



FIELD GUIDE / 2026 EDITION

One Launch Needs 33 Assets. The Shoot Came to **\$27,670.**

One product in three variants and 33 launch assets, priced through a photo shoot and through one 3D model, and what is worth building once and reusing.

START HERE

A launch is not a shoot. It is a list of 33 assets.

A product launch used to mean a photo shoot. It now means a list: packshots in every retailer's template, lifestyle images for the site and the ads, texture and ingredient close-ups, a 360 spin for the product page, and a short film cut down for every channel. Counted honestly, one product in three variants comes to thirty-odd assets, and most of them are needed before the production run exists.

A shoot prices that list by the day. Every day needs finished samples, every variant goes back under the lights, and a label change after the shoot means a second shoot. A 3D model prices it once: the product is built from dielines or CAD, and every asset after that is a camera, a light and a render. That is the whole difference, and it decides which route is cheaper for which part of the list.

WHAT THE SHOOT NEEDS		WHAT ONE MODEL NEEDS	
01	Finished samples of every variant, weeks before launch	Dielines, CAD or one sample, and the label artwork as files.	
02	A new set-up for each variant and each angle	One model. A variant is a material and a label swap on the same cameras.	
03	A second shoot when the label or colour changes	A new artwork file and a re-render of the frames it touches.	
04	A crew day for the film and a turntable for the spin	The same model, animated. The spin and the film share the build.	

Every day on set is paid for before a single image exists.

A shoot spends most of its budget on days: studio, crew, location, samples. A model spends it once, on the build, and each asset after that costs less than the one before. On a product page, nobody asks which route an image came from.



Maverick Frame production render.

THE INVOICE

33 assets, priced both ways

Below is a composite of a launch for one product in three variants, a supplement tub in three flavours or a serum in three shades, priced at mid-market rates for both routes. The shoot column assumes a competent studio and one lifestyle day on location; the CGI column assumes one model built from the packaging files.

ASSET	PHOTO SHOOT	CGI, ONE MODEL
01 Samples for the set, or the master model and two variants	\$1,200	\$1,500
02 18 e-commerce packshots, six angles per variant	\$5,480	\$2,580
03 4 lifestyle scenes for the site and the ads	\$6,980	\$2,200
04 4 texture and ingredient close-ups	\$1,880	\$1,400
05 3 spins of 360 degrees, one per variant	\$1,350	\$1,300
06 A 15-second hero film	\$6,300	\$1,800
07 3 channel cut-downs: 9:16, 1:1 and a 6-second edit	\$1,200	\$450
08 The label changes after the first batch	\$3,280	\$600
Assets delivered, either route		33
Cost per asset, photo shoot		\$838
Cost per asset, one model		\$358
The photo-shoot route		\$27,670
The same 33 assets from one model		\$11,830

HOW THE LINES ARE BUILT	PHOTO SHOOT	CGI, ONE MODEL
Packshots	2 studio days x \$2,200, retouch 18 x \$60	6 angles x \$250, 12 variant renders x \$90
Lifestyle and texture	Location day \$6,500, macro half-day \$1,400, retouch 8 x \$120	4 scenes x \$550, 4 close-ups x \$350
Label change	Reshoot day \$2,200, retouch 18 x \$60	Artwork swap, re-render

\$15,840 is the difference, and most of it is days.

Studio days, a location day, a crew day and a reshoot day. None of them produces an image on its own, and each one is booked again when a variant or a label changes. The model is paid for once, in the first line.

BUILD ONCE

What to build once, and what it pays for

The saving in the CGI route comes from one decision: building the product properly once, with everything the later assets will need. These are the parts worth paying for at the start, and what each of them is reused for across the launch and the range.

BUILD ONCE	WHAT IT IS REUSED FOR
01 The master model, to production accuracy	Every packshot, lifestyle scene, spin and film. Build it from dielines or CAD, not from photographs of a prototype.
02 Labels as separate artwork	Flavours, shades, sizes, regional packs and the next label change. Each is a file swap, not a new model.
03 Materials matched to a real sample	Glass, frosted plastic, foil, soft-touch coating. Matched once against the sample, approved, then fixed for the range.
04 A packshot camera set	The same six angles for every variant and for the next product, so the retailer grid stays consistent.
05 A lighting set for the brand	One studio light and one daylight set. Lifestyle scenes and the film inherit them, so the launch reads as one campaign.
06 One lifestyle scene built as a set	Re-dressed for seasons, retailers and new variants without building a new room.
07 A texture and ingredient library	Cream swirls, powders, capsules, botanicals. Reused across the range and in every film.
08 The animation rig	Lids that open, caps that twist, the spin. The film, the cut-downs and the next launch's film share it.

1	3	33	\$600
MODEL, BUILT ONCE	VARIANTS AS SWAPS	ASSETS FROM IT	FOR A LABEL CHANGE

When a shoot is still the right call

When the product is worn or handled and skin, hair or fabric is the point of the image, or when the finished product already exists and nothing will change before launch. Many launches mix the two: people from a shoot, the product from the model.

THE ONE PAGE

What to send us for a launch like this

A product launch brief does not need to be a specification. Half a page is enough to quote from and to start work, usually in the body of an email. Say what the launch has to do and leave the detail to the people who build products in 3D every day.

01	The product	One line, and how many variants: flavours, shades, sizes, colourways.
02	Packaging files	Dielines and label artwork, even unfinished. CAD too, if the product has a body and not only a box.
03	A sample, if one exists	Even a pre-production one. It settles materials faster than any description.
04	The launch date	And the date the assets must reach retailers, which is usually weeks earlier.
05	Where it will sell	Your own site, marketplaces, retailers. Each has a packshot template; name them.
06	The asset list	Packshots, lifestyle, texture, spin, film. Tick what you need; a number per line is enough.
07	The hero	The one image or film the launch is sold on.
08	What is still changing	Labels, claims, colours. Tell us now; it decides what is built as a swap.
09	The next products	Whether the range will grow. It decides how the model, cameras and scenes are set up.
10	The budget	A figure or a range. It is the fastest way to an asset list that fits.

Send it before the label is final

The model can start from dielines and a draft label. The approved artwork is swapped in at the end, so the launch assets are not waiting on the last round of legal comments.

Build for the range, not the launch

If a second product is coming, say so. The cameras, lights and scenes set up for the first launch make the next one quicker and cheaper, and the range looks consistent on the shelf.

Attach what you have, in whatever state it is in: dielines as PDF or AI files, a STEP or native CAD export, label artwork, finish or Pantone references and photographs of any sample. Missing files come back to you as a question, not as a delay.

WHAT THINGS COST

Market rates and our terms, so you can check any quote

Ranges seen across the market in 2026, freelancer to studio. Use them to sanity-check any quote, including ours.

DELIVERABLE	FREELANCER	STUDIO
Single exterior still	\$100 - 300	\$250 - 600
Single interior still	\$120 - 350	\$300 - 700
Package of 5 - 8 views	\$600 - 1,500	\$1,500 - 4,000
Animation, per minute	\$1,000 - 3,000	\$3,000 - 8,000

Our standard timelines and revision terms. They are what we quote unless a project needs something else, and we say so before work starts.

STAGE OR DELIVERABLE	MAVERICK FRAME STANDARD
First draft of a still	3 to 5 working days from a complete brief
Finished stills, package of 5 - 8	2 to 3 weeks, drafts included
Animation, up to one minute	4 to 6 weeks, storyboard and preview first
Revision rounds included	Two at draft stage, one on the final image
What counts as a round	One consolidated list of comments, sent at once
Rush delivery	Half the time for about 40% more, when the schedule allows

Line up a studio before the deadline is on fire

The most expensive projects we see are not the badly briefed ones. They are the ones briefed in a panic, after the first supplier failed and the launch date did not move. Vet one or two studios while nothing is urgent.

A note on in-house: one artist needs around ten software subscriptions, a workstation and a stack of adjacent skills - modelling, lighting, post-production and client communication. It pays off only when that person is busy every day. Below that, the arithmetic favours outsourcing on its own.

NEXT

Send us the dielines, however rough

Dielines, label artwork, CAD, a sample or photographs of a prototype, in whatever state they are in. We will reply with an asset list, a price and the questions that decide it - as a reply, not a sales call.

The contact form	maverickframe.com/contacts/
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Product work	maverickframe.com/services/3d-product-rendering-services/
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Or simply	reply to the email this guide arrived in.
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Written by the people who read these briefs

Dim Kuzmenko is the founder of Maverick Frame Studio. The figures in this guide come from our own inbox and our own rate card, not from an industry survey.