



FIELD GUIDE / 2026 EDITION

One Model, **Every** Channel

How one commissioned model becomes print, web, social, paid, email, trade stand and retailer assets — and the export list that makes all of that nearly free.

[START HERE](#)

The model is the master. Everything else is an export.

Most marketing teams commission images. A campaign needs a hero shot, so a hero shot gets made. Four months later a different campaign needs the same product from a slightly different angle, vertical, with the left third clear for text — and the job starts again, from nothing, at full price.

The fix is not cheaper renders. It is a different unit of purchase. You commission the model, the materials and the lighting once, and every channel after that is an export from it: a crop, a ratio, a background swap, a colourway, a frame pulled from a turntable.

What campaign-by-campaign costs you

- The same object built more than once, often by more than one supplier
- Light and colour that do not match between channels
- A rush charge every time something is needed vertical
- Nothing reusable at the end of the year

What a master asset gives you

- One geometry, one set of materials, one lighting setup
- Every ratio cut from the same frame, so they match
- Text-free plates your designers can actually work on
- Next season starting from a scene rather than from drawings

The argument is not that images are cheap. It is that the expensive part — the model, the materials, the light — is paid for once and then does not need paying for again. **Count how many times your business has paid to have the same object made.** That number is usually the whole case.



Maverick Frame production render.

THE MATRIX

What each channel actually needs

One table. Mark the rows that apply to you, take it to the studio before anything is framed, and ask for all of it at production time rather than one row at a time.

CHANNEL	SHAPE	TREATMENT	ASK FOR
Print & catalogue	Portrait, square	Full resolution, print-scale detail, CMYK-ready	The largest frame the scene supports, with margin to crop into
Website hero	Wide landscape	Sharp on a retina screen, compressed for load	A wide plate and a separate mobile crop of the same frame — never one image scaled down
Product page	Square, uniform	Neutral, identical camera across the whole range	Transparent background, so the backdrop stays a site decision
Social feed	Square, portrait	Reads at thumbnail size	The frame recomposed rather than cropped blindly — the product should still fill the eye
Social vertical	Tall vertical	Clear space top and bottom for platform interface	A tall render and a text-free version. Take the current safe-area figures from the platform itself.
Paid & performance	Several ratios of one idea	Variants testable against each other	Three to five background or colourway variants from one scene, so the test measures the message and not the lighting
Email	Narrow, small file	Legible small, quick to load	A tight crop of the hero that survives on both a light and a dark background
Trade stand	Very large, odd ratios	Read at ten metres and at arm's length	Maximum size the scene supports, plus layers. Get the stand builder's dimensions before the render, not after.
PR & press	Landscape, portrait	Clean, unbranded, editorially usable	A text-free set, a caption line, and usage permission in writing
Partner & retailer	Their template	Their specification, not yours	Each retailer's spec sheet first . Producing to your own and re-cutting later is the most avoidable cost on this page.

Ratios, file limits and safe areas change, and they differ by placement. Treat every shape above as a category rather than a number, and confirm the current specification with the platform or the partner before the frame is set.

STEP 02

Nine things to ask for before the first render

All nine cost very little while the scene is open. All nine cost a re-render afterwards.

01 The widest frame you will ever need, rendered once

Frame for the most generous ratio in the matrix, then crop down. Cropping is free. Extending a frame later is a new render.

02 A text-free version of every hero

The version with the headline burned in is the one your designers cannot use for anything else. Ask for both, always.

03 Transparent-background exports

One export, and the product page, the email and the retailer template all stop being separate jobs.

04 Layers, not a flat file

Product, shadow, reflection and background as separate passes. This is what lets your team change a backdrop in an afternoon without going back to the studio.

05 The camera, saved and named

Next season's version of this product, from exactly this angle, matched to this one. Impossible if nobody saved the camera.

06 Colourways decided as material swaps up front

Separated, named materials make a finish variant a swap. Without them it is a rebuild.

07 A decision on motion, before the scene is built

A scene built for stills and a scene built to move are not always the same scene. If any channel will want a turntable, a loop or a 360 within the year, say so now.

08 A naming convention your library can parse

Agreed in advance, so nobody spends a week renaming files by hand.

09 A licence covering every channel in the matrix

Including paid, retailer and press use. Retailer use is the one most often missing, and the one you discover is missing on a deadline.

The sentence that does most of the work

"Frame and light this once for every ratio in our channel matrix, and deliver text-free and transparent-background versions of each hero, layered." Put that in the brief before the first image, and most of the reasons to re-commission this product simply stop existing.

STEP 03

The commissioning order, in one page

PRODUCT / RANGE _____

CAMPAIGN WINDOW _____

CHANNELS IN SCOPE (from the matrix, page 03)

print __ web hero __ product page __ feed __

vertical __ paid __ email __ stand __ PR __ retailer __

MASTER FRAME ratio _____ longest edge _____

PER HERO, DELIVER

text-free __ transparent bg __ layered __ mobile crop __

VARIANTS colourways _____ backgrounds _____

MOTION needed this year __ next year __

REUSE scene retained by _____

rate for a new angle in 12 months _____

LICENCE paid __ retailer __ press __ out-of-home __

Before you brief anything new

Ask every supplier who has rendered your products whether those scenes still exist and whether you may have them. Some will, some will not, and the answer changes what you commission this year. It is one email and it is the highest-return hour in this guide.

What changes between campaigns

Usually the message, the crop and the season — not the product. When the thing that changes is the layer on top, paying to rebuild the layer underneath is the definition of avoidable spend. Structure the budget so the model is capital and the campaign is the cheap part.

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.

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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.