Contemporary Cinema Classics series
Typography specifications

Prepared for Working Titles Press
by Keith Tam, Information Design Lab
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This document demonstrates and details the typestting 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) 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

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.

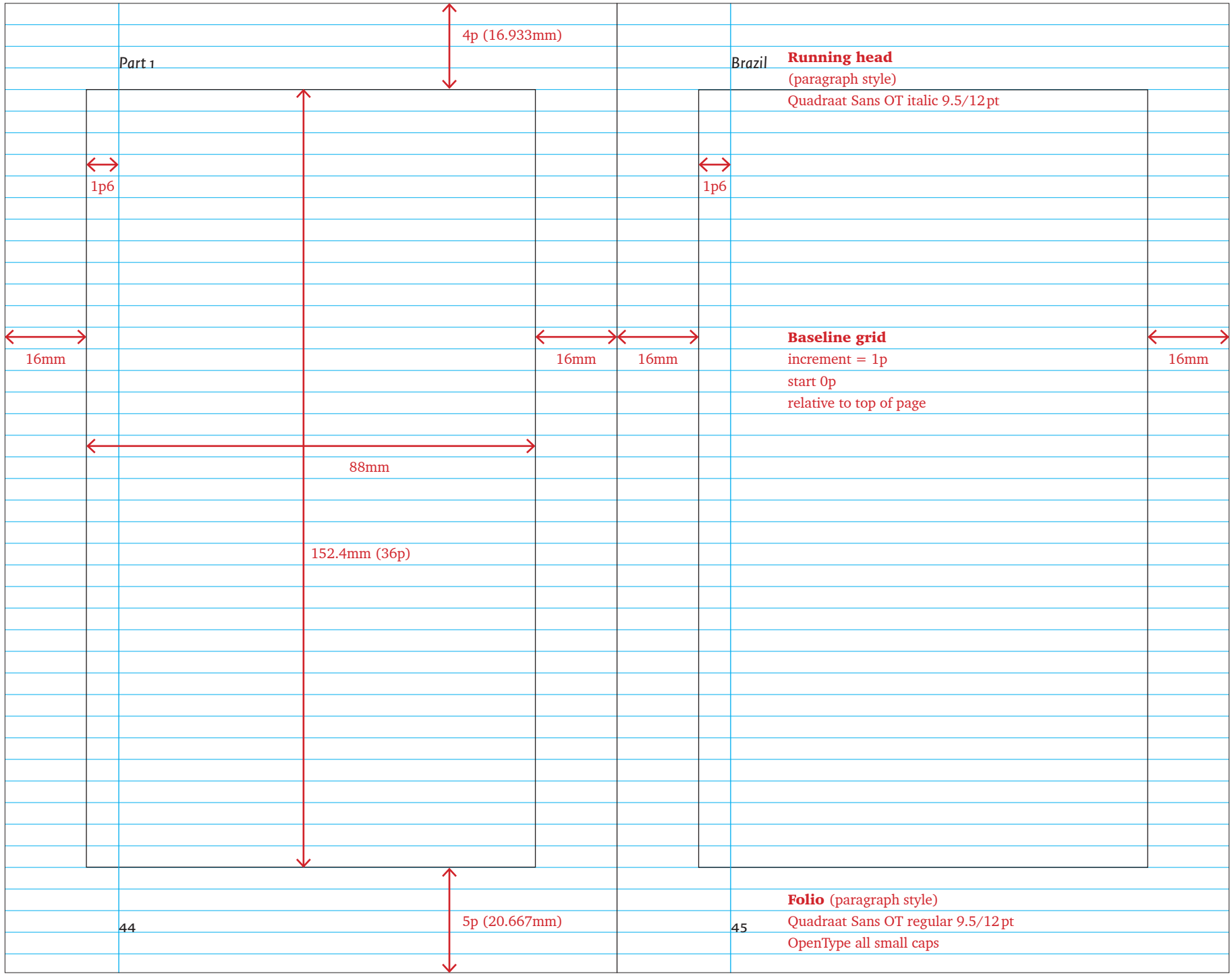
6 Ellipses are typeset like this: … word spaces before and after the ellipses, with thin spaces between the full points.

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


4p (16.933mm)
Part 1
Brazil
Running head
(paragraph style)
Quadraat Sans OT italic 9.5/12 pt
1p6
1p6
Trimmed size =
120 × 190 mm
16mm
16mm
16mm
16mm
Baseline grid
increment = 1p
start 0p
relative to top of page
88mm
152.4mm (36p)
5p (20.667mm)
44
45
Folio (paragraph style)
Quadraat Sans OT regular 9.5/12 pt
OpenType all small caps

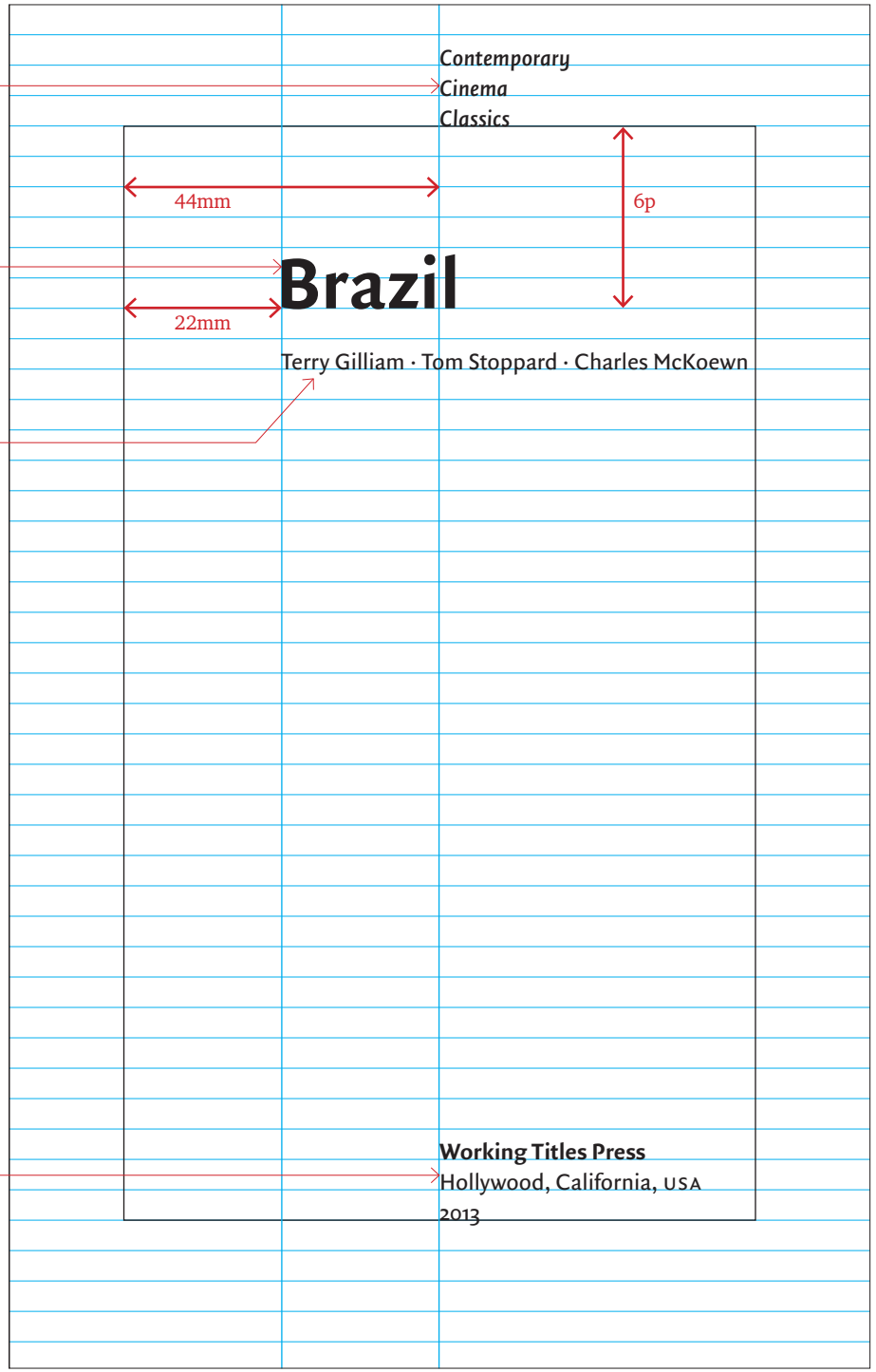
Title page styles

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

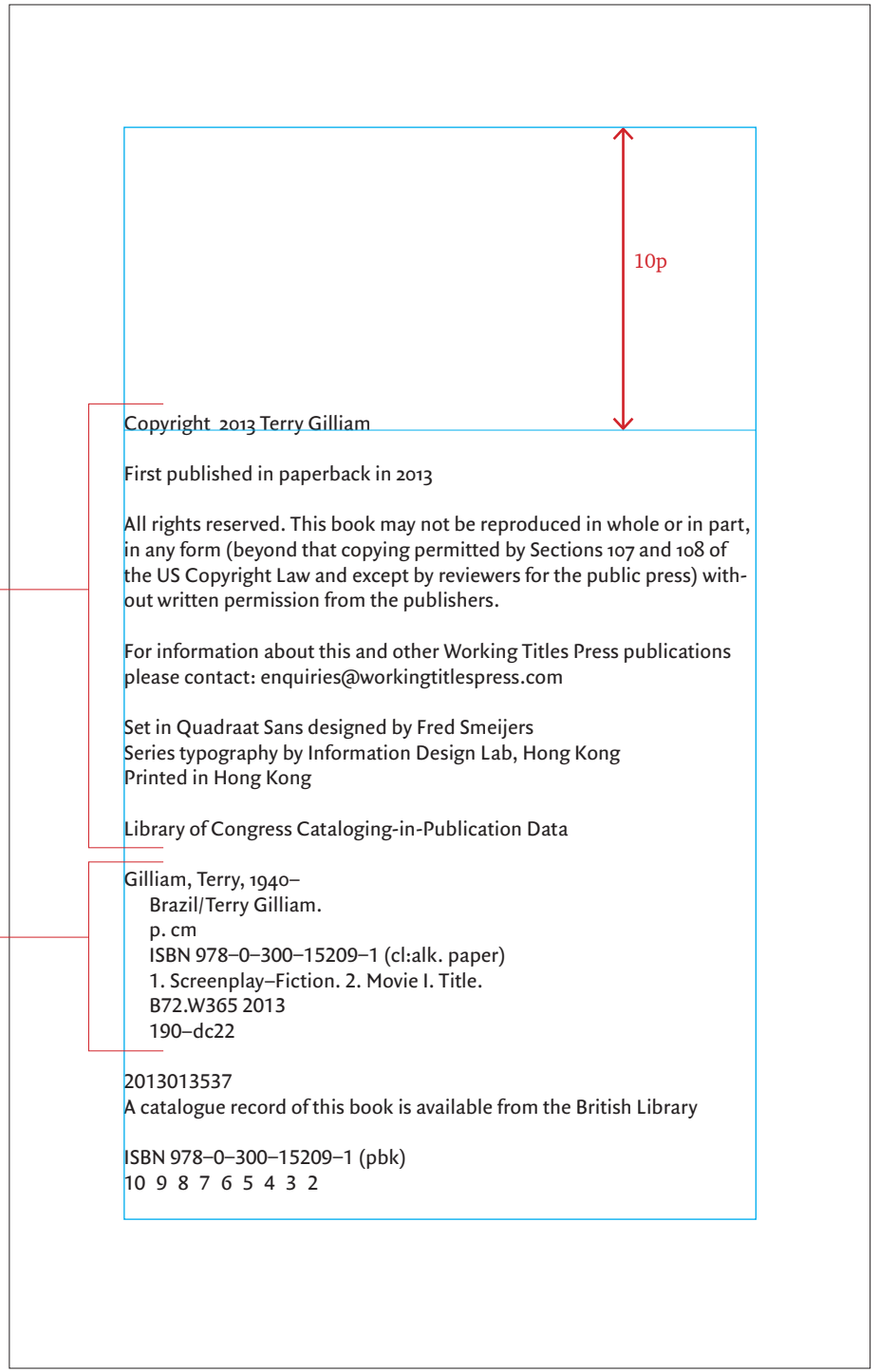
Publisher's imprint
use 'Paragraph, first' style
with publisher's name in bold



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



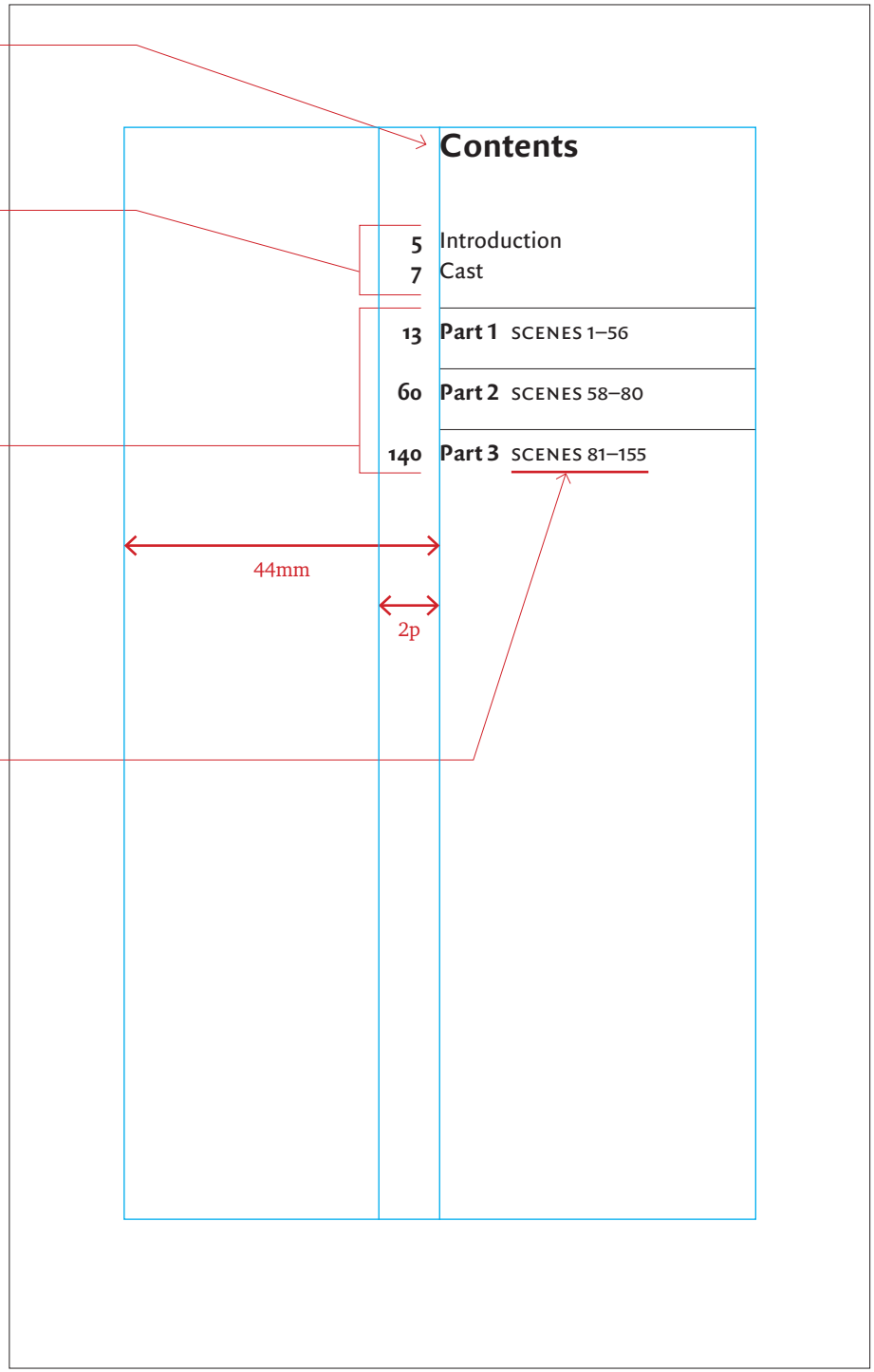
Contents page styles

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



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

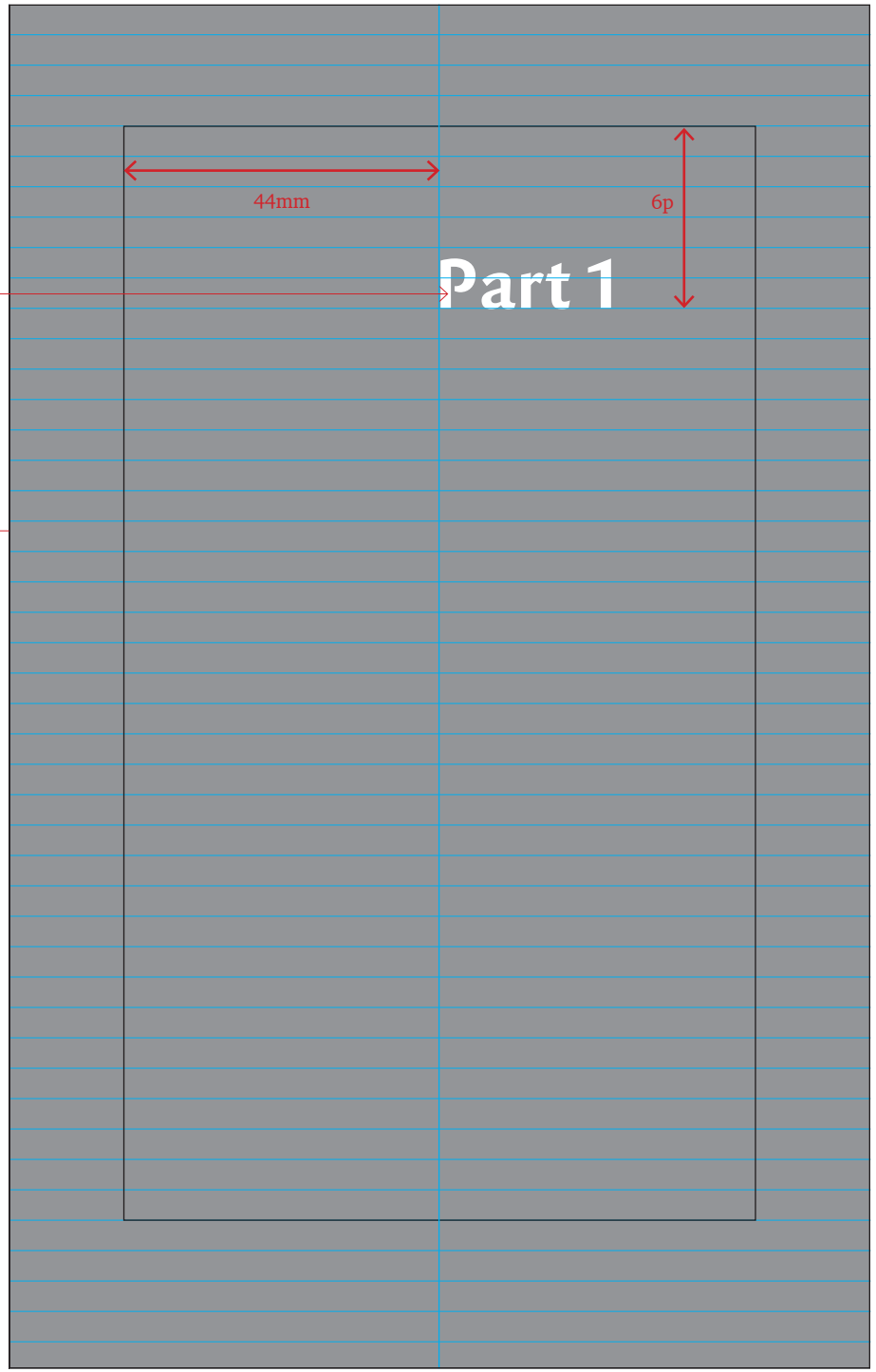
Sam Lowry (Jonathan Pryce) is a low-level government employee who has frequent daydreams of saving a beautiful maiden. One day he is assigned the task of trying to rectify an error caused by a fly getting jammed in a printer, which caused it to misprint a file, resulting in the incarceration and death 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

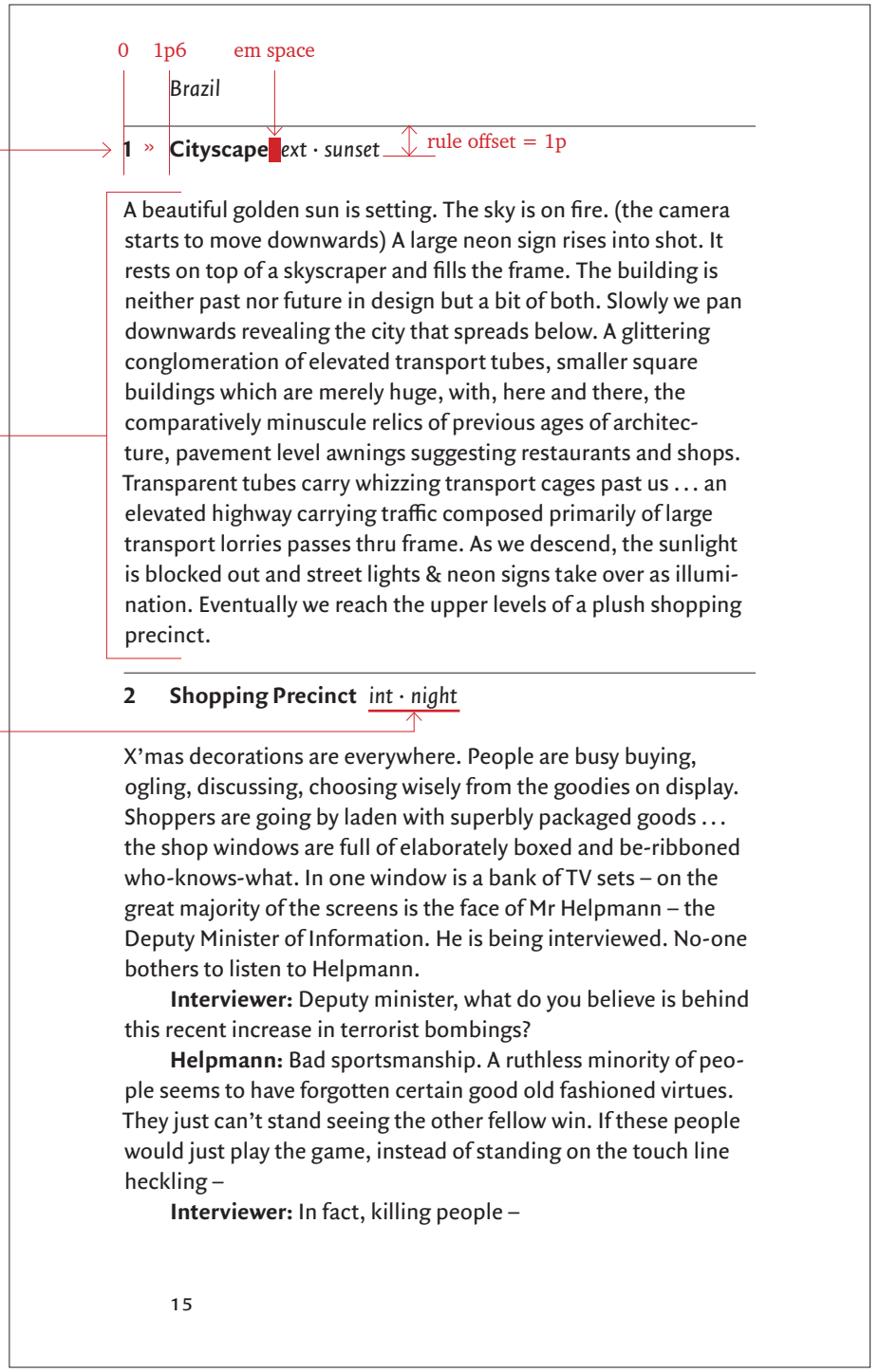


Main text pages styles

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

Paragraph, first
(paragraph style)
scene descriptions, first paragraphs under slugs; subsequent paragraphs use Paragraph, indent
Quadraat Sans OT regular 9.5/12 pt
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



Main text pages styles

Dialogue
(paragraph style)
Quadraat Sans OT regular 9.5/12 pt
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 9.5/12 pt
first-line indent = 1p6
no space before and after
align to baseline grid
keep options = 2 lines at start and end

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 he paperwork. He comes upon a Christmassy package which he rips open, to discover a shiny, metal 'executive toy'.