

PRINT PRODUCTION - CASE STUDY

Web to Print

One master, four destinations.

A production system for artwork that has to hold up as a phone screen, an A2 print, a bolt of fabric and a three-metre backdrop.

SCOPE

Colour · resolution · repeats · output

PROOF

FOGRA39L coated, soft-proofed

RESULT

Screen and press finally agree

Loli Mari Montalvo

Print production · lolimari.com



HIGH-RESOLUTION BACKDROP - WEB TO PRINT

Web to Print

OVERVIEW

This is the production system behind my own web-to-print line — high-resolution backdrops, seamless textiles, merch and framed art prints. The artwork is mine; the case study is about what has to happen to it before any of it can be manufactured.

CHALLENGE

The same artwork ships as a phone wallpaper, an A2 art print, a seamless textile and a three-metre studio backdrop. Each of those destinations asks something different of it — the coated gamut, real viewing distance, an invisible tile, a file anyone can identify at a glance. Exporting from a finished file and hoping is how you get a reprint bill; designing against all four from the start is how you don't.

STRATEGIC THINKING

I stopped treating print as an export step and started treating it as a design constraint. One master, four destinations — and the master is proofed against all four demands before any of them ships. If one destination asks for more, the master changes, not the export. The deliverable stops being a file and becomes a pipeline.

One master, four destinations

THE SYSTEM

One master, four destinations

The same artwork ships as a phone wallpaper, an A2 art print, a seamless textile and a three-metre studio backdrop. Each destination asks something different of it. So I design against all four demands at once, and prove the master against every one of them before anything ships.



THE DELIVERABLE IS NOT A FILE - IT IS A PIPELINE

Every artwork is proofed against all four before any of them ships. If one destination asks for more, the master changes — not the export.

Colour & gamut

COLOUR

Every colour here survives the press

I soft-proof every piece against FOGRA39L coated — the standard European coated CMYK profile — before a single file ships. Two pieces, two proofs: whatever reaches past what the press can hold gets rebuilt inside it, so what you see on screen is what comes off the press.

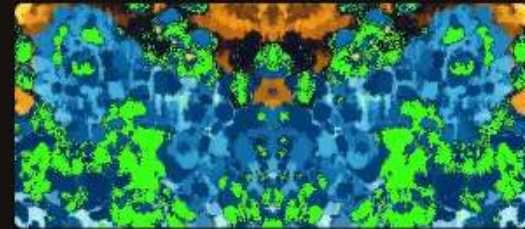
BLUE & GOLD — 11% beyond the press — the deep blues



SOURCE — RGB



SOFT-PROOF — FOGRA39L



REPRINT CHECK — LINK — REBUILD THE PALETTE

CRIMSON — 23% beyond the press — the vivid reds



SOURCE — RGB



SOFT-PROOF — FOGRA39L



REPRINT CHECK — LINK — REBUILD THE PALETTE

REASSEMBLE SELECT — SOURCE / PROOF / ADD



NEITHER RED NOR DEEP BLUE EXISTS ON COATED STOCK
SO I TOOK ALL THE COLOURS I NEEDED FIRST

THE RULES

Design inside the gamut, not against it.

Build the palette from colours that live in both spaces — then print.

Resolution

RESOLUTION

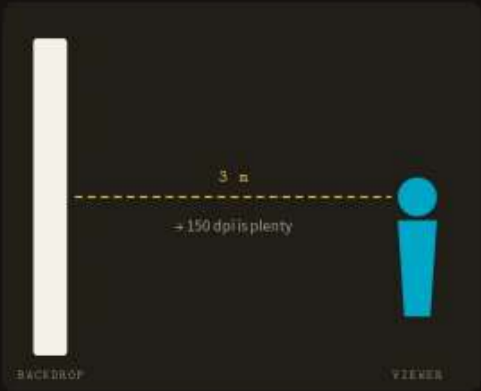
Resolution is a distance, not a number

“300 dpi” is a habit, not a rule. What the eye can resolve depends on how far away it is standing — so I size every file to the distance it will actually be read from.

OUTPUT	VIEWED AT	NEEDS	LONG EDGE
Phone / web	250 mm	-	1080 px
Art print, A2	350 mm	300 dpi	7016 px
Textile, worn	600 mm	200 dpi	-
Backdrop, studio	3 m	150 dpi	3000 px

WHICH IS WHY THE FILE IS NAMED WHAT IT IS NAMED

3000x2000_RGB_150.png



SIZE TO THE DISTANCE, NOT TO A SUPERSTITION

Spec lives in the filename, so nobody has to open a file to know it is the right one.

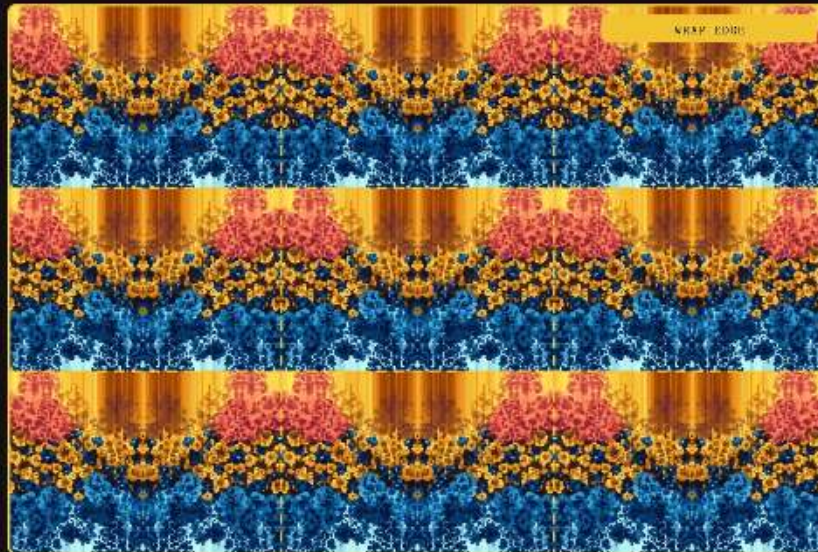
THE REPEAT

The repeat

THE REPEAT

Every repeat is tiled and measured before it ships

I tile every pattern three by three and measure the wrap edge against the interior of the tile. It takes a minute, and it is the minute that keeps a seam off a whole bolt of fabric.



AS SUPPLIED - TILED 3x3

Wrap discontinuity 110.4 against 10.8 inside the tile.

Caught at the test — It never reached the fabric.



CORRECTED - MIRRORED REPEAT, TILED 3x3

Wrap discontinuity 0.0. Wraps on both axes, by construction.

Book-match: standard textile practice, and it cannot seam.

ONE MINUTE OF TESTING PROTECTS A WHOLE PRINT RUN.

THE PATTERNS WENT TO FABRIC

The patterns went to fabric

IN PRODUCTION

The patterns went to fabric

Skirts and trousers cut from the finished repeats. This is the whole point of the repeat test and the gamut proof — a print that seams or a red that dies is a fault you only discover once it is cloth, on a body, in daylight.



Pleated midi

Blue & gold repeat



Wide-leg trouser

Crimson repeat



A-line maxi

Orange & teal repeat



Straight-leg trouser

Navy & red repeat

KIDRORED DUCK MATCH REPEATS NO SEAM ANYWHERE ON TEE GARDSET

THE OUTPUT

The output

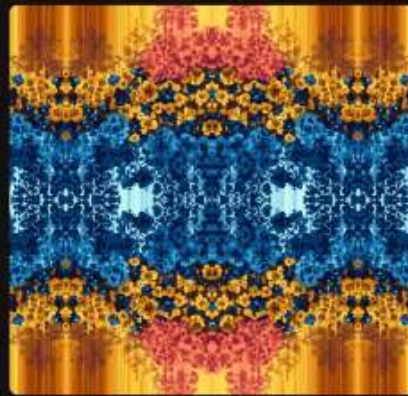
THE OUTPUT

The same system, four products



Backdrop

3000x2000 @150 : studio & event



Textile

Mirrored repeat : apparel & home



Merch

Badge art : 3461 px square



Art print

Framed edition : 300 dpi CMYK

Every one of these came off the same master — proofed, re-gamuted and repeat-tested before it shipped.

OUTCOMES & REFLECTION

The outcome

FINAL SOLUTION

Four products off one master — a 3000×2000 backdrop, a mirrored textile repeat, badge art for merch, and a framed 300 dpi edition — each proofed, re-gamuted and repeat-tested before it shipped. The repeats went on to be printed as cloth and cut into garments: pleated midis, wide-leg and straight-leg trousers, an A-line maxi. A print that seams or a red that dies is a fault you only meet once it is fabric, on a body, in daylight — which is exactly why none of it is left to the export.

RESULTS

Nothing comes back. The proof stops being an argument with the printer, because the artwork was built inside the gamut it was always going to be printed in — and one minute of repeat-testing protects an entire print run.

LESSONS LEARNED

Print production is not the boring bit at the end — it is a set of physical constraints that ought to be shaping the artwork from the first brushstroke. Measure the colour, tile the repeat, size to the distance, and the press becomes predictable. What you see is what prints.

Loli Mari Montalvo

Print Production & Colour Management · lolimari.com