SUNDAY life

GW Good Weekend

Nine

nineforbrands.com.au

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 48.8 GSM using Heatset web offset technology with mid tack uncoated process inks. Finished product size is 315mm x 275mm.

The Sunday Life Magazine is inserted into The Sun Herald and The Sunday Age. It is a saddle-stitched product printed on 48.8 GSM Heatset web offset technology with mid tack uncoated process inks. Finished product size is 315mm x 275mm.

Deadlines

Advertising material for Good Weekend Magazine is due Noon Wednesday - 10 days prior to publication
Material received after deadline is automatically viewed as out of specification

Advertising material for Sunday Life Magazine is due Noon Thursday - 10 days prior to publication
Material received after deadline is automatically viewed as out of specification

Contact Details

Nine Publishing
Production Operations
1 Denison Street
North Sydney NSW 2060
Phone: 1300 666 326
Email: advertisingsupport@nine.com.au

Mechanical Specifications

Creating your pdf

We accept press ready, high resolution PDF files.

We recommend saving the file as an EPS out of your native program and using Acrobat Distiller to create the PDF..

PDFs generated from within Office packages such as Word, Excel, Publisher or Powerpoint are not acceptable. PDFs generated from Adobe Photoshop are not acceptable.

PDFs created from native programs such as Indesign, Quark Express, Illustrator or Freehand are acceptable.

Sizing

When preparing your advertisement in your native program, please ensure that your paper size and your advertisement size are the same. Registration and trim marks are not required.

Fonts & Type

We do not recommend reversing text out of four colour images.

Minimum type sizes:

- SINGLE solid colour: **6pt**
- COLOURED type on a white background using two or three colour plates: **8pt**
- REVERSED type out of one colour plates: **8pt**
- REVERSED type out of two or more colour plates: **12pt san serif bold**

Colour

All colour must be supplied as CMYK.

Total Ink Coverage

Please ensure all elements including any TIFFs, JPEGs, or EPS images within your file do not exceed CMYK Total Ink Percentage of **270%**.

Image Resolution

We print at a linescreen ruling of 133lpi. Please supply a minimum of:
Images: **300dpi**

Single bitmap: **2400dpi**

All logos should be supplied as either single bitmap or vector artwork.

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.
Nine Publishing reserves the right to refuse any material that does not meet our specifications

Effective as of September 2022. Nine Publishing reserves the right to change the specifications without notice at any time.

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Delivery Channels

Nine Production Operations Support

Complete advertising material for Nine Publishing must be saved as a PDF and delivered via one of the approved delivery channels listed below. For advice regarding these services, please contact them directly on the numbers shown.

Phone: +61 1300 666 326

Ad Delivery

addelivery.com.au is a Nine Publishing upload service. Free to use. Material must be to specification to use this service.

Email: advertisingsupport@nine.com.au
Phone: 1300 666 326

Adstream*+

Adstream (formerly Quickcut) provides software to assist with PDF validation and can arrange delivery of your ad on a fee-for-service basis to most newspapers and magazines in Australia. More information is available at **www.adstream.com.au**

Digital Ads International SENDlite *+

SENDlite is a hassle-free delivery service of advertising material direct to Nine Publishing by entering in your booking id. Any minor issues are fixed on the fly, for a small fee. More information can be found at nine.sendlite.net.

Email: info@digitaladsinternational.com
Phone: +61 2 9818 1965

Adsend*+

Adsend (formerly Websend) is a digital delivery service that will validate PDF files and arrange immediate delivery of ads to most newspapers and magazines in Australia. For more information visit **www.adsend.com.au**

Phone: +61 3 8689 9000
Toll Free: 1300 798 949

AdDesigns+

AdDesigns is a one stop design solution specialising in meeting customer needs in all Nine Publishing.

1 Denison Street, North Sydney, NSW, 2060
Phone: 1300 666 326
Email: addesigns@nine.com.au

Advertising material delivered digitally to Nine Publishing will only be accepted if the file includes the correct booking or material identification number.

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

PDF Creation

Publishing advertisements

Submitted to Nine must be saved as Portable Document Format (PDF).
Please note that PDF files must be created with a PostScript application.
PDF versions higher than V1.3 are not supported.

Fully rasterised PDF's from, or placed in any application are not accepted, due to extremely poor reproduction of fonts.

The following applications are not PostScript compatible and are not suitable for creating PDF's for Nine:

Microsoft Word
Microsoft PowerPoint
Microsoft Publisher
Adobe PhotoShop

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Technical Reproduction Guidelines

GW Good Weekend

Nine

nineforbrands.com.au

Delivery Requirements

All advertisements submitted will be output using the guidelines created by 3DAP.
These guidelines are published at the web site nzentrepreneurs.org/seperation.html

The delivery and receipt of advertising material via Quickcut and Adsend is an automated workflow. As a result material instructions are not able to be viewed and should be communicated to your Nine Publishing sales contact.

Storage & Repeats

Nine will store digitally supplied material for a period of three months. Repebat material instructions are to be supplied to your Nine sales representative (not Quickcut or Adsend). Nine Publishing 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

Iso Category		3DAPv3 PAPER TYPE 4
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

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 30% 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	4%	3%	3%	0%
Midtones	Allow for up to 30% dot gain			
Shadow	Not to exceed 270%, 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 both Good Weekend and Sunday Life magazines 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.

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Colour Guidelines Continued

Total Saturation

The total saturation for process colour material should be up to 270%. This helps compensate for dot gain and allows for maximum shadow detail with minimum ink set-off.

Saturation exceeding 270% 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 270%**. 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 two or more colours should be sans serif and bold, no smaller than **10pt.**
- Reversing type from two or more colour plates and images should be a minimum of **12pt** and bold, 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.

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