



ἀντέρωσ

A WELCOME TO ANTEROS BOUDOIR.

EX TENEBRIS LUX

*A client guide to the experience — the mood, the process, and the quiet
permission to be seen.*



PLATE · I

"Intimacy is not created by nudity. It is created by presence."

— OPENING —

— HELLO.

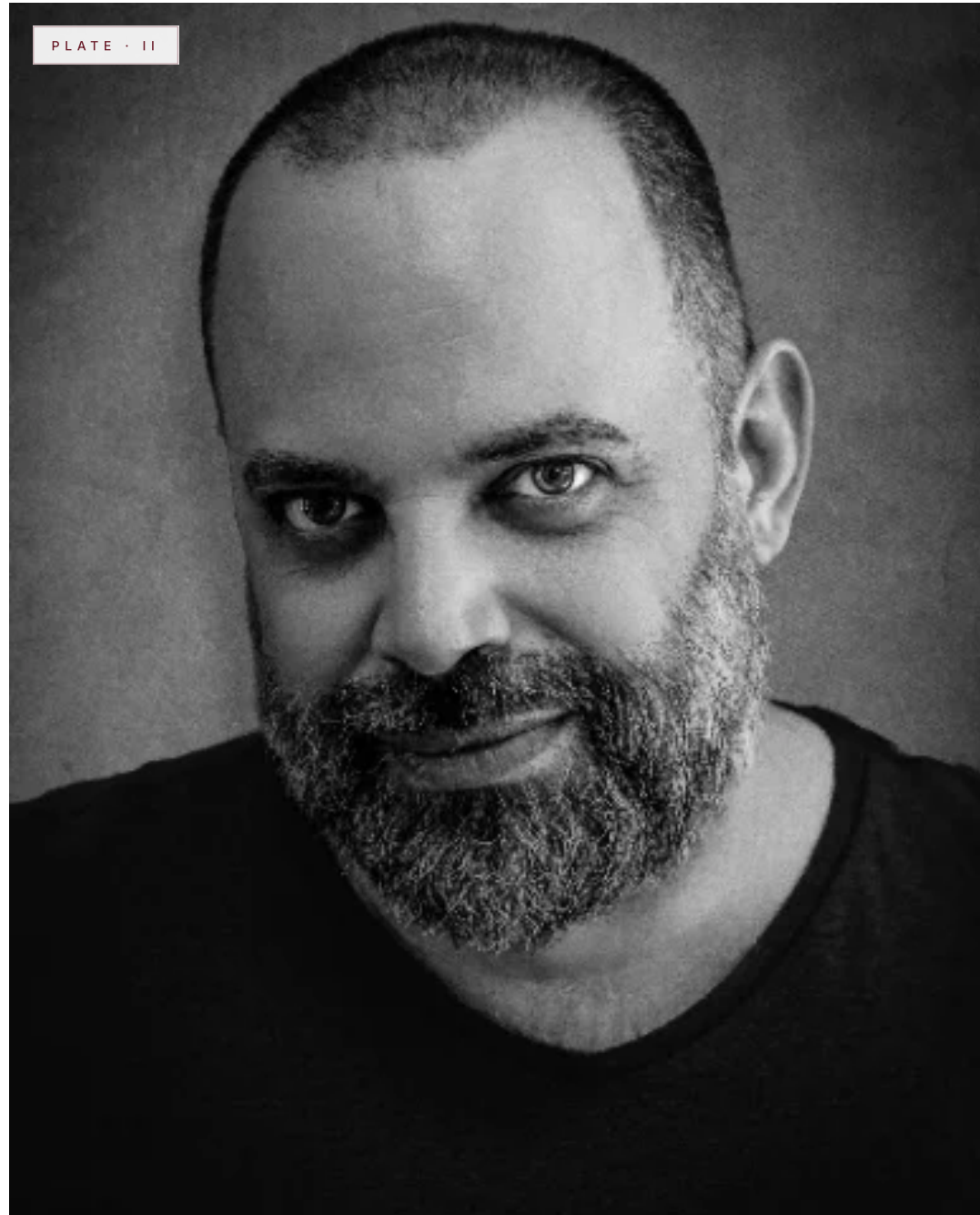
A QUIET WELCOME.

— ♦ —

If you are reading this, something has already moved — a small, private decision to look at yourself differently for an afternoon. I'm grateful you're here.

My work is a slow, deliberate kind of portraiture — *more film still than studio shot*. Painterly light, restrained styling. *No conveyor-belt studio*. Just two people making something honest and emotionally real.

PLATE · II



A POINT OF VIEW

ABOUT THE WORK.

φως — light

Twenty years behind a camera. Three of them devoted, almost exclusively, to boudoir and fine-art nude.

I came to this work the long way around — through editorial portraiture, through the painters I love, through long looks at film stills I could not stop thinking about. Boudoir, the way I make it, is a conversation between those things: *cinema, portrait painting, and the editorial page.*

What interests me is the moment someone stops performing — the quiet confidence after the nervous laughter fades. I guide, I suggest, I create space; *the images only work if they still feel like you.*

"Good boudoir photography is not something done to a person. It is something created together."

PRACTICE

Boudoir · Fine-art nude · Editorial portraiture.

EXPERIENCE

20+ years portraiture · 3 years focused boudoir.

BASED

Zürich, Switzerland. By appointment, on location.

MANNER

Cinematic · Painterly · Quietly intimate.



II.

IF YOU ARE NERVOUS, READ THIS FIRST.

ἡσυχία — quiet

A boudoir sitting can be quietly intimidating — especially the first one. Almost every woman who arrives at my door feels exactly the way you do now.

You may be excited and uncertain in equal measure. You may be wondering how it will feel to be photographed this way, by someone you've only met through emails and a conversation over coffee. That tension is normal, and it is part of the work. *I take it seriously.*

The session is paced for you. We move slowly through carefully built set-ups, with breaks for water, music, and the occasional reset. You set the limits, always. My job is to hold the room — the light, the music, the temperature, the silences — so that you can let your shoulders drop. The picture follows from there.

"What begins as nerves becomes, often within the first half-hour, something close to play."

A NOTE ON CONSENT

Your comfort is the brief. We check in continuously throughout the session. No image is published, shared, or even kept without your written permission. You may walk away from any frame, any set-up, at any time. *This is your portrait, not mine.*

A SHARED LANGUAGE

No forced seduction. No plastic skin. No artificial Instagram sexy. *Intimacy is not created by nudity — it is created by presence.* The strongest images happen when trust, curiosity, and energy move in both directions.



ἀναμόρφωσις — transformation

*Most boudoir photography talks about empowerment.
I am more interested in presence.
In what a room sounds like the moment a woman
stops performing for it.*



— THE WORK, IN ONE SENTENCE —

III. CONCEPT WORK

THREE SERIES.

The highest form of this work is telling a story through images. Sometimes as quiet as a lazy Sunday, sometimes as monumental as finding yourself.



ἀρχή

UNFOLDING

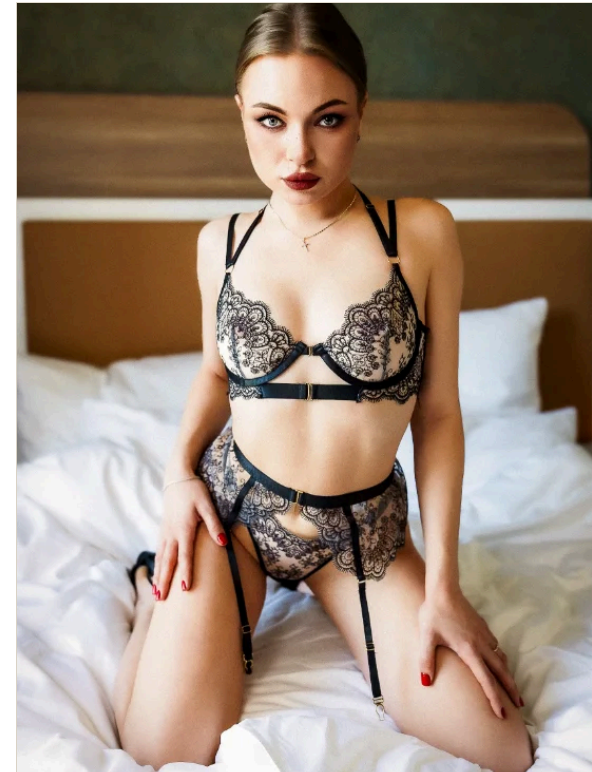
A slow Sunday morning, photographed almost by accident. The lightest of the three — the one that often begins as something else.



ἀναμόρφωσις

ANAMORPHOSIS

A rebirth of form, in twelve frames. The most deliberate of the three — a session built as a small body of work.



ώρα

LUNCH BREAK

An hour borrowed from the day. The shortest format — an editorial portrait, in the time it takes to drink a coffee.

— YOUR SESSION CAN BORROW THE SHAPE OF ANY OF THESE, OR STAND ON ITS OWN. WE DECIDE IN CONVERSATION. —



PLATE · III

A slow afternoon, an open window, a woman at ease.

IV.

THE EXPERIENCE, END TO END.

τέχνη — craft

From the first email to the moment your gallery arrives, there are four chapters. Each one is deliberate. None of them are rushed.

— ONE · BEFORE

THE PLANNING.

We meet for coffee or drinks — no pressure, no obligation. We talk through what you have in mind, what you wear (or don't), and which series your session belongs to. A written brief and retainer follow.

— TWO · THE DAY

THE SESSION.

Three to five carefully built sets over a half or full day. Hair and makeup are arranged beforehand. We move at the speed of the light. You are looked after, fed, and reminded to breathe.

— THREE · AFTER

THE EDIT.

A meticulous edit follows — selecting, sequencing, retouching with restraint. I deliver a professionally finished digital gallery in both colour and monochrome. Allow up to four weeks.

— FOUR · THE OBJECT

For Signature and Bespoke clients, the work continues. A bespoke fine-art photobook is designed, sequenced, and printed — an object you can hold, hide, or hand down. *The book is the point. Everything else is preparation.*

v.

IT IS ABOUT YOU, AND YOUR STYLE.

ἦθος — *character*

The most important thing in choosing a direction is staying honest to who you actually are. Three moods most clients move between — not as boxes, but as starting points.

i.

CLASSIC ·
SENSUAL

The familiar register — suggestive, never explicit. Lingerie rules this mood: a corset, high-waist briefs, a delicate lace bra. Shadows, hands, and angles do the work of concealment. *Implied rather than declared.* If you want a portrait that whispers, this is where we start.

ii.

ELEGANT ·
EDITORIAL

Sensual, sophisticated, and a little cinematic. A man's button-down, a silk robe, white sheets wrapped just so. *Tasteful tops-off frames* are possible here, handled in the right light and with the right framing. Think a portrait painting hung above the bed — closer to art than to glamour.

iii.

CASUAL ·
INTIMATE

If lingerie isn't your language, your favourite oversized sweater is. A rainy morning, bare feet on a rug, coffee somewhere in the frame. *Inviting and coy,* rather than declarative. Often the most personal work I make.

— Most sessions move between two of these, occasionally all three. We decide before the day, and we adjust on the day if the room asks for it.

VI.

WHAT TO WEAR.

κόσμος — *a d o r n m e n t*

Bring more than you think you need. Four or five looks is plenty; we will shoot three or four. Choose for how each piece makes you stand, not how it looks on the hanger.

THE ESSENTIALS

Two lingerie sets — one classic black, one in a colour that flatters your skin. A bodysuit, slip, or teddy. Bare-leg high heels in nude and black. A jewellery piece you already love.

FOR THE QUIET

A favourite oversized knit, an old t-shirt, your most worn jeans. The thing you wear when no one is watching — that is the thing that photographs best in this mood.

HANDS & SKIN

A fresh, simple manicure — even just clear polish. Moisturise the morning of the session, knees and elbows included. *Avoid spray tans* the week of; they read orange under our lights.

— A SHORT WARDROBE BRIEF

In your written brief we will exchange a moodboard of references, palette notes, and any pieces you already own that you want to use. *Wardrobe support can be arranged.* You will not be standing in shops without me.

FOR THE EDITORIAL

A man's white shirt or a long silk robe. Crisp white sheets — I provide these. A second set of heels with an interesting strap. Restraint reads as elegance on camera.

A NOTE ON PALETTE & PRINT

Solid colours read most cleanly. Avoid tight, busy patterns and any logo so loud it walks into frame first. *Neutrals, jewel tones, and ivory* sit best inside our palette.

HAIR & MAKEUP

Recommended for any session that goes beyond a single hour. Even a "barely there" look benefits from a trained hand. *We arrange this together* as part of the brief.

VII.

IN THE WEEK BEFORE.

παρασκευή — preparation

A short list — not a regimen. The point is to arrive rested, not to overhaul yourself in seven days.

— ON THE DAY

Plan to arrive ten minutes early. Eat a proper meal beforehand — *hungry sitters are tense sitters*. Drink water. Bring a playlist that makes you feel like the version of yourself you want to remember.

— DO · DO NOT

Sleep early — two nights before, not just the night of.

Book hair & makeup — we will arrange this together.

Pack the night before — lay out every look, every shoe.

Skip the spray tan — it reads orange in our light.

Avoid new skincare — the week of is not for experiments.

Hydrate — skin will thank you on camera.

Manicure — hands feature heavily in this work.

Make the playlist — music carries the room.

Don't crash-diet — bloating and fatigue both show.

No tight waistbands the morning of — lines persist for hours.



PLATE · IV

The hush after the door closes.

VIII.

THE INVESTMENT.

ἀξία — worth

Three tiers. One body of work. Pricing in Swiss Francs,
exclusive of VAT.

— I · ATELIER

ATELIER TIER

Half-day experience.

CHF 2,500

EXCL. VAT

A refined introduction. One curated location, an editorial atmosphere, time enough to find the picture.

- ◆ Creative planning & moodboard
- ◆ Three to four styled sets
- ◆ Outfit changes throughout
- ◆ Guided artistic direction & posing
- ◆ Professionally edited digital gallery

— II · SIGNATURE

SIGNATURE TIER

Full-day experience.

CHF 4,500

EXCL. VAT · MOST CHOSEN

The complete luxury experience — the time to breathe, build, and make an object you'll keep.

- ◆ Extended concept development
- ◆ Multiple curated sets & moods
- ◆ Outfit changes throughout the day
- ◆ Guided artistic direction
- ◆ Professionally edited digital gallery
- ◆ Bespoke fine-art photobook

— III · BESPOKE

BESPOKE TIER

International & concept productions.

From CHF 6,000

EXCL. VAT · ON REQUEST

High-end productions — destination shoots, luxury hotels, fully bespoke editorial concepts.

- ◆ Project developed around your vision
- ◆ Location scouting & production design
- ◆ Bespoke creative direction
- ◆ Full crew sourced & managed
- ◆ Travel arranged worldwide
- ◆ Quoted on a per-project basis

— CUSTOM COLLECTIONS AVAILABLE. A BOOKING RETAINER OF 50% SECURES THE DATE; THE REMAINING BALANCE IS DUE TWO WEEKS PRIOR. —

IX.

PRINTS & PRESENTATION.

ἀκριβής — fine, precise

High-end print products — archival prints, hand-bound albums, custom presentation pieces — are arranged individually through *trusted production partners*. Each is matched to the work and to its eventual home.

Pricing depends on materials, scale, and finish. We discuss this after your gallery is delivered, in the reveal meeting, with samples in hand.

— FINE-ART PRINTS

Archival pigment, museum mat *on request*

Platinum & palladium *on request*

Hand-printed silver gelatin *on request*

— ALBUMS & PRESENTATION

Hand-bound photobook · linen *on request*

Leather portfolio box *on request*

Framed wall piece · bespoke *on request*

— *Quoted individually. Lead time four to eight weeks per piece.* —

— PHOTOGRAPHY SERVICES

Additional hour of coverage *on request*

Expedited editing *on request*

Destination & travel *at cost*

x.

FREQUENTLY ASKED.

σαφήνεια — clarity

The questions that come up most, answered plainly. Anything missing — ask when we meet.

+ DO I BRING MY OWN WARDROBE, OR DO YOU PROVIDE IT?

You bring pieces that already feel like you. We discuss the rest in the brief — sourcing, references, palette. *I provide white sheets and basic interior props.*

+ WILL MY IMAGES BE RETOUCHEDED?

Yes — with restraint. I remove temporary marks, soften lighting inconsistencies, and clean the frame. I do not reshape, slim, or otherwise transform you. *The point is you, in this chapter.*

+ HOW DO I RECEIVE THE PHOTOGRAPHS?

Through a private, password-protected online gallery — high-resolution, downloadable for one month. Prints and the photobook follow under separate cover.

+ HOW DO I BOOK, AND WHAT'S THE DEPOSIT?

A signed letter of agreement and a 50% retainer secure the date. The remaining 50% is due two weeks prior to the session. *Payment plans are available on request.*

+ ARE HAIR AND MAKEUP INCLUDED?

They are coordinated by me but billed separately, through a small team I work with regularly. *Every session benefits from a professional touch — even the "no-makeup" looks.*

+ WILL ANY OF MY IMAGES BE SHARED ONLINE?

Never without your written permission. Many clients eventually choose to share a few; many do not. *Either choice is fine — the work is yours.*

+ CAN I BUY EVERY IMAGE YOU TAKE THAT DAY?

No — only the considered edit is delivered. Unedited frames are never released. The selection is generous, and you choose your favourites for prints from it.

+ WHAT IF I'M SELF-CONSCIOUS ABOUT MY BODY?

Almost every woman who walks in feels this way. The session is built around your comfort — *nothing is shown that you don't want shown.* We work with what you love, not against what you don't.



XI.

WORDS FROM THE STUDIO.

πίστις — trust

A few short notes from women who have sat for the work. Edited only for length.

*// You feel *safe* throughout the entire shoot, and he is always open to hearing your ideas and creative input.*

I. MISS B.

// A trustworthy and reliable photographer, with a genuine passion for photography.

II. VANESSA B.

*// The atmosphere was *easy-going and relaxed* from the start. We even decided to extend the session because we both felt inspired to continue creating.*

III. KIRA M.

// Everything was well organised, the atmosphere was great, and I'm genuinely happy with the experience.

IV. LISA L. · ZÜRICH 2025

— FURTHER REFERENCES ARE AVAILABLE ON REQUEST, WITH EACH FORMER CLIENT'S PERMISSION. —

XII.

HOW TO BEGIN.

ἀρχή — a beginning

Let's meet for coffee or drinks and discuss your vision. No pressure, no obligation — not a sales call.

We will talk through what you have in mind, what you wear (or don't), and which series your session belongs to. If, after that, we both feel right about it, I send a written brief and the agreement. The studio holds *a small number of sessions each month*, by intention.

BEGIN THE CONVERSATION

WRITE DIRECTLY →

i.

A CONVERSATION

Coffee or drinks, in person or by video. We talk through your why, your nerves, your references.

ii.

THE BRIEF

I follow with a written brief — mood, palette, wardrobe, location, schedule.

iii.

THE RETAINER

Fifty percent secures your date. The remainder is due two weeks before the session.

iv.

THE DAY

You arrive; we make the work. The gallery follows within four weeks.

BY APPOINTMENT ONLY

Sessions are typically booked *six to twelve weeks* in advance. International productions, longer.

εὐχαριστῶ — thank you

A NOTE AT THE END.

I know this is a great deal to consider. I made this guide so that the practical things would already be answered — leaving only the emotional question, which is the only one worth your time.

At the end of the day, the location, the wardrobe, the package — none of it matters as much as the afternoon you give yourself. The pictures are the souvenir. The afternoon is the point.



— — Anteros · Boudoir — —



— LET US BEGIN A CONVERSATION .

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Zürich · Switzerland

EX TENEBRIS LUX

— ἀντέρωσ —

