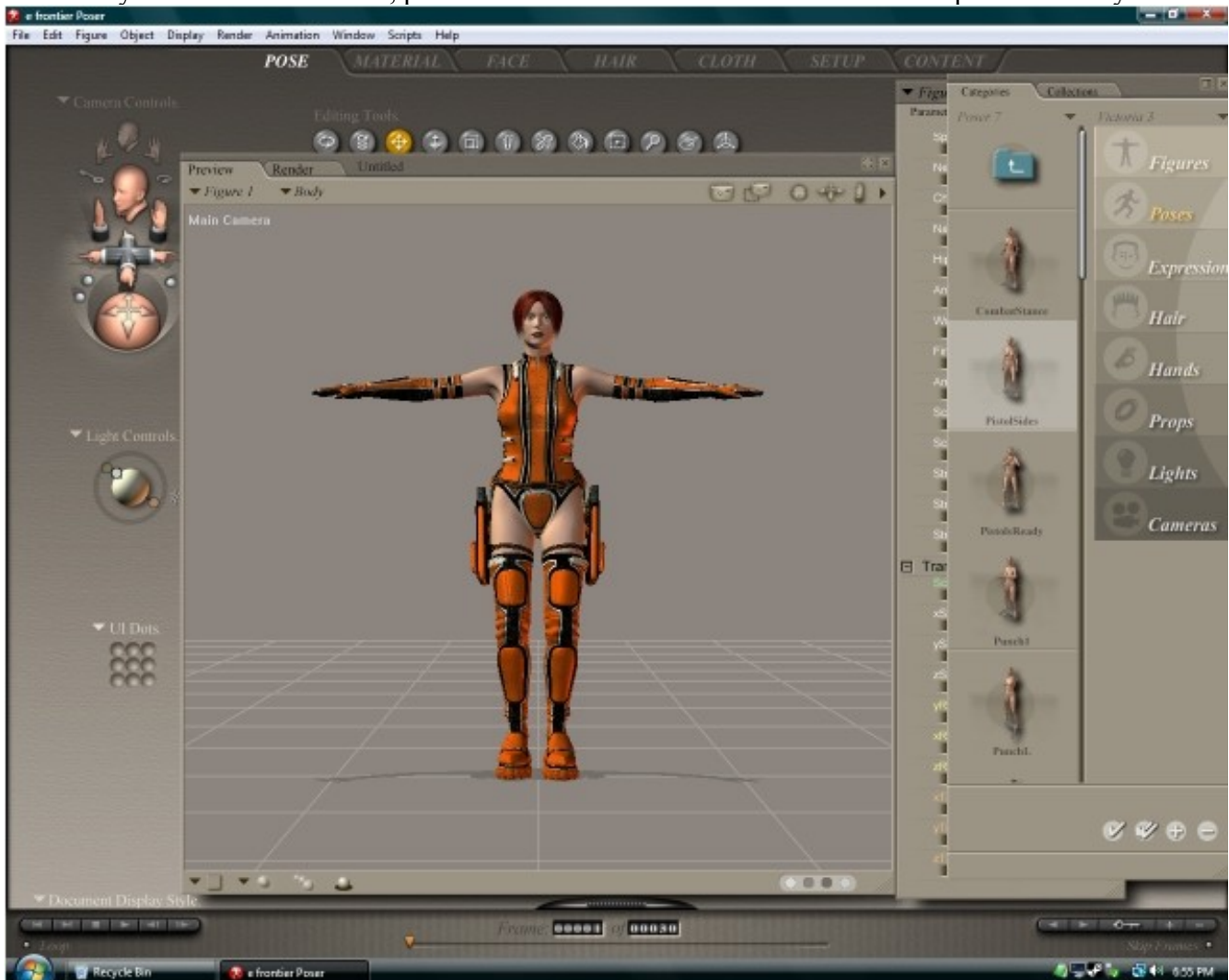


# Gunbunny V3 Gets Knocked on Her Tail

An Animation Tutorial for Smith-Micro's Poser 7

Okay, gang, you asked for it. I'm doing this one for V3, since she was what I was working with at the time. This is my first Tutorial, and rather long, so stick with me here. It might just be worth it in the end.

For this Tutorial, you'll need DAZ's Victoria 3 and the TAPP: V3 posekit from my freebies. If you found this Tutorial, poke around for a second. You should find the posekit nearby.



Welcome to Poser Seven. It is in a lot of ways similar in the interface to Poser 6, and although there's more to Poser 7, I'm actually going to count on the similarities for this Tutorial.

In Panel One, we have Victoria 3, dressed for gunbunny. I've used the ArtemisX outfit for this tutorial because it has twin pistols that are smart-propped for her hands (and holsters for them... Yay!).

Start with the figure Zeroed out, and the body Y-translated so her feet just rest on the floor. A solid base will help matters down the road, believe me.

To finish off the preliminaries, turn on the Inverse Kinematics(IK) for her feet(make sure you get them both, or you're going to get some rather strange results. I'm really not the greatest in the Poserverse on this sort of thing, but I've screwed up enough of these to know what **not** to do.

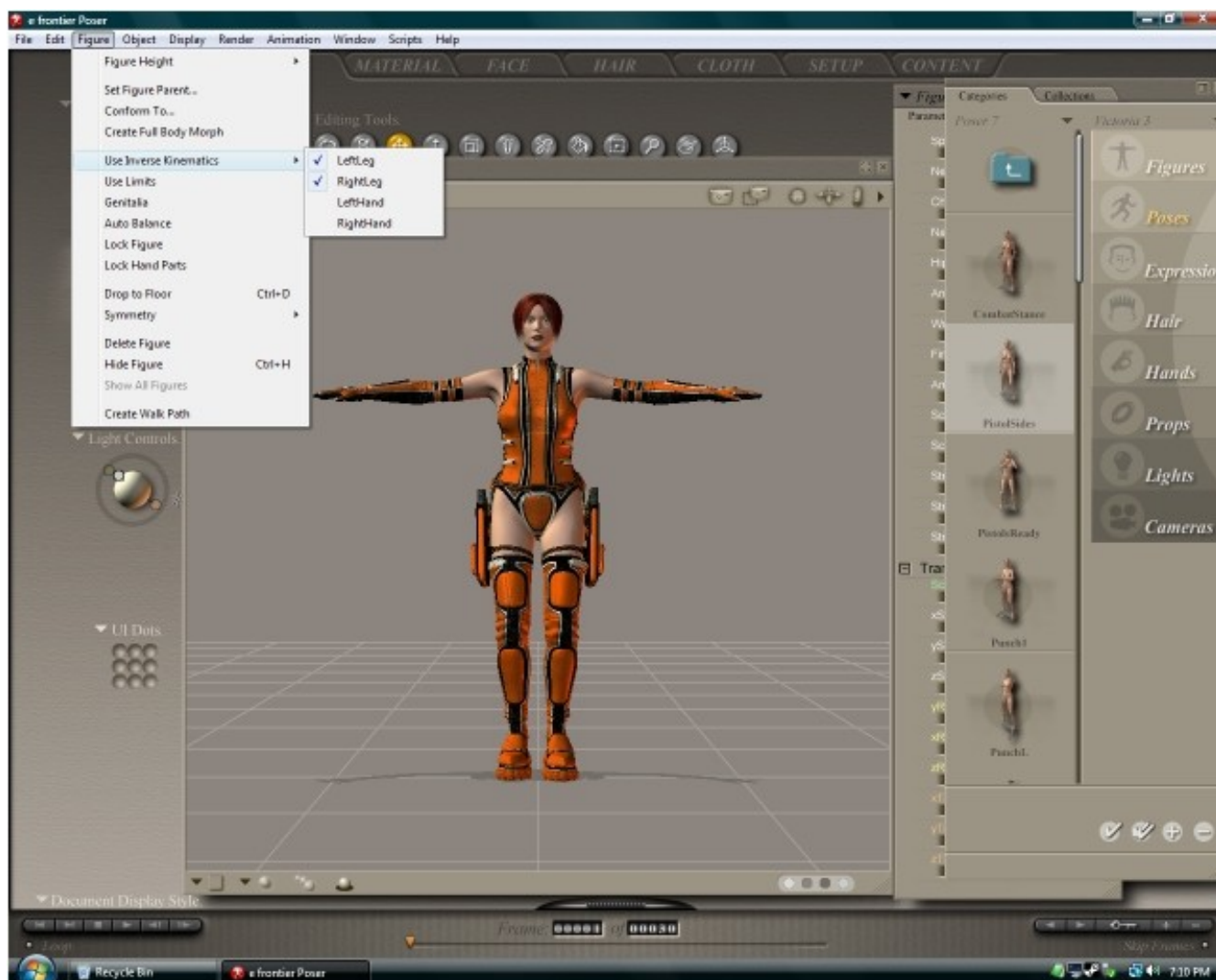
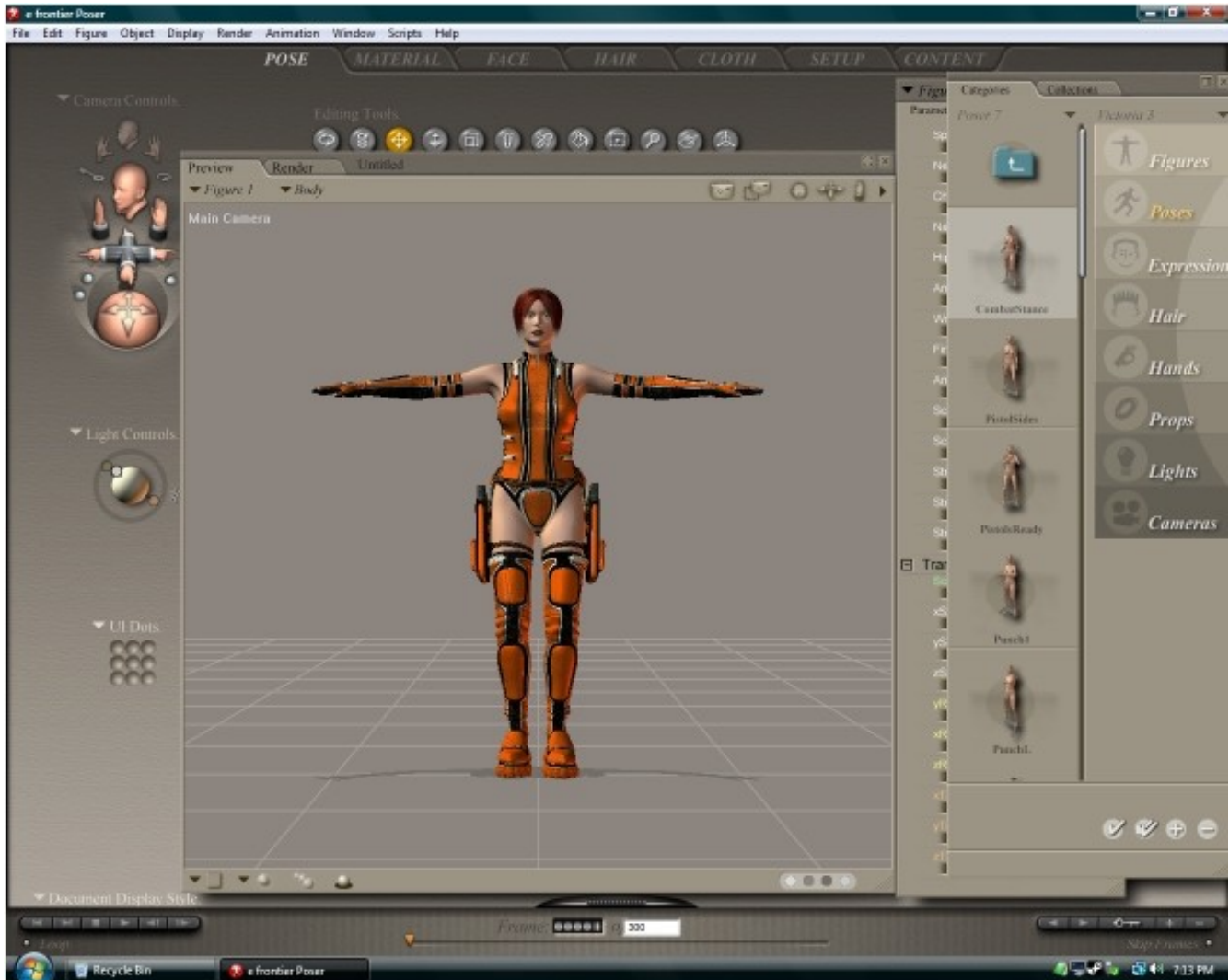


Figure -> Inverse Kinematics->Right Leg, and repeat for the left leg. We're going to use the IK for the first section of the Animation, and not the second half. You'll see why when we get there.

Now, we need to set a base length. Poser defaults to 30 frames, which is about right for a one-second animation. Since we're braver than that (and we have a couple of things to do in the time, we're going to go a full ten seconds).



Click the number “30” down where you see the white bar in the screenshot, and add an extra zero. The pane to the left of that should read 1, still.

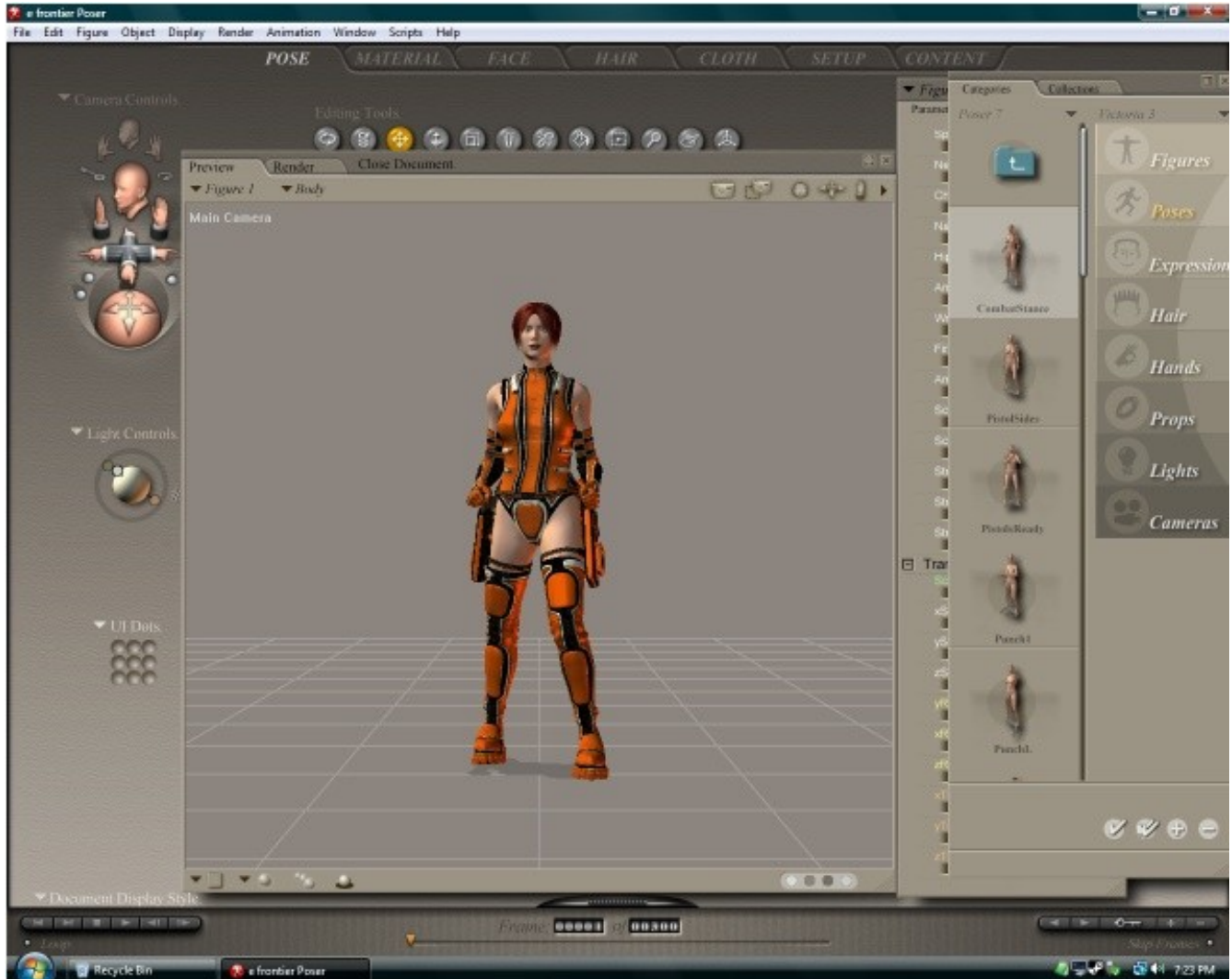
Both numbers are adjustable at any time, so if by some chance you should have an issue later down the line, you can delete frames by going to a keyframe before things started going wrong, and setting the number to the right with the number of that frame. Poser will ask for confirmation. If you give it, it wipes the frames after that point. Just reset the number back to 300 (in this case), and you're ready to continue.

It will save you hair and sleep.

Okay, on to our first Keyframe: Frame 1.

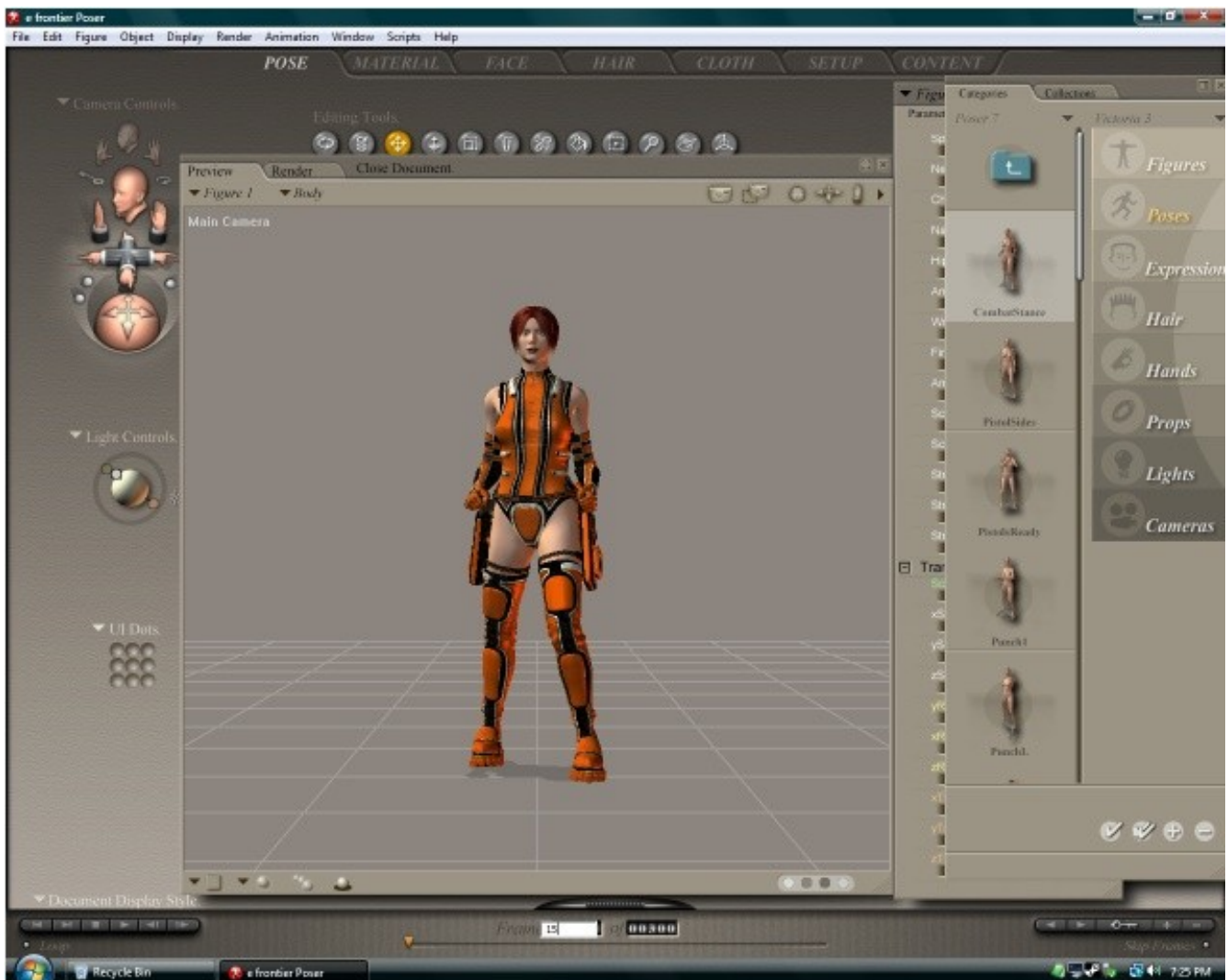
A Keyframe is a point in which the character is in a specific beginning or end-state. These are where you'll apply actual poses, and let Poser interpolate all the in-between points. Trying to do every frame by hand **will** be an exercise in maths and frustration. Do **not** attempt this.

You have been warned.

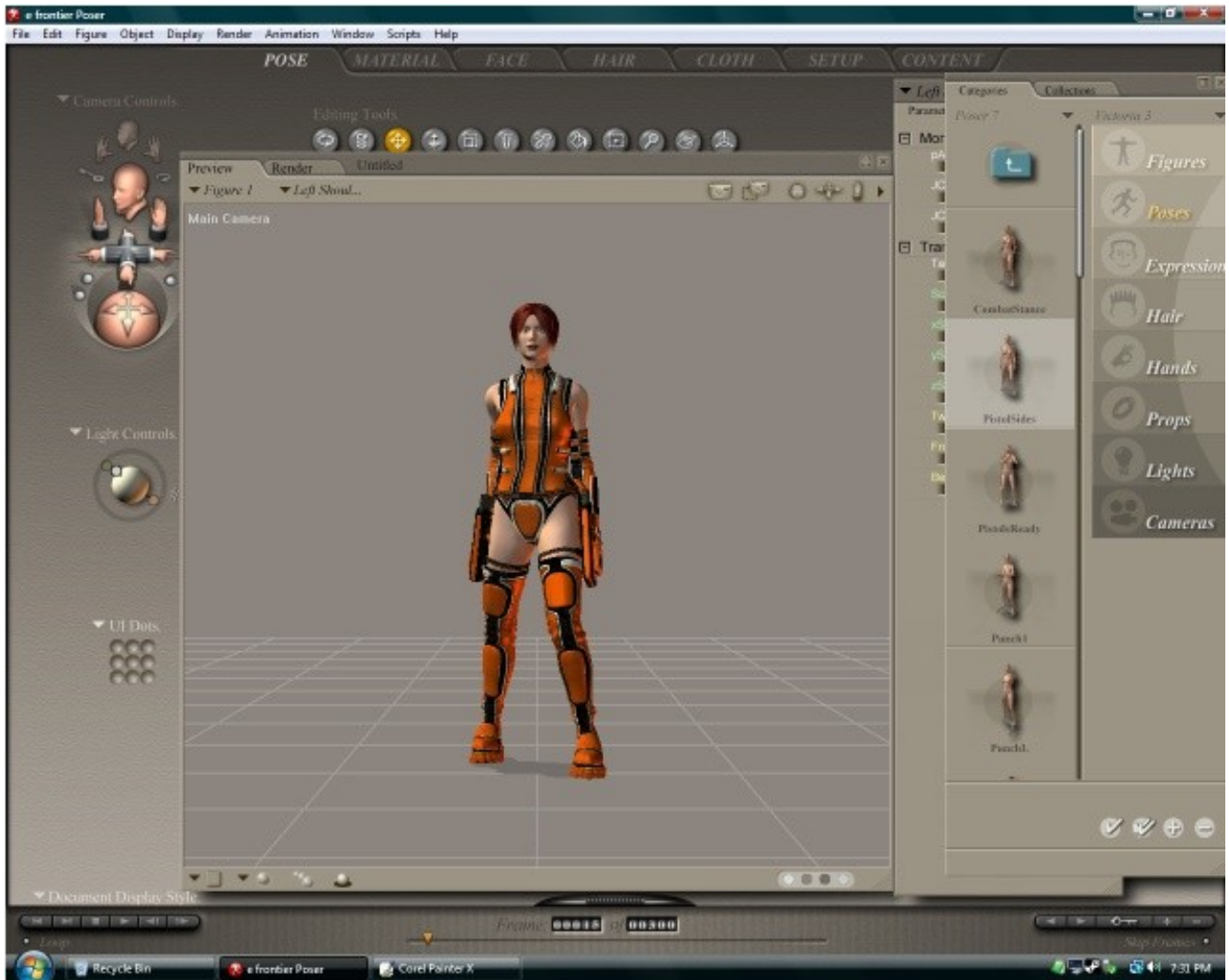


At Frame 1, we apply our “ready” position, called CombatStance in the TAPP:V3 posekit. Looks pretty easy, yeah? It'll get better.

Now, go down to the Animation controls at the bottom, and change the the left counter to 15.

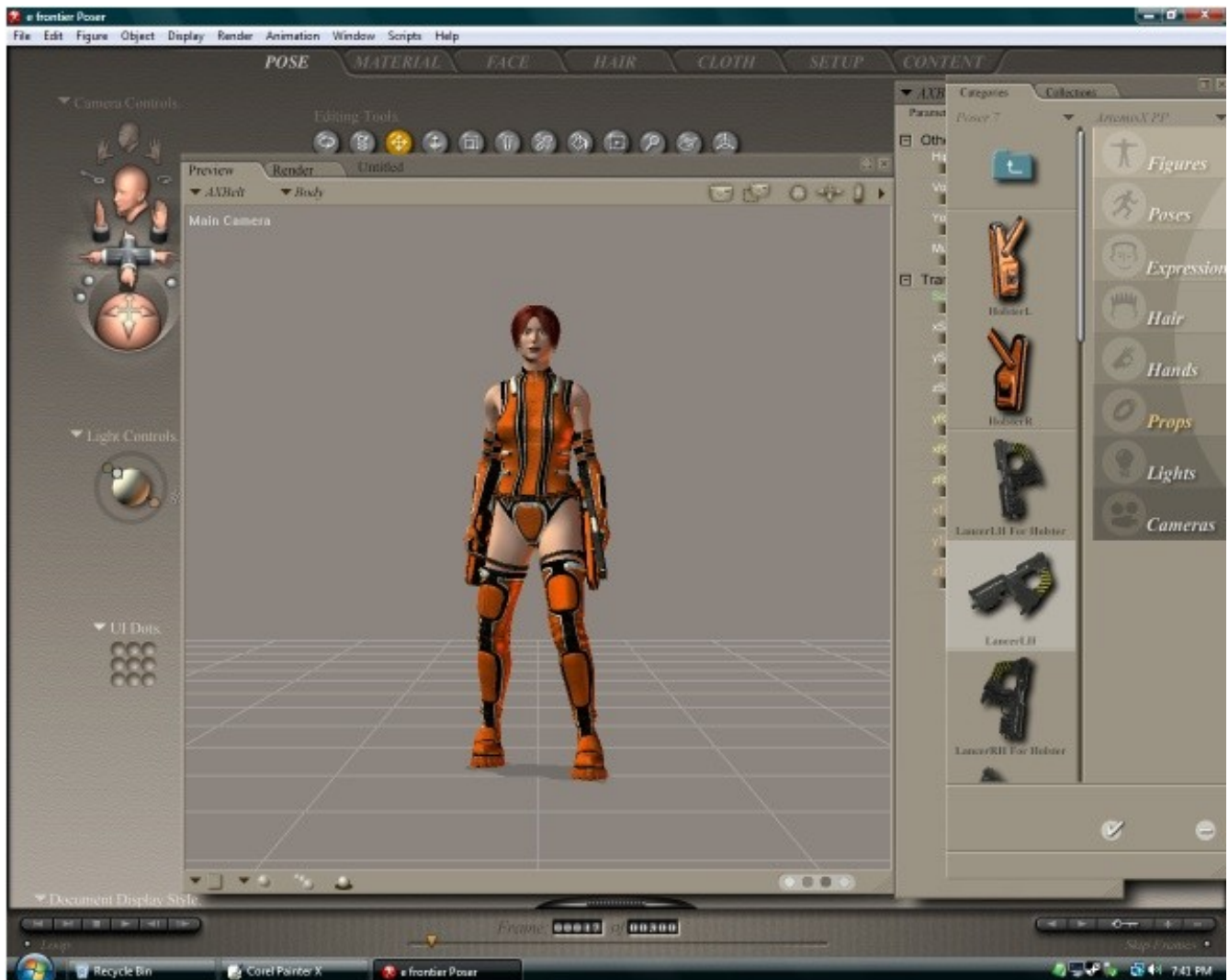


This will take you to frame 15, and out next keyframe.



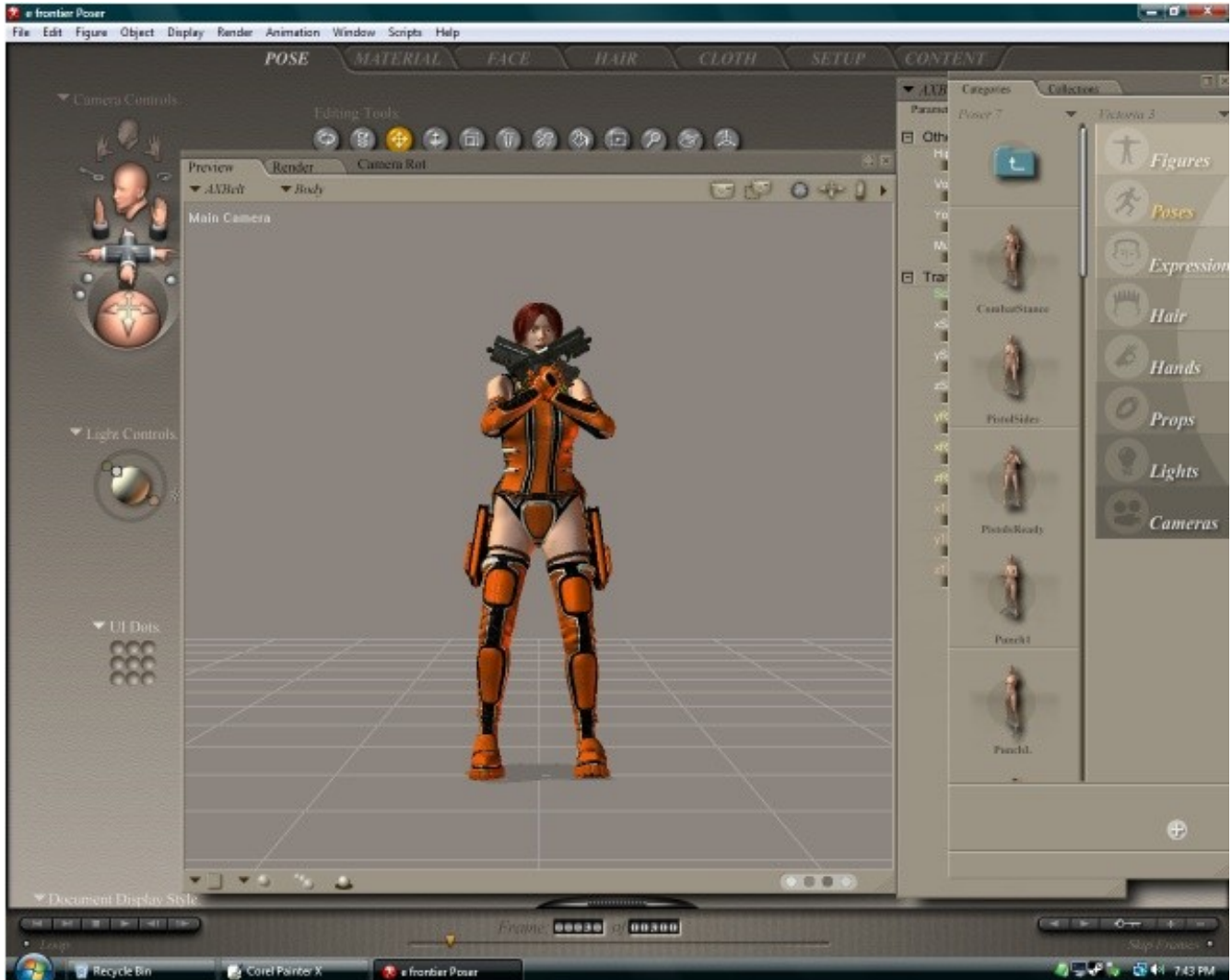
At frame 15, we apply the PistolSides pose. This drops her hands to her sides, and slightly behind her holsters, so she can draw those Lancers.

If you want to “cheat” just a bit, rather than load the ones for her holsters, load the ones already parented to her hands, and adjust the pose to fit the weapons in the holsters.



This is what it'll look like at Frame 17. Seventeen is one of the interpolated frames: We're not going to do anything here, but take a peek to show you what this looks like.

Now, change the left counter again to 30, and load the PistolsReady pose. She'll cross her arms at the wrist over her chest, like so:



If you feel the urge, pull one of her arms out just a little bit so you can avoid a collision later with her wrists. This tutorial is intended to cover the bases, and not really harp on about nit-picky details. But the details are the difference between Good, and just Meh. Most of the details in this case can be worked out in variations of the poses I put in the pack.



As you can see, I in fact did just that. This would also be a good time to switch to your Posing camera. If you need to move a camera **for any reason**, use the Posing camera. It's not an animating camera, and won't trash your animation halfway through by giving the viewer a solid case of vertigo. Better to go with a steady cam until you master the basics.



Frame 45: Load ReadyRun from the Pose library. We're going to start the first running sequence as Vicki starts to make like Lara Croft. But before we go on to our next keyframe, we have to go back in time a little bit.



Okay, run back to frame 32 real quick. You need to grab V3's right foot, and Y-translate it up just a bit. **Make sure you write down how much.** It will be important in about 15 frames. To eliminate "Zombie Shuffle", you go a couple of frames forward from the foot back position and pick the foot up. There are other ways, but that one's quick, easy, and gives a halfway natural movement. If you want to bend the foot back a bit, that'll help some, too. Once you've done with that, jump forward to frame 60, and hit ReadyRun2, remembering to pick up her foot on Frame 47, by the same amount as you did in frame 32.

You'll be doing that throughout the walking/running phase, so get in the habit :)



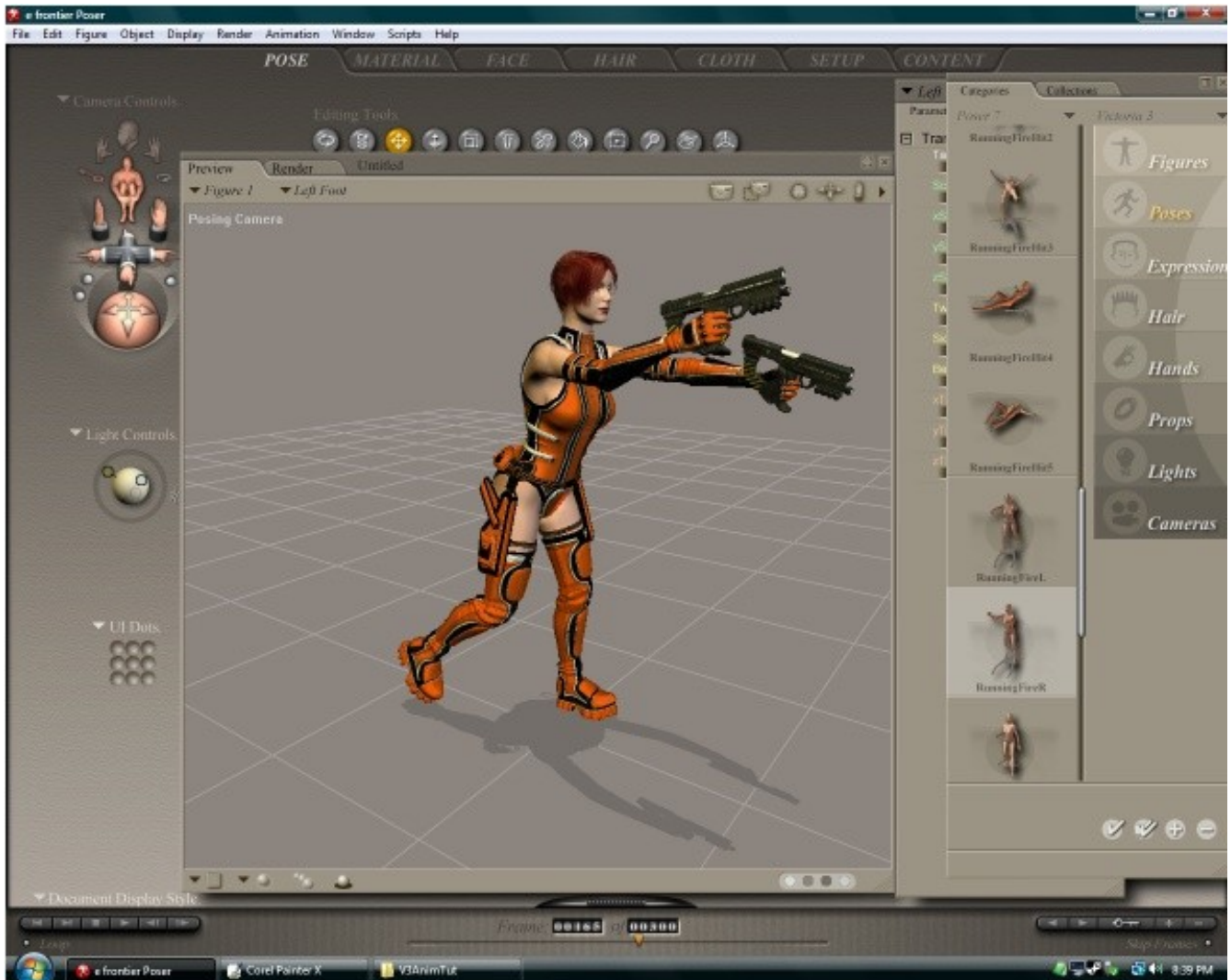
Move forward to frame 75, and load RunningFire1. Now her weapons are up, and she's loaded for bear.

Next Keyframe is 90(don't forget to pick up that foot!), and we need RunningFireL



Please note that RunningFireL is not the foot she has forward, but the weapon she's actively firing. That's one of my peculiar habits in naming, so stick with me. Hands, look direction, then feet when determining Left and Right for a pose (M is for Mirror, when it doesn't quite matter). A left-handed firing position is usually fairly different than a right-handed one, so it gets top billing.

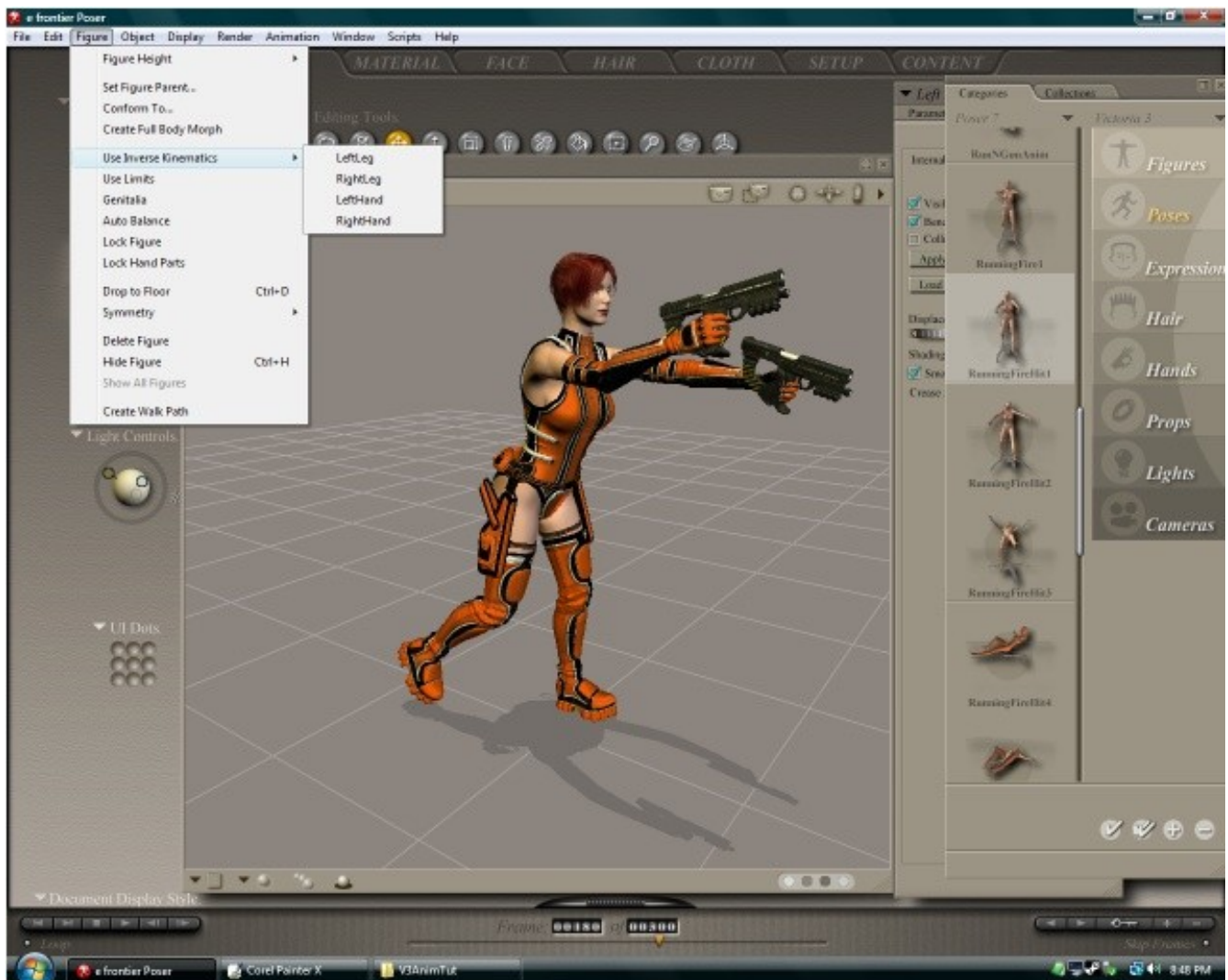
Not everyone is right-handed, you see.



At frame 105, we hit RunningFireR. Same as before, remember to go back and pick up her foot. Cycle through a couple of more steps, ending about Frame 165, on Pose RunningFireR. Ending the running phase on this particular pose is essential for our next endeavour.

Just so we have the blanks filled in, these are the poses you'll need at each keyframe.

- 120: RunningFireR
- 122: Pick up her Left foot
- 135: RunningFireL
- 137: Pick up the Right foot
- 150: RunningFireR
- 152: Pick up her Left foot again



At Frame 180, we turn the Inverse Kinematics **off**. If you leave them on, you'll wind up going back and doing it all again later. She'll get all stretched out and twisty and unpretty.

Bleh.



Uh, oh... Vicki looks like she about to have a Very Bad Day. Apply RunningFireHit1 at frame 180. You can adjust her foot at 167 or not, for that extra little bit of movement, if you really feel the urge. It's not necessary, as that foot's going to be in the air for awhile.



At 195, apply RunningFireHit2. Vicki's definitely been hit by something. If all were right in her world, that left foot should have been on the way back.

I wonder what it was?

Actually, it doesn't matter for the purposes of this Tutorial.

Maybe next time around I'll do an interactive animation. Might be fun :)



Frame 210: In theory, you could start moving her weapons away from her body now that her hands are open. Whilst realistic, it can be a pain to put right before the next run-through.

Apply RunningFireHit3. Now she starts to fall down from the force of the hit, combined with her own velocity.

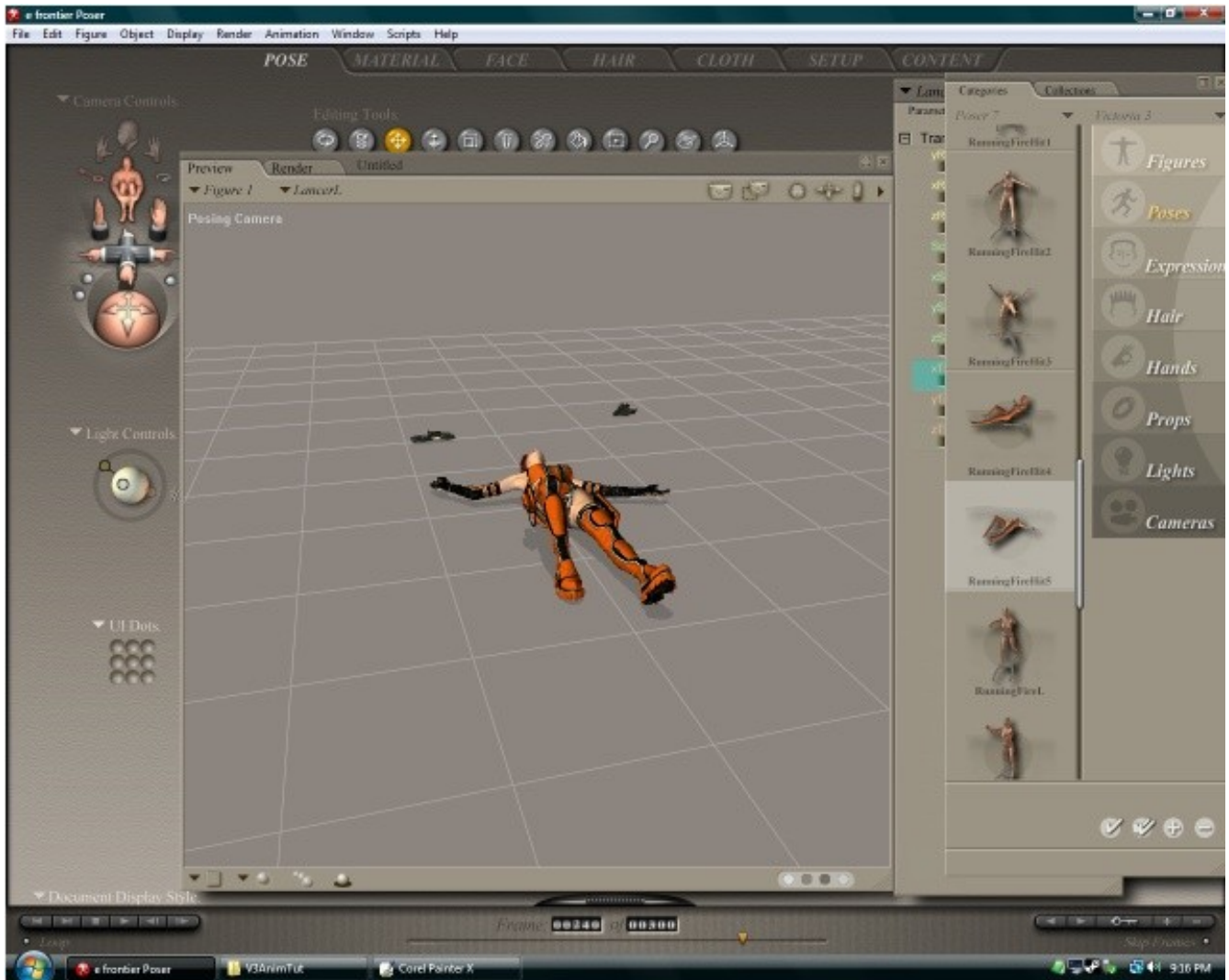
Definitely not her best day. I suppose this is what she gets for turning in her swimsuit for twin pistol, eh?



Frame 225: RunningFireHit4. She's on her way to the ground, and it doesn't look good for our heroine.

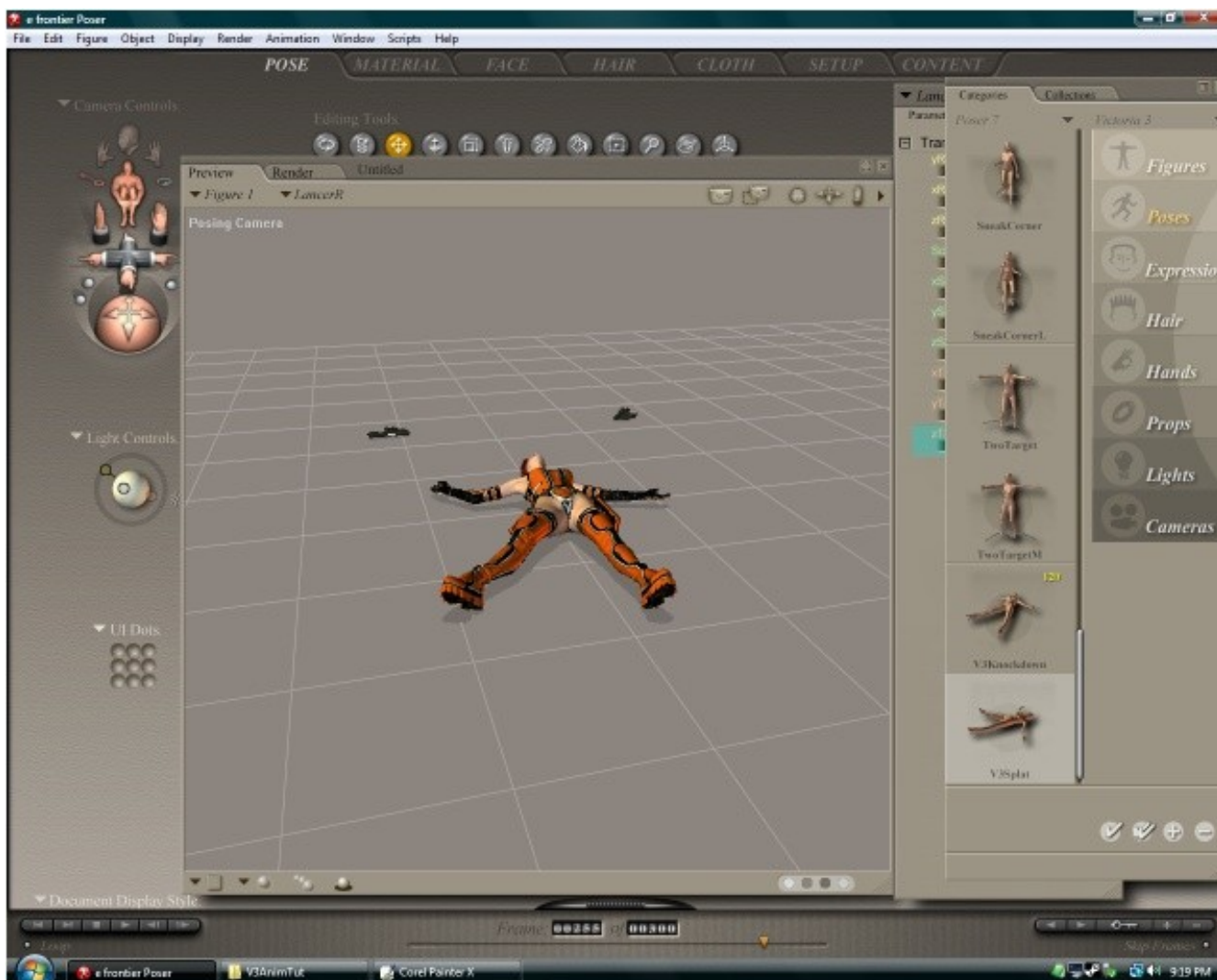
Here I've separated her from her weapons, but I don't recommend trying that. I'd intended it to add a mite of realism to the animation, but when I went to do the full run-through, it reparented her weapons in front of her by quite a distance. The demo animation leaves her weapons there. If someone knows how to make those weapons fly right, I could use a tutorial on that, please.

Thanks in advance :)



Frame 240: RunningFireHit5. She's found the ground plane, and looks like she's down for the count.

Not quite. We're getting to that.



Frame 255: Down at the bottom of your list, there's a pose marked V3Splat.

Her knee is down, and she's pretty much stopped moving. This is the last frame we're actually going to do anything to: The rest of the frames to 300 we're going to spend watching her lie there. Our little orange ragdoll will settle a little more, and then resign herself to being splatted.

Animation in this fashion is a matter of having enough poses to make up the keyframes to get her to do what you want her to do. Best to use keyframes for large motions (like knocking Vicki on her butt), rather than fine close-up work (like an animation of two hands typing).

We've done all this without touching the Animation Palette or graph, and so this work comes off a mite primitive, but it works for what we needed it to do. Hopefully I've given you enough background to open up a wide world of possibilities for you in Poser Animation, and maybe an interest in animation in general.

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