



# THE LIPKA JOURNAL

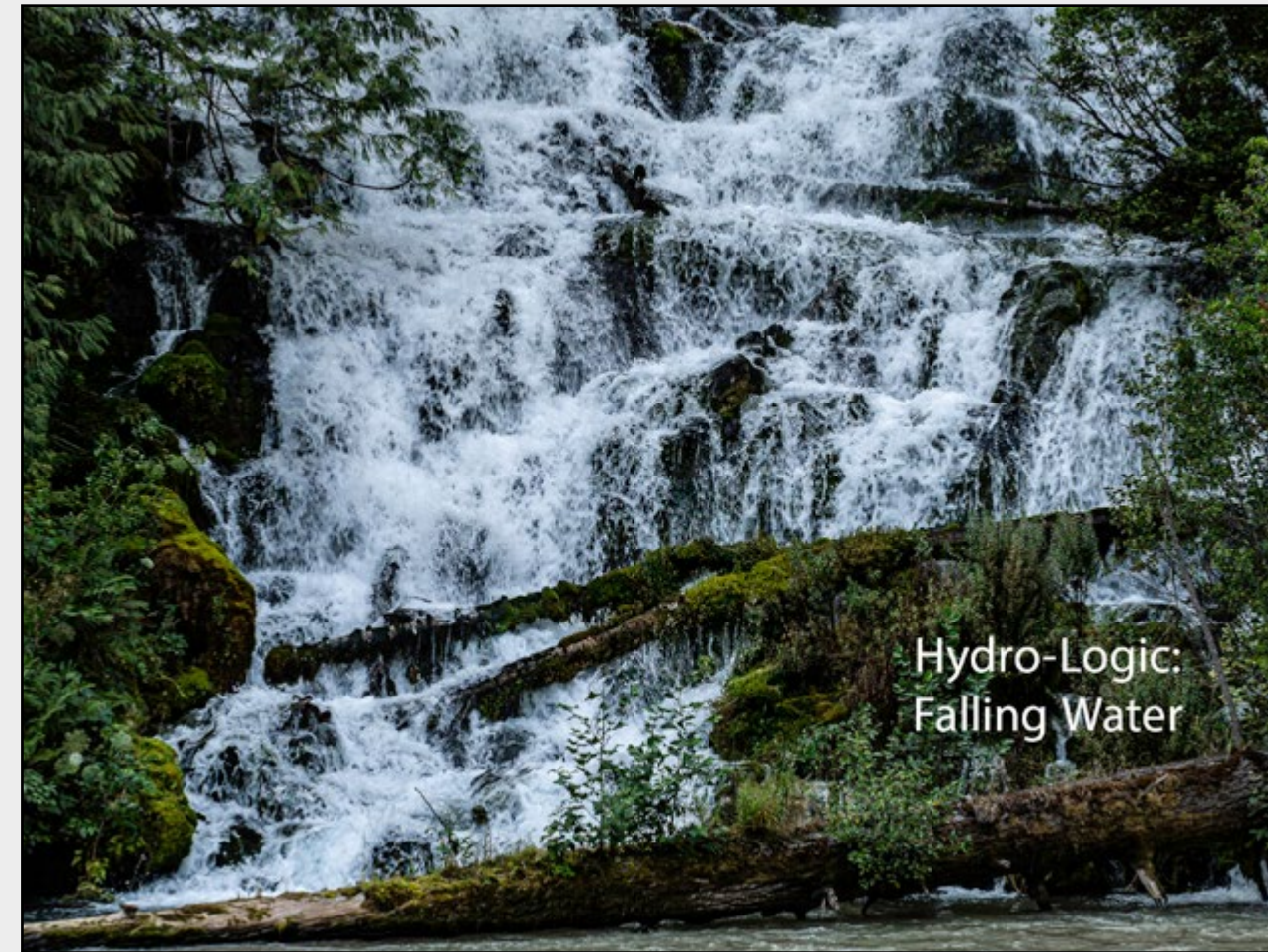
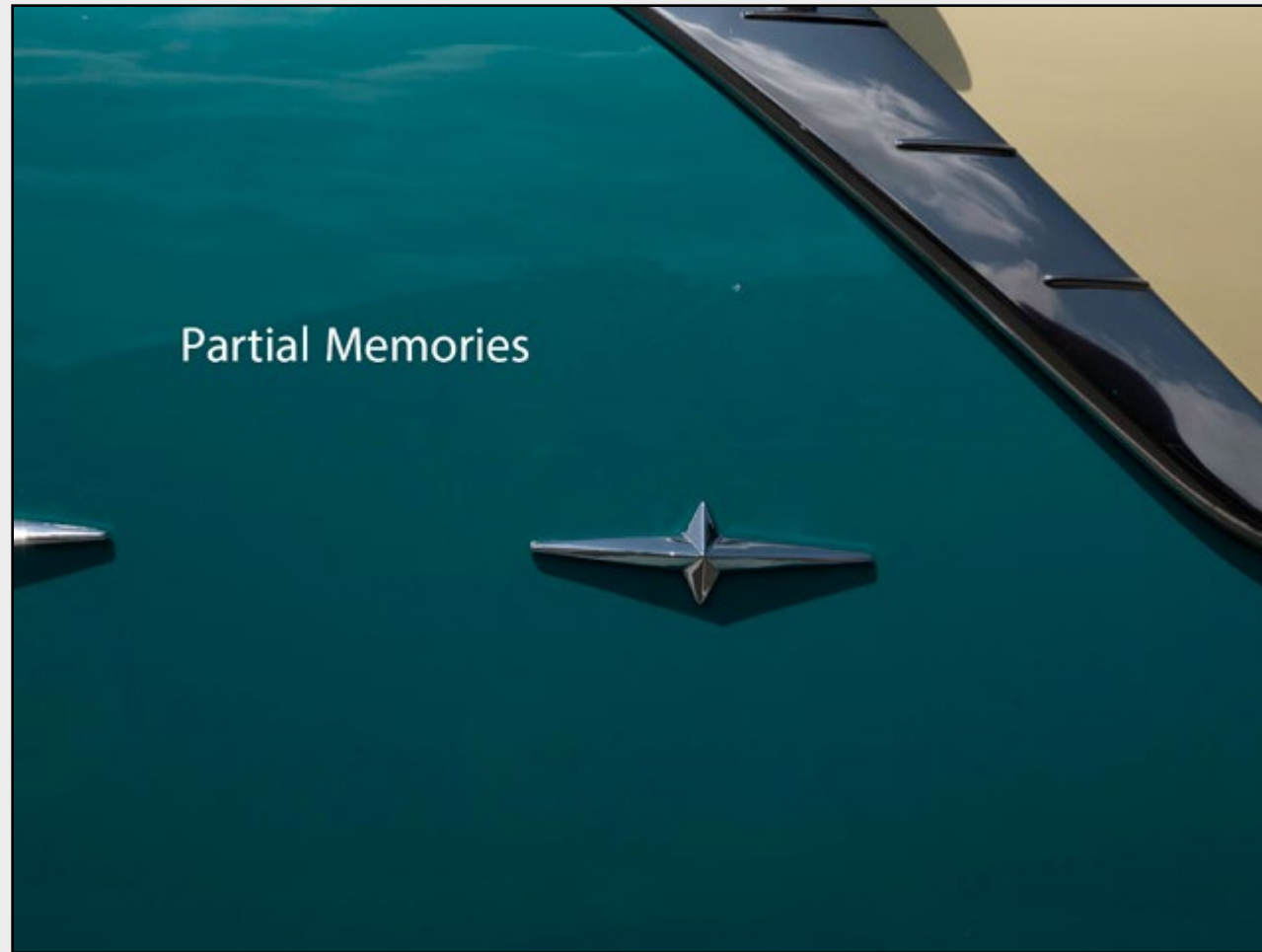
PHOTOGRAPHS / STORIES / OBSERVATIONS

JOE LIPKA

JULY 2025



# WELCOME TO THE JOURNAL JULY 2025



We're covering a lot of time in this issue. The image suites span decades in capture and processing. The images from Stonework are three decades old, the Partial Memories were photographed three weeks ago and all those waterfalls come from the time in between.



# Partial Memories





## Partial Memories

“Wow, Dad, these sure are old cars.” Says the impertinent little whippersnapper to his nodding thirty something Dad.

These are not old cars. I remember these cars, I grew up with them, I rode in them, I wanted to own and drive some of them. How can they be old cars if they are parts of my memories?

They are part of the memories of my youth and teenage years. I cannot remember all of them, but little bits, pieces and parts of my memories are all that remain. That’s all I could see in June 2025; partial memories of my youth.















FUTURAMIC





















442

WHEEL LINE

T/A



















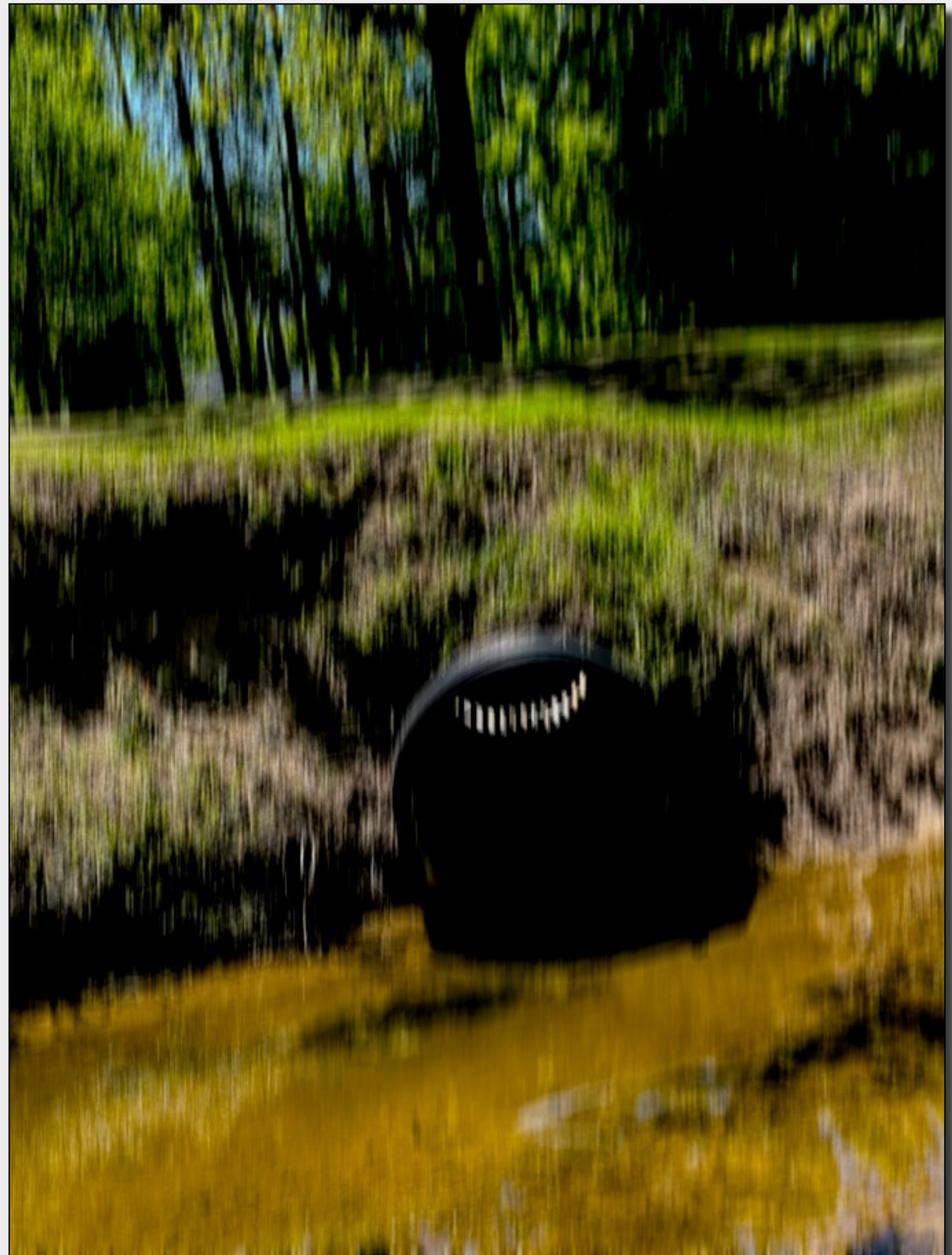
## A Mostly True Golf Story

The members called it “The Monster Par Five,” not because of length or difficulty but because the old members spun a legend about the golf ball monster with a fiendish smile of large glowing white teeth that gobbled up every golf ball hit into the creek.

Fred, a new member, thought the story was pure bunk. Early one evening, he took off for the creek with his ball retriever to recover all those abandoned golf balls.

The next morning, the greens crew came by the creek and found Fred’s cell phone, a broken ball retriever and one shoe... with Fred’s foot in it.

Later, Fred’s widow recovered the last photo from his phone.







Hydro-Logic:  
Falling Water



## Hydro-Logic: Falling Water

An immutable law of nature states; water seeks its lowest level. It does so slowly, sometimes quickly and in the case of waterfalls, instantaneously and dramatically. Scientifically, the water exchanges its potential energy for kinetic energy as it finds the next lower level. We love the drama and the beauty of the waterfall. But it is the sound that holds us in silence. The gentle gurgling of the small waterfall calms us, and the larger waterfalls intimidate us into silence with a canyon filling roar.







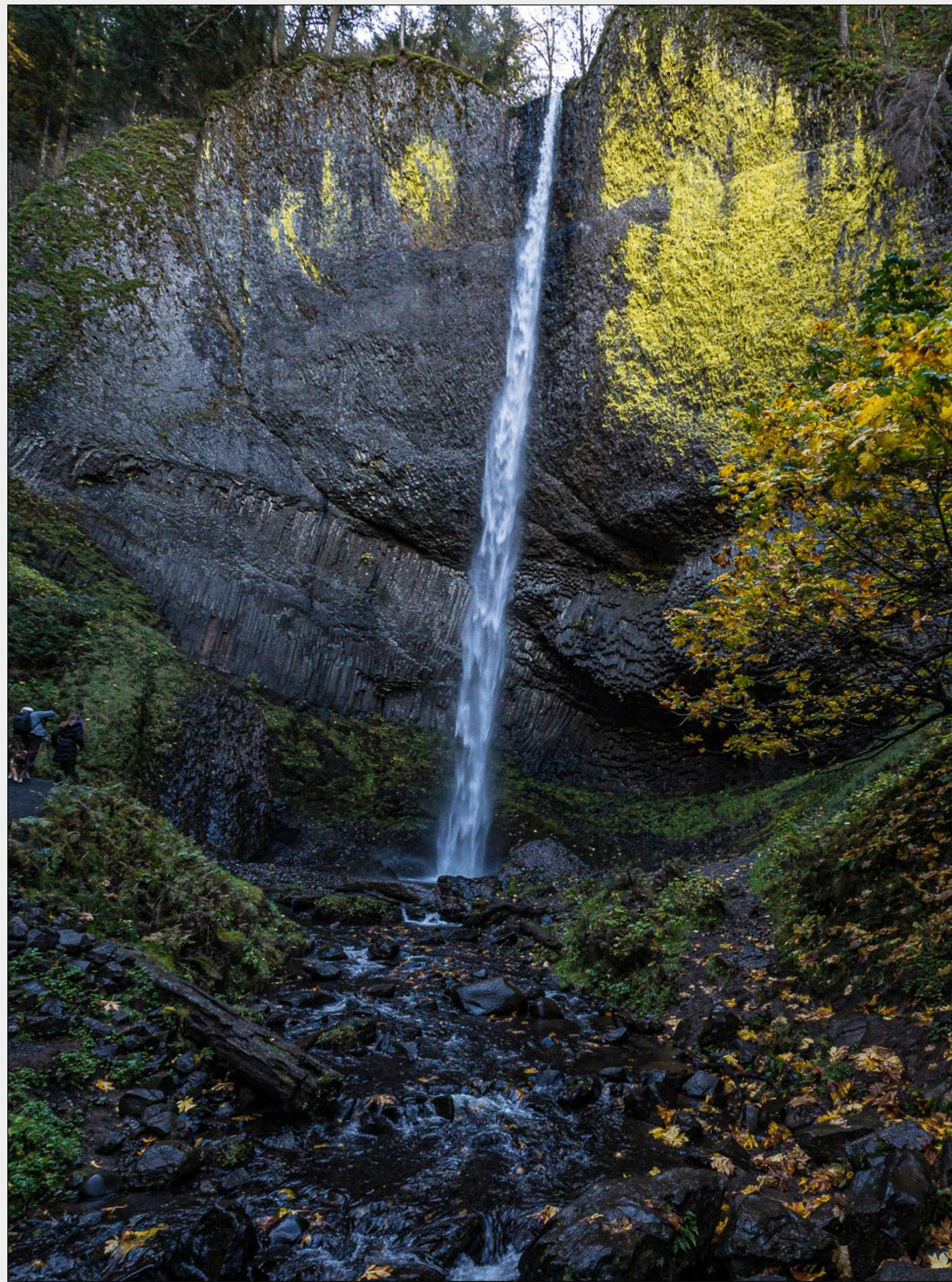
































So alone the silence had weight.

Prologue: A photo and six words.





Stonework



## Stonework: More Memories than Dreams

Many people contribute to the creation of the Subject. Working together, they bring an artistic vision to life. The contributors may not be artists, but their skill in working stone and earth demonstrates their artistry. Even after completion, the Subject continues to be a work in progress, affect by nature, time, and other artists. Sculpture develops patina, rain, and wind smooth sharp edges. Trees and shrubs are pruned to exacting shapes. The photographer, using light, film and paper is the latest in a succession of artists to interpret the subject.























MARSEILLE  
PLACE

MARSEILLE PLACE





MacGregor West











## Stonework: More Memories than Dreams

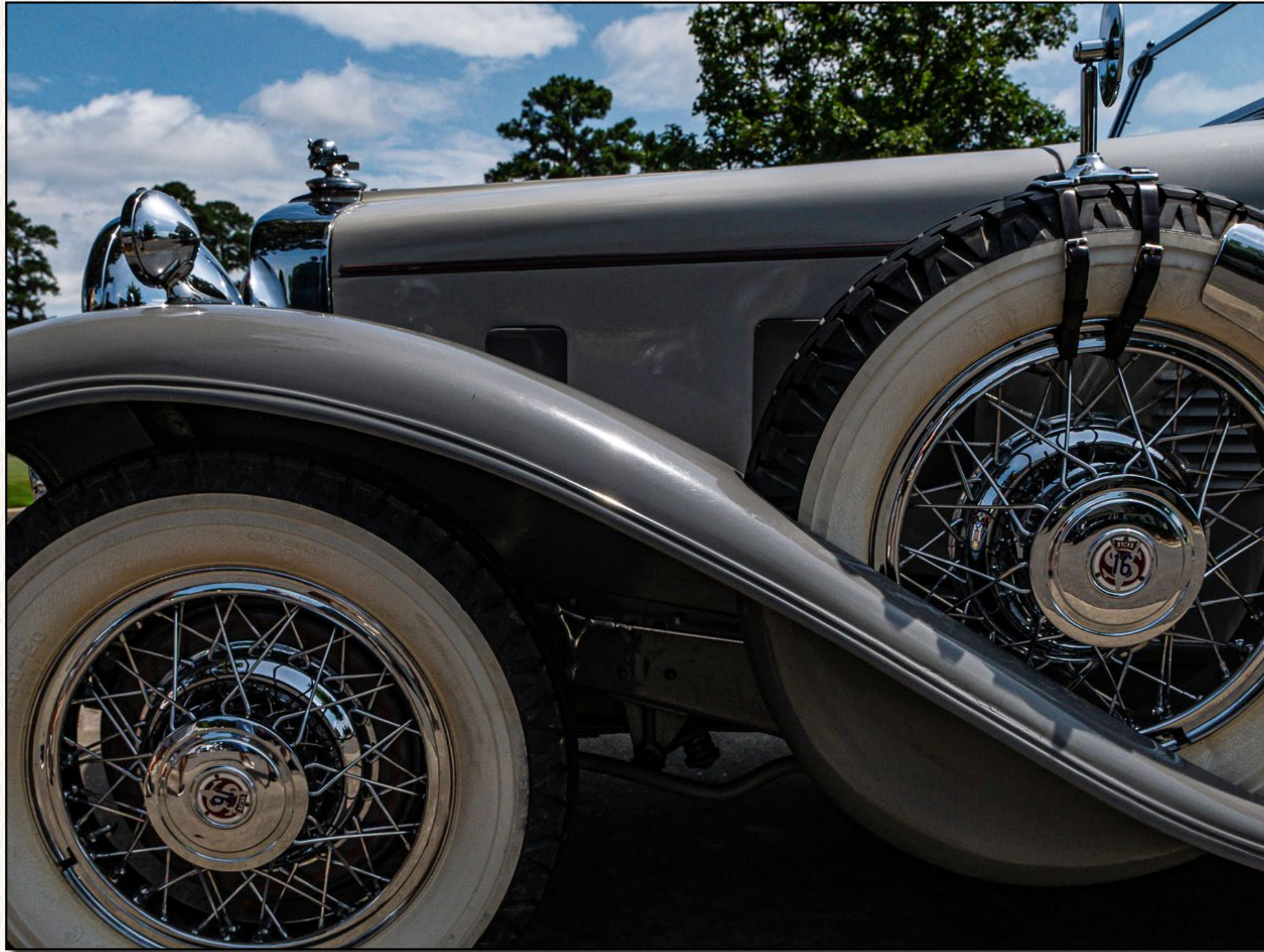
In the More Memories than Dreams project, I've started to hit the third decade of this five-decade project. This was the hybrid era, when film still ruled, but there was a nascent movement to digitize film negatives to create a photographic print. The original Stonework Folio was a series of 5x7 platinum prints, mounted, matted, and presented in a clamshell box with a cover sheet and introduction.

The original digital version (still on my website) used scanned silver gelatin prints. This version uses the original 5x7 negatives copied with a digital camera and processed with Lightroom Classic, the Negative Lab Pro plug in and Photoshop. This digital processing accomplished two separate functions. It "polished up" the "film look" and increased the number of images in the project. Many negatives in this image suite were not in the original project because of technical errors, (faulty exposure and development) and failure to refine my composition on the ground glass. Digital editing allowed me to recover these lost images.





## Postcards from the Creative Journey



Dearest Phryne,

Thought of you yesterday at a classic car exhibit while I looked in vain for another Hispano Suiza. Alas, automotive artifacts from the last century do not enthuse young people; most attendees were as chronologically gifted as me.

I fear photography will suffer the same fate. Making a photograph is much more involved than making an iPhone happy snap. And sadly, I fear this lack of difficulty will result in a commensurate lack of value for the finished photograph. I doubt this tragic end can be avoided.

I shall bravely soldier on, knowing that my efforts amuse my friends and family.

**JOE**



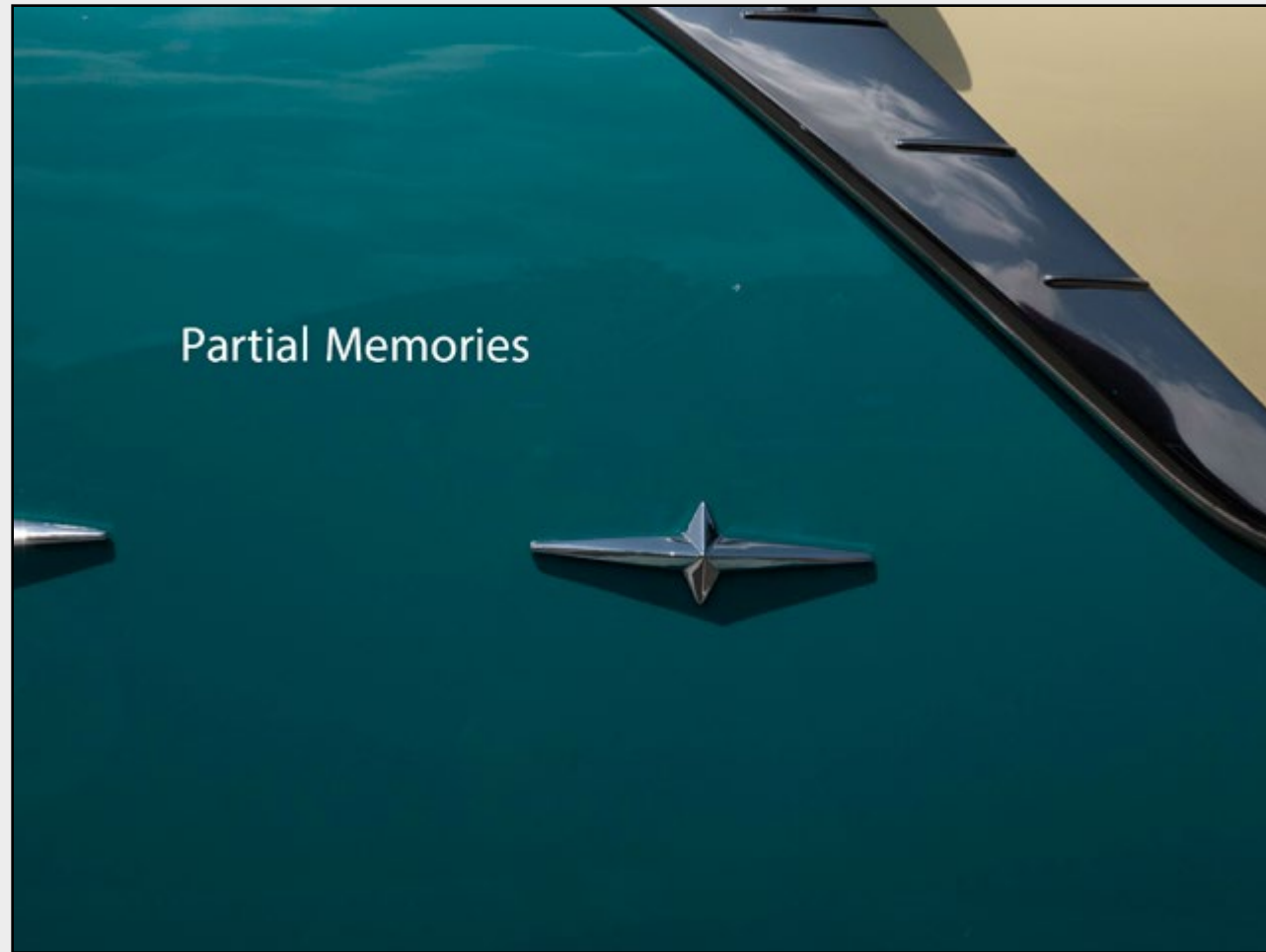
Miss Phryne Fisher

221B The Esplanade

St Kilda, Melbourne



# A FEW WORDS AT THE END OF THE JOURNAL



## Partial Memories

"Car shows" still exist but will probably disappear with us "Boomers." Automobiles today cannot power the dreams of teen age boys. The variety of styles and aesthetics have been overruled by the optimal aerodynamic profile adopted by every manufacturer. I do miss the distinctive styles and looks of the past. All we have left are memories, and even those partial memories are fading fast



## Hydro-Logic: Falling Water

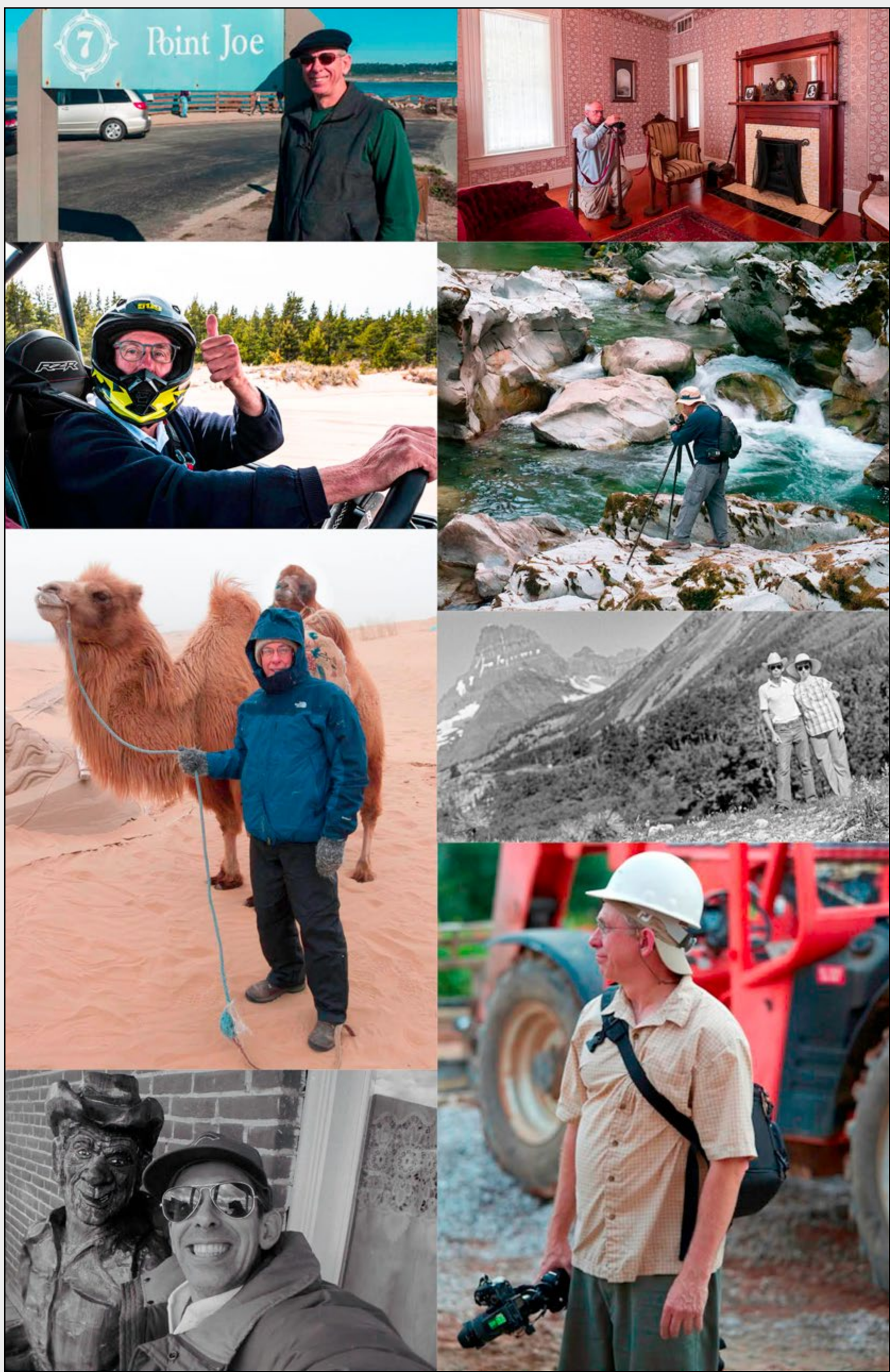
The Hydro-Logic series continues as waterfalls convey water back to the ocean. I embrace the paradox of landscape photography relying on water as a subject. Defying the constraints of strict construction, here are some of the many waterfalls I have photographed. There are few more chapters to go before our water reaches the ocean.



## Stonework: More Memories than Dreams

Another "way back" project from my fifty years of photography. In the third decade, the beginnings of project photography take hold as I transition from film to digital production. The personal reflection on this group of photographs is seeing the loss of native woods to those of "civilization."





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](http://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*, is simply that. A new and interesting image is posted every morning at 8:00 AM.

# The Lipka Journal, July, 2025

Joe Lipka

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Web site: [www.joelipkaphoto.com](http://www.joelipkaphoto.com)

Blog: [https://joelipkaphoto.typepad.com/the\\_daily\\_photograph/](https://joelipkaphoto.typepad.com/the_daily_photograph/)

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