

WHY IT WORKED



Libby Peterson

Features Editor

PHOTO © KEITH BARRACLOUGH



BILLY & HELLS

New York Magazine, Fashion Issue, February 6, 2017

"The Fleabag Mystique"

I lingered on the story about actress Phoebe Waller-Bridge (of the dark, clever, complicated British comedy series *Fleabag*) in *New York* magazine because of this portrait. I think it's because I want to call it classically beautiful, but there's something mysterious about it. Each of the elements are deceptively simple—the straightforward crop, the primary colors, her calm expression, the 1950s housewife hair (shout-out to its stylist, Shukeel Murtaza)—but somehow all together, the end result has an air of peculiarity. Of course, photographers Andreas Oettinger and Anke Linz of Berlin's Billy & Hells put their signature on it: a sort of textural autochrome. The portrait certainly complements the TV show's essence for those who know it, but it's still an intriguing image on its own.

• billyandhells.com



ADAM HOURIGAN

RangeFinder,
The Filmmaking Issue,
April 2017

WPPI The Annual Winners Gallery

I had the dumbest smile on my face when I saw this photo. It's pure joy, almost as if the photographer, Adam Hourigan, wanted to encapsulate the genre of wedding photography in one frame. He didn't overcomplicate the concept, and while it looks timeless, the clean lines and poppy lighting give it a modern twist. The black-and-white edit is impeccable, ranging from the brightest white to the darkest black with every shade of gray in between. Hourigan didn't want the hallway walls next to him to be lit in this scene, so he placed his flash on the other camera, held by the father of the bride, and when Hourigan snapped his shutter, only the flash facing her fired. How clever is that?

• ajh.net.au



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