



FIELD GUIDE / 2026 EDITION

# Twenty Blanks in One Interior Brief. Each One Is a **Revision.**

The finishes, furniture and styling decisions an interior brief leaves open, what each one costs when the draft decides it, and the schedule that closes them first.

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START HERE

# The render was fine. The brief was empty.

Most interior rendering projects that overrun do not overrun because the images are bad. They overrun because the brief left the floor, the worktop and the sofa undecided, and the first draft became the place where those decisions were made. Each one arrives as a comment, and every comment belongs to a revision round.

A studio cannot leave a blank blank. If the brief does not name the flooring, somebody picks an oak; if it does not name the tap, a library tap goes in. The draft is then a proposal nobody asked for, and changing a material that has already been lit and rendered is not a quick swap: reflections, colour bleed and styling all move with it.

| WHAT THE BRIEF SAYS |                                  | WHAT THE STUDIO HAS TO GUESS                                                                         |  |
|---------------------|----------------------------------|------------------------------------------------------------------------------------------------------|--|
| 01                  | 'Warm, contemporary living room' | Floor species and tone, wall colour, ceiling detail, and the light that makes 'warm' true.           |  |
| 02                  | 'Kitchen as per drawings'        | Worktop and edge, cabinet finish, handles, splashback and appliances. Drawings show where, not what. |  |
| 03                  | 'Styled with furniture'          | Which pieces, in which fabric, and whether they must be real products or can come from a library.    |  |
| 04                  | 'Revisions as needed'            | How many rounds, and that choosing a material in round two is not the same as correcting one.        |  |

**Two rounds are for corrections, not for choosing the floor.**

Our terms include two revision rounds at draft and one on the final image. Spend them on light, crop and small fixes and they are plenty. Spend them on deciding materials and they are gone before anyone has looked at the kitchen.



Maverick Frame production render.

THE SCHEDULE

# Twenty lines to close before modelling

Fill this in before modelling starts, even if half the lines read 'library, similar'. A written 'no preference' is a decision. A blank is a revision round.

| DECISION               | WHAT TO FIX                                   | IF THE DRAFT DECIDES IT      |
|------------------------|-----------------------------------------------|------------------------------|
| Flooring               | Material, tone, plank or tile format, pattern | Every view re-rendered       |
| Walls                  | Paint by colour code, any panelling or paper  | Every view re-rendered       |
| Ceiling                | Height, cornice or shadow gap, any feature    | Remodel and relight          |
| Doors and skirting     | Profile, finish, ironmongery colour           | Remodel in every room        |
| Window treatment       | Blinds, sheers or nothing, and the colour     | The light changes everywhere |
| Worktops               | Material, thickness, edge profile             | Kitchen views re-rendered    |
| Cabinetry              | Finish, handles or handleless, plinth         | Kitchen remodelled           |
| Splashback             | Material, format, height                      | Kitchen views re-rendered    |
| Sanitaryware and taps  | Named products, or 'library, similar'         | Bathroom remodelled          |
| Tile                   | Size, colour, grout colour, layout            | Bathroom re-rendered         |
| Light fittings         | Named pendants and lamps, downlight positions | Every view relit             |
| Light state            | Day or dusk per view, lamps on or off         | A new render per view        |
| Hero furniture         | The three to five pieces a buyer would name   | Remodel and restyle          |
| Other furniture        | Library or specific, and the colour range     | The room restyled            |
| Fabrics                | Sofa, curtains and rug: colour and texture    | Every view re-rendered       |
| Art and objects        | A style direction, or 'keep it bare'          | Restyled, often twice        |
| Plants                 | Yes or no, how many, what kind                | The room restyled            |
| People                 | None, silhouettes or lifestyle                | The shot recomposed          |
| View out of the window | Real site view, generic or softened           | A new backplate per view     |
| Camera positions       | Marked on the plan, the hero named            | A new view at full rate      |

'Library, similar' is a perfectly good answer.

At brochure size nobody can tell a library tap from the one on your drawings. Name what a buyer would recognise; the library covers the rest.

LINE BY LINE

# The nine blanks that cost the most

Close these nine first. They are the ones that touch every view, and the ones most often left for the draft to decide.

| THE BLANK                        | WHAT TO WRITE INSTEAD                                                                                                                                                |
|----------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 01 <b>Flooring</b>               | Name the material and tone, or send a photograph of the sample. The floor is in every frame and carries most of the bounced light, so it is the first line to close. |
| 02 <b>Light</b>                  | Day or dusk for each view, and whether the lamps are on. Changing the time of day after the draft is a new render, not an adjustment.                                |
| 03 <b>Hero furniture</b>         | List the three to five pieces a buyer would recognise by name, with links. Everything else can be library furniture chosen to match.                                 |
| 04 <b>Kitchen</b>                | Worktop, cabinet finish and handles, one line each. The drawings show where the kitchen goes, not what it is made of.                                                |
| 05 <b>Bathroom</b>               | Tile size and colour, grout colour and the tap. Grout is the line people forget, and on a close bathroom view it is plainly visible.                                 |
| 06 <b>View out of the window</b> | Whether the view must be the real one. A real view needs a photograph from the right floor; a generic one needs nothing.                                             |
| 07 <b>Styling</b>                | One reference image for the mood, not ten. Ten references contradict each other, and the draft ends up averaging them.                                               |
| 08 <b>Who approves</b>           | Name one person who signs off materials. Two decision makers reading the same draft is how one round becomes three.                                                  |
| 09 <b>Open decisions</b>         | If materials are still open, say so. We will propose a materials test on one view before rendering the set, instead of discovering it at draft.                      |

## A materials test is cheaper than a revision

When several finishes are undecided, a quick test on one view settles the floor, the walls and the light at once. It costs a fraction of a round, and every other view starts from decisions instead of guesses.

THE ONE PAGE

# What brands actually send us

The clients whose logos sit on our service pages do not send a twenty-page design statement. They send something close to this, usually in the body of an email with a finishes schedule attached, and it is enough to quote from and to start modelling.

|    |                      |                                                                           |
|----|----------------------|---------------------------------------------------------------------------|
| 01 | The space            | One line, plus plans and elevations. Say which set is current.            |
| 02 | What it is for       | Sales, a hotel launch, a showroom, a design review. It decides the views. |
| 03 | How many views       | A number, with the hero view named.                                       |
| 04 | Camera positions     | Marked on the plan. Two minutes here saves a revision round.              |
| 05 | Light                | Day or dusk per view, lamps on or off.                                    |
| 06 | Finishes             | The schedule, with 'library, similar' wherever nothing is fixed.          |
| 07 | Named products       | The pieces a buyer would recognise, with links or product codes.          |
| 08 | Styling              | One reference image for mood, and whether people appear.                  |
| 09 | The date you need it | The real one, not the comfortable one.                                    |
| 10 | The budget           | A figure or a range. It is the fastest way to a fitting scope.            |

Blanks are fine if they are marked

'No preference' in a line tells us to choose and move on. An empty line tells us to guess, and a guess is exactly what comes back as a comment on the draft.

Samples beat adjectives

A phone photograph of a tile on your desk says more than 'warm grey, subtle texture'. Send pictures of real samples where you have them; they are the fastest brief there is.

WHAT THINGS COST

# Market rates and our terms, so you can check any quote

Ranges seen across the market in 2026, freelancer to studio. Use them to sanity-check any quote, including ours.

| DELIVERABLE            | FREELANCER      | STUDIO          |
|------------------------|-----------------|-----------------|
| Single exterior still  | \$100 - 300     | \$250 - 600     |
| Single interior still  | \$120 - 350     | \$300 - 700     |
| Package of 5 - 8 views | \$600 - 1,500   | \$1,500 - 4,000 |
| Animation, per minute  | \$1,000 - 3,000 | \$3,000 - 8,000 |

Our standard timelines and revision terms. They are what we quote unless a project needs something else, and we say so before work starts.

| STAGE OR DELIVERABLE              | MAVERICK FRAME STANDARD                                    |
|-----------------------------------|------------------------------------------------------------|
| First draft of a still            | 3 to 5 working days from a complete brief                  |
| Finished stills, package of 5 - 8 | 2 to 3 weeks, drafts included                              |
| Animation, up to one minute       | 4 to 6 weeks, storyboard and preview first                 |
| Revision rounds included          | Two at draft stage, one on the final image                 |
| What counts as a round            | One consolidated list of comments, sent at once            |
| Rush delivery                     | Half the time for about 40% more, when the schedule allows |

### Line up a studio before the deadline is on fire

The most expensive projects we see are not the badly briefed ones. They are the ones briefed in a panic, after the first supplier failed and the launch date did not move. Vet one or two studios while nothing is urgent.

A note on in-house: one artist needs around ten software subscriptions, a workstation and a stack of adjacent skills - modelling, lighting, post-production and client communication. It pays off only when that person is busy every day. Below that, the arithmetic favours outsourcing on its own.

NEXT

# Send us what you already have

Plans, a model, photographs or a draft brief, in whatever state they are in. We will reply with a scope, a price and the questions that decide it - as a reply, not a sales call.

|                    |                                                                                                                                             |
|--------------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| The contact form   | <a href="https://maverickframe.com/contacts/">maverickframe.com/contacts/</a>                                                               |
| Interior rendering | <a href="https://maverickframe.com/services/3d-interior-rendering-services/">maverickframe.com/services/3d-interior-rendering-services/</a> |
| Or simply          | reply to the email this guide arrived in.                                                                                                   |

## Written by the people who read these briefs

Dim Kuzmenko is the founder of Maverick Frame Studio. The figures in this guide come from our own inbox and our own rate card, not from an industry survey.