

FREE RESOURCE

Gemini Image Prompts for Print Production

Nine prompts for large format shops, and the limits that come with them.



A large format quote rarely stalls at the printer. It stalls when the client cannot picture the finished job. This guide gives you prompts for the jobs that come up most often, and says plainly what Gemini cannot do for production. Every output is a concept image, not production artwork.

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Before you start

Google's Gemini image models, nicknamed Nano Banana, are quick enough to answer "what will it look like?" during the sales conversation. Run the prompts in the Gemini app or Google AI Studio. Replace the bracketed items with your own details.

What Nano Banana is. Google's nickname for its Gemini image models. The original is officially Gemini 2.5 Flash Image. The family now includes Nano Banana 2.1, and Nano Banana Pro (Gemini 3 Pro Image) is aimed at the highest quality. They are Gemini models, not part of Google's older Imagen family. Model names change often, so check what the app offers today.

One rule for everything below. Every output is a concept image. It shows intent to a client. It is not production artwork.

Prompt	Use it for	Watch out for
1 Instant mockups	Concept proof for a van or facade	Brand fonts and long copy
2 Scale reference	Showing how big 10 ft really is	Proportions are approximate
3 Installation context	Explaining the install line item	Illustration only
4 Day and night	Selling backlit signs	Keep both shots on one storefront
5 Weathering	Premium laminate upsell	Not lifespan data
6 Tileable patterns	Wall graphics without cut-offs	Check the seams yourself
7 Substrate close-ups	Mesh vs canvas vs gloss	A rendering, not a sample
8 Layout and type check	Proof against approved artwork	Cannot judge color
9 Damage description	First-pass list of things to inspect	Not a warranty determination

Part 1: Sales and client approval

Prompts that get a quote past "I cannot picture it".

1. Instant mockups

A flat logo on a PDF does not tell a client what a van or a facade will look like. Generating the scene is quicker than warping artwork onto a stock photo, and it is good enough for a concept proof.

PROMPT

Photorealistic street level view of a white [VEHICLE MODEL] delivery van parked on a sunny street, featuring a large vinyl wrap logo that says '[CLIENT BRAND NAME]' in [COLOR] typography, geometric pattern design on the side panel, high resolution, commercial photography style.

WITH A REAL SITE PHOTO

Edit this photo. Fill the blank wall with a vinyl mural featuring [DESIGN CONCEPT]. Keep the building, windows and lighting unchanged.

TIP Upload the site photo first, then paste the edit prompt.

2. Scale with a human reference

"I thought 10 feet would look bigger" is a conversation you want before the print, not after.

PROMPT

A modern trade show booth display, 10 feet wide by 8 feet tall, displaying a banner with [THEME] graphics. A business professional in a suit is standing next to the display for scale, photorealistic lighting, 4k.

LIMIT The model approximates proportions and does not measure them. Confirm real dimensions on the drawing.

3. Installation context

Clients balk at installation fees when they cannot see the work involved. A picture of the lift, the cones and the crew explains the line item.

PROMPT

Construction site view of a large building facade, workers on a scissor lift installing a large vinyl mesh banner, safety cones, realistic daytime lighting, commercial site context.

4. Day and night lighting

Backlit signs are hard to sell from a spec sheet. Show the sign unlit in daylight, then lit at night.

PROMPT (DAY)

Daytime street view of a boutique storefront, unlit lightbox sign with the text '[CLIENT NAME]', soft natural light, commercial photography style.

PROMPT (NIGHT)

Night time street view of a boutique storefront, illuminated lightbox sign glowing with the text '[CLIENT NAME]', neon glow effect, cinematic lighting, wet pavement reflection.

LIMIT To keep both shots on the same storefront, generate one, then ask Gemini in the same chat to change that image to the other lighting.

Part 2: Materials and production conversations

Prompts for the material choices clients struggle to picture.

5. Weathering comparison

Premium laminate is a hard upsell when the client only sees the price difference.

PROMPT

Split screen comparison. Left side: A vibrant, new outdoor sign. Right side: The same sign but faded, cracked, and sun-damaged after 3 years of weather exposure. Realistic weathering effects.

LIMIT This is an illustration of what aged vinyl looks like. The model knows nothing about your film, ink, laminate or climate. Use manufacturer test data for any lifespan or warranty claim.

6. Tileable patterns for wall graphics

A tileable pattern avoids awkward cut-offs where panels meet. It does not help with a photographic mural that needs a planned panel split.

PROMPT

Seamless floral texture pattern, high contrast colors, vector style, tileable, suitable for large format wallpaper.

LIMIT Check the seams yourself. Offset the image by half its width in Photoshop and look at the join before you commit to a layout.

7. Substrate close-ups

Clients mix up mesh, canvas and gloss vinyl. A macro shot on each material makes the difference visible.

PROMPT

Close up macro shot of a printed logo on perforated mesh vinyl material, seeing the small holes and texture, sunlight passing through, realistic fabric texture.

LIMIT It is a rendering, not a sample. When the job is large or the finish matters, a physical swatch still wins.

Part 3: Two proof checks, with limits

Useful as a second pair of eyes. Not a substitute for a proof process.

8. Layout and type check

Upload the approved artwork and a photo or screenshot of the proof.

PROMPT

Compare these two images. The first is the approved digital artwork and the second is a photo of the print proof. List any differences in layout, text content, font weight and element positions. Do not comment on color.

LIMIT Gemini can catch a missing element, a swapped font or shifted text. It cannot judge color from a photo. Color drift is a job for a spectrophotometer and your RIP profile.

9. First-pass damage description

PROMPT

Analyze this image of a damaged vinyl graphic. Describe the edges and the surface. Do they show lifting consistent with adhesive failure, or marks consistent with physical scraping or tearing? Say what you can and cannot tell from the photo.

LIMIT That gives you a list of things to inspect. It is not a warranty determination. Pull the sample, check surface prep and install date, and talk to the film supplier.

Where it goes wrong

Cause and effect from the production side, not generic warnings.

Lettering

Text rendering has improved a lot but still fails often enough to matter, especially with long copy, small type or a client's exact brand font. Ask for the scene with a blank sign area and set the real type yourself in Illustrator or Canva.

Overloaded prompts

Describing the subject, the shoes, the sky, a bird and a car in the background gets you extra fingers and odd shadows. Describe the subject and the setting. Add detail once the first result is close.

Resolution

A generated image has no real print resolution. DPI is a tag, and the pixel count is what counts. A 10 ft banner (120 in) at 100 ppi needs 12,000 pixels across, and a generated image is a fraction of that. Do not print it directly.

From concept to print

Generate the concept, get client approval, then either rebuild the artwork as vector (Illustrator Image Trace works for simple graphics) or upscale it with a dedicated upscaler and inspect the result at full size. Then print. To check pixel dimensions against print size, use the free DPI checker at printingtldr.com/dpi-checker/.

Background removal

Left out on purpose. Gemini can do it if you ask, and so can Photoshop, Illustrator and a dozen free tools. There is no prompt worth copying.

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