

A woman with dark, wavy hair and blue eyes, wearing a dark leather jacket over a purple shirt. She has extensive colorful tattoos on both forearms. She is holding a sword diagonally across her body. The background is a dark, war-torn environment with smoke and debris.

irregular

magazine

Summer/Autumn 2016

Planet Tutorial
Waterloo 1815
Bolt Action

Salute 2016
Blast from the Past

Packed full of hobby goodness

Contents



PG4 Bolt Action

PG7 Editors Challenge

PG14 Waterloo 1815

PG17 Shattered Crown

PG19 D&D Princes of the Apocalypse

PG20 Interview with Grublin Games

PG23 Anniversary Space Marine Review

PG25 A Visit to Warhammer World

PG28 Gaming on the Cheap

PG30 AFV Review

PG32 Figopedia Book Review

PG33 Gore Tutorial

PG35 Planet Tutorial

PG39 Salute 2016

PG41 UK Games Expo 2016

PG43 Showdown; Black Rain Short Story

The Irregular Team

Editor: Jason Hubbard

Co-Editor: Alex Garbett

Proofing: Irregular Team

Cover Art: Gracjana Zielinska

Graphic Design/Layout: Jason Hubbard

Interior Art:

Web Site: Dave Barker

Social Media: Irregular Team

Editorial

We've not produced an issue for a while, the reason for this was dwindling contributions from writers. So we placed the magazine on hold whilst real life issues took over. Then this year we were invited to Salute 2016 by the South London Warlords. This basically kick started us into activity, whilst at Salute we interviewed several games companies on video.

So this year we set up a YouTube account and our aim is to add video content to this on a regular basis. To begin with this will be when we attend shows, where we'll interview industry members about forthcoming products. So this issue has images from Salute plus some great tutorials on basing and terrain making for games set in outer space. Alex will show you how to make some great looking planets for use in games such as X-Wing.

I've started delving into 20mm wargaming and will be looking at gaming this scale over the next few issues, starting with Napoleonics and Waterloo. Future projects will include The Korean War, English Civil War Skirmishing and 17th Century China.

We continue to bring you great articles and tutorials, but we need your help to do this. We are currently looking for contributors, either writing small articles and tutorials. We are also looking for artists to provide interior art and the exclusive cover art. We can be contacted on the following email address; irregularmagazine@gmail.com

So what have I been up to hobby wise since we last put together an issue. For starters I started dipping my toe into Frostgrave, like a lot of people have done in the last 12 months. This is a great game and reminded me a lot of GW's Mordheim game. Another more recent game I've become interested in is Saga, yes I know I'm a bit late to this one. Having built a Viking warband, and looking to put together a Welsh mob, along with a Middle Eastern flavoured band of warriors.

Board games have also peaked my interest as well, having picked up BattleLore, 12 Kingdoms, Last night on Earth and Sedition Wars. I'm now looking at Sun Tzu board game, which I've seen in the Works for £10, bargain price, along with Mice and Mystics and a copy of Imperial Assault, which I played quite recently.

Well I'll let you get stuck into this issue and won't bore you any longer... see you next time

So long folks...

Jason

<http://www.facebook.com/irregularmagazine>
<http://www.twitter.com/irregularmag>
irregularmagazine@gmail.com

A "Cam"Bridge Too Far 2016

Dave Barker



A look at the tournament by the tournament organisers

"We like this game a lot. We should run a small tournament," said Steve. And with these innocent and slightly naïve words, we started down a path that led us to Saturday 12th March 2016 where we were stood on stage at 9am looking over a hall filled with 60 players all ready to spend the day playing Bolt Action in a tournament we called A "Cam"Bridge Too Far, which we believe is the world's largest Bolt Action Tournament so far!

A rather manic twelve months had passed in which we had found a venue - immediately next to where we regularly play on Friday nights with 2d6 Lodge in Cambridge (<http://www.2d6lodge.co.uk/>) - we had advertised the event, planned for 24 players sold 42 tickets (in less than 7 hours!), increased the numbers to 50, then 60, sold more tickets and built or borrowed more terrain than any of us would have thought possible!





Building 23 boards (and borrowing seven more!) had been no small effort, but looking out over them from the stage in the event hall was an incredibly satisfying moment, especially when players started arriving and asking questions, or complimenting us on the tables. As we had had 23 different boards ourselves to provide for the event, we tried to give everyone a variety of different kinds of tables to play on, to try and make sure that no two games were the same. We had hard cover tables, such as our Stalingrad table heavy with buildings, rubble and roads, or our north Italian table whose only terrain was a lot of hills; we had soft cover tables as well, such as our farmland boards or the forest board; and we also made several theme tables to cover different theatres of WW2 – again, Stalingrad, but we also had a Normandy beach landing board, north African desert boards, an Ardennes snow boards, Burmese jungle boards, an Eastern European railroad board, as well as our more generic boards containing a variety of the normal features you'd expect. The seven boards we were loaned were equally impressive in their variety and only added to the quality of the tables on the day.

As all of our players arrived, registered and started setting up, we learned that people had travelled from all over to come and play with us in Cambridge. We think the further travelled players were from Exeter – although we have to give a special mention to one of our team, Dave, who had been in Japan the week immediately before with work and flown back to the UK on the Friday, to make sure he could be at the event! He did at least bring back a "Fighting Spirit" hatchimaki for each of our three players who brought Japanese armies.



Before the event, we had pre-matched the games in the first round to try as much as possible to ensure that everyone got at least one Axis vs Allies game out of the three during the day, and since we also allowed Tank Platoons, we also wanted to match those up in the first games as well. Although we ran a Swiss tournament system to allocate games in Round Two and Round Three, we had pre-allocated players to tables for the first round, so try and help smooth out the process of starting the tournament and we think this worked pretty well.



We were pleased to find that we only had one last minute no-show, but we'd planned for this by having two tournament organisers ready with an army to play, if needed. But, as we didn't want to win our own tournament – just make sure no-one was left hanging without a game, we decided it would be fairest on everyone (except him) if we put Dave in to play, as he was suffering with quite bad jet lag!

Lead by Lee from 2d6 Lodge (our resident Thespian) who did all of our continuity announcements for the day, Round One flowed smoothly, with everyone getting on with their games with a fun and friendly attitude. It was great just to walk around, answering questions and chatting with gamers as we handed our spot prizes for Fubars, Lucky Shots (7s to hit, followed by exceptional damage, i.e., four sixes in a row) or to gamers fortunate enough to be hit by their own artillery or airstrikes. As Bolt Action players ourselves, we've all been there! There was a wide range of spot prizes available in every round, from individual figures and resin scenery pieces, to markers, tokens and order dice, we often found spot prize winners had a difficult time deciding on what to choose.



As round one ended, we entered all of the results into our Excel spreadsheet, and we had the table allocations ready for the start of Round Two!

During Round Two, the Tournament Organisers began passing around all of the tables, looking at people's armies to judge the Best Painted and Best Themed awards. We have to say that the overall quality of painting and modelling of many of the armies that people brought to A "Cam" Bridge Too Far was outstanding. There were so many great looking forces on the tables that judging the best painted was no easy task!

Some of Andy Singleton's Deutsches Afrikakorps force. In addition, many players had taken the time to develop realistic and historically accurate forces which you could have found on one or more of the battlefields of WW2. Unlike in many other games, such forces in Bolt Action can be as competitive as an "optimised" lists and this was again reflected in the standings – but more about those later!



The variety of different units that people had brought and were using was also particularly noteworthy. There were a lot that we could list here, but two particular examples that stood out to us were the use by one Japanese player of veteran suicide anti-tank infantry – how does one become a veteran suicide soldier? – and also Stuart Kelly's artillery tow that made use of camels instead of being a motorised tow.

Again, Round Two passed smoothly, with more spot prizes from some of our generous sponsors, including Heer46, Black Tree Design and Counter Attack Bases, and a greater anticipation of where players were in the standings, now that everyone was starting to put together in their heads how they had done in their first game and how they were now doing in their second game.



In talking to the players in the afternoon, we were particularly pleased to hear from quite a few players who said they were still new to Bolt Action, but that playing several games in a row against varied opponents and on different tables had helped them up their game and they said that they had learned a lot about playing Bolt Action, as well as enjoying the day. It is always amazingly impressive at any event like A "Cam" Bridge Too Far, how varied and interesting the different approach and play styles of different players is, and there is always something that everyone can learn from.

The Round Three allocations were even smoother for the tournament organisers than Round Two and everyone dove in to the final round. Even more spot prizes were handed out, but as games finished there was a steady rise in anticipation to hear the final standings.

As games finished in Round Three, the packing away of scenery began, together with many conversations about how games had gone, the bemoaning of losses to bad luck or bad dice and the recounting of great victories won or how missions had played out on different boards – the kind of conversations we all enjoy after several good games of Bolt Action!

Many players pitched in and helped up tidy away terrain and boards at this time and we'd like to thank everyone who pitched in and helped. Scott, our heavy muscle for

the day, would have been in a much worse state if not for your help.





So, as we got to the results and prize-giving section of the tournament at the end of the day, we were all packed away and ready to go!

So, congratulations to all of the 60 players who came and played in A "Cam"Bridge Too Far, but particularly, we'd like to recognise our top winners!

Award	Player	Club
Overall Winner	Mike Clarke	Aftermath
Best Allied General	Mike Clarke	Aftermath
Best Axis General	Darren Chapman	ECWC
Best Minor Power General	Garth Luckner	2d6 Lodge
2nd Best Allied General	Tony Sansom	Peterborough Wargames Club
2nd Best Axis General	Henry Rowe	2d6 Lodge
2nd Best Minor Power General	Stuart Kelly	2d6 Lodge
3rd Best Allied General	Jonathan Harvey	ARU : TaGS
3rd Best Axis General	Ben Ward	Chatteris Warlords
3rd Best Minor Power General	Jack Goddard	ARU : TaGS
Best Painted Army	Andy Singleton	Dales Wargames
Best Themed Army	David Hunter	David Hunter
Best Sportsman	Chris Hussey	2d6 Lodge
Best Performing Club		Peterborough Wargames Club



Of course, everyone who played always wants to know exactly how they did, so the full list of placing is as follows.

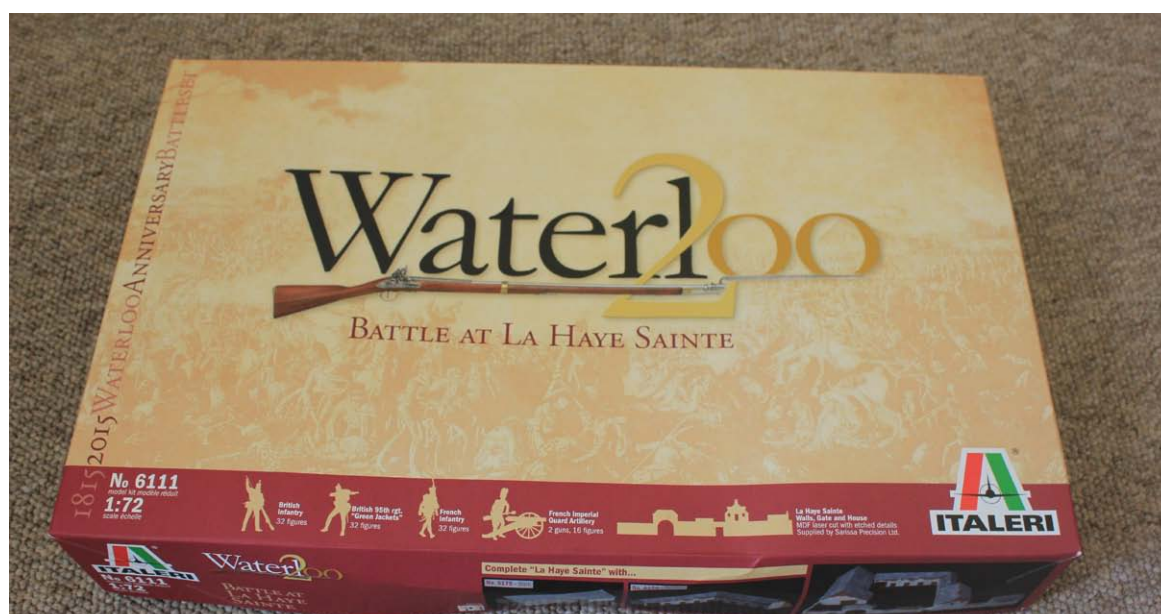
This is also available on our Facebook page, here:

<https://www.facebook.com/acambridgetoofar/posts/1728934853989391>

Editors Challenge

Delving into Napoleonics

Jason Hubbard



Delving into the Napoleonic period and the Italeri Waterloo Set.

I've been a table top gamer for over 25 years, and in all that time I've never delved in to the Napoleonic period, even though its one of my favourite periods in military history. So this year being the anniversary of the Battle of Waterloo, plus the Italeri 1/72 scale Waterloo set arrived on my desk, I decided to take the plunge.

I'm also tinkering with the idea of skirmish gaming in this period at 28mm scale, but for large scale battles I've decided that 1/72, also known as 20mm scale would be better suited. 28mm is my normal go to scale for war-gaming, so having to paint below that scale generally takes me out of my comfort zone. I have painted and played smaller scales in the past, but generally that's been mainly items such as tanks or aircraft. When it comes to infantry I have a tendency to stick with 28mm.

So why choose 1/72 scale apart from the obvious, I have a 1/72 scale Waterloo set on my desk. Well price is a big plus, when I decide to add to that set buying figures is a lot cheaper. Storage is another aspect that pushed me towards this scale. I already have armies at 28mm, (Dark Age, Fantasy, WW2 etc) and they take up a huge amount of space. An army at 1/72 takes up far less space. The only downside is that I now need terrain for this scale, some of the natural feature terrain I have can be utilised, but any buildings are too large, but thankfully there is the La Hayne Sainte Farmhouse in the Waterloo set.

Italeri Waterloo Set

So one of the great features about this set is the farm building, La Hayne Sainte. It can be utilised for a number of historical periods from the 18th- present day, so its ideal for WW2. So what's in the set.

LA Hayne Sainte Farmhouse
 British Infantry 32 figures
 British 95th Rifles 32 Figures
 French Infantry 32 Figures
 French Artillery 2 Guns and 16 Figures

This is a great starter set for Napoleonic war-gaming, but you will need to expand eventually to recreate larger battles. Italeri produced a range of Waterloo related figures for the French, British and Prussian armies.



There are also several other manufacturers that produce a vast array of possibilities for gaming this period as well.

So let's look at the building first, you get the walls, gate and farm house in this set, there are additional buildings that can be bought separately to complete the farm-house as it was during the battle. This piece of terrain has been produced in laser cut MDF with finely etched details. This has been designed and produced by Sarissa Precision Limited. It's well constructed and quite easy to build, though I would recommend using super-glue rather than PVA or wood glue. Another tip is to dry fit parts before applying the glue, as super-glue will bond the MDF rather quickly. Once built my next plan is to paint the building, though to be honest it's not necessary to do so straight away. You can use it as is, especially if you want to get playing as quickly as possible.

Onto the meat and gristle of this set, the troops. They're produced in a hard light brown plastic, though as can be expected at this scale some of the weapons are a little



bendy. There is some flashing on the miniatures, but the sculpts and casting is exquisite. They are as good as any I've seen at 28mm scale. To be honest I was quite surprised with the quality, in the past I've been disappointed with some of the plastic miniatures at this scale. So in regards to prepping there is some but it's very minimal. There are two sprues of artillery, and being ex-British Royal Artillery I'm always drawn to these no matter what period the figures are. The limbers and cannon are quite sturdy and well sculpted again. I'm planning a small diorama for these, rather than basing the cannon individually.



Next are the army I'll personally opt for the Brits, there are two units, a regiment of redcoats and a regiment of rifles. In both sets there several poses, with NCO's and officer figures, along with a range of infantry/riflemen in a variety of poses, that includes firing, loading and advancing. The only downside with the British is the lack of a standard bearer, there is a French standard bearer which is nicely sculpted. Both the French and British armies provide enough to recreate skirmish battles, including the clash for La Hayne Sainte, but as I said earlier you

will need to invest in more miniatures to recreate larger clashes.



As a starter set for gaming this period at this scale, it a good start. The building is really well made, looks good and will add a focus point on the battle field. You get enough troops on both sides to get started playing some small skirmish battles. If you want to expand there are a plethora of choices out there from a wide variety of manufacturers including Italeri. The one thing this set lacked was some simple rules to play an encounter, but as a friend pointed out to me its a period that well catered for, meaning there are a wide variety of rules systems to appeal to all types of gamers.

So going forward in the next issue I'll be looking at how I got on with painting the farmhouse, basing the figures, and making a start of painting the troops. I'll also be looking at some of the different rule systems out there in the market place and making a decision on which to go with. I will also let you know how I'm getting on with skirmishing at 28mm for this period.



Battle of Waterloo 1815

Jason Hubbard



On the 18th June 1815, two armies faced each other on a muddy field in Belgium.

It would be a decisive battle that bring about an end to twenty years of conflict and reshape the future of Europe. Both armies were commanded by formidable military minds, who had a plethora of battlefield victories behind each of them.

Wellington knew he was out numbered, his 68 000 to Napoleons 72 000 troops, and that he needed General Bulcher and his Prussians. Bulcher was 18 miles east of Waterloo, in Warve. So Wellington knew he needed a tactical advantage whilst he waited for the Prussians to arrive. Wellington decided to position his force behind a ridge, which lay between three garrisoned farms. Popelotte was on his left, La Hayne Sainte to his front and Hougoumont was to the right.

The position had the advantage of the inclined slope, a field of high corn, as well as three well paced farms. All of this meant, Wellington had a good advantage point to see the battlefield, along with providing good cover for his troops. The aim of this was to hold ground until Bulcher and his Prussians arrived.

The ground was sodden from the previous nights rain which hampered Napoleon getting his artillery guns into place. This prompted him to delay his initial attack until the ground dried out. This was a major risk because

delay may allow Bulcher to arrive and add his Prussian troops to Wellington's force. With this in mind Napoleon was prompted to make an attack on Hougoumont in the hope of drawing the British out from the ridge.

So around Midday the French attacked Hougoumont with a force of 5000 troops under the command of Napoleon's Brother. The farm was only garrisoned with 1,500 British soldiers, though heavily outnumbered, they had the advantage of being behind the strong walls of

Hougoumont. This made the French easy targets yet by 12:30 the French managed to break open the gates. The British quickly managed to close them and trap around 40 French infantry inside, who were all slaughtered apart from a young drummer boy.

Whilst Wellington's right flank was busy defending the attack on Hougoumont, Napoleon attacked the centre with 18,000 French infantry who were sent forward. After fierce fighting they captured the farm Papelotte, along with the ground near La Hayne Sainte.

Napoleon realised that if he quickly captured La Hayne Sainte, then he would open up the battlefield for an attack on the remaining British positioned on the ridge. At 13:00 movement was spotted in the fields to the east, so Napoleon ordered a cavalry troop to investigate. It was the Prussians, but they were still too far away to be of immediate concern. By now Wellington had ordered reinforcements to the Hayne Sainte which drove the French back.

Lord Uxbridge, commanding two cavalry brigades, spotted French advancing towards the British lines. He ordered the cavalry to advance on the French. They charged and drove into the French infantry, slicing

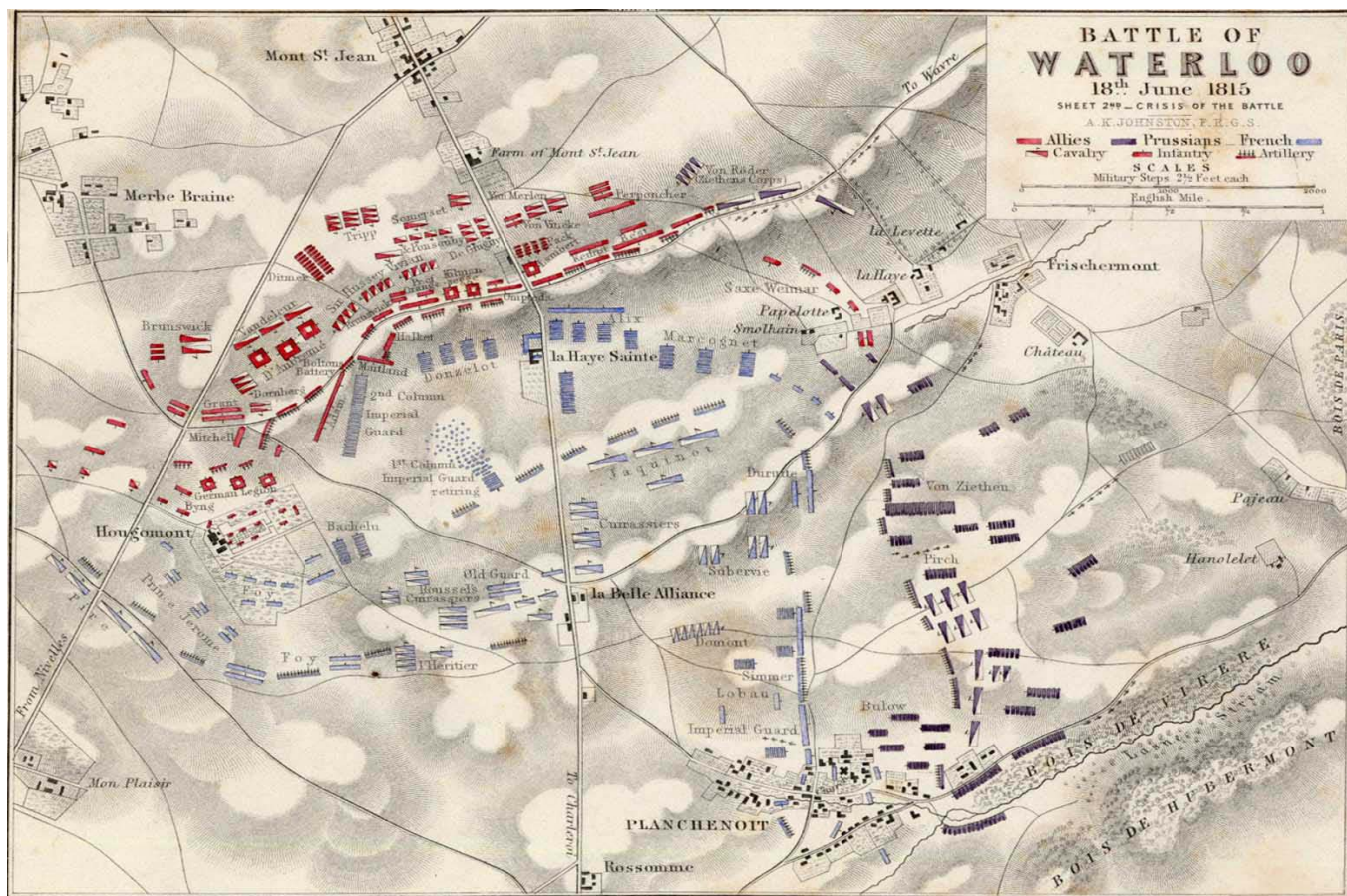
through the infantry. Napoleon's line had been weakened, but Wellington had also been severely damaged on his left flank, he now really needed the Prussians to make another attack.

Bulcher and his troops arrived at the small nearby village of Placenoit, which was roughly 5 miles from the battlefield. French cavalry arrived near the village, the Prussians, having captured the high ground attacked the French. This forced Napoleon to commit more troops as the day wore on. Bulcher was unable to reach the main battlefield, but it meant that Napoleon had split his force and commit troops to keeping the Prussians at bay. This had the French stretched fighting on the west and east of the battlefield.

Marshal Ney was ordered to capture La Hayne Sainte, the central stronghold of the British. This was vital for Napoleon if he was to defeat Wellington. So for two hours wave after wave of France's heavily armoured cavalry were charged at the British lines. The British infantry were forced to form squares as a defence against the cavalry.

They managed to repulse every effort by the cavalry, but being in a square now meant they were vulnerable to artillery fire.





The 27th regiment were decimated by artillery fire, approximately 500 of the 747 strong regiment were killed or injured. After two hours of relentless attacks by the French, the garrison of La Haye Sainte fell, Wellington had lost his stronghold, that kept the French from the ridge.

This was a devastating blow for Wellington as this allowed the French to move their artillery forward. Napoleon was now open to attack the British centre. Wellington could do nothing but cling on and hope the Prussians would arrive. The British centre was now a weak spot and Napoleon knew Wellington would fall without the Prussians. Taking advantage of the situation he sent 6000 soldiers towards the British lines. They marched between Hougoumont and La Haye Sainte, they only came under fire from the Hougoumont garrison on the right. The French reached the ridge, as they advanced the British infantry were hidden in the long grass.

Wellington gave the order to stand and fire, they rose and at almost point blank range fired, tearing through the ranks of the French guard forcing them back. Bulcher finally arrived on Wellington's left, the Allies advanced chasing the retreating Imperial guard. This final push was enough to defeat the French.

Napoleon's ambitions for European domination and a French empire were crushed. Napoleon was exiled to St. Helena, where he passed away in 1821. Wellington would be hailed a hero, and went on to become Prime Minister in 1828.



The Shattered Crown: Under Darkening Skies

Rich Chappell

What is an Orc? A ferocious, barbaric, perhaps a little stupid creature. A Dwarf, stoic, stubborn, perhaps greedy but ultimately good. An Elf? Elegant beautiful. And what do all these fantastical races have in common? These are all human qualities. In a great deal of fantasy, what one might cautiously refer to as “traditional”

fantasy – certainly traditional when it comes to the world of wargaming and role playing games – these human qualities are grouped together and taken to extremes to form fantastical creatures. This is sometimes done to make it very clear to the reader, or the wargamer, who is good and who is evil. It is not difficult to look at some old history books (and daresay some modern ones, though hopefully fewer) and see the same caricatures appearing, though we know that in most cases this was not entirely true. Richard III was not an ogre, and trying to truthful

decide who was on the path of truth or righteousness in conflicts such as the Wars of the Roses is a challenge akin to attempting to read the mood of Shrodinger’s cat. In “traditional” fantasy games, one tends to have to choose to be the good guys or the bad guys. In historical games, one tends to have more of a reason to side with a nation or army – they aren’t simply going to war because Orcs are evil or Dwarves hate them.

Historical gaming, of course, comes with its own limitations if one is in any way attempting to stay true to the period. Uniforms, weaponry and a lack of variety in units – plus a feeling of prescribed armies – go hand in hand with historical wargaming, particularly in the age of the internet, where it seems, whatever you have chosen to do with your own army or game, there will always be someone ready to tell you that you’re doing it ever so slightly wrong.

When I created The Shattered Crown, or I suppose it would be more accurate to say “when I created the land of Rosodtir” in which The Shattered Crown takes place, I wanted to create a world people with humans. Rounded humans with both positive and negative attributes (just like the real things) who had a genuine reason and justification in their own minds to go to war. But I also wanted to give the player some freedom. One of the most popular aspects in my first wargame, post-apocalyptic skirmish game Across the Dead Earth was the customisability of players’ forces. Though a completely different setting, I wanted players to retain this sense of freedom. In The Shattered Crown a player’s force may be loyal to one of the Five Great Houses in the realm, but their Lords, livery and even weapon specialism or style of fighting can be entirely personal to the player. The Five Great Houses are on the bring of war. The King has died. His son, Aiden Hellesburne, as is traditional on such occasions, has succeeded to the throne. Much to the chagrin of his other sons, one of whom claims the newly crowned King is, in fact, a bastard, whilst the other, always referred to as a bastard, claims that he is not. Both now have the backing of one of the other great houses, to whom they are related on their mother’s sides.

Looking on this with some bemusement, House Winnover, who held the throne until an lack of princes forced the line of succession to continue under a different





name, see the other three as having made a complete mess of things ever since, and suggest that it might be best if

they hand power back to them.

The fifth house, the mysterious Lords of Evermere of preside of the college of Magic on Fey's Isle, make no claim to the throne at all. They know that true power over presides to the right of it, rather than in the hands of those sat upon it.

Such, the theatre is set for unfolding war.

As in the Wars of the Roses, the Kings and Lords of Rosodtir do not rely upon standing armies of their own, but of the personal or private armies of their liege lords. Thus, a player can take to the field to fight for House Khra, whose colours are Purple, Pink and Gold wearing blue, white, red or whatsoever livery the player sees fit, as it would be the colours of their Liege lord which the actual soldiers would wear into battle.

The Five Great Houses have more to differentiate themselves than colours on flags, however – each having their own cultural and social norms and associated specialisms on the field of war. House Hellsburne – long of hair and beard – take to the battlefield drunk and frequently on the backs of bears, whilst Winnover is an egalitarian society where women and men fight alongside one another and the art of warfare is studied and taught. The bow is the specialism in Winnover, in Khra the Spear, Hellsburne the Sword and Trastor the horse.

On the tabletop, each Houses's specialism is reflected in increased attributes for that particular style of warfare.

Elsewhere, players are rewarded with Double Dice for managing to engineer favourable circumstances for their units. For example, Spear armed Units receive Double Dice against Cavalry, whilst Sword armed units receive this bonus against enemies carrying spears.

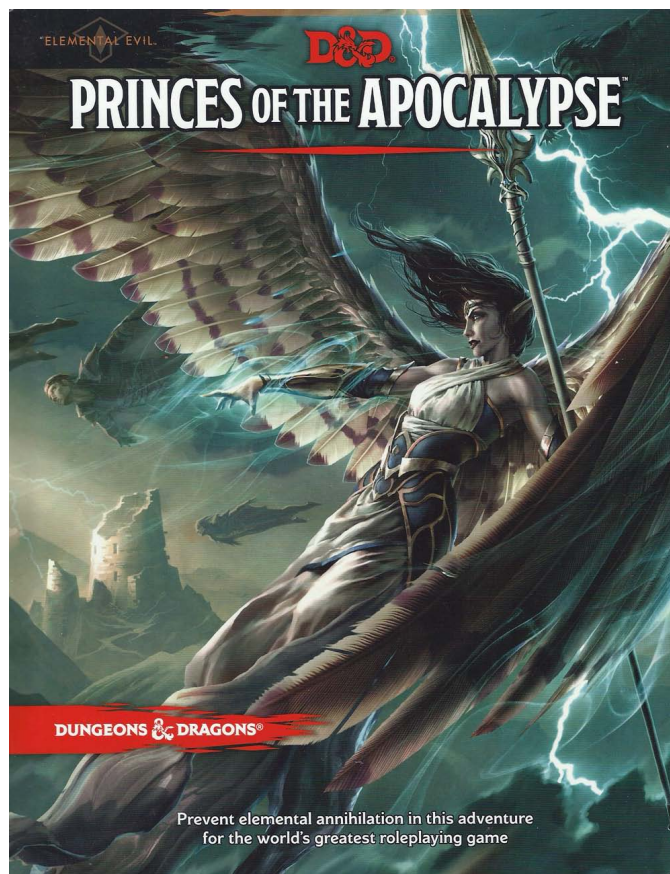
If this doesn't sound too fantastical – don't forget the magic! Mages of all Houses can muster spells to buff friendly units or hinder enemies, and even conjure elementals to fight on their forces behalf. Additionally, in a further break form "historical" games, The Shattered Crown allows for a little more theatre – with Heroes able to perform great deeds of derring-do, leaping foes or chopping off heads – or even better combining the two! On the other hand, The Shattered Crown allows those with a strategic mind to potentially act out their plans with an element of surprise generally difficult to pull off on the tabletop, where players can easily see what their opponents are up to. Using a card system allowing for bluff and counter bluff, players can successfully manoeuvre several friendly units whilst leaving the enemy standing, or perform flanking manoeuvres by misdirecting their opponents.

The Shattered Crown as initially conceived as a mass battle game, but following feedback and initial attempt to launch the game, a skirmish level ruleset is now being written. You can test and contribute to it by finding and joining The Shattered Crown Beta Group on Facebook.

A Kickstarter campaign to fund the casting of Khra Stag Riders and Hellsburne Warbears will launch in the last quarter of 2015.

Princes of the Apocalypse

Jason Hubbard



Princes of the Apocalypse
Dungeons and Dragons 5th Ed
Wizards of the Coast

Abolish an ancient evil threatening devastation in this adventure for the world's greatest role-playing game!

Called by the Elder Elemental Eye to serve, four corrupt prophets have risen from the depths of anonymity to claim mighty weapons with direct links to the power of the elemental princes. Each of these prophets has assembled a cadre of cultists and creatures to serve them in the construction of four elemental temples of lethal design. It is up to adventurers from heroic factions such as the Emerald Enclave and the Order of the Gauntlet to discover where the true power of each prophet lay, and dismantle it before it comes boiling up to obliterate the Realms.

This is the latest adventure campaign for 5th Edition of Dungeons and Dragons, like the previous book Rise of Tiamat (Tyranny of Dragons) its set in the game world Forgotten Realms. If the books continue in this manner you'll be able to campaign right across the Forgotten Realms world.

The book is a hardback, and is in full colour through out. As typical of WoTC books, its of the highest print quality, with great artwork throughout. At over 250 pages in length its a bumper of an adventure that should take most groups around 3 months to complete, though that will depend of the playing style of the group. Its designed for characters of levels 1-15 to play. There are plenty of extras within the books to suit most people, which includes new monsters, spells and a new race to play, the Genasi.

Its located in the town of Red Larch, which has several locations to explore, the largest being the Elemental temple. Its also has some interesting locations in the surrounding areas for adventurers to explore, which makes the location a great place to spend a campaign. One of the complaints my group made initially was the fact that they were facing cultists again, they were hoping to face off against something else after fighting cultists in the Tiamat adventure.

This is a solid adventure for any gaming group to play through. The story line is a little clichéd in places, but there is plenty of scope to keep players interested. Another usual item is at the back of the book where they explain how to convert this adventure for use in other game worlds. Overall its a good product and well worth playing, plus its a great jumping off point for any group into the Forgotten Realms world. There is also a free players companion that can be downloaded from the Wizards of the Coast website.

An Interview with Rosie Reast from Grublin Games

Jason Hubbard



Grublin Games, a wilfully independent board game publishing company was founded in January 2013 in Cornwall by Henry Jasper, (mathematician, cosmetics formulator, production manager and lifelong games enthusiast). You can read more about his story here...

Grublin makes highly thematic strategic board games that immerse players in the game and focus on creating complex, organic interactions between players.

Taken from Grublin Games Website

We chatted to Rosie from Grublin at UK Games Expo 2016

When was Grublin founded and what prompted those involved to set up a games company?

Grublin was founded 3 years ago - the founder (Henry Jasper) wanted to make a game that represented how we see Cornwall, showing the historical texture and character of the place, rather than just pasties & surfing. After ~6months researching the feasibility of starting and boardgame publishing company (tracing supply/distribution lines, figuring out market sizing, manufacturing techniques etc. etc.) he decided to quit his job& take the plunge to fully commit to doing this. Luckily it worked!

What Games do you currently have in your range?

Cornish Smuggler (Smuggling: Cornwall: 2013), Waggle Dance (Bees: Winner of UKGE Best Family Game 2015: 2014), Terralith (Metal RPG dice: 2015), Perfect Crime (Co-op Bank Robberies: October: 2016)



What future game titles can we expect from Grublin?

We like to keep our future releases pretty close to our chest until closer to release so won't say now. Our next release (Essen - 2016) will be Perfect Crime, so we're keeping our focus on robbing banks for the moment - we have more games in the pipeline and will release more details just before Xmas 16.

What was the inspiration behind Cornish smuggler?

Really wanted to make a game that showed the version of Cornwall that we see - rebellious, pervasive, full of character, doesn't have selling pasties as a comeback mechanic (otherwise I guess it would be called Pasty Chaser) - smuggling was the obvious fit =>



How Cornish is the game?

This was a really important point so Cornish Smuggler was designed to be as authentic as possible. I did a load of research on how smuggling actually happened 200 years ago and put as much of it in the game as possible. As a result, the game is a 'best fit' of how the smuggling economy worked 200 years ago, all the locations are places that were actually used to hide smuggled goods, the 'Secrets' deck is filled with smuggling tricks & even the names of (most - 'Maggie Figgy' & 'Pender' may have been fictional;) the characters are the names of people who were arrested for smuggling one thing or another 200 years ago. The thing that I'm especially pleased with though is how the attitude of the people of West Cornwall (past & present) has been captured - it FEELS like you're smuggling as you play!

Can we expect other table top games besides board games from the company?

We've actually been making live games (like megagames) for some time now but just for fun - there's always a mentally good feedback from these so I wouldn't mind giving some of them the professional treatment as I think there's a lot of places we can take that.

You've used Kickstarter, how was that experience?

Brilliant! The deal as I see it is we cover the origination costs (artwork, development) and then throw it out there to see if people like what we've done enough to help manufacture. Each time, it's been really important to me that the backers have as much of a say as possible in the final direction of the game so it's not just 'us' making it, but everyone else as well. Our distribution systems are evolving and personally, I think crowdfunding is a good start - Grublin would not exist without the support of our backers and that's Kickstarter - something I'm incredibly grateful for =>



Who did the artwork for Cornish Smuggler? and why choose that artist?

We have a couple of different artists work on Cornish Smuggler but all of them were chosen because they were creating work that fitted perfectly with the theme & the style of 18th C Cornwall. All of the art was commissioned except for our cover which we licensed. The cool thing about all of the illustrators was the fact that they were all living in Cornwall at the time which was just the icing on the cake!



What are your favourite non-Grublin games to play and why?

Personally, I'm a sucker for any game that I think is especially well designed (Formula D, Mysterium & Istanbul are the three that pop to mind), but with a leaning towards the heavier side of things - Caverna is probably my favourite today...although this does change fairly frequently ;)

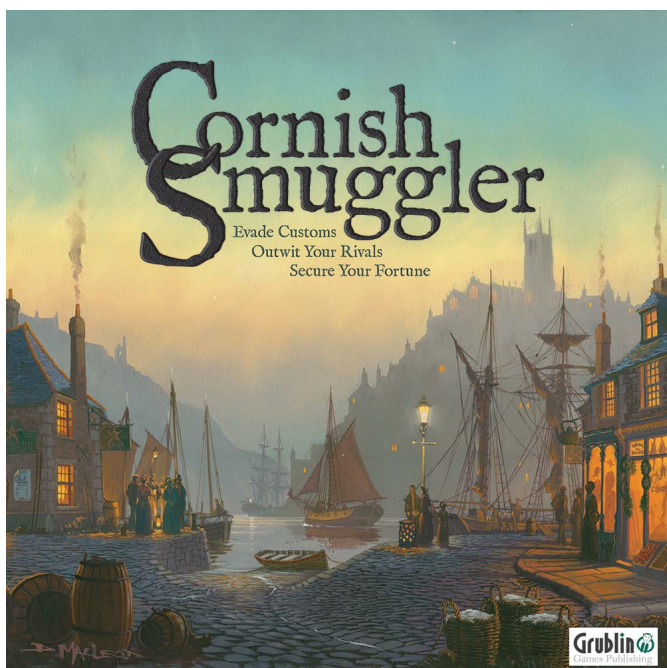
How did you find the UK Game Expo experience this year?

Very positive - I was mainly demoing Perfect Crime which was super positive (very happy!!!) but really, so many of our interactions just happen through the computer, it's really cool to be talking face to face with players! The other thing is we're a large(ish) team and it can be hard for us to all be in the same place at the same time - shows like the UKGE allow us all to be in the same place so really great to hang out & game with everyone else! What other events will you be attending this year? Well, my partner & I have just had a baby so less travelling for me this year! Will be at Essen obviously, I'm going back up to Birmingham later this month for the Great Indoors event - might do Dragondaze & Dragonmeet, but need to play it by ear ;)

Where do you get your inspiration from for game ideas?

The short (& less helpful) answer is EVERYWHERE! but really I'm lucky because I get to really pick and choose whatever I find interesting. Each game takes a huge amount of development work so it is a long process & some ideas don't work out as intended but still, it's an incredible amount of fun!

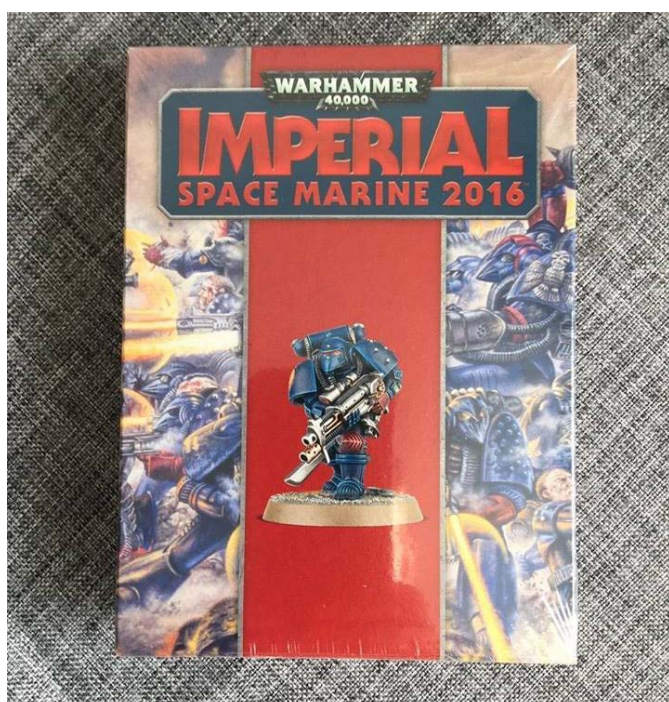
Next issue we'll be taking a closer look at both Cornish Smuggler and Waggle Dance.



BLAST FROM THE PAST

Imperial Space Marine

Alex Garbett



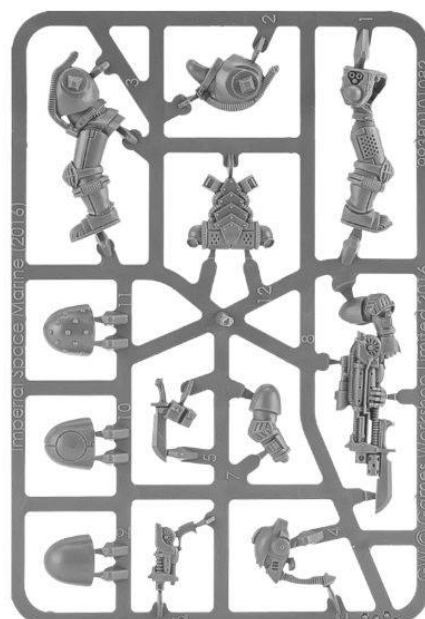
It's been 30 years of the iconic super human Space Marines smashing the alien foes of mankind into the dust, and to celebrate this birthday Games Workshop have released a special edition miniature harking back to the very first Space Marine sculpted.

We've all probably collected space marines in some capacity over the years whether those Space Marines are loyal to the Imperium of Man and the Emperor or followers and worshippers of the Chaos Gods.

Space Marines are the bread and butter of Warhammer 40,000. Whether it's the boltguns and tanks to the suits of armour, unit types and chapter (or Legion) colour schemes these defenders of man have gone through several design evolutions and re-incarnations over the last three decades. The end result of this is what I would call some of the best, if not the best multi part plastic kits

in the market today.

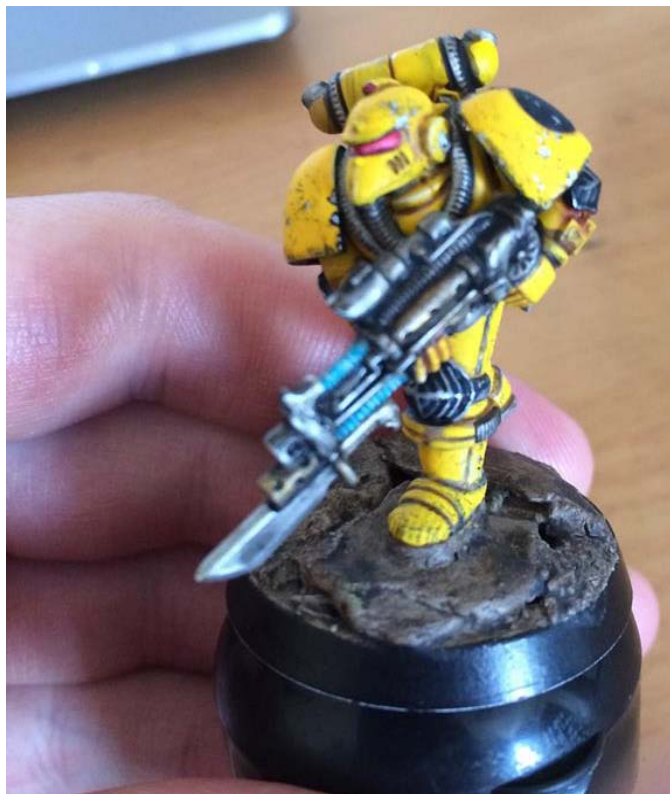
To celebrate this massive mile stone Games Workshop have released a special and extremely limited edition re-imagining of the original very first Rogue Trader Imperial Space Marine issued in 1986.



This awesome model was released on sale only Saturday the 16th and 17th of April. I was fortunate enough to pick up a model at Salute 2016 in London from Element Games.

The Model

The sculpting of this model which was based on the Rogue Trader first Edition Cover and while close to the original artwork took some in my opinion table top stylistic liberties from current designs culminating in a miniature around 85% accurate to the original design.



For myself the design of the new Imperial Space marine has surpassed the previously released Crimson Fist 25th Anniversary Marine on many levels – Material, Sculpt, Design and final execution has produced a truly unique miniature and an almost ancient echo on the battlefield of Warhammer 40,000.

My had has to go off to the sculptor of this model with Citadel as they really have captured well the original design ethic, shapes, and feel of this marine and miniature which so closely resembles the original first Imperial Space Marine released back in the late 80's from Games Workshop.

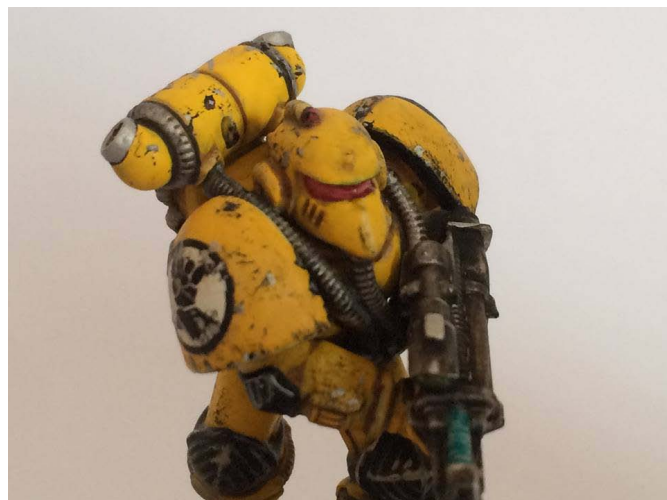
The designers at Citadel have done a superb and amazing job in bringing this 30 year old miniature back to the table top with a re-imagining but retaining the elegance of the marine as a new multi part plastic model and plastic is another big win for Citadel!

I need to comment also on the detail and love that's clearly gone into this little one sprue miniature from the re-laying out of the design of the Disintegration gun to the addition of the Disintegration pistol as a unique accessory for the marine to wear.

Topped off finally with a set of rules in several languages for replacing one of the Space Marines in your game with this Imperial Space Marine along with rules for his fearsome weapons.

At the 25th Anniversary of Warhammer 40,000 a few years ago Games Workshop released another special edition Space Marine - The Crimson Fist commander. This also was available to purchase over the celebration weekend and this was a Finecast release.

Certainly comparing the two the multipart plastic miniature is definitely the better product of them both even though it doesn't contain the epic base and Crimson Fist standard being plastic the build and conversion opportunities in making something really unique as far as a modelling project is concerned and something in your miniature collection.



Warhammer World

A visit since the Refurbishment

Alex Garbett



Warhammer World, it's a place you might say of pilgrimage for Games Workshop fans and followers of Warhammer and offers something unique within the industry and hobby.

Games Workshop have been in Lenton Nottingham since 1997 and ive been fortunate enough to live not too far away so Warhammer World became in essence my local Store (I was VERY lucky!)

Being the flagship Games Workshop store, Warhammer World has always offered something beyond the norm from, this included direct mail order to the store from the factory, special offers and products to buy, Bugmans Bar, The citadel museum and old life size displays which used to be upstairs to the gaming hall.

I'll never forget my first trip to Warhammer World back in 1998 and my mind being literally blown away at the time looking at the Mega Displays which people will remember seeing at the old Games Days – Big Toof River.....Siege Of the Emperors Palace.....A Giant Epic display with lots of Titans along with the Entire Ultra Marine Chapter and my first time seeing a Thunderhawk Gunship.



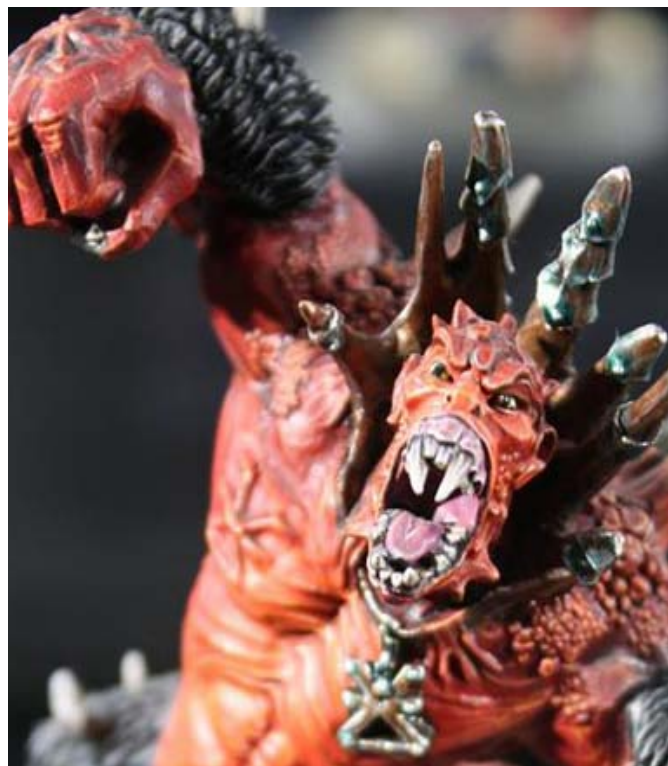
Then as mentioned above Games Workshop used to produce short live action films and video shorts for their old computer games and it was these suits, weapons and artefacts which were kept and stored in a life size display museum on the top floor. Artefacts I remember were various Space Marine Helmets, A Storm Bolter, Shuriken Pistol and Striking Scorpion Helmet with a whole host of Imperial Guard Melta and Las Weapons.

The larger displays included a Space Wolves Terminator, Ork Torture Chamber, three Blood Angels Space Marines, An Imperial Guard Trench and Chaos Space Marines. I left the place feeling that I was part of a larger world and that experience has never left me and inspires me even still to this day!

Returning and the Refurbishment

Warhammer World has seen many refits and refurbishments over the years. The largest changes many will remember seeing in White Dwarf when the gaming hall was change from an old upper hall to the Fantasy Castle and Lenton Store moving upstairs into the old Games Day Miniatures Area.

In May 2015 Warhammer World Re-opened with a grand ceremony after a new revamping of the site with a new focus on breaking down and out the 3 retail stores - Games Workshop, Forge World and Black Library – into their own



unique sales areas and better focus and their products. The major change is the new museum and miniatures large scale display experience which when compared with the past incarnations of the museum is beyond words describing....particularly the 'Battle for Angelus Prime'

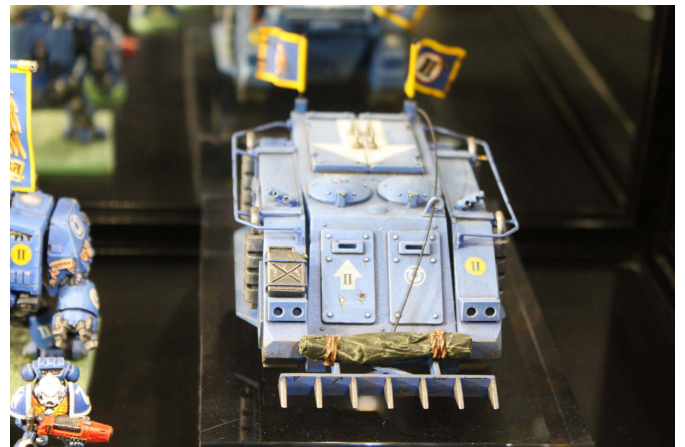




Bugmans has also had a face lift and the Fantasy element has been pulled back a little somewhat in my opinion now being a more upmarket style experience with new artwork on the wall showing off the great work done by the design studio.

The only detriment I can see is the reduction of the total gaming area within the main hall due to the new larger format stores but seeing the current feature tables to game upon and those still available compared with the new Museum/Exhibition and opportunity to visit the Forge World and Black Library stores are well worth the trade off in my opinion.

You should head on down if you haven't already and enjoy the new refurbished venue, the amazing tables and displays Enjoy



Gaming on the Cheap

Jason Hubbard



As we enter as post Brexit UK, and a possible global turn down I was wondering if there was a way to continue gaming and save the old pennies at the same time. We know how expensive this hobby of ours can get, so anything that could reduce those costs and allow us gamers to eat food would be a good thing.

Then it dawned on me, due to the current global problems regarding spare cash, I decided to write a series looking at gaming on the cheap or on a budget.

There are a plethora of rules for a wide variety of games, whether they're RPG, board or table top battles, along with cheap scenery, low price minis, webzines etc.

So over the next few issues I'll be looking at whole world of freebies and cheap items for you tight fisted, I mean fiscally challenged gamers out there.
Old School D&D Clones

It seems that old skool rpg is the new trend, with a plethora of retro clone rule systems, and best of all most are FREE. So in this post I'm going to take a look at a

selection along with some of the online resource web sites and any fanzines/ezine out there. So let's begin our delve into retro gaming with a look at some of the rule systems.

So here are some of the best of the retro games currently online.

Basic Fantasy Role Play Game

The Basic Fantasy Role-Playing Game is loosely based on the so-called B/X edition of the world's most popular fantasy roleplaying game from the early 1980s. There are a number of minor tweaks like ascending armour class and separation of races and classes.

<http://www.basicfantasy.org>

OSRIC

OSRIC (Old School Reference & Index Compilation) is an OGL version of the first "advanced" edition of the world's most popular fantasy roleplaying game from the late 1970s and early 1980s. The first edition of OSRIC was designed to be just something that would allow publishers to legally publish OGL materials compatible with 1e. This attitude is also responsible for the boring name. The second edition of OSRIC is much more complete and is written with both players and publishers in mind.

<http://www.knights-n-knaves.com/osric/>

Spellcraft & Swordplay

Spellcraft & Swordplay is an OGL redesign of the 0e version from the mid-1970s. The designer decided to rewrite 0e based on the original combat system (from the miniatures rules 0e grew out of) instead of 0e's "alternative combat system." The alternative combat system quickly became the standard combat system of the world's most popular fantasy roleplaying game. This is sort of a retroclone from an alternate universe where the original combat system was the most-used.

<http://stores.lulu.com/elflairgames>

Now we'll look at some of the websites out there that host a range of resources, first up is Dragon's Foot. This is probably one of the best sites online for free D&D resources, <http://www.dragonsfoot.org/index.shtml>. Dragons foot caters for all D&D systems, including classic, AD&D and the current edition as well as some resources for savage worlds.

In the classic section there is a great little fanzine called OD&DITIES, this gem includes all kinds of useful articles

and some adventures, its sparse on artwork, but the articles more than make up for that loss. Dragon's Foot also have thier own ezine called Footprints, which is an excellent read full of usefull hobby content, currently there are 16 issues, which is more than enough to keep you going with great bits and bobs for your game. <http://www.dragonsfoot.org/ft/>

Cheap wargame miniatures

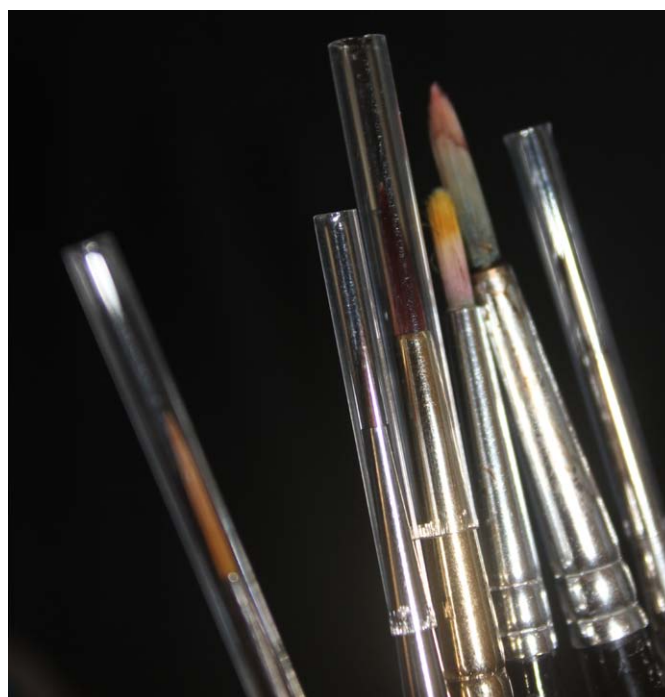
Trying to game on a budget I find that you generally come unstuck when you involve miniatures, you could always use paper/card minis, which are free from <http://onemonk.com/Home.html>. But if you're anything like me then you prefer using something that requires a lick of paint on them.



So how do we build a cheap army, well the obvious choice is to go tiny, and I mean tiny, such as 6mm, but I find this scale a little too small, and it can still work out reasonably pricey, especially if you go towards the better end of the 6mm market. I mean just because I want to game on the cheap shouldn't mean I buy a unrecognisable lump of lead, that's supposed to be a medieval knight, but looks like a snot drop from a metal elemental.



So what's the alternative? 1/72 plastic scale is the answer, its cheap and you get quite a lot in a box. For instance I bought some Greek Hoplites a couple of month back before my mini ban for £4 , which contained 60 figures, which I plan to build into three units of 20. Which in my humble opinion is rather cheap, the only problem with the 1/72 scale or 20mm is that some of the producers of this range are well to be honest crap quality. Though there are some excellent producers, with some finely sculpted minis.



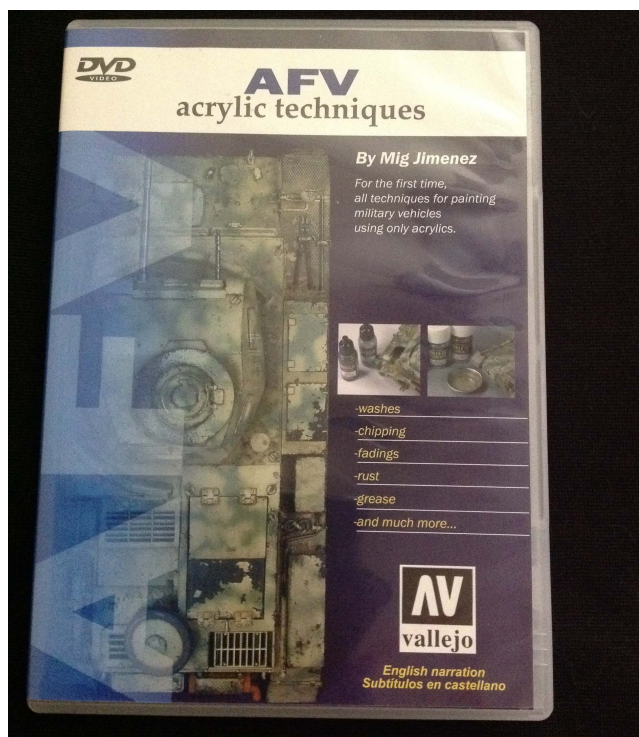
The Plastic Soldier Review site (<http://www.plasticsoldierreview.com/Index.aspx>) is a great place to check out the quality of the sculpts. Most manufacturers are included on the site with macro images of the minis, this gives a good indication of which ones are worth investing in. Personally I prefer the following ranges; Hat, Caesar Miniatures and Zvezda. There are some others of excellent quality.

So how cheap is it to purchase an army, well I have 300 Spartans, which cost me less than £30, in WAB terms this is around 1500-2000 points, give or take a few pts. Which is a really cheap way of buying an army, in 28mm a 2000 pts is going to cost you quite a significant amount of cash.

Well I hope that was helpful to all of you out there, who are trying to game on a budget. Next issue I'll be looking at gaming Bolt Action on the cheap.

AFV Acrylic Techniques DVD

Lynn Stahl



JCompany Name: Acrylicos Vallejo (Vallejo Acrylics)
Product Name: AFV Acrylic Techniques DVD
Price: Average Price is \$24.95
Available through companies such as Amazon.com and FRPgames.com
Date of Release: February 2011
Directed by; Mig Jimenez, Mig Jimenez Studios

Vallejo Acrylics worked in Collaboration with Mig Jimenez to create this Instructional DVD on how to paint vehicle model kits. Mig Jimenez is world renowned for not only his modelling skills, but also for his weathering (Mig) and other products which can be found on his website at www.migjimenez.com. I have personally known many people who are always looking for a good instructional DVD about painting vehicles. Well, let me tell you, this is one of the best instructional DVD's out there! When I have mentioned this DVD to people in classes or just in conversation with fellow hobbyists, I

have found that quite a few people have never heard of this video. Therefore, I felt compelled to write this review in order to spread the word.

Since I teach at a lot of conventions and local game stores, people always ask my opinion about a lot of products and instructional materials. With that said, I do purchase a lot of instructional books, magazines, different hobby products, and videos in order to be as well informed as possible. At Metalhead Minis, we do also purchase most products and sample them before selling them in order to ensure that we only sell you good products. When I purchased this DVD through my distributor, I had no idea how great of a value it would be. This 56 minute DVD is packed with information that benefits hobbyists of all levels from beginner to advanced.



The instruction is done in English narration with Spanish subtitles.

In the DVD, Mig Jimenez works on a World War II German Panzer model kit from start to finish. He went over many different techniques such as proper preparation and priming with an airbrush in order to maximize the look of the finished paint job, airbrushing camouflage onto the tank, hand painting chips, rust, dirt, weathering, adding pigments, proper decal application, and much more! All with the use of acrylics and no heavy solvents. The Vallejo products mainly used in the video

were, the Vallejo model Air colors, Vallejo Lavado Washes, and Vallejo Pigments. If you have ever wanted to see these products perform in action, the video is good for that purpose as well. For this article, I took the liberty of taking some screenshots in order for you to have a sneak peek of what is shown in the video.



I also took the screenshots to help you see how the Spanish subtitles are displayed on the screen.

The instructions are very clear and easy to understand. All explanations and rationale behind the techniques are very straight to the point in order to maintain the interest of the audience and maximize the learning experience. This is something that I personally find is very important in an instructional video. Many instructional videos that I see have a lot of great information to share, but they won't always explain clearly as they go along. Some will discuss what they will do while introducing a segment of the video and then will go on to just show the person painting with repetitive music in the background. For some, it is very hard to maintain interest and learn when nothing is being explained as a technique is being performed unless the person only learns

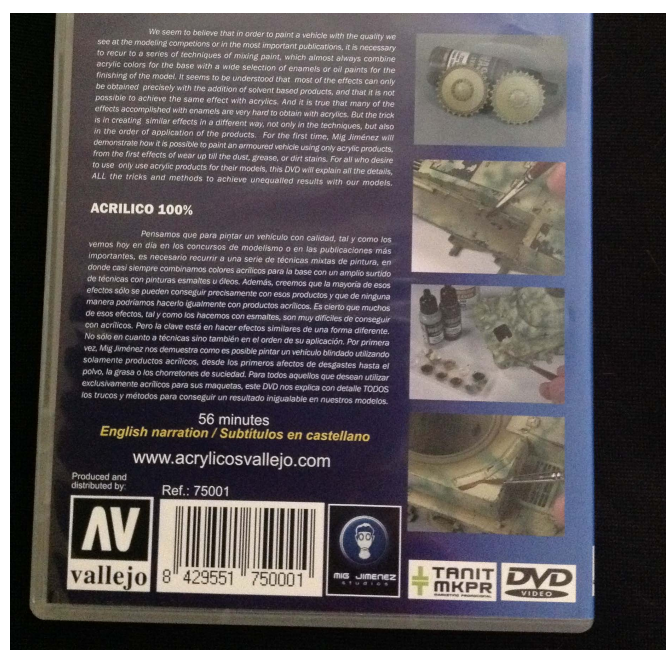


with visual materials. Even then, visual learners usually appreciate at least some explanation as the instruction goes along in order to ensure that they are comprehending the concepts being shown.

Even Though a German Panzer tank was used in the video with Vallejo products, the clear instruction does make it easy for one to translate the techniques and product use on to other types of vehicles and products. For example, many of the techniques can easily be applied to painting Games Workshop's Warhammer 40K vehicles such as a Space Marine Land Raider or an Imperial Guard Baneblade. The product use can also be translated to most other weathering products from companies such as AK Interactive, Andrea Miniatures, and Secret Weapon Miniatures. As for the paints, Vallejo Model Air is usually ready to shoot from the airbrush as shown in the DVD. However, for those who might be in their beginning/ learning stages of airbrushing; do keep in mind that other paints from companies such as Reaper Miniatures, Citadel, and even regular Vallejo Model Color would require thinning.

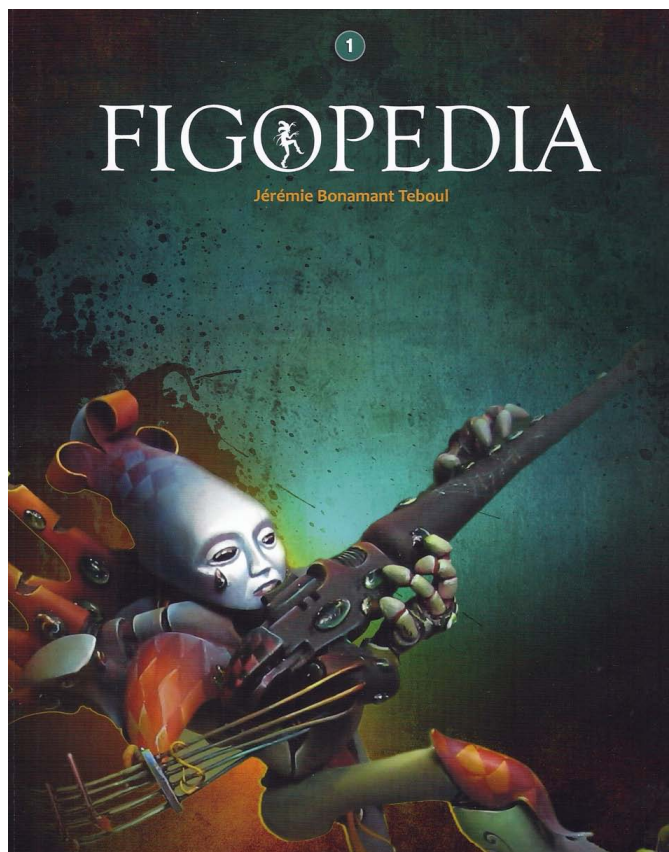
So if you are looking for a straight to the point instructional DVD with a lot of good information on painting vehicles, this is definitely the one to check out. Even if you are more in the beginning stages, this DVD will give you the information you need to go confidently into the techniques shown. A lot of the techniques that are used in weathering are actually not always as complicated as they look especially after some practice.

Rating 10.0



Figopedia

Jason Hubbard



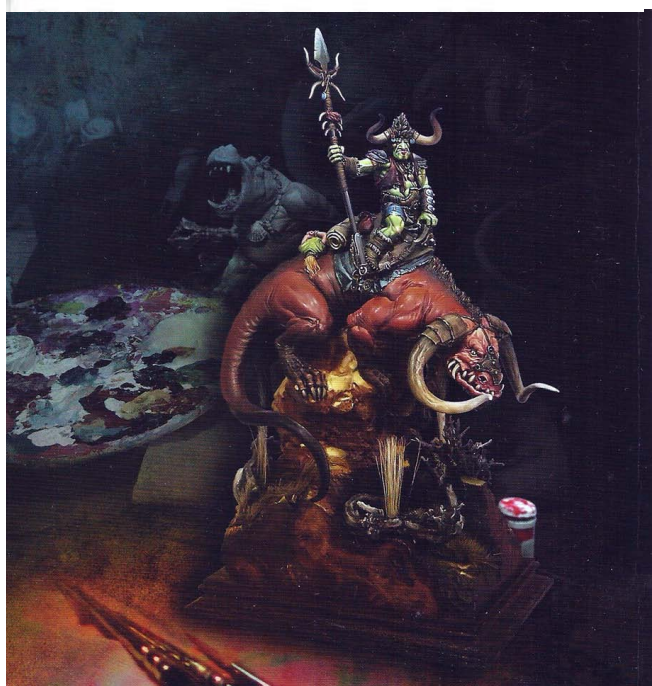
Jeremie is a French painter with 20 years experience, he was the 2013 Crystal Brush winner, along with 55 Golden Demons and 3 Slayer Swords to his name. So he knows his business when it comes to painting miniatures. He is known for his use of vibrant colour mixed with subdued tones. After working as a painter, sculptor, and art director for various miniature producers (Ilyad Games, Rackham, Kraken Edition, Artefactory) he created his own miniatures company FIGONE. In 2014 Jeremie initiated a Indiegogo campaign to fund the production of the book.

This book, the first of an exceptional series, covers numerous topics, explaining them clearly with detailed, step-by-step painting of many never before seen models and copious illustrations.

The book itself is a soft cover with over 120 pages of goodness, its well made and highly illustrated throughout. There is a large amount of information contained within on the subject of Light and Colour, which is illustrated with painted images and examples of diagrams to help explain the subject. This information isn't new to me, coming from an art and graphics background but its new in regards using that information for the purpose of painting miniatures.

The book covers information about light, contrast and colour. This subject is normally covered in art classes or books on traditional painting techniques, its not normally associated with the world of toy soldiers. Its normally considered quite a difficult subject to tackle, but Jeremie's text is very clear and easy to understand, couple that with the diagrams and images of painted miniatures, makes it a book that even beginner painters will get to grips with. Figopedia is suitable for painters of all abilities, and there is something learn for every painter regardless of ability.

I would highly recommend miniature painters to pick a copy of this book up, as it will push your painting ability. I would also go as far as to recommend this book to my Art/Graphic students as well.



HOBBY TUTORIAL

Gore Workshop

Jonathon Shaw



Step 1

First of all you'll need a prepped base. This can be can either be fantasy or Sci-fi/modern, In this case I've made a simple fantasy base with



Step 3

The next step is to paint the base and stones, yep we're going to paint stones to look like stones. The easiest way to do this is black or dark gray under coat and dry brush with a lighter gray colour.



Step 2

Next I've added some small stone, which will become standing stones. This base will be used as an objective marker in fantasy and historical games.



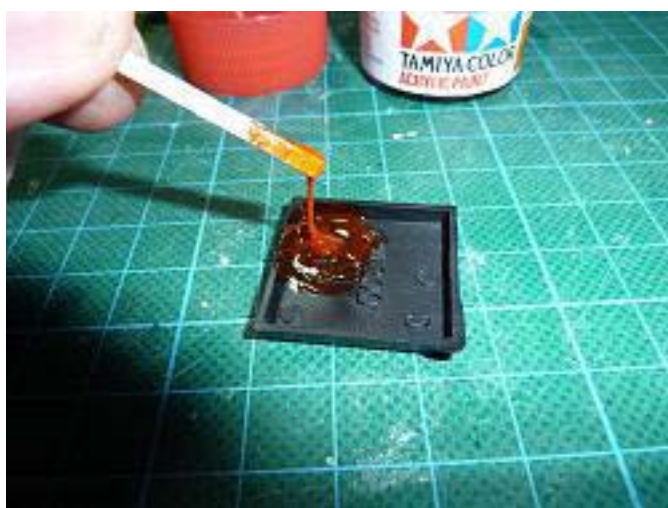
Step 4

Once your base has dried, the next step is to make up the gore. Squeeze some UHU or similar glue on to a small tray or up turned base.



Step 5

Now you will need to add some colour, for this Tamiya clear colours work best, for blood use red, and possibly a little purple. Mix the paint and glue together to create a sticky goo.



Step 6

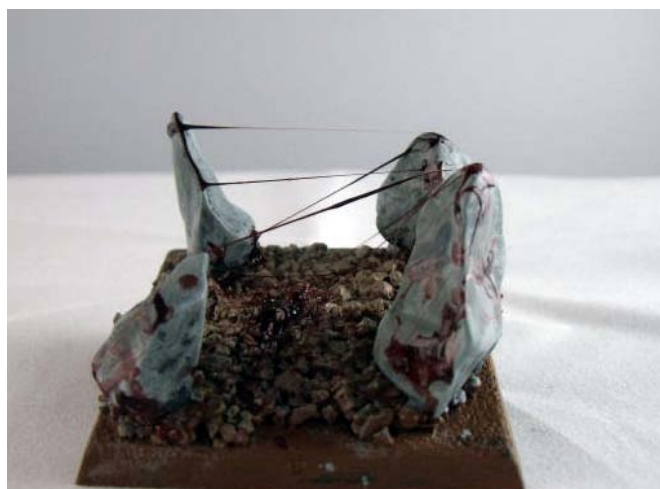
Now you have a a gooey substance, use a cocktail or match stick to place the gore on to the base. If you want strands, you will need to dab the glue onto the area and then carefully drag the strand across to the desired area.



Step 7

Do this as many times as you want. You can also just add large patches on to the floor or other areas of the base to give a bloody and gory effect.

Finished Example



HOBBY TUTORIAL

Building Planets & Moons

Alex Garbett

Painting Techniques:

Basecoating
Drybrushing

Materials used:

Polystyrene Ball(s)
Polyfiller
Polycement
Plastic cup (used as a stand)

Whether its Star Wars X-wing, Star Wars Armada, Star Trek Attack Wing or Firestorm Armada to Halo Fleet Battles and soon to be released Dropfleet Commander and recently finished Kickstarter for Fleet Commander we have entered a golden age of 'Space Combat' miniature games.

A lot of the above mentioned games can be tracked back to the Full Thrust rules and miniature sets and for many of us younger gamers to Games Workshops Battlefleet Gothic (which potentially soon will be coming back from Games Workshop and their new range of Specialist Games).

With so many models available from different manufacturers and for different gaming systems it's time to dust off my terrain making skills and produce some planets and moons for future planned games within my gaming club.

As with all things you need a starting point and that is for me reference material on what im trying to make or produce and with this being moons and planets I took to Google and my computer game experiences.

The first hit for me was the Mass Effect franchise. A great

game of space ships, exploration and combat in a clean future Mass Effect offered lots of inspiration for colours, types of Planets and Moons along with sizes and textures.

Now I had a good chunk of images, ideas and thoughts in place I continued my Google searching and located more pictures and concepts of Moons and Planets I would incorporate into the making and manufacturing down the line.

Now came time to gather the resources I would need.



Historically and as far back as I can remember polystyrene has been the core of terrain building – it comes in all shapes and sizes and once you master the material you can make anything!

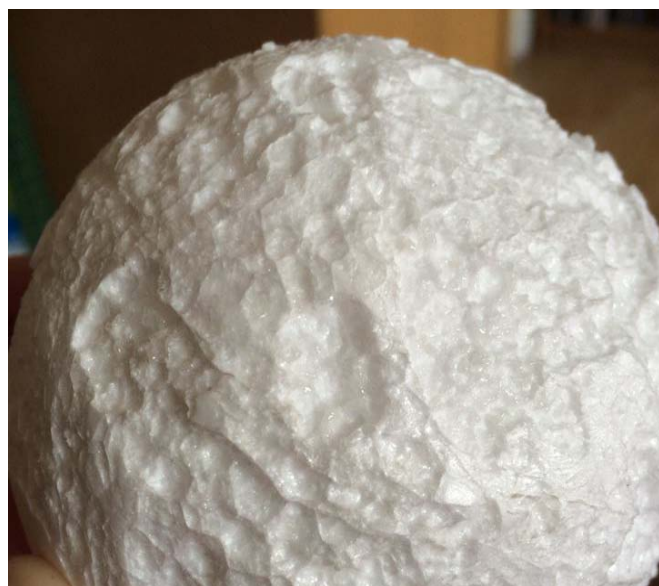
Given the fact I was going to make Moons and Planets I chose to go with Polystyrene balls/spheres as a starting point.

Having worked with Polystyrene for years too and understand the materials I searched for a selection of sizes via eBay and my local hobby supply stores buying mainly on price over availability.

With purchases made and awaiting the post to arrive I set on buying the other major material I would need, Polyfiller. This was an easy find really and cheap. It can be brought from literally anywhere from the D.I.Y. Decorating part of the super market to a full on House and Home store.

Now with the materials brought online and on the high-streets were all at my fingertips came time to start the actual work.

When I did my previous planning work as mentioned earlier I wanted to produce several moons bearing impact scars or meteor strikes and craters. To do this (please do this ONLY in a ventilated area) I took some liquid Polycement and applied this to a surface area on the polystyrene ball. Instantly a chemical reaction happens and the Polycement will eat away before your eyes the polystyrene producing fumes and a strong smell. You don't need to be too neat and tidy with the Polycement on the Polystyrene but you don't need to go applying lots as if you're not careful the chemical reaction will run away and before you know it the Polycement will have eaten half the Polystyrene away and reduced it to vapours.



If this does happen though Tap water should be able to halt the reaction – you'll need to wash the Polystyrene in lots of water though.

At this stage I'll also mention that Spray Paints also have the effect of melting Polystyrene. Certainly to the same extent as Polycement due to the nature of the spray. It is possible to achieve a different effect from the Liquid Polycement approach but personally the Polycement approach provides you with more modelling control.

Another option free from any glues or sprays would be in using a Craft Knife to cut into and hack away at the Polystyrene with. This approach will leave a lot more mess however and it will take a fair while to achieve what I would deem a more natural organic and chaotic look going down this route.

When you are happy though with the desired results (you may have to apply several coats of Polycement to get the effects and shapes your looking for) and when the reaction has finished and fumes dissipated its time to basecoat the Polystyrene with what's to be the main surface material, the Polyfiller.

Taking the polystyrene ball and using my fingers I applied the Polyfiller to the balls surface on one half at a time (So I could hold it without making too much mess). Spreading the filler over the surface you want to ensure an even coat covering the polystyrene fairly roughly taking care not to cover the detail you've created for craters etc on the surface using the Polycement or Spray paint. As your doing so though don't worry about the surface overall of the filler as your aiming for thicker/ lumpy bumpy feel in some places and not others as the effected



your aiming for is one of an organic and rocky surface with no symmetry.

When you've covered half the polystyrene you'll need to allow time for it to dry which is usually a couple of hours. I have found it easier while going through this process of resting the Polystyrene balls on a cup and putting it to the side or in a safe location so it can dry and as you've added Polyfiller to one side you'll find the weight balance point has changed so if you put it on the table its most likely to roll straight onto the area you've just applied filler flattening the effect and making a mess for you to tidy up later on.

Once the first batch of Polyfiller has dried then work the other half of the Polystyrene ball again taking care to not go over or cover any of the crater or impact detail you've made then once covered allow it to dry once again.

Now that the detail and surface work is complete and dry its time to apply a undercoat and paint the Moon or Planet. As mentioned above you Spray paint melts Polystyrene and you don't want to ruin all the work you've just done modelling and even though you've covered it in filler I wouldn't want to risk using spray as its possible you may eat away the Polystyrene under the Polyfiller so I recommend using a paint brush and applying a undercoat this old fashioned way. I have gone with black based on how I want this to turn out in the end but you could use any number of colours/paints.



The main aim of this is to cover the whole thing in paint and ensure you have no white showing through the paint. I worked the painting process personally like the Polyfiller approach by applying paint to one side then allowing it to dry before painting the other.

Next you'll need to apply a base coat of colour. Depending on what final colour scheme your aiming for will determine your choice in colours but I find that Reds, Browns, Oranges, Greys and Blues work well but as your in effect creating alien worlds and moons any colours would be suitable really – Just don't go Purple with Green Spots but maybe you could make this work!



With mine I am aiming for something equivalent to our own Moon/Luna so it was a Grey basecoat onto the Black undercoated Polystyrene. The main technique next would be drybrushing lighter and lighter Grey's to Whites on the surface making special effort to touch on the raised parts of the Polyfiller surface.





If you go too far and want to add another layer of depth to the surface detail you can add an overall wash to the paint work you've done. I have found Vallejo Washes with a 70/30 wash to water combination work well and allow the colour base colour through but in having this ratio you don't get too much seepage and spreading of the pigment within the wash on the surface of the Moon.



Lastly I have sealed the paint in a matt varnish and using a needle file poked a tiny hole in the surface so I can put a flying base through and mount the Moon on an acrylic base.



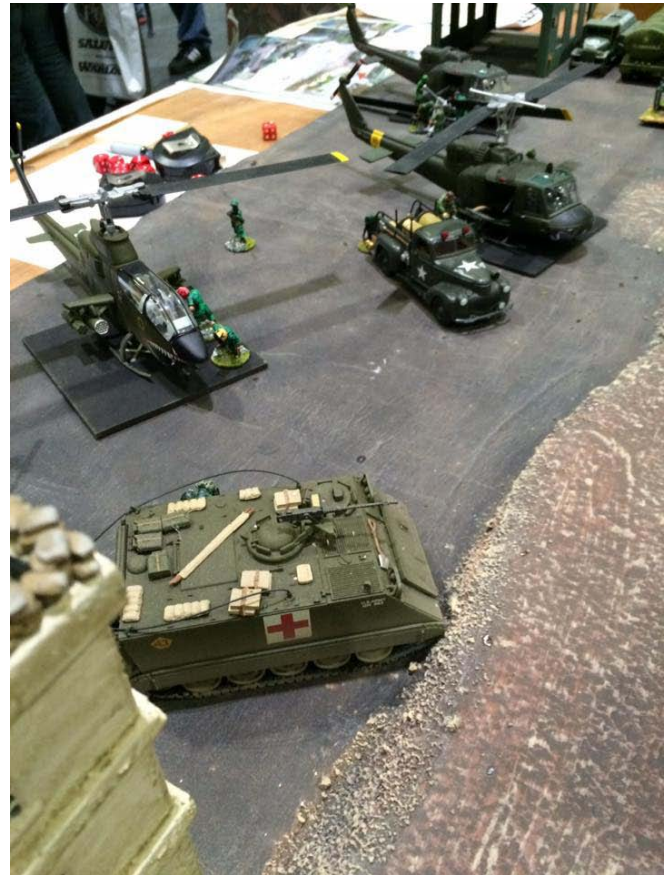
Overall I'm very happy with the results and here are several other variants I have made to use in my space combat table top games.

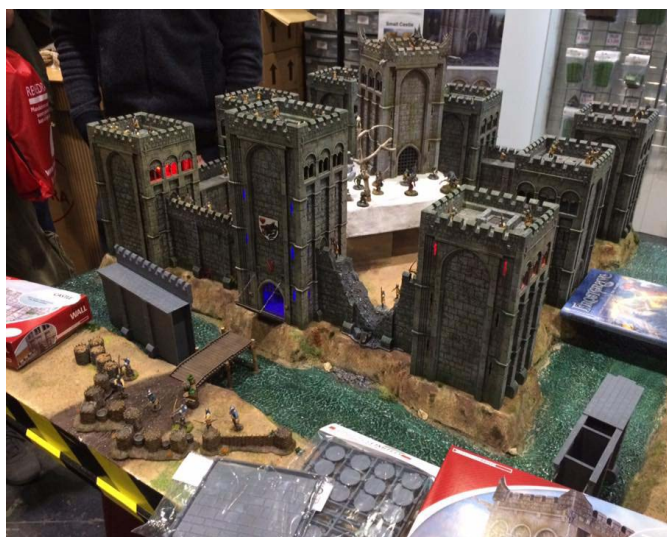
Have at it and let us at Irregular know your results!

Enjoy

Alex

Salute 2016





UK Games Expo 2016





Showdown black room story

Taylor Holloway

*The ragged they come and The ragged they kill!
You pray so hard on bloody knees.
The ragged they come and The ragged they kill!
Down in the cool air I can see."*

•Rob Zombie, *Superbeast*

1.

The ambush was quick and ruthless, and no one was expecting it. Within moments, a small North American Union contingent consisting of a dozen recon soldiers, and a handful of Ulysses Mechanized units were decimated off of Highway 38, near Reedsburg, Oregon.

Sgt. Greg Kenwood gritted his teeth and bore down on the trigger of his autocannon - watching the Zhendu soldiers disintegrate into soft chunks with each exploding shell. He could see them, using blasted cars and debris for cover. He scanned his surroundings, and was horrified to see the bodies of his comrades scattered across the road like fresh kill. To his left, an Mk. 3 Ulysses Diamondback was crumpled, and the pilot was haphazardly crushed beneath it. To his right, nothing but the rushing water of the Umpqua River. He was quickly running out of ground, and he could see more UNAS soldiers working their way between the vehicles silently, their positioned marked occasionally by the staccato bleat of automatic gunfire.

Kenwood moved to the wrecked Diamondback, and hunkered behind it, giving himself a little cover. He needed to think, and fast. He was outnumbered, out-gunned,

and he was running low on ammo. A hot blade of fear stabbed into his bowels. This wasn't how he pictured going down - not to a bunch of Zhendu jar-heads in NAU territory.

"Sgt. Kenwood. Our intel says you're the last man standing. Is that true?"

An electronic voice ripped him back into the fight. It was coming from his comms set. He recognized the voice - it was Special Operations Commander Cazador Gutierrez.

"Yes sir. Everyone else is KIA. I need an evac. Fuck, I need a plan!"

Greg hated how panicked he sounded. He was ready to shit his pants, but the last thing he needed was for command to pick up on that and send him in for a psych eval after this whole thing. Fight the enemy - that's what he had signed up to do, and that's how he intended on going out.

"I know you're scared, Greg. Listen. You can make it out of this. You need to get to the other side of the river, and make your way through the forest. If you can get to the coordinates I'm sending you on your comms, we can regroup there and get you the hell out of there. Can you do that?"

Greg nodded, and quickly realized that Gutierrez couldn't see him. "Yes. Yeah. Fuck. Sure. I can do this."

"Good Man. Contact me once you get into the woods. We can direct you from there."

"Ten-Fou-"

The flash of a poly-steel monofilament blade caught his eye. One of the bastards had moved in on his left while he was talking and was planning on engaging him in close quarters. Without hesitation, Greg swung his 40mm quad cannon, catching the would-be assassin mid-swing and knocking him aside. He got up and bore down on him quick, bring up a massive mechanical foot and slamming it down as hard as he could on the squirming combatant. He tried not to take pleasure in the crunch that ensued, but part of him did, and it made him a little sick to think about it.

Bearing his right cannon down on the charging soldiers, he released a cascade of ammunition. The ensuing explosion rattled his teeth, and left nothing but smoke and charred flesh in its place.

Then his heart jumped into his chest. Out of the smoke and rubble was a figure, twice the size of a man, and made completely of jet black carbon steel. An LM453 Yin Dao - the UNAS's answer to the mechanized infantry of the NAU and Eurolance.

Unlike the manned mechs of the NAU, the Yin Dao were a testament to the cybernetic mastery of United Asia. It's body was machine, but the brain and stem sitting inside of it was that of a decorated soldier. Unlike the clunky gears and pistons that moved the Ulysses models, it was held together by metal wires and hydraulic tubes. It moved like a man, yet possessed the power of one hundred.

Within seconds, the Yin Dao was upon him. It slashed at him with its gigantic katana, while firing shots from a gun the size of most mid-sized motorcycles. Each shell that punched through his armour caused a series of flashes and alarms to blare over the sound of the rending steel. The Ulysses were not designed for close combat - they were walking artillery platforms. Greg brought up his left cannon, only have it sliced clean in half. His right cannon arm was too close to get a shot off.

His next thought was reckless, and was almost instinctual. He reached over to grab his M97 "Clinton" rifle, and slammed the emergency eject button.

In training, Greg was always told to look at where you want your ejection pod to go. Normally, this was as high and away from the Ulysses as possible. Instead, he looked directly at the Yin Dao's chest, and closed his eyes.

The ejection pod blasted away from the mech, propelled by an explosion of gas and steam. It slammed hard into the Yin Dao, knocking it back and down from him. Scrambling, the pod split open and he stood up. The "Clinton" model of rifle was a heavy caliber rifle carrying armour-piercing "sabot" rounds, designed as a last ditch

option for pilots in a situation where they are left on the battlefield facing heavy armour.

Though most would assume that the Yin Dao's weakest target would be the head, but in reality, the brain controlling it was located within the center mass. He advanced, firing round after round into the chest of his target. The report of the rifle was deafening, though the damage was apparent the moment the round struck. The molten core of the round melted away the chest cavity, allowing for the subsequent rounds to penetrate. Greg was standing over it as the last shot in the cartridge punched through the devastated wreck of the Yin Dao. Breathing heavily, he kicked its leg to make sure it was disabled. When it didn't react, he dropped the rifle, put his hands on his knees and promptly threw up. He knew the gory mess he was looking at wasn't blood, but red hydraulic fluid, but it didn't calm his stomach any.

"Kenwood! Greg!! Are you still there?!" a panicked voice shouted over his comms. Greg retched one last time before walking towards the ejection pod, still breathing heavily.

"Yeah. I'm here. There was a Yin Dao."

"Thank God," the voice replied. "We saw your Ulysses detonate. We thought you were dead."

"No such luck, Commander."

There was a pause. "We still see UNAS forces in the area. You need to get into the forest as soon as possible."

"Right. I'm going silent for now. I'll contact you once I'm safely in the forest."

"Good luck, Sargent."

Greg looked around. He currently had his SOG 87 pistol. His rifle was out of ammunition, and really was only useful against heavily armoured targets anyway. Grabbing his pack, he picked up a rocket from the ruined diamondback, and grabbed a clip from the pilot's pistol. In the distance, he could hear the Zhendu regrouping, and knew he had to move.

The pilot ran as fast as he could to the river, and jumped into the cold water. It was the middle of the summer, and the heat was sweltering, and the cool current drifted him downstream at a leisurely pace. The adrenaline from the fight was still keeping him from feeling the pulled muscles and bruises he had received from the battle as he began to swim. The current was still strong enough to push him, but instead of fighting it, he used it to help him drift to the opposite shore.

As he pulled himself onto the warm grass, he thought to rest for a minute, but the shouting from the other side of the river quickly dissuaded him. Cursing, he scrambled into the treeline and into the foreboding shade of the giant redwood trees.

2.

The leaves of the giant redwood trees did little to cut through the muggy heat that currently plagued Greg as he trudged through the brush. The forest was alive around him - he could hear birds singing, and bugs buzzing around his head. He ran a hand through his sweaty hair, and wished that command had supplied him with bug spray. He had been trying his comms equipment for the past hour with no luck. It either was ruined by the water, or the forest was just too dense for a signal to get through. Either way, he had the coordinates safely stored in the device's memory, and he could tell that it was only a few hours north of his position.

Taking a swig of water from his canteen, Greg continued trekking onward.

An hour passed, and the sun waxed from its highest position to a little further down the horizon. The makeshift path that was beaten before him soon led to a dirt road that seemed to be cleared by some sort of large vehicle. Greg's bet was that it was hunters, but it seemed weird that they would be this far into the middle of nowhere. Not having access to his maps was starting to get to him, and the true feeling of being lost was starting to set in. The road seemed to follow the basic pattern to where he needed to go, and it sure beat slipping on moss and underbrush.

Then a sound startled him. It wasn't the normal song of small birds or the whistling of insects that was fading into the background, but rather a drone like chant accented with shouting. Nervously, Greg moved to the side of the road. It was definitely people up ahead, though it was far enough that he couldn't figure out how many. The pattern of the language he decided was English - it wasn't any language used by the UNAS, but just because they were speaking his native tongue didn't mean they would be friendly. He'd heard stories during his training, about the Zadruga - the demons of the woods. As the reports go, they are dissidents who belong to no recognized country, but rather terrorists that made the vast forests their home and struck quickly and quietly from the shadows.

Greg drew his pistol and sauntered up the road, hoping for the best, but fearing the worst.

3.

The young pilot came to the end of the road, and it opened into a clearing. At first, it looked as though a small village had been crafted from wood, as well as salvaged junk. In the center, standing above the other cottage-like structures, was a white chapel. Immediately what struck Greg was the terrible smells wafting through the village. The stink of feces and other waste almost caused him to retch again. Pulling his scarf around his mouth, he moved into the village and towards the chapel, where the strange chanting seemed to be emanating.

The doors were closed, but there were filthy windows on the sides of the church. He needed to get a better look before he revealed himself, and the last thing he wanted to do was interrupt some sort of religious ceremony.

Outside of the windows was a crate and covered by a blue tarp. He quietly kneeled onto the tarp and peeked into the chapel to see exactly what was going on. It was then he could clearly hear what was being said, and the voice was angrily screaming about the evils of the modern world, and the importance of keeping one's blood and body pure.

Slowly wiping away some grime, he looked into the room and waited until his eyes adjusted. The congregation were swaying with each shout. They were horrific, each one more deformed than the next. Of the men and women in the chapel, Greg saw plenty of common deformities - cleft palettes, jutting jaws, sloped foreheads, tumours, and lumpy features, but it also appeared that a lot of them purposely deformed themselves even further by cutting out their eyes or splitting their ears and noses.

Screaming at them from the pulpit was an obese figure, standing naked except for a pair of cut off jeans. His eyes bugged out of his face, and his nose was turned up like that of a pig. The preacher's teeth were more like yellow building blocks, and what part of his body wasn't covered in bulging tumours was accented with weeping sores.

These freaks were definitely not going to be able to help him, Greg quickly assessed. He was lowering himself from the crate when he heard growling behind him. He spun so fast, the tarp came with him, and that's when the barking started. The dog at the end of the chain was huge - frothing at the mouth, and its teeth gleamed like combat knives.

The chain strained as the creature lunged at him, and Greg whipped out his pistol and fired instinctively. The chanting inside of the church suddenly stopped, as did the growling of the dog. The doors to the chapel burst



open, and a variety of the creatures piled out. They were armed with dozens of hodpodge weapons - ranging from sticks with nails sticking out of them to some crude farming implements. The Preacher stood in the back, and he was wearing a ridiculous pair of mirrored sunglasses.

He puffed out his chest, and pointed at Greg. "You see the plague of the nation in front of you, brothers and sisters! He you see how the evils of modern society have corrupted him enough to slay one of God's precious creatures!!"

Greg's lip curled into a snarl, and he pointed his SOG 87 at the mob standing before him.

"Listen. My name is Sergeant Gregory Kenwood. I'm lost and I just need to get to the other side of the forest. I don't want to hurt anyone."

The Preacher laughed, and this twisted congregation chortled and hooted along with him. If they weren't holding weapons, it would have been almost comical.

The leader held up his hand and the laughing stopped almost immediately. "My children! You must CONSUME the flesh of the Interloper - for it will purify with his sacrifice!!"

Greg lifted his pistol and fired. The first shot took a giant in overalls in the throat, and the second hit a lady with a mouth all the way up to her ears between the eyes. Four more shots echoed throughout the encampment, each one taking a life with it.

The Preacher ducked for cover and the horrific menagerie of monsters advanced on him. Greg slammed another clip into his pistol and ran - firing back over his shoulder as he did so. He wasn't sure if he hit anyone, but he did cause them to slow their pursuit. He could hear a vehicle start up in the background and he knew he had to get off the road, or his life would be forfeit.

4.

Greg ran until he felt like his lungs were going to burst. He flitted through the trees and slid across rocks as he moved like a scared faun through the underbrush. When he couldn't run anymore, he finally stopped.

Chest heaving, he leaned against a tree and caught his breath. He knew they would be after him. The fear of getting shot didn't seem to register with these fanatics. He would have to think of something fast, or they would kill him... and probably eat him.

The sound of someone crashing through the bush behind him brought him back to the present. He took off his pack, and his jacket, and laid them down at the base of the tree. Taking his scarf, he scrambled up the tree he had been resting against, and waited.

A few moments later, the hunter scrambled into the grove. He was tall and gangly, with powerful hands and carrying a savage looking axe. On his face was a mask made from a cracked human skull.

Grunting, the hunter knelt down to inspect his pack. Slowly, Greg lowered the noose fashioned from his scarf over his prey. There was a grunt, and he took that as a sign the jig was up. With a quick tug, he jumped down from his branch, hoisting the kicking warrior off the ground. For a moment, Greg was worried the scarf wouldn't hold, but he was wrong - the strongly woven fibers of his military issue held true. He bore down as hard as he could, while the hunter chuffed and kicked. It lasted for a few more minutes - the axe fell to the ground, and with one final buck, it was over.

Greg held fast for a minute longer before slowly lowering the body to the ground. Once the deed was done, he stood up and moved over to the body. It was rangey, and dressed in almost a tribal fashion, but made from clothes it possibly could have stolen or salvaged. It was then that Greg had an idea that might help him get out of this forest alive.

When the pilot lifted the hunter's skull mask, he wasn't prepared for the wreckage he found underneath. The man's face was a ruin - his palate was cleft almost in two, and his nose had been either cut off or eaten away by some debilitating disease. Even worse though, it would appear as though he had chipped and filed his teeth to points, completing the image of a true monster.

Steeling himself, Greg took the mask and tied it to his own face. The smell was almost unbearable, but given the choice between dealing with an unbearable stench or the consequence of death, he figured the smell was marginally better.

He slapped his pack back on and reoriented himself with north - it was going to be a long trek through the woods.

5.

The path back was far easier than Greg had anticipated. He circled back around and avoided the village, taking a foot path that was relatively simple enough to find. The sun had begun to hang low in the sky, indicating that it was likely closer to three o'clock. He still had a few more

hours of sun, and he definitely didn't want to be out here come nightfall.

Something was wrong - he felt as though he was being watched this entire time. Seconds turn to minutes and minutes became hours. He quickened his pace, but made sure not to tire himself out. The scorching heat of the July sun bore down on the back of his head, and the skull mask was filling with sweat from his brow. It had been a long time since he had run into any enemies, but the mask gave him comfort that any encounter would give him an edge.

Just as he was thinking this, he stopped dead in his tracks. Standing on the edge of a chasm was a squat hunter with the ugliest dog he had ever seen on the end of a chain. The hunter turned to look at him and nodded. He was carrying a huge but rusty looking revolver that had the handle held together with duct tape in the hand that wasn't holding the chain. He wore a dog's skull on his face, and his eyes were soot blackened pits.

The dog began to growl upon his approach, but a swift kick quickly quieted it.

"Any luck?" the squat dog-faced man asked.

Greg shook his head in the negative and moved closer to the hunter. In the back of his mind, he suddenly realized how ridiculous this would look if he could see himself.

"I think he might have jumped into the river."

Looking down the precipice, he realized that this hunter was extremely stupid. That fall would be fatal, and the water in the Umpqua was far too low to even attempt such a stunt. He also realized that it might be the best idea to reinforce this idea, maybe to throw off their scent.

Moving beside the hunter, he looked down. "If he did, he's dead."

"Ayuh. Got that right." The squat hunter chortled. His stench was worse than the mask he was wearing, if that was even possible.

That's when he saw it across the chasm. The glint of a rifle scope.

There was a chunk out of the tree beside the hunter before they heard the crack. The dog whimpered and pulled the squat hunter back. Greg took the opportunity to snatch the pistol out of the hunter's hand. Without thinking, he put it in the socket of the dog mask and pulled the trigger.



Gore sprayed out the back of the hunter's head. The dog, now released from its chain, snarled and leapt on him, knocking him back away from the chasm and bearing its weight down on his chest. He smelt rancid breath as the dog snapped at his face. The mask cracked and fell away, and the dog tossed it aside and continued to bite at him. Greg jammed his thumb in the creature's eye. It yelped, and he then relied on his ground game to get the upper-hand. The pilot flipped the dog on its back, grabbed the pistol from the ground and squeezed two rounds under its chin. .

Getting to his feet, he shoved the pistol in the waistband of his pants, and ran as fast as he could in the opposite direction of the sniper, not wanting to give him the opportunity for a clean shot.

6.

The road was easy enough to find. By the time he had gotten there, the sun had sunk even further and Greg was starting to worry that he'd have to navigate the path by moonlight. It was hard to imagine, but he had a feeling that there might be worse things that these freaks out there after dark.

Moving a good clip, he knew he was nearing the other side of the forest. The trees began to thin out, which meant that he was coming to a clearing - which must have been the one Gutierrez was talking about. Greg quickened his pace. Suddenly, he imagined surviving this whole ordeal, something he hadn't had a chance to even consider since running into the twisted preacher and his crew. Being lost in thought, he almost didn't hear the distant sound of a vehicle coming up behind him.

Turning around, Greg's heart sank. An old pick-up truck was slowly driving down the path. It was old and was yellow at one point, before the paint has largely rusted off. It was being driven by a toothless man wearing a bowler hat, and mounted on the back truck bed was a palanquin, with the obese preacher squatting atop of it.

Greg debated jumping into the woods, but it was too late. He had seen him, and the brush at this point wasn't a guarantee that it wouldn't be able to pursue. Instead, he dropped his pack, and took a weaver stance with his pistol.

He first shot missed completely. The rifling on the barrel was nothing but shit - he was lucky he hit that hunter at point blank.

The second shot, glanced off of the side mirror, knocking it to the dusty road, and sending it spinning. He'd have to adjust his aim.

The truck was almost on top of him. Greg fired the last two shots in quick succession. There was a splash of crimson as the driver took the bullets to the head. Unfortunately, it wasn't enough to stop the speeding truck. The Preacher on the back of the truck was screaming obscure biblical curses at him, and urging the driver to run him down - not realizing he was already dead.

There was nothing left to do - Greg turned tail and ran.

He had never moved so fast in his life. His thoughts turned to his dropped pack, but not for long. He started to weave, when he remembered the ordinance he had stashed away from the diamondback.

It was the the last thing he heard as noise and darkness rushed over him.

7.

Fade In.

The Preacher, now legless, was crawling away from the burning wreck of the truck. A female figure strode over to him. She was clad in what looked like furs, sticks and animal leather. She was wearing a human skull over her face, and her hair was tied back and braided.

She lifted her gun to his head, and whispered one word.

"Unworthy."

Fade Out.

8.

Fade In.

Greg noticed his arms and legs were bound. There was something hanging around his neck, and he was being dragged on a makeshift litter, and the woman dragged him was doing so in a very purposeful manner. Her stride was powerful, and the direction was towards the clearing at the end of the road.

She looked back at him and nodded.

Fade Out.

9.

The sound of rotors brought Greg out of his foggy state.



He was floating - no - flying. He opened his eyes and saw that he was inside of a hospital. He was in a NAU extraction ship, and it was rising. Standing over him was the scarred face of Special Operation Commander Gutierrez. He put a hand on Greg's shoulder.

"You want to explain to me how you ended up hog-tied in a clearing on the opposite side of the forest where you were deployed?"

Greg moved to sit up, and pain shot through his body. He could move his fingers and toes, which was a good sign. The ringing in his ears, and the concerned look on Gutierrez's face said differently.

"It's complicated. I thought I was going to die. I'll write a

full report on it when we get back to base."

Gutierrez laughed. "You'll spend a few weeks in recovery before that happens."

Greg laid back and took a deep breath. He turned his head to the side, and was about to fall back asleep when he saw a rough cut wooden sign laying on the floor of the ship. It was old wood, the paint on it was fresh. It was written in blood, and he suddenly knew who's blood it was.

The sign said Fear The Woods and Sergeant Greg Kenmoor couldn't have said it any better himself.

irregular

Summer/Autum 2016

magazine