



FIELD GUIDE / 2026 EDITION

The 6 Images That Actually **Sell** a Space

Which six images actually sell a space, what must be inside each frame, and the one-page brief that replaces “send me some renders”.

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“Send me some renders” is how sets go wrong

Given no shot list, any studio produces its own favourite angles: two hero views of the best room and nothing that answers what a buyer or a tenant actually wants to know. The images look good and the set does not work.

A shot list fixes it in ten minutes. It is also the single cheapest thing you can do to reduce revision rounds, because most revisions are not about quality — they are about a missing view.

Cover the decision

A buyer decides on layout, light and size. Any set that does not answer all three is decorative.

Vary the distance

Wide, medium and detail. Six wide shots of one apartment tell you less than three well-chosen distances.

Keep one light

One time of day across the whole set. Mixed light reads as mixed quality even when every frame is good.



Maverick Frame production render.

RESIDENTIAL

The six that sell a home

01 The living space, wide, from the entrance

Must contain: the main window, the route through to the next space, and the full ceiling height. This is the orientation shot — it answers "how big is it" before anything else. Shoot it from where a person would actually walk in, not from inside a wall.

02 The kitchen, from the living side

Must contain: the full working run, the island or table, and how the two spaces connect. Open-plan living is sold on that connection, and a kitchen shot taken from inside the kitchen never shows it.

03 The main bedroom, from the door

Must contain: the bed at true size, the wardrobe run, and the window. Bed scale is where buyers lose trust fastest — if it reads as a super-king in a room that takes a double, the whole set is suspect.

04 The bathroom, one considered angle

Must contain: the sanitaryware as specified, and the material change. One good bathroom image is worth three mediocre ones; bathrooms are small and unforgiving of wide lenses.

05 The outside space, looking back in

Must contain: balcony or terrace floor, the threshold, and the interior visible beyond. This is the shot that makes an apartment feel larger than its floor area, and it is the one most often missing.

06 One detail, at close range

Must contain: a material junction — worktop to splashback, floor to skirting, handle to door. It is the frame that says the specification is real. It is also the cheapest image in the set to produce.

COMMERCIAL & HOSPITALITY

The six that let a space

01 Arrival — the first four metres

Must contain: entrance, reception or host position, and the first sight line into the space. Hospitality is sold on arrival; offices are let on it.

02 The main volume, populated

Must contain: people at realistic density for the time of day shown, and the ceiling. An empty restaurant reads as a closed restaurant.

03 The working unit

Must contain: one table setting, one desk cluster, one treatment room — whatever the repeating unit of the business is, at close range and fully dressed.

04 The secondary space

Must contain: the bar, the breakout, the quiet room. Buyers and operators need to see that the plan has more than one mode.

05 Evening or after-hours

Must contain: the same main volume as shot 02, lit artificially. This is the one image worth breaking the single-light rule for, and it usually doubles the usefulness of the set.

06 Signage and brand surfaces

Must contain: the client's real identity applied to a real surface at real size. If the brand is not ready, say so before the render starts rather than after.

Frame rules that apply to all twelve

Camera at 1.15–1.65 m depending on whether the viewer is standing or seated. Lens 24–35 mm, never wider to “fit the room in”. Verticals parallel in every frame. Furniture at true specified dimensions, not library defaults. One white balance across the whole set.

THE BRIEF

One page, filled in before you send it

Copy this into the email. It takes ten minutes and it is the difference between three revision rounds and one.

PROJECT

TYPE

IMAGES

LARGEST USE

TIME OF DAY

ORIENTATION

SHOT 01

SHOT 02

SHOT 03

SHOT 04

SHOT 05

SHOT 06

SPECIFIED ITEMS THAT MUST BE EXACT

LIBRARY IS FINE FOR

REVISION ROUNDS INCLUDED

DELIVERABLES

residential / commercial / hospitality

_____ images, delivered by __ / __ / ____

brochure / board / portal / print __ mm wide

one for the whole set: _____

north is _____ (or: see drawing)

_____ must contain: _____

_____ must contain: _____

_____ must contain: _____

_____ must contain: _____

_____ must contain: _____

_____ must contain: _____

layered file? ____ transparent bg? ____

The two lines that save the most money

"Specified items that must be exact" and "library is fine for". Almost every expensive late revision comes from a studio treating a real, specified product as a stand-in — or spending a day sourcing something you never cared about.

On "must contain"

Write what has to be *in the frame*, not how the image should feel. "Full kitchen run plus the island" is checkable on delivery. "Warm and inviting" is not, and it is what revision rounds are made of.

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.

