A black and white photograph of a rocky landscape. In the foreground, there are several large, smooth boulders. In the middle ground, a large, prominent rock formation with a pointed top and a dark, circular opening is visible. The background shows more rocky terrain under a clear sky.

THE JOURNAL
PHOTOGRAPHS / STORIES / OBSERVATIONS

JOE LIPKA

JUNE 2021

WELCOME TO THE JOURNAL

JUNE 2021

It's all about the space we inhabit, or try to make our own. We are small and insignificant when we place ourselves in the foothills of the Sierra Nevada Mountains. The massive boulder arrangements go on for forever reminding us of forces much greater than we can comprehend.

Moving from the grand landscape to the intimate world of the Chinese Garden, we take refuge in a small space from the world, fleeing from the complexity and chaos of the world to the simplicity and order of the garden. We can walk through spaces and be sheltered from the world.

Then we take our spaces and make them our own. We take the simplicity and ownership of the world that we have seen outside and move it into the places where we work. The industrial world is focused on production and we take our ownership of the world into the factory and make it our own.

Returning from overseas





Alabama Hills



Alabama Hills

I gaze into the beauty of those hills and wonder
what stories they hold.













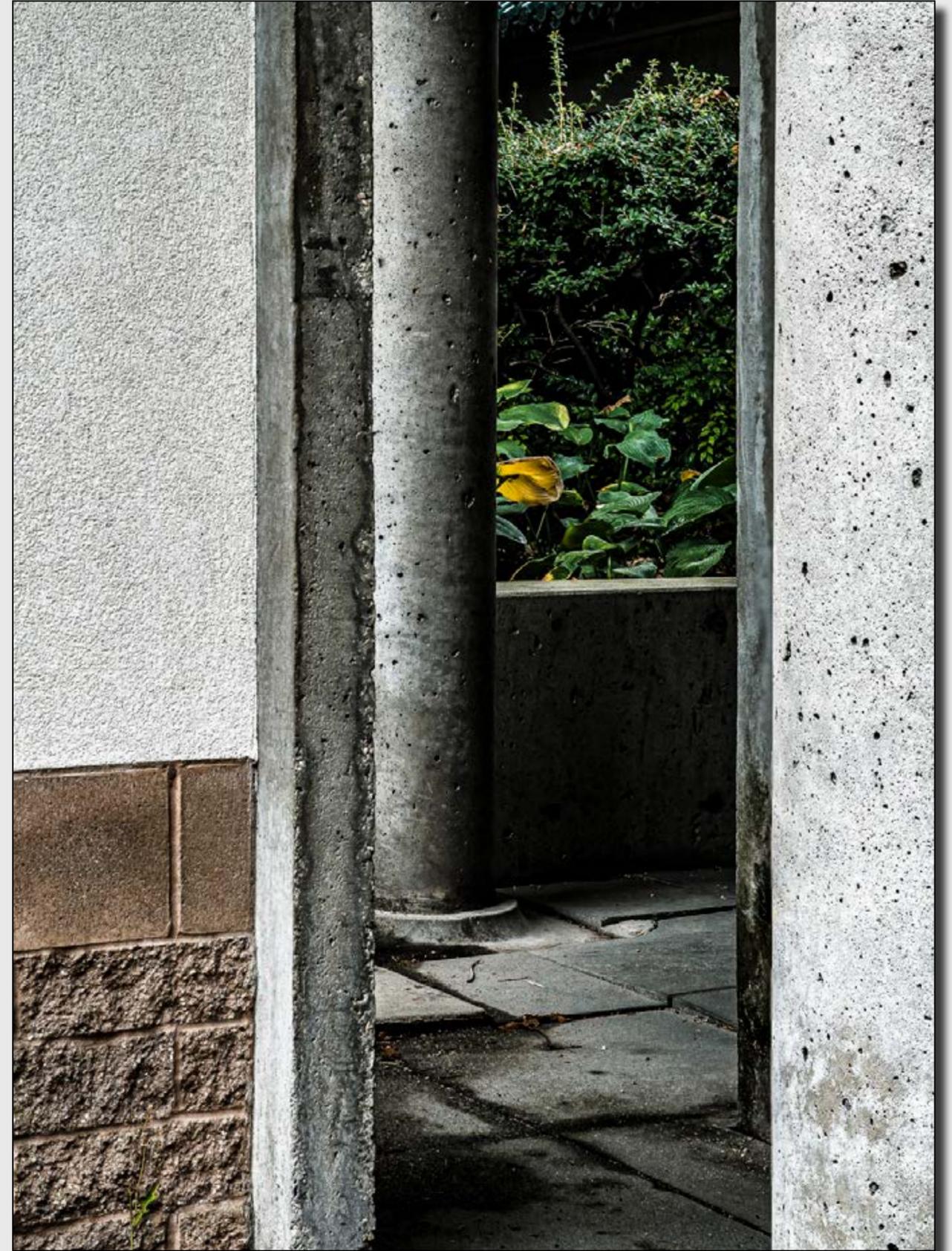
A photograph of a traditional Chinese courtyard wall. The wall is light-colored with a decorative black metal lattice pattern at the top. A square window with a white frame and a black lattice pattern is set into the wall. In the foreground, there are several potted plants on a dark stone ledge. On the left is a small tree with bright yellow flowers. In the center is a large, shallow, light-colored pot containing a variety of plants, including a red-leafed maple and a green plant. On the right is a large, bushy green plant in a dark brown pot. The overall scene is a well-maintained and aesthetically pleasing courtyard.

A World
Within Walls

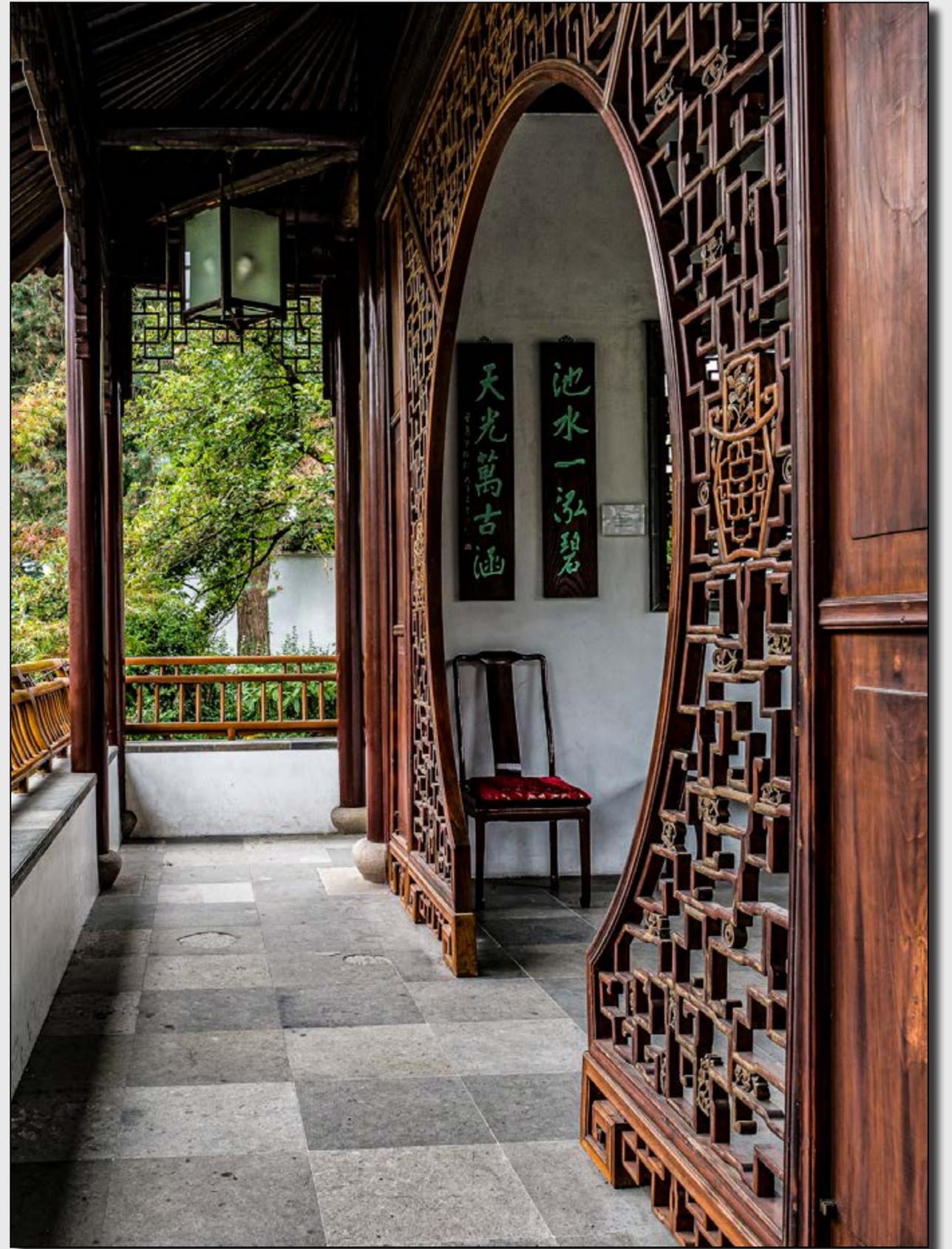
A World Within Walls

A world within walls is a refuge from the outside world. The walls shut out the chaos of the outside world. The walls preserve the simplicity and tranquility of the garden. Paths and passages keep returning you to the inner world of the garden maintaining the sense of peace and repose.













WHERE I WORK

HA
LIGH
LIGH
WID

Drinks ↑

NO Trash

Cord

SOUTH 34' X



Where I Work

The manufacturing facility is disappearing from the American Landscape. We are more comfortable with office cubes and remote work that we don't pay much attention to those that build things with their hands.

Industrial environments are not the most personable. They are designed for production. Workers have taken it upon themselves to make these utilitarian spaces their own, adding humanity to a purpose built space.





NO SMOKING



NO STAINLESS

SAFETY GLASSES, FACE SHIELD,
LEATHER GLOVES & HEARING
PROTECTION MUST BE WORN
WHEN OPERATING THIS
MACHINE!



STAINLESS

PROPER MATERIAL ORIENTATION



Cutting Process Checklist

- BEFORE STARTING THE TOOL, MAKE SURE:
 - Tool is securely mounted on a stable surface.
 - Blade is mounted correctly and blade cut is tight.
 - Workpiece is set properly and locked in place.
 - Workpiece is held firmly in the vise and vertically clamped as described.
 - Chip deflector is properly adjusted.
- Start the motor and allow the blade to come up to full speed.
- Put the handle down slowly to make initial contact with workpiece. Once contact is made, increase feed rate, allowing the blade to do the work. Stop down just before the cut is complete.
- After the cut is complete, turn the tool off and keep hands away until blade has stopped spinning. (Less than one inch) the blade may be thrown toward the rear of the unit.

CAUTION: When cutting small pieces, (less than one inch) the blade may be thrown toward the rear of the unit.

Good Care-Cutting Practices

- Position the workpiece as much as possible under the down stroke of the blade. Material must be firmly clamped and supported to reduce vibration.
- NEVER CUT THROUGH THE END OF A WORKPIECE.
- Never cut on small workpieces buried in a larger workpiece.
- Position the blade through the smallest cross section.
- Avoid cutting large, flat, horizontal surfaces where possible. The lowest number of blade teeth contacting the workpiece during the cut will produce the least amount of heat and increase blade life.
- The following signs indicate that the blade is worn and should be re-sharpened or replaced:
 - Poor cutting performance.
 - More sparks than chips created during a cut.
 - The ringing sound of the blade increases.



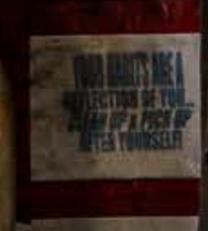
NO STAINLESS



NY TORC



NO 6010 NO FOOD
IN OVEN
7018
ONLY

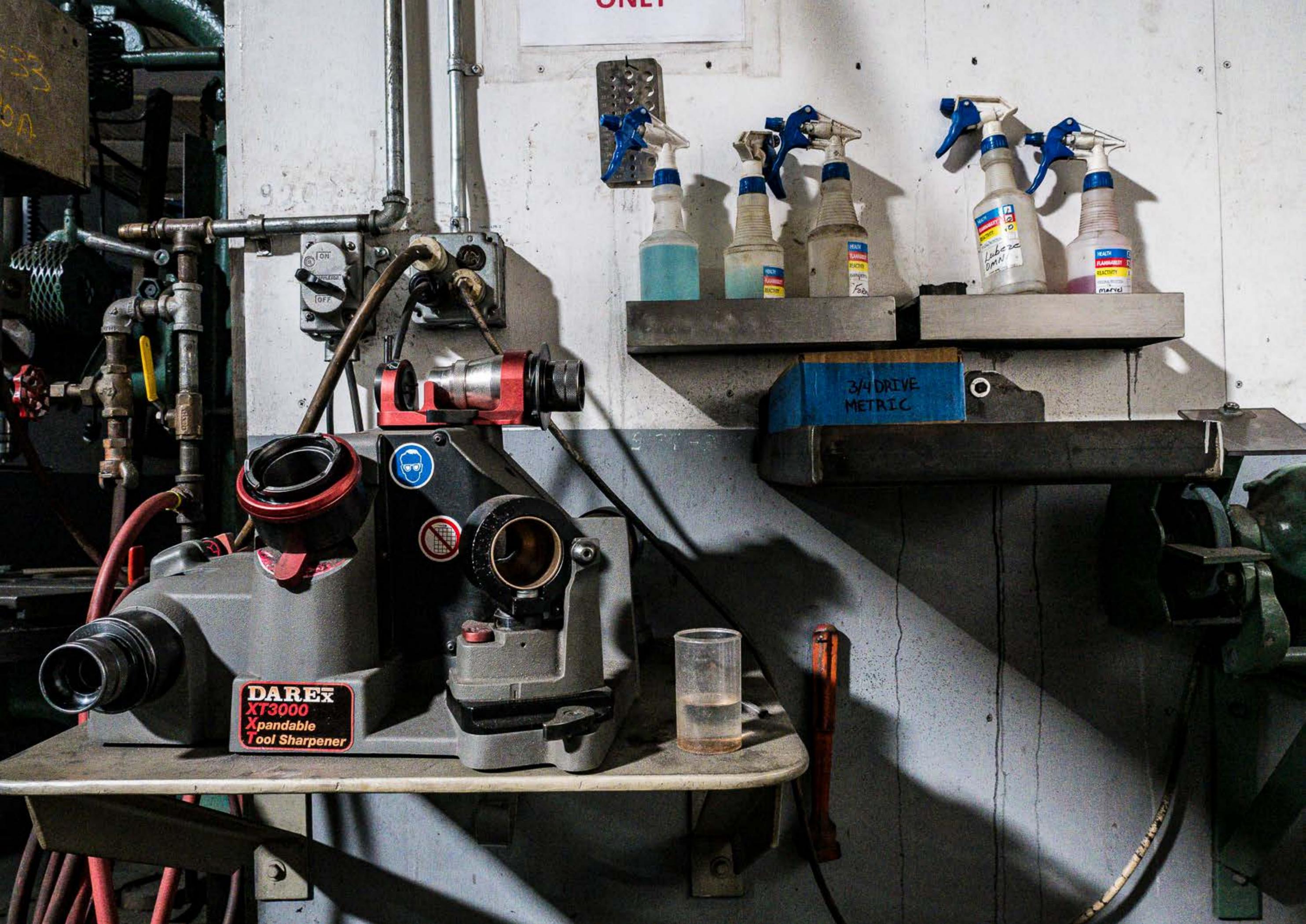


When
The Bucket
is Full
(Dump it or Don't
use it. Pipecrew.)
ROSS



SERVIX TEST

1-1 019



DAREX
XT3000
Xpandable
Tool Sharpener

3/4 DRIVE
METRIC

HEALTH
FLAMMABLE
REACTIVE
F08
Lube omni

HEALTH
FLAMMABLE
REACTIVE
F08
mard

DANGER



Postcards from the Creative Journey

March 14, 2014

On Exposure

It is easy to become enamored with software manipulation to compensate for a weak image. We might think this is peculiar to the present world of digital cameras and computers, but it has always been this way. No less than Saint Ansel himself codified the whole thing with plus and minus development described in his Zone System of Exposure and Development. It's always been there and always not the best thing for your negatives. If you don't start out with something "that's right on," compensating techniques will cause you a lot of effort and at best you might wind up with something that looks "just okay" after a whole lot of work.

I remember a photo workshop where David Bayles told me determining the correct exposure was the single best thing a photographer could learn to do. (This, of course, was in the day where we all had our 1 degree Pentax spot meters and dutifully measured the exposure to arrive at Zone III shadows and Zone VIII or IX highlights.) "If you underexpose and attempt to compensate by overdeveloping, you will block the highlights. If you overexpose and under-develop, the shadows will be weak. Either way you lose." Simple enough.

While the "Zone-istas" might rail against my simplification, perfect exposures continue to be the absolute best starting point for a photograph. This is why I absolutely love the technical advances in determining exposure made in the past several decades. There are no more technical failures in determining exposure. My camera is much smarter, quicker and far more accurate than I ever was and I am glad for it.

Good equipment doesn't make you better, it eliminates excuses.





Their favorite hiking trail is gone.



He left home a young man.



Evening Clouds, Bandon Beach, Oregon

A Few Closing Words

Alabama Hills

(Not Alabama, Not Hills)

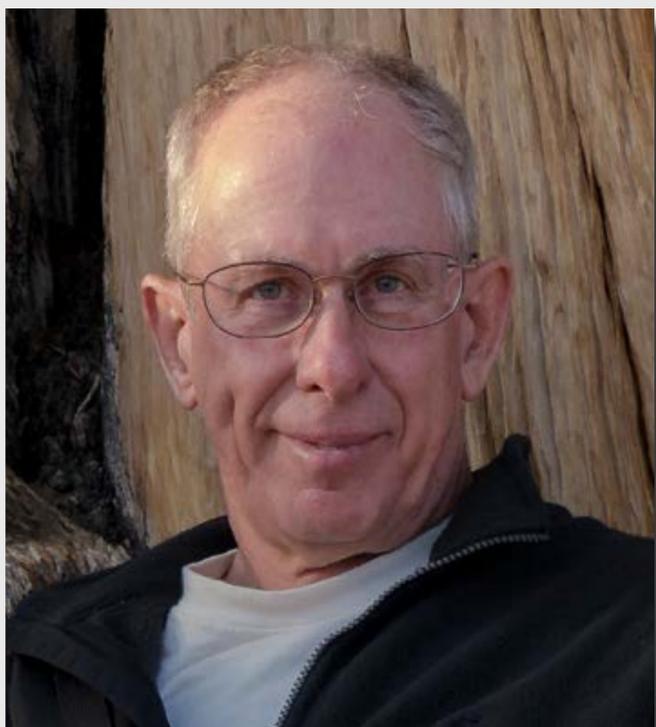
The Alabama Hills are just East of the Sierra Nevadas. It is easy to get to and difficult to photograph. The difficulty is to do something original in a place where many photographs and movies have been made. I liked the juxtaposition of the boulders against the Sierra Nevadas. The breadth of the area leaves two choices for the photographer, the “small” landscape or the panoramic vista. This time, I chose the small landscapes for the Journal.

A World Within Walls

This is my second trip to the Sun Yat Sen Garden in Vancouver, BC. I very much enjoyed my first photographic foray into the garden and looked forward to the second trip. Last month’s Journal featured images from Japanese Gardens in Portland and Seattle. It’s interesting to note the differences in the approach to gardens.

Where I Work

Early in my life I worked as a maintenance engineer in a chemical plant. Being back among big machines and steel fabricators was a wonderfully nostalgic experience. The craftsmen still share important information and warnings by writing it on the wall. It is one way to show they care about each other and going home safe every day.



Joe Lipka has shared his vision since he began photographing.

In the last thirty years, his photographs have appeared in over one hundred juried exhibitions, more than twenty solo exhibitions and have been printed in both *LensWork*, *Black & White Photography* (UK) and F-Stop Magazines.

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, feature a photograph and a little bit of writing.

His newest blog, *The Daily Photograph*, is simply that. A new and interesting image posted every morning at 8:00 AM.

COLOPHON

Journal, June 2021

Joe Lipka

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Web site: www.joelipkaphoto.com

Blog: <http://blog.joelipkaphoto.com/>

Blog: https://joelipkaphoto.typepad.com/the_daily_photograph/

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