



FIELD GUIDE / 2026 EDITION

Your Fair Opens Before the Samples Are Made. The Shoot: **\$34,900.**

A new collection priced two ways for one deadline: a studio shoot of samples that do not exist yet, or one set of models for catalogue, website, dealers and room sets at \$18,700.

START HERE

The fair date is fixed. The samples are not.

A new collection usually has one date that cannot move: the fair stand, the catalogue print slot or the dealer launch. Everything in the launch is planned backwards from it, except the samples. They arrive when the factory finishes them, and the factory is working to the same date.

The usual plan waits for the samples, ships them to a studio, builds room sets and shoots the catalogue, the website images and the dealer material in a few intense days. It works when the samples arrive early. When they arrive late, the shoot eats the weeks the printer and the web team needed, and any finish that changes after the fair means another studio day.

PLANNED AROUND THE SAMPLES

PLANNED AROUND THE MODELS

01	The shoot starts when the last piece is finished	Modelling starts from factory drawings and a finish list, while the pieces are still in production.
02	Catalogue, website and dealer kit as three jobs	One set of models. Each output is a camera, a crop and an export, not a new production.
03	Room sets built, dressed and struck in two days	Room sets built once in 3D and reused for the website, the dealers and the next season.
04	A finish changes after the fair: reshoot	Change the material and re-render the images it appears in. Nothing to ship, build or light again.

The shoot waits for the factory. The models do not.

Drawings exist weeks, often months, before a finished sample does. Starting from them takes image production out of the factory's critical path, and the fair date stops depending on the last piece off the line.



Maverick Frame production render.

THE INVOICE

One set of models, four outputs, priced

Below is a composite of a twelve-piece launch across seating, tables, storage, a door and lighting, priced at mid-market studio rates. The second column shows where each line ends up. Every image on it comes from the same twelve models and the same material library.

LINE ITEM	USED IN	AT STUDIO RATES
01 Twelve pieces modelled from factory drawings, 12 x \$300	everything	\$3,600
02 Material library from swatches: 14 fabrics, veneers, metals	everything	\$1,400
03 Twelve packshots on white, 12 x \$300	catalogue, web	\$3,600
04 Four room sets, one hero view each, 4 x \$600	catalogue, fair	\$2,400
05 Two more angles of each room set, 8 x \$350	web, dealers	\$2,800
06 Eight close-ups: joints, stitching, grain, 8 x \$300	catalogue	\$2,400
07 Hero room set re-rendered for a 3 m stand print	fair stand	\$400
08 360-degree spins of four hero pieces, 4 x \$400	website	\$1,600
09 Dealer kit: cut-outs, crops and print files	dealers	\$500
Built once: twelve models and the material library		\$5,000
Rendered from them: 32 stills, a stand print, 4 spins, the dealer kit		\$13,700
One set of models, four outputs		\$18,700
The same list from a studio shoot		\$34,900

12

MODELS, BUILT ONCE

32

STILLS, A PRINT AND 4 SPINS FROM THEM

10 weeks

FROM DRAWINGS TO THE FAIR, PAGE 04

\$34,900, and it still waits for the samples.

The photo route for the same list, at typical rates: four studio days with photographer and crew (\$12,000), four room sets built and struck (\$8,000), stylist and props (\$4,000), freight for twelve samples (\$2,000), retouching of 32 images (\$2,400), four spins photographed (\$2,000) and a reshoot day when one finish changed (\$4,500). None of it can start before the last sample exists.

THE CALENDAR

Working back from the fair date

Ten weeks is a comfortable run for twelve pieces. Each line is a decision, and each one that slips pushes every line below it. If you have less time, the rush terms on page 06 halve it for about 40% more.

WEEKS BEFORE THE DATE	WHAT HAS TO BE SETTLED
01 Ten: the piece list	Which pieces launch now and which follow later. A piece added late is quick to model and slow to fit into a finished catalogue layout.
02 Nine: drawings and finishes	Factory drawings or CAD, whichever is current, and one line per finish with the supplier code. Workshop sketches with dimensions are enough to start.
03 Eight: swatches in the post	Fabrics, veneers, metals. A physical swatch settles colour and texture in one look; a screen never does.
04 Seven: the models approved	Plain grey renders of every piece, checked by the designer for proportion, legs, seams and handles. The cheapest point to fix anything.
05 Six: the room sets	How many, the mood, walls and floor, which pieces sit together, and which view becomes the cover and the stand print.
06 Five: the layout	Page format and where the text sits. Renders are framed for the layout, not cropped from a guess afterwards.
07 Four: drafts	First drafts of the stills, then two revision rounds, each one consolidated list of comments.
08 Three: finals to print	Catalogue files to the printer, the stand print at full resolution.
09 Two: website and dealers	Spins, cut-outs and crops exported from the same renders, not produced again.
10 After the fair	A finish changes or a piece is dropped: swap the material, re-render the affected images.

Approve one room set before the rest

Render the hero room set first and settle materials, light and styling on that one image. Every following view is then quicker to agree, and the two revision rounds go on detail instead of direction.

THE ONE PAGE

The short brief for a new collection

You do not need a specification or a finished sample to start. For a collection with one deadline, this is enough to quote from and to start modelling, and it usually fits inside the body of an email with the drawings attached.

01	The collection	The piece list with names and main dimensions. Mark what launches now and what follows.
02	The drawings	Factory drawings, CAD or dimensioned sketches. Say which set wins if they differ.
03	Finishes	One line per fabric, veneer or metal, with supplier codes. Swatches in the post if you can.
04	The date	The fair, the print slot or the dealer launch. The real one, not the comfortable one.
05	The outputs	Catalogue, website, dealer kit, stand. Tick what applies; it decides angles and resolution.
06	The room sets	How many, and the mood in one line or a few reference images.
07	The hero	The one image that goes on the cover and the stand.
08	What is still changing	Finishes or details not yet final. We model around them and swap them in later.
09	Where it will run	Print sizes, web, dealer platforms. Sets resolution and rights.
10	The budget	A figure or a range. It is the fastest way to a fitting scope.

Send it before the samples exist

Drawings and a finish list are enough to begin. Waiting for the prototype to send the brief spends the weeks the deadline needed, and nothing in the models depends on it.

Say the outputs, not the angles

Camera heights, lenses and lighting are our job. What we cannot guess is where each image will be used. One line on that saves a revision round.

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 drawings, not the samples

Factory drawings or CAD, a finish list, swatches or photographs of them, and the date that cannot move, in whatever state they are in. We will reply with a schedule, a price and the questions that decide it - as a reply, not a sales call.

The contact form	maverickframe.com/contacts/
Furniture work	maverickframe.com/services/3d-furniture-rendering-services/
Or simply	reply to the email this guide arrived in.

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.