

FIELD GUIDE / 2026 EDITION

Getting Your Project Published

What a press kit actually contains, the administrative reasons good projects get turned down, and a checklist to run the afternoon before you send.

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START HERE

Good projects get turned down for dull reasons

An editor opening a submission is not, in the first minute, assessing your architecture. They are working out how much of their own team's time this project is going to cost them. A large share of rejections happen there, before the work has been properly looked at.

Every reason in the table below is administrative. Every one of them is fixable before you send, at no cost beyond an afternoon.

WHY IT STALLS	WHAT TO DO INSTEAD
Images at the wrong size	Establish the long edge, file format and colour space the title wants, and supply exactly that. Do not guess, and do not send everything at once at maximum resolution.
A watermark or studio logo burned in	Send clean files. Attribution belongs in the credit list, not across the corner of the image. A watermarked file is unusable and nobody will ask you for a second version.
No captions	Every image needs a line saying what it shows. Without captions somebody on their side has to invent them, or drop the images they cannot describe.
Credits missing or partial	An incomplete credit list is a legal and editorial problem for the publisher. It is the fastest way to move a submission to the bottom of the pile.
No plans, no sections	Drawings are how a reader understands a building. If you supply none, you have limited the project to a short picture item at best.
Exclusivity unanswered	Say plainly whether the project is offered exclusively, already published elsewhere, or open. An editor who has to ask has already spent time you did not need to cost them.
Sent long after completion	Titles differ on how fresh a project has to be. Ask before you assume, and start the conversation when photography is scheduled rather than a year later.
A download link that expires	Use a link that stays live for months, not days, and say in the email how long it will last.

Nothing on this page is a rule imposed by any particular publication, and this guide does not claim to know what any title requires. **Every figure and format question below should be confirmed with the title you are submitting to.** What is reliable is the shape of the problem: editors are short of time, and a kit that removes work gets read.



Maverick Frame production render.

STEP 01

The anatomy of a press kit

Five components. Assembled once, they serve every title you approach, every awards entry and your own site. Assembled per submission, under deadline, they are where the mistakes come from.

COMPONENT	WHAT IT IS	WHAT TO CONFIRM WITH THE TITLE
The image set	A numbered selection, ordered the way you want the project read: approach, exterior, threshold, main space, detail.	How many images they want, the long edge, the file format, the colour profile, and how they want them delivered.
A web-size duplicate	The same images, same numbering, small enough to attach or preview quickly.	Whether they want a contact sheet or preview set alongside the full-size files.
Drawings	Site plan, floor plans, one section, one or two elevations. Cleaned up, scaled, north point shown, title-block clutter removed.	Vector or raster, line weights, whether they redraw to house style, and whether they want a scale bar.
Project description	Factual, short, written in plain language: what it is, where, how big, what the constraint was, what was done about it.	The word count they work to, and whether they want it in the third person.
Credits and contact	The full list of who did what, plus one named person who can answer a question this week.	The order and the job titles they use, and whether the client must be named or withheld.

Write the description at around two hundred words and be ready to cut it. Adjectives are the first thing an editor deletes, so the sentences that survive are the ones carrying a fact: an area, a material, a constraint, a decision. Write those and let them make the case.

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PROJECTNAME_PRESSKIT/
  01_images_print/   numbered, full resolution, no watermark
                     projectname_01.jpg, _02.jpg ... in reading order
  02_images_web/     same images, same numbers, small
  03_drawings/       site plan, floor plans, section, elevation
  04_text/           description.txt  captions.txt  credits.txt
  05_contact/        who to call, and when they are reachable
  README.txt         what this is, exclusivity status, link expiry date
```

One folder, one link, one numbering system that runs through all of it. If an image is called 04 in the print folder, it is 04 in the web folder and 04 in the caption list. This sounds trivial until somebody is matching forty files to thirty-eight captions at six in the evening.

STEP 02

The six things people get wrong inside the kit

01 **Captions that describe, not captions that sell**

One line per image, keyed to the file number. What the room is, which elevation it is, what is being shown. **Keep the marketing language out** — a caption is a label, and an editor will rewrite anything that reads like copy.

02 **A credit list that includes everyone, including the visualiser**

Architect, client where permitted, structural and services engineers, contractor, landscape, interior designer, photographer, and whoever made the images if any of them are CGI. Naming the visualiser costs nothing and its absence is noticed, because an unattributed image is a rights question the publisher then has to resolve.

03 **Permission from the people you are crediting**

Photographers licence images; they do not usually hand over unlimited use. Confirm in writing what a photographer allows press use to cover, and pass that wording on with the files rather than leaving the publisher to ask.

04 **An exclusivity position decided before you send**

Offered exclusively, and for how long. Already published, and where. Or open to anyone. Pick one and write it in the first email. Two titles both believing they have the same project is the one mistake that damages a relationship rather than just a submission.

05 **Drawings prepared as drawings, not as screenshots**

Exported at a sensible size with legible line weights, a north point and no stray construction layers. A section that has to be zoomed into to be read will be left out.

06 **Timing tied to photography, not to completion**

Plan the submission when the shoot is booked. Ask each title how recent a project needs to be for them, since this varies and you cannot assume. A project that has sat unphotographed for a year is a much harder conversation than one that has not been finished yet.

Approach one at a time, properly

A visible mass mailing reads as a mass mailing. Sending to one title, waiting for the window you agreed, then moving on, is slower and works better — and it is the only honest way to offer exclusivity at all.

Ask what they want next year

Editors plan ahead and often say what they are looking for if asked directly. That question costs one email and is worth more than the submission it is attached to, because it tells you which of your projects to prepare next.

STEP 03

The checklist, and unbuilt work

- [ ] Image sizes, format and colour space confirmed with the title
- [ ] All files clean — no watermarks, no logos, no borders
- [ ] Numbering runs identically through images, web set and captions
- [ ] A caption for every single image
- [ ] Site plan, floor plans and at least one section included
- [ ] Drawings legible at the size they will be printed
- [ ] Credit list complete, photographer and visualiser named
- [ ] Written permission from photographer and visualiser in hand
- [ ] Client naming agreed or explicitly withheld
- [ ] Exclusivity position stated in the email
- [ ] Link live for months, expiry date given
- [ ] One named person reachable, with a phone number

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SUBJECT   Project submission — [project], [city] — [practice]

  1  What it is: type, location, area, status, completion date.
  2  One sentence on the thing that makes it worth a reader's time.
  3  Exclusivity: offered exclusively until [date] / published in [x] / open.
  4  What is in the link: [n] images, drawings, description, credits.
  5  Photographer and visualiser named, permission confirmed.
  6  Contact name, direct number, and when you can be reached.
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Unbuilt work is publishable

Competition entries, proposals and schemes that will never be built get published regularly. Say clearly and early that it is unbuilt, give the status, the date and the client or competition, and never let an image imply otherwise. Ambiguity on this point is the one thing an editor will not forgive.

But the visuals carry the same load

A proposal is judged against photographed buildings on the same page. That means real light, resolved materials, planting at a believable stage, people who belong there and a camera at human height. Clay models on white, cut-out figures and sunsets on everything are the reason unbuilt work reads as unfinished. Commission the images to the standard of the photography they will sit beside.

WORKING WITH A STUDIO

Cost, and how to brief it

Two things people ask us before anything else. Both answers are short.

COMMISSIONED WORK	FREELANCER	STUDIO
Single exterior still	$100 – 300	$250 – 600
Single interior still	$120 – 350	$300 – 700
Package, 5–8 views	$600 – 1,500	$1,500 – 4,000
Animation, per minute	$1,000 – 3,000	$3,000 – 8,000

Market ranges we are willing to publish. Turnaround and revision-round figures are deliberately not in this table: ours vary too much by project type to state as a benchmark, and an invented number here would be worse than none.

How to brief it — shorter is better

This is the opposite of what most people assume. Four things:

- What you need — **how many images, and of what**
- The plans and elevations, as they are
- A few reference images for mood and light
- One clear line on what the images are *for*

Inflating a small job into a fifty-page specification backfires: taken literally it comes out ugly, and it misleads the people doing the work. Tell them the intent and let the team that does this daily handle the detail.

The mistake that costs the most

The biggest failure we see is not choosing the wrong vendor. It is **timing**. People start looking only after the first supplier has already failed and the deadline is on fire, then choose in a panic.

Line up and vet rendering partners **before** you need one. One, ideally a few, briefed and ready to take work. It costs an afternoon now and saves a project later.

10+
YEARS RENDERING VISUAL STORYTELLING

350+
BRANDS & AGENCIES EMPOWERED GLOBALLY

95%
CLIENT SATISFACTION RATE

40%+
OF OUR COMMISSIONS NOW INCLUDE MOTION OR 360

MAVERICK
FRAME
STUDIO

When the image has to hold up, talk to us

We are a CGI studio: architectural and product rendering, 3D modelling, animation, 360 tours and VR. Ten years, 350+ brands and agencies, and the kind of work that still looks right when somebody counts the windows.

Send us the plans and a line on what the images are for. You get a scope and a price, and no obligation to use either.

START HERE

maverickframe.com/contacts

SEE THE WORK

maverickframe.com/gallery

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Maverick Frame production render. · Cost ranges are market ranges as of 2026 and are not a quotation.