

Sorry, Baby

PRODUCTION DESIGNER
Caity Birmingham

SET DECORATOR
Suja Ono

GRAPHIC DESIGNER
Mary Hayes



REFERENCES



Agnes and Lydie's friendship is the heart of the movie, and it is represented in the cottage they share throughout grad school, and the way the cottage evolves after Lydie moves away, going from warm and safe to cold, desolate and even threatening and suffocating as Agnes works through her trauma.

We feel Lydie's absence acutely, but we also feel the subjective change in how Agnes experiences the world after The Bad Thing, and how previously cozy and safe spaces, rituals and belongings can become ominous and foreboding at any moment.

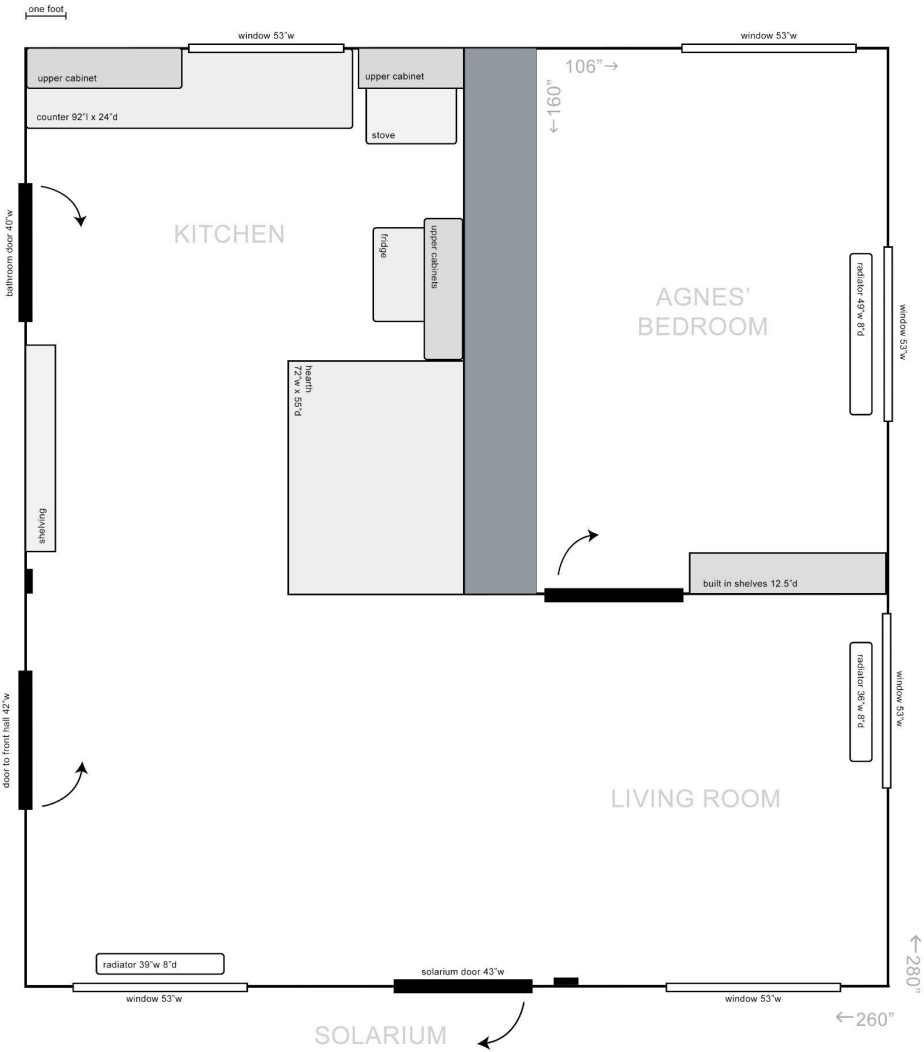




“Victor has assembled an excellent team for this movie, including production designer Caity Birmingham, whose work on Agnes' creaky New England house feels at turns invitingly cozy and ominous.”

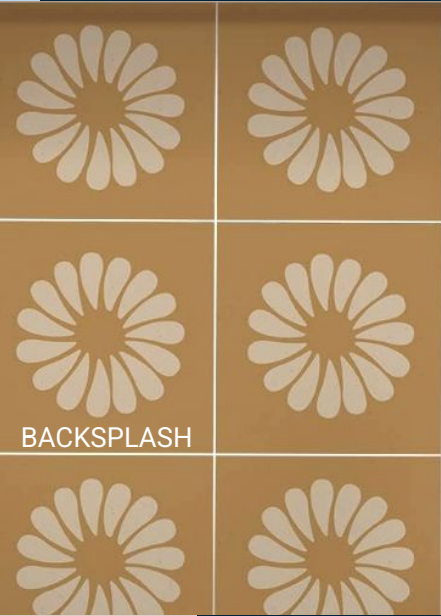
— Rachel Labonte, *SCREEN RANT*

COTTAGE
FIRST FLOOR



Windmill Wings
2067-60

LIVING ROOM / KITCHEN



BACKSPLASH



Misty Blush (2097-60)

Paint - Benjamin Moore
HEX #DDCBC3
RGB(221, 203, 195)
colorswatch.com

AGNES' BEDROOM



BATHROOM



LYDIE'S BEDROOM



Camellia Pink (2093-50)

Paint - Benjamin Moore
HEX #E5BEBB
RGB(229, 190, 187)
colorswatch.com

THE COTTAGE



LOCATION



SET



SET



SET

THE COTTAGE





SET



FILM STILL

"Without ever being too showy, the film boasts exquisite production design from Caity Birmingham where the books that have piled up around the house have gone from inspiration to burden."

— Stephen Saito,
THE MOVEABLE FEST



FILM STILL

THE COTTAGE



LOCATION



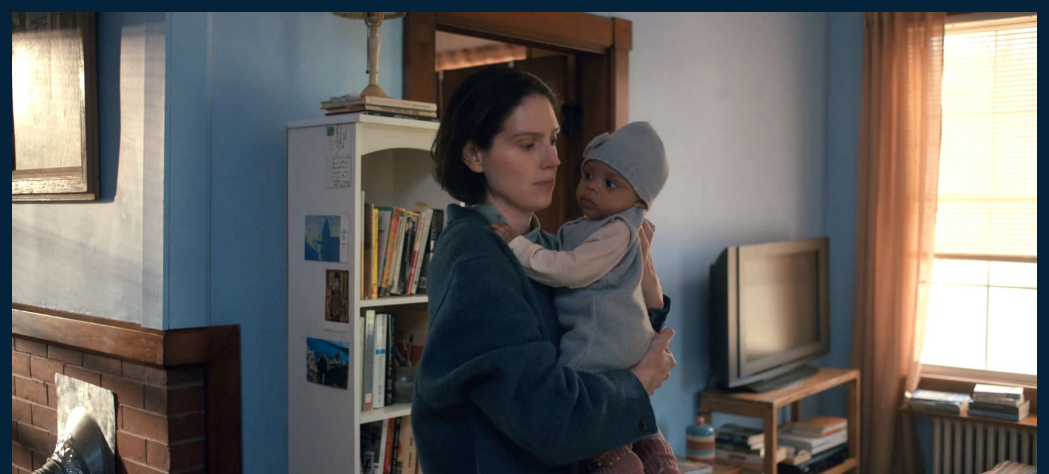
SET



FILM STILL

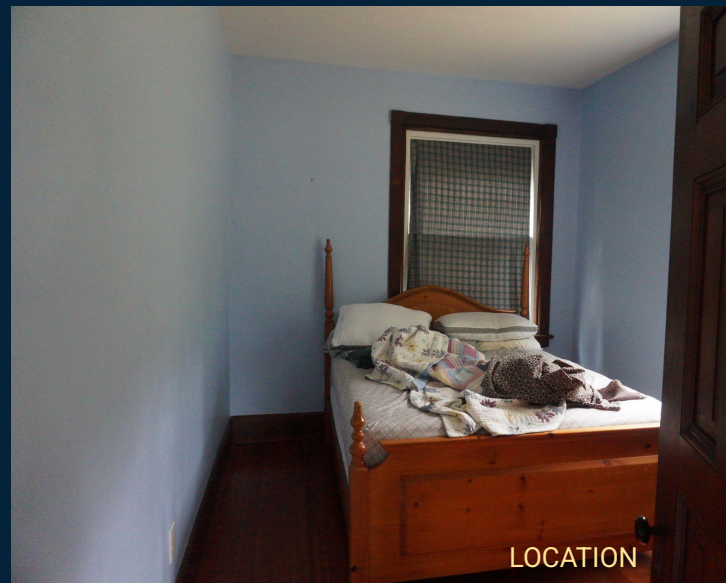
THE COTTAGE

THE COTTAGE





LOCATION



LOCATION



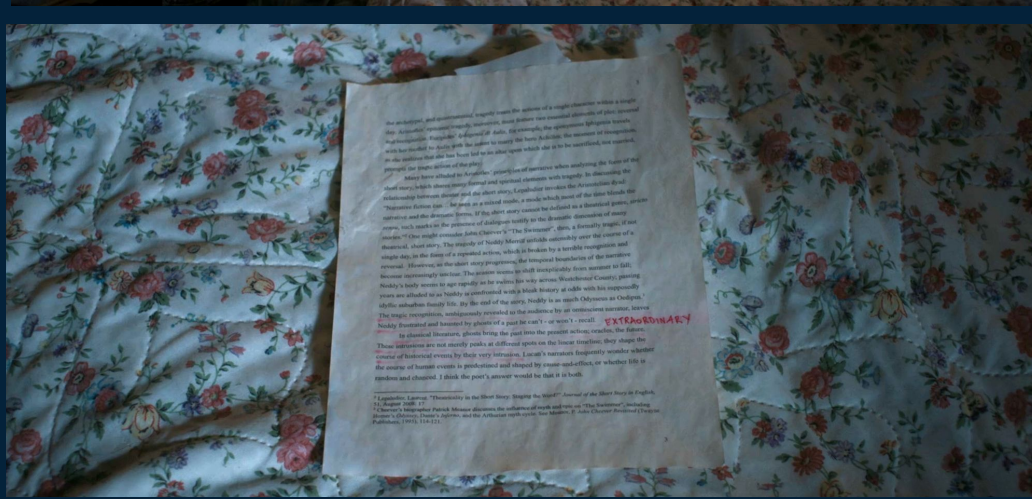
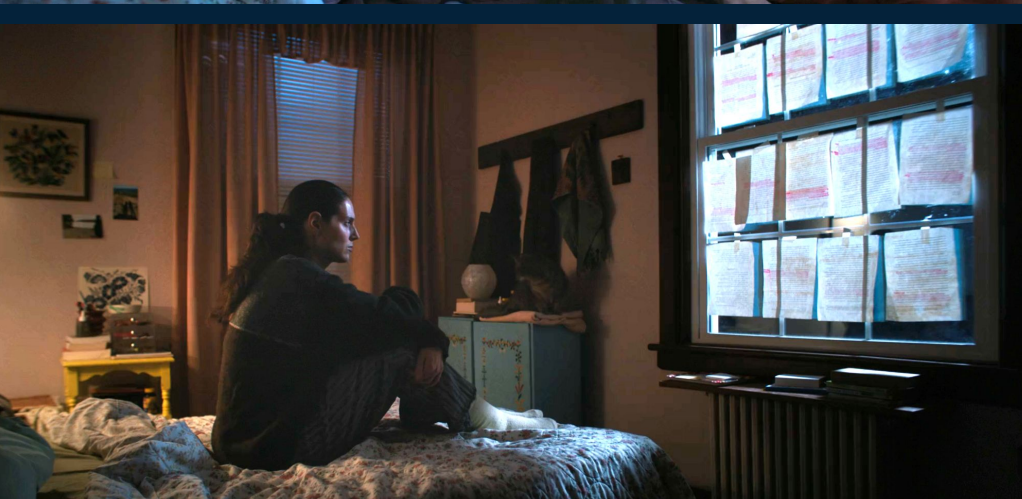
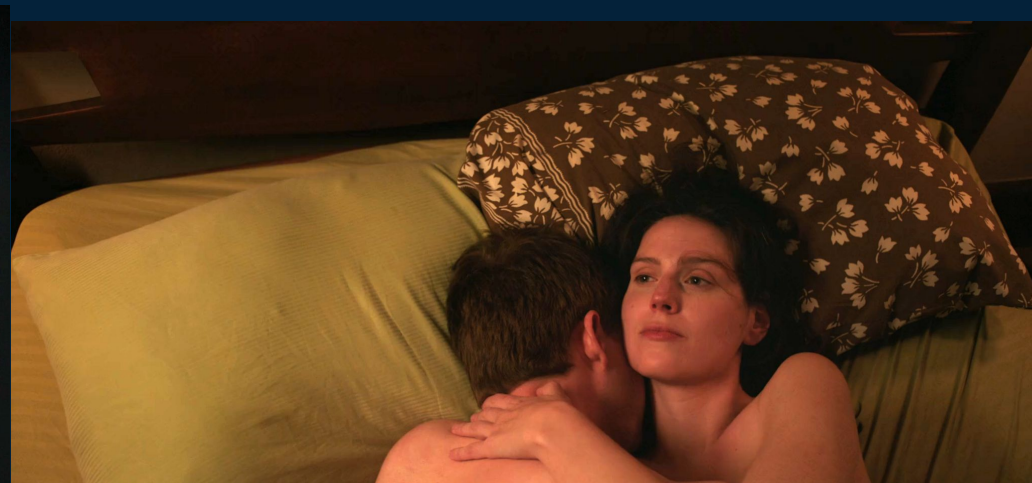
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FILM STILL

THE COTTAGE – AGNES' BEDROOM



THE COTTAGE – AGNES' BEDROOM



LOCATION

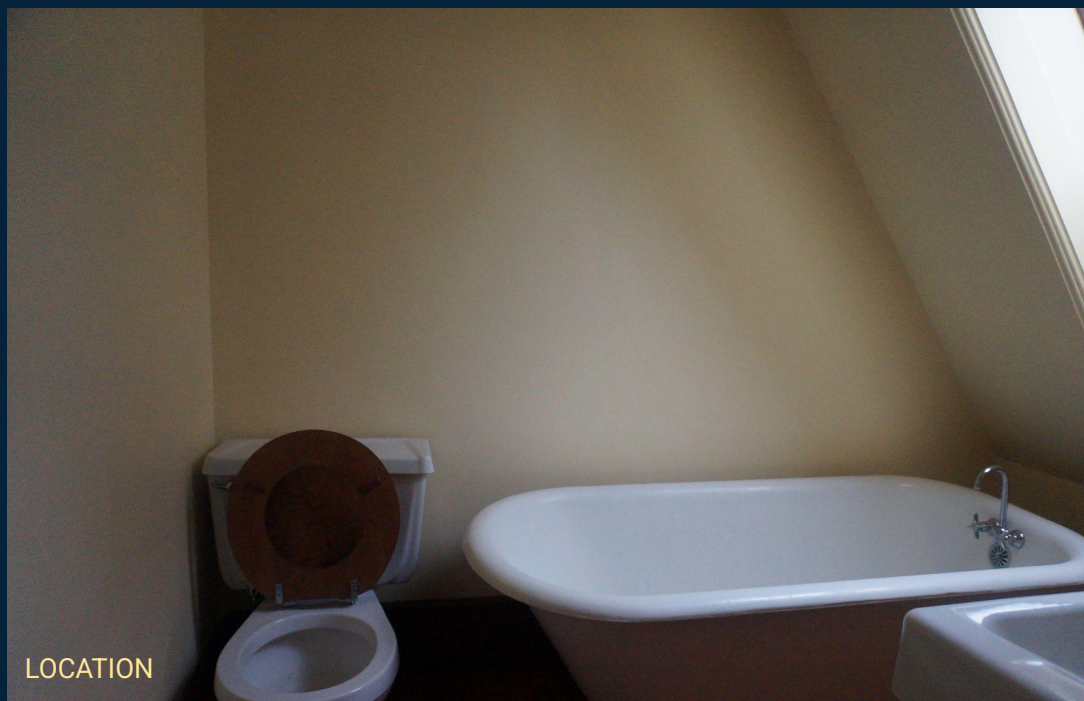


SET



FILM STILL

THE COTTAGE – LYDIE'S BEDROOM



LOCATION



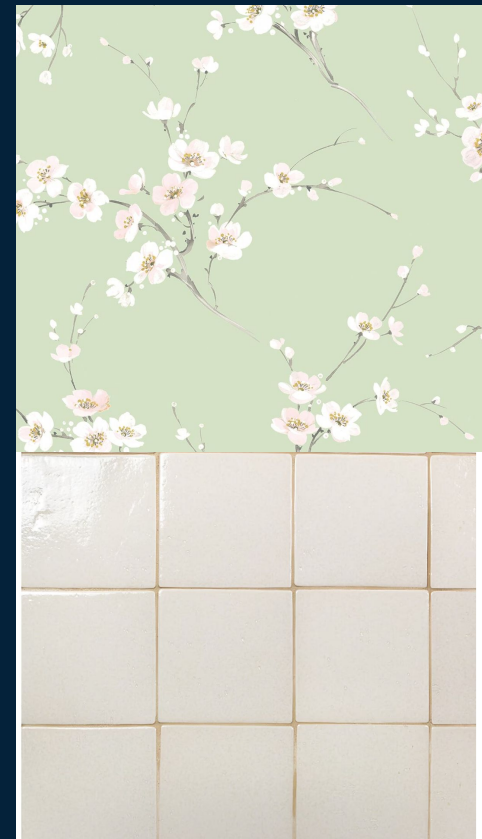
SET



Three very different, but equally intimate, pivotal scenes take place in this tiny bathroom. Lydie tells Agnes she is pregnant, Agnes tells Lydie about The Bad Thing, and Gavin and Agnes discuss the future.

We chose a wallpaper that could be cheerfully nostalgic or sickly and unsettling.

FILM STILL





LOCATION



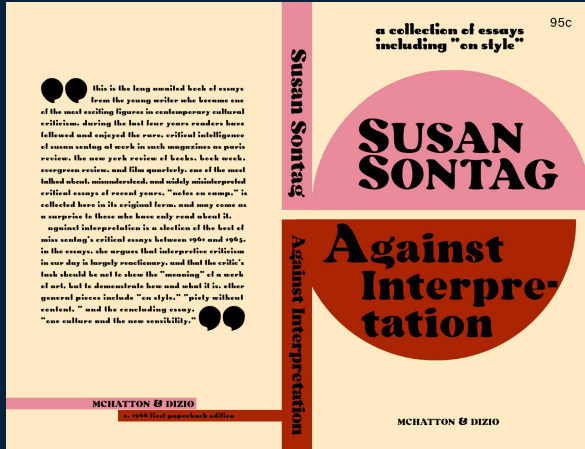
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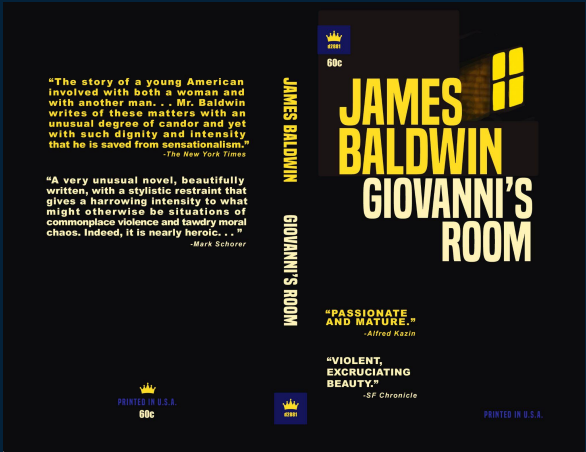
For the final scene of the movie, we enter a new, bright and open space within the cottage that we've never seen before. It feels like Agnes is slowing stepping back out into the world.

FILM STILL

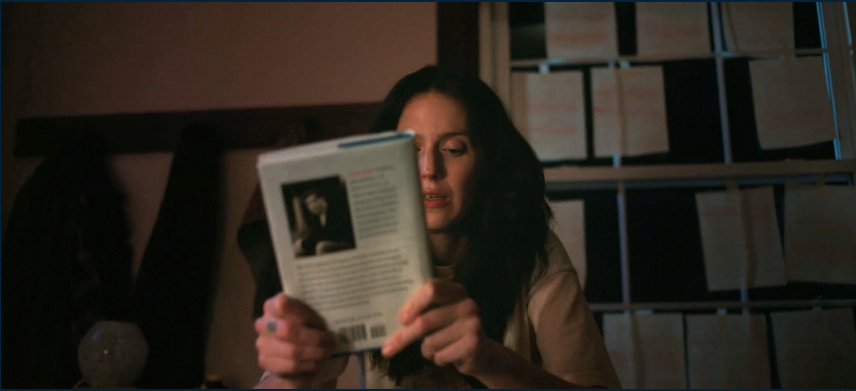
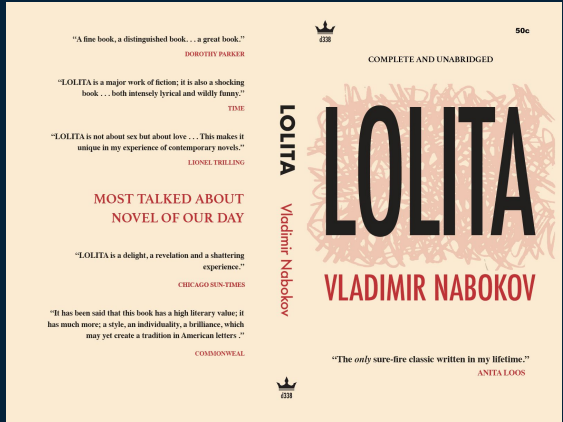
THE COTTAGE – SOLARIUM



We found our favorite vintage covers and reimagined them to best illustrate their tone and place within the story.



"If it helps at all, I liked your first novel. I liked how fucked up it was and how it made me feel like there's a reason, even if I can't see it, that I'm alive. And I think about it all the time, when I'm doing other stuff, like eating ice cream or looking out the window."



"I'm sorry but I personally found this book really disgusting. I felt pissed off because I really hated the stuff happening but I really liked the sort of stuff he was saying, so I was pissed."

THE BOOKS

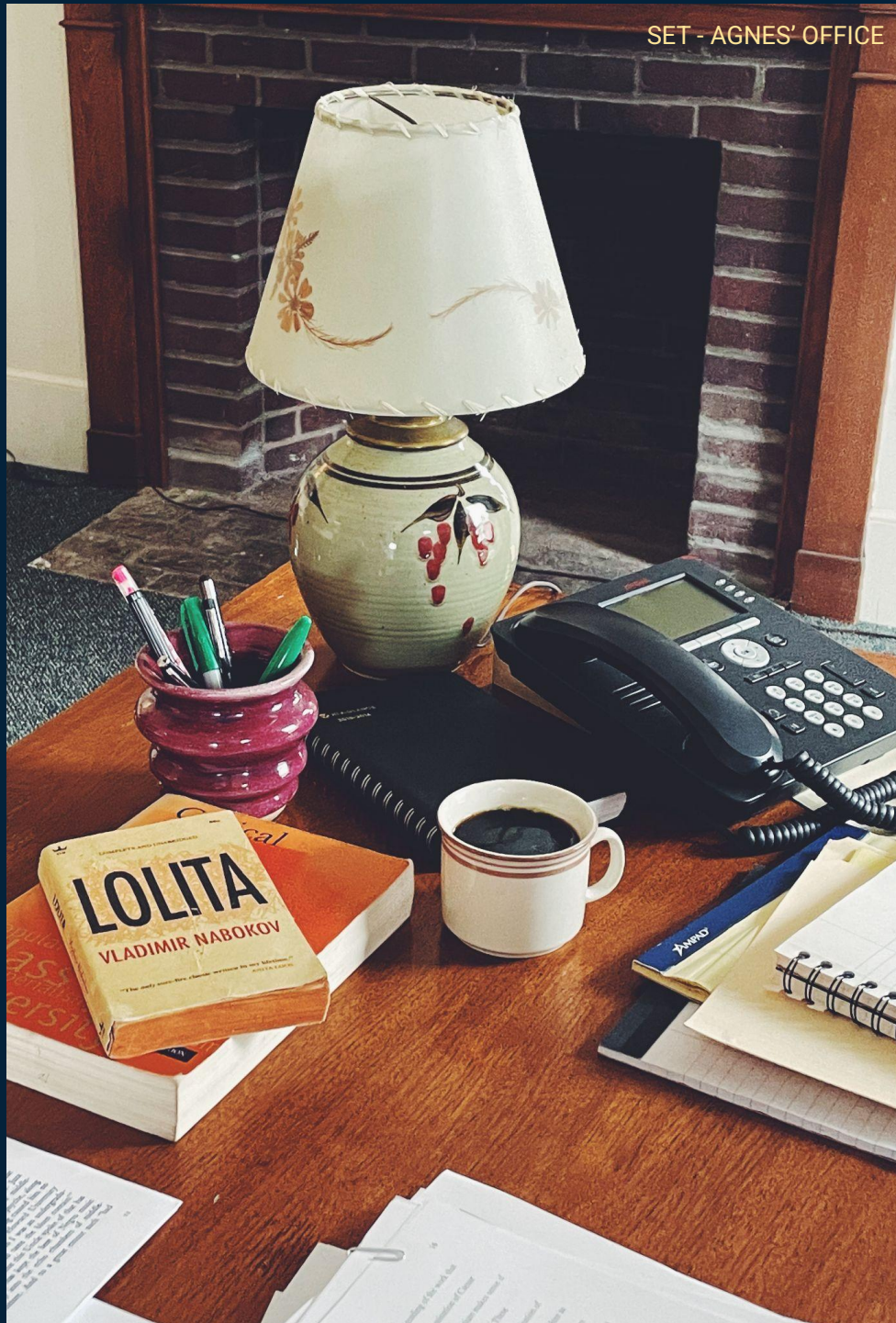
FAIRPORT UNIVERSITY – THE OFFICE



Like the cottage, spaces at the school evolve over time. When Agnes is hired as the new faculty member, she must move into the office of her former mentor, literally and figuratively keeping her stuck in the past and unable to move forward.

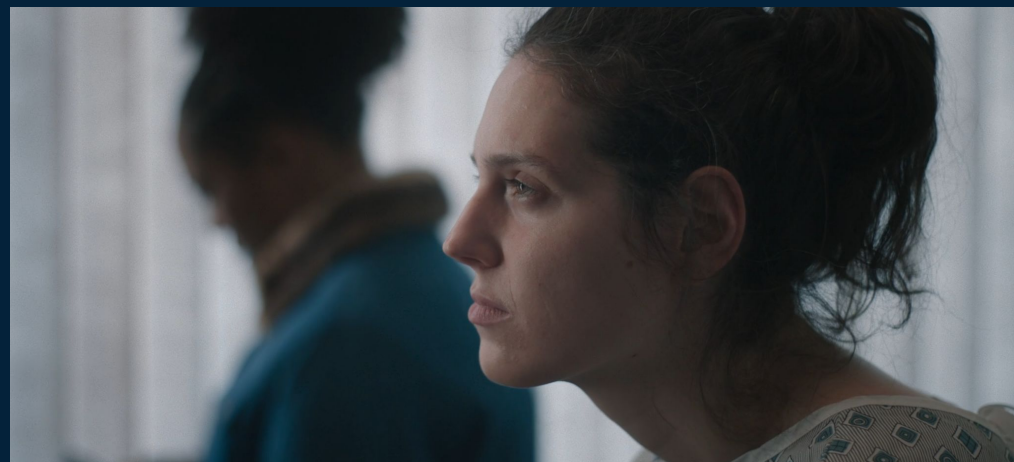
FILM STILLs

FAIRPORT UNIVERSITY – THE OFFICE





INSTITUTIONAL SPACES AND PROCEDURES



The absurdity of bureaucratic and institutional responses to very human trauma, and how inadequate they are.

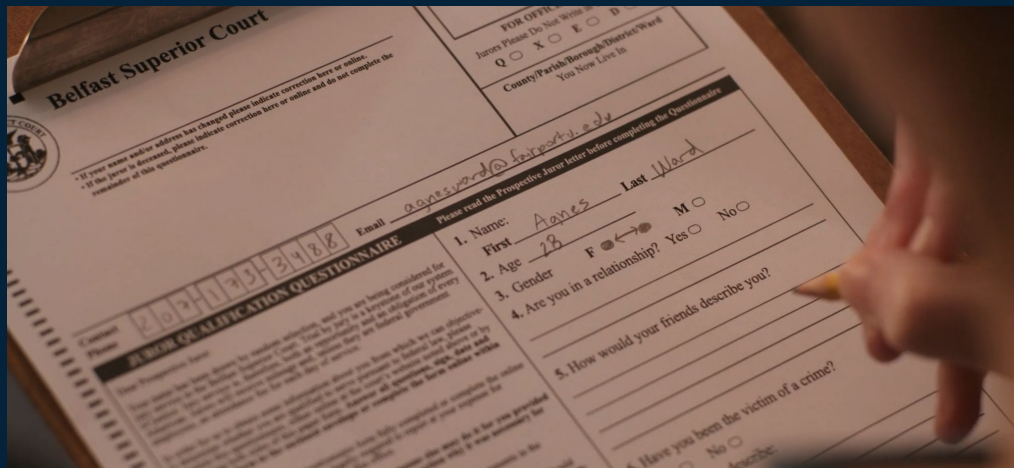
FILM STILLS

UNEXPECTED COMFORT



The unexpected joys of a new kitten and a very good sandwich, and how they slowly bring Agnes back to herself.

THE COURTROOM



Agnes rejoins civilization, through mandatory civic duty, and must consider herself within a larger context.

FILM STILLS

Sorry, Baby



“With a largely female production team, Victor is well supported, especially with Mia Cioffi Henry’s exceptional cinematography and Caity Birmingham’s production design.”

— Pete Hammond, *DEADLINE*