Oso Mosasaur

The Figure

The included Oso Mosasaur character is an ideal starting point. It'd movements are designed to enhance the proper look of a mosasaur.

With the included figure, applying standard dragon poses will look appropriate. Some poses may need a few tweaks to align limbs in a way that is more evocative of a mosasaur.

Mosasaur species ranged from 1 meter to possibly more than 16 meters. Default size is 4 meters, so that would represent a Scale setting from 25% to 400%.

There is a pose control on the Head for Lips Upper Up-Down; raising the upper lips will expose the upper teeth for a dramatic toothy look.

Mosasaurs were once thought to swim like eels. Evidence now suggests that advanced mosasaurs swam more like sharks and ichthyosaurs, relying on moving a powerful stiffened tail from side to side.

The limits of the included Oso Mosasaur figure were designed with this in mind.

The Environment

The included ocean environment consists of an ocean volume, the actual water, and a seafloor.

Ocean depth is controlled by the Y scale. Every 1% scale represents 10 meters of depth. The environment is set up so that the ocean surface is at position 0, and as the ocean gets deeper the seafloor moves downward from that position.

10 meters represents 1000 distance units. So if you want to place a camera at the seafloor, it's Y position should be –1000 per 1% of ocean depth.

There are water materials for various depths, marked by the Y position of the camera. The default and first material is 2000, for cameras at Y –2000. Then 5000, at –5000, and 10000, at –10000. Be sure that you've actually selected Ocean Volume when applying materials.

Feel free to try out different settings to capture the look you want. Transmitted Color will change the color in the distance; if you darken this, the ocean 'gloom' will encroach on the camera. Increasing SSS Amount will make the water more cloudy, but will also brighten the look of the water; a good look will require carefully adjust SSS amount up and then darkening transmitted color.

Another useful option is to use a simple fog plane: create a plane primitive, set Cutout Opacity to some value less than 1, set its glossy weight to 0, and then place it between elements in a scene, oriented to the camera. This can create a sense that the scene behind the fog is occluded by particulates in the water, or from distance. It is considerably easier and faster than true volume effects.

This can be tricky at the ocean floor, because you might be able to see where the plane clips into the ground. This approach is easy and effective in open water.

Finally, there are render settings optimized for renders below and above water. This is a good starting point; you can then easily change angles by changing the apparent time of day and rotating the dome.