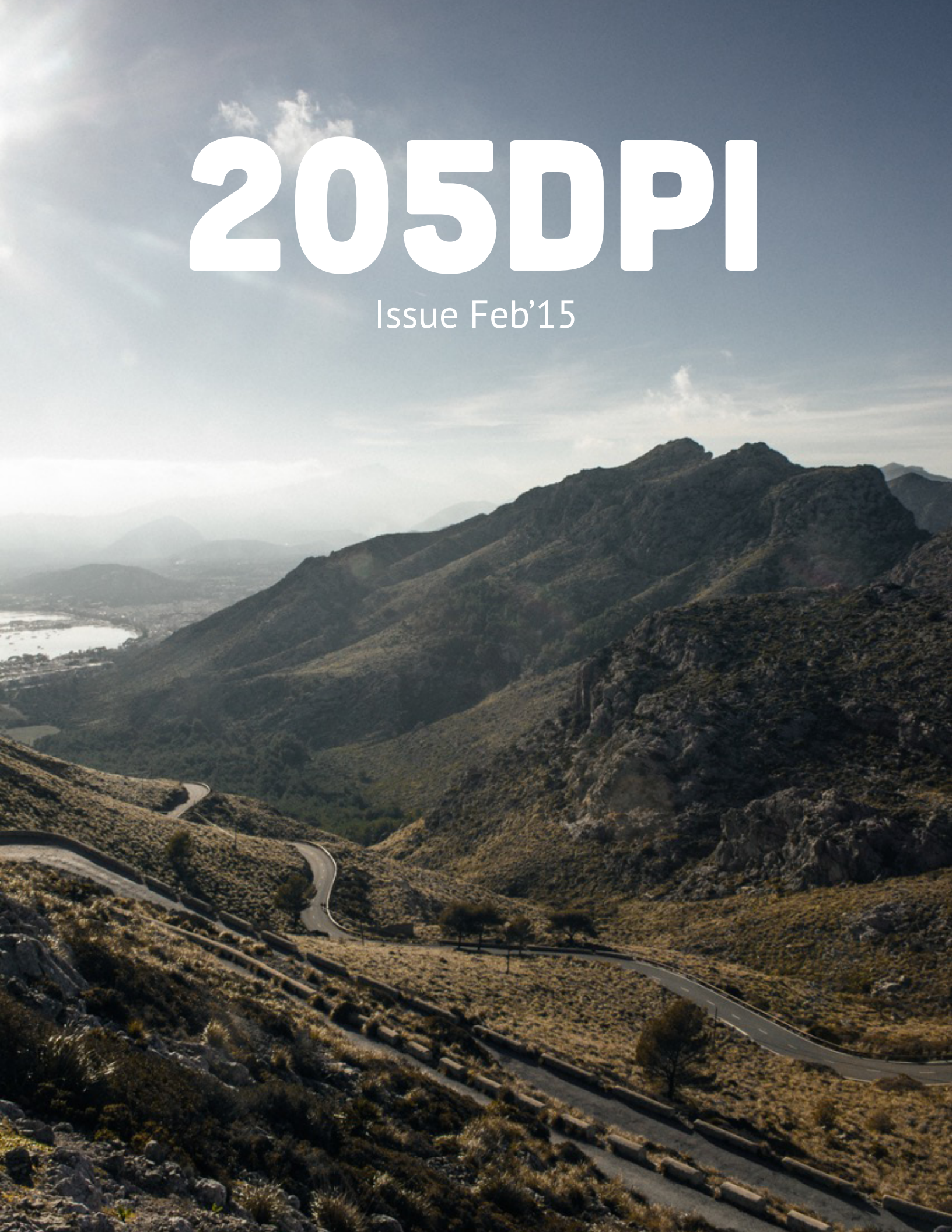


# 205DPI

Issue Feb'15



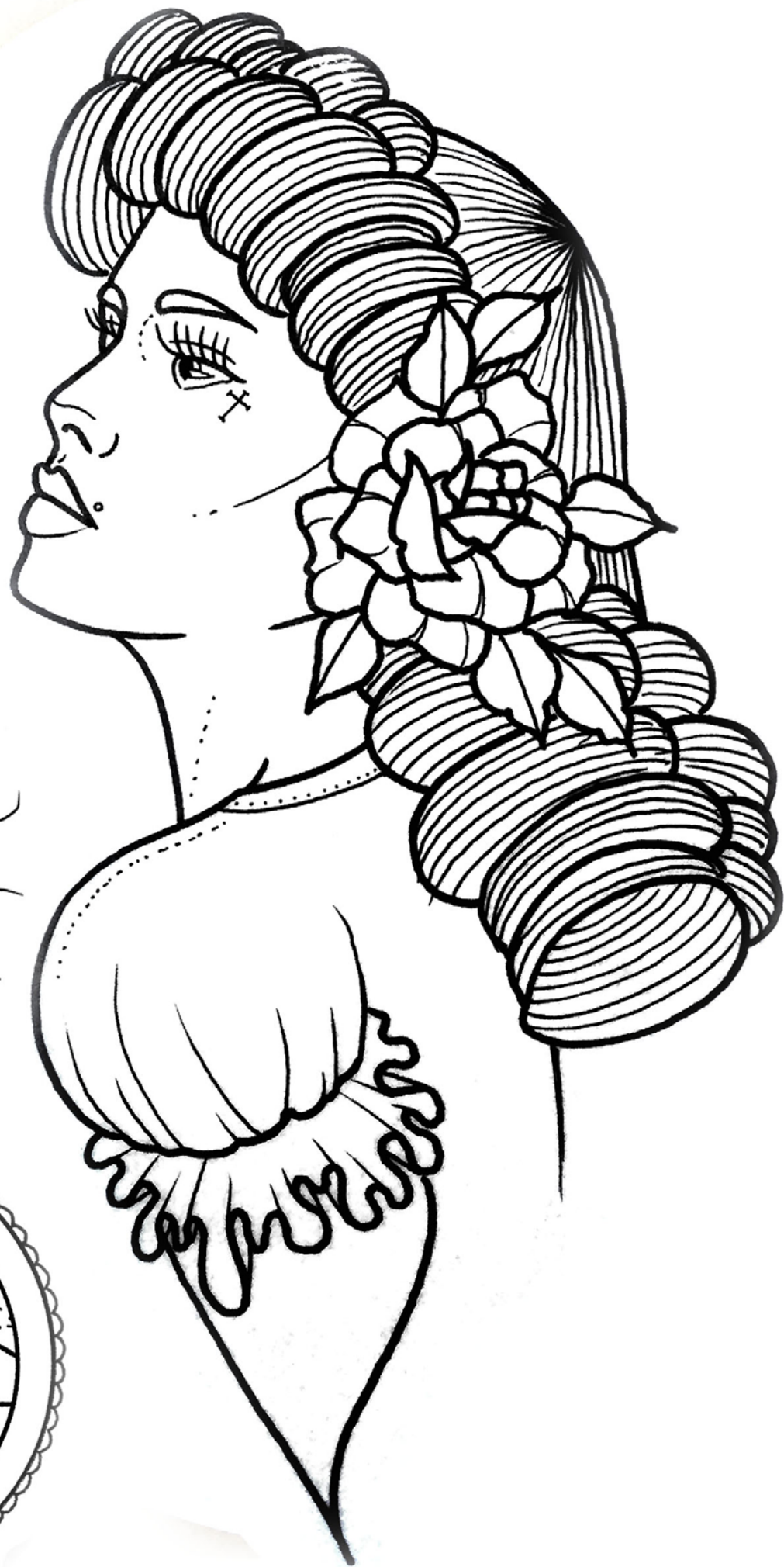




**Andrew John Smith**

Tattoo Artist

[www.instagram.com/andrewjohnsmith](http://www.instagram.com/andrewjohnsmith)



# THIS ISSUE

Feb'15

## Who are we?

We are photographers. Journalistic ones. We document, record and capture anything we find interesting, beautiful or captivating.

Sometimes our stories may seem strange or unusual, but we are the eye behind it all; and that's what this magazine is all about.

From cakes to paralympics, graffiti to kickboxing, our editorial documentary style takes us around Cornwall, the UK and the rest of the world. Follow us and our collective of photographers as we capture our adventures, our remarkable stories and our everyday

## What've we been doing?

Winter blues! It's the time of year that everyone needs a little extra inspiration to get them through to Spring. Like every month, we've got just the ticket. Read on for some of the best up and coming photographers and their worldwide coverage.

*p.s. keep updated:* [f](#) [t](#)







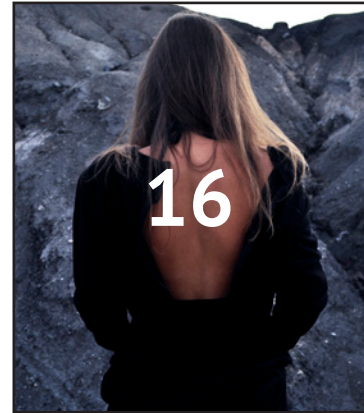
★ Feature Story  
Gemma Padley

*Gemma is a freelance Journalist and Project Editor for photography magazine BJP.*



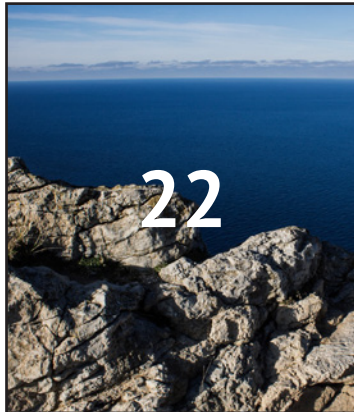
📷 Monthly Single Images:

*Michael Eddy  
Harvey Williams Fairley*



1. Kate Alexand

*Kate shares another striking series from an abandoned Russian coalmine.*



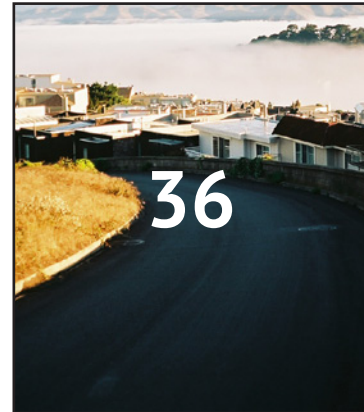
2. Laura Bailey

*Visited famous island Majorca, and explains it's hidden beauty which most tourists don't see.*



3. Chris Suspect

*Documented an alternative view behind the scenes at Professional Hairdressers Live, Manchester.*



4. Robert Ogilvie

*Poetically explains and captures the constant changing weather in San Francisco.*





# Real talk with Gemma Padley

This month is something slightly different as we chat with Photographic Journalist Gemma Padley. Gemma currently works for the British Journal of Photography as the Magazines Project Editor. With over seven years of professional writing experience, she has written for The Telegraph, Amateur Photographer and more. In this interview she gives us an insight into her life as a photographic journalist explaining what life is like on the day of the announcement of the World Press Photo Awards to her opinions on the ever changing landscape of print and digital based media.

*Photography (portrait) by Harry Lawlor*

## In the pink

**The world's most deadly conflict is the subject of this year's Deutsche Börse prizewinner. Gemma Padley reports**

Nominated for his six-screen multimedia installation *The Enclave*, shown in the Irish Pavilion at last year's Venice Biennale, Richard Mosse has been named winner of the Deutsche Börse Photography Prize 2014. The award recognises "a photographer of any nationality for their significant contribution to the medium of photography, either through an exhibition or publication in Europe" in the past year, and the 34-year-old Irishman had been widely tipped to take the €30,000 cash prize ahead of three

other shortlisted photographers, Alberto García-Alix, Jochen Lempert and Lorna Simpson, who each receive €3000 as runners-up.

Mosse photographs landscapes in the eastern Democratic Republic of Congo, where 5.4 million people are believed to have died of war-related causes since 1998. Shot on discontinued military surveillance film, the images register an invisible spectrum of infrared light, rendering the jungle war zone in disorienting, psychedelic hues. The project seeks to find an alternative way of communicating what is a complex and horrific cycle of violence. "The world remains blind to the conflict," Mosse told us in an interview last year. "So the desire to bring this military reconnaissance technology to bear, to make this forgotten African tragedy visible

again - this is at the project's heart."

Spanish photographer García-Alix - who is perhaps best known for the work he made in the years after General Franco's death, capturing the transgressive spirit of *La Movida Madrileña* (the Madrid Scene) - was nominated for his book *Autorretrato/Self-Portrait*, published by La Fabrica Editorial. German-born Lempert was nominated for last summer's exhibition *Jochen Lempert*, at Hamburger Kunsthalle. New York-born Simpson was nominated for last year's retrospective at Jeu de Paume in Paris.

"The jury praised the manner in which Mosse combined form and content to draw attention to a conflict which, despite costing the lives of millions of people, has largely gone unnoticed by the West," says Brett Rogers, director of The

Photographers' Gallery, which has run the award for 17 years. "While building upon traditional forms of documentary, the resulting hyper-real images and multichannel films open up new possibilities for storytelling and engagement with the subject of contemporary conflict."

The voting members of the jury included curator Kate Bush, photographer Jitka Hanzlová, Thomas Seelig, director and curator at Fotomuseum Winterthur in Switzerland, and Anne-Marie Beckmann, curator of the Art Collection Deutsche Börse.

An exhibition featuring work by all four shortlisted artists is on show at The Photographers' Gallery until 22 June. It will then travel to the Deutsche Börse headquarters in Frankfurt and Eschborn. *BJP*  
[www.thephotographersgallery.org.uk](http://www.thephotographersgallery.org.uk)



*Nowhere To Run*, South Kivu, Eastern Congo, 2010 © Richard Mosse

JUNE 2014



Hi Gemma!

The British Journal of Photography Magazine is one of most establish photography publications in the UK. You've been working for BJP since 2012 now, what drew you to BJP in the first place and what's it like working for them now?

I actually started at BJP many years before this, as an intern, back in 2003. I was studying for a postgraduate diploma in journalism at the time, and was also applying for editorial internships. I worked at the BJP offices for a couple of weeks, helping to write news stories and doing general admin tasks - as is always the case with internships. It was a good learning curve then and has been ever since! Fast-forward nearly ten years, I contacted the team again to ask if they had any work going (by this point I was working as a freelance writer) on the off chance they would remember me, and they did. I've always admired BJP as a publication and it was, at the time, the only magazine I wanted to work on. In the spring/summer of 2012 I wrote a few articles for BJP as a freelancer, and by a stroke of luck, a job opening became available in the autumn of that year - BJP's deputy editor was due to go on maternity leave, so they invited me in to help cover during the following year on a part time basis. I couldn't believe my luck! Looking back, it was a combination I think of being bold and contacting the team again - putting myself out there - and good timing. I strongly believe that you make you own fortune by working hard, but sometimes a little bit of luck helps too. I now work on a freelance basis for the title as its Projects Editor, and also contribute articles every so often when they need me. I've learnt a lot from the editors at the magazine who have been there a long time. It's been tough at times, and I've had to grow a thick skin, but I've tried to be open and to push myself to be the best writer I can be - which I still do. I'm grateful to have had

this opportunity to contribute to a title that I highly respect.

Working for BJP as the magazine's Projects Editor, what do you look for in the work that you publish?

Ah this is always a difficult question to answer because there is no set formula. It's notoriously tricky to pinpoint what makes one series leap out over the rest. That said, a strong idea is paramount. The images can be as well executed and as nice to look at as anything, but if there isn't an idea there, or a story, then they fall flat. So, a strong idea is important, but also clarity of vision and technical ability of course - although this shouldn't be at the expense of the idea. I guess ultimately we look for work that is not derivative, work that has its own stance, where the photographer presents his or her own take on the world.

As an experienced journalist, have you ever uncovered stories that you have been unable to publish?

Hmmmmmm, interesting question. I don't tend to work in that area of journalism - where I'm handling sensitive or controversial material on a daily basis or breaking news. But, every journalist is of course always on the look out for a good story, regardless of the magazine they works for, and this often requires sensitive, careful handling. You have to remember that you're dealing with peoples' lives ultimately, so whether it's an interview with a new graduate or with one of photography's most famous names, I always treat everyone with respect. It's a journalist's job to uncover stories to relay to your audience and you have a responsibility to your readers to tell them the truth. Even awkward, difficult stories need to be told; it's just finding 'the right' way to do that. That's the challenge.



“As a trained journalist, I could, in theory, write about anything, but it’s photography that I want to dedicate my time to, and in all honesty, I think I’d struggle to write about something I didn’t care about deeply.”

You’ve been involved in the telling of many features and stories; are there any stories that particularly stand out to you?

The stories I’ve written during the World Press Photo contest announcements always stand out in my mind. It’s always a mad scramble on the day, trying to get the judges and winners on the phone to interview them, and filing as many stories as quickly as you can (it’s the only day where the BJP office becomes a full-on newsroom). Adrenalin gets you through, and the day whizzes by – we start at 9am and in what seems like no time at all, it’s 6pm. It’s thrilling though; and it’s amazing what’s possible when you focus your mind – you can achieve a lot! Also, it’s very humbling to interview photojournalists who have often been in terrible situations – conflict zones, etc. It’s a reminder of the continuing need for good, honest and accurate journalism.

How do you balance your life as freelancer, and do

you have any advice for people who are interested in pursuing journalism?

It’s not easy, I can’t lie, but if you’re good at what you do, and are organized, then you can get by well enough. Your contacts are the most important thing – and your ideas too. And it’s essential to have a thorough understanding of every publication you contribute to – to know what they’ve published recently, and what kind of ideas they go for. You have to be able to write of course, but almost more important than this is the ability to spot a story, to figure out the angle, and then to find the best way to tell it. I believe this is something that sets average writers apart from real journalists. It’s something I work on and think about everyday – and I don’t have it down yet, I wish I did! You never stop scouting for stories – it can be something of a curse – but when you snare one, and it comes off, it’s an amazing feeling. My advice would be to read widely – to be well informed, to be curious, but to



- 1 Dinner suit and headdress by Schiaparelli 1947
- 2 Summer Fashions, cover of *American Vogue*, 15 May 1941  
Images © Condé Nast / Horst Estate

## Horst: Photographer of Style

**The Victoria & Albert museum presents a major retrospective of work by Horst P Horst this autumn, featuring photographs, film and ephemera from the German photographer's 60-year career. Gemma Padley investigates**

From fashion to high society via art, design and theatre, Horst P Horst worked in many worlds during his long career in photography. Often referred to as a fashion photographer, he shot for *American*, *British* and *French Vogue*, and worked with designers such as Coco Chanel and Elsa Schiaparelli, but he also collaborated with artists such as Salvador Dalí and shot nudes, still lifes and travel photography.

The Victoria & Albert museum will show the many sides of Horst's multi-faceted body of work in *Horst: Photographer of Style*, exhibiting 250 photographs that include lesser-known shots of subjects such as flowers and shells, alongside iconic images such as the *Mainbocher Corset*, which was shot in *Vogue's* Paris studio in 1939.

Horst was a keen traveller, visiting Israel, Iran, Syria, Italy and Morocco throughout the 1940s and '50s. The images he shot of the local landscapes and architecture reveal a fascination with ancient cultures – a far cry from the glamorous fashion and society circles in which he moved.

Born in eastern Germany in 1906, Horst attended art school in Hamburg before moving to Paris in 1930 to study under Le Corbusier. Meeting Baron George Hoyningen-Huene, he became the *Vogue* photographer's assistant before starting his own career with *Vogue* in 1931. He went on to photograph many of the biggest models of the day, as well as Hollywood stars such as Rita Hayworth, Vivien Leigh



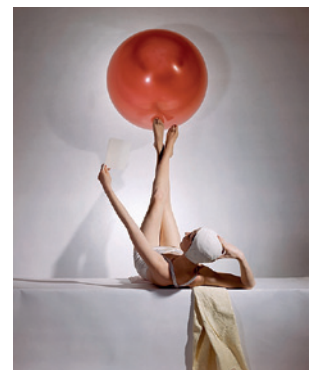
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and Marlene Dietrich; vintage prints of this work will be shown at the V&A, alongside garments by Parisian couturiers Chanel, Lanvin, Molyneux and Vionnet.

Horst became famous for his attention to lighting and willingness to experiment with colour techniques; he contributed numerous colour photographs to *Vogue* in the 1930s, including 90 covers. These pages are on display in the V&A exhibition, which runs from 06 September to 04 January 2015, along with 25 large colour photographs, newly printed from

the original transparencies in Condé Nast's archive.

In the 1950s, Horst experimented with male nudes, while in the 1960s and '70s he turned his attention to interior design, photographing some of the world's most beautiful and luxurious homes for *House and Garden* and *Vogue*, including Karl Lagerfeld's art deco apartment, Cy Twombly's Roman palazzo and Yves Saint Laurent's house. Some of these images will be displayed as a three-sided project in the exhibition. *BJP*  
[www.vam.ac.uk](http://www.vam.ac.uk)



2



# Treasures of photography

As a major exhibition showcasing gems from the Royal Photographic Society's collection continues at the Science Museum's Media Space, curator **Colin Harding** talks to **Gemma Padley** about the collection's enduring appeal

What do Julia Margaret Cameron's enigmatic portraits, Steve McCurry's iconic image of an Afghan girl with piercing green eyes, Harold Eugene Edgerton's milk-drop image and Philippe Halsman's

eccentric Salvador Dali photograph all have in common? They are just some of the many treasures that belong to the Royal Photographic Society's 250,000-strong collection of images. Better still, these photographs are among the 200-plus currently on show at the

Science Museum's Media Space in South Kensington, London. From photography pioneer Nicéphore Niépce's exquisite heliographs to more contemporary images by the likes of Don McCullin, Terry O'Neill and Martin Parr, the exhibition Drawn by Light spans the entire canon of photography, touching on its technological and artistic development right through to the present day.

Produced in collaboration with the Reiss-Engelhorn-Museen in Mannheim, Germany, the exhibition not only showcases key – mostly vintage – photographs from the RPS collection, but also features a carefully chosen selection of historical cameras, albums, documents and other photographic paraphernalia.

**Vintage collection**  
"We weren't trying to create a history of photography or of processes, but through the range of material [on display], that's almost

Above: 'Moorrise, Hernandez, New Mexico', 1941, by Ansel Adams

Right: 'Leicester Square', 1896, by Paul Martin



Below: 'Chimney', c1934, by Noel Griggs



Above: 'The Valley of the Shadow of Death', 1855, by Roger Fenton

what you get,' says Colin Harding, curator of photography and photographic technology at the National Media Museum in Bradford, West Yorkshire, who co-curated the exhibition with Claude W Sui and Stephanie Herrmann of the Reiss-Engelhorn-Museum. 'The collection is so rich, I wouldn't say there are examples of every photographic process, but I can't think of many we haven't got.' Visitors are able to see, first-hand, original salt prints, daguerreotypes, albumen prints, ambrotypes and photogravures, to name just a few of the photographic processes used to craft the images on display. Vitrines showcase items, including hand-coloured stereo



AGENDA IN PRINT



Image © Rémi Noët

## This Is Not A Map

Rémi Noët's unique approach to shooting on the road takes him to Texas in his topographical-inspired publication, the result of four trips to the state over an eight-year period. Gemma Padley meets him

"This is, without a doubt, the least precise map of Texas in the history of the state," so reads the opening statement on the back of Rémi Noët's fold-out publication. This *Is Not A Map*, featuring 30 images, is the result of four trips Noët made to the Lone Star State between 2006 and 2014.

With just a plastic Batman toy for company, Noët, who is based in Paris, travelled by car from Houston to Marfa by way of Dallas, crossing the state in search of images that embody America's timeless spirit. The inclusion of the Batman toy was unplanned, but after making one successful image, it became a constant in all his images.

"My day job is in advertising, so I'm always finding ways to put ideas into my work," says Noët. "It's the same with my photography: in every image I make, I hope to tell a story and create something that could be like the beginning of a short film."

Shooting on black-and-white film, Noët has long been inspired by the aesthetics of Jack Kerouac, Edward Hopper and Robert Frank. Although based in France, he visits the US every year, preparing drawings and layouts of what he wants to shoot. "I know approximately what I want to shoot beforehand and I take prep with me, such as my Batman figure. I go with a list of things to photograph, but I'm open to chance and the things that happen along the way."

Noët's fresh take on the road trip genre of photography sees the photographer holding a copy of *Life* magazine's logo in front of the camera to mimic the iconic cover in one image, while in another he assembles a jigsaw puzzle of a porn star in a motel room. The resulting images are both playful and poetic.

"A lot of the images are staged and planned, but I try to do it in a natural way," he says. "I'm not too technical, I shoot with a least Nikon. I want the images to look casual and natural."

Noët came up with the idea of publishing this work as a foldout map last year. Having produced four photography books – two as collaborations – he was keen to do something different. "I wanted to do a project by myself and was looking for a special format," he says. "When I go on my travels, I use paper maps I buy in petrol stations, so the readability is familiar to my audience."

To produce the map, Noët worked with an art director in Paris, printing some 2000 copies at a company that publishes roadmaps, he says. This is the first map Noët has published on his imprint Poetry Wanted, but he is now working with French photographer Ronan Gullou on a project featuring colour images taken in Las Vegas. Also planned are maps of Japan and Scotland. [www.thisisnotamap.com](http://www.thisisnotamap.com)



AGENDA IN PRINT



Photo: Kenji (Tulip in Bloom), Kazakhstan 2011 © Nurlan Kander

## Dust

Soviet missile test sites and restricted military zones are the focus of Nurlan Kander's latest collection of photographs, which ponder the beauty and destruction in ruins on the border between Kazakhstan and Russia, writes Gemma Padley

"The Griger counters chattered away on our beds, keeping us from the worst of the invisible dangers," writes Nurlan Kander in his new monograph. Dust. Kander is describing his three-year study of secret Soviet towns, once home to nuclear missile-testing sites, now radioactive landscapes.

As Kander explains in the accompanying text to the book (published by Hatje Cantz, priced at

£56), it was while researching cities in Russia for a project that he came across the two so-called 'closed' towns located on the Russian-Kazakhstan border. Kurchatov, in north-east Kazakhstan, was home to The Polygon, a key nuclear testing site in the Soviet Union until 1989, and the closed missile testing town of Priozhorsk, formerly known as Moscow 70, which never appeared on official maps. As a result, both were largely unknown until the advent of Google Earth. "I was told these towns were mostly destroyed," writes Kander. "As with many secrets in life, this inspired my wish to know more."

So began a journey that saw the London-based photographer travel from east Kazakhstan to the Aral Sea, a dried-up lake that lies between Kazakhstan and Uzbekistan, taking in the

radioactive ruins he encountered. Fascinated by the history of these places and propelled by an "interest in the aesthetics of destruction", Kander photographed the remnants of military training apparatus, decaying homes and graveyards. "Tranquil landscapes, we learn, are former nuclear testing grounds – an uncomfortable marriage of beauty and decay. "I find the ruin, in its many guises, beautiful, as have many artists before me," writes Kander. "But it is the combination of beauty and destruction, beauty and melancholy that really attracts me."

The mix that Kander describes is especially apparent in the final part of the book, when he travels to the Aral Sea. In the last 90 years the lake has steadily declined in size due to rigorous

Soviet irrigation projects. The once vibrant fishing trade has been all but destroyed, leaving the area desolate and polluted.

Kander's images – on show at Flowers gallery in London from 09 September to 11 October – reflect the bleakness of his place: ruins of rusty fishing trawlers sit poignantly alongside quiet, empty vistas. Through these images, Kander ponders the nature of destruction and his desire to photograph it. "We are at the same time frightened and mesmerised by destruction, as we are by death," he writes in the book's closing pages. "And without being fully aware of what is pulling me, I am continually drawn to explore this theme: the darker side of our nature, of mankind... a mixture of beauty and truth." [www.nurlan.com](http://www.nurlan.com)



find a subject that interests you more than anything else, and then to write, write and write some more about it. It's also important to be critical of what and how you're writing. There's always room to improve. As a trained journalist, I could, in theory, write about anything, but it's photography that I want to dedicate my time to, and in all honesty, I think I'd struggle to write about something I didn't care about deeply.

There are so many genres of journalism across numerous areas of interest. What encouraged you to become a photographic journalist?


To be honest, I never really thought about it! In a way, it just sort of happened. I was never one of those people who set out to become a journalist. I always enjoyed writing, and was fairly good at it, but I never thought, 'this is what I'm going to do for the rest of my life.' But after leaving university (I studied English and Music) and trying all sorts of media-related jobs in television, radio and publishing, I realised that it was the writing part I enjoyed the most (and was best at!). Once I'd had this realization, there was no going back. In truth, writing can be a pain in the ass, and it doesn't always come easily, but for some reason I keep doing it, and I know deep down that I wouldn't want to do anything else.

It's clear that the technological age is changing everything. Do you think that print-based media will survive this digital revolution, or are we seeing the beginning of the end of traditional photography magazines?

Of course it will survive! Print is never going to go away completely. It will change, yes, and evolve, and continue to do so, but that's the natural order of progress and innovation. Nothing is static. It would be naïve of me to say that the publishing industry hasn't undergone (and is undergoing) huge

changes, and to claim that print magazines haven't been affected by these changes, but I think there will always be a place for print – although it may not have a central role, I think that has changed irrevocably, but as long as there are people who care enough to produce magazines on paper, then print-based media will always have a place in publishing. And I believe that print and digital media can be happy bedfellows; they are fundamentally different so one won't ever replace the other, but it's about finding the best way for them to work side by side. And that's what publishers are tearing their hair out about – everyone is desperate to find a way to make print and digital media work together.

What do you think about the ever-changing landscape of the multimedia platform? And do you think we can predict how multimedia will be viewed in ten years' time?

I think it's exciting, ultimately. We have more opportunities than ever before to produce, show and share the work that we create, whether this is photography, video-related, or word-based. What's important I think is to understand the opportunities these platforms offer, and to know which one best suits what you want to say, because the technology is only as good as the story that is told. Things are changing so rapidly it's almost difficult to keep up with the pace of change. I'd love to say, 'this is where things are heading'; but in truth, no one knows. I think we'll continue to see a shift to online media platforms as publishers and individuals work out how to use the online space more effectively, and also, crucially, how to make working in this space financially viable. But at the moment, it's everything to play for. 

Interview: Tom Sandberg  
Photography (portrait): Harry Lawlor





**Michael Eddy**

*Monthly single image*

[www.michaelleddy-blog.tumblr.com](http://www.michaelleddy-blog.tumblr.com)







# Coal Landing

Kate explores a lunar-like landscape in  
Eastern Russia.









“I’ve always read a lot of science fiction, and there was something about this place that made me feel like I was in my books: on another planet.”

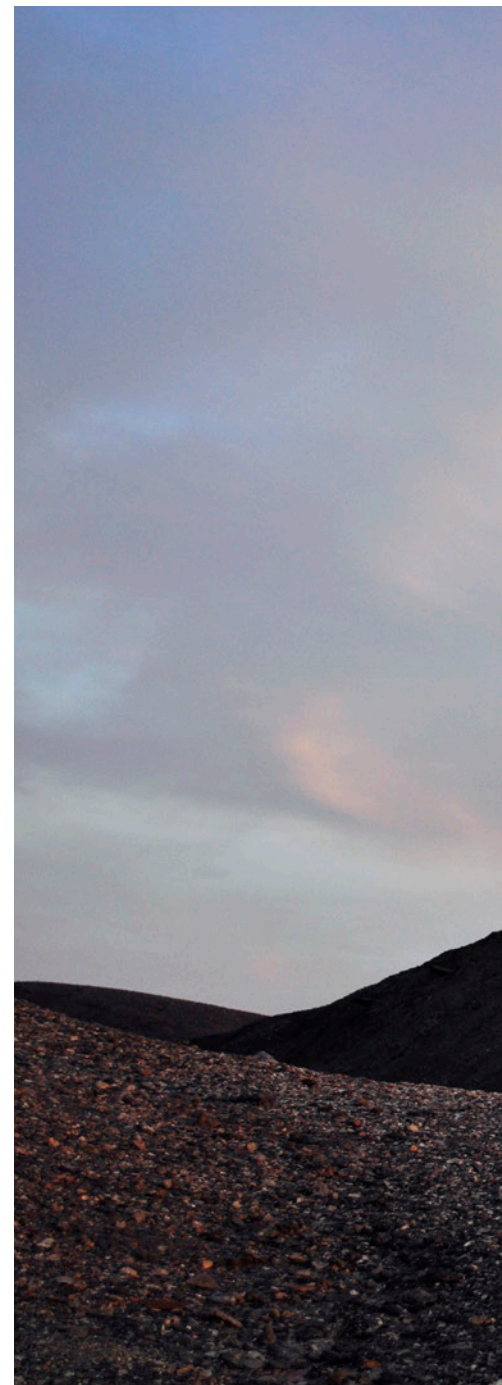
When I was young, I found this place when I lived with my parents in Tula, East Russia. I walked past it often for almost three years, and it captivated me more each time. I’ve always read a lot of science fiction, and there was something about this place that made me feel like I was in my books: on another planet.

The main reason for its unusual lunar aesthetic is because it’s an abandoned coalmine. Work here stopped many years ago, and there are many aspects of this which give it an extra atmosphere. In the early 1990’s there was a huge decline in the Russian coal industry, leaving many unclaimed and forgotten, just like this one.

When I grew up, I moved away from Tula to Saint Petersburg. Over time, I completely forgot about the coal mine, until this passed summer when I visited my parents. For a month I would keep visiting it – remembering the fascination I once had – but not daring to take a camera, for the fear of not doing it justice. Eventually, after going through every detail in my head, I felt ready.

Most of my photography involves working with a model. I enjoy their ability to add another level to the surrounding. In the coalmine, I wanted my model to really feel the harmony that I felt with the unusual landscape. We both imagined getting lost in space, and she expressed it beautifully through her body.

The photo shoot itself was difficult. I’d imagined photographing this place so many times so I felt extra pressure to get it right. The coal would sink beneath your feet, and it covered my model in dust and stains. But I think this difficulty added to its narrative – you could not change what this place was, you had to accept it and work around it.

















# LAND

LAURA DESCRIBES THE PEACFUL AND  
INSPIRATIONAL AREAS FOUND OFF THE BEATEN  
TRACK IN MAJORCA.





The dreamy island of Majorca has a reputation of being an ideal spring break destination. However, it still maintains pocketed areas; undiscovered by the everyday holidaymakers, and absent from the tourists guides. Twice the size of Greater London but with only a tenth of the population, Majorca is just over 3500 square kilometres. It's full of stunning landscapes, rich historical heritage and welcoming communities, without even entering the mass tourist areas.

The Serra de Tramuntana is the mountain range that runs 90km along the north-western coast. The local farmers have carefully nurtured the

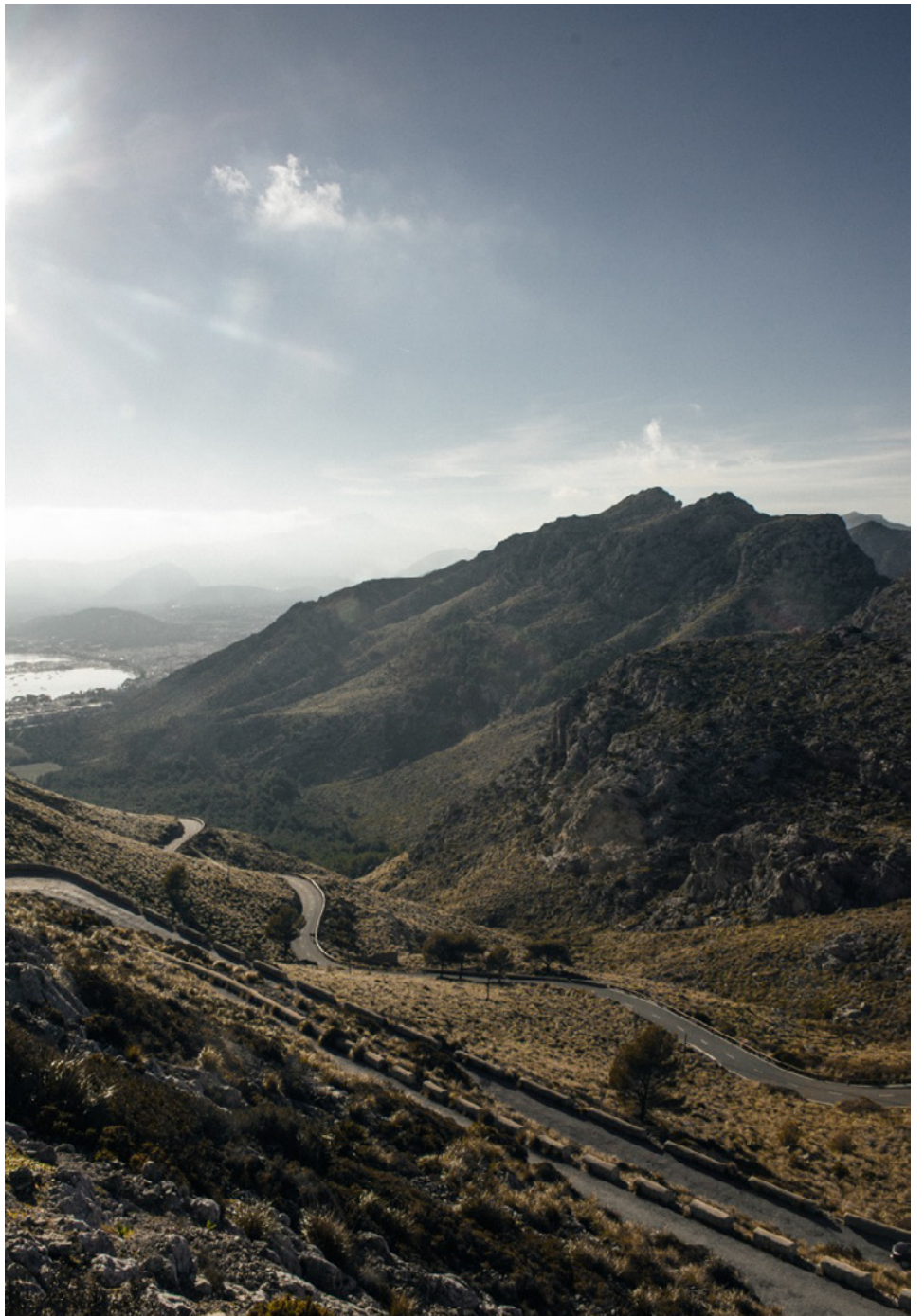
tough terrain, which provides sufficient land for farming and the communities. In 2011, the mountain range was awarded World Heritage Status by UNESCO, recognising it as an area of great physical and cultural significance.

For me, the mountains provided peace and tranquillity. A space to wonder, with the cool dark ocean stretching for miles out to sea one side, the plane of the Island on the other, and the distant mountains in front. Accompanied by the distant echo of waves and a delicious cooling breeze, it's hard to remain uninspired. I hope that these images portray the serenity, calmness, and beauty of the land that I felt here.









*“Whoever has control of the pictures has the power.”*



- David Hockney

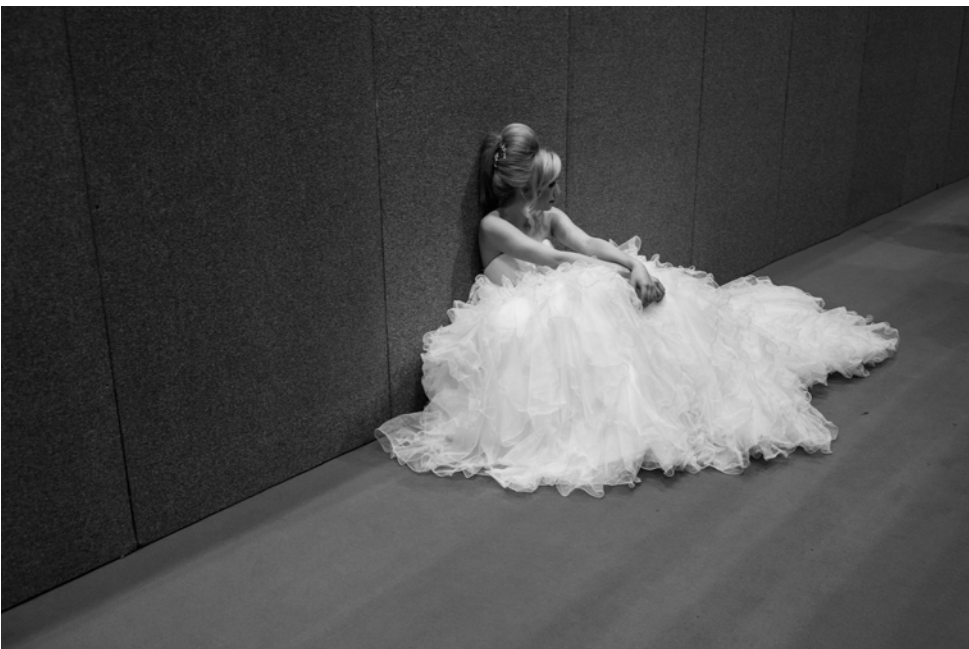






# The Hairdressers

Chris Suspect shares his stroke of luck (and deviousness) that landed him a unique and honest behind the scenes shoot.







"I don't mind being burdened with being glamorous and sexual. Beauty and femininity are ageless and can't be contrived, and glamour, although the manufacturers won't like this, cannot be manufactured. Not real glamour; it's based on femininity."

-Marilyn Monroe







Professional Hairdresser Live is an event uniting the hairdressing world under one roof. This show took place in March 2013 at the Manchester Convention Centre in the United Kingdom and provides opportunities for professionals to network with key suppliers, purchase products, show off their skills, and gain inspiration from the latest trends.

I was an uninvited guest, instead only a tourist visiting Manchester on a business trip. While out practicing street photography, something I do when I have downtime in my travels, I saw several women dressed to the nines with amazing and intricate hairstyles walking around the city. It was clear there was an event on somewhere, so I followed them to see if there was anything I could shoot. When the women arrived at the Convention Centre there were scores of similarly styled women milling about outside and

I knew I had to get in. I went to the pressroom and lied, saying I was a freelance news journalist doing a travel piece on the city of Manchester and thought this would be an interesting event to include in my reportage. They bit, handing me an all access press pass and a glass of champagne .

Having never shot fashion before I decided to eschew the typical posed and contrived images one would expect from an event such as this, an instead capture quirky candid portraits. I wanted to bring to light the realities of the cosmetics industry that profits from, and perpetuates, the myths of beauty (and great hair). All while showcasing the excitement, competitiveness, pompousness, anxiety and self doubt that many of the models, hairdressers and attendees exhibited.





# Photos From the Fog

Robert Ogilvie explores the ever-changing weather  
of idyllic San Francisco.









“If you don’t like the weather [in San Francisco], walk a few blocks. A single block, in fact, might be enough.”

That is how Harold Gilliam opens ‘Weather of the San Francisco Bay Region’, a book that I can’t imagine being written about any other place. The weather here is legendary. Though we have sunshine and palm trees like they do in Southern California, we also have the fog. The amount of fog or sun depends on how close you are to the ocean and whether or not there is mountains between you and the coast.

For tourists who come looking for sun, the fog (which can come, go and come back in a single afternoon) can be a rude shock. But, for a photographer who lives in the midst of it, the fog can be a gift from the heavens.

Most of the time the fog is a wet gray blanket, and although this doesn’t sound like much, it can make any average street scene much more interesting. This is especially true around sunrise; or at least what passes for sunrise in the fog belt! When fog arrives, a car’s headlights or lonely figures transform into the most mysterious objects.

Things really get interesting in the morning on hilltops when the sun starts burning off a low overnight fog. On those rare days, either the light will burn through the mist, or it will remain low in the air, like a blanket over the roads.

The fog changes the landscape, and frames the everyday in a way which the magazines and media usually ignore as banal. But to me, they become unique, mysterious and magical.

















**Harvey Williams-Fairley**  
*Monthly single image*

[www.hwilliamsfairleyphotography.tumblr.com](http://www.hwilliamsfairleyphotography.tumblr.com)



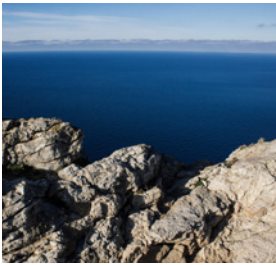
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- 2. Kate Alexand**  
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# With thanks to..



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Special feature journalist.

*[www.twitter.com/gemmapadley](http://www.twitter.com/gemmapadley)*

Plus all her featured photographers

(in order of appearance):

Richard Mosse, Conde Nast, Horst Estate, Paul Martin,  
Noel Griggs, Roger Fenton, Remi Noel, Nadav Kander.



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