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Courtesy Genetic Denim Langley Fox has some enviable offspring-great-granddaughter Ernest Hemingway and the daughter of actress Mariel (by the way, her sister Dree). An Idaho-raised Los Angeles resident merged the worlds of fashion and art one day while a model and illustrator who often gives her sketchy skills to brands like Louis Vuitton. Recently, Fox has appeared in a spring campaign for genetics (along with Tasya VanRee and Ariel Beasley), a brand that advocates for Los Angeles girl and creative personalities in general. BAZAR spoke to the 20-year-old beauty about her personal style and her adopted hometown. Harper's Bazaar: How did you get involved in Genetic and Shooting, and how did you get involved in the whole process? Langley Fox: I spoke to the Genetic team some time ago and it was a meeting, but it was also an introduction to friendship. We've always stayed in touch, I like all their business for their brand and I think they appreciate what I do. So when they asked, Do you want to be in our campaign? I was down because I'm friends with the brand now and I think it was a cool idea and I enjoyed the inspiration. I think the whole process was interesting and everyone in the group kind of had something going on. It wasn't just your typical models; It's mixing a beautiful face with a good personality and a cool idea. HB: The brand is very Los Angeles focused, why do you think you fit into that? Do you feel like a real girl from L.A.? LF: I love Los Angeles, I love everything about Los Angeles from the weather to hiking in our excursions, all about Los Angeles. I don't look like I'm from L.A., I look like I'm probably a bit gothic, but literally, I love the sun more than anything and I spend so much time in it. HB: Do you really consider your Gothic style, how would you describe your particular aesthetic? LF: Well, I'm not Gothic, but I sometimes dress in black. I feel that my style is not really one particular thing, I'm not all black, I'm not one thing or the other, I wear what I feel is kind of on the verge of playing with fashion, because fashion after all is a silly little thing that you do for yourself and others. I think it's just fun and be what you want to be that day and be comfortable. I just like to have fun. Collaboration with Pamela Love /Courtesy Langley Fox HB: Your work is really beautiful, what are you currently working on? LF: Thank you. I am currently drawing an invitation to The Soho House today for Coachella. Potentially some other commissions are in the works, but you know you never know what you can say until it's written on paper, but all the good stuff is going on. HB: You obviously work hard with fashion brands in your art, why do you think your work blends so well with the fashion world? LF: I feel that the illustration is returning to the world of fashion. I feel like it was so hard and then computers created and computers were this new and exciting thing, but everyone can do something now. A kid in high school can pretty much make a Photoshop ad that you just made, and I think it's kind of a step back and be like, wait, it's handmade, and there's something more special about it. And I think it's fun to collaborate with artists in different ways if you're an artist or a drawer or some kind of visual artist it's kind of taking their opinions and inspiration and mixing it with yours to come up with a new idea that you won't come up with on your own and they won't come up with. So it's very fresh and organic, but new and exciting. And create something that you both like, and you both stoked what you couldn't do alone. HB: How do you choose who you work with when it comes to your modeling and art? LF: I think when you develop a connection with a brand you value them and want to help them and you want them to help you. It's kind of developing some kind of relationship and then asking: Is it a cool brand? Does it inspire me? Do I love this brand? And not every job is your dream job, but it gets to the point where you can choose and be like this: I love your things, you love my things. This is what is really so much fun about fashion. CB: So you're going to Coachella? LF: Apparently, yes. HB: Is there anyone you look forward to seeing there? LF: In fact, in truth, I don't really like the line-up... but I have a lot of friends going to Coachella. I listen to a lot of classic rock and like old blues music, so if I'm not going back to Woodstock I probably won't be the most stoked person. I feel like I'm probably going to Palm Springs to hang out with my friends, I'm not going to lie, in a good neighborhood. This content is created and supported by a third party and is imported to this page to help users provide their email addresses. You may be able to find more information about this and similar content on piano.io Go to the content of Go to footman based on Irving Wallace's novel about court pornography, with a big case around a politically motivated attempt to link a murder allegedly corrupting the influence of a book denounced as obscene to its publication thirty years ago. This is a boring film by Russ Meyer, because he abandons his usually obscene tone to try a serious attack on the American version of the Mary Whitehouse Brigade. Curious only is his unwitting of the late 60s proof that moralists and pornographers are equally shocked by the prospect of sexual liberation. So you need to interview someone and you want to do a good job. Maybe it's your first time hiring people, or maybe you've been doing it for a while with less stellar results. Maybe you had your own terrible and want to make sure you don't inflict that on someone else - or inflict bad hires on your colleagues. Here's your primer on how to be a good interviewer. A number of interviewers don't prepare much for interviews. They can read a candidate's resume for the first time a few minutes before the interview, and they don't put much time into figuring out what the screen is and how to do it. Instead, they rely on informal, unstructured conversations that lead them to hire more based on gut feelings than on any rigorous assessment. To be a good interviewer, you need to put real thoughts into what you are looking for in the candidate and how you will suss it. This may seem obvious: when you hire, you need to know what qualifications you are looking for. But hiring managers often don't make the serious thinking needed to distinguish the true must-have qualifications from those that are nice to have or don't have a relationship at all. The most obvious example of this are positions that require higher education for a job that doesn't really require a degree at all. (Does your communications manager really need a bachelor's degree? or does she need great writing and social media skills as well as a track record of getting stories posted?) But you see it with other things too, like interviewers who deduct points for shyness for jobs that don't require outgoing personalities, or screachers who reject people for typos for jobs that require little written communication. You should also be thoughtful about what qualities will be difficult to teach in the amount of time you have (such as critical thinking, thoroughness, or initiative) and what skills are possible for the right person to develop (such as experience in a particular software). If you have a clear idea of the basic skills, experience and qualities for the job, your main goal in the interview is to find out how well the candidate matches the list. This means that you need to develop interview questions that really probe a candidate about the traits and experiences you're interested in. Don't ask: Do you think you would handle X? Instead, ask how a person has actually handled X, or situations close to him, in the past. It is easy for candidates to find good answers to hypothetical questions about how they think they can act. You will get much more useful information if you instead delve into how they actually work. Once you've figured out what you want to ask the candidates, you'll have a starting point for the questions, but it's important that you don't see that list as your full interview script. To do a good interview, you need to go beyond superficial answers and explore the nitty-gritty about how a candidate thinks and works. To do this, you will need to listen to what they say and ask a lot of follow-up questions based on what you hear. For example: X sounds like it would be How do you approach this? Was it successful? What was the hardest part? How do you navigate that? A what? happened after that? What would you do differently if you did it again? In addition to direct questioning, it's important to create ways to see candidates in action during the hiring process - so you're not relying on candidates telling you what they can do, but actually seeing them do it. You can't effectively evaluate candidates in interviews alone; You should also use exercises and simulations so you can see the real work of the candidates. For example, you can ask applicants for communications positions to write a press release for a fake event, or an analyst of research candidates and summarize their findings on the legislation, or ask potential role assistants to play a complex situation. (It's important that you don't use any of these jobs for real; it's only for evaluation purposes if you pay them for it.) Often in doing so, you'll find that a person with an impressive resume and polished interview skills isn't as strong as they appear. You can also find the opposite - that candidate is stronger than you thought from your resume. Interviews are inherently high pressure situations, but it is in your best interest to put the candidates at ease as much as possible. You want to see what people will like to work with day in and day out, not what they are when they get nervous and in interview mode. To give yourself the best chance of getting an accurate sense of candidates, you need to be warm and friendly and try to reduce some of the pressure. If you follow the advice above, hope you're not going to ask strange questions, as if you were a tree, what would you be? Or what song would you sing on American Idol? But in case you are tempted, let me say in clear terms: Don't do it. These issues are irrelevant to your must-have and they will annoy good candidates. As an interviewer, you are responsible for actively working to combat bias in yourself and your colleagues as you evaluate the candidates. Most of us appeal to candidates who remind us of ourselves or with whom we would feel comfortable getting a beer, but that can blind you to the weaknesses of people or to the strengths of other candidates. And it's no surprise that this is how companies end up with homogeneous staff with little variety. Being vigilant about evaluating all candidates against the same list is sure to have can help mitigate some of the biases that creep in the interview process, but it's also worth doing things like taking (free) Harvard Implicit Association tests and learning about how bias plays out even among well-intentioned interviewers. Naturally, want to present your organization and the work you hire in the best light, but it is important that candidates have a deep and realistic understanding of what they would subscribe to: work, organization, culture, manager, and people. Don't be tempted less attractive aspects of work (e.g. long hours, tediously tedious or difficult customers). In fact, on the contrary, to be proactive in disclosing these things. Otherwise you end up with a hired who feels misled - and who can't stay. Some interviewers approach interviews as if they hold all the cards and will treat candidates in a way they would never treat, say, customers - like starting a meeting very late, checking emails and taking calls throughout, or being dismissive or even hostile. But good candidates have options, and they will evaluate you back. They will pay attention to things like how respectfully you treat them, whether you are focused or distracted, how you are interested in answering your questions (and whether your answers sound thoughtful or canned), whether you can clearly describe how you will measure success in the role, and how they see that you interact with colleagues during the hiring process. So, when you decide which candidate to choose, don't forget that the candidate has to choose you as well. 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