

FIELD GUIDE / 2026 EDITION

You Are Not Selling One Plan. You Are Selling a Set

How to make unit types comparable, why furniture must be drawn at the sizes you specified, when a 3D plan beats a 2D one, and a schedule to fill in first.

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START HERE

A buyer is choosing between types, not looking at one

A development sells unit types. Nobody looks at the two-bedroom plan on its own: they look at it next to the three-bedroom, work out what the extra money buys, and decide. That comparison is the product. Individually excellent plans that cannot be compared are a set that fails at the only job it has.

Which means the important decisions are made across the set, before the first plan is drawn — one viewing angle, one furniture library, one label system, one floor palette. Change any of those between types and the buyer reads the difference as a difference in the flats.

WHAT A BUYER JUDGES	WHAT HAS TO BE VISIBLE ON THE PLAN FOR THEM TO JUDGE IT
Circulation	How far you walk from the front door to each room, whether you cross a living space to reach a bedroom, and how much floor is corridor rather than room. Draw the hall properly; it is where a plan is usually flattered.
Whether furniture fits	A bed with space to walk both sides. A table with chairs pulled out. A sofa that faces something. This is the single thing buyers test hardest and the thing most often cheated.
Storage	Wardrobes, the cupboard by the door, the utility space, the place a bicycle or a pushchair actually goes. Storage drawn as an empty rectangle reads as no storage at all.
How rooms relate	Which rooms open into each other, what you see from the entrance, whether the kitchen faces the living space or turns its back on it, which bedroom takes the noise.
Outdoor access	Balcony or terrace depth — shown with a real table and chairs on it, because depth is the only thing that decides whether the outdoor space is usable or ornamental. Its aspect, and which room it opens from.

Notice that none of the five is answered by making the image prettier. They are answered by the plan being accurate and by every type in the set being drawn the same way.

STEP 01

Furniture at the sizes you specified — not the sizes that fit

The oldest trick in unit plans is furniture quietly drawn small. A slightly narrow bed, a table for four that is really a table for two, a sofa short enough to leave a walkway that does not exist. It makes rooms look generous and it is the fastest way to lose a buyer who measures the show flat.

It is also usually nobody's decision. A studio given a plan and no furniture information will place blocks from a library, sized to look right. So issue the sizes. Fill this in and send it with the drawings; it takes a few minutes and it removes the argument entirely.

ITEM	SIZE YOU SPECIFY	CLEARANCE THAT MUST ALSO BE DRAWN
Principal bedroom bed		Walking space to both sides and the foot. State the minimum you will accept.
Second bedroom bed		If a second bedroom only takes a single, say so now rather than at handover.
Wardrobes		Door swing or slide, and the space to stand in front of an open door.
Dining table and chairs		Chairs drawn pulled out, and room to pass behind a seated person.
Sofa		Distance to the wall it faces. A sofa too close to a screen wall is visible instantly.
Kitchen run and island		Gap between runs, and whether appliance doors open into it.
Balcony or terrace table		Chairs pulled out, and the route past them to the balustrade.
Bathroom sanitaryware		Door swing against the basin, and standing space in front of the WC.

One line to put in the brief

“All furniture to be drawn at the dimensions in the attached schedule, with stated clearances shown, and nothing rescaled to fit.” If a room then looks tight, that is information you wanted before the marketing suite opened, not after.



Maverick Frame production render.

STEP 02

When a 3D plan is worth it, and when 2D does the job better

A 3D plan is not an upgraded 2D plan. It trades measurability for atmosphere, and for some of the questions on page 02 that is a bad trade.

	2D PLAN	3D PLAN
Comparing two types	**Better.** Same orientation, same scale, areas read directly off the page.	Angled walls and raised furniture make two types hard to hold side by side.
Measuring	**Better.** Dimensions and a scale bar survive.	Perspective, if any, makes the far end of the flat smaller. Ask for orthographic if measuring matters.
Understanding volume	Requires practice most buyers do not have.	**Better.** Ceiling height, window height and how a room feels come across immediately.
Selling the lifestyle	Flat and technical, which is sometimes exactly right.	**Better.** Materials, light and furnishing style do real work here.
Small or awkward rooms	Honest. Tight is visibly tight.	Flattering, and the walls nearest the camera are cut away, which hides exactly the corner a buyer is worried about.
Cost across a set	Low per type, so every type gets one.	Higher per type. Doing three types in 3D and five in 2D is the worst of both.

The usual right answer

2D for every type in the set, 3D for the types you are pushing. The 2D set carries comparison and measurement; the 3D plans carry desire. What does not work is a set where some types have a 3D plan and others do not, with no explanation — buyers read the missing ones as the unwanted ones.

The multi-storey problem

Duplexes, townhouses and anything with an internal stair fail in a predictable way: each level is drawn correctly and nobody can tell how the two fit together.

Align the levels

Same orientation, same scale, stacked or side by side in the same order on every sheet in the set. Never rotate an upper floor to make it fit the page.

Mark the stair on both

With an up and down arrow, arriving in the same position on both plans, plus the void or landing it lands on. The stair is the only thing connecting the two drawings.

Add one sectional view

A single cut through the unit showing both levels and the stair between them does more than either plan alone, and for a double-height space it is the only image that explains the thing you are charging for.

STEP 03

The schedule that keeps the set consistent

Fill this in before anyone draws. It is the document that decides whether you get a library or a collection.

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UNIT-TYPE SCHEDULE      development _____________________  rev ______

CODE   NAME / BEDS        AREA     LEVELS   OUTDOOR SPACE   MIRRORED?
____   _________________  _______  _______  ______________  _______
____   _________________  _______  _______  ______________  _______
____   _________________  _______  _______  ______________  _______
____   _________________  _______  _______  ______________  _______
____   _________________  _______  _______  ______________  _______

PLAN TYPES REQUIRED PER UNIT TYPE
  2D furnished ___   3D dollhouse ___   Sectional ___   Unfurnished ___

FIXED ACROSS EVERY TYPE IN THE SET  (change none of these mid-way)
  Viewing angle and direction   _____________________
  Floor and wall finish palette _____________________
  Furniture library and sizes   attached schedule, rev ______
  Labels shown       room names ___  areas ___  dimensions ___
  North point ___    Scale bar ___    Unit code on the sheet ___

TOTAL DRAWINGS   types ____  x  plan types ____  =  ______

REUSE   Do we receive the base scene for later phases?  ___
        Rate agreed for an additional type from it?     ___
```

Mirrored types are not new types

Handed or mirrored plans are usually a flip of an existing scene, not a fresh drawing, and should be priced that way. The exception is text: labels and unit codes must be flipped back so they read the right way round. Check that on every mirrored plan before sign-off, because it is missed constantly.

The last two lines are the expensive ones

Developments add types. A block gets a penthouse variant, a phase two introduces a wider three-bed. If those come from the same base scene they cost a fraction and they match the existing set exactly. If they start again elsewhere, they cost full price and they visibly do not belong. Settle it at the start, in one line.

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.

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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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Maverick Frame production render. · Cost ranges are market ranges as of 2026 and are not a quotation.