

Preparing Artwork

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

General Information

Deadlines

The (sydney) magazine is published on the last Thursday of the month.

The (melbourne) magazine is published on the last Friday of the month.

Material: Wednesday, 3 weeks 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 Pg	294 x 242mm	330 x 270mm	340 x 280mm	1/4 Page	142 x 119mm	-	-
1/2 Horizontal	142 x 242mm	-	-	1/4 Page (with Bleed)	124 x 105mm	160 x 129mm	170 x 139mm
1/2 Horizontal (with Bleed)	124 x 242mm	160 x 270mm	170 x 280mm	1/3 Horizontal	89 x 242mm	-	-
1/2 Vertical	294 x 119mm	-	-	1/3 Horizontal (with Bleed)	71 x 242mm	107 x 270mm	117 x 280mm
1/2 Vertical (with Bleed)	294 x 105mm	330 x 129mm	340 x 139mm	1/3 Vertical	294 x 78mm	-	-
Junior	193 x 160mm	-	-	1/3 Vertical (with Bleed)	294 x 64mm	330 x 88mm	340 x 98mm
Junior (with Bleed)	175 x 146mm	211 x 170mm	221 x 180mm				

Spreads

Size	Type Area	Trim Size	Bleed Area	Size	Type Area	Trim Size	Bleed Area
Dble Pg spread	294 x 512mm	330 x 540mm	340 x 550mm	1/3 Pg spread	95 x 512mm	-	-
Hlf Pg spread	142 x 512mm	-	-	1/3 Pg spread (with Bleed)	71 x 512mm	107 x 540mm	117 x 550mm
Hlf Pg spread (with Bleed)	124 x 512mm	160 x 540mm	170 x 550mm				

- 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.

Disclaimer: Whilst internal production processes may verify that material is within specifications the onus is firmly on the tradehouse to supply material within specification. It is also a requirement of our specifications that advertising material be delivered on time so quality checking procedures can take place. Late material is liable to incur additional production costs.

Fairfax Media reserves the right to refuse any material that does not meet our specifications

Effective of June 2008. Fairfax Media Productions reserves the right to change the specifications without notice at any time.

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Delivery Requirements

The (sydney) magazine & the (melbourne) magazine only accept material that is submitted 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 entered prior to acceptance of your ad by Quickcut. One of these fields is the booking number. Please contact your Sales team or Advertising Production to obtain the booking number for your creative.

Storage & Repeats

Please do not send ads more than 4 days prior to the advertising delivery deadline. Fairfax will store digitally supplied material for a period of three months. Repeat ads may be co-ordinated with Advertising Co-ordinator using the booking number relevant to the required publish date, however, it is advisable to resend the advertising material for each schedule to ensure that you run the material you require.

Print Specifications

Process	Computer to Plate. Four colour process	
Screen ruling:	133lpi	
Dot structure:	Round	
Screen angles:	Cyan	15 degrees
	Magenta	45 degrees
	Yellow	90 degrees
	Black	75 degrees
Print Sequence:	Black, Cyan, Magenta, Yellow	

Proofs

Proofs should provide an accurate representation of the intended print result and are necessary for us to ensure colour accuracy on press. For this reason, Fairfax will only accept 3DAP v.3.0 compliant proofs. If you choose not to supply a digital proof, Fairfax cannot be held responsible if the printer result varies from what the client has approved. To produce adequate digital proofs we require 3DAP approved digital proofs (see www.3dap.com.au)

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).

Process Colour

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

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 15-20% in the 50% dot area. Ensure midtones are lighter and have more contrast to compensate for the above dot gain.

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	3%	2%	2%	0%
Midtones	Allow for up to 15-20% dot gain			
Shadow	Range from 280-340% for cover stock			

Colour Guidelines Continued

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.

Total Saturation

The total saturation for process colour material should range from 280-300%. This helps compensate for dot gain and allows for maximum shadow detail with minimum ink set-off.

Saturation exceeding 300% 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.

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 300%. 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.