



FIELD GUIDE / 2026 EDITION

The Smallest Set That Sells **One House**

A single house does not need a development-scale package. What the minimum useful set is, what to leave out on purpose, and a one-page brief.

START HERE

Development process on one house is overkill

Most of what is written about commissioning CGI is written for developers with a hundred units, a sales suite and a marketing department. Applied to one house for one client, that process adds cost and gains nothing. This guide argues the other way: what is the least you can buy and still get the job done.

The answer is usually three images. Sometimes four. Rarely more, and if a studio proposes ten for a single dwelling, ask what each one is for and watch how many survive the question.

What a development buys, and why

- Many views, because many buyers with many priorities
- Amenity and lifestyle imagery to sell a scheme
- Animation and 360, because buyers cannot visit
- An asset library, because the images run for years

What one house actually needs

- One image that settles how the house meets the ground
- One that shows the main inside-to-outside relationship
- One interior, of the room the whole design turns on
- That is the set. Everything else is optional spend

Briefs should be short. What you need, the plans, a few references, one line on the goal. Inflating a small job into a fifty-page specification backfires — taken literally it comes out ugly, and it misleads the people doing the work.

DIM KUZMENKO, CO-FOUNDER, MAVERICK FRAME STUDIO

That applies to scope as well as to briefs. A small job done at the right size is usually better, not just cheaper, because the attention is concentrated in three images instead of spread across nine.

STEP 01

The minimum set, and what each one does

Decide the job first. The set follows from it, and the job is almost always one of three.

WHAT IT IS FOR	THE MINIMUM SET	ADD ONLY IF
A private client who needs to see it	Two images. The approach view, and the main living space looking out.	There is a specific decision they cannot make — then one image of that decision, not a general extra.
A planning or consent submission	Ask the authority first. The viewpoints are often specified, and beautiful images from unrequested positions are wasted money.	They require a montage, cumulative context or a documented method. Establish this in writing before commissioning.
Selling or letting a completed design	Three images. Approach, the inside-outside relationship, and the principal interior.	The listing platform or agent genuinely needs a fourth. Ask them, not the studio.

Choosing the approach view, which is the one that matters

Not the drone view, and not the elevation-on shot. The view somebody has walking or driving up to the door, at roughly eye height, with the ground, the threshold and the entrance in it. This is the image that answers the questions people actually hold — how big is it really, how does it sit, where do I come in — and it is the one most often skipped in favour of a flattering angle from a position nobody will ever stand in.

On light, for a single house

Pick one condition and stay in it. A set of three images in consistent daylight reads as one house. Three images in three conditions — one golden hour, one overcast, one dusk — reads as three projects and costs more, because each condition is effectively a separate lighting job.



STEP 02

What to skip, on purpose

Every item here is a real and useful thing to buy on a larger project. On one house, each one is usually money that would do more work elsewhere.

01	A walkthrough animation	Priced per minute, and a single dwelling rarely has a minute of walking that adds anything three stills do not. If motion is genuinely wanted, buy fifteen seconds of a single move, not a tour.
02	A 360 of every room	Real value on off-plan sales to a remote buyer. Near zero on a house whose client can stand on the site.
03	A dusk version of the hero	The most frequently bought upgrade on small jobs, and the least frequently used image afterwards. Buy it only if someone can say where it will be published.
04	Every elevation rendered	Four sides rendered because there are four sides. Render a side only if someone will stand on it.
05	Seasonal alternates	Summer and winter of the same view is two jobs. Choose the season that suits the sale and commit.
06	Furniture and styling options	Variant sets earn their cost when a brand is selling the furniture. On one house, one considered scheme is enough.
07	A bathroom and a bedroom	The rooms clients most often add and least often use. Unless the design turns on one of them, they are filler.
08	Print-scale resolution throughout	Large print sizes cost render time. Ask for one image at print size and the rest at screen size, if anything is even going to print.

A useful test before adding anything to the set: name the person who will look at it, and the place they will see it. If you cannot do both in one sentence, it is not needed yet — and if the model is kept, it can be added later for far less than it costs now.



Maverick Frame production render.

STEP 03

Where a single house overspends, and the brief

The four costly habits

- **Commissioning before the design is settled.**
Images made from a drawing set that then changes are paid for twice. Wait for the plan to stop moving.
- **Comments from three people, separately.**
Consolidate into one voice. Contradictory notes are the main cause of extra rounds on small jobs.
- **Deciding materials during revisions.** Use the images to present a decision, not to make one. Exploring finishes in render is the most expensive way to choose a brick.
- **Buying views instead of answers.** Every extra view should answer a question somebody has asked out loud.

The one-page brief

Everything a studio needs for a single house fits in the form opposite. If you find yourself writing a second page, you are probably specifying the answer instead of the question. Send the plans as they are — they do not need tidying first, and time spent making them presentable is time not spent on the images.

PROJECT one new-build house, _____
THE JOB client presentation / consent / sale (circle one)

IMAGES WE WANT

- 1 approach view, eye height, entrance visible
- 2 _____
- 3 _____

LIGHT one condition only: _____

SEASON _____

INTERIOR which single room, and why it is that one:

ATTACHED plans ___ elevations ___ sections ___ site ___
3-5 reference images for mood and light ___

MATERIALS decided ___ / still open ___ (if open, say so plainly)

SIZES print needed? ___ which image? _____

MODEL do we keep the right to request it later? ___

DEADLINE _____ who signs off: _____

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

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.