

Little Things style and palate compares to aesthetics of cinematographer Roger Deakins and director David Lean, with bleach bypassed colors and deep focus to emphasize the motivated light and weathered environments of the characters' worlds.

Little Things

The hotel interior should be bathed in darkened cool colors, with spots of blown-out sky peeking through dusty Venetian blinds. The room should feel grimy yet comfortable, an inviting decaying den.

The male and the female's wardrobe should be wrinkled, worn and stained. Possible hand-me downs and thrift-store buys.

A Serious Talk

Cool, muted colors juxtaposed with the warm inviting colors of Christmas. The house should be filled with motivated light that breaks up the shadows of the natural light.

The man's wardrobe should feel dated and cheap. His wife's robe should be new, like a gift, and his children's clothes should be stylish, reflecting his monthly payments.

Why, Honey?

Bathed in cool pastels and muted daylight colors, this house should reflect the tame sensibilities of a domestic single mother. The home should be an eclectic mix of her past eighteen years to the present.

The Mother should be current, exuding chic modern style without the sex appeal. The Son should be stylish, wearing warm colors to contrast with his rustic environment.

The Train

The exterior scene is a dark, moonlit night in a deserted field, showcasing Mrs. Dent's intense emotional isolation. The station's color is based around earth tones and deep industrial hues, contrasted with a blown-out white sky, a visual metaphor for Mrs. Dent's hopeful dreams.

Mrs. Dent's wardrobe should be practical, drab, layered, and professional. The old couple in the station should be sharply dressed and aristocratic.