



FIELD GUIDE / 2026 EDITION

The Visual Pack PR and Social Actually Use

What an editor needs and in what form, what performs in a feed versus in a publication, and a cadence that does not need a new commission every month.



START HERE

Your sales pack is not your press pack

Almost every practice and developer sends journalists the images they made to sell with. They are the wrong images, in the wrong form, and the most common reason a project that deserved coverage did not get it. The two packs overlap by maybe half.

	SALES PACK	PRESS AND SOCIAL PACK
Made to	Make someone want it	Let someone else explain it
Branding	Logo, strapline, price point burnt in	Nothing burnt in. Clean frames, every time
Framing	Aspirational, warm, populated	Often more architectural — the elevation, the section idea, the material junction
Quantity	As many as the channel can absorb	Six to ten, chosen hard. An editor will use two
Text	Sales copy	Factual description, credits, captions, dimensions
Drawings	Rarely included	Frequently the thing that gets the piece published
Rights	Yours to use	Must be clear that a third party may publish them, and under what credit

The cheapest thing you can change today

Ask your studio for a clean version of every image alongside the branded one. No logo, no text, no watermark, no price. It costs nothing at production time because the branded layer is added last, and it is the single difference between an image an editor can use and an image they cannot. If you commission anything this year, put that sentence in the brief.



Maverick Frame production render.

STEP 01

What an editor needs, and in what form

An editor is deciding between your project and eleven others, with an hour to fill a page. Everything below removes a reason to pick one of the other eleven.

01 Clean images at full resolution, in a single link

One folder, one link, no login, no expiry in a week. Files named as something a picture desk can file: project, view, number. Not IMG_final_v7_USE_THIS.

02 A caption per image, written by you

One sentence saying what is in the frame. If you do not write it, somebody who has never seen the building writes it, and they will call the entrance the rear elevation.

03 Full credits, including the visualiser

Architect, client, landscape, engineer, and whoever made the image. Visualisation credits are routinely dropped, and a studio whose work gets published uncredited stops prioritising your jobs. Put the line in the pack so nobody has to ask.

04 A short factual description — around 150 words

What it is, where, how big, what it is made of, what stage it is at, and one genuinely distinctive thing. Written flat, with no adjectives you would not defend in print. This is the part most often rewritten verbatim.

05 Drawings, cleaned for publication

Site plan, one or two floor plans, a section. Scale bar, north point, no title block, no revision clouds, no CAD layers switched off in a hurry. Publications print drawings, and a good section gets a project into a magazine that images alone would not.

06 A clear line on what may be published, and where

Any embargo date, any image that is illustrative rather than final, and who to contact. Ambiguity here is what makes a cautious editor move on.

07 One image marked as the lead

Say which one you would choose. Many will use it. Leaving the decision to someone with an hour to spare is how a service corridor ends up as your hero shot.

None of this needs new photography or new renders. It is assembly, and it is the difference between a pack that gets used and a pack that gets deleted.

STEP 02

A feed and a page reward opposite things

What works in a feed

- One idea, readable at thumbnail size before anyone taps
- Strong tonal contrast — a delicate grey-on-grey composition disappears on a phone in daylight
- Detail and material close-ups, which perform far better than most people expect
- Process: the model, the massing, the before, the drawing next to the render
- A human scale cue somewhere in frame

What works in a publication

- The considered wide view that explains the building in one frame
- Images that hold up large, printed, next to a section
- Restraint — no sky replacement doing the emotional work
- A set that is coherent, so two images sit together on a spread
- Anything that shows the idea rather than the finish

Three rules that survive every platform change

01 One strong image beats a carousel of weak ones

A ten-image carousel is judged on its first frame and remembered by its worst. Post the best one on its own. Keeping the other nine for the project page costs you nothing and protects the impression of the work.

02 Compose the format, do not crop to it

Vertical and square are different compositions, not a wide image with the sides removed. Ask for the camera to be framed for each ratio you need at production time. It is close to free then and impossible afterwards.

03 Confirm the current specs from the platform

Pixel dimensions, aspect ratios, safe areas and file limits change often and differ by placement. Take them from the platform's own current documentation on the day you produce, and put those numbers in your brief rather than a figure someone remembers.

The mistake that is hardest to undo

Posting everything the week you receive it. A commission produces enough material for months, and dumping it in four days leaves the account silent afterwards, which is exactly when anyone who saw the work goes looking for you. Hold half of it back on the day it arrives, before anyone gets excited.

STEP 03

The asset checklist, and a cadence that holds

PRESS AND SOCIAL ASSET CHECKLIST

- ☐ Clean images, full resolution, no logo or text burnt in
- ☐ The same images at web resolution, sensibly compressed
- ☐ Vertical and square framings, composed not cropped
- ☐ One image nominated as the lead
- ☐ A caption for every image
- ☐ Credit line including the visualiser
- ☐ 150-word factual description
- ☐ Key facts: location, area, storeys, stage, materials
- ☐ Site plan, one or two floor plans, one section — publication ready
- ☐ A massing or process image
- ☐ Two or three detail crops from existing images
- ☐ A short silent clip or loop, if any motion exists
- ☐ Rights and embargo stated in writing
- ☐ Named press contact with a direct address
- ☐ One link, no login, no expiry
- ☐ Alt text for each image, for the website

Getting a year out of one commission

From the hero image	The full frame, then three or four detail crops — a junction, a stair, a material, a reflection. Each is a separate post and several perform better than the original.
From the model	Massing views, an exploded diagram, a clay or white render. These read as thinking rather than selling, which is what an architecture audience responds to.
From the drawings	A plan with one line of annotation. Consistently among the strongest performing content for a practice, and it costs an export.
From any motion	Hold a still frame. Loop four seconds. Run the same move at three ratios.
From the process	Reference images next to the result, an early option that was not chosen, the site as it was. All of it already exists in your folders.
From the build	The same view photographed at intervals against the original render. The comparison post is the one people share.

Six rows, one commission, and a schedule that does not need a new invoice every month. The practices that look prolific are usually not commissioning more — they are unpacking each project properly instead of posting it once and moving on.

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

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

WRITTEN BY

Dim Kuzmenko

Co-Founder



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