

THE LIPKA JOURNAL

A PHOTO EZINE WITH

PHOTOGRAPHS / STORIES / OBSERVATIONS

NUMBER 070 OCTOBER 2026

WELCOME TO THE LIPKA JOURNAL OCTOBER 2026



This month's folios start with something visible and then we head off into the realm of the thought projects.

The Hotel began life as a farm in Normandy when a family had to build a fortress to insure their lives, the farm hands, crops and animals were safe all the time.

From there we head into the abstract to contemplate the beauty of shadows. Without light, there is no photography, and without shadows photography is boring.

Finally, we shall spend some time in the company of trees. I often spend a lot of time in the company of trees. The trees are good company. When I listen carefully, I can hear them ask me to take their picture.



Hotel

Farmers are the original entrepreneurs. They work their land in any way they see fit to sustain their family and workers for this season and for the future. The stone walls were originally built to protect the family and its investment in the family and the equipment and valuable animals. The farm had become self-sufficient and that included defending what was theirs.

At some point, there is more money to be made as a country retreat. Providing food and shelter for farm hands becomes providing food and shelter for guests. The buildings stay the same, but the product becomes hospitality.











Handwritten camera

MAISON D'HÔTES
DE FRANCE

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★★★★
MAISON D'HÔTES
DE FRANCE





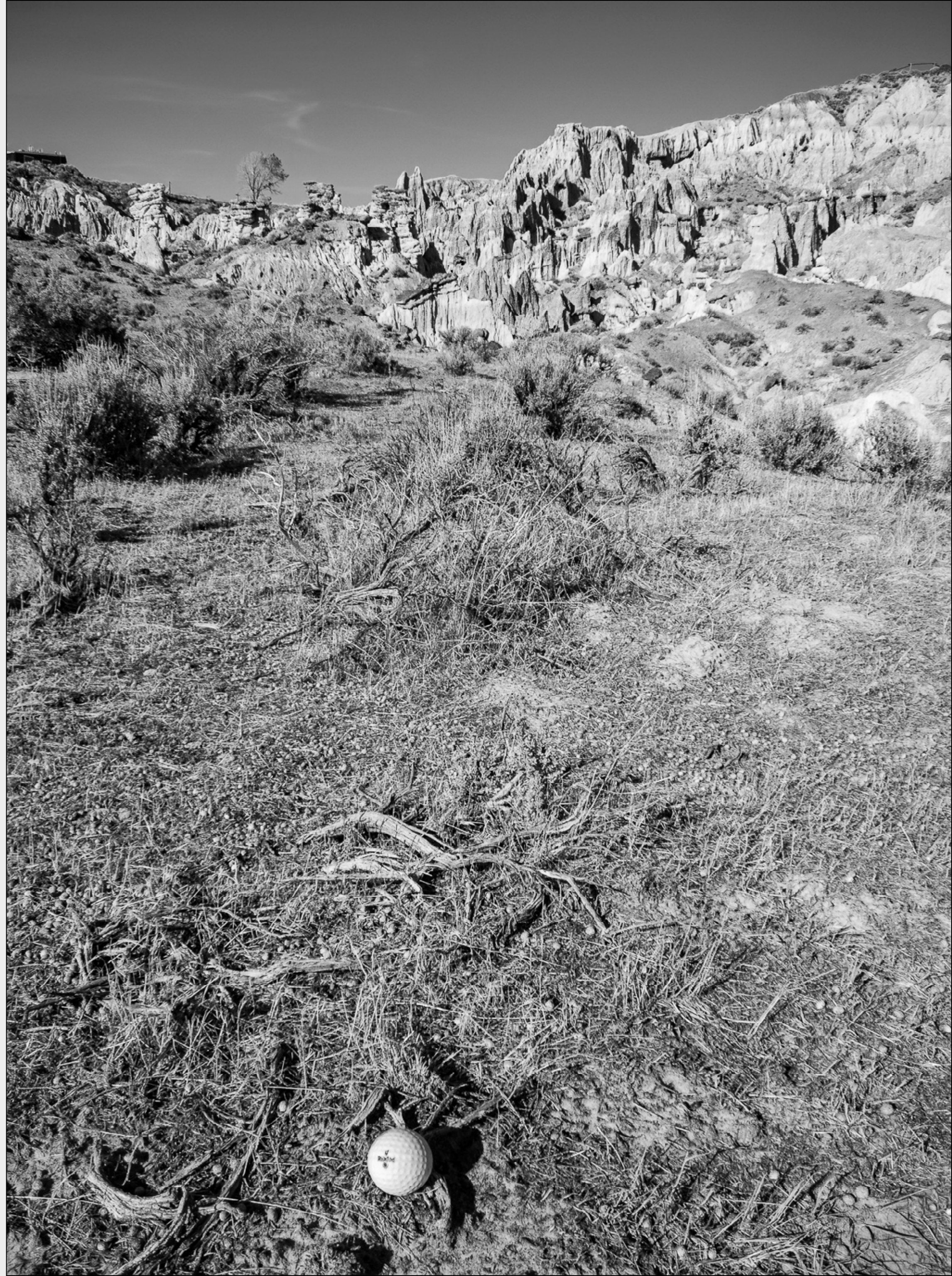


A Mostly True Story

Hell's Half Acre are badlands in a scarp about fifty miles west of Casper, Wyoming. When I photographed there twenty years ago a two-foot gap between the gate and the gatepost allowed access to the badlands. Upon reaching the bottom of the valley, I spotted a golf ball. I have no idea who or why it was there in the sagebrush. It does remain one of the weirdest "finds" in my photographic life.

Here is a link to the rest of the images I made in Hell's Half Acre.

[Hell's Half Acre](#)





Shadows

Shadows

“Were it not for shadows, there would be no beauty.”

— Jun’ichirō Tanizaki, *In Praise of Shadows*

















HOURS 12:00 to 2:00 PM
Dinner from 6:00

Closed
No Tipping
Please patronize my friend
Spaulding's
and the other fine place









I don't know what to think.

Prologue: A photo and six words.



In the Company of Trees



In the Company of Trees

One of the truths of landscape photography is that you're going to be out there in the world all by yourself as far away from civilization as possible. Or, as far away as you can get and still get back in time for dinner. A considerable amount of that time is spent in the company of trees. I do enjoy the company of trees while photographing.

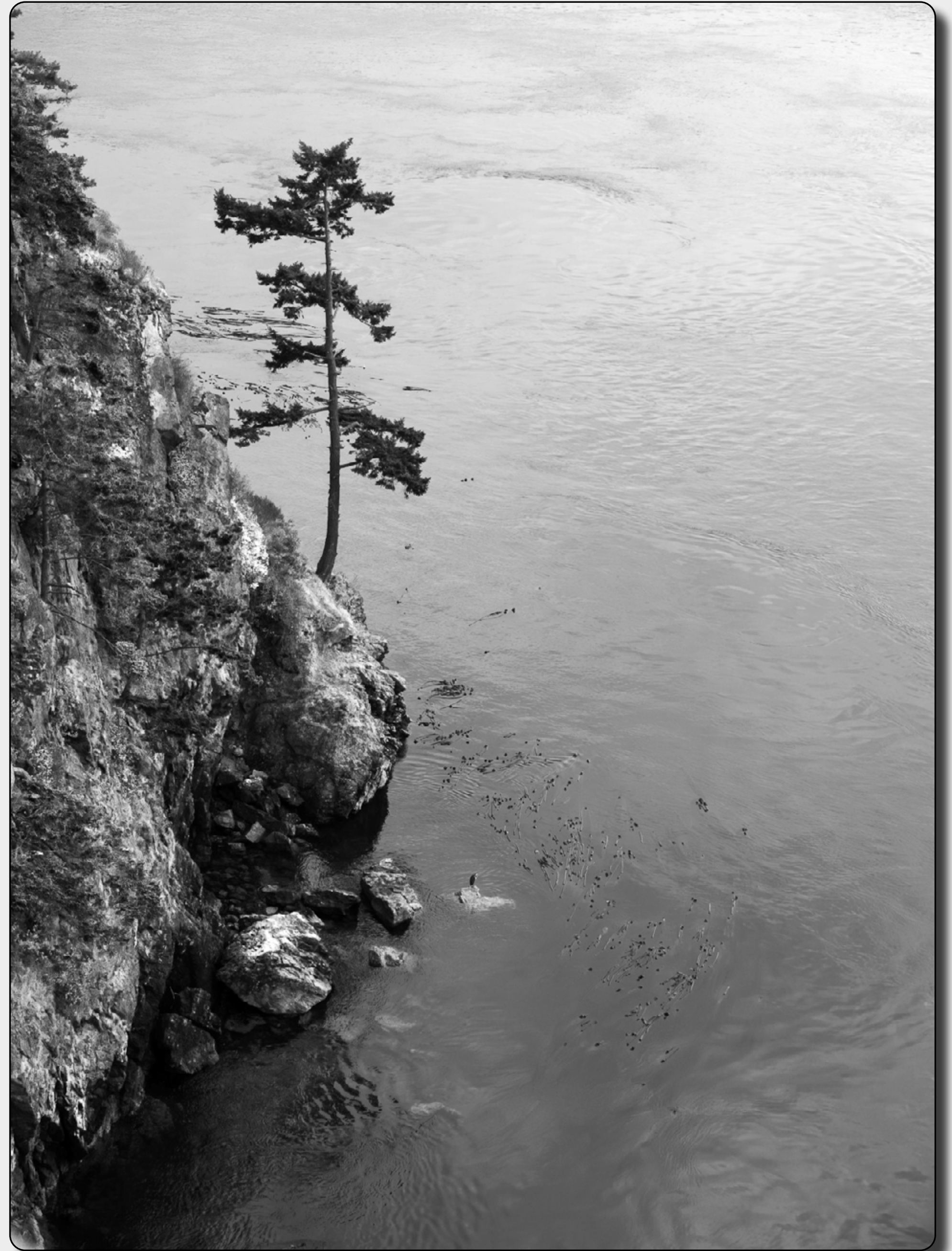
I wonder, what would it be like to have a conversation with a tree. If they were aware, did they know (unlike humans) they become more beautiful before their growing season ends? Have they learned anything during a lifetime greater than generations of humans? Would they advise you on which is their "better" side? I've never heard back from them, but I do enjoy being in their company, conversations or not.



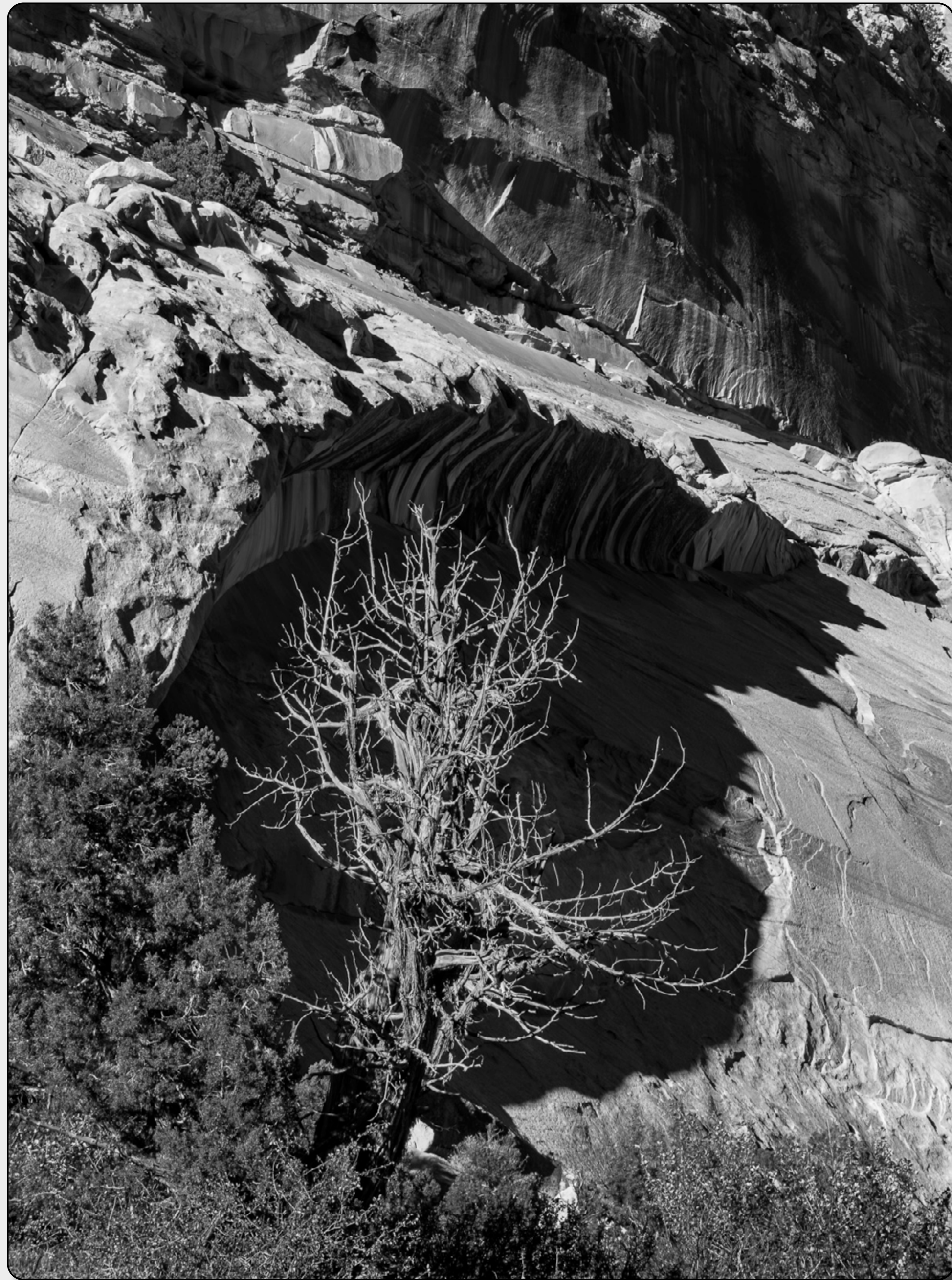
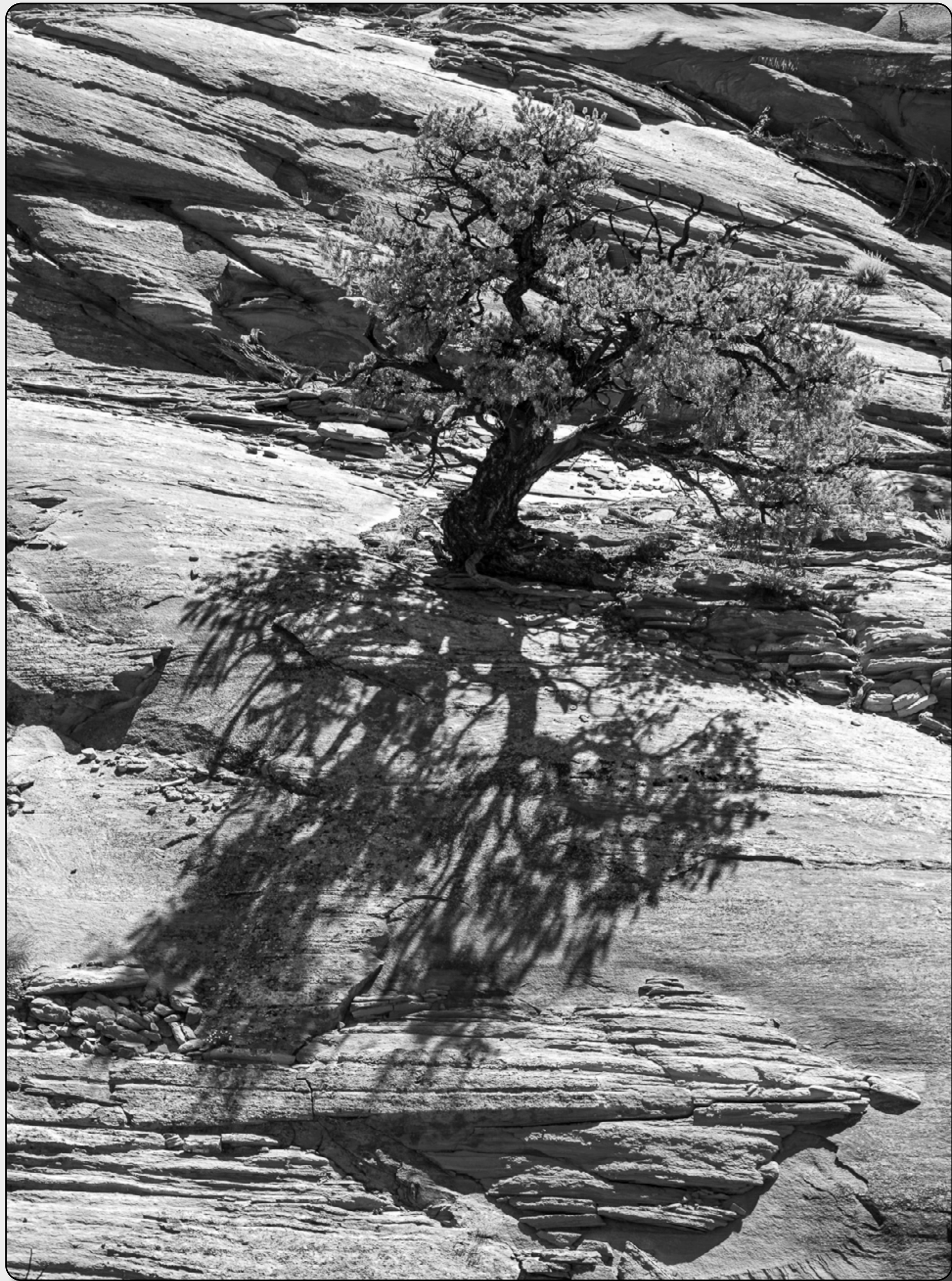


















Postcards from the Creative Journey



Professor Higgins,

I am sure that you could surmise that my photographic language is that of the American Landscape Photographer. I am fluent in photographing the beauty of the land. My world is simple, direct, and easy to understand.

I am flummoxed by those artists that present random scenes of random objects and expect me to divine their innermost thoughts. When pressed for an explanation of such a random collection of objects, their response is obtuse, opaque, and abstruse. Certainly a person of linguistic skills such as yourself could assist me in deciphering the language of postmodern photographic art.

JOE



Prof. Henry Higgins

27A Wimpole Street

London

A FEW WORDS AT THE END OF THE JOURNAL



Hotel

This past summer I followed the path of the Band of Brothers throughout Europe. While in Normandy I stayed in a hotel that was a farmhouse build in the 1760s. There were times when looking at the architecture I thought it was more appropriate that the Band of Brothers was Richard Sharpe and the 95th Rifles, not an American Paratroop Regiment.



Shadows

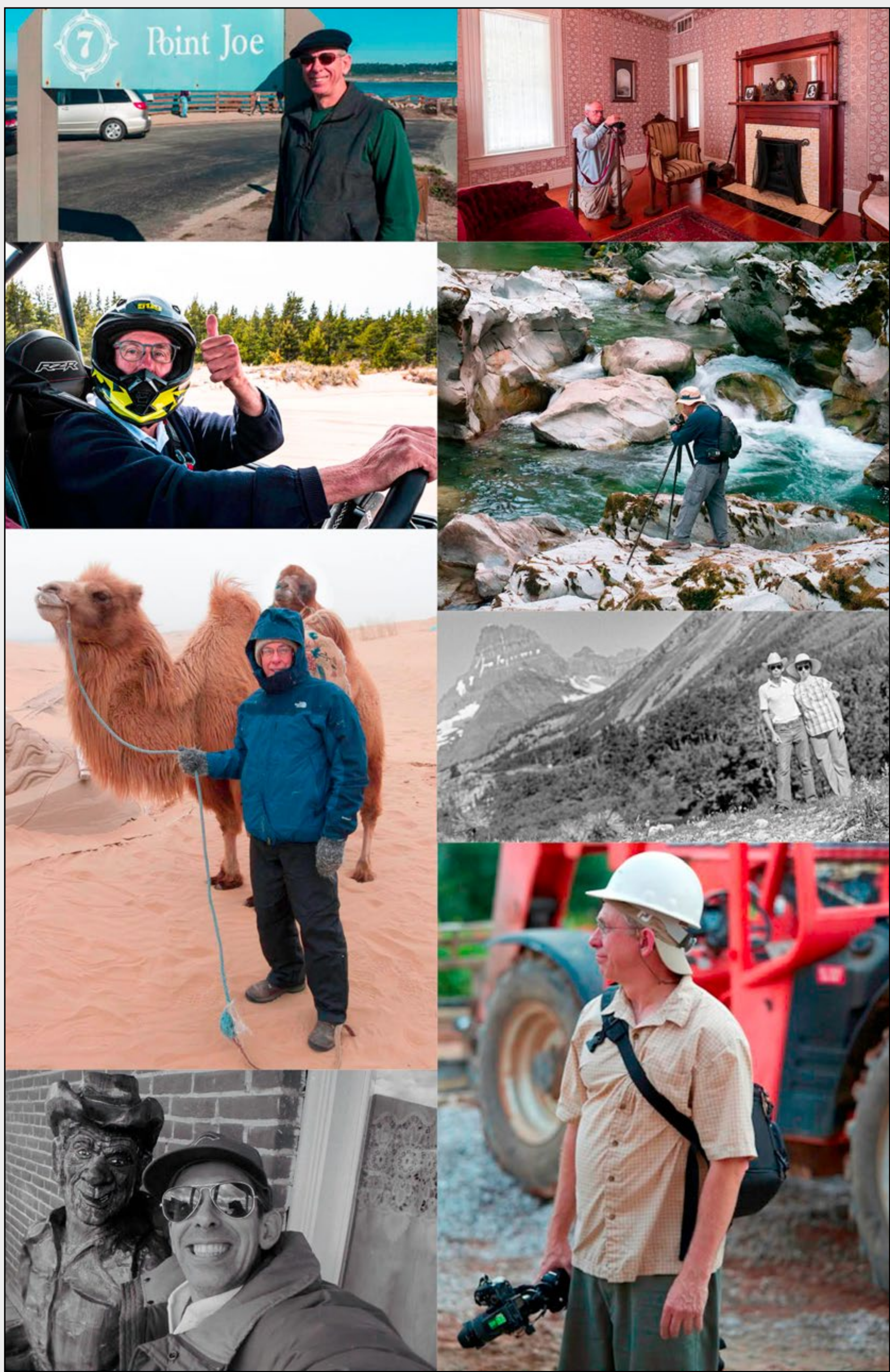
The quote from Jun'ichirō Tanizaki is one I found when doing some research on Edward Weston. The other Tanizaki quote (often associated with Weston) is "*We find beauty not in the thing itself but in the patterns of shadows, the light and the darkness, that one thing against another creates.*" The second quote comes from Tanizaki's landmark 1933 essay on Japanese aesthetics, *In Praise of Shadows*.

Without light, there is no photography, and without shadows photography is boring.



In the Company of Trees

As a landscape photographer, there is no doubt I'm going to photograph trees. While I am almost always in the company of trees, not all of them are photogenic. I've often heard photographers talking about a subject "speaking to them" before they make a photograph. Well, if something is going to speak to me, I try my best to listen. I was listening when these trees spoke to me.



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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