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# Contemporary Cinema Classics series

## Typography specifications

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Prepared for Working Titles Press  
by Keith Tam, Information Design Lab  
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This document demonstrates and details the typesetting styles of the Contemporary Cinema Classics series. These specifications must be closely observed by the editors, typesetters, designers and production artists at Working Titles Press. Along with this document, an InDesign demonstration document is also provided, containing all of the paragraph and character styles for the team's use as a template. The typeface Quadraat Sans OT (available from [fontshop.com](http://fontshop.com)) in regular, demi and bold weights must be licensed by all parties involved in the production of the series.

If you have questions, please direct your enquiries to  
[info@infodesignlab.org](mailto:info@infodesignlab.org)

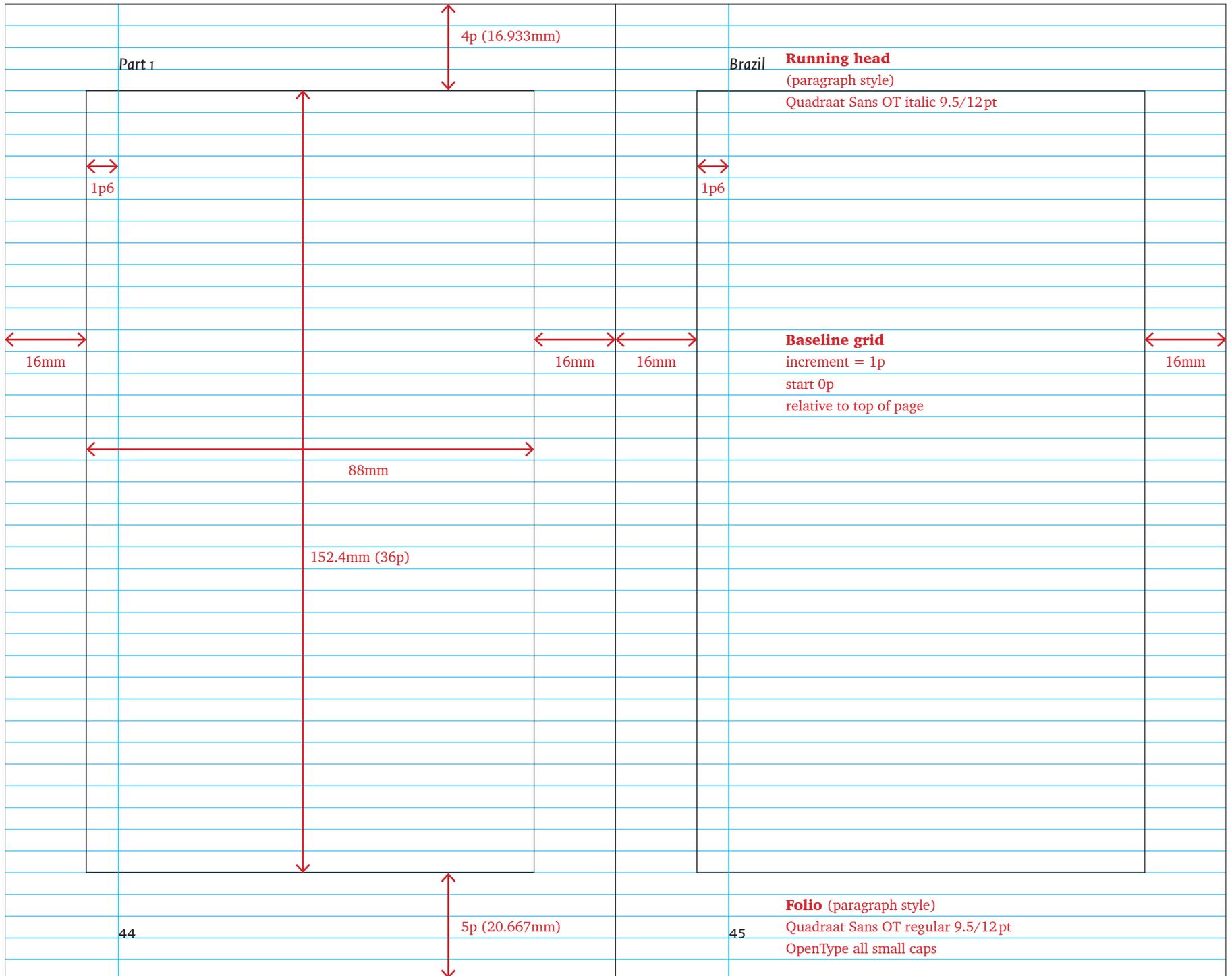
# Typsetting rules

- 1 Always use British spelling and style rules. Organisation, not organization. Honour, not honor, traveller not traveler. ‘Single quotation marks precede double’. En dash to indicate asides – like this – rather than em (long) dash. Word spaces precede and follow the dash.
- 2 Ranges should be indicated with en dashes: 9:00 am–12:30 pm (with thin spaces before ‘am’ and before and after the dash). Compounds also use en dashes: human–computer interaction.
- 3 Character names within scene descriptions should not be typographically differentiated. Generic names of minor characters (or characters without lines) should not be capitalised. Generic names of major characters (for example ‘Mother’) should have initial capitals.
- 4 Scene titles (slugs) should always be in sentence case, except proper nouns. Use title case for titles of works including books, poems, music, plays, TV programmes, etc. Set these in italics. Ship titles should also be set in italics, as are foreign words in their first appearances in a book.
- 5 Emphasis should never be typographically differentiated by full capitals or underlining. Use italics for minor emphasis and bold for strong emphasis. Italic, bold and full capitals should never be used to set long passages of text.
- 6 Ellipses are typeset like this: . . . word spaces before and after the ellipses, with thin spaces between the full points.
- 7 Contractions do not have full points. Ltd for limited with no full point, because no letters are eliminated after the letter ‘d’. Inc. for ‘incorporated’ with a full point after the letter ‘c’, because the letters after the ‘c’ have been eliminated. Social and academic titles eg Mr Chan, Mrs Wong, Dr Lee do not need full points.
- 8 Commonly accepted acronyms that can be pronounced should be written like this: Unesco not UNESCO, Nato not NATO. WHO, World Health Organisation, should be written in full capitals as it may cause confusion. Other acronyms such as UK, USA, BBC, IBM should be written in full capitals with no full points. Abbreviated names should be written in capitals with no full points but only a word space between initial letters: C Y Leung.

When in doubt, consult *New Hart’s Rules* by R M Ritter, Oxford University Press, 2005.

# Grid

Trimmed size =  
120 × 190 mm



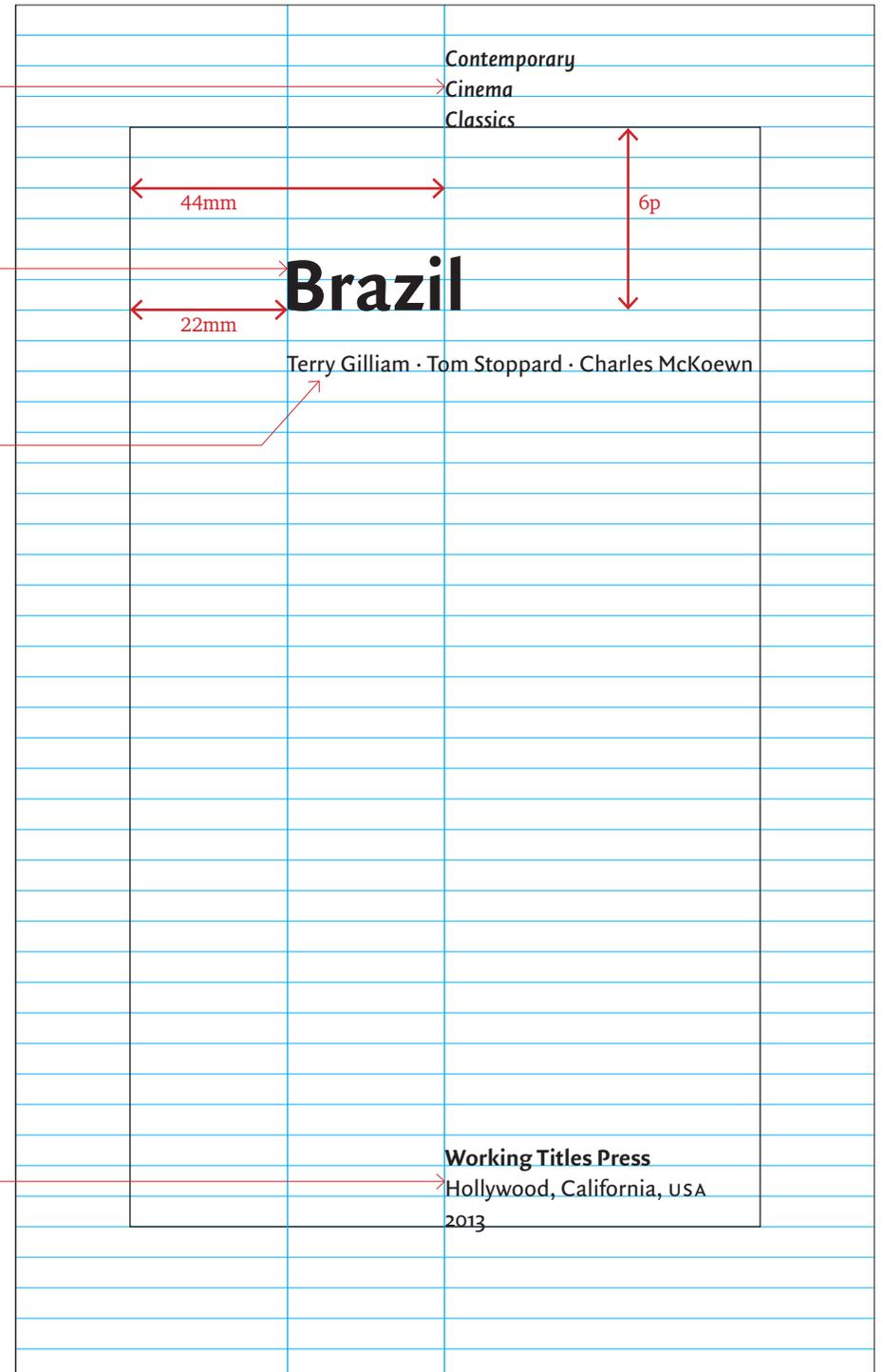
# Title page styles

**Series title**  
Quadraat Sans OT Demi Italic 9.5/12pt  
align to baseline grid

**Book title**  
Quadraat Sans OT Bold 30/36pt  
no space before and after  
align to baseline grid

**Paragraph, first**  
(paragraph style)  
used here for author names  
space, mid-dot, space between names  
Quadraat Sans OT Regular 9.5/12pt  
no indents  
no space before and after  
align to baseline grid  
keep options = 2 lines at start and end

**Publisher's imprint**  
use 'Paragraph, first' style  
with publisher's name in bold



# Credit page styles

## Credit page

(paragraph style)

Quadraat Sans OT regular 8.5/10 pt

space after = 0p10

first baseline = fixed, 1p

## Credit page LIC data

(paragraph style)

Quadraat Sans OT regular 8.5/10 pt

space after = 0p10

left indent = 0p10

first-line indent = -0p10

soft return between all lines

use proportional lining figures all

numbers except author years

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10p

# Contents page styles

**Section head**  
(paragraph style)  
Quadraat Sans OT Bold 14/12pt  
space after = 3p  
align to baseline grid

**Contents minor**  
(paragraph style)  
Quadraat Sans OT Regular 9.5/12pt  
Proportional lining figures  
space after = 1p  
right tab 1p6  
left tab at 2p  
align to baseline grid

**Contents major**  
(paragraph style)  
Quadraat Sans OT Bold 9.5/12pt  
Proportional lining figures  
space after = 1p  
right tab 1p6  
left tab at 2p  
rule above = solid 0.25pt  
rule offset = 1p  
rule left indent = 2p  
align to baseline grid

**Contents scene ranges**  
(character style)  
Quadraat Sans OT Regular  
OpenType all small caps  
default figure style

The diagram shows a table of contents page with a blue border. The page is divided into three main sections by horizontal lines. The first section contains 'Introduction' (page 5) and 'Cast' (page 7). The second section is 'Part 1 SCENES 1-56' (page 13). The third section is 'Part 2 SCENES 58-80' (page 60). The fourth section is 'Part 3 SCENES 81-155' (page 140). The page title 'Contents' is at the top right. Red lines and arrows point from the style descriptions on the left to the corresponding text in the table. A red double-headed arrow indicates a width of 44mm for the first two columns. Another red double-headed arrow indicates a width of 2p for the third column. A red arrow points from the 'Contents scene ranges' style to the 'Part 3 SCENES 81-155' text, which is underlined.

<b>Contents</b>	
5	Introduction
7	Cast
13	<b>Part 1</b> SCENES 1-56
60	<b>Part 2</b> SCENES 58-80
140	<b>Part 3</b> <u>SCENES 81-155</u>

# Preliminary pages styles

## Section head

(paragraph style)  
Quadraat Sans OT Bold 14/12pt  
space after = 3p  
align to baseline grid

## Paragraph first

(paragraph style)  
scene descriptions, first paragraphs  
under slugs; subsequent paragraphs use  
Paragraph, indent  
Quadraat Sans OT Regular 9.5/12pt  
no indents  
no space before and after  
align to baseline grid  
keep options = 2 lines at start and end

## Paragraph indent

(paragraph style)  
for scene descriptions; paragraphs  
directly under slugs use Paragraph, first  
Quadraat Sans OT Regular 9.5/12pt  
first-line indent = 1p6  
no space before and after  
align to baseline grid  
keep options = 2 lines at start and end

## Introduction

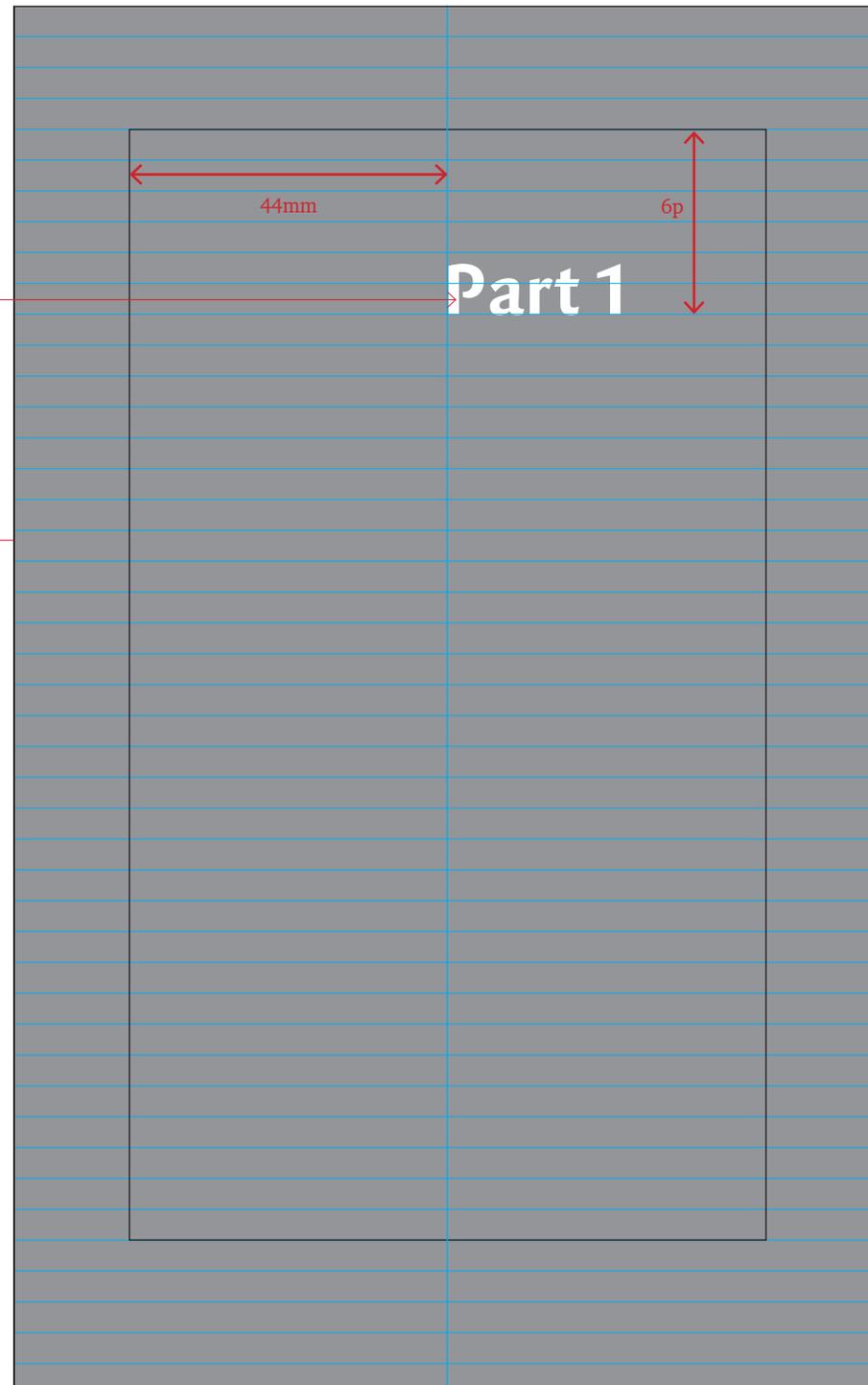
Sam Lowry (Jonathan Pryce) is a low-level government employee who has frequent daydreams of saving a beautiful maiden. One day he is assigned the task of trying to rectify an error caused by a fly getting jammed in a printer, which caused it to misprint a file, resulting in the incarceration and death during interrogation of Mr Archibald Buttle instead of the suspected 'terrorist', Archibald Tuttle. When Sam visits Buttle's widow, he discovers Jill Layton (Kim Greist), the upstairs neighbour of the Buttles, and is astonished to see that she has the face of the woman from his recurring dreams. Jill is trying to help Mrs Buttle find out what happened to her husband, but has become sick of dealing with the bureaucracy. Unbeknownst to her, she is now considered a terrorist friend of Tuttle for attempting to report the mistake of Buttle's arrest in Tuttle's place to a bureaucracy that would not admit such an error. When Sam tries to approach her, she is very cautious and avoids giving Sam full details, worried the government will track her down. During this time, Sam comes in contact with the real Tuttle (Robert De Niro), a renegade air conditioning specialist who once worked for the government but left due to his dislike of paperwork. Tuttle helps Sam deal with two Central Services workers, Spoor (Bob Hoskins) and Dowser (Derrick O'Connor), who later return to demolish Sam's ducts and seize his apartment under the guise of fixing the air conditioning.

Sam discovers that the only way to learn about Jill is to get transferred to Information Retrieval, where he would have access to her classified records. He requests the help of his mother, Ida (Katherine Helmond), vainly addicted to rejuvenating plastic surgery under the care of cosmetic surgeon Dr Jaffe (Jim Broadbent), as she has connections to high-ranking officers and is able to help her son get the position. Delighted that her son has finally shown ambition – having previously turned down similar offers from her – Ida arranges for Sam's promotion. Sam eventually obtains Jill's records and tracks her down before she is arrested,

# Divider page styles

**Divider**  
(paragraph style)  
Quadraat Sans OT Bold 30/36pt  
colour = white  
align to baseline grid

background 50% black



# Main text pages styles

## Slug

(paragraph style)  
Quadraat Sans OT Bold 9.5/12pt  
left-aligned tab at 1p6  
0.25pt solid rule above  
offset = 1p  
align to baseline grid  
space before = 1p  
space after = 1p

## Paragraph, first

(paragraph style)  
scene descriptions, first paragraphs  
under slugs; subsequent paragraphs use  
Paragraph, indent  
Quadraat Sans OT regular 9.5/12pt  
no indents  
no space before and after  
align to baseline grid  
keep options = 2 lines at start and end

## Time and place

(character style)  
Quadraat Sans OT italic  
word space, mid-dot, word space  
all lowercase

0 1p6 em space  
Brazil  
1 » Cityscape *ext · sunset* rule offset = 1p

A beautiful golden sun is setting. The sky is on fire. (the camera starts to move downwards) A large neon sign rises into shot. It rests on top of a skyscraper and fills the frame. The building is neither past nor future in design but a bit of both. Slowly we pan downwards revealing the city that spreads below. A glittering conglomeration of elevated transport tubes, smaller square buildings which are merely huge, with, here and there, the comparatively minuscule relics of previous ages of architecture, pavement level awnings suggesting restaurants and shops. Transparent tubes carry whizzing transport cages past us . . . an elevated highway carrying traffic composed primarily of large transport lorries passes thru frame. As we descend, the sunlight is blocked out and street lights & neon signs take over as illumination. Eventually we reach the upper levels of a plush shopping precinct.

## 2 Shopping Precinct *int · night*

X'mas decorations are everywhere. People are busy buying, ogling, discussing, choosing wisely from the goodies on display. Shoppers are going by laden with superbly packaged goods . . . the shop windows are full of elaborately boxed and be-ribboned who-knows-what. In one window is a bank of TV sets – on the great majority of the screens is the face of Mr Helpmann – the Deputy Minister of Information. He is being interviewed. No-one bothers to listen to Helpmann.

**Interviewer:** Deputy minister, what do you believe is behind this recent increase in terrorist bombings?

**Helpmann:** Bad sportsmanship. A ruthless minority of people seems to have forgotten certain good old fashioned virtues. They just can't stand seeing the other fellow win. If these people would just play the game, instead of standing on the touch line heckling –

**Interviewer:** In fact, killing people –

# Main text pages styles

## Dialogue

(paragraph style)  
Quadraat Sans OT regular 9.5/12pt  
first-line indent = 1p6  
no space before and after  
align to baseline grid  
colon after character name  
nested style: Character name  
up to : [colon]  
keep options = 2 lines at start and end

## Character name

(character style)  
Quadraat Sans OT bold

## Paragraph, indent

(paragraph style)  
for scene descriptions; paragraphs  
directly under slugs use Paragraph, first  
Quadraat Sans OT regular 9.5/12pt  
first-line indent = 1p6  
no space before and after  
align to baseline grid  
keep options = 2 lines at start and end

Part 1

**Helpmann:** – In fact, killing people – they’d get a lot more out of life.

We pull away from the shop to concentrate on the shoppers. Helpmann’s voice carries over the rest of the scene.

**Interviewer:** Mr Helpmann, what would you say to those critics who maintain that the Ministry of Information has become too large and unwieldy . . . ?

**Helpmann:** David . . . in a free society information is the name of the game. You can’t win the game if you’re a man short.

Fur bedecked shoppers pass in front of what appears to be banks of snow but as we pan along with them the ‘snow’ turns out to be fire-fighting foam. It oozes out of a shop front that is a charred twisted mass of metal frames. Workmen are busily sealing the opening with plywood sheets, Shoppers pay no attention to this. X’mas carols are being played by a Salvation Army style band calling themselves Consumers for Christ. Santa Claus’s grotto is busy, all is well with the world.

**Interviewer:** And the cost of it all, Deputy Minister? Seven percent of the gross national produce . . .

**Helpmann:** I understand this concern on behalf of the tax-payers. People want value for money and a cost-effective service.

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### 3 Office int · night

Cut to TV screen with Helpmann still talking.

**Helpmann:** That is why we always insist on the principle of Information Retrieval Charges. These terrorists are not pulling their weight, and it’s absolutely right and fair that those found guilty should pay for their periods of detention and the Information Retrieval Procedures used in their interrogation.

Pull back to reveal a rather clinical office. The TV rests on a desk. A white coated technician is sorting out his in-tray. Several Christmas cards are amongst the paperwork. He comes upon a Christmassy package which he rips open, to discover a shiny, metal ‘executive toy’.