



**W**HEN Byron Newman was asked to shoot a fashion feature about erotic rubber, PVC and fur garments he thought of every skin shooter's cliché—then junked them. "Dare to be different," says he.

Before shooting this particular detail (left), Byron had to buff up the rubber with a brand of furniture polish. Freudians tremble at the connotations hidden within those cleverly snipped red gloves, that signal danger as well as touch. Byron lit this shot from one side with Courtenay 400 joules flash warmed with an 81A gel, bouncing it off white polystyrene to produce a fill-in.

Shhh . . . no need to say anything about this shot (left) to illustrate the cruellest possibilities of pore-blocking PVC. Exactly the same lighting set-up was used here as for the previous photograph of model Andrea Kovic. The bounce flash produces soft, intimate light.

Tula is 6ft tall and Carol Ann is 5ft 4in (right). Byron plays with the unspoken suggestions in close big sister/little sister relationships to produce a provoking image. A wind machine blows the hair of both models. The lighting involves a main 800 joules flash warmed and bounced off white; two unfiltered spots—one aimed at Tula's hair, one from a boom delineating Carol Ann's body.

Byron shot all pictures for Lui magazine using 35mm Kodachrome 64 professional film.



# Glamour Insight

BYRON NEWMAN GETS HEAVY



