

Preparing Artwork

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

General Information

Sunday Life Magazine is inserted into The Sun Herald and The Sunday Age. It is a saddle-stitched product printed on 55gsm Norstar, using coldset web offset technology with mid tack uncoated process inks. Finished product size is 315mm x 275mm.

Deadlines

Material: Friday 10am, 9 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 Pg	289 x 249mm	315 x 275mm	325 x 285mm	1/4 Page (with Bleed)	127 x 106mm	153 x 132mm	158 x 137mm
1/2 Horizontal	140 x 249mm	-	-	1/3 Horizontal	87 x 249mm	-	-
1/2 Horizontal (with Bleed)	127 x 249mm	153 x 275mm	158 x 285mm	1/3 Horizontal (with Bleed)	74 x 249mm	100 x 275mm	105 x 285mm
1/2 Vertical	289 x 119mm	-	-	1/3 Vertical	289 x 73mm	-	-
1/2 Vertical (with Bleed)	289 x 106mm	315 x 132mm	325 x 137mm	1/3 Vertical (with Bleed)	289 x 60mm	315 x 86mm	325 x 91mm

Spreads

Size	Type Area	Trim Size	Bleed Area	Size	Type Area	Trim Size	Bleed Area
Dble Pg spread	289 x 524mm	315 x 550mm	325 x 560mm	1/3 Pg spread	87 x 524mm	-	-
Hlf Pg spread	140 x 524mm	-	-	1/3 Pg spread (with Bleed)	74 x 524mm	100 x 550mm	105 x 560mm
Hlf Pg spread (with Bleed)	127 x 524mm	153 x 550mm	158 x 560mm				

- 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.

Preparing Artwork

Delivery Requirements

Sunday Life Magazine requires all material to be sent in via Quickcut, Websend or AdOnline.

For more information, you can visit

www.quickcut.com.au

www.websend.com.au

AdOnline Help Desk 1300 666 599

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

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

It is not necessary to supply a colour proof for Sunday Life magazine.

Technical Reproduction Guidelines

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

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 Sunday Life 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 that 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.

Total Saturation

The total saturation for process colour material should be no greater than 240%. This helps compensate for dot gain and allows for maximum shadow detail with minimum ink set-off.

Saturation exceeding 240% 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.

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 240%, limit black to 80%			

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.

Technical Reproduction Guidelines

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 245%. 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 12pt.
- Type with serifs or screens, reversed out of a four colour image or colour, should be 12pt 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.