

Preparing Artwork

The specifications below are provided to assist with the preparation and creation of PDF files for advertising use.

General Information

The Good Weekend Magazine is inserted into the Saturday editions of The Sydney Morning Herald and The Age newspapers. It is a saddle-stitched product, printed on 55 gsm improved newsprint, using web offset technology with mid tack uncoated process inks. Finished product size is 355mm x 278mm.

Deadlines

Material: Thursday 10am, 12 working days prior to publication date

Material received after deadline is automatically viewed as out of specification

Contact Details

Contact and Proof Delivery Address

Advertising Production Unit,
Fairfax Media,
Level 3, 1 Darling Island Road,
Pyrmont NSW 2009
Phone: (02) 9282 3322
Email: adprodunit@fairfaxmedia.com.au

Mechanical Specifications

Page Specifications

Size	Type Area	Trim Size	Bleed Area	Size	Type Area	Trim Size	Bleed Area
Full Page	322 x 246mm	355 x 278mm	365 x 288mm	1/4 Page	157 x 121mm		
1/2 Horizontal	157 x 246mm			1/3 Horizontal	102 x 246mm		
1/2 Horizontal (with Bleed)	140 x 246mm	173 x 278mm	183 x 288mm	1/3 Horizontal (with Bleed)	85 x 246mm	118 x 278mm	128 x 288mm
1/2 Vertical	322 x 121mm			1/3 Vertical	322 x 79mm		
1/2 Vertical (with Bleed)	322 x 104mm	355 x 136mm	365 x 146mm	1/3 Vertical (with Bleed)	322 x 63mm	355 x 95mm	365 x 105mm
Junior	213.5 x 162.5mm						
Junior (with Bleed)	196.5 x 162.5mm	229.5 x 175.5	239.5 x 185.5mm				

Spreads

Size	Type Area	Trim Size	Bleed Area	Size	Type Area	Trim Size	Bleed Area
Dble Pg spread	322 x 524mm	355 x 556mm	365 x 566mm	1/3 Pg spread	102 x 524mm		-
Hlf Pg spread	157 x 524mm		-	1/3 Pg spread (with Bleed)	85 x 524mm	118 x 556mm	128 x 566mm
Hlf Pg spread (with Bleed)	140 x 524mm	173 x 556mm	183 x 566mm				

- Measurements are given as height x width.
- All live copy must be kept within the type area; this includes all text, image, keylines and keycodes.
- Type Area Only specs on broken space ads are designed to sit within the Type area of the whole page.
- Broken space ads that bleed are designed to centre the type area within the ad space.

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Delivery Requirements

Good Weekend Magazine requires all material to be sent in via Quickcut. Material can also be accepted via Websend www.websend.com.au / (03) 8689 9000.

All advertisements submitted via Quickcut will be converted to PDF files using the guidelines created by 3DAP. These guidelines are published at the web site www.3dap.com.au. For more information on Quickcut and delivery please contact Quickcut on 02 9938 7500 or at www.quickcut.com.au.

The delivery and receipt of advertising material via Quickcut and Websend is an automated workflow. As a result material instructions are not able to be viewed and should be communicated to your sales contact. Advertising Production will output a positional proof to ensure it resembles the supplied client proof. Our team of Imaging specialists are also on hand to check the colour within the files, and to ensure that the reproduction of the supplied creative will be to the expectation of the client proof.

Booking Number

There are a number of mandatory fields that must be completed, prior to your ad being accepted by Quickcut/Websend. One of these fields is the booking number. Please contact your Fairfax sales representative to obtain this number. Alternatively you can contact the Advertising Production Unit on (02) 9282 3322.

Storage & Repeats

Fairfax will store digitally supplied material for a period of three months. Repeat material instructions are to be supplied to your Fairfax sales representative (not Quickcut or Websend). Fairfax Media requires the booking number and publishing date of the material to be repeated. It is, however, advisable to re-send the ad material for each insertion, to ensure that you run the material you require.

Print Specifications

Process	Computer to Plate. Four colour process	
Screen ruling:	110lpi	
Dot structure:	Round	
Screen angles:	Cyan	15 degrees
	Magenta	45 degrees
	Yellow	90 degrees
	Black	75 degrees
Print Sequence:	Black, Cyan, Magenta, Yellow	

Proofs

As Fairfax are in a totally digital advertising workflow with digital files being supplied to the printer, the use and acceptance of digital proofs has become increasingly important. The digital proof becomes the critical communication tool between the client and the publisher. Colour proofs provide a visual guide for the colour and content required on the printed page.

After extensive profiling and testing, Fairfax has endorsed the use of the following proofing systems to produce an uncoated contract proof.

- * **Hewlett Packard 1050** configured with Colorbus rip specifications and profile.
- * **Epson 7000 and 9000's** configured with CGS rip Specifications and specific Profile/Inks/Stock
- * **Iris® 4Print and 2Print** - CREO/Scitex

Other brands of digital proofing will hopefully be endorsed in the future.

To assist the publisher and the printer in achieving the best possible print result, we recommend that certain procedures be followed to ensure that the digital proof complies with the Fairfax endorsement.

1. It is essential that the PDF file used to create the proof is the same one that is supplied for reproduction. The file name and date the file was saved should be included on the proof which should be printed at 100%.

2. Correct viewing conditions should be used when viewing proofs, transparencies and original copy. For accurate colour and tonal value perception, International Standards state that lighting of 5000K (ANSI standards PH 2.30-89) should be used for viewing and have a colour rendering index (intensity) in the high 90s. The viewing surrounds should be a glare-free neutral gray. The influence and effect of daylight when viewing material can also dramatically alter how colour appears.

3. To ensure the accuracy and consistency of proofs, it is essential that the calibration of equipment used to produce proofs is monitored and kept within the manufacturer's guidelines.

4. The vendors of the above proofing systems have developed 'Fairfax characterisation profiles' for their systems. If you would like further information, please call Mark Davies, Production Manager, Magazine and Commercial Services (02 9282 2777, mdavies@fairfax.com.au) or contact your proofing vendor/supplier to obtain information about the calibration and settings for your proofer colour profile. **It is essential to follow the recommendations for setup and quality control of the proof engine to provide a Fairfax compliant proof.**

Proofs Continued

Cyrachrome for Epson Ian Bain
02 9420 8188

Iris@ 4Print and 2Print Eric Moore
02 9879 4744
eric_moore@creoscitex.com

ColorBus Australia Pty Ltd David Cartlidge
Ph 61 3 8574 8005
Fax 61 3 8574 8001

Note: Other proofing systems and profiles may be used however we cannot ensure accurate colour reproduction. Proofs should provide a close representation of the intended print result. Because of the differences between proofing materials, inks, proofing substrates and magazine stock, careful consideration of proofing systems must take place before they can be accepted as visual guides. To produce adequate digital proofs, if you have no access to the above recommended systems, we recommend the following:

The proof supplied must use, if not match, the production stock. The proof should simulate expected dot gain, substrate, density and ink hue values of the process colours used for magazine reproduction. ***If you choose not to supply a digital proof, Fairfax cannot be held responsible if the printed result varies from what the client has approved.**

Colour Guidelines

Spot Colour

This is achieved by using the four colour printing process (i.e. PMS colours must be broken down into CMYK process).

Dot Gain

Dot gain is not a fault of web offset printing, but rather a characteristic. The dot gain can to some extent be accommodated in production but there are some things, outlined below, that can help:

All material should compensate for dot gain of up to 30% in the 50% dot area. Ensure midtones are lighter and have more contrast to compensate for the above dot gain.

Process Colour

Colour specified in percentages of cyan, magenta, yellow and black.

Highlights can also muddy if there is a black dot visible, which will also gain on press. The first printing highlights should be:

	C	M	Y	K
First printing highlight	4%	3%	3%	0%
Midtones	Allow for up to 30% dot gain			
Shadow	Not to exceed 265%, limit black to 90%			

Under Colour Removal

Under Colour Removal (UCR) is a function which reduces the amount of cyan, magenta and yellow in the neutral shadow areas and replaces them with black. This helps minimize ink set-off and also improves contrast and shadow detail.

Correct settings on the scanner for the black tone curve is critical. A conventional commercial separation program contains a full range black printer, affecting the majority of the tonal range. In comparison, separations for Good Weekend magazine should contain a short range black printer. For best results, the first black dot should be introduced at the midtone region (50%) and gain tonally towards the shadow stopping at 90%. A short range black is necessary to keep important subject colours clean, vibrant and truer to the original.

We suggest using a skeleton black starting at 50% and ranging to 90% in the shadow end.

Shadow areas in skin tones should use either cyan or black - not both. Magenta and yellow in skin tones should be around 25-35% each. The amount of shadowing should be kept to a minimum, especially with dark, muddy or dirty colours, which have a tendency to fill in on press.

Grey Balance

Maintaining Grey balance throughout the separation is extremely important for quality four-colour reproduction.

Separations without neutral Grey's will reproduce with perceivable colour casts on press. As a general rule for magazine reproduction, Grey balance requires slightly more cyan relative to less amounts of magenta to yellow.

Four Colour Mono Images

Four colour mono images have a tendency to reproduce with colour and tonal shifts and often the result differs to the original proof. We suggest using an achromatic, or GCR, set-up. Increasing the use of black and reducing the other three colours will result in a more neutral image that will reduce the risk of tonal and colour shifts on press.

Colour Guidelines Continued

Total Saturation

The total saturation for process colour material should be up to 265%. This helps compensate for dot gain and allows for maximum shadow detail with minimum ink set-off.

Saturation exceeding 265% will not result in darker shadows on magazine stock. It simply leads to excessive set-off and causes shadow areas to plug; thus reducing printed shadow detail.

Any single colour not intended to print solid should not exceed 80%. We recommend that large areas of black be at least two colour (100% black, 60% cyan) or four colours.

Colour Correction

In addition to addressing colour casts in an original, colour correction takes on greater meaning in complimenting the inks and the stock used. Colour correction should be utilized in all colour separations generated for magazine reproduction. The main purpose of colour correction is to reduce the underlying colours that tend to dirty the desired result on improved newsprint stock.

Significant improvement in reproduction quality can be obtained by keeping images clean and bright through minimizing contaminated colours. For example, taking yellow out of blues, magenta out of greens, cyan out of yellows and so on without sacrificing detail to obtain clean colours, which significantly increases the quality of the reproduction.

These colour techniques and recommendations will produce cleaner, brighter images and can be applied to any kind of creative without the need to sacrifice mood. Following these recommendations will provide the best opportunity of reproducing colour on press.

Typefaces

San serif typefaces are the best choice for reproduction. They reproduce easily with desired readability. Typefaces with thin or delicate serifs and strokes should be avoided. **Extremely fine strokes can drop out, while thick strokes can plug on the press.** Because of the ink and stock relationship, small type tends to lose definition on the press.

Coloured type or solid backgrounds can print using a single colour at 100%. Should a second or third colour be required, these extra colours should be limited to 95%, **keeping within the total ink limit of 285%**. This will allow the ink to trap on the press and result in a consistent and balanced printing.

For legibility reasons, consideration should be given when attempting to reproduce type as a light screen tint. For best results, avoid screening type styles with a fine to medium weight and those with serifs.

For optimum results it is suggested that type not overprint a background screen (tint or ghosted image) greater than 30% visual density. This allows for dot gain and provides necessary contrast between text matter and the background image.

Typefaces in Reverse

- Typefaces in four colours should be sans serif and bold, no smaller than **10pt**.
- Type with serifs or screens, reversed out of a four colour image or colour, should be **10pt or greater** in size, otherwise the material will not be accepted. This allows for slight variances in register while maximizing legibility.
- Any reverse type should be limited to two colours maximum. For contrast and readability, reverse type should not be positioned within screened areas less than 50%, or in yellow or other light coloured backgrounds.

Line Art

- Minimum width 0.125mm (0.005 inch) with a maximum of two colours overprinting.
- Avoid line art less than 1 pt.