



FIELD GUIDE / 2026 EDITION

We Priced One Yacht as Three Orders. It Came to **\$39,500.**

Brochure stills, a configurator and a launch film ordered separately, priced line by line, and why the same three channels cost \$26,400 from one model built once.

START HERE

Three channels, three suppliers, three models

A yacht, a car or an aircraft is usually sold through three channels: stills for the brochure and the listing, a configurator or a set of variants for the buyer who wants to choose, and a film for the launch. They are rarely ordered together. The brochure comes first because the boat show is first, the configurator follows when the sales team asks for it, and the film arrives with the launch plan.

Each order goes to whoever is free at the time, and each supplier builds the model to the level its own deliverable needs and no further. So the same hull, the same bodywork or the same fuselage is modelled two or three times, and the buyer pays for it every time without seeing it on any invoice as a line of its own.

WHAT THE FIRST ORDER BUILDS	WHAT THE NEXT ORDER NEEDS
01 Detail only where the brochure camera looks	The film camera circles the stern, runs along the waterline and passes under the flybridge. Every side is seen.
02 One colour and one trim, baked into the scene	Every hull colour, teak option, paint and upholstery as a separate named material the configurator can swap.
03 Interiors modelled per view, walls missing behind the camera	A walk through the saloon or the cabin, where all four walls, the ceiling and the doors are in shot.
04 Rendered images handed over, the scene kept	A source file the next supplier can open, and the right to reuse it. Without both, the next order starts from zero.

The model is the expensive part, and it is the part nobody reuses.

Stills, variants and film are all rendered from the same geometry. When each channel is ordered on its own, the geometry is bought again with every order, and it is the largest line in each of them.



Maverick Frame production render.

THE INVOICE

Three orders for one yacht

Below is a composite of the orders behind a 40-metre motor yacht launch, priced at mid-market studio rates. Each order is reasonable on its own. The three were placed months apart with three different suppliers, and each one started by building the model again.

LINE ITEM		BASIS	AT STUDIO RATES
01	Brochure: exterior model, detailed for the brochure angles	stills only	\$4,500
02	Brochure: six exterior stills	6 x \$500	\$3,000
03	Brochure: saloon, master cabin, cockpit and deck modelled	4 spaces	\$3,000
04	Brochure: four interior stills	4 x \$550	\$2,200
05	Configurator: model rebuilt for real time	rebuild	\$6,000
06	Configurator: hull, teak and upholstery materials redone	materials	\$1,800
07	Configurator: four hull colours by three interiors	build	\$5,500
08	Film: model rebuilt for every side, the hull below the waterline	rebuild	\$5,000
09	Film: water, wake and spray simulation	simulation	\$2,000
10	Film: a 60-second launch film	1 min	\$6,500
Brochure stills			\$12,700
Configurator			\$13,300
Launch film			\$13,500
Three separate orders			\$39,500
One model built once and reused			\$26,400

\$13,100 is the same yacht, modelled twice more.

From one build the three channels cost: a master model at film detail, exterior and the four spaces (\$9,500), a library of named materials ready for variants (\$1,200), the same ten stills (\$4,700), the configurator built from the master (\$3,500), the wake simulation (\$2,000) and the film (\$5,500).

BEFORE MODELLING

Six decisions that set the model once

The model can serve all three channels only if it is built for the most demanding one from the start. These six decisions set how it is built. They take an hour to answer, and every one left open is a rebuild later.

DECIDE	WHY IT HAS TO BE SETTLED FIRST
01 Level of detail	Set by the closest camera in any channel, not the widest. If the film ends on the helm station or the dashboard, that close-up decides the detail of the whole model.
02 Exterior, interior or both	Name the spaces: saloon, cabins, cockpit, the aircraft cabin, the van's living area. Interiors are priced per space, and a space added later is modelled from scratch.
03 Variants	List every option a buyer can choose: hull and paint colours, teak, trims, upholstery, liveries, layouts. Split at the build, each costs a re-render; added later, each costs a rework.
04 What moves	Tender garage, swim platform, doors, a convertible roof, stairs, landing gear. Separated at the start they cost little. Cut apart later they cost a day each.
05 What the film sees that stills do not	The hull below the waterline, wheel arches, the underside, the far side. Build it once for the film and every still can use it.
06 Who owns the model	Ask for the source scene and the right to reuse it for other channels. It is the one sentence that stops the next order starting from zero.

CHANNEL	WHAT THE MODEL MUST HAVE	DECIDE BEFORE MODELLING
Brochure stills	Clean surfaces where the camera looks, final materials	Views, time of day, print size
Configurator or variants	Named, swappable materials and parts, light geometry	Which options combine
Launch film	Every side, moving parts separated, water or road	Length, shots, where it runs

THE ONE PAGE

The short brief for one model, three uses

A project like the one above does not start from a specification. It starts from something close to this, usually inside the body of an email with the drawings attached, and it is enough to quote all three channels from and to start work on the first.

01	The vessel or vehicle	One line: type, length or model. Say whether it exists yet.
02	What you have	GA drawings, CAD, the designer's model or photographs. Say which set is current.
03	The three channels	Stills, configurator or variant set, film. Which comes first, and roughly when the others follow.
04	The closest shot	The one detail any camera will get nearest to. It sets the level of detail.
05	Interior	Which spaces, or none.
06	Variants	The options a buyer can choose, as a plain list.
07	What moves	Doors, platforms, roofs, gear, anything that opens on film.
08	Where it will run	Brochure, website, a boat show screen, social. Sets resolution and length.
09	The date	The first real deadline: the show, the launch, the delivery. Not the comfortable one.
10	The budget	A figure or a range across all three. It is the fastest way to a fitting scope.

Name all three, order one

You do not have to commission every channel at once. Name them in the brief and order the stills first. The model is built for all three, and the next two orders start from it instead of from zero.

Say what it is for, not how

Short briefs work better. Tell us where the images and the film will run and let the people who build these models every day handle the detail. Specifications taken literally rarely make a better yacht.

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, however rough

GA drawings, CAD, the designer's model or photographs of a sister ship, in whatever state they are in. Name the channels you will need this year and we will reply with one scope, a price for each stage and the questions that decide it - as a reply, not a sales call.

The contact form

maverickframe.com/contacts/

Yacht, car and aircraft work

maverickframe.com/services/yacht-rendering/

Or simply

reply to the email this guide arrived in.

Written by the people who read these briefs

Dim Kuzmenko is a co-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.