

# PORTRAIT : OUR METHOD

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*(Conor, Former Irish Minister of Education)*

# The Photographer

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A portrait is not about the photographer:  
It's about the *subject*.

The photographer's job is simple:  
**Help the subject - be it a person or a brand/company - tell the story** he has in mind, project the image he wants, and of course look good in the process.

Philippe Boutié has been helping people of all ages, styles, and creeds shine - *really* shine - in their image since Kodachrome days, in corporate, editorial as well as fine art portrait sessions.

His references include portraits for Annual Reports, corporate brochures, web content for publicly listed companies in France, the UK, the USA (Capgemini, San Leon Energy, Boston Scientific...), as well as feature stories for major magazines (Masterchef, Le Mans, Grand Prix, Ferdinand Porsche, Mercedes Etoiles...). And shooting his neighborhood butcher, amateur bands, and karate associations with the same passion for people.



*more at [philippeboutie.com/about/](http://philippeboutie.com/about/)*

# The Process

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## STEP 1: THE BRIEF

- > THE CONCEPT DEVELOPMENT
- > THE SHOOTING OBJECTIVES

The first step is perhaps the most crucial : Determine WHY we shoot this portrait - what story do we want to tell to whom - so we can then decide together HOW we will shoot it.

We answer the client's brief with our proposal for a portrait concept, which can range from the simplest (e.g. natural shots taken in a reportage; painted background w/ classical Rembrandt light...) to more sophisticated ideas (e.g. storytelling with a *mise en scène*, which can be as simple as strong lighting and props).

The outcome is a “shooting objective” sheet: A list of shots to take, with precise indications, if necessary made clearer for the client by a mood board/ reference shots. Logistics are also decided as this stage: Location, schedule, wardrobe decisions as well as hair/makeup/props if necessary.



# The Process

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## STEP 2: THE SHOOT

A typical shooting day takes 4-10 hours, including the necessary set-up time (scouting light on location, setting up a mini-studio if necessary, test shots...). To be sure to cover all possible situations, we may bring to the shoot our own light and portable mini-studio. Throughout the day we - meaning you and the photo team - focus only on two things: **Creating powerful images and a great experience. The shoot should be a pleasure** for everyone involved.

## STEP 3: AFTER THE SHOOT

After the shoot, you will be provided with a gallery of 30 to over 60 raw captures (undeveloped digital negatives), with one or two processed shots to help visualize the final result. The selection of final images will be made together, client and photographer selecting from screen in one session. After that, you will be provided with fully developed and retouched digital files, to be used by you as determined in our previously agreed arrangement.



# Style?

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- Generally speaking, our portrait style is

EMOTIONAL  
PHOTO-GRAPHIC

meaning that our portraits use light to convey the EMOTION felt when meeting the subject. Portraits that show what you *feel* rather than what you see.

Which is why Black & White is preferred every time the story allows.

- But as you will see in the next samples, we do not believe that “one style fits all”, that all portraits should follow the same style (i.e. “*shoot me the same way you shot X*”). You would not want someone to always write the same article in your Annual Report, would you?

Thus, each portrait’s style reflects his subject, and most importantly the story the brand wants to tell - but with consistency within a series shot for a client (e.g. portraits taken during a company seminar).



SOME EXAMPLES

# POSITIVE

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*Feeling positive* does not mean smiling beatifically - websites already have far too many “plastic people”, who live in Image Banks and spend their time laughing at computer screens, running on beaches holding children by the hand.

A Positive Portrait implies that:

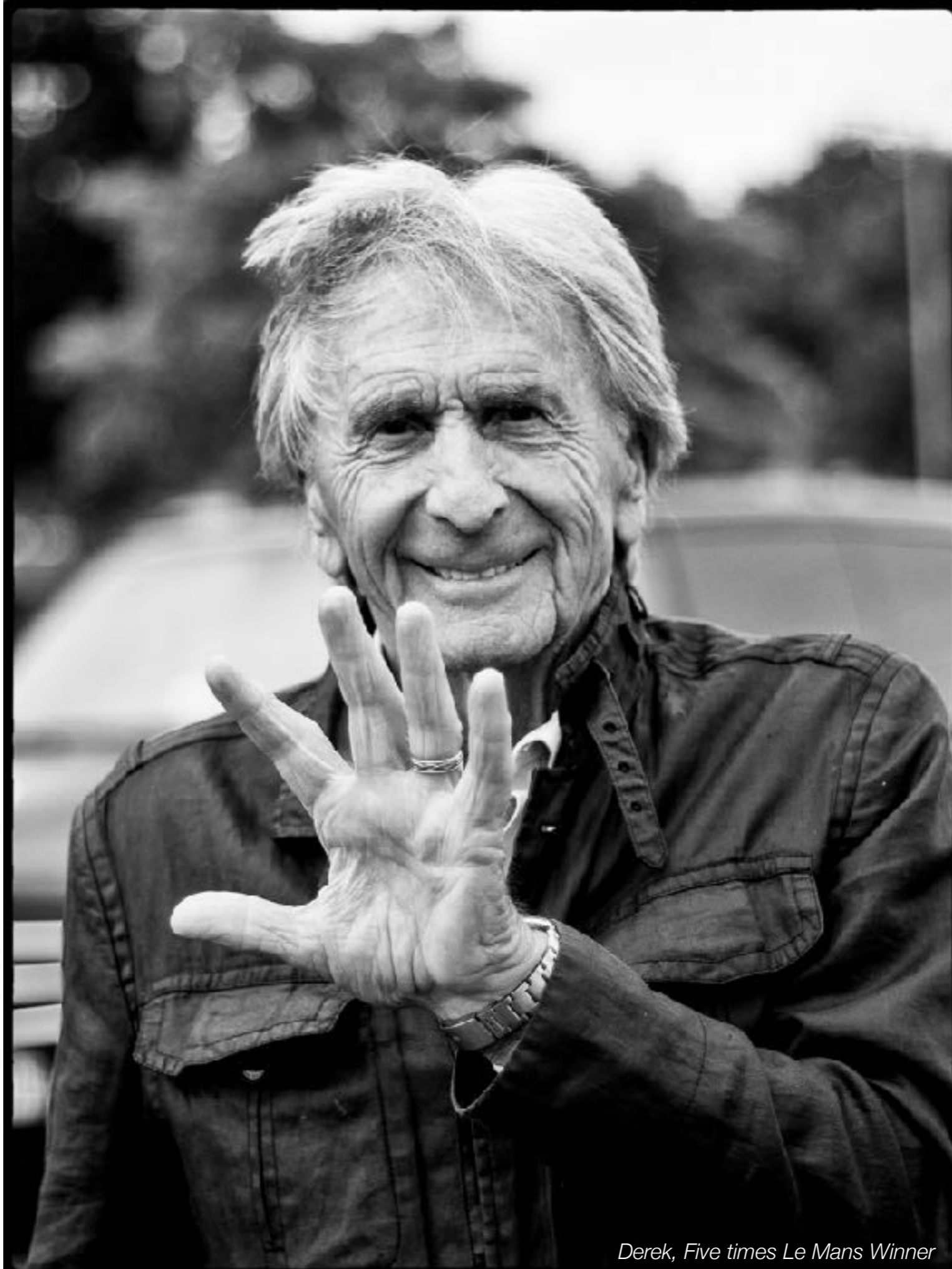
- first the subject *wants* to be seen as feeling positive. Asking him/her if this is the case is not just politeness, it is common sense;
- second, the conditions of the shoot let him/her feel good, relax and show his/her happy self - even if it must be shot in five minutes in a conference room. Music, an honest conversation, basic visualisation exercises, and “just *think* of a smile” can all help.



*Katerina, Greek artist*



*Lebanese Chef, Bekaa plain, Lebanon (for Masterchef)*



*Derek, Five times Le Mans Winner*



*Sri Lanka chef, for Masterchef magazine*



*Alicka and her aunt*





*Olivier, 2\* Michelin chef and his game*

# POWERFUL

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Some portraits - especially for corporate communications - are meant to create trust, respect, admiration even. To project POWER.

POWER should be understood in two senses:  
- of course, the power, expertise, strength of the sitter;  
- but also the lasting power of *the image itself*.

A powerful portrait is one that strikes you at first sight and that you remember long after. It sets you apart from your competition (can you remember any "passport pictures" of consultants you have seen on websites?). It projects reliability for your company. It gives POWER to your brand.

The difficulty, of course, is not to cross the line and make the subject look too distant or severe. But we have ways around that...



*Lt Colonel Scott, ex USAF, carried nuclear warheads (for MAT Watches)*



*Ray, Company Secretary, London*



不思義  
つて



*Henri, Four times Le Mans Winner*



*Olivier, 2\* Michelin chef, running his kitchen*



*Romain, Best Sommelier in France*



*Jacques, Boston Scientific rep*

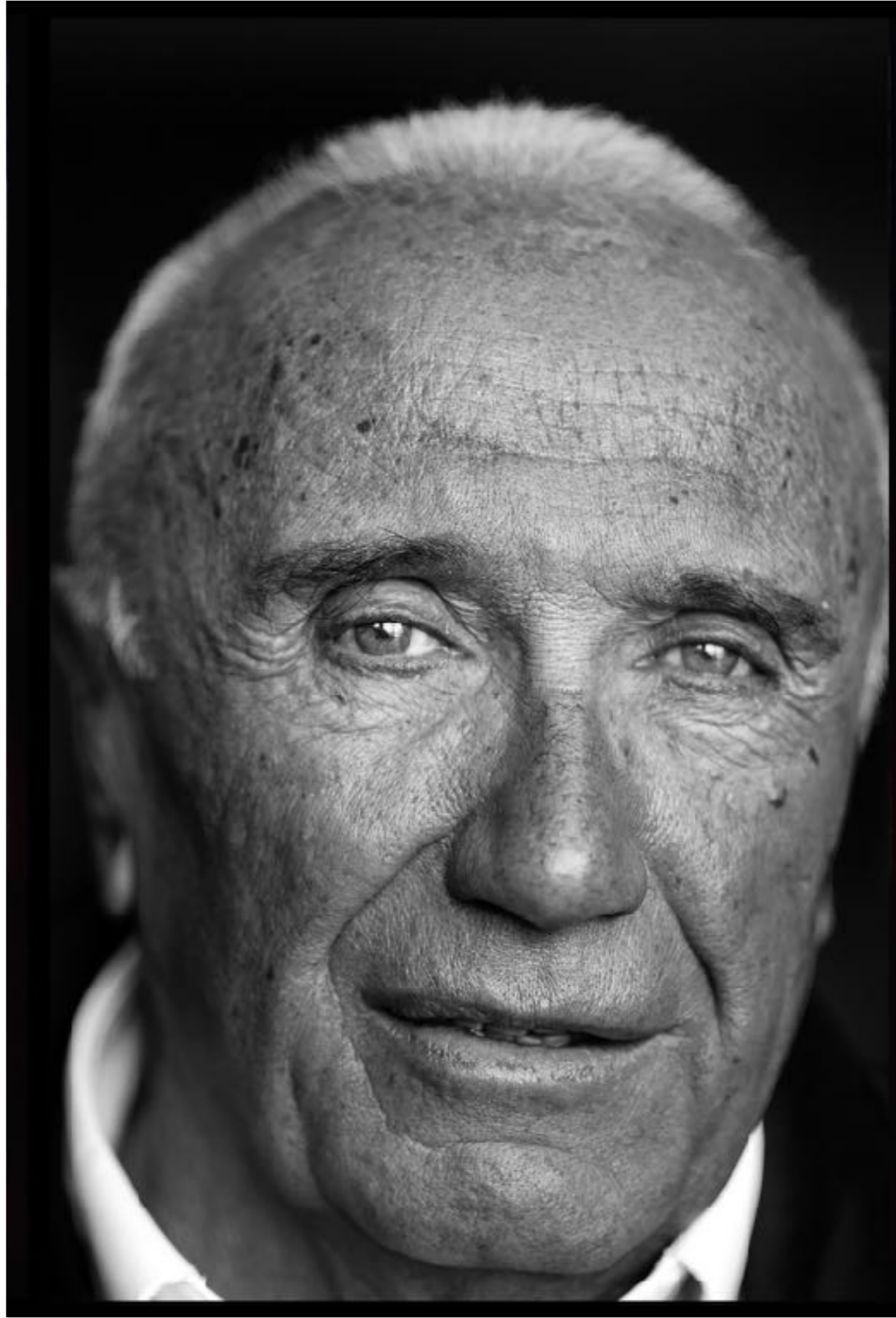
# PERSONAL/ TRANSPARENT

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Some portraits are the opposite of a conceptual work of art: They are trying hard NOT to be seen. They provide a fully honest, transparent representation of the subject.

Instead of aping reality, like Image Banks do, they just show people as they are, nothing more but nothing less.

*Retired ski instructor*

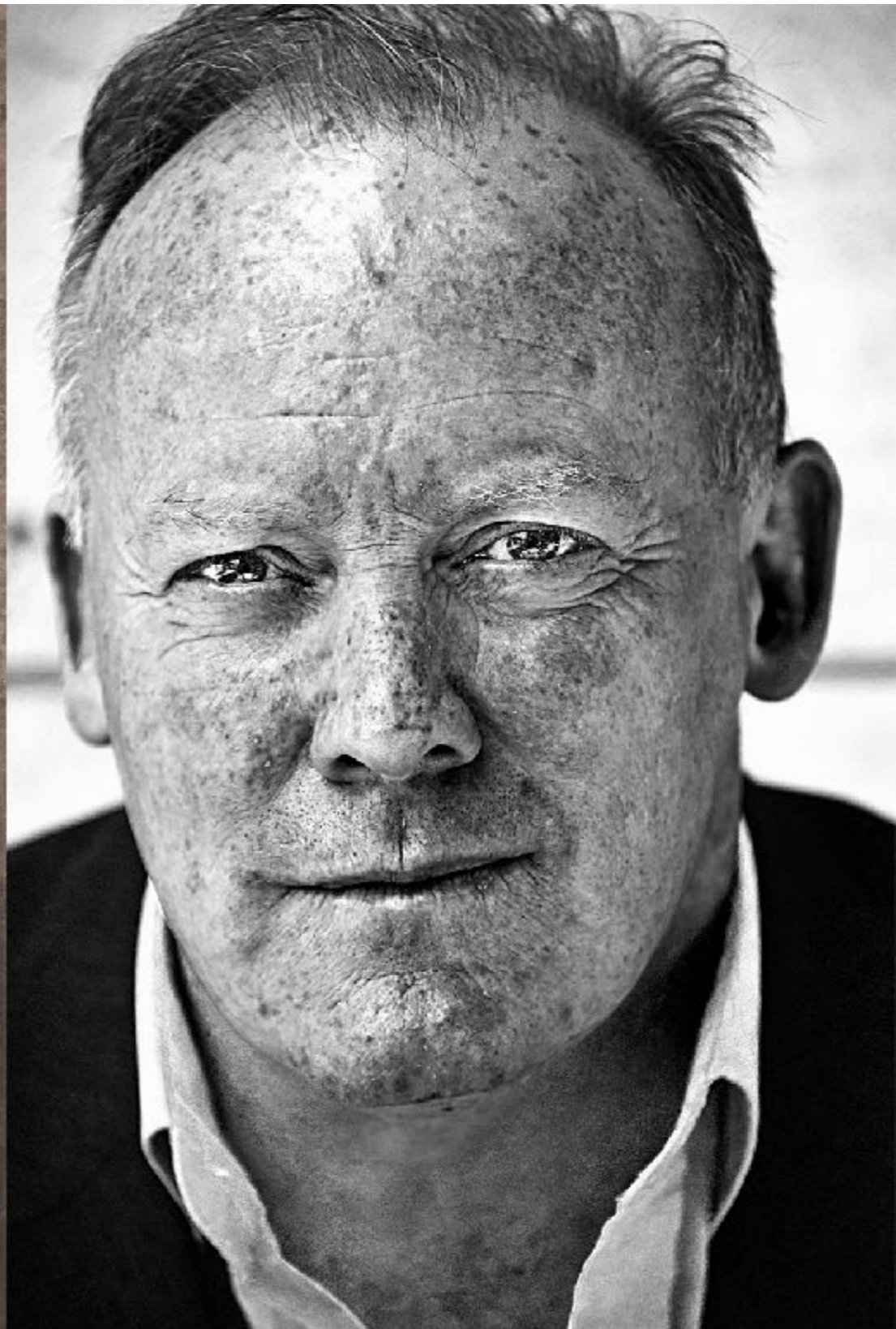
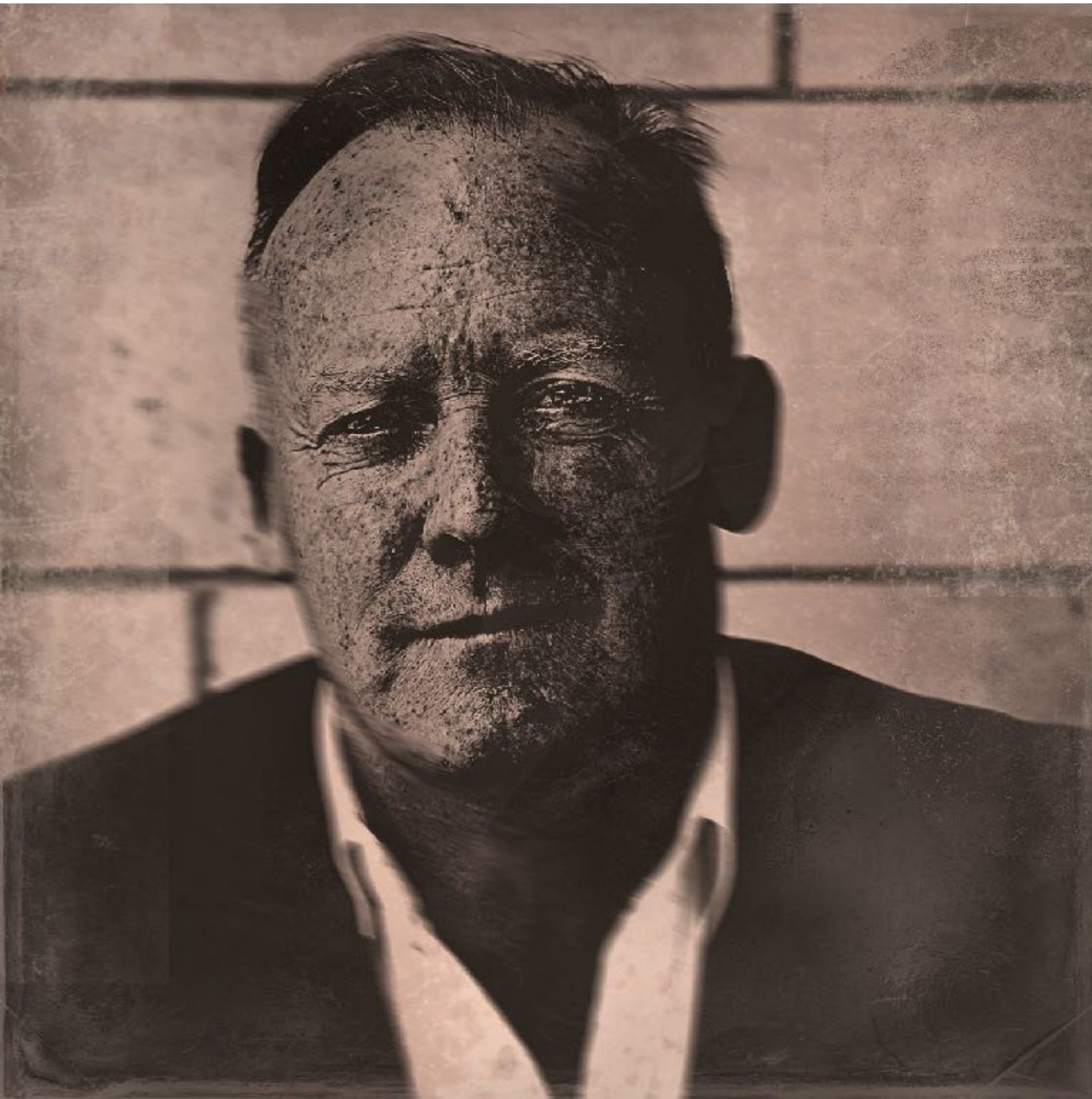




*Claude Lelouch,  
Saturday 6 AM  
for Ferdinand Porsche Magazine*



Mr Blaisonneau  
on his last week on the job  
after 48 years as a Paris butcher



*Conor, Former Irish Minister of Education*



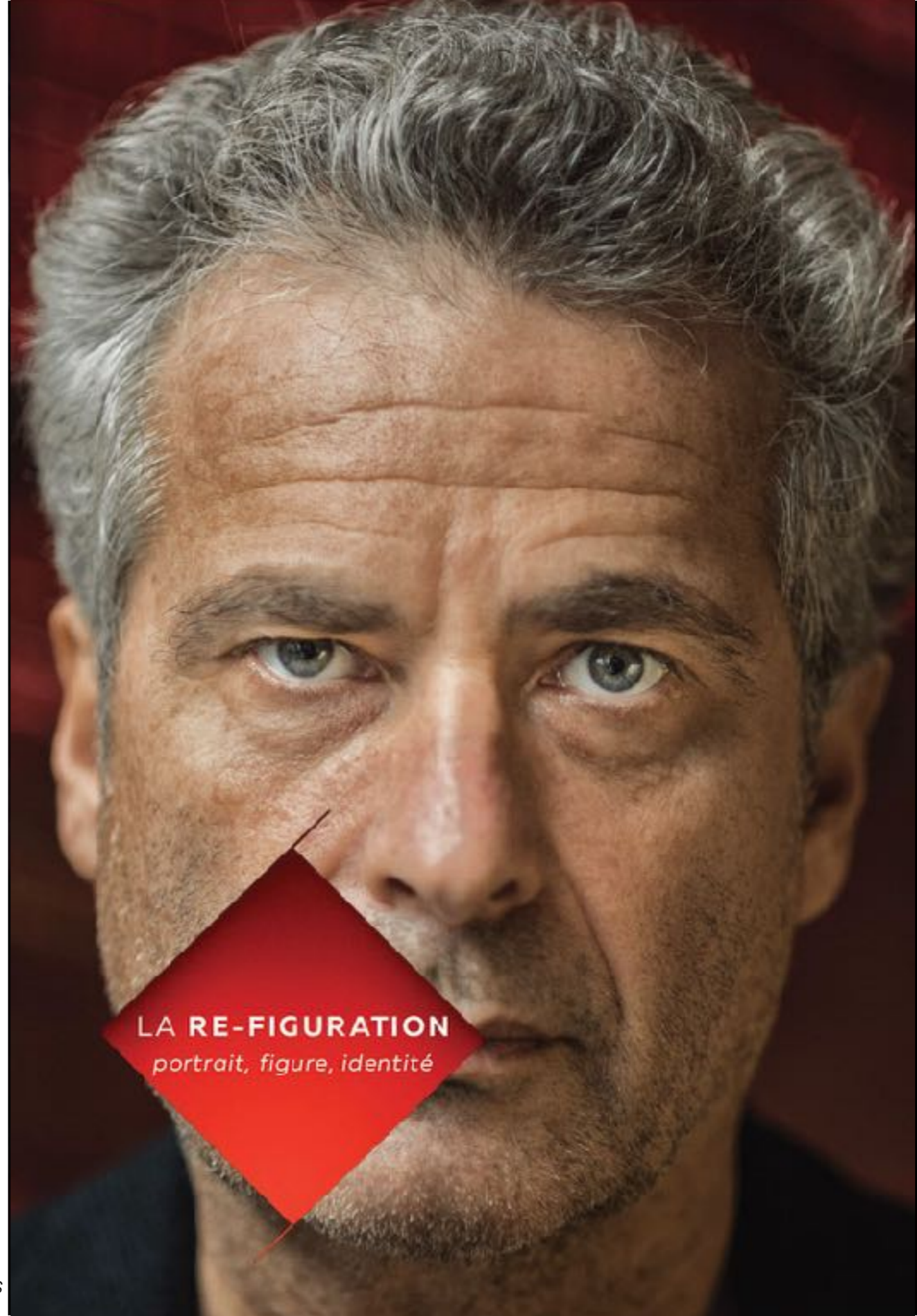
*Jacques Villeneuve, F1 World Champion*



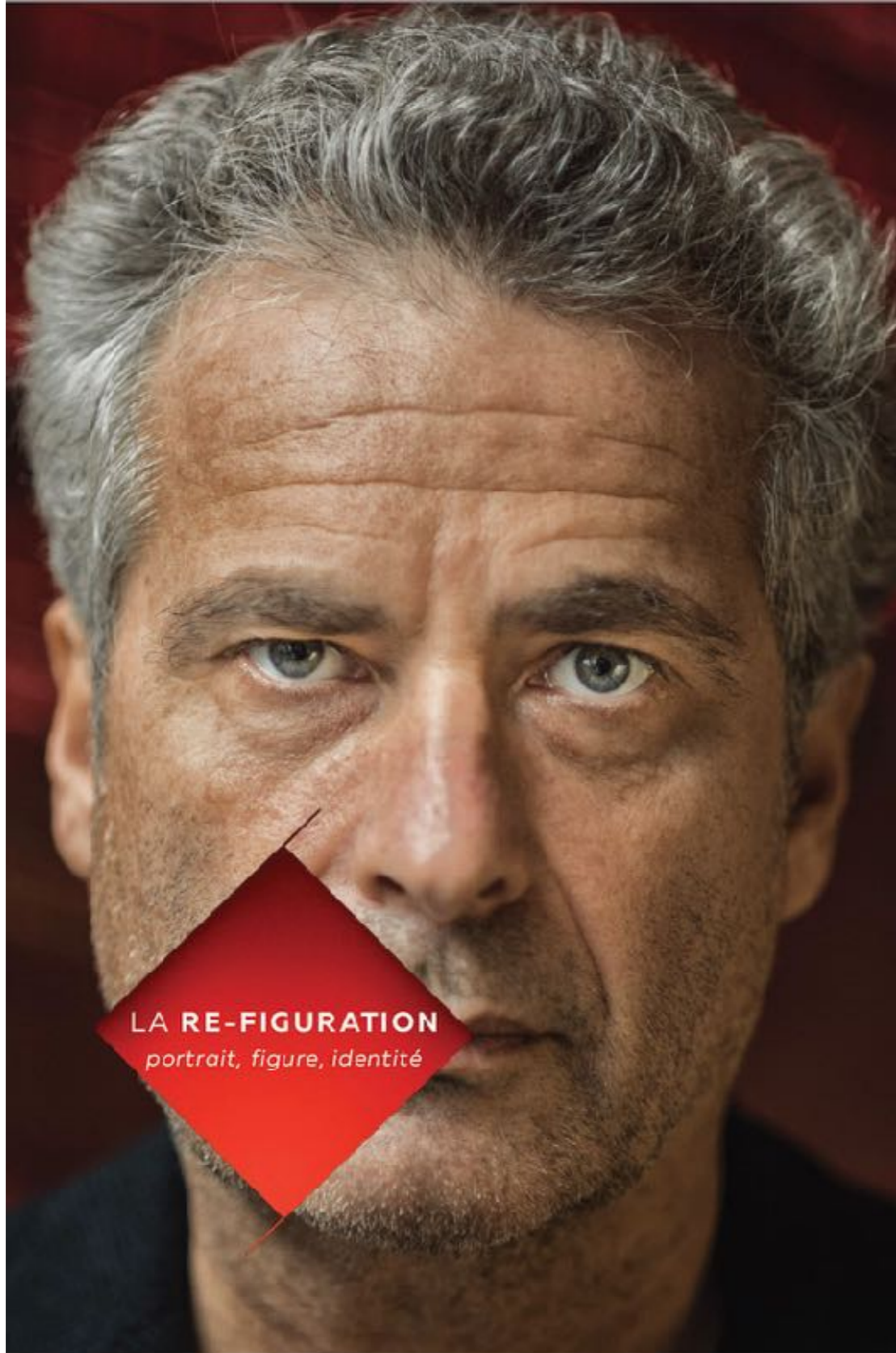
# DEEPER

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Finally, some portraits lift the social mask which, willing or not, we all wear. They remind us that there is indeed more than meet the eye, that a portrait can give us a glimpse of someone's soul.



**LA RE-FIGURATION**  
*portrait, figure, identité*



Campaign to help the surgeons who repaired the Charlie Hebdo victims



**LES CHIRURGIENS  
MAXILLO-FACIAUX**

RÉPARER LE VISAGE,  
RECONSTRUIRE L'IMAGE,  
RESTAURER L'IDENTITÉ

Des gueules cassées de 1918  
aux tragédies de Charlie Hebdo  
et du Bataclan, des malformations  
congénitales à la cancérologie,  
les chirurgiens maxillo-faciaux font  
plus que re-figurer leurs patients :  
ils les aident à reconstruire leur identité.  
Et, à leur tour, ils ont besoin de votre aide

[www.afds-stomatologie.fr](http://www.afds-stomatologie.fr)



**LES CHIRURGIENS  
MAXILLO-FACIAUX**

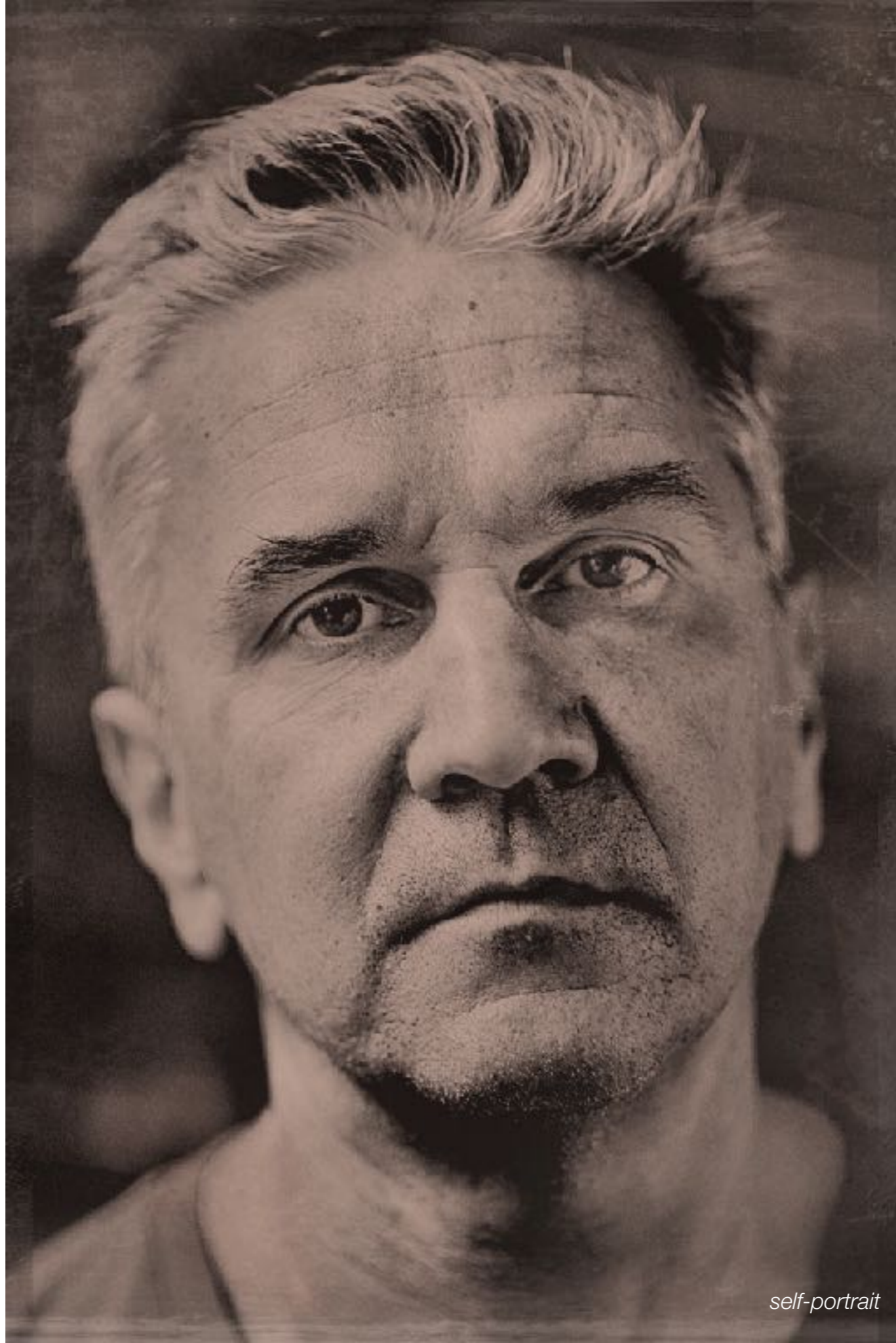
RÉPARER LE VISAGE,  
RECONSTRUIRE L'IMAGE,  
RESTAURER L'IDENTITÉ



*Retired motorcycle racer*



*Farm worker, Lebanon*



*self-portrait*

Philippe Boutié

full portfolio available on request  
online sample : [link](#)

web: philippeboutie.net

[boutie@lamtar.com](mailto:boutie@lamtar.com)

+33-61 1530089