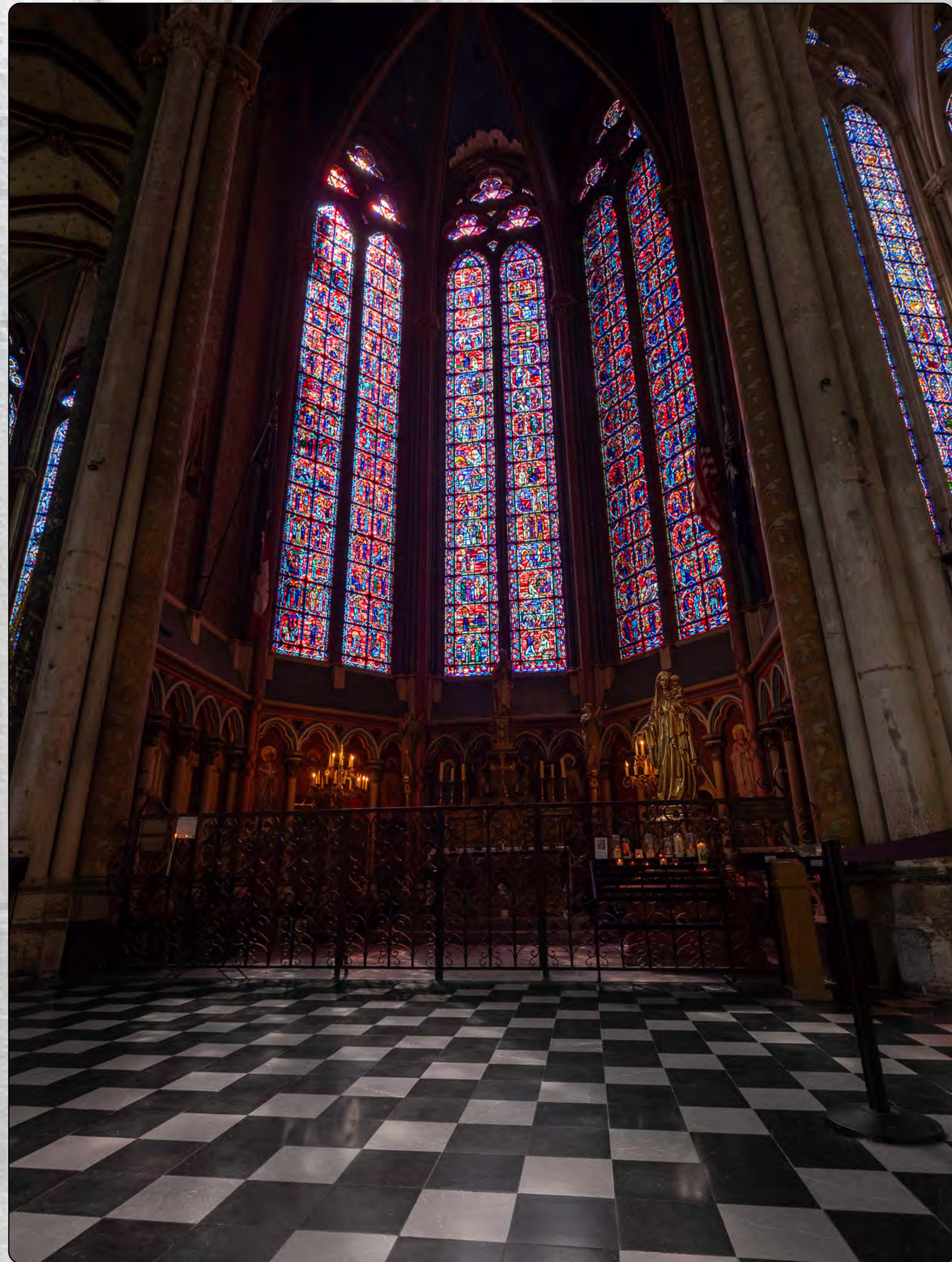
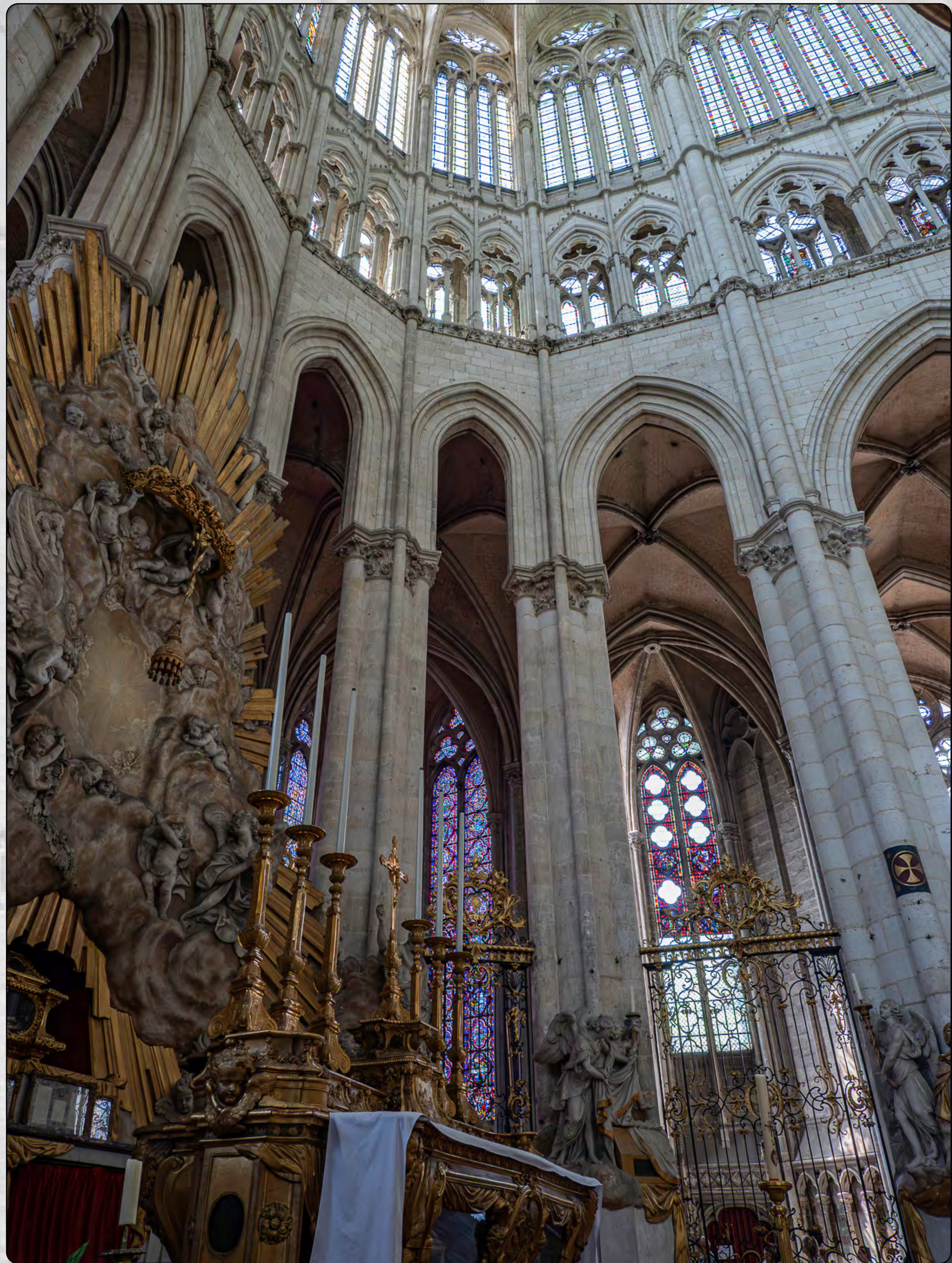
An Additional Constraint

When creating art in the physical world, we are used to working with constraints, light, weather, vantage points and your awareness of the subject at hand. Let's add another constraint; time. What can you accomplish in a short period of time?

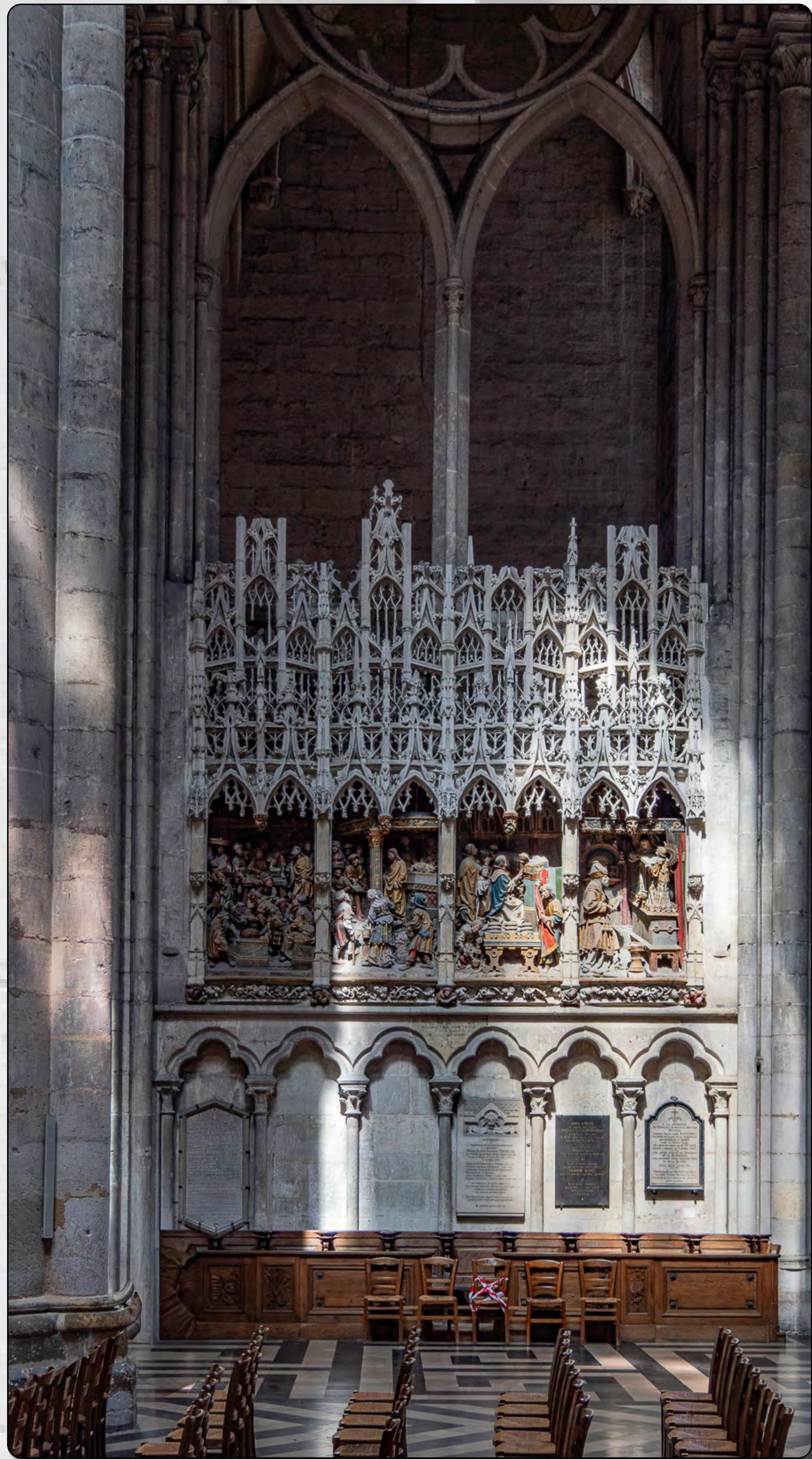
Some freeze at the prospect of having to make art with little preparation. The answer is quite the opposite. Ignore the inhibitions and start moving, composing and recording the world in front of you. The subconscious you knows what will work. You just have to get out of your own way and let the camera get to work

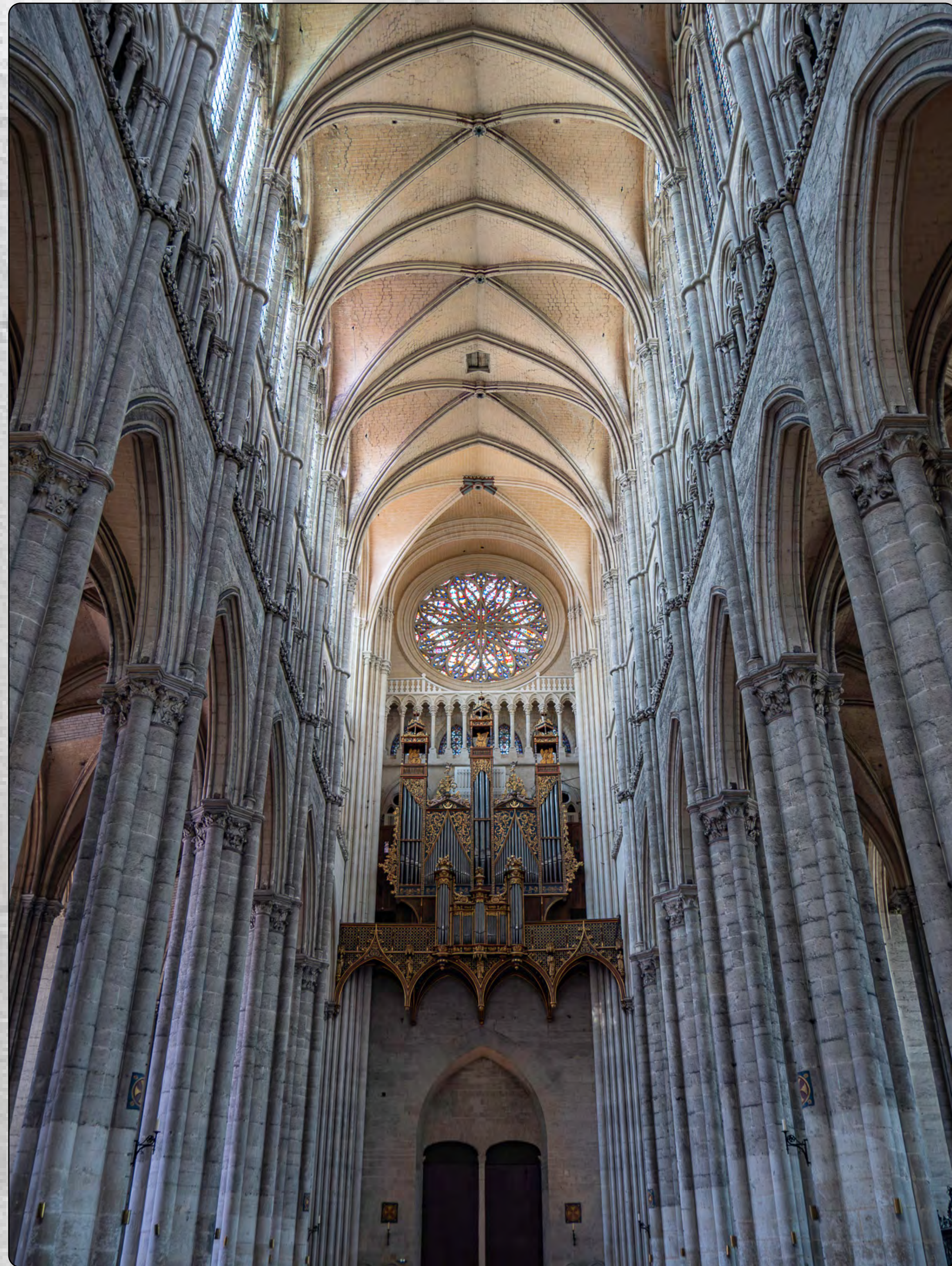
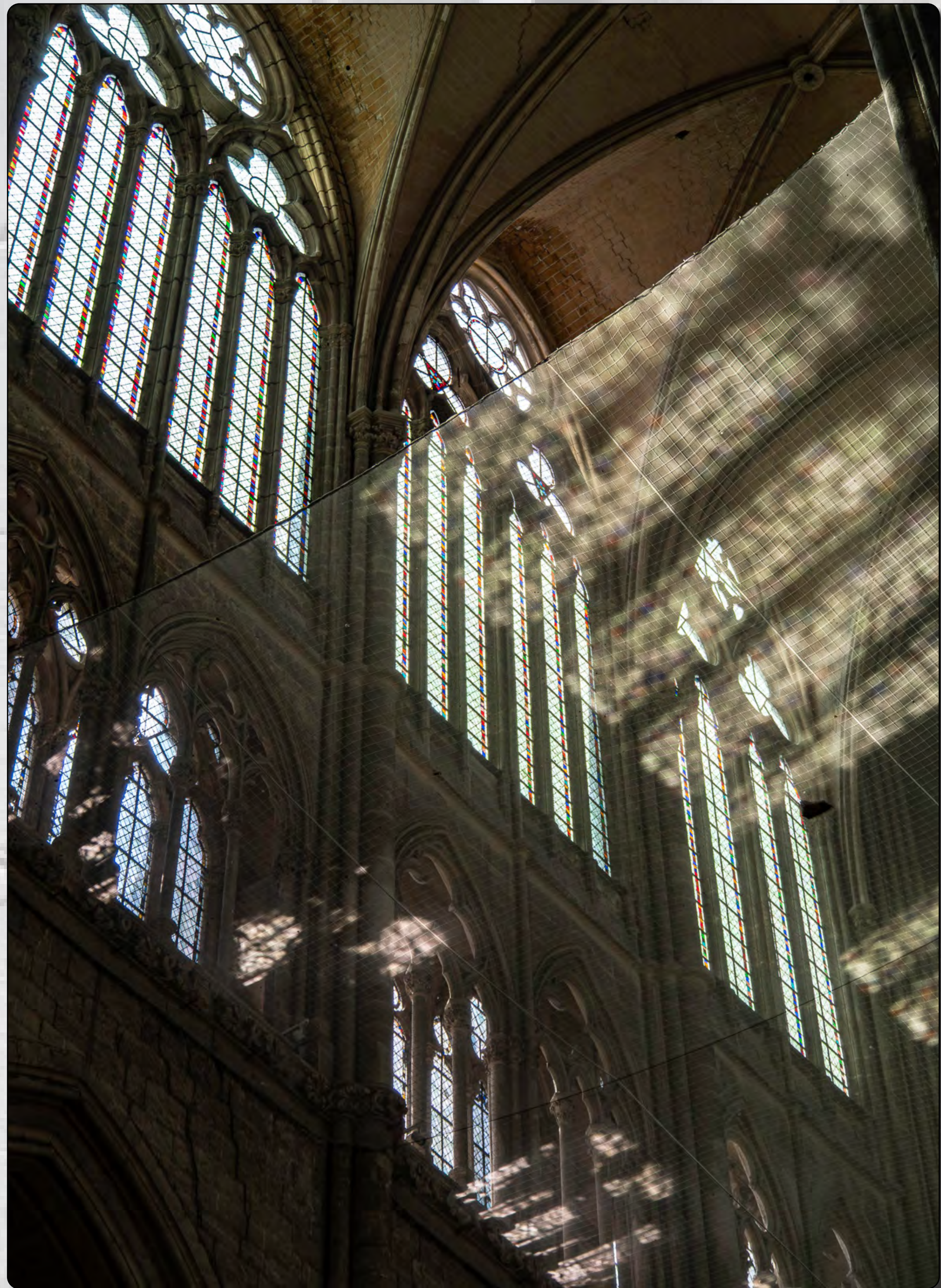












Postcards from the Creative Journey



Dear Tony,

Images have sounds. Some are loud, some are quiet, some are quite conversational. This image is so quiet you can almost hear the blood rushing through your ears. Quiet images need to be around other quiet images. The image that doesn't harmonize with its neighbors goes "clunk" because it just doesn't fit in with its neighbors.

You can hear, feel and see it when the whole sequence of images grinds to a visual stop.

The answer is, of course, is to remove the offending image. But if the image is good enough, you should find it a new home where it fits in with its neighbors.

JOE



Tony Soprano

633 Stagtrail Rd

N. Caldwell, NJ

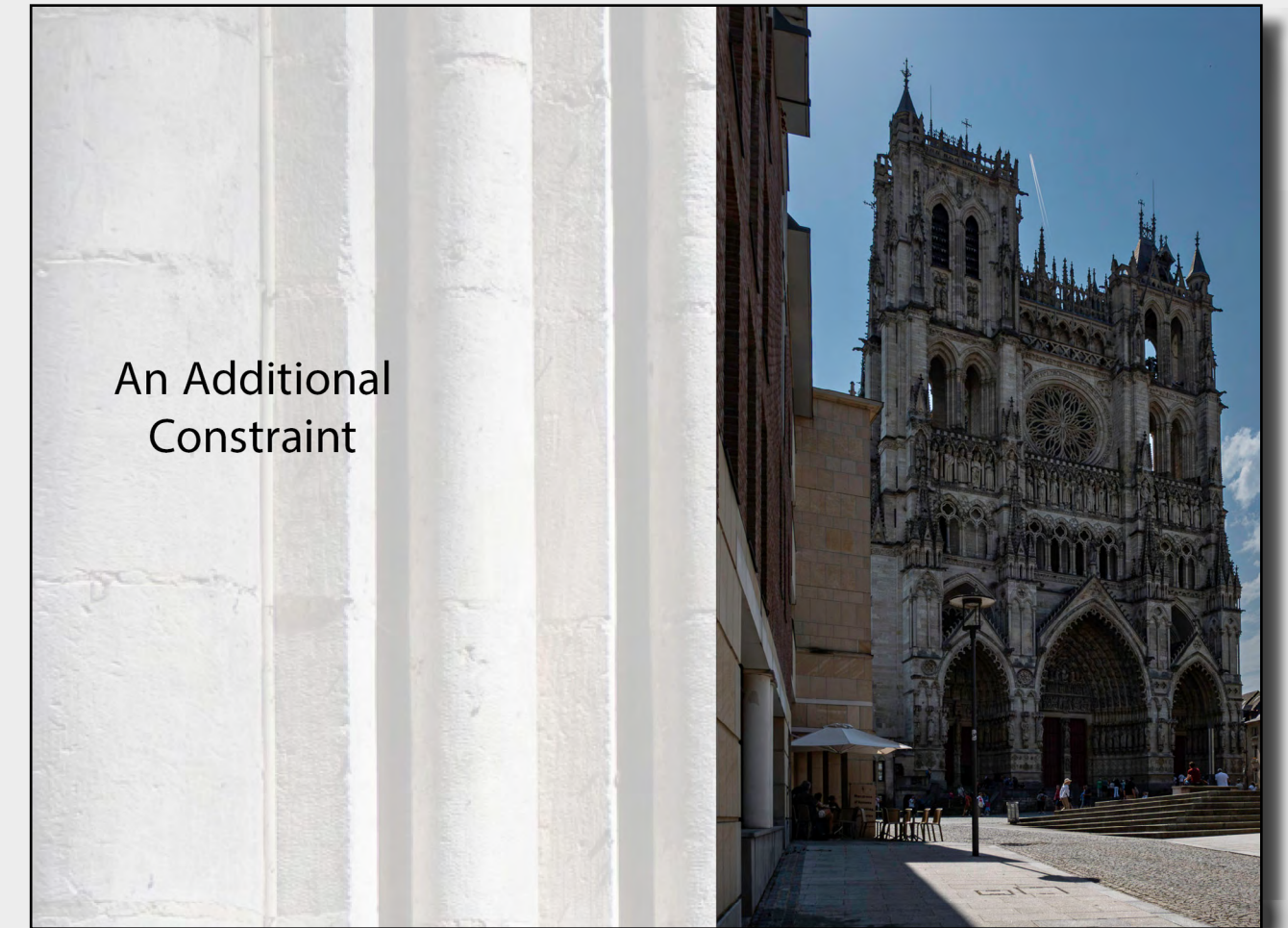
A FEW WORDS AT THE END OF THE JOURNAL



Both Sides of the Road



Where it Goes



An Additional
Constraint

Both Sides of the Road

All the guidebooks said the road to Telluride was spectacular. It was. Not in the guidebook, postcard, chamber of commerce way. Our day was filled with clouds, rain, fog and other assorted forms of precipitation. Experience taught me that overlooks from roads carved out of mountain hillsides had photographic potential in both the overlook and the rock walls on the other side of the road. I took advantage of both.

Where it Goes

Ah, finally, a project that is not time constrained. In the world of my photo safaris, the founding motto is "Photography begins where the pavement ends." And so it was as we headed down the gravel road that ran alongside the Deschutes River. Being away from civilization with lots of time and "good" light is my idea of a great time to make some photographic art.

An Additional Constraint

Tours are time constrained. Schedules must be met; reservations must be honored. Such is the way of the world. We're stopping for lunch right in front of the largest Cathedral in France. The bus leaves in an hour and a half, with or without you. It was time to dive in, head first, and get the work done in one pass (And still have time for lunch).



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-five 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 linked below.

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Joe Lipka

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Web site: www.joelipkaphoto.com

Instagram: www.instagram.com/dailyphoto7375

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