



FIELD GUIDE / 2026 EDITION

The Visual Assets a **Launch** Actually Needs

A stage-by-stage map of which images, films and interactive assets each phase of a launch needs, what each one actually is, and why they all come from one model.

START HERE

The list is not the problem. The order is.

Most launch plans contain a perfectly sensible list of visual assets. What they rarely contain is the order those assets are bought in — so they get commissioned one at a time, in the order somebody asks for them, from whoever is free that week.

The result is familiar. The teaser image and the sales brochure show the same building in two different materials. The film was made from a model the interiors studio never saw. The handover pack had to be shot on site because nobody kept the file. None of that is a quality failure. It is a sequencing failure, and it is the most expensive one in property marketing.

Bought as a list

Five suppliers, five models, five versions of the truth. Every new asset starts from zero and costs full price.

Bought as a programme

One model, commissioned once, with outputs scheduled against the stages of the launch. Later assets are exports, not projects.

The difference

Consistency you cannot buy back later, and a cost curve that falls through the campaign instead of staying flat.



Maverick Frame production render.

THE MAP

Five stages, and the asset that does the work

Each stage asks the audience to do exactly one thing. The asset that belongs there is the one that makes that thing easy. Everything else in the stage is support.

STAGE	YOU ARE ASKING THEM TO	THE ASSET THAT DOES IT	WHAT IT NEEDS FROM THE MODEL
Teaser	Notice, and remember the name.	One hero exterior frame, plus a short vertical cut made from the same camera.	Exterior, hero angle, evening or low sun. No interiors needed yet.
Registration	Give you an email address.	Location and lifestyle set, amenity views, one indicative interior.	Surroundings and public realm modelled. Interiors can still be generic.
Launch	Believe it is real and turn up.	Full exterior set, the walkthrough film, amenity images, the 360 tour.	Everything built to final specification, one lighting treatment across the set.
Sales	Choose a specific unit.	Unit-level interiors, true views from actual floors, finish variants, floor-plan visuals.	Interiors per type, separated materials for variants, real view geometry behind glass.
Snagging and handover	Feel that they got what was promised.	Matched comparison images, owner and resident pack, agent and letting asset pack.	The model still existing, with the original cameras named and retrievable.

On the stage order: the sequence above is reliable; the spacing between stages is your programme, not ours, and we are not going to publish a week count as if it were one. **On formats and sizes:** every platform changes its specification, so take the current crop sizes and video lengths from the platform itself on the day you brief, not from any guide including this one.

DETAIL

What each stage's asset actually is

01 Teaser — one frame, not a campaign

A single exterior hero and a vertical crop taken from the same camera, so the paid social and the hoarding are unmistakably the same building. Resist a full set here. The stage is cheap by design and its only job is recognition.

02 Registration — the neighbourhood, not the flat

People register for a place before they want a plan. Street level, the park, the walk to the station, the amenity, and one interior that signals quality without pretending to be unit-specific. Say "indicative" and mean it.

03 Launch — the full set, produced together

Exteriors, amenity, the walkthrough film, the 360 tour, and the stills pulled from the film at full resolution. Produced in one production wave from one model in one lighting treatment, which is the only way a launch set looks like a single scheme.

04 Sales — per type, and honest about the view

Interiors for each unit type, the real view from the real floor level, finish and furniture-pack variants from the same camera, plus floor-plan visuals that match the renders. This is the largest volume of images in the whole programme and the one most often started too late.

05 Handover — the pack nobody budgets for

Comparison images from the original cameras, an asset pack the managing agent and letting agent can use for years, and the files kept somewhere you can find them. Agree it at the start, when it costs a line in a scope, rather than at the end, when it is a new commission.

The asset most launches are missing

Transparent-background exports of the building and of key interiors, delivered alongside the finished images. They cost very little at production time and they let your own team place the scheme onto new backgrounds, boards, adverts and social formats for the rest of the campaign without commissioning anything. Ask for them in the same sentence as the final images.

THE RULE

One model, commissioned once, exported often

Everything in this guide reduces to a single procurement decision, taken before the teaser: buy the model, not the picture, and schedule the pictures against the stages.

- ☐ All five stages listed in the first brief, even the ones months away
- ☐ One studio, or one model handed between studios in a named format
- ☐ One lighting treatment agreed and frozen across the launch set
- ☐ Cameras named and saved, so any stage can be re-rendered later
- ☐ Vertical and square crops cut from the same cameras, not re-framed
- ☐ Transparent-background exports for the marketing team
- ☐ Stills pulled from the film at full resolution
- ☐ Licence covering developer, selling agent, letting agent, portal and funder
- ☐ The model retained after handover, with a stated rate for later work
- ☐ A file naming convention your CRM and portal feed can read

The line to put in the first brief

"This model will serve a teaser, a registration campaign, a launch, a sales programme and a handover pack. Quote for building it once, with named cameras, separated materials, transparent-background exports and a stated rate for further outputs at each later stage." One paragraph, written before anything is commissioned, and it changes what every subsequent asset costs.

If you are already mid-campaign

Stop and find out what exists. Who holds a model, in what format, at what standard. Consolidating onto one model at the sales stage is still worth doing, because sales is where the image volume actually is.

The stage that repays most

Sales. It has the most images, the longest life and the most direct effect on a decision, and it is the stage most often commissioned in a hurry from whatever assets happen to exist by then.

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

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SEE THE WORK

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Maverick Frame production render. · Cost ranges are market ranges as of 2026 and are not a quotation.

