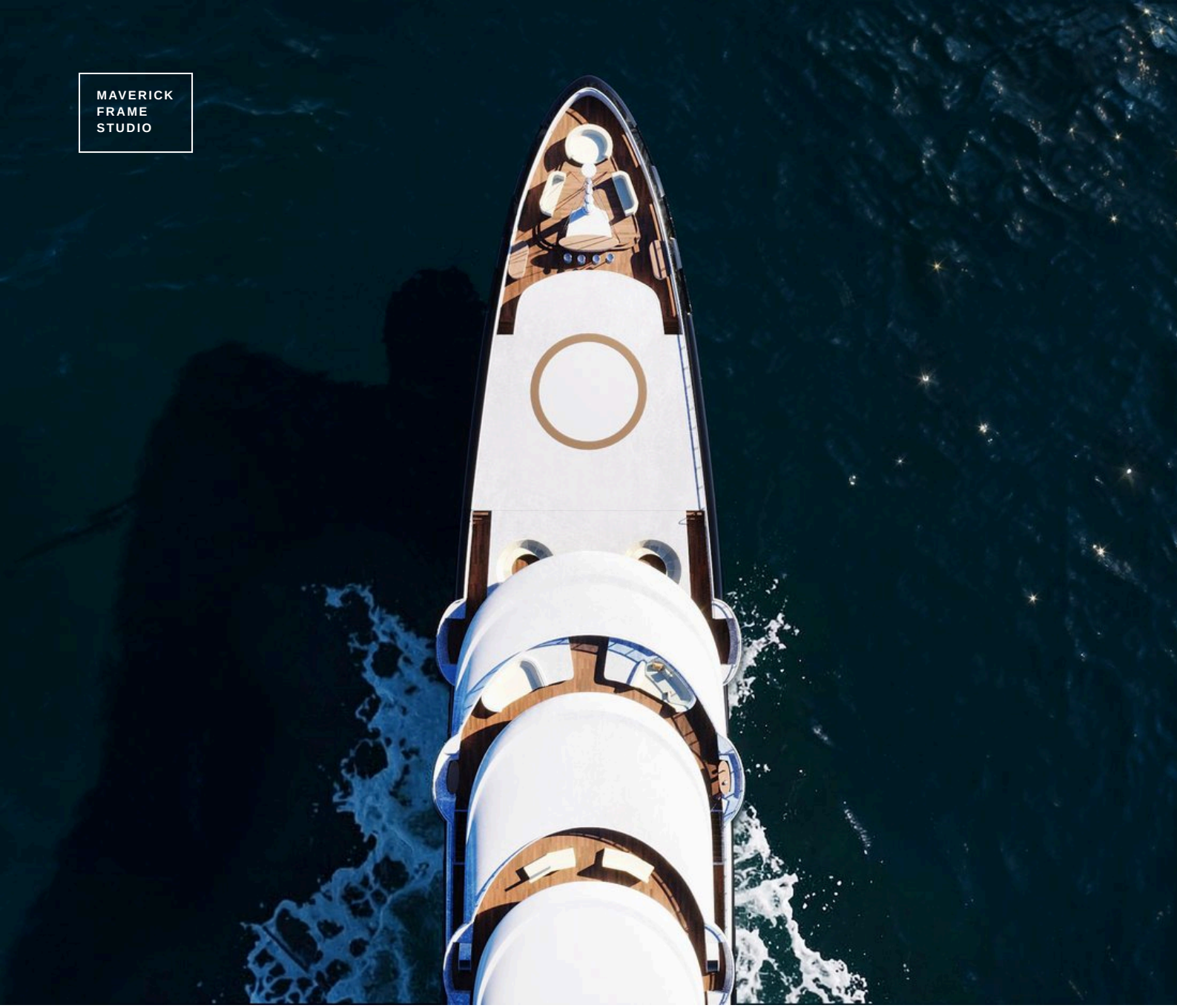
MAVERICK
FRAME
STUDIO



FIELD GUIDE / 2026 EDITION

Yacht CGI: What the GA Drawings Miss

General arrangements give you layout and nothing else. What a yacht render needs beyond them, what the yard must supply, and the shot list that actually sells.

Dim Kuzmenko
Co-Founder, Maverick Frame Studio
maverickframe.com

START HERE

A GA is a plan view of a curved object

General arrangement drawings are the natural thing to send a studio, and they are genuinely useful: they fix deck layout, cabin positions, tender garage, seating, circulation. What they cannot do is describe a hull, because a hull is a continuously curved surface and a GA is a set of flat cuts through it.

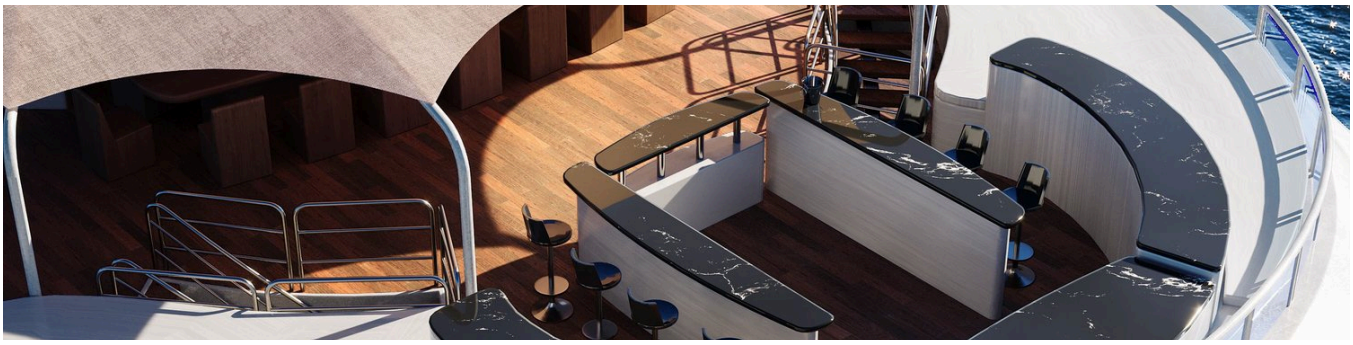
What the GA gives you

- Deck-by-deck layout and room positions
- Overall dimensions and deck heights
- Where furniture, seating and tenders sit
- Circulation and stair positions

What it says nothing about

- Hull and superstructure surfacing — the actual shape
- How the yacht sits in the water, and how the water responds
- Gloss level of the topsides, and therefore the reflections
- Teak plank width, caulking, and how it curves at the deck edge
- Stainless, glass and paint against each other in real light
- Anything at all about scale, seen from the outside

Every item on the right is what a buyer actually responds to. **A yacht render built from GAs alone produces an accurate layout inside a shape that is not quite the boat** — and the people you are selling to have spent their lives looking at boats.



Maverick Frame production render.

THE DIFFERENCE

Five problems a building render never has

01 The subject moves, and so does everything under it

A building sits on the ground at a known height. A yacht floats at a waterline that depends on load, and it heels, pitches and throws a wake. The trim has to be stated by someone at the yard, because an eye that knows boats reads a wrong waterline immediately, even from a distance.

02 Water is an interaction, not a backdrop

Reflection of the hull, refraction where the topsides enter, the disturbance the hull makes, the foam at the stern, wet marks on the transom. Flat blue water with a boat placed on it is the commonest and most obvious failure in yacht CGI.

03 The topsides are a mirror

High-gloss paint over a long, subtly curved surface behaves like automotive paint at twenty times the size. It shows the sky, the sea and the horizon line bending along the sheer. A dull sky produces a dull hull, whatever colour it is painted.

04 Three materials must sit together correctly

Teak, stainless and gloss paint. Teak needs real plank width, caulking lines and planking that follows the deck edge rather than running straight off it. Stainless is a mirror at small scale, so rails, cleats and hinges pick up everything. Get these three right and the render reads as a boat before anyone has looked at the design.

05 Nothing on open water tells you how big it is

On land a door and a kerb give scale automatically. At sea there is nothing. Scale has to be placed deliberately — people aboard, a tender alongside, the coastline behind, a helicopter, furniture at real size. Without it a 60-metre yacht and a 30-metre yacht are the same photograph.

Interiors: at sea or at berth

Decide it per shot, and say so in the brief. **At berth** means a still horizon, warm evening light through the saloon glass, harbour lights outside: it sells the lifestyle. **At sea** means a moving horizon in every window, hard directional sun, the sea visible from inside: it sells the boat. The window content is a real cost line either way, because what is outside the glass has to be built, and the two answers need different exteriors.

YOUR SIDE OF IT

What the yard has to supply

Most of this exists already, in the naval architect's office or the design studio. The gap is usually that nobody asked for it, because the GA looked sufficient.

SUPPLY	WHY IT DECIDES THE OUTCOME
Hull surface model, not just lines	The single most valuable file. Surfaces from the naval architect give the true shape; lines plans and GAs together are an approximation of it.
Superstructure and exterior design data	Often held by a different designer from the naval architect. Establish early who owns which part of the geometry.
Stated waterline and trim condition	Half load, full load, or as the yard wishes to show her. One line in an email, and it prevents the note that costs a re-render.
Paint specification and gloss level	Colour code plus a painted sample if one exists. Gloss level matters as much as colour on a surface this size.
Teak specification	Plank width, caulking colour and width, and the planking layout at the deck edge and around fittings.
Glass tint and reflectivity	Saloon and bridge glazing read very differently depending on tint. It changes the whole character of the profile view.
Interior schedules and samples	Veneers, stone, leather, carpet. Physical samples where the finish carries the price, exactly as for any high-end interior.
Deck equipment and named tenders	Cranes, davits, radar, aerials, jet skis. Small items, disproportionate effect: a bare deck reads as a rendering, a working deck reads as a yacht.
Cruising ground, or a named location	Mediterranean noon, Caribbean afternoon and northern European grey are three different films. Pick one per shot and say which.

Two supply questions are worth asking in the first email, because they change the price more than anything else: **is there a hull surface model, and who is it with.** If the answer is that there is not one, the job includes building the hull, and that should be a visible line rather than a discovery.

THE SHOT LIST

Nine images that sell a yacht

Every shot has a job. If a shot on your list cannot be given a job in the right-hand column, it is decoration and it is costing you one of the shots that would have worked.

01	**Profile, side on, at eye level**	The design statement. This is the image the yacht will be known by, and the one the sheer line either survives or does not.
02	**Three-quarter bow, low, running**	Movement and intent. Wake, spray and the hull entering the water. The hero shot in almost every campaign.
03	**Three-quarter stern, at anchor**	The beach club, the transom, the swim platform and the toys. Where owners actually spend the day.
04	**Aerial, looking down on the decks**	Reads as layout the way a GA cannot: sun pads, pool, dining, circulation, and how much outside space there really is.
05	**Main deck aft, dressed and populated**	Scale and life. Furniture at real size and people aboard, which is what tells the eye how large she is.
06	**Main saloon, evening, at berth**	The interior sell. Warm light inside, harbour outside the glass, volume readable from a single position.
07	**Owner's cabin with the sea outside**	The one interior that should be at sea rather than at berth. The horizon in the window is the whole point of the room.
08	**Sundeck or upper deck at golden hour**	Lifestyle, and the shot most likely to be shared on its own without any caption.
09	**One detail: teak, stainless, joinery**	Proof of quality. Close, honest, unstyled. This is the image that answers a broker's client asking what she is actually like.

If the budget only covers four

Take 01, 02, 04 and 06. Profile, running hero, aerial deck plan and one interior. Between them they answer what she looks like, what she does, how she is laid out and what it is like on board — which is the whole first conversation with a buyer.

And decide the motion question now

Water, wake and a moving horizon are the reasons yacht work drifts into film. If a short piece is likely later, say so before the model is built — an exterior built to be seen from one side is an expensive thing to discover halfway into an animation.

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

MAVERICK
FRAME
STUDIO

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

WRITTEN BY

Dim Kuzmenko
Co-Founder



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