



FIELD GUIDE / 2026 EDITION

Your Project Pages Are Doing **Nothing**

A project page is mostly images. What to put on it, how to prepare the files, and why half your best work has no page at all.

START HERE

We are a CGI studio, so here is our lane

This guide is not about search engines. We do not know how they rank anything and anyone who tells you they do with certainty is guessing confidently. What we do know is the part of your website that is made of images, because we make images for practices for a living and we see what happens to them afterwards.

Three things are true of almost every architecture practice's website we are sent.

The page is mostly pictures

A project page is typically one paragraph and twelve images. Whatever that page achieves, it achieves through the images and the words attached to them — and usually there are no words attached to them.

The best work has no page

Competition entries, unbuilt schemes, the thing that got planning and stalled. Often the most interesting work in the practice, and invisible, because there was nothing to photograph.

The files are a mess

Shipped at whatever size they came out of the render, named `untitled-1.jpg`, with no caption, no credit and no description. Slow to load and mute.

None of that is a marketing problem. It is a production problem, and it is fixable in an afternoon per project by the person who already has the files.

Anywhere below where behaviour of a search engine or a platform is relevant, we say **ask whoever handles your website**. That is not modesty. It is the boundary of what a rendering studio can honestly tell you.



Maverick Frame production render.

STEP 01

A project page, in the right order

Most project pages are a gallery with a caption. This is the structure we see working hardest for practices, in the sense that people read further and get in touch — not a claim about anything else.

PROJECT NAME — the name people actually use for it

ONE LINE What it is, where, for whom.
 “A 34-home scheme in ____, for ____, completed 2025.”

HERO IMAGE One. Captioned. Not a slideshow.

THE FACTS BLOCK Type _____ Size _____ Status _____
 Location _____ Client _____ Year _____
 Role _____ Collaborators _____

THE BRIEF Two or three sentences. What they asked for,
 and the constraint that made it difficult.

THE RESPONSE What you did about that constraint. This is
 the paragraph people actually read.

IMAGE SEQUENCE Context, approach, entrance, interior, detail.
 Every one captioned with what it shows.

DRAWINGS Plan and section, exported legibly, captioned.

CREDITS Photographer / visualiser / consultants, named.

NEXT Two related projects. Contact link.

The two lines nobody writes

The brief and the constraint. Practices write about materials and light, and skip the problem. The problem is the interesting part, it is the thing a prospective client recognises from their own situation, and it is the only part of the page that could not have been written about a different building.

Captions are not decoration

A caption is the only text on the page that is attached to what the reader is looking at. “View from the south-west, showing the brick plinth meeting the existing boundary wall” does work. “Exterior view” does not. It costs a minute per image and it is the single highest-value edit in this guide.

STEP 02

Preparing the files

This is the part a studio can speak to precisely, because we hand these files over. Run this checklist on every image before it goes on the site.

01 Export at the size the page actually displays

Not the render master. Ask whoever handles your website what the widest the template ever shows an image is, and whether the site serves a higher-density version. Then export to that, and nothing larger. A 40MB render master on a project page is the most common reason an image-led site is slow.

02 Ask which format the site should be serving

Modern formats compress far better than the JPEG coming out of your render. Whether your site can serve them, and how, is a question for your web person — but it is a question worth asking once, because it typically halves the weight of every page you have.

03 Name the file like a human

oakfield-road-south-elevation-dusk.jpg, not untitled-1.jpg or FINAL_v7_REALFINAL.jpg. Project, then subject, then variant. It costs nothing at export time and it makes the archive searchable five years later, which is the real payoff.

04 Write alt text as a description, not a keyword list

Alt text exists so that somebody who cannot see the image knows what is in it. Describe it plainly: what the building is, what angle, what is happening. Stuffing it with search terms is both unhelpful to that reader and, we are told, counterproductive — confirm the current position with your web person.

05 Caption every image, on the page

Separate from alt text and visible to everyone. One sentence describing what is shown.

06 Credit the image, including CGI

Photographer, or visualiser. Practices credit photographers and routinely leave renders uncredited, which is both discourteous and a missed link between two portfolios. Agree the credit line with your studio — ours is one line and we are glad to be asked.

07 Keep the masters somewhere findable

Layered files, transparent-background exports, the print resolution versions. Website copies are compressed and cropped. When a magazine asks for a high-resolution image on a Friday afternoon, the question is only ever where the original is.

Sizes, formats and what any platform currently accepts change often enough that printing a number here would be irresponsible. Get the figure from the platform or your web developer on the day you need it.

STEP 03

The half of your work with no page at all

Every practice has projects that exist only as drawings: the competition you were shortlisted for, the scheme that got consent and stalled, the private house the client will not let you photograph. There is no page for them because a project page needs images, and nobody has ever built one.

That is the plainest argument for visualisation that we know of, and it has nothing to do with selling the scheme. It is about whether ten years of work is represented or absent.

What a minimum page needs

Not a full marketing set. For an unbuilt project, a page can stand on:

- One exterior view, in real context
- One interior or detail view
- A plan and a section, exported legibly
- The brief and the constraint, written
- Honest status wording — see below

Say what it is

Label unbuilt work as unbuilt, and label images as visualisations. “Competition entry, 2024. Images are CGI.” Nobody minds an unbuilt project on a practice website. People mind discovering that a building they admired does not exist. The label costs you nothing and it protects the rest of the portfolio's credibility.

Take this list to whoever handles your website

Five questions we cannot answer for you, and they can:

- | | |
|--|---|
| ☐ What is the widest our template ever displays an image? | ☐ Where do captions and alt text get entered, and who enters them? |
| ☐ Which image formats can the site serve, and does it do it automatically? | ☐ Is there anything about how we name or describe images we should change? |
| ☐ How heavy is a typical project page now, and what would we like it to be? | |

The order of work, if you only have one afternoon

Caption and credit the images on your five strongest project pages. Rename and re-export the files on those same five. Write the brief-and-constraint paragraph for each. Then list the projects that have no page, and decide which two are worth visualising. That sequence puts the free work first and the paid work last, which is the right way round.

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.

