



FIELD GUIDE / 2026 EDITION

Every Room Has Its Own Frame Problem

Lens, camera height and framing for bathrooms, bedrooms, home offices, living rooms and pools — and the single tell-tale that gives each room away when the frame is wrong.



START HERE

A house is not one camera problem

Interiors are usually briefed as one job with one look. They are not. A bathroom, a bedroom and a pool hall each fail in a different way, and each one fails on a different thing — the reflection, the bed, the depth of the water. Brief them as one job and you get one set of compromises applied to five rooms.

This is not about which six shots to commission, and it is not about picking a camera in general. It is narrower and more useful: for each room type, the frame that works, the thing that must be inside it, and the one detail an experienced eye checks first.

ROOM	WHAT THE FRAME HAS TO SOLVE	THE TELL-TALE WHEN IT IS WRONG
Bathroom	Small volume, unforgiving of wide lenses, dominated by one mirror.	The mirror reflects something that cannot be there, or nothing at all.
Bedroom	Bed scale against the room. Almost nothing else is judged.	The bed reads a size larger than the plan says it is.
Home office	Screens, glare and the direction daylight arrives from.	Daylight lands on the face of the screen, so nobody would sit there.
Living room	The route through — how a person crosses the space.	Furniture floats with no walkable way past it.
Pool	Water and the surround as one thing, not a blue rectangle.	Water with no depth: a coloured surface, no floor visible through it.

How to use the next three pages

Each room gets a spec: lens, height, framing, what must be inside the frame, and the tell-tale. Lens figures are 35 mm equivalents, because that is the language everyone shares. Heights are from finished floor. Send the relevant blocks with your plans — five lines per room beats a fifty-page specification, and it tells the studio what you will be looking at.

These are starting points a photographer or a CGI artist would recognise, not rules. The value is in having decided them before the first camera is set, because moving a camera after the room is dressed is expensive and moving it after sign-off is worse.

STEP 01

Bathrooms and bedrooms

The two rooms where a wide lens does the most damage, for opposite reasons. A bathroom is too small to survive one. A bedroom is large enough that one quietly changes the size of the bed.

Bathroom

Lens	28–35 mm. Wider than that and the bath stretches, the basin bulges and the room reads as a corridor. If the room genuinely will not fit, shoot part of it properly rather than all of it badly.
Height	1.2–1.4 m, camera level. A tilted camera converges the tiling, and tiling is the one surface in the house where every viewer can see the vertical lines are leaning.
Framing	Stand in a corner or in the doorway. Keep one wall running away from the camera so the room has a depth axis; a flat wall-on view makes a bathroom look like a sample board.
Must be in frame	The mirror, and whatever the mirror is reflecting. One wet zone edge — the shower threshold or the bath rim — so the room has a functional story. Floor, at least a strip of it, for scale.
Tell-tale	The mirror. It must reflect the real room from the real camera position: the opposite wall, the door, the window if there is one. A mirror showing a blur, a duplicate of the wall behind it, or a view that does not match the geometry is the fastest way to lose a buyer's trust in a bathroom image.

Bedroom

Lens	35–50 mm. This is the room where lens choice and bed size are the same decision. A 24 mm frame from the foot of the bed makes a double look like a super-king, and the first person to notice is the buyer standing in the finished flat.
Height	1.1–1.3 m. Around seated eye height. Higher and you look down onto the bed, which flattens it; lower and the mattress edge becomes a wall across the frame.
Framing	From a corner, with the bed across the frame rather than pointing at the camera. Bed end-on is the composition that lies about length.
Must be in frame	A known object for scale — a door leaf, a bedside table, a window reveal. At least one full side of the bed. Enough floor beside the bed to show whether a person can walk there.
Tell-tale	Bed scale. Ask for the bed size to be stated in the image notes and check it against the plan. Pillow count and pillow size give it away too: four large pillows will make any bed look bigger than it is.

One line in the brief prevents most of this: **state the bed size and the lens for every bedroom frame, and ask for a mirror reflection check on every bathroom frame before rendering starts.**



STEP 02

Home offices and living rooms

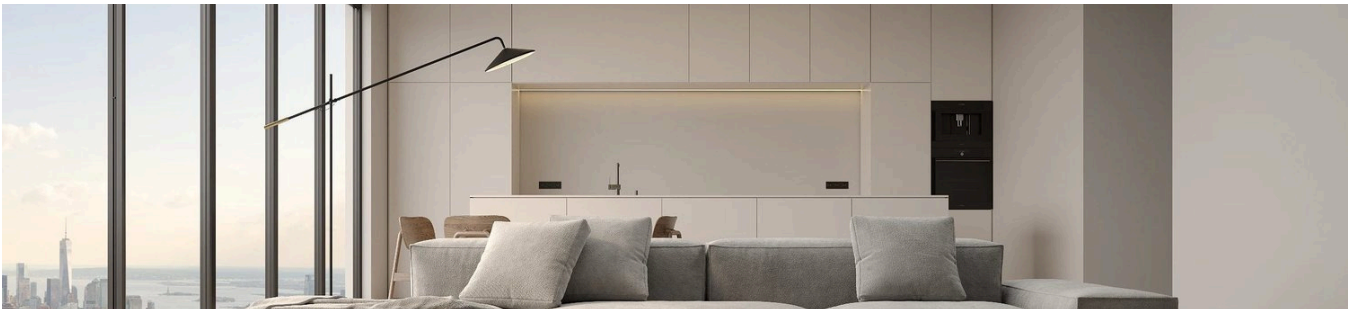
Two rooms judged on whether the space works rather than on how it looks. The office is judged on whether anyone could work there. The living room is judged on whether anyone could cross it.

Home office

Lens	28–35 mm. Usually a small room asked to contain a desk, a chair, storage and a window, so you need width — but keep the desk off the frame edge, where a wide lens distorts it most.
Height	1.15–1.25 m. Seated eye level, because that is the only height from which the room answers the question being asked of it.
Framing	Shoot so that the window is to one side of the desk, not behind the camera and not behind the screen. The frame should let a viewer trace where the light comes from and where it lands.
Must be in frame	The window or its light, the desk surface, the screen, the chair, and the wall the desk sits against. If the room is sold as a work-from-home space, a socket or cable route somewhere visible is worth more than another plant.
Tell-tale	Daylight direction against the screen. A screen facing a window means glare, and anyone who works at a desk knows it instantly. Black dead screens are the other version of the same failure — they say the render could not decide what the screen was doing. A dim, plausible interface, lit by the room, is the safe answer.

Living room

Lens	24–35 mm, and this is the one room where the wide end is usually correct, because the job is to show the whole relationship between seating, window and circulation.
Height	1.2–1.4 m, level. High enough to see the floor between the furniture, which is where the route lives.
Framing	From the way you actually enter the room, or from the corner beside it. The camera should stand where a visitor stands on their first step in.
Must be in frame	The way in or out, the complete seating group, and the main window. Floor between the sofa and the coffee table, and between the seating and the wall — the gaps are the argument.
Tell-tale	The route through. Put a finger on the door in the image and try to trace a path to the window without crossing furniture. If you cannot, the room has been dressed for the camera rather than for living, and a buyer who has moved a sofa before will feel it without being able to name it.



Room by Room production render.



STEP 03

Pools, and the sheet to send with the plans

Pool and surround

Lens	24–35 mm. The water and the thing it belongs to — hall, terrace, courtyard — have to be in the same frame, or the pool becomes a stock image of a pool.
Height	Two useful positions. Standing, 1.4–1.6 m, to show the surround and the route around the water. Low, 0.5–0.8 m, close to the surface, where reflection stretches and the water carries the frame.
Framing	Keep the near edge of the pool in shot. The edge is where a viewer reads depth, coping detail and whether the surround is wet or dry.
Must be in frame	The waterline against the wall or coping. Something below the surface — steps, a tile line, the floor — so the water has a bottom. Enough surround to see what you walk on, and whether it is a material that suits bare feet.
Tell-tale	Depth. If the water is an even colour from edge to edge with no floor visible anywhere, the image is showing a surface, not a pool. The second tell-tale is the surround: a perfectly dry deck beside a perfectly still pool reads as a showroom, not a place anyone swims.

ROOM FRAME SHEET one per image, sent with the plans

ROOM

LENS (35mm eq)

CAMERA STANDS

FRAME MUST SHOW

IMAGE REF

HEIGHT

TILT

level /

SCALE REFERENCE

LIGHT ARRIVES

CHECK BEFORE RENDER

(bed size / door / reveal)

from

time of day

mirror reflects the real room

bed size matches the plan

screen is not facing the window

route through is walkable

water shows a floor

Why this is worth five minutes per room

Every item on the sheet is cheap before rendering and expensive afterwards. A lens change is a keystroke on day one and a re-render on day ten. A mirror correction is a camera note early and a rebuild of a reflected wall late.

The one to argue about

Bed size. It is the only line on the sheet that can end in a complaint from somebody who has bought the flat. Get it stated, in writing, per bedroom, and have the studio confirm the modelled size back to you.

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.