

ASHTON
WORTHINGTON
INSULET

THE APPROACH: CRAFTING OBSERVED MOMENTS

I work with my models as actors (and cast people who are primarily actors or real people over traditional commercial models whenever possible). I give them roles, talk about who their characters are, create scenes, and step back and capture the moment candidly. I create briefs to hand out, or have discussions with the talent at the beginning of the day giving them an overview of who they are, how they feel, and why. I prioritize using natural and available light wherever possible to both carry the realistic feel and not interrupt the sense of scene. I scout my locations exhaustively and carefully storyboard the shoot day in advance - to maximize our efficiency and resources, to align our talent and locations precisely to the shot list, brand, and visual objectives, and to eliminate the need for decision making on set. This preplanning assures nailing the shot list, but also creates space for exploration; once we've hit the shot from the storyboard, I will always look for ways to add - a tighter portrait, details of hands, a closer-in candid moment, a talent swap to maximize deliverables.

I compose my shots graphically and architecturally, creating a clean, modern look. I love using strong, bold pops of color, especially in the wardrobe, to bring focus to the subject and add energy and exuberance.

This is about humanity and connection and honest human emotion. All of this combines to capture moments as if they were candidly observed, and tell true stories.

I also approach this as a collaboration, and enthusiastically welcome input. We are a team, working together, and when anyone sees an opportunity or has an idea, I want to know. My first goal is always to fulfill your imagery needs, and will always work closely with you to make sure they are met the way you want them to be.

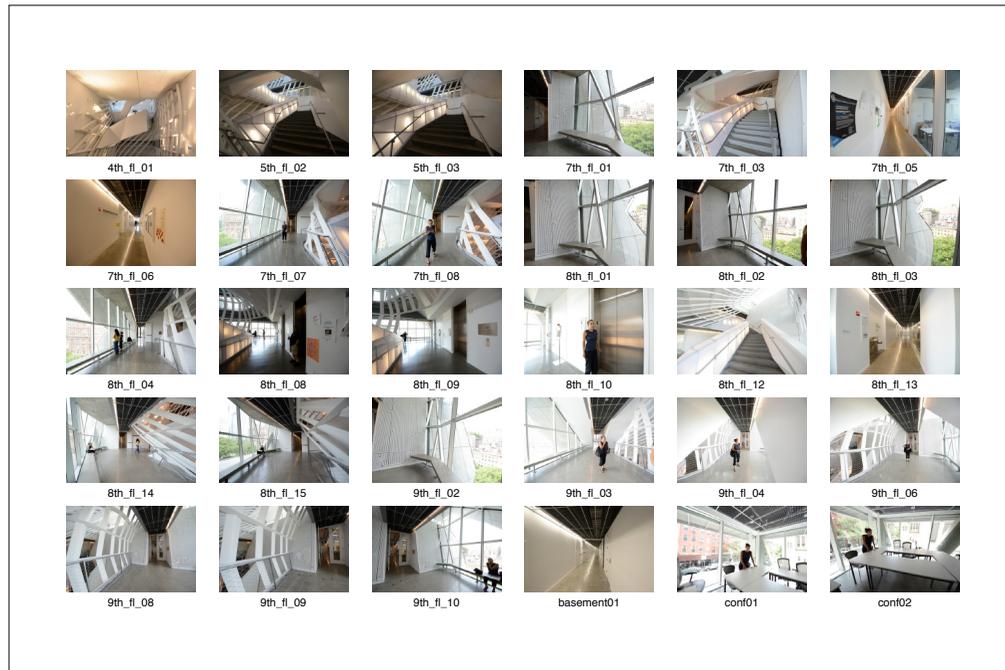
THE PROCESS: TECH SCOUT AND STORY BOARD

Beyond great casting, styling, and a top-notch crew that works like a machine, I believe scouting and preplanning are the lynch pins to the success of a shoot like this.

I scout extensively, in person, scouring the space looking for angles, framing shots, observing how the light changes through the day, learning the geography and logistical issues of the location.

From the scouting images, I build a storyboard for the shoot day - aligning the shot list, mapping timing, framing, talent placement, variations, and propping needs - constructed to move as efficiently as possible through the location and talent.

The shoot day is about capturing powerful moments and maximizing deliverables, not figuring out what's supposed to happen next. Big shoots like this are complicated and have lots of moving parts. This planning gives everyone a road map for the day and removes the need for decision making along the way.



COOPER UNION **TIME: 2:00-3:00** **FLOOR: 2**

Man and woman in meeting room

Tier 1

Eric legs into his workstation, brings up some files and makes a few rough changes before heading to a check-in with Yasmine, another designer in the studio who's developing set environments for the film. They want to see how the latest iterations of the characters look against the proposed backdrops before making the more detailed refinements the client has asked for.

TECHNOLOGY
ultrabook
tablet

PROPS:
papers
folders
charts
glasses
coffee cup
wood chairs (keep others nearby)

HERO **ASSOCIATE** **SWAP** **ASSOCIATE** **CG**

BOBBY **ALANNA** **JOHN** **JESSICA**

wardrobe: wardrobe: wardrobe: wardrobe:

BROOKLYN MUSEUM **TIME: 4:30-5:00** **FLOOR: GROUND/FRONT** **FINANCIAL**

Man entering building

Tier 1

Vince emails colleagues regarding the most recent market activities as he enters the office building.

TECHNOLOGY
tablet
smart phone

PROPS:
briefcases
all tech
coffee cups

HERO **SWAP** **BACKGROUND**

JOHN **DEVON** **HOPE** **HOB** **DAVID**

wardrobe: wardrobe: wardrobe: wardrobe: wardrobe:

REMOVE RUGS

LOGAN **TIME: 9:30-10:30** **FLOOR: 2** **MEDICAL**

Doctor video chatting with patient

Tier 1

From all the way across town, Dr. Stephens uses online patient vital statistics, which Donaldson and his home health practitioner update daily. 1, 2, 3, 4 Today, everything looks good and stable. Dr. Stephens gives Donaldson a thumbs up and wishes him well until their virtual visit next week.

TECHNOLOGY
tablet
smart phone
monitors

PROPS:
keyboard mouse
medical desk items
coffee cup
stethoscope
books

HERO **SWAP**

DEVON **TAREK**

wardrobe: wardrobe:

TIME: 9:30-10:00

Doctor at desk

Tier 1

Two floors up, cardiologist Christine Kimura is calmly attending to her very full schedule. After performing a series of routine checkups and evaluations during the morning, Dr. Kimura spends the afternoon reviewing MRI and other exam results of recent patients. For the most part, it's the usual stuff: benign arrhythmias, enlarged aorta, hardened artery. Then she comes across one that's a little more perplexing. A spot she's never seen before. She crosschecks a few potential diagnoses, but nothing truly fits. So she rings a trusted colleague back on the East Coast. He offers to take a look and has a moment right now. She drops the MRI file in a secure Dropbox account and the two review the results simultaneously, scrolling through images and working through differential until a diagnosis is complete.

TIME: 10:00-10:30

STORYTELLING:

I strive to capture the humanity in everyone and every situation. Even in a highly planned and produced situation, the way I work serves to allow scenes to unfold naturally and let emotion and authenticity come through.

This story is a case study from a commercial shoot for HP for their digital photography products, with all scouted locations, cast talent, and styled props and wardrobe.





HUMANITY

The subjects for this project were all real people - real scientists who are leaders in their fields, paired with actual patients with a variety of serious conditions including HIV, ALS, Alzheimer's, and cancer.

This project required a high degree of sensitivity and discretion, and we tailored the approach, the setup, and the crew to create a safe space for them to feel comfortable, respected, and celebrated.



Salim / Transplant Researcher

Roxanne / Transplant Recipient

Researchers taking on the challenge of ensuring that the body's immune system accepts a transplanted organ are pioneering medicines that not only help prevent its rejection, but also a recurrence

of the disease that was the problem in the first place. Welcome to the future of medicine. For all of us.

America's Biopharmaceutical Companies

GoBoldly.com

GOBOLDLY

Ted / Cancer Researcher

Matt / Cancer Patient

Researchers are pioneering medicines that didn't even exist ten years ago—innovating ways for the body's own immune system to destroy invading cancer cells, and for some

cancers, helping to nearly double patients' survival rates. Welcome to the future of medicine. For all of us.

America's Biopharmaceutical Companies

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GOBOLDLY

LIGHT, NATURALLY

I believe the scene should always feel real, and work with natural light, or create subtle, natural-feeling light.

My goal is to create an authentic, warm, open, bright, healthy and hopeful feeling scene. I am always working toward the goal of making a moment feel like it was observed, not manufactured.











ALL KIDDING ASIDE

Since I am basically just a big kid myself, I find I connect and work well with kids.



COLOR AND SPACE

By using shallow depth of field, bright, clean natural-looking light, bold pops of color and clean framing with graphic use of composition and architecture, I work to create a contemporary look emphasizing aspirational healthy life out in the open.



THE WALK N' TALK THE STOP N' CHAT

The huddle, the breakout,
the strat session, the board meeting...

By creating scenes and characters, rather
than telling someone to stand a certain way,
I work to create natural scenarios that feel
observed, from expansive and architectural to
intimate and candid.









OH, AND...

I also specialize in product photography and conceptual still life, so if there are ever any needs in that arena, I am well situated to address them in my studio.



THANK YOU

ASHTON WORTHINGTON PHOTOGRAPHY

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