



FIELD GUIDE / 2026 EDITION

You're Buying **Nine** Things, Not One

“3D visualisation” covers nine different deliverables with different costs, different uses and different lead times. Here is which one you actually need.

START HERE

The word covers nine products

Asking a studio for "3D visualisation" is like asking a printer for "printing". You will get a price, and it will be a price for whatever they assumed. Here is the menu, so you can ask for the item.

DELIVERABLE	WHAT IT IS	WHAT IT IS FOR
Still image	One fixed view, final quality.	Boards, brochures, portals, press, planning.
Image set	Several stills from one scene.	Sales material. Much cheaper per image than the first one.
Animation	A moving camera through the scene.	Launches, social, exhibition. Priced per minute.
360 panorama	Stand in one spot, look around.	Sales suites and websites. Far cheaper than VR, most of the benefit.
Virtual tour	Linked panoramas you move between.	Showing a whole unit or floor without a walkthrough budget.
VR walkthrough	Headset, real-time, you walk.	Sales suites, stakeholder buy-in. The most expensive item here.
Interactive / configurator	Viewer changes finishes, units, options.	Product ranges and unit choice. Needs a properly built model.
3D floor plan	Dollhouse or orthographic plan view.	Listings. Sells layout faster than any other single image.
Photomontage	Render composited into real photography.	Planning and context. Needs surveyed camera positions.

One thing is shared across all nine: the model. That is why deciding the list up front is cheaper than adding items later, and why "we'll do the animation next year" is usually the most expensive sentence in the project.

STEP 01

Choose by the job, not by the budget

IF YOU NEED TO...	ASK FOR
Get planning consent	Photomontage from nominated viewpoints, plus shadow studies if required. Not marketing stills.
Sell units off-plan	3D floor plans first, then an image set. Layout sells before styling does.
Launch a development	One animation, plus stills pulled from the same scene. Ask for frame grabs at print resolution — they are nearly free.
Run a sales suite	360 panoramas before VR. A tenth of the cost, no hardware, no staff training, most of the effect.
Sell a product range with options	An interactive configurator, which means a model built for it from the start — not converted afterwards.
Win a competition	Two or three strong stills. Panels look at boards, not headsets.
Convince a funder or board	An image set plus one short animation. Motion reads as further along than stills do.
Feed social and paid media	Vertical animation composed vertically, not a landscape film cropped. Ask for it that way from the start.

The most common over-purchase

VR. It demonstrates well in a meeting and is used far less than anyone expects, because it needs hardware, space, someone to run it and a visitor willing to put it on. For most sales suites, linked 360 panoramas on a large screen do the same job for a fraction, and everyone can use them at once.

STEP 02

What changes the price inside each item

01 Who builds the model

The largest single variable across every one of the nine. Receiving a clean model versus building from drawings can be most of the difference between two quotes.

02 How much real context

Generic surroundings are cheap. Surveyed neighbours, actual streets and consented adjacent schemes are not, and on urban sites this often exceeds the cost of your own building.

03 Specified versus library

Every named product that must be modelled exactly rather than approximated adds time. Say which ones genuinely matter; usually it is fewer than the specification implies.

04 Number of distinct scenes

Extra angles within one scene are much cheaper than the first. Extra *scenes* are close to full price each. Structure your request around scenes, not image count.

05 Motion length and shot count

Animation is priced per minute, but shot count drives the work. Six cuts in ninety seconds costs more than one continuous move of the same length.

06 People, vehicles and weather

Populating a scene convincingly is skilled work. If your images are for hospitality, retail or public realm, it is not optional — price it in rather than discovering it in review.

STEP 03

The order sheet

Send this instead of "we need some 3D". It will get you comparable quotes from every studio you approach, which is the entire problem it solves.

PROJECT _____

DELIVERABLES	HOW MANY	NEEDED BY
Still images	_____	_____
Distinct scenes	_____	_____
3D floor plans	_____	_____
Animation (minutes)	_____	_____
360 panoramas	_____	_____
Photomontage views	_____	_____
Interactive / VR	_____	_____

MODEL

We supply a model? yes / no Format: _____

Context required: generic / real / real + consented

SPECIFICATION

Must be exact: _____

Library is fine for: _____

OUTPUT

Largest end use: _____ at _____ mm wide

Vertical video needed? yes / no

Layered / transparent versions? yes / no

COMMERCIAL

Revision rounds: _____ Who may use the images: _____

Do we receive the model afterwards? _____

The three lines studios most often have to guess at are context, what must be exact, and who may use the images. They are also the three that move a quote most. Filling them in is ten minutes and it is the difference between four comparable numbers and four unrelated ones.

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.

