

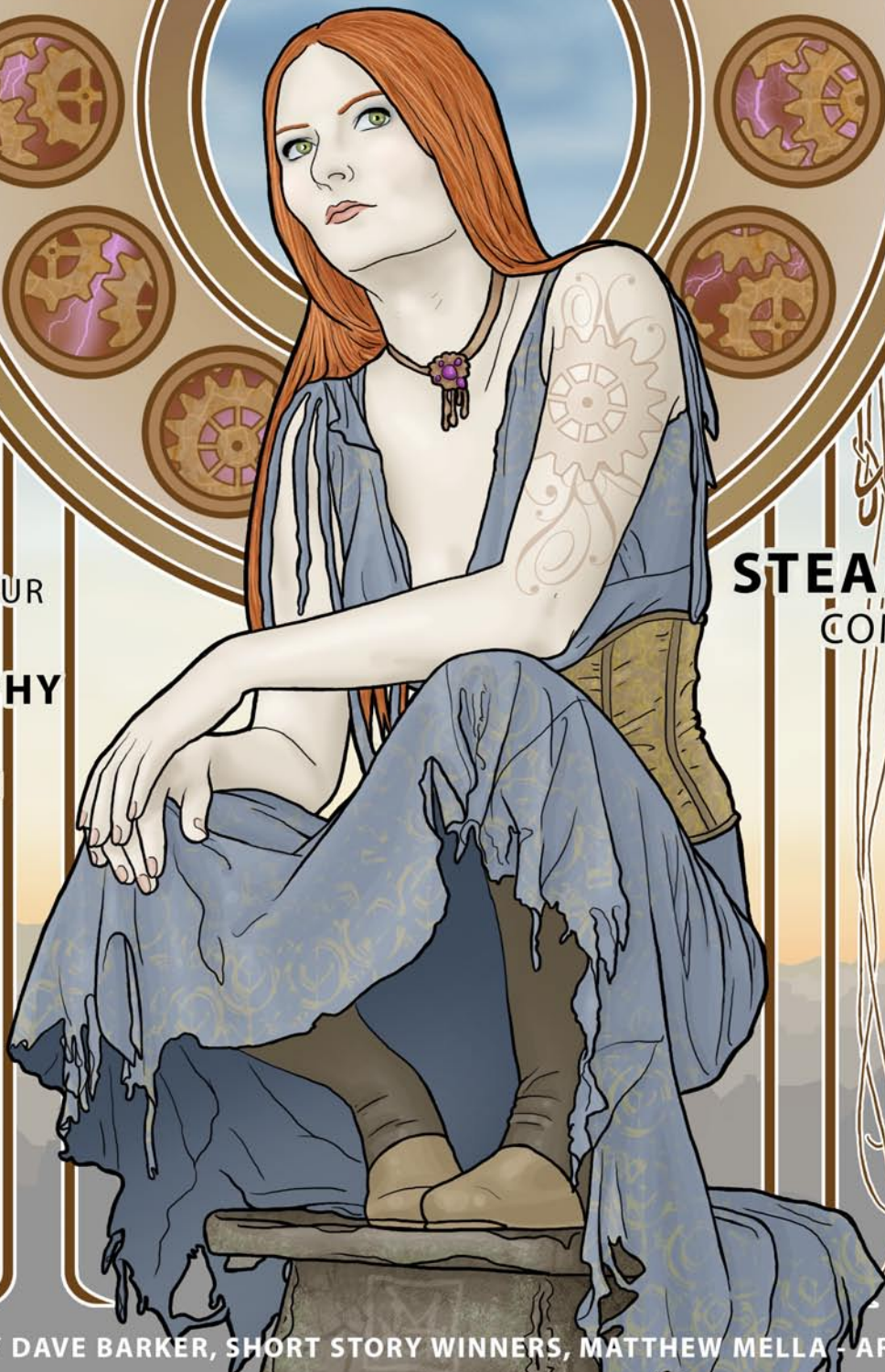
ISSUE 2 / AUTUMN 09

irregular

**RUST
TUTORIAL**
BY LIAM TONDEUR

**PHOTOGRAPHY
GUIDE**
BY JOHN GREEN

**STEAMPUNK
COMPETITION**





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Issue 2 Autumn 2009

Irregular Magazine

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Editorial

Jason - Welcome back to those who started with us at Issue 1. This issue is a bumper packed with tutorials, games resources, artwork and articles. Our first magazine received over 4000 downloads, and we had some great comments on forums and email messages regarding it. For all those who either left comments on forums or emailed me, I would like to thank you all.

So what has happened in the last three months? We've seen the re-release of an old favourite in Space Hulk by Games Workshop - as a result, the staff of Irregular dragged out 2nd Edition Space Hulk for a few games, check out the Blast from the Past article. I and the rest of the Sheffield Irregulars trotted down to this year Games Day UK to check out all the new shiny stuff, as well as to enter Golden Demon.

Sheffield Irregulars held their first annual painting event, which included our painting competition The Golden Imp's, you can see coverage of the event in the article entitled 'Imps'.

So what have I been up to? Well, apart from entering some bits and bobs into this year's Golden Demon awards and helping with the IMP painting event, not a lot really. I've started to build and paint a Spartan army for a campaign in Ancient Greece. We'll be doing a short report on this early next year.

For those who play D&D check out Dave Barker's article on Mould Goblins, which is a very entertaining read, and provides you with some new goblins to kill in the depths of the under world.

What can we look forward to in the new year? It looks like there will be a plethora of new games with some amazing minis from UK based companies, we provide more info as they get closer to the time. New miniature company Mantic will be releasing more fantasy figures from their range, and we check out their first army (Elves) in this issue. Irregular magazine will have some exciting developments as we will be adding some special pull-out sections in future magazines, and for issue 3 we will have a Zombie Apocalypse background written by Taylor Holloway.

That's all folks

This is a little early, but as issue 3 is not out until January, the team at Irregular would like to wish you all a Merry Christmas and a happy new year.

Nick - It looks like Jason has been pretty thorough on the goings-on over the last couple of months. What can I think to add to that? Well, back in July we visited the Sheffield-based miniature company, Baccus 6mm, for one of their open days, and we'll be providing a write-up on that in issue 4. 6mm is a scale that's interested me in the past, particularly Epic Armageddon, so it was very interesting to take a look at the production side of things, as well as the broad selection of historical figures produced by Baccus. With a bit of luck, we'll also have a piece on painting such small-scale figures.

Jason has already mentioned that next issue will be featuring a Zombie Apocalypse background, and we'll be basing the issue around the living dead, so please get your thinking caps on. Whether its gender issues in the zombie ranks, painting ideas, scenarios or whatever, we'll be looking forwards to your submissions regarding the dead that walk.

Now I just need to get Jason to explain to me how an e-zine can be said to have a pull-out section.....

Jason and Nick

Short Story Competition Winner

Last issue we asked you to write a short story that included the character from the issue 1 cover art, created by Matthew Mella.

We were delighted to receive and read all your entries - but we thought we'd better draft in someone who knew their stuff to judge.

Iain Broome of writeforyourlife.net was the man for the job.



Okay, read 'em all and one stood out quite clearly: Back to Mystery City by Scott Hibberson.

I liked it because it had an energy about it, the writing was snappy and it seemed to tell its story with its tongue firmly in cheek. And there were jokes! Whatever you're writing, it's important to not be too earnest. That's not to say every piece of writing should be full of knob gags, but it's important for a story to find a balance and not tattoo its forehead with the words 'I'm a serious story and you should take me seriously. Very seriously indeed.' So yes, it was sci-fi, it was gaming, it had flow and it had structure. Definitely the best one.

Iain Broome

2nd place went to Salvage Rights by David Kay, and you can read that on page 17.

3rd place went to At the Helm by Niall Christie.

Scott received an exclusive print of the issue 1 cover art signed by the artist Matthew Mella. We also sent his story to novelist Derek Gunn, author of the successful thriller series, Vampire Apocalypse to get his opinion.

I can see why it won. Here are my thoughts:

A surreal mix of future-esque cyberpunk and modern board gaming - which are more linked than we are led to believe. I particularly enjoyed the jolt as we crashed between scenes; writing style, language and references all morphing completely and accurately to accommodate the change of scene and time-line.

There are a number of off-the-cuff references that bring a smile to the reader's face as well; subtle references that scream innuendo - MENSA as an organisation for assassins being chief among them. Dodge Dexter whose main attempt to 'dodge' his death ending in failure is another example of the subtext of this very enjoyable story. And my favourite being the intervention of 'Amber Divine' (Divine Intervention in case you missed it) to change the ending is memorable.

Scott Hibberson has crafted a great short story here. It's not easy to mix styles and time-lines, especially in such a short piece. Kick back, take a piece of Pizza, extra cheese of course, and spend a few minutes reading this one. It's well worth it.

Derek Gunn

The third Vampire Apocalypse book, Fallout, is due out in 2009. An adaptation of Derek's first book is under option and is currently in active development as a major movie. Also, Vampire Apocalypse is currently being developed as a series of graphic novels. Visit his website at www.derekgunn.com

You can read Scott's winning story for yourself on the next page.

Back to the Mystery City

By Scott Hibberson



Where in Saturn's rings was Dodge Dexter?

Amber Divine spooled the recycled slush-crush with cool cubes around her tongue and drained the flute in one gush. The heat in the spaceport bar was sub-tropical. She felt like a Dracoliz basking in the interplanetary glare of a solar storm. If Dodge didn't put in a show soon she'd have to skid before Bale Nox zoned in on her waves.

The rotating glass doors swished, sending a blast through the bar that tinkled the flutes on the back wall. Amber stole a measured perusal over her shoulder pad, only to see another jaded space bum in need of a fix glide over to the bar.

Where was he?

Amber recalled Dodge's last comlink message:

No time for rhyme, Amber Divine, destination Cloudbase 5 and Bale Nox is floating on my coat tails, toting smokers. 12 parsecs and zooming.

Had he made it? And if not, would she be next?

If Bale Nox, death dealer from the Military Enclave of Neuropathic Space Assassins (MENSA), zoned in on her hanging out here it would be game over. Glancing back she caught a reflection of herself in the bar's megaplex: anti-rad spex encased a golden coiffure and levitated over a crooked smile, glossed in fluorescent pink. Her jumpsuit, silhouetted in ambient yellow, might as well have had 'Offworlder' printed on the back. She considered switching the profile on her personaliser: yellow wasn't exactly a good gaze in Cloudbase 5 if you wanted to blend.

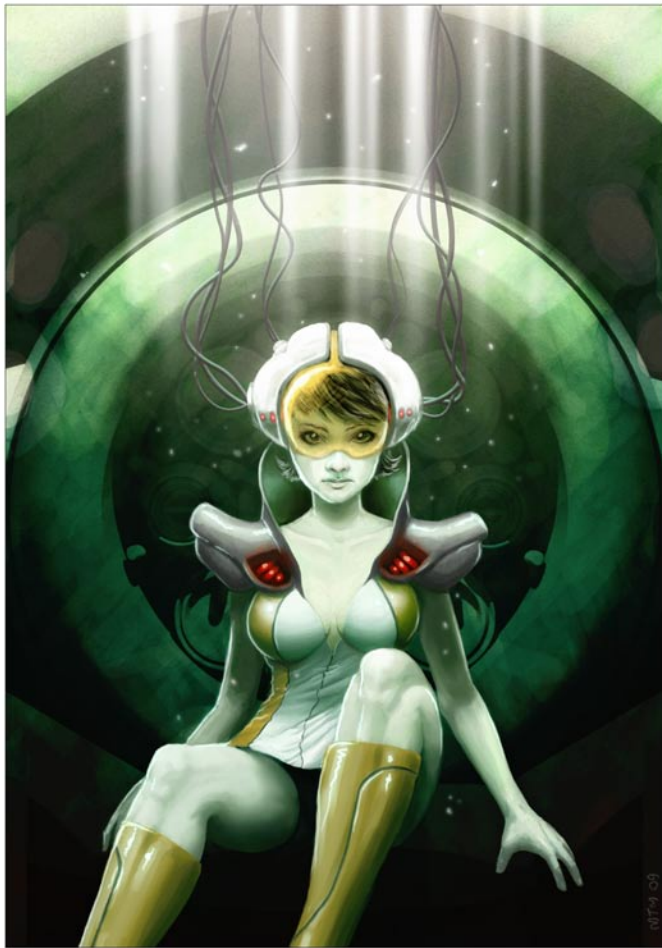
Perhaps she could hole out in one of the bar's ubiquitous Love Hubs, recreational pleasure pods for the intrepid space traveller in need of horizontal entertainment. At least she would sign out with a smile on her face. But the neon banners above the Love Hubs all flashed 'Love Hub in use - go take a cruise.' Maybe if she waited a -

Too late. A Normo who had been eyeballing her stalked over, slaving at the jowls. "Ola, kinky boots, wanna blow some kisses wi' da Hulk in da Love Hub?" Ten creds said he was chancing the scatter-gun approach. He was pumped so high his eyes were popping.

"Beat it Normo, or I'll introduce these kinky boots to your planets."

"Hey, my tutti, you ain't no fruiti! I'm skidding." The Normo hit a telepad on his belt with a grin and phased out, leaving a faint glimmer of space dust hanging in the air. The cheap kind, that they sell for a wink.

Scintillating supernovas! Normo's don't own telepads. Damn creep must have been a spy. It would only be a matter of clicks before he scurried back to Bale Nox and squealed. Blending in here would even be a trick for a Chamelo from the Nexus Nebula. Amber's hand tightened over the grip of her vaporizer



as she scanned the throng of Normo's. She was still in the game and would go down blasting if necessary, but right now she had to skid.

The bar was starting to swell. Spiders were crawling for the cracks as the VoxBox began transmitting sonic grooves and a few Normo's were slinking around with purpose. Tall Venusians with hessian robes, gaudy crimson machismo-style, touted their new-you torsos with reckless abandon, magnetising the rainbow eyes of onlooking space hoppers. The testosterone was tangible.

What she wouldn't give for a telepad right now.

Real time was running out. She could hear her ticker sing, every heart-beat resonated like the bong of a xylophone. Bale was close, his vibes were claustrophobic. Maybe he was already here, disguised as one of the Normo's, just waiting for her to give herself away. If she even dared to skid he'd psych in and brain-melt her before she could say 'custard.'

Where was Dodge?

A splash of colour and whiff of sulphur stung the air and then dissipated to reveal a gangly simian dude before her, sporting a viridian boonie shadowing shifty eyes. The hopper had zoned right in on her square and she had no cards left to play. He was a real chunky monkey, behind the facial fluff was one tough duff. He sported an unfriendly smile that immediately put her at unease.

"What are you looking for?" his voice a monotone.

"What have you got?" Best to play it close. Detachment had saved her ass more than once.

Was he Bale Nox? Or just another Normo looking to score?

She gazed out beyond the reflection of her anti-rad spex and her peepers synchronized with his, momentarily, and in that nanosecond he remained impassive. A universe of possibilities played out behind those retinas, but no amount of visual acuity could penetrate the thousand-yard stare. Where was Dodge?

"How does a ticket to the Mystery City grab you?" There was no variation in the pitch of his voice. Either a possible cybo, or he was using a morphvox to cloak his real voice.

Amber's irises dilated slightly at the mention of the Mystery City. A drop of perspiration ran in a rivulet down her left temple.

He knew, she knew. The game was up. Alea iacta.

Dodge Dexter, maverick space cowboy and pilot of the cruiser known as the Mystery City, waltzed into the party right on cue; Dodge spotted Amber; Bale Nox in the monkey get-up spotted Dodge.

Dodge drew his blaster but Bale had anticipated the move and delivered a psychic crush, assaulting his neural pathways into apoplexy. Dodge immediately kissed the deck in spasms, wracked by invisible demons. The Normo's in the bar scattered like asteroids. Amber raced for her vaporizer as Bale turned on her and psyched in for brain-melt. Her brain receptors

crashed into overload as a plethora of signals rushed to jam her trigger finger.

The vaporizer clattered harmlessly to the floor.

Amber had one last chance before her brain was reduced to jelly and oozed out of her lobes in a gelatinous mush. Squidgetastic. Reality warped into a vortex of light...

* * * * *

"Damn, that's not fair!" Dave threw the dice down in mock temper. "You always seem to roll a bloody six when you need one!"

John laughed obnoxiously and took another swig from his beer.

"Now, now, it's only a game, Dave!"

At that moment Lucy, Dave's girlfriend, walked into the kitchen and dropped three pizza boxes onto the table next to the octagonal playing board. The aroma of melted cheese and assorted pizza toppings drifted through the greasy boxes. The plastic playing pieces of Amber Divine, Bale Nox and Dodge Dexter were all on the Cloudbase 5 square.

"There you go - one seafood, one ham and pineapple and a pepperoni for me! Did I miss anything?" Lucy surveyed the board, as Dave returned the figures to the box and peevishly restacked the playing cards.

"Don't ask!" cried Dave, as John sniggered in triumph

Dave opened the pizza box, took out a slice and waved it menacingly at John.

"Next time I wanna play Bale Nox and I get to brain-melt. You can play the crappy Amber Divine with her crappy profile personaliser, anti-rad spex and reality-warping powers!" John took a big bite of pizza, and then, through a mouth like a cement-mixer, chuntered: "Has this got extra cheese?"

"Yes, it has extra cheese!" Lucy smiled, as John munched on vociferously.

* * * * *

As Dodge Dexter thought he was finished the vortex of light diminished.

His vision cleared to reveal the flight deck of the Mystery City. Dodge's last memory was of Bale Nox tattooing a fandango on his brain. What was once his trusty old blaster had morphed into something else - a slice of pizza. He felt like blowing chunks.

The death dealer known as Bale Nox was star-fished on the deck next to him, his complexion an unhealthy shade of purple. There would be no more monkey business from him.

Dodge was dumbstruck.

"Galloping galaxies, Amber, what happened?" He mumbled groggily.

Amber Divine stood with her back to him, inputting co-ordinates into the ship's navigation system.

"How do you fly this hunk of junk, Dodge?" It was more of a criticism than a question. Amber placed her hands on her hips, perplexed.

"Amber!" Dodge exclaimed in bewilderment. "How did you skid this one, magma lips?"

"I faked a reality-warp and hopped back to 2009. Bale swallowed the hokey alternate time stream - literally. I laced his pizza with some sepia spice - the kind that makes your ticker flicker."

"Who would believe it? Death by pizza, huh?" Dodge rolled his eyes and took a chomp out of his pizza slice. Eugh, anchovies, he despised anchovies.

"Real cheesy, eh?" Amber quipped dryly, as the Mystery City hurtled on through the Big Black Sea.



R.P.G.

Mould Goblin Ecology

By Dave Barker

Overview

Mould goblins are a type of goblin that is marginally less aggressive than their more commonly encountered cousins. Often found living in isolated and remote cave systems in extended family groups, they have adapted themselves to a more agricultural lifestyle than common goblins, most often raising slime cattle and glamour fungus which between them provide a family of mould goblins with everything they need to survive.

Together with grotto rock bacteria; glamour fungus and slime cattle, mould goblins form quite a stable little ecology that can establish themselves in even the most remote and barren of locations. This makes them ideal for a GM looking to throw in a quick, but not too powerful, encounter for any group of adventurers.

Grotto Rock Bacteria

The grotto rock bacteria are invisible to the naked eye, but are perhaps the most important link in the chain. They feed on chemical energy released by eating rock, using heat en-

ergy from the environment. They are also able to draw a very small amount of magic from the background magic field, if there is one, which means that they thrive in the presence of magic-producing creatures, such as the glamour fungus. Grotto rock bacteria are widespread and can often be found in their dormant state by anyone with a microscope and magic item made out of rock or metal (such as armour or weapons).

Because they feed on rocks, they are quite important to mould goblins as they slowly create complex cave structures for the mould goblins as they eat away at the edges of the caves they live in. In addition, the chemicals they release as they break down rock go to help feed any glamour fungus in the environment, creating something of a virtuous circle provided there is enough heat to keep the grotto rock bacteria from becoming dormant.

Although not aware of the existence of the bacteria, mould goblin shamen do use spells that direct the grotto rock bacteria to eat away at designated parts of their caves, giving them some degree of control over their expanding caverns!



Lore

Not much is known about grotto rock bacteria in our fantasy world, as you might imagine, so only the most esoteric tomes and researchers are likely to know anything about it. The following information is available with a successful Arcana check.

DC25: Grotto rock bacteria are tiny organisms that can only be seen with the most powerful of magnifying lenses. They are known to be found in the same environments as goblins.

DC30: As above, plus: Grotto rock bacteria use heat and magical energy to eat rock. They can often be found in a dormant state on magical items made of rock or metal, especially if the item hasn't been cleaned for some time.

DC35: As above, plus: On occasion, mould goblin shamen have access to spells that direct the grotto rock bacteria to eat in particular parts of their cave systems to extend their clans' underground holdings. It is thought that the mould goblin shamen do not know that they are controlling the grotto rock bacteria when they cast these spells.

DM Notes

Stats are not supplied for grotto rock bacteria as your players probably won't have to fight them (unless you're recreating scenes from the 1960s film *Fantastic Voyage*, in which case use the stats for Gelatinous Cubes, a type of Ooze, from the *Monster Manual!*), however you may find the information useful for fleshing out detail if the players have access to someone with a high level Arcana skill and want to know about Mould Goblins.

As a DM, you might also find grotto rock bacteria to be a useful effect, if your players' magic items are a bit too powerful and need to be downgraded a little!

Glamour Fungus

Overview

Glamour fungus feeds on the organic material from the droppings of other creatures (usually slime cattle and mould goblins) and on grotto

rock bacteria. A defence mechanism converts some of this chemical energy into magical energy that is stored for use in a defensive mechanism. If unused, it is slowly released into the background magical field, raising the background magic levels in the areas where it grows.

The primary defence mechanism of glamour fungus is discovered when it is cut or broken in some way. It lets out a silvery-purple flash of magical energy that will seal up the closest orifice or opening - hopefully the attacking creature's mouth - for 1d6 hours. If the closest opening is an open wound or cut, it will instead heal 1d3 HPs. The effect can also be used to seal or mend inanimate objects; in which case, the effect is permanent and behaves as the level 0 spell *Mending*.

Physically, a stand of glamour fungus is a collection of irregular ribbed tubes clumped together. On the outside, they are a dull purple-blue colour with a pale purple lip around the top of the tube. The inside of the tubes are a dull grey-green, with the spores growing down the insides of the tubes. When the spores are ready to be released, the glamour fungus is capable of compressing itself very quickly at the base of the inside of the tube, creating a puff of air up the inside of the fungus blowing the spores up, out and away from the fungus.



Gillian Barker2009



Lore

The following general information about glamour fungus can be obtained with a successful Nature check.

DC15: Glamour fungus is found in dark, damp environments such as caves. It is best avoided as it can have unpredictable magical side effects.

DC20: As above, plus: Glamour fungus is often found growing in and near goblin settlements. Goblins use it as both a foodstuff and a medicine. Not recommended for humanoids, though, and the spores are thought to be toxic.

DC25: As above, plus: Glamour fungus is often cultivated by mould goblins as a primary foodstuff. It has a magical defence mechanism that is very annoying, but not usually fatal.

DC30: As above, plus: Glamour fungus' defence mechanism works like the level 0 spell Mending, filling up the hole, cut or tear that is nearest to the point of the break of the glamour fungus' flesh. In the wild, ideally this would be the mouth of the creature trying to eat it.

DC35: As above, plus: Glamour fungus is harvested by mould goblins by wrapping a fine-holed net around the point where the fungus is to be cropped before attempting to harvest it.

DM Notes

Glamour fungus is not particularly a tricky encounter on its own for players, just an effect to be avoided or dealt with. However, its magical defence mechanism can be made use of in a number of ways.

If you're using a battle grid for your encounters, a few squares filled with glamour fungus can discourage players from heading in that direction, especially since every movement in or out of a square containing glamour fungus when great care is not taken will cause the defence mechanism to be triggered.

It could be present at the bottom of a pit trap, where its magical defence would be very inconvenient for the players!

Glamour fungus can also be a boon for the inventive GM away from its native environment. It could be found amongst a herbalist's supplies; required as a spell component by a researching mage or even used as a stage effect by members of the Guild of Fools and Jugglers.

Slime Cattle

Overview

Slime cattle are underground grazers that primarily feed on glamour fungus, but will also feed on the droppings of Mould Goblins or almost any other organic material available, if glamour fungus is sparse. They prefer to exist in areas with higher background magic fields, as they have a particular adaptation that allows them to draw on background magic to aid their growth and with healing wounds.

Physically, slime cattle are rather odd to see. Four-legged creatures, with short legs and a long body are not too unlike cattle kept by humanoids, except for the four suckers on the end of each leg, instead of a hoof. However, it is the head that is the most strange. An articulated neck rises up from the front of the creature which at its highest point is crowned with a line of six eyes. The 'nose' of the creature dips down from the eyes and from what would be the 'snout' of most other creatures emerges between twelve and forty feeding tendrils (depending on the age of the beast), each of which flares a little at the end and is capped with a mouth and a nostril.

When slime cattle are feasting on their favourite food, glamour fungus only about a third of these feeding tendrils are actually eating at any one time, the rest are used to bite little wounds on the feeding tendrils which absorb the magic effects released by the glamour fungus and effectively neutralising the effect.

Slime cattle also produce milk that is normally used to feed their young, although both male and female slime cattle continuously produce the milk and they will feed any young slime

cattle in the group. They do this by storing the milk in a single large shiny gland where udders would be found in regular cattle. The young get the milk out by simply biting into this gland with their mouth-tendrils and sucking out the milk. The milk gland seals itself again when the tendril lets go.

Lore

The following general information about slime can be obtained with a successful Nature check.

DC15: Slime cattle are typically found in dark, damp environments such as caves. They are usually found in the presence of goblins.

DC20: As above, plus: Slime cattle are often cultivated by goblin settlements. More domesticated goblins use them as a primary foodstuff. Although not toxic for humanoids to consume either their flesh or their milk, it is not recommended due to the foul taste, not unlike sewage, that permeates both.

DC25: As above, plus: Slime cattle are particularly associated with mould goblin communities. It has a magical defence mechanism that

is very annoying, but not usually fatal. The nipping mouths of the creatures are the most dangerous part of the creatures, when they are threatened.

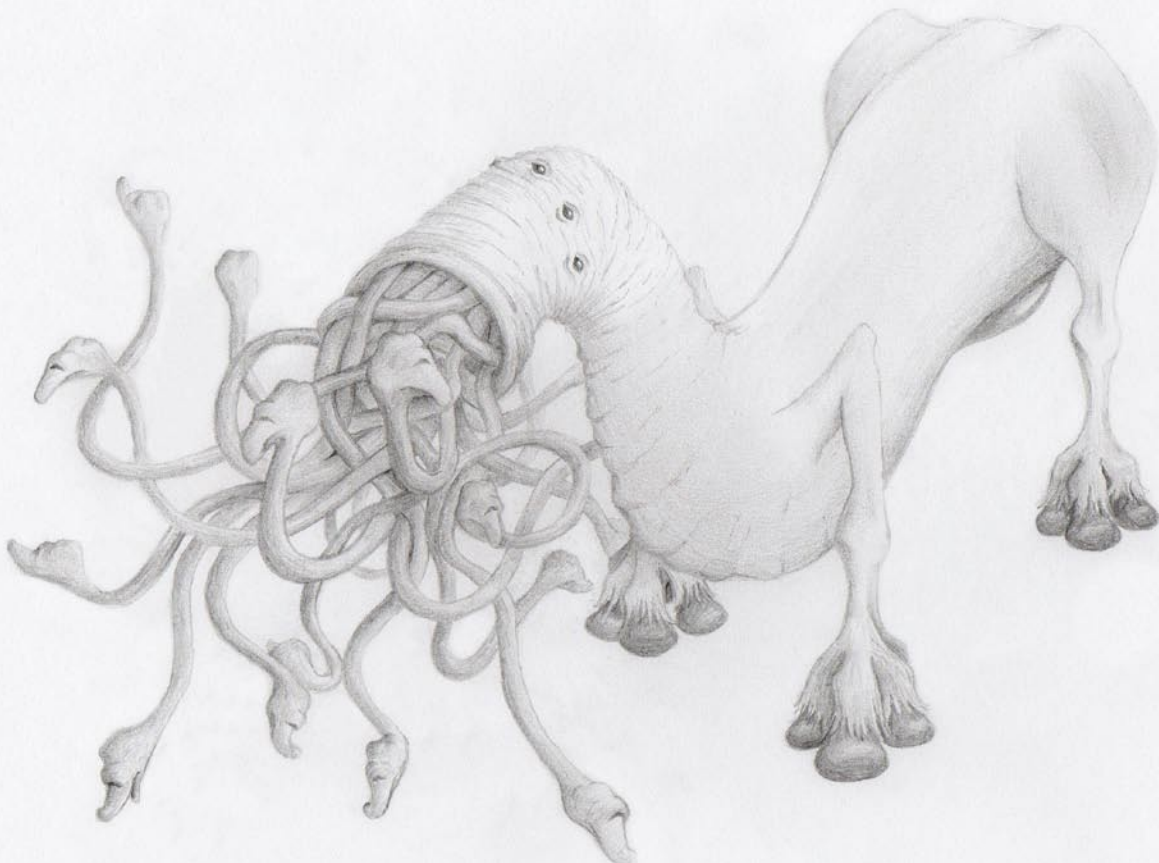
DM Notes

Slime cattle are particularly defensive of their young and for this reason mould goblins with typically only slaughter the older animals in the herd for their flesh so as not to antagonise the rest of the herd.

When threatened, slime cattle's main tactic is for all of the adults to rush whatever they feel the threat is, en masse, nipping away at the threat with their mouth-tendrils. However, their one major weakness is fire and most slime cattle will flee from an open flame, such as a torch, or even a candle. But importantly, not a lantern or magical light source!

Slime Cattle Tactics

Slime cattle usually panic and bolt when faced with danger, giving consideration only to the safety of their young. If trapped or otherwise forced to fight, they will attack with their ten-



Gillian Barker2009



Mould Goblins

Overview

Mould goblins are relatives of the common goblin, which is more usually encountered. They are more domesticated than the common goblin and not quite as belligerent as their cousins and consequently are to be found in the more isolated and remote areas of goblin lands where they typically domesticate slime cattle and cultivate glamour fungus for subsistence, providing them with almost everything they need to survive.

The favourite foods of a typical mould goblin are slime cattle milk as well as a kind bread made from the fur of the slime cattle and their droppings. However, they also sometimes slaughter old cattle and eat their flesh, and can make of number of both interesting and quite revolting dishes from glamour fungus. Extended families of mould goblins typically live together in a single cave system, forming an extended family unit. Although usually encountered as a family group in an underground environment, mould goblins are occasionally encountered raiding isolated settlements (they are still goblins after all!) or fraternising with common goblins - but never with hobgoblins or bugbears, who they actively avoid. Very occasionally, a mating pair of mould goblins may be found in the open with a breeding pair of slime cattle and a bag of glamour fungus spores, looking for an unoccupied cavern to start a new life together.

Physically, mould goblins are most distinct from their more common cousins in the blue-green colour of their skin, which is rather rubbery in texture. In addition, the belly and chest of a mould goblin is typically a lighter yellow-green shade. They also have slightly larger ears and they almost always wear their hair in a plaited mohawk, which starts just above the bridge of their nose and extends into a plait behind their head. Finally, they also have particularly large teeth, although these are not always visible, as mould goblins are very fond of practical jokes and few things are funnier to a mould goblin than sealing a friend's mouth up with a well placed glamour fungus trap.

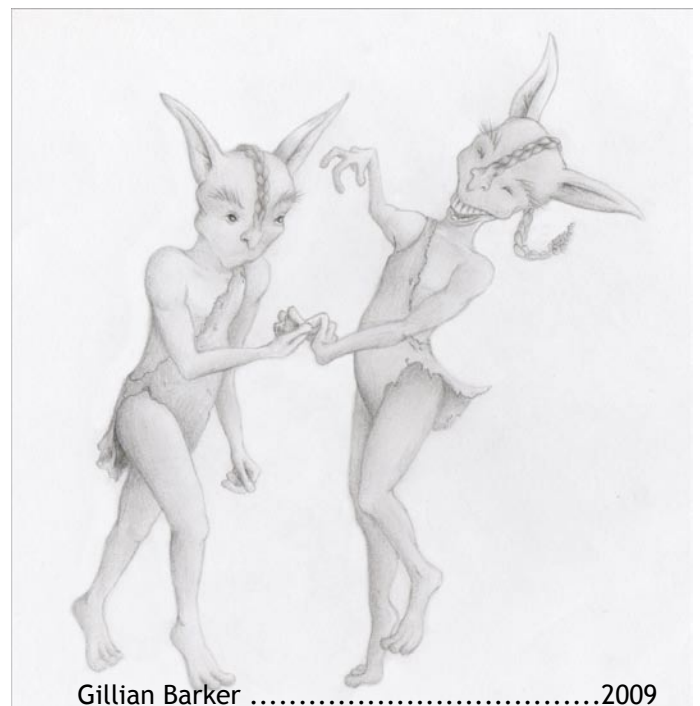
Lore

The following general information about mould goblins can be obtained with a successful Nature check.

DC15: Mould goblins are a type of goblin usually found out in the wilderness. They're not much different than normal goblins, really, except they're usually blue. They are likely to retreat from combat if they are outmatched.

DC20: As above, plus: Mould goblins set themselves apart from other goblins, living in their own underground communities and even raising their own type of domesticated livestock. They're usually blue with a yellow underbelly and are fairly easily scared away. If they're going to attack, they prefer to have the numbers firmly on their side.

DC25: As above, plus: Mould goblins live in family groups away from other goblins, farming livestock and fungus in their own way, so as to be self-sufficient. They will raid isolated travellers and outlying settlements if they think they can do so without any serious harm coming to them. Most communities have access to limited magical powers and will use them to defend themselves. Group preservation is a strong instinct in Mould Goblins and they will often flee an encounter after as few as 5% or 10% casualties to the group.



Gillian Barker2009

DC30: As above, plus: The most famous mould goblin known to the humanoid races was Madagar Blackfoot. A charismatic leader who united whole tribes of Mould goblins and regular goblins, Madagar lead these tribes on crusades to kill bullying hobgoblins and bugbears. He was widely known for carrying three magical daggers into battle, although he died nearly a century ago fighting a bugbear clan in the far west. It has been prophesied by mould goblin seers that if these three daggers are ever brought together in a mould goblin birthing chamber, the next goblin child to be born there will be given the soul of Madagar Blackfoot.

DM Notes

The group preservation instinct of mould goblins is a very strong factor in their thinking and they will always leave themselves a way to escape from any situation if possible, whether this is a physical escape route or a clause in a bargaining agreement.

The sacrifice of one of their number to save the rest of the group is also a very common behaviour, which the chosen mould goblin will accept as an honour and which players may find particularly frustrating. In escaping physically, they will often abandon their fungus and cattle, as they will feel they can reclaim or acquire more of these at a later date, provided the group survives.

Finally, if your players are the type who do not always slay everything they come across on first sight, mould goblin families can make useful contacts and information conduits - if your players can find a way to talk to them!

Mould Goblin Tactics

Mould goblins will typically avoid a fight, where possible, leaving most of the fighting to the mould goblin warriors. They are highly likely to use mould goblin tactics every time an ally is killed nearby, and in any event will flee completely when 5% of the starting number of their group are killed.

Mould Goblin Warrior Tactics

Mould goblin warriors are the defenders of their communities and will fight when forced to do so, although they prefer to fight at range, using great position to deal more damage with their javelins. Once engaged in a melee combat, they will try and use goblin tactics to establish flanking positions.

They are likely to use mould goblin tactics every time an ally is killed nearby, and in any event will flee completely once bloodied or they have seen 10% of the starting number of mould goblin warriors in their group are killed.

Mould Goblin Boss

Mould goblin bosses try to stay adjacent to one or more allies, especially the mould goblin warriors in the group and use superior goblin tactics to move its allies into advantageous positions. They are the least likely type of mould goblin to make use of mould goblin tactics but will do so if it is likely to help the group. Example Encounter Groups

Mould goblins sometime ally with their more common cousins for raiding settlements and below are a selection of example encounter groups, some containing only mould goblins, and other containing a mixture of mould goblins and common goblins. Games stats for common goblins can be found in the Monster Manual under Goblins.

Level 1 Encounter (XP 500)

2 slime cattle (level 1 brute)

2 mould goblins (level 1 minion)

2 mould goblin warriors (level 1 skirmisher)

Level 3 Encounter (XP 750)

4 mould goblin warriors (level 1 minion)

1 mould goblin boss (level 4 elite controller)

Level 5 Encounter (XP 1000)

3 mould goblin warriors (level 1 skirmisher)

2 goblin warriors (level 1 skirmisher) - See the Monster Manual for details of this creature.

1 goblin skullcleaver (level 3 brute) - See the Monster Manual for details of this creature.

1 mould goblin boss (level 4 elite controller)



Level 5 Encounter (XP 1000)
 2 slime cattle (level 1 brute)
 4 mould goblins (level 1 minion)
 3 mould goblin warriors (level 1 skirmisher)
 1 mould goblin boss (level 4 elite controller)

Level 7 Encounter (XP 1500)
 14 mould goblins (level 1 minion)
 8 mould goblin warriors (level 1 skirmisher)
 1 mould goblin boss (level 4 elite controller)

Level 9 Encounter (XP 2000)
 19 mould goblins (level 1 minion)
 12 mould goblin warriors (level 1 skirmisher)
 1 mould goblin boss (level 4 elite controller)

Level 9 Encounter (XP 2000)
 6 mould goblin warriors (level 1 skirmisher)
 4 goblin blackblades (level 1 skirmisher) - See the Monster Manual for details of this creature.
 2 goblin sharpshooters (level 2 artillery) - See the Monster Manual for details of this creature.
 1 goblin skullcleaver (level 3 brute) - See the Monster Manual for details of this creature.
 1 goblin hexer (level 3 controller) - See the Monster Manual for details of this creature.
 1 mould goblin boss (level 4 elite controller)

Hooks

There are a number of ways in which mould goblins may be encountered by a group of players. Here are some example hooks that a GM could use for using mould goblins in an adventure.

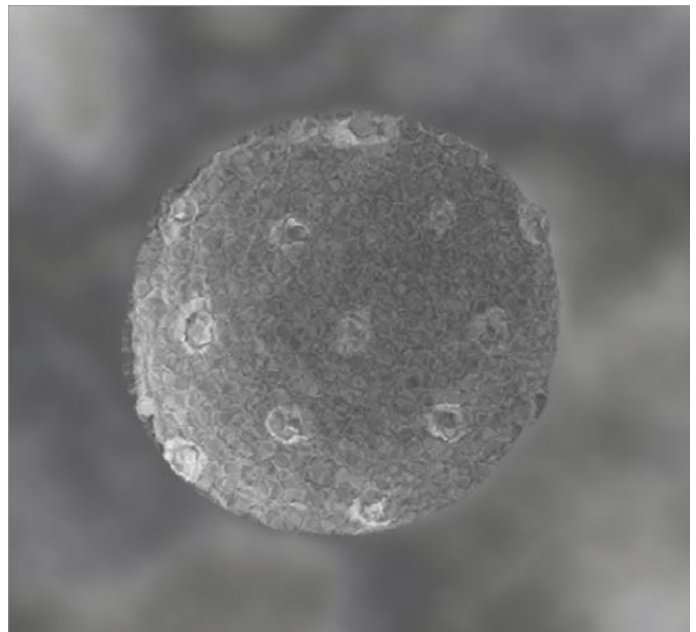
The players are contracted by a powerful mage researching healing spells to acquire several kilos of fresh glamour fungus for her. The only drawback is that the only place she knows it grows is within the caves of a mould goblin family three days travel away.

Whilst travelling in a rural area, the players stumble across a small group of mould goblins (such as the level 1 encounter, given above) searching out a new cave in which to set up a community. Do the players help them in return for a small reward, or attack them and take what little they have?

A farmer contacts the players and asks them to help in seeking out and killing the raiders who

have been sneaking into his barns at night and stealing his chickens and grain. Will the players be a match for the goblin and mould goblin alliance that is carrying out the raids? In crossing a high-pass over the mountains, the players are forced off the beaten path of the pass by a rock slide. But in doing so, they discover a strange cave entrance that reeks of goblins. Will the players investigate?

Through a third party, the leader of a community of mould goblins contacts the players asking for their help in repelling a group of bugbears which are intent on enslaving them. Will the players help the mould goblins? Strange cow-like creatures with tentacles instead of faces have been seen roaming a remote pasture. Locals are scared and want help finding out what they are, and what their appearance means!



Gillian Barker2009

Mould Goblin**Level 1 Minion**

Small natural humanoid

XP 25

Initiative +4

Senses Perception +1 low-light-vision

HP 1; a missed attack never damages a minion.

AC 17; Fortitude 12, Reflex 15, Will 11

Speed 6; see also goblin tactics and mould goblin tactics

Melee Short Sword (standard; at will) * Weapon

+5 vs AC; 4 damage (5 if the mould goblin has combat advantage against the target)

Goblin Tactics (immediate reaction, when missed by a melee attack, at will)

The mould goblin shifts 1 square

Mould Goblin Tactics (immediate reaction, when ally is killed within 2 squares)

The mould goblin may flee 3 squares away from nearest threat.

Alignment Evil

Languages Goblin

Skills Stealth +6, Thievery +4

Str 13 (+1)

Dex 18 (+4)

Wis 13 (+1)

Con 14 (+2)

Int 9 (-1)

Cha 8 (-1)

Equipment leather armour, short sword

Mould Goblin Warrior**Level 1 Skirmisher**

Small natural humanoid

XP 100

Initiative +5

Senses Perception +1 low-light-vision

HP 29; Bloodied 14

AC 17; Fortitude 12, Reflex 16, Will 12

Speed 6; see also mobile ranged attack, goblin tactics and mould goblin tactics

Melee Spear (standard; at will) * Weapon

+5 vs AC; 1d8+1 damage

Ranged Javelin (standard; at will) * Weapon

Ranged 10/20; +7 vs AC; 1d6+2 damage

Goblin Tactics (immediate reaction, when missed by a melee attack, at will) The mould goblin shifts 1 square

Great Position

If, on its turn, the mould goblin warrior ends its move at least 4 squares away from its starting point, it deals extra 1d6 damage on its ranged attack until the start of its next turn.

Mobile Ranged Attack (standard, at will)

The mould goblin warrior can move up to half its speed; at any point during that movement, it makes one ranged attack without provoking an opportunity attack.

Mould Goblin Tactics (immediate reaction, when ally is killed within 2 squares)

The mould goblin may flee 3 squares away from nearest threat.

Alignment Evil

Languages Goblin

Skills Stealth +12, Thievery +8

Str 13 (+1)

Dex 18 (+4)

Wis 13 (+1)

Con 14 (+2)

Int 9 (-1)

Cha 8 (-1)

Equipment leather armour, spear, 5 javelins in sheaf



Mould Goblin Boss

Level 4 Elite Controller (Leader)

Small natural humanoid

XP 350

Initiative +5

Senses Perception +8 low-light-vision

HP 110; Bloodied 55

AC 19; Fortitude 15, Reflex 17, Will 16; see also survival instinct

Speed 5; see also superior goblin tactics and mould goblin tactics

Melee Short Sword (standard; at will) * Weapon

+9 vs AC; 1d6 +4 damage. Miss: An adjacent ally makes a free basic attack

Superior Goblin Tactics (immediate reaction, when missed by a melee attack, at will)

The mould goblin boss and up to two allies within its line of sight shift 1 square

Mould Goblin Tactics (immediate reaction, when ally is killed within 2 squares)

The mould goblin may flee 3 squares away from nearest threat.

Survival Instinct

The mould goblin boss gains a +3 bonus to defences whilst bloodied.

Alignment Evil

Languages Common, Goblin

Skills Stealth +12, Thievery +10

Str 17 (+3)

Dex 19 (+4)

Wis 14 (+2)

Con 16 (+3)

Int 12 (+1)

Cha 16 (+3)

Equipment leather armour, short sword

Slime Cattle

Level 1 Brute

Large natural beast

XP 125

Initiative +1

Senses Perception +5 low-light-vision

HP 36; Bloodied 18

AC 14; Fortitude 15, Reflex 13, Will 9

Speed 10

Melee Kick (standard; at will)

+4 vs AC; 1d6+4 damage. Can only attack a target to the rear of the slime cattle.

Tendrils Bite (standard; at will)

Reach 2; +10 vs AC; 2d10 damage

Alignment Unaligned

Languages -

Str 19 (+4)

Dex 13 (+1)

Wis 9 (-1)

Con 16 (+3)

Int 2 (-4)

SHORT STORY

Short Story Runner Up Salvage Rights by David Kay

The shadow of the Opportunity Knocks fell over the other spaceship like one lover's shadow across another's face.

Manin watched the delicate dance as the ship grew ever nearer. The four crew of Opportunity Knocks waited in the cramped boarding chamber, not looking at each other, thinking about what was to come.

Manin hoped he wouldn't have to murder anyone today.

"Okay, last systems checks guys," Theo's voice barely registered. "Cross your fingers everyone," Theo added. "This could be the big one."

Manin stifled a groan, and was sure the others were doing the same. They'd been out here hunting 'the big one' for years. Here they still were, doing 'salvage' missions like this one.

There was no sound as the two ships connected, and everyone bent at the knees in unison as the gravity increased.

Theo turned to Manin. "You have the hab deck. From the readouts this is a small one.

Two, maybe three crew." Theo's muscled arms flexed, as if the tiniest hint of a challenge would set him off.

Manin nodded, not trusting himself to speak. Raul and Westmure found something interesting to study on the bare bulkhead. The door ahead hissed open and the hot air of the boarding chamber mingled with the cooler air of the ship they were about to enter. Everyone took a deep breath.

Manin left the others immediately, following the route to the Hab deck. The clanging on their boots on the steel deck soon turned into so many echoes through the empty corridors. As he walked Manin noted the walls were a deep green rather than the more usual grey colour. It added a pleasant cooling effect to the ship.

The crew area was small enough. Manin looked at the doorway ahead of him. He hesitated at the door, though the opening mechanism was simple enough. He bit his lip, thinking about what would be on the other side. He closed his eyes and pressed the door open button. The door slid up silently and Manin closed his eyes and crossed his fingers. Let this ship be fully

automated. Please.

He forced his eyes to open. Three hibernation pods. Two empty, the last... damn it. Green light. Someone was home. Now Manin bit his lip until the blood came in a rush of iron.

Murder again. He'd done it before. It didn't get easier each time, it got harder. He'd heard stories of what happened on other ships, the pods ejected into space after the wake-up procedure was started, or simply sold, sight unseen, to the flesh markets. Manin shuddered - compared to that, what he was about to do was humane. Just a little case of making the sleep permanent. Hardly murder at all.

He was long past being able to convince himself of that.

He voicelinked through to Theo before stepping in, since hab areas tended to have communications dampers in place for privacy, that ever-rarer commodity. "Manin here. One crew member in sleep."

Theo returned the call immediately. "Repeat, Manin, did you say pod malfunction?"

Manin suppressed a sigh. Theo loved the charade.

"Could be, I'll have to check it out - "

"Whoa, check out this manifest!" Westmure's voice cut in.

"What's that?" Theo was testy, he didn't like having his performance interrupted.

"Amber, gold, sapphires... this ship is loaded."

"Alright! Paydirt!" Raul added, his voice uncharacteristically gleeful.

Theo cut across the babble, serious as ever. "Okay, let's confirm this manifest. Manin, take care of things at your end, then come and join us. Transport over could take a while."

"Hey! What was that? Did anyone else hear that?" Raul's voice cut over the link.

"Hear what?" Westmure asked.

"I dunno man, like... little bells ringing or something."

Westmure laughed. "No, and I didn't hear no choir of angels either."

"Hey!"

"Cut it out, both of you," said Theo. "Let's get that manifest confirmed. Now."

"I heard something," muttered Raul.

Manin was happy to step across the threshold and have the voicelink become suddenly silent.

He looked at the green light. It stared at him relentlessly. Sighing, Manin dug in his kit belt for the small and utterly illegal device that would turn that light from green to yellow to red. Nothing to interfere with their salvage rights. Crew dead, systems malfunction. Happens sometimes, nothing anyone could do.

Manin walked over to the pod, tapped it a couple of times. It slid out silently. The cover panel was clear but frosted, he couldn't see inside. That was usual. Glancing behind him, Manin saw that the door to the hab quarters had closed him in as the pod slid out. That was not usual.

Heart racing he trotted over to the door. He looked at the wall either side, there was no obvious panel or door control on this side.

He sniffed, the air had suddenly become more fragrant, cooler. Laughter, light and high like the tinkling of silver bells, made him turn. What he saw made him gasp, inhaling more of the impossibly fresh air.

She was sitting on the side of the pod, unconcerned. Manin had never seen anyone emerge from hypersleep so quickly. It wasn't natural. Every instinct screamed at him to leave, and his back was pressed up hard against the unrelenting door. Even so, he couldn't look away.

She was beautiful, and not in the can-I-buy-

you-a-drink way, more in the glorious-angel-let-me-worship-you way. Manin blinked rapidly, trying not to look like some lovestruck teenager. She laughed again, and slid off the pod, standing before him.

What she wore looked sort of like a pilot's uniform, but no pilot Manin had ever met looked like that. Besides, computers handled all the tricky flying stuff. This was impossible. Her dress was pure brilliant white, cut with gold. Utterly different to and yet somehow at home in the austere walls of the ship. Her skirt was white and ended well above the knees. Her boots - they were gold, shaped to fit her legs - and heeled.

Manin's gaze travelled slowly back up to her face.

"What, what are you doing here?"

"Funny. I was about to ask you that." Her voice was light, musical. Every word was as much sung as spoken.

After a moment listening to the aftersound of her voice, Manin remembered himself. "We... saw your ship, came over to see if we could help." Help ourselves to your cargo. "Your ship was drifting." After Raul knocked the engines out with our cannon.

Manin momentarily cursed his inner voice. He was sure the truth showed up plain and ugly on his face. What man could lie to such an angel?

The crew weren't supposed to wake up like this. He should overpower her easily, but didn't know where to begin. Did he even have a weapon? He couldn't remember. He felt calm and confused at the same time. She was still standing there, observing him.

"You shouldn't panic. There's something in this air. A gas, to calm you."

"What?"

Are you wondering where your friends are?"

"They're not my friends. Crewmates, is all."

"They are already dead."

Manin knew he should panic, but found he could not. The gas.

"After all," she continued, walking towards him now. "That is what you had planned for us, is it not?"

Manin shook his head in desperate denial. "No... sleep... that's all it was." He looked down at the device he was holding, and dropped it like a snake. It fell to the floor with a clatter that filled the room.

"The sleep of death is what you planned for us. That is what we have for you"

"No... I, please, my wife is very sick, she needs medicine, it's expensive." That was almost true. Manin had been married once, before his greed took him away.

She was close to him now. "For love? Is that why you kill? Or is that what you tell yourself? You won't feel a thing," she cooed. "It will be like drifting into a sleep that never ends."

Manin tried to speak, but his throat felt constricted, no sound would come out. The air that had been fresh two minutes ago was now cloying, overpowering. He sank to his knees. Behind him, the door slid open on its vertical axis. In the doorway stood two copies of the woman in front of him, looking down on him like merciless angels. Manin's eyes flicked back to the dormant pods. No, not dormant, they were already up... stupid. How could he not have realised?

Manin could stand it no longer, he sank to the floor, looking up as they looked down at him. He couldn't tell which was which, they all blurred together in his vision.

"Search his ship. If we're lucky they will be something we can salvage."

"Salvage..." croaked Manin with his last breath. "Salvage..." he said, and the last thing he heard was laughter like the ringing of silver bells.

BY: **Cha Moon Kee** AKA KIRK

TUK TUK

COMING SOON A TALE OF WONDERFUL GREED





Making Terrain on CD's

By Brian Burger - aka Wirelizard



The Basics

What you will need.....

White (PVA) Glue

Brown Paint

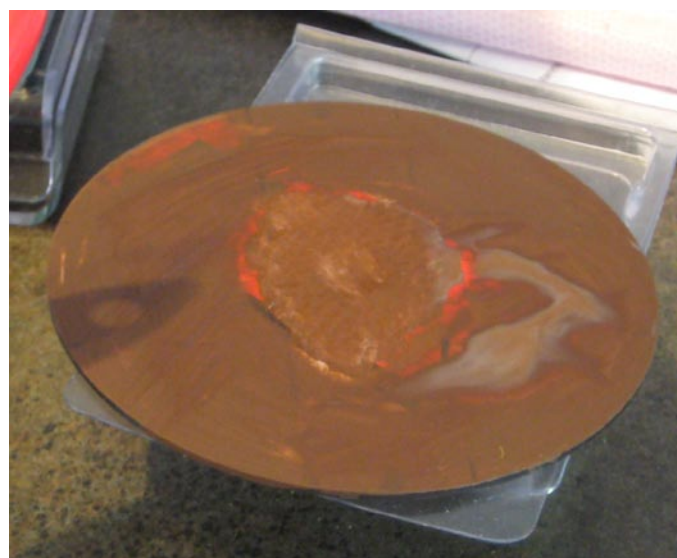
A small piece of paper towel, to cover the hole in the CD

A suitable spare CD - in this case, one so old it advertises "Win 95/98 compatible"

First things first - if you get the piece of paper towel wet, then saturate it with white glue, it will be surprisingly strong - especially once you've added the rest of the scenery to the base.

Once you've got the paper towel sorted, give the CD a base coat of brown paint - you don't need to be too careful with this, as it will be hidden by the actual scenery.

This last picture is of a different piece I've been working on. I didn't need to put the paper towel in the middle of this CD, as the Sculpey ruin would be covering the entire gap.



I have also added the first layer of basing material to the CD. In this case, it is a basic fine gravel, which will later also be painted brown.

As an aside, Woodland Scenics Fine Grey Ballast takes paint very well - just get the one colour, and paint the ballast to match whatever scenery you're using.



Gamer-Proof Ground Cover

Spread white glue on first, then dump a generous amount of your chosen ground cover on to the glue. Leave it for a minute, then tap the excess back into the container.

Leave this to dry for half a day or so - overnight is perfect.

Use a spray bottle to dampen the ground cover - not till it is soaking, just till it is wet. Use an eyedropper or cheap paintbrush to add a second layer of thinned white glue & water - preferably a 50/50 mix. Leave this to dry overnight again - it will be far, far tougher than it was with just the single layer of glue, and will look almost the same.

TIP - Pre-mix a large amount of white glue diluted 50/50 with water - I keep a 500ml jar on my workbench, and dispense it with a small eyedropper.

Gamer-Proof Bushes

Take a small container, and fill it halfway with your diluted white glue. Take coarse ground foam, such as Woodland Scenics Underbrush or Coarse Turf, and pack it into the dilute glue. The foam needs to be saturated, but not dripping wet - keep adding more bits until you've soaked up all the glue. Squish the foam in, and stir it with your finger.

Use bush-shaped clumps of the soaked foam on your terrain, pushing it down to fix it in place. Let it dry overnight - undisturbed - and you'll have bushes you can pick your terrain up with!



Rust Tutorial

by Liam Tondeur

Hello there,

What I am about to show you is by no means the best way to obtain a good rusted metal effect. There are better ways to go about it, such as using Mig pigments, but this is by far the easiest and cheapest method I could devise over the last few months.

For some time I tried to do rust by using GW Blazing Orange paint and dulling it with a GW Flesh Wash. I also tried using GW Flesh Wash over a coat of GW Boltgun Metal. There were many more combinations that I tried, including putting actual rust onto my minis by making an iron wool, bleach and vinegar concoction. I now use the following method to get an effective result but I fear I may not use it for much longer as I have invested in a lot of Mig pigments and am currently awaiting their arrival.

Average time: 1.5hrs

Step One:

For this step I am using a rectangular piece of plasticard to simulate a sheet of metal.



Step Two:

Rust usually occurs because of neglect or harsh conditions. To emphasise this it is usually best to add your own damage to the piece you're working on. For this tutorial I made scratches, heat-fused metal, tears and bullet holes.



Step Three:

Once you've finished adding the damage, you will then need to undercoat it. I always use black as it's a fantastic base for the next coat.



Step Four:

Apply a single coat of a metallic colour. I tend to use GW Boltgun Metal but you can use others.



Step Five:

Once the metallic paint has dried, we're now going to subdue it to give it a more realistic appearance. To do this, apply a single coat - which doesn't have to be thinned - of a black wash. I tend to use GW Badab Black. Don't worry if it dries a bit streaky as it will seem invisible later on.



Step Six:

You now need to make yourself a Rust Wash. I would advise making a large quantity like I have as it's really useful to have around. I bought a pot for 70p at my local craft shop.

To make the wash you need to put in just enough colour to cover the bottom of the pot. I use GW Vomit Brown as it creates a wonderful colour when it is all done. Any other light brown/orange will do. A friend of mine added a little GW Blazing Orange to the mix to give it a more antique look. Once the bottom has been covered just add water. It will look quite thin, colour-wise, but will get you the desired effect at the end. If you are storing this for future purposes, it will separate after a while so give it a good shake before you use it again.



Step Seven:

Once the black wash has dried you can cover the whole piece with the rust wash. Remember, this is simply coloured water, so be sure to do this coat in a work area that you wouldn't mind getting paint on. This is the longest step as it takes a long time to dry. You're basically waiting for the water to evaporate so that all that is left is the brown/yellow colour. It's often best to do this step 2-3 times. To decrease the drying time, try putting it on a window ledge in the sun.



Step Eight:

Once your rust wash has dried, it's time to coat it again with a brown wash. I tend to favour GW Ogryn Flesh as it gives a nice earthy tone that usually has no business on metal. Another reason for this coat is to secure the rust wash as it may come off when touched.



Step Nine:

Almost done. Going back to your metallic paint, highlight raised areas, corners and edges to give it a more authentic touch.



Step Ten:

You're free to add any additional weathering effects to the metal now. Add some scorch marks where bullets or shells have impacted. Maybe some mud. I sometimes give a light coat of GW Badab Black over the exposed GW Bolt-gun Metal.

Here's some examples I've used this method on.

ENJOY!



Skink War-chief

By Nicholas Palfrey

Picking a Miniature

When I pick a miniature to paint, there is usually a reason behind it.

Technique: Skinks are good for practising metals and for large flat surfaces.

Inspiration: The last Skink I painted was inspired by the work of Keith Robertson.

Fun: Skinks are such great miniatures.

When I selected this miniature, I had the idea to make it different from other Skinks that I had seen, so I went for a dark colour scheme and also planned to keep the metals dark.



Painting

First of all I cleaned the mini of all mould lines, then primed with black spray.

Nicholas used Citadel paints for his Skink and some of the colours mentioned are no longer available in this range. Similar colours may be obtained from other ranges. The names used are for specific Citadel colours - Editor

Skin

The skin was painted with a 2:1:1 mix of Chaos Black, Hawk Turquoise, and Scaly Green. I then highlighted the skin by adding Hawk Turquoise, for successive highlights.

You must keep your paint thin. I judge it when it is on the palette, if you can easily drag the brush through the paint then it should be just right.

For the final highlight I added a tiny amount of Skull White.

To blend the colours together, and to shade the model a bit more I finished with Badab Black wash.

The teeth were even easier; they were base coated with Dark Flesh, and then lightly dry brushed with Bleached Bone.

Claws and Teeth



The mix I use for claws is very simple. I like them to have strong contrasts, so I base them with Scorched Brown.

Over that I paint lines of Bleached Bone. This 'technique' took me ages to get right initially. But now I can do it with relative speed!

The teeth were even easier; they were base coated with Dark Flesh, and then lightly dry brushed with Bleached Bone.

Metals

For the metals, I wanted to move away from the usual Aztec gold look, so I went for silver!

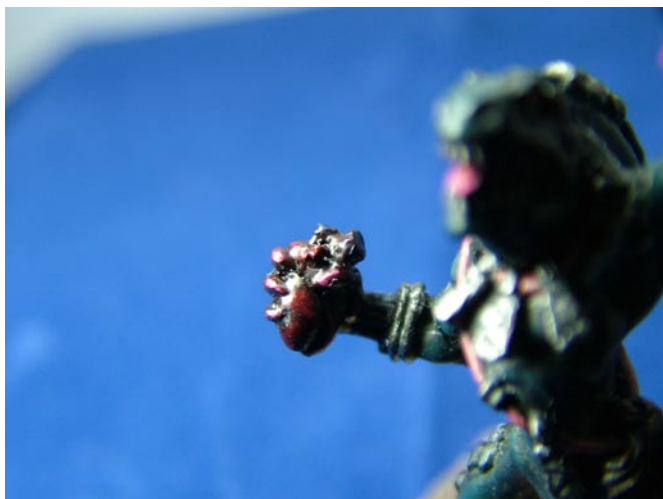
I base coated all of the metal areas with Boltgun Metal before washing them with Badab Black. I then brought the colour back by dry brushing a mix of Chainmail and Boltgun Metal, and then a layer of pure Chainmail.

To take the brightness back down I then washed them again with Badab Black. I still

felt the metals were too bright, but not too awful. I was happy enough to leave them be.

The Heart

I really wanted this to look bloody and fresh. I started with a base coat of Dark Flesh which I highlighted with a 1:1 mix of Blood Red and Dark Flesh. The final highlight was pure Blood Red. I then painted one of the ventricles Bleached Bone, with a little bit of Dark Flesh added to it, to represent fat.



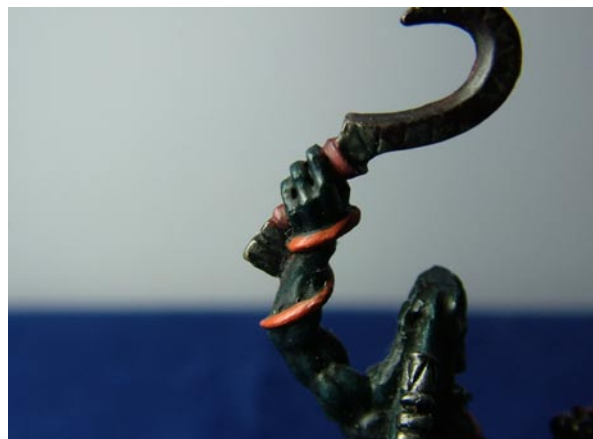
The tubes at the top of the heart were painted with a variety of blue and purple colours, and highlighted with 1:1 mix of the base coat and Bleached Bone. To finish I made a mix of 1:1:1:1 Red Ink, Purple Ink, Black Ink and gloss varnish. I blobbed it on all over the heart and down the wrists to make it really gory and fresh!

Scales

The scales were relatively simple. I first tied them up with some Chaos Black and then added successive highlights by adding Bleached Bone to the black. The very last highlight was quite stark to make the scale stand out against the dark skin. I then washed the scales and a small area around them with Badab Black.

Details

The straps were painted first with Dark Flesh, and then either Skull White or Bleached Bone was added to the base. I did this to vary the colours.



The scythe handle was also base coated with Dark Flesh, then successive highlights with Terracotta. I added one final highlight of 1:1 Terracotta and Bleached Bone.

The snake going up his raised hand was first painted with a 1:1 mix of Bestial Brown and Blazing Orange. I then highlighted with a 1:3 mix of the same colours. For the final highlight I added a bit of Bleached Bone to the previous mix. I painted the Skink's eyes the same way.

The tongue was easy. I first painted it Tentacle Pink and then washed it with Baal Red. The highlighted was Tentacle Pink.

To create the effect of the blood on the scythe I used a 1:1:1:1 mix of Red Ink, Purple Ink, Black Ink and some gloss varnish.

The Base

For the base I first of all came up with some ideas. As I have already said, I wanted to make this a bit different, which is how I came up with a desert idea. In my garden I found some slate which I broke into pieces with a hammer. I then took one of these bits and used a mix of Green Stuff and Fimo to attach it to the base.



I don't use super-glue because it doesn't always hold very well.

For the sandy parts, I used my own mix of new tea leaves, dried used tea leaves, some sand, and a little static grass, which I glued around the base. When everything was dry I base coated with Chaos Black before painting everything Astronomican Grey. When it was dry I washed the rock with Badab Black. After the wash had completely dried I crushed up some brown chalk pastels and applied the dust with an old brush. I covered everything in them until I was happy with the look. Then it was just a case of finishing the edge of the base with Calthan Brown, and adding some clumps of static grass with the aid of some PVA glue.

And there you have it, my first ever article, at the grand old age of 15. I hope you have enjoyed it, and maybe if I can, I might do another article... one day!

These last images are Nick's Gold winning entries at Euro Militaire 2009.



Photography By Dummies

By John Green

Intro & Equipment

In this guide I will run over a few things I have learned in my short time doing photography for Scotia Grendel/Xyston. Unlike the usual Photography For Dummies books, this is more of a Photography by Dummies guide. I guess I should start by saying that I do not consider myself a professional photographer. I have no formal training, no qualifications or anything else on paper - however, what I do have is the internet, a camera and a little time to practice. I started doing this purely because the company needed a photographer and the other members of the company were too busy to take up this role.

I run two set ups for doing my photography, a home set up and a work-based set up. You can see both below and the differences between them.



As you can see with the pictures the only real difference is the lighting used - and the mess in the background. At home you can see I have

2 angle-poised lamps with daylight bulbs in them. This doubles as my painting set up, and is ideal for anyone wanting to improve both their painting and photography skills, which is something that can go hand in hand as it has done with me. Knowing the lights you are using is important as it determines what settings you will use on your camera - but we will get to that later. The second thing that is invaluable as a mini photographer is a tripod. The one I use was about £15 from e-Bay and it travels with me for my photographs.

Other things that are needed to get decent pictures are a good little box to hang your paper or fabric from to create a gradient background behind the model. I would also suggest a graphics tablet - I use a Bamboo one, and it was about £30 from Amazon. It may be cheap and nasty, but it gets the job done. You will notice my whole set up is around £150-200 and this is something that can be spread out over a few months or even for birthday or Christmas presents, so it's not that expensive to get a nice set up.

Finally the camera - I have deliberately left this to the end because of the massive choice out there. I have a Fuji FinePix S700 and this was branded as "the cheapest SLR on the market". I have no idea what SLR is or what it does. All I knew when I purchased it was that it was an SLR camera and it has the ability to attach extra lenses to it. The camera you will use depends entirely on your budget but I managed to pick mine up, again from E-Bay, for £99. It also came with a set of macro lenses that I would recommend as a nice accessory, though they are in no way essential. My camera has a few pro's and con's which I'll quickly run over, however I will not be discussing cameras in great detail because each of you will have different cameras and its up to you what you use.

The pro's to my camera are as stated the macro lens additions, ideal for 1/300 scale models or super close up on 28mm models. Other good points are the optical zoom capabilities of the camera, something that is far superior to

digital zoom. The camera comes with a Super Macro mode - macro mode is essential for miniature photos but the Super Macro helps get that extra little bit of detail that our resident painter puts into our models. Finally the fact it comes with a memory card that means I can take hundreds of pictures if I needed to before changing the storage method.

The cons of the camera are the fact it didn't come with a power supply meaning I would need to fork out for it or use batteries. The one killer thing about this camera is the lack of a port to put in a remote. A remote is a nice little accessory that allow you to take pictures hands free. This is important as even when you think you are perfectly still you will get a little bit of motion blur when using Macro mode on your pictures. If you can get a remote, if not then do what I do and set the timer to 2 seconds and remove your hand from the camera.

Set Up

Well, now the equipment bit is over we can get into the fun bit - arranging the set up for your pictures. Each set up will be pretty much identical. Ideally 2 lights are aimed to focus on your model. The model should sit on a white, or other coloured, sheet of paper or fabric that is hanging from a box. Position the camera so that you can zoom in a little on the model using the tripod and make sure the tripod is level. The pictures of my set ups above will give you a good idea.

There are a few quick rules to check when you are doing the set up for your picture. Follow them and you should be fine for this part:

Try and make sure that there are no shadows cast on the model by your lights.

Use a gradient background that doesn't clash with your model. Don't use white if you are photographing white robed monks, for instance. This simple step will help you a lot when you move on to digital editing. You will find that silver and white clash if you use too much light.

Make sure the tripod is level, as you don't want your pictures to be out of kilter.

Camera Set Up

Your camera should hopefully have a few variable settings that will allow us to now customise it. This will allow us to tailor your camera for miniature photography. The following steps are how I set up my camera:

Chose the setting for Aperture priority. This is the A setting on my camera and can be found in the camera's handbook.

Next turn on the Macro mode. This is the little flower on the camera - again, use the handbook if it isn't clear.

Next turn off your auto-flash. A camera flash tends to flood an image with un-natural light that can ruin an excellent paint job.

If you know your lighting style then change the cameras in built settings to adjust for the lights. At home I have daylight bulbs that use flourescent 2 however at work I need to adjust the light settings to incandescent for the big bulbs.

Finally set your F setting as high as it can go. At this stage all we want to get is the light balance correct. We can play around with the F settings later and I'll explain my understanding of them.

Congratulations! You are halfway there now. It is time to get a nice model out and take a few test shots. At this point the only setting you will change is your light options. I went through Incandescent, Fluorescent 1, 2 and 3 and also a few others before I found one that I felt looked good. Take a few test shots with each of your light settings and upload them to your PC. You will notice when you view them together that some are very yellow, some are very blue and some look natural. Its the natural ones you are after, so choose the light setting that you used to take that picture and write it down so you can keep track of it.

Now we have the light balance set correctly the next step is to get used to the zoom levels. When I started to photograph Xyston I was told the best way is to zoom all the way in, then zoom back out a little. This works fine for the 15mm figures, but not for some of the 28mm and 1/300 pictures I take. It's all down to how close you need to get. Most cameras have the

function where if you hold the clicker down slightly it will focus on the model but not take a picture. This is your guide to make sure that the picture will come out correct. Cameras have different focus options and the like but I have left mine on the default option and as such I won't delve into something I don't know about. All I can say is if you want to you can experiment and see if it improves the image. As long as you only change 1 aspect of your settings you will be able to see the differences when you upload them

Don't forget to take more than one picture when you are doing your photography. I generally take about 3 or 4 shots from each angle so that if one is slightly out of focus or the lighting isn't just right there are more to choose from. Each time you take a picture even if you change nothing you will see slight changes in your image when you upload them due to the internal computations of the camera.

OK so quick review before I move on:

Aperture mode selected

Macro mode on

Flash off

Lighting is set and model is in the focus of the lights with minimal shadows

Cameras lighting adjustment levels have been tested and set

Zoom is fine and there is no issues with being out of Focus

Take more than one shot when you're doing your photography

Now we have all that done there is one final thing I need to talk about - it is usually explained very convoluted fashion in some guides, but as I have no formal training I will explain my understanding of this feature. It is the adjustable F settings. The F settings are your focus settings and on my camera they can range from 2.3 up to 13. I read a few tutorials and to be honest I was so confused I went back to my old problem-solving roots and set up a shot using the quick guide above then proceeded to take 3 pictures. One with the minimum F setting, one with the middle F setting and one with the maximum F setting.

When they came out on the PC I noticed that with the minimum F setting I had excellent

quality but the depth of the focus was super small. This is ideal for very skinny models like 15mm and smaller individual models. Not best suited for anything bigger really. You will find that when you are on the minimum F setting the pictures can be very light flooded and you need to adjust your lighting accordingly.

On the opposite side the maximum F setting gave good quality but I also managed to get a very deep focal length so this is ideal for taking pictures of vehicles and units, such as Space Marine Rhinos and Warmaster units. As with the minimum F setting the level of light varies when you play with the F values and when you have it at its highest you will see the pictures are markedly darker, so again adjust your lighting accordingly.

I tend to keep it on the maximum F setting unless I am doing something specific for Jon (our resident painter) or myself but you can play around to get your own understanding of the difference it makes.

One last check-list for Camera Set Up:

Aperture mode selected

Macro mode on

Flash off

Lighting is set and model is in the focus of the lights with minimal shadows

Cameras lighting adjustment levels have been tested and set

Zoom is fine and there is no issues with being out of Focus

Take more than one shot when you're doing your photography

Appropriate F setting selected and lighting adjusted appropriately

Before I move onto Post Photography Editing I want to just pass on one piece of advice, which is the only piece of advice I would say I was preaching: Only change one type of setting at a time.

The reason for this is that if you play around with both the lighting settings on the camera and the F settings at the same time you will not see what changing them individually can really do. Experiment with them one at a time and you will see what each does and how it affects your picture.

Post Photography Editing.

The final step, and probably the one that people think is the most important, is the post photography editing - but if you have done the actual picture-taking correctly this can be a piece of pie.

I am very fortunate that I have access to Photoshop for doing my editing. This is a very powerful - and, sadly, expensive - programme that allows me to quickly edit my pictures. I didn't start out using this programme however. When I was a student I wasn't able to afford it and I was using GIMP. GIMP is a freeware application that has many of the features of Photoshop and allows you to do the basics of photo editing without spending a billion pounds on a photo editing package. For this I will be running through Photoshop but the premises are the same regardless of your editing suite.

As with the camera set up I'll be running over this in stages and also putting up a bullet point checklist of the way I do my editing. Now everyone does it differently so if you want to edit my list, or just giggle at it and throw it out, then that's fine as long as you get into a routine that you are comfortable with and that works for you.

Number 1 - choosing a picture. If you have followed my method so far you should have around 3 or 4 pictures per model/unit that you can use. You can flick through them now and choose which one you like best to use. I tend to pick one that is neither too light nor too dark. You also want to check that the focus is good on the picture because you cannot work with a poor picture.

Lets Get To It

Now that I have a good picture up I crop the image. I tend to go close in to the model but leave enough so that I have a border around the model. The border will come in handy later.

Next I clear my selection options and chose the Quick Selection Wand (normally found as an alternative to the Magic Wand Tool). Using the graphics tablet I select the background and

basically everything that isn't the model.



When this is done I go to SELECT/MODIFY/EXPAND and expand the selection by 2 Pixels - sometimes 3 or 1 pixel(s) is enough but 2 is a default rule of thumb for me. The reason for this is that if you don't do this you get a white glow around your model that can be very hard to get rid of. This method takes 5 seconds and does a good job of getting rid of it.

With the now expanded selection it is time to invert my selection. This will now mean that rather than the background being my selected area it will be the model, minus the white glow. With the selection inversed it's time to copy and paste it onto a new layer. You should



now have only the model on a new layer. You can either delete the background or hide it. I hide it, though it makes no difference which you do. Anyway onwards!!

At this stage I create a new layer and make sure that it is in below my model layer but above the original background image if you have kept this. This new layer will get the gradient background on it. Myself and Jon decided on this nice Blue/Purple colour for ours as it compliments a lot of our models. I have seen some people do this at the end but if you do it now you can see if you have any ragged edges on your model.



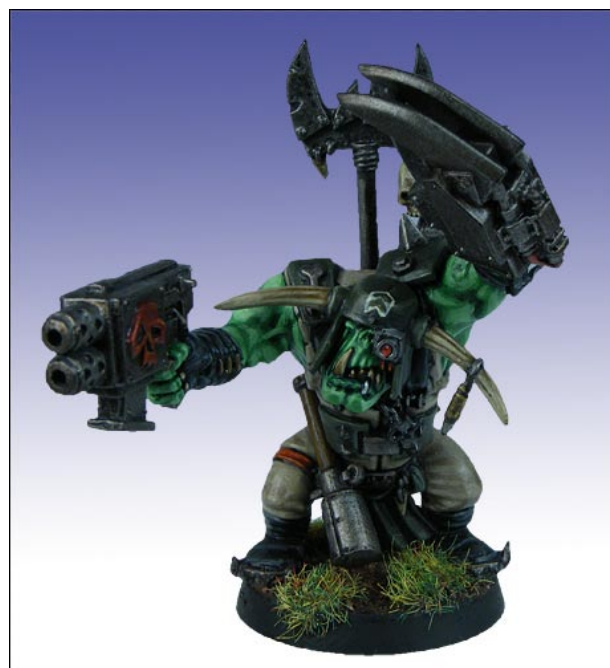
Next is the part when if you need to you can use the Eraser to clean up any ragged lines on your model. I won't show you a picture for this section as you will find out how to do this yourself.



Now for the penultimate step of editing. Go into your applications IMAGE SIZE settings and resize your image to the size you want it to be. I tend to do mine to a maximum size of 500 as a lot of my images are for the company website. Again there is no need to show you an image of a resized image.

The final step is Sharpening. I use the Smart Sharpen option in Photoshop. This allows me to select the level of Sharpening for the image. This step is something you need to experiment with yourself but I will go over the common settings I use. I always have the default of Gaussian Blur removal. The radius is set to 0.4 Pixels and the Value/Amount of sharpening is generally between 50-80 percent. This gives me a nice level of sharpening that doesn't make the image look unnatural.

That's all the basic steps I work through. There isn't one massive thing you do but lots of little things that get you there in the end. Baby steps for big progress.



There is one thing I have left out of this and that is adjusting the brightness of the image. I left this out deliberately as I don't ever do that at a specified point. The brightness is also called the Levels in Photoshop. The main times I would edit the brightness (levels) is if I were having trouble using the Quick Selection Wand on a part of the model, choosing a gradient

background colour or just before sharpening. Now you have done all your editing it's time to save your masterpiece. I come from a technical support/testing background before I started working for Scotia so I have the habit of saving duplicates. For my images I save them as a PSD so I can go back and edit the individual layers and also as a JPEG so I can put them on the internet. Again this is a personal preference thing.



So time for a super happy fun fun checklist for what we just done:

Select a good quality image

Crop the image to get rid of excess junk on the image

OPTIONAL - play with levels to brighten image

Using the quick selection tool select the background and any gaps that show the background (between the legs and arms etc)

Expand the selection by between 1 and 3 pixels

Invert your selection and then hit CTRL and C to copy it

Paste this onto a new layer

Create yet another new layer (gradient layer we will call this) and position this "below" your model layer (the one we pasted on to) but "above" your original image

Using the gradient tool put a gradient background on your image in the gradient layer

Clean up any ragged edges on the image

Resize the image to the desired size

OPTIONAL - play with levels to brighten image

Sharpen the image and save as required

Remember the optional step of brightening is not always needed but I have put it in the flow so you can see where I would do it.

Exit Strategy

One final thing before I say cheerio. I only recently learned this little trick and I thought I would pass it on as, so far, I have not seen it done on any tutorials.

I have a lot of trouble with the black bases when I do my photography on a black background. For some models I find the black makes it much easier to cut the image out especially if there is a lot of white/silver/yellow or any other lighter colour on the model. My little trick is to put a sheet or white paper to allow you to cut the base out from the white background and the model out from the black background. It's not rocket science but it's something I never thought about until I spent a good while cutting out the GW style bases and was getting very frustrated trying to get the true edge of the base. I have a little picture below to allow you to see what I mean and I hope this helps.

Well I hope this helped you out. I'm still learning and I thought it would be good fun to pass on some of what I have learned to you all. This is intended as a rough guide and to get the most out of it you will need to spend a little time playing with the settings on your camera and getting to know the tools in your graphics package. Don't be afraid to mess up because at the end of the day it's only a picture and you can always start again. If you don't try you won't succeed and you'll never know.



Peasants Revolt 1381

By Jason Hubbard

In 1381 one of the most dramatic events in medieval England occurred. It started as a local revolt by peasants in Essex and rapidly escalated across the South East of England.

The revolt began in Brentwood, Essex, when locals reacted to an over-zealous tax collector. This small action quickly spread to neighbouring communities and resistance to tax collectors spread. Armed bands of villagers rose in areas such as Kent, Suffolk, Hertfordshire and Norfolk. These bands of armed peasants attacked the estates of both the rich and religious communities.

The root cause of the revolt was the introduction of the Statute of Labourers in 1351 by the government. This meant that wages for labourers were kept to the same amount as they did back in 1346 and that no peasant could leave his or her village. Then in 1380 a third poll tax was introduced in a four year period. Landlords were constantly increasing the rents of the land in which the peasants were tied to. With increased taxation, low wages and high rents, anger boiled over in to an open revolt in the year 1381.

In June 1381, Kentish rebels formed behind Wat Tyler and joined with rebels from Essex and marched on London. When the rebels reached Blackheath on the 12th of June, renegade priest John Ball preached a sermon, questioning the class system. The following day the rebels, motivated by the sermon, crossed over London Bridge into the city.

The men of Essex had gathered with Jack Straw at Great Baddow and marched on London arriving at Stepney. They then attacked certain properties, most of which were associated with John of Gaunt and the Hospitaller Order. On the 14th June they met with the King and presented him with a series of demands, which included the dismissal of some of the more unpopular ministers, and the abolition of serfdom.

Whilst this was going on a group of rebels stormed the Tower of London. Once inside they executed several of those persons hiding there, which included the Lord Chancellor, Simon of Sudbury and the Lord Treasurer, Robert De Halles. One of the buildings destroyed by the rioters was the Savoy Palace, home to John of Gaunt.

The next day at Smithfield, King Richard met with representatives of the rebels led by Wat Tyler. They presented a list of demands, which included all Lordships, apart from the kings should be demolished, and that church estates should be confiscated and distributed to the populace. The King agreed to these terms but Wat Tyler is said to have insulted the King. Wat supposedly drew his dagger, whereby the Mayor of London; William Wordsworth, drew his own sword and wounded Tyler. Sir Ralph de Standish, a knight, then killed Wat.

The rebel crowd were in uproar, which prompted the King to ride forth and shout, "You shall have no Captain but Me." He promised that all was well and that Wat Tyler would be knighted and that all demands would be met. He also informed them to march to St. John's Field where Wat Tyler would meet them.

The nobles quickly gained control of the situation and organised a militia force of 7000. This force was able to pursue, capture and execute most of the leaders including both John Ball and Jack Straw.

The revolt wasn't just centred on the South East of England, there were isolated outbreaks of revolt in the North of England, including York, Scarborough and Beverley. Religious houses and clergymen were also targeted in St. Albans; local peasants attacked the Abbott's properties. They drained his fish ponds, sacked houses of his officials and burnt his manorial charters. The prior of St. Edmonds was tried and beheaded. The University of Cambridge didn't escape the wrath of the local town's folk, as it's archives were burnt, and a castle in Norwich was taken over by peasants.

Rebel Leaders

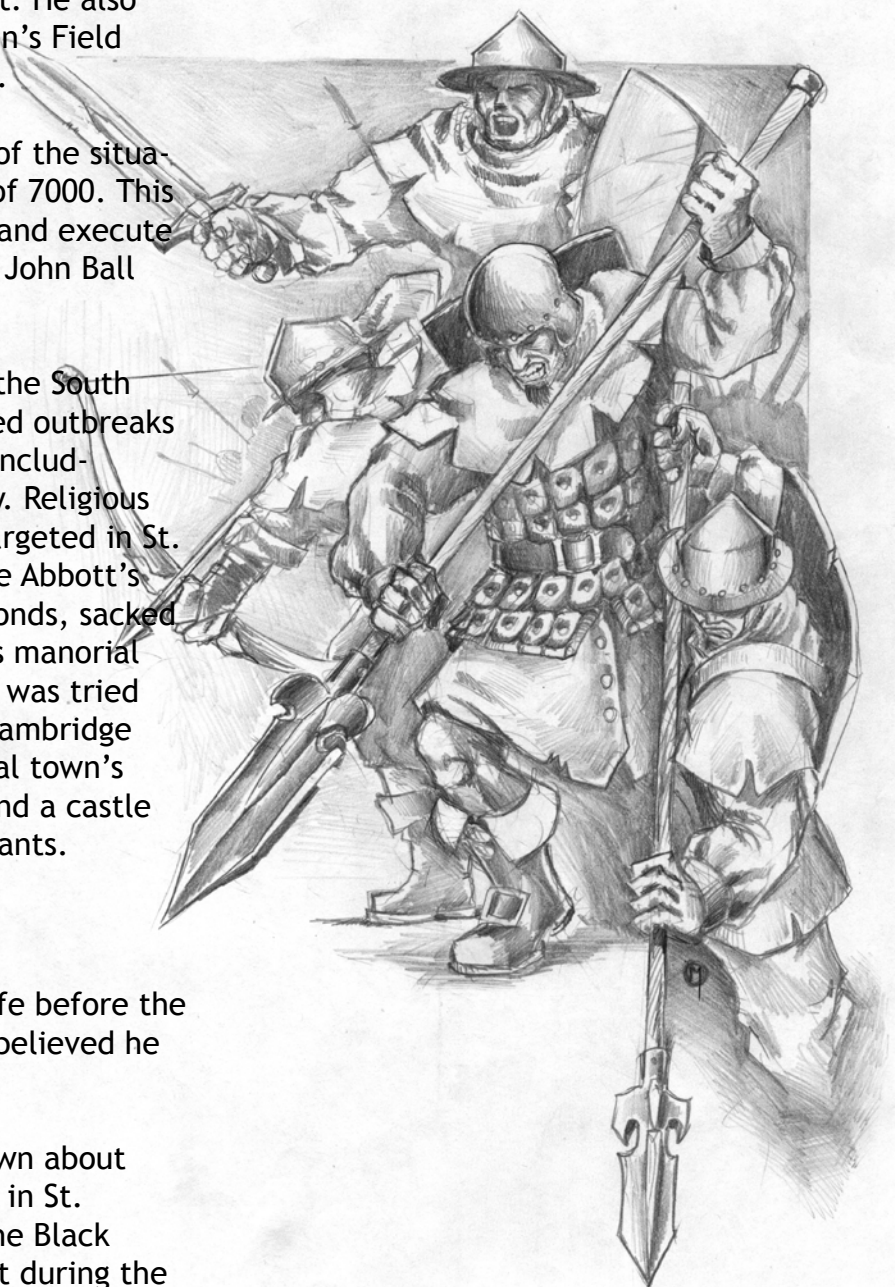
Wat Tyler - Knowledge of Tyler's life before the revolt is very limited, though it is believed he was born in Essex.

John Bull - There is also little known about John's earlier life as well, he lived in St. Alban's and at Colchester during the Black Death, though he was living in Kent during the 1381 revolt. It is said he gained considerable

fame as a travelling preacher. He was thrown in to jail on three occasions for preaching the teachings of John Wycliffe and was excommunicated in 1366.

When the uprising began he was in jail in Dartford, Kent, where he was released by rebels. He was captured in Coventry and on July 1381 he was hung, drawn and quartered. His head was stuck on a pike and placed on London Bridge.

Jack Straw - There isn't much known about Jack, it has been suggested that he may have been a preacher, but some think he was probably a thatcher. Jack Straw was believed to be the rebel leader of a group of Essex men. He was captured after the revolt in 1381. He was



Mikolaj Ostapiuk.....2009

found in an old house, thinking he was hidden and safe - instead, he was captured and executed.

A campaign set around the revolt could be made up of small skirmishes, with a rebel army starting small and growing as the campaign advances. This could be culminated in a large battle after the sacking of London. The player of the King's forces would have to stop the revolt from spreading.

Scenarios could include the following;

- Capture the rebel leader
- Sack a small town
- Destroy a Church
- Ambush - a noble and his retinue, tax collector or clergyman
- Town Riot
- Medium sized pitched battle

The revolt in 1381 was mainly concentrated in the South East region of England, but there is nothing to stop players from expanding the revolt. If the revolt expanded to other parts, this

could allow for an uprising in Wales, allow the Scots to raid the English border or even allow a corrupt noble to seize land and power. You could allow the rebels to attack and capture the king at Smithfield.

The possibilities are endless and could provide a hook into an exciting campaign that leads to an alternate history. The Peasant's Revolt could be slotted in to any time, period or setting, and you could even drop an uprising by the peasant population into a fantasy campaign. It could be an uprising in a Roman province which needs to be brutally put down. This could also form the basis of an alternative history, in which Britain descends in to a civil war between nobles and peasants.

Further Reading

- Summer of Blood; The peasant's revolt of 1381, Dan James
- Peasant's Revolt; England's failed revolution of 1381 Alistair Dunn
- A Summer Storm; The Peasant's Revolt 1381 Jane Lane



David Soderquist.....2009

Collecting the Rohirrim

by Mitchell Fenwick

Introduction

My most memorable moment from the Lord of the Rings is the battle for Helm's Deep. I was inspired when I saw Éomer and his riders charging down the slopes towards the Urukhai, slaughtering all in their path. That scene and many others were a big part in the reason I decided to collect the Rohirrim. With their throwing weapons, cavalry charges and endless modelling opportunities, one army has it all. I'll spell that out for you...R-O-H-A-N. In this article I'll be giving you some points on the various troop types, the valiant heroes and even some potential allies.

A Run-down of the Basic Profiles of the Éorlingas

The men of Rohan are representative of most lightly armoured human warriors and boast much more cavalry than your usual armies. Unlike their Gondorian cousins, the Rohirrim prefer to wear light armour. Light armour is not as protective as heavy armour but is much cheaper, enabling you to field more warriors. Heavier armour is usually reserved for the Rohan Royal Guard and most heroes, which is good as your better troops to be will be better protected. However, the strength of Rohan lies with its Riders. Each and every warrior or hero that you mount on a horse is an Expert Rider, and this rule is unique to the Rohirrim. Rohan's cavalry units are also relatively cheap, allowing you to field more of them, so including these great riders is a must.

Army Composition

For every army there is an army list, and here I will provide some examples of how the Rohirrim are usually fielded. Rohan's armies are typically very cavalry-heavy, but this does not mean that all of your army lists must be so.

Here is a standard small army, which you'll notice features no cavalry at all. I like to call these sorts of lists "foot sloggers". These lists are better suited for small, terrain-heavy battlefields or environments such as castles,

villages, etc. This list includes a large number of troops, a well-armed hero and an escort of bodyguards, which is perfect for those just starting out.

Captain of Rohan with heavy armour & shield (55)
 3x Rohan Royal Guard with throwing spears (36)
 7x Warriors of Rohan with shields (49)
 8x Warriors of Rohan with throwing spears & shields (72)
 8x Warriors of Rohan with bows (56)
 Warrior of Rohan with banner (31)
 Total -- 299 Points

Here is an all-mounted army list. Please note that each Rider of Rohan is equipped with a bow, shield & sword. This list is very good for beginners who prefer the dramatic cavalry charges and is great for battlefields with little terrain. With the proper application of force, it can easily smash through any enemy formations.

Éomer with horse, shield and throwing spears (95)
 3x Rohan Royal Guards with horses & throwing spears (54)
 12x Riders of Rohan (156)
 6x Riders of Rohan with throwing spears (90)
 Total -- 395 Points

Here is a combined arms list which uses both cavalry and foot soldiers to create a nice, balanced army.

Captain of Rohan with heavy armour & shield (55)
 3x Rohan Royal Guard (30)
 8x Warriors of Rohan with shields (56)
 8x Warriors of Rohan with throwing spears & shields (72)
 8x Warriors of Rohan with bows (56)

Captain of Rohan with horse, heavy armour & shield (65)
 8x Riders of Rohan (104)
 4x Riders of Rohan with throwing spears (60)
 Total -- 498 Points

Generally you will need at least one hero to lead each section of troops. It is best to have a hero with your foot soldiers, as at times you might need to use their higher Courage after the force is Broken or to give your troops access to their added Strength, Might, Will & Fate. At the same time, your cavalry will benefit from timely Heroic Moves to get them out of danger, or simply a tough leader to serve as the point of their spearhead charge.

Named Characters

Named characters are great because they connect your army to the world of Tolkien and grant some extra punch to the army. For example, Éomer, Erkenbrand and Théodred are fine horsemen and it is always beneficial to have these characters spearheading a cavalry charge. Théoden, although now old and apparently frail, is also great to have leading your force, despite his weakened state. Gamling is the leader of the Royal Guard, so he's best used leading a contingent of Royal Guard both for tactical and thematic reasons. Properly used, named characters can make the force they lead that much more potent.

Allies

Allies are a great way to add some interesting twists to your game play and that extra bit of flavour to your army list. For example, just as an Orcish army can use a Mordor troll as a line-breaker, some allied shock troops, such as Dwarven Iron Guard can be a fun and useful for a Rohan army. Here are some suggestions on how to choose allies for your Éorlingas.

Elves

Elves are the most elite fighters of all the races in Middle-earth. They have the best bows and the best archers, so a small allied contingent can make the Shoot phase very uncomfortable for your enemies.

Dwarves

Dwarves are a very tough, hardy race and they are best used when defensive situations, such as at Helm's Deep. Imagine a Dwarf Captain and a small contingent of Iron Guard, protecting some helpless villagers or manning a gate against an imminent attack. Eight Iron Guard plus a Captain make a formidable counter-attack to any enemy charge.

How to Collect the Rohirrim

Here is a list of the available troops and heroes:

Warriors of Rohan boxed set -- This box contains 24 warriors; 8 with shields, 8 with throwing spears & shields, and 8 with bows. This is a must for any Rohan army, as it represents the villagers who are called to arms, and also those Riders who lose their mounts during the course of a battle.

Riders of Rohan boxed set -- This box contains 6 Riders of Rohan; 4 with shields, 2 with throwing spears & shields.

Rohan Royal Guard blister pack -- This blister contains 3 metal Rohan Royal Guards that can be armed with either throwing spears or swords.

Mounted Rohan Royal Guard -- This blister contains one mounted Rohan Royal Guard that can be armed with either a throwing spear or sword.

Rohan Bannerman -- This blister contains one foot and one mounted version of a metal banner-man of Rohan.

Rohan Outriders -- This blister contains one foot and one mounted version of the Rohan Outrider, in metal.

Captain of Rohan -- This blister contains one foot and one mounted version of the Captain of Rohan, in metal.

Eorl the Young -- This blister contains one foot and one mounted version of Eorl the Young, in metal.

Théoden -- This blister contains one foot and one mounted version of the Théoden with heavy armour, in metal.

Théodred -- This blister contains one foot and one mounted version of Théodred, in metal.

Éomer -- This blister contains one foot and one mounted version of Éomer, in metal with a plastic horse.

Éowyn -- This blister contains on foot and one mounted version of Éowyn dressed as Dernhelm, in metal.

Erkenbrand -- This blister contains on foot and one mounted version of Erkenbrand, in metal.

Gamling -- This blister contains on foot and one mounted version of Gamling, in metal. The mounted version carries the Royal Banner of Rohan.

Defenders of Rohan boxed set -- this boxed set contains Gamling with the Royal Banner of Rohan, Éomer, Théoden, Háma, Legolas, Gimli and Aragorn all on foot. This boxed set is the only way you can purchase Háma or the foot version of Gamling with the banner. This boxed set is also perfect for all Two Towers scenarios.

Tactics of the Rohirrim

The Rohirrim are predominately a cavalry-heavy of army. However, this does not mean that you must field an all-mounted army. I find the best way is to have a balance of both cavalry and infantry. Here are a couple of tactical pointers:

All Cavalry

There's nothing wrong with having an all cavalry force. It can be quite strong in terms of destructive charges, but with this you must always have one or two heroes leading them. With the new Courage rules, it is always good to have enough heroes around so that all of your warriors are in range to benefit from the hero's Stand Fast! rule. For example, if you have 18 Riders of Rohan it is best to split this large group into two smaller groups of nine and have a hero leading each of them. With an all-mounted forces, your numbers are more limited and failed Courage tests can be devastating.

All Infantry

Although Rohan is predominately a cavalry-oriented army, they have access to large numbers of foot soldiers. One advantage is that it is much easier to outnumber more elite troops like Uruk-hai, and it is harder to be swarmed by horde armies. However, there are also

some disadvantages. You have less manoeuvrability, and are more susceptible to enemy cavalry. There are ways to overcome this, such as using plenty of missile weapons keeping heroes nearby to counter enemy charges.

Balanced

Finally, we have the 50/50 mix, of approximately 2-3 foot soldiers per cavalry model. This balanced army has many advantages. You'll have a reasonable amount of troops, manoeuvrability and also a very flexible, strategic army. It's always best to have at least one mounted hero to lead your cavalry and one to lead your foot sloggers.

Warriors

Here is a more in-depth look at some specific Rohan troops:

1. Spearmen

The spearmen of Rohan have one of the best weapons in the whole game, i.e. their throwing spears. These awesome pieces of kit enable your soldiers to throw their spears as they charge enemies, with the possibility of engaging another model if the first target dies. When equipped with a shield and a throwing spear, these guys have a high defence and are very effective against all types of enemy soldiers. It also gives them an upper hand when charging enemy cavalry.

2. Rohan Royal Guard

The Rohirrim elite are the Rohan Royal Guard. These guys have a very high Defence value, thanks to their heavy armor and shields. They also have a better Fight value which enables them to win a fight against Orcs when tied in combat. Royal Guards also have the options of being equipped with a throwing spear and a horse. Finally, Royal Guards have the "Bodyguard" special rule which means that they can charge terrifying enemies, or anchor your line once the force is Broken.

3. Rohan Outriders

Rohan Outriders are hand-picked from the best of which Rohan has to offer. These guys are very good for shooting things to soften up the enemy before mercilessly slaughtering them.

4. The Cavalry Is Here!

The Riders of Rohan are some of the most effective troops you can get from any army. Each has a shield, bow & sword with the option of taking the feared throwing spears. With their wargear and the special cavalry rules, these fearsome soldiers are almost unstoppable.

Heroes

Quote:

"Ride now! Ride now! Ride! Ride for ruin and the world's ending! Death! Death! Death! Forth Éorlingas! -- Théoden, Return Of The King

Captains of Rohan

The Captains of Rohan are the middle-rank heroes who usually lead your infantry or your Cavalry. They have a higher Fight, Defence and Courage values, allowing them to hold their own against "Terror"-causing enemies. These guys are very dangerous on the battlefield with multiple Wounds and Attacks and are even more dangerous on a horse.

Théoden

Though old, Théoden is still a warrior at heart. He is the king of Rohan and one of the mightiest of the Rohirrim, having led his men in the battle for Helm's Deep and on the Fields of Pellenor. This mighty soldier is considerably cheap for his stats. He can be armed with a shield, heavy armour and a horse. With his high Courage and Fight values, nothing can stop this guy on the battlefield.

Éomer

Éomer is the young nephew of King Théoden. He is the Second Marshal of the Riddermark. Éomer is destined to become king of Rohan and is one of the mightiest warriors you can field. His high Fight and Courage values, as well as his large store of Might, Will and Fate can turn the tide of any battle. He is one of the greatest horsemen Rohan has ever known and it is a must to mount this guy on a horse and lead your cavalry.

Gamling

Gamling is the loyal companion and protector of King Théoden. He is the leader of the Royal Guard and carries the Royal Banner of Rohan. He's best teamed up with a couple of royal guard and then assigned to protect either Théoden or some other hero.

Éowyn

Éowyn is the niece of King Théoden and Éomer's sister. She is very tough and a willing fighter. She knows that although war is a man's business, women can still fall to it. Éowyn is a really good, cheap hero with her high Courage and Fight values. Éowyn is not the best fighter, but is very good to have around as a source of might.

Erkenbrand

Erkenbrand is old, but was forced to take up his position again because of the War of the Ring. Erkenbrand is a fierce and mighty warrior on the battlefield. He has plenty of Might, Will & Fate at his disposal and his battle horn also comes in very handy. It's a wise choice to include him in your army.

Eorl the Young

Probably the most significant character in the history of Rohan, Eorl is both the founder of the Rohirrim and one of the greatest warriors to have ever walked Middle-earth. His special rules and superb steed are enough to make him a valuable addition to your army, and the miniature is very nicely done as well.

Conclusion

Hopefully this article has helped you make a decision about what you want to collect or has simply given you a little more information about the Rohirrim. I would like to thank Erunion for helping me with this article. Thank you very much for reading.

Mantic Elves Review

A sprue of Elves, Mantic Games' latest line of fantasy miniatures, arrived on my doorstep recently. My first reaction was that it is cool to see new plastic fantasy gaming miniatures - historical gamers currently have a reasonably large choice in plastic, which is growing across various time periods. Now its the turn of fantasy to get another new line to choose from, apart from that well known high street brand.

The figures are smaller than other elven miniatures, which makes them more in line with high fantasy Elves, such as those known from RPG worlds. The sculpts are very good and highly detailed, they are well moulded, with a good number of parts on the sprue. They are virtually one piece miniatures, apart from having to glue arms and heads onto each of the miniatures. There is also a casualty on the sprue, and they are always useful.

The sprue I was sent are for the infantry troop type, though there will be archers and bolt throwers to follow. I'm looking forward to see what other fantasy races they plan to produce, as next year looks likely to be a good year for gamers. We will keep you posted with all developments from Mantic in the future, and below is a small write up from Grant Padley, who painted the Elves for the magazine.

Jason

Painting Mantic Elves By Grant Padley

The models were undercoated with a black spray. They were then base-coated with



Scorched Brown, which was followed by a wet-brushed coat of a mix of Scorched Brown and Shining Gold. This initial wetbrush did not use much Shining Gold.

This technique continued, increasing the amount of Shining Gold in each coat until a nice smooth gold was achieved. They were then shaded with Gryphon Sepia and Devlan Mud washes. Finally, to finish the gold, a mix of Shining Gold and Mithril Silver was drybrushed on.

The next stage was the boots and gloves, which were base-coated Calthan Brown, washed with Devlan Mud to provide shading. A thin coat of Calthan Brown was then applied, leaving the shading visible. Finally, a Calthan Brown and Bleached Bone mix was used to highlight. This gives a nice leather effect, and blends nicely with the gold.

The shields and cloth were base-coated Liche Purple, and highlighted with a mix of Liche Purple and Skill White.

The spears were painted Calthan Brown, then washed with Devlan Mud. The spearheads were painted Boltgun Metal, then highlighted with Mithril Silver.

Finally, the flesh was base-coated with Tallarn Flesh, then washed with Devlan Mud. Highlights of Tallarn Flesh were applied, with final highlights using a mix of Tallarn Flesh and Bleached Bone.

Community

Becoming a Better Painter By Scott Radom

Unless you also live on the east side of Saskatoon, Saskatchewan, Canada and buy a lot of meat from an awesome butcher shop you probably don't know me. My name is Scott and I work as a butcher and I live in Saskatoon. I am married, 33, and have two kids. When none of that crap is taking up my time I paint "little men", as the wife has belittlingly termed my miniature soldiers. I was asked if I could write a little bit for Irregular based on my experiences in painting miniatures, and specifically about how I have used the internet and the forums on a couple of sites to really help me improve my painting level.

I was a Warhammer-a-holic. I loved the game, the setting, and of course, the miniatures. I'm lucky enough to be part of a great gaming group here in town called the Ravening Hordes and we take our fun seriously. We organize tournaments and leagues throughout the year and we make special efforts to travel from town to town competing in other clubs' events.

Now, I'll admit it - thought I was a pretty deft hand at painting back then in 2007. Every now and again I would sneak on by the judges and nab a best painted army trophy and I thought there wasn't much I could do better.



Everything I knew about miniatures I learned from good old Games Workshop and White Dwarf, and while I knew the studio and Golden Demon miniatures were MUCH better than mine, I somehow convinced myself that it was only because they spent a lot more time on their stuff than I was willing to. I believed that if an 'Eavy Metal dude and myself sat down and had 4 hours to paint a figure, they'd look the same. I know, what an EGO! It's just what I thought.

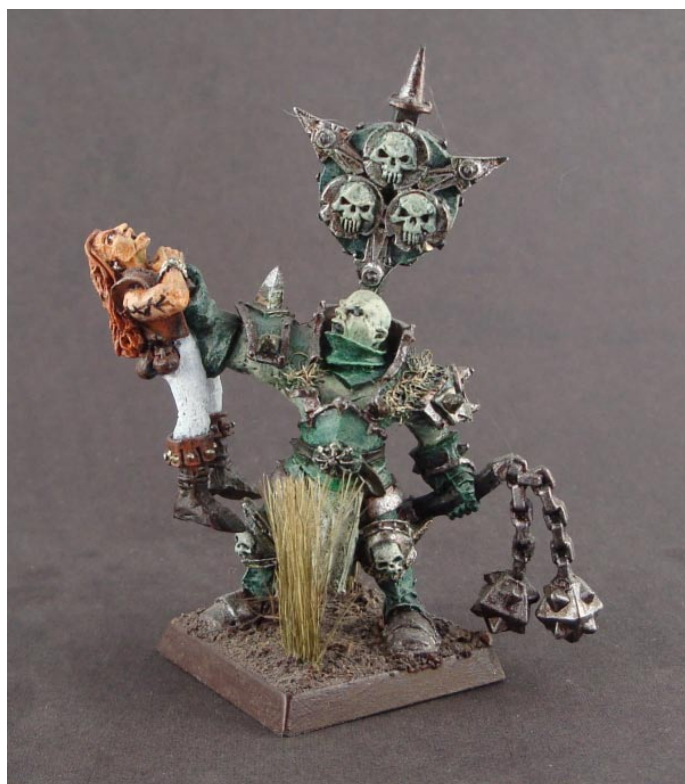
So then I painted up a Forge World Great Unclean One of Nurgle. For those that don't know, its a \$200 piece of resin that is a really impressive model. It is also a great way to break the ice at tournaments - I can put it on the table as a way of saying "I make more money than you!". I loved the model and painted it up.

A buddy of mine said "You should post that on Cool Mini or Not". What? Never heard of it.

It's basically a place where you can go and put your fantastic models up for people to look at and they can anonymously give it the "yeah or nay" by scoring it out of 1 to 10. So I did. I got a pleasing 7.8! Now, truthfully, I thought it wasn't anywhere near one of my better paint jobs, so eager to prove to - and I don't even know who to - how awesome I was, I posted some more miniatures.

Well, internet-land disagreed with my awesomeness as I got scores back around the 5.2 mark. Say WHAT?! But I am awesome, how could this be? I had to find out what was wrong with this crazy place and why they made the same mistake so many times in voting my miniatures lower than an 8.

And that's really where the voyage of improved painting begins. I was a decent tabletop painter, but I had no idea what real high



skill-level stuff was. Somehow, some way, I had put myself in the same category as people like Anders Eklund (<http://www.coolminiornot.com/artist/ritual>), Sebastian Archer (<http://www.guildofharmony.com/>) <http://www.guildofharmony.com/>), Mathieu Fontaine (<http://akaranseth.over-blog.com/>) <http://akaranseth.over-blog.com/>) without even knowing who those people were, or what kind of stuff they painted.

First thing I did was I started browsing on CMON (<http://coolminiornot.com/>) http://coolminiornot.com) and I applied a filter of looking at miniatures ranking an 8 or higher. I had decided in my ignorance that my stuff should be in that range. I welcome anyone reading to give that a try. If you're looking to see a group of well painted miniatures that will inspire you to great heights, that's what you'll find for sure. If you're looking for validation by comparing your own tabletop stuff vs. those miniatures, you'll be in for a let down.

Wow! Not only was I seeing miniatures painted to a level I hadn't really seen before, I was seeing actual miniatures I hadn't seen before! It was an experience I tells ya!

So again looking to justify my current skill level vs. these masters of the brush I made my way over to some of the painting forums. "Sure they can paint... but they're probably all pretentious turds with gay ponytails, little crappy glasses, and cheesy euro-trash moustaches who have no social graces." That would make me feel better. Nope. I was really looking for a way to justify my newly ranked poor painting skills.

Not only do most of the best painters not only have no hair, but I have never met a group of more patient, helpful and encouraging people in person or on the internet.

I started slow. I searched for articles on various forums. I was clearly not ready for things like "Advanced metallics in 38 easy steps" (<http://www.coolminiornot.com/article/aid/649>) or "Painting Sky Earth horizon reflections" (<http://www.coolminiornot.com/article/aid/59>) <http://www.coolminiornot.com/article/aid/59>) but I was ready for



"Picking out the proper paintbrush" (<http://www.coolminiornot.com/article/aid/35>) and "Blending 101" (<http://www.coolminiornot.com/article/aid/58>). There is a wealth of info on these sites from people who have had the same questions I did, and now they're generous enough to give some easy to read answers to basic questions.

So I picked up a Kolinsky sable brush - and they're great. Get one. Now! I started thinning my paints with water, and I spent a little more time cleaning up my mould lines and such before I starting painting the miniatures. I liked it. Then I took another big step, and this was a big one, I posted my latest miniatures in the "Discuss Submission" forums. These were my latest and greatest, and I was quite proud of them! I wanted to improve though, and the name of the forum was most definitely "Discuss" submissions and not "Pat Scott on the back for his submissions". That's okay, that's what I was after - specific criticisms of my work and specific ways I could improve my miniatures.

And that's another important part. If you choose to do this make sure you put in your post, often and sincerely, that you are after the straight talk. If you simple put a mini up and say "Waddayathink?" don't expect that much of a response if the work is around the tabletop level. Chances are nobody wants to hurt your feelings or look like an idiot by giving

you some often harsh-sounding advice, especially if you're a new poster. You have to give them permission to help you. Tell them your story is my advice. I was a tabletop painter just discovering the possibilities and wanted help, and I asked for it. Thank the people, often and profusely, who take time from their lives to tell you things like "Clean your mould lines", "Thin your paint", "add more highlights" because those are people who are giving you the ingredients for a great painted mini, but you still have to cook it!

So it's been about a year now. I post just about everything I paint somewhere on the internet. I still get lots of great advice and I know I am improving as my tips now have gone from "Thin your paint" to "Add more red in the deepest shadowed areas for more warmth in your skin tone". It's a great feeling! I am painting now more then ever and I even began, at the start of '09, to sell miniatures on eBay. I do some commission work as well and it's all because I took some time to go out there and learn from the many forums and galleries on the internet and I became a part of the online painting community. If you're interested in improving your level of painting I encourage you to do so too!



Interview with Greenfield Games.

by Jay Adan



Greenfield Games is 2000 square feet of gaming store found on Main Street in Greenfield in Massachusetts, USA. Greenfield is in the North-Western part of Massachusetts right off the 91 freeway.

We spoke to one of the owners, Jay Adan, about the store, gaming, and why the local games store (LGS) is important to the community.

Can you tell us a bit about the store's history?

In the beginning there was Epoch Studios. This was a game design studio started by a couple of friends (Dave Fifield and Tom Rabideau) that slowly morphed into a game club/retail store. Epoch Studios focused both on original game designs and Games Workshop stuff, as well as a bit of D&D. Unfortunately, after a couple of years the partners wanted to go their separate ways - which meant that the only game store in the area was going to close.

Towards the end of the life of Epoch Studios I had become very involved in the business - at least I would help out when I could. Another regular, Seth Lustig, had also become very involved in the operation of Epoch Studios. Dave, Seth and I decided that the end of Epoch didn't have to mean the end of gaming in the area. So the three of us pooled our resources and decided to open a store. Although we looked all over the area in a number of neighbouring communities in the end we ended up only a few blocks from Epoch Studios in Greenfield.

The original name of the store was Griffon Games. We changed it to Greenfield Games a few years ago when we decided that we wanted to lose the "nerdy game store" vibe and become more of a place for everybody in

the community - not just gamers - to come and find something fun to do.

What type of things do you stock?

We try to carry a wide assortment of game stuff. Pretty much everything you would expect from a great game store such as board games, RPGs, miniature games, CCGs, etc. On top of that we carry a small but growing line of graphic novels, a nice selection of puzzles, used games, poker supplies, chess sets... something for everybody.

Do you have an online store?

Yes. It's really small but growing. There was a service that we used to use for our online store but when they shut down we didn't immediately replace it. Online sales have never been a big deal for us. We're really more focused on the store itself.



Do you hold tournaments and events in store?

As often as we can. These vary from weekly gaming for a variety of games to special events like new Magic: The Gathering releases or Games Workshop events -we recently hosted the local 'Ard Boyz tournament, for example.

We also do special events like our in-store game auction where people can bring in their own games and sell them to other gamers. The way this works is that people bring stuff in for the auction, we sell it in the store and the people get 100% of the sale price as credit in the store. We run these about 3 times a year.



You have demo/open days, are they popular?

It varies. Sometimes an event will attract a lot of people, sometimes not so much. We have a small but active core of gamers in our area so when they're excited about something they show up in droves. If not...

Why do you hold them?

Primarily because we think that it's important, but also because we just like to do it. One interesting thing to note here is that in the days of Epoch Studios the primary focus was the running of games. People would buy memberships and the owners and volunteers would run games for everybody. It was really fun. Not necessarily a good business model, but very cool. When we started GG we wanted to make sure that we kept that feeling that our store wasn't just about BUYING games but it was also about PLAYING games. We set aside about a third of our space just to accommodate the playing of games.

Do you get volunteers involved?

When we can. There's nothing more valuable to us than a good demo person. Unfortunately, they're also few and far between. Most people would rather just play without the responsibility of entertaining others.

Does the store go to shows/conventions - and do you do display/demo games there?

We do go to shows. We're starting to do it more these days. We have run games in the past and we expect to do more in the future. I love going to conventions.

Do you get much cross over between different types of games with the same gamers i.e. board games players playing card games?

Yeah, we really do. For example, Warmachine seems to have appealed to a lot of our CCG players and managed to turn a lot of them into miniature gamers. I think that everybody who

plays other games will play a board game at some point or another.

Are pre-painted miniatures games popular - and how do they compare with non-painted miniatures games?

The Star Wars miniatures game was one of our single best-selling game lines in the store for a couple of years running, but that interest seems to be waning a bit. We also did pretty well with HeroClix. For at least short bursts the sales of pre-painted stuff will blow away unpainted stuff, but we've been a miniature-gaming focused store from the beginning so our unpainted miniature sales are evergreen. You can always count on them even if they aren't always spectacular.

Are you allowed to paint/convert in store?

Oh yeah. We have an informal painting time on Sunday mornings. Painters who want to come in before the store opens and get some quiet time to paint can show up at 11am and we'll open the doors for them. But you can paint in the store any time you want.



Do you have a problem with people playing with unpainted armies?

We used to. Back in the Epoch Studios days we used to either refuse to play people with unpainted armies or penalize them for not having them painted. We don't do that any more. Now we just continually encourage (or brow-beat) people to finish their armies. We understand that not everybody has the required time to get their stuff done.

How hard is it for a LGS in the current economic climate?

I think that this is a period of Darwinism in



action for hobby game stores. If you were a stable business and serving the community well then you should be fine. People still want to play games and our kinds of games are a lot better value proposition than other things that people might be spending their money on.

On the other hand, if you weren't doing well before the economy tanked then your chances aren't good. Stores seem to be closing up all over the place over the past year.

Our store is doing well. Our growth has slowed, but we still have growth. I attribute our continued success with the fact that we've tried very hard over the last few years to make the store more appealing to the average non-gamer.



Why is the LGS important?

Because a LGS is the best place to go to really immerse yourself in your hobby. You can look at all of the latest releases, meet new people who are also interested in the hobby and actually play games. I know there are a lot of people in the gaming community who think that LGS's are a dying breed because of the rise of internet, but I think that there's

definitely room for both. There's no place that I like better than a good game store - whether it's mine or somebody else's.

What are the growth areas in gaming?

Board games are booming right now. It's not just that more people are buying them but that the choices out there are amazing. Publishers are really putting out quality stuff. It's a golden age for board games.



What is the future of gaming?

I wish that I knew, that way I could bet on that future and make myself rich! The truth is that in the 20 years that I've been involved in this hobby professionally it hasn't changed all that much, really. The thing that I'm most interested in seeing play out is the future of roleplaying games. They seem to be in a transitional period right now. Sales are down overall, but people are still putting out good stuff. Lots of interesting things are showing up exclusively in electronic formats. What does this mean for the future of RPGs? I don't know but I can't wait to find out.



A celebration of heroes dying miserable, lonely deaths in the dark!

By Adam Poots

There is one game above all other games, including board games, war games, card games - collectable or otherwise - and video games that has captured my attention like no other. That game is Warhammer Quest.

There I was, 13 years old and attending sleep away summer camp. Months prior to my attendance I had twisted my friends arm for \$30 and split the game with him, knowing full well I would have to wait for my parental units to deliver the game to me on that fated "Parents Visit You at Camp" day. Most other campers got garbage like candy and snacks. But not me. For me, the greatest treasure of all was a humble post office box with what would become, in my mind, the greatest gaming experience of all time.

This of course lead to many flash-lit late nights of questing!



What was so special about Warhammer Quest that it consumed me so? Why was it so easy to drag some of my non-gamer friends into it? Why did we always just have to "go on one more quest" even as the room filled with that early morning blue light? At the time I just didn't really think about it and I don't think I was really prepared to answer those questions to myself until just about a year ago. I was working a nice high paying but reasonably brainless job. My gig just prior to it was with Atari games which was a very high stress insane experience filled with many crazy stories for some other time.

So anyway, there I am working away doing front end web coding, checking my slowly growing savings account and starting to look into real estate for myself in New York. When I started to do the maths about how long I'd have to work to afford a down payment on a humble \$1.5 million brown stone, something deep inside me snapped. Somewhere between the grind of soul crushing day jobs, the absurd cost of being a home owner here in the city and, uh, Warhammer Quest, a little bit of madness sparkled in my brain. Suddenly I had those answers to those long forgotten questions I had once asked myself.

Obviously I had to make my own game. I had to make Kingdom Death.

So I'll say it flat out right now - the goal of this project is not to walk away rich and grinning. The goal is to satisfy myself with the best possible gaming experience I can muster and learn about directing and managing a large project with a set budget. I really have no desire to create the next big thing. I find thoughts like that to be very distracting from the tasks at hand, which is just an epic amount of work! I am hoping to create a very boutique experience. Something that is very special and yes, perhaps a bit rare. But that's certainly enough about me - let's talk about the game!

Horror Fantasy

We place a huge premium on making sure we manage to capture the right flavour for the game world. In early world-building discussions this quickly led to the eradication of all demi-races. The focus is really on human beings, people living in some seriously crazy stuff and monsters. Simple monsters, glorious monsters and monsters so beyond what a human can understand even their mere mention can send someone into a dangerous seizure. Elves, dwarves, orcs - they just didn't really fit into the bill of what was envisioned. I didn't want the horror to get lost in the fantasy and end up with a "fantasy horror" game world instead!

No Game Master & The Death Token

In Kingdom Death, there is no game master. Flavour-wise it wouldn't make sense to empower a human with the sole task of controlling the adventure, the dungeon and the monsters. At a very basic level, the game uses a story book and several decks of cards to determine what, where and whom the players are fighting. So every game is literally you and your friends against the system - against the harsh world that is Kingdom Death.

One of the game mechanics I feel quite adds to the "horror" feeling of game play, is the death token. The death token is just a simple counter that gets passed from one player to the next during game play. But it's a bit like a loaded hot potato, as while holding the death token your character might gain access to some of his more powerful abilities - but you also might suddenly become the target of a trap someone triggered by accident. You'll also be the one that has to grimly roll the attack dice for the monsters attacking all the players - including yourself. ..

And just so you know, it totally sucks when you kill yourself!

Death is Beautiful

In a gaming world that has less and less penalty for losing or death, myself and my gaming group found ourselves getting a bit bored. We wanted to make sure that every character you create is a wonderful experience consisting of many disorders, derangements, limb loss and



finally - sweet release. The game is focused on survival, not becoming the most bad-ass monster-bashing hero in just a few games. There are even rules for wielding a weapon in your mouth in the event that your hands are both broken! Or missing... Or your character thinking they are missing! He he he!

Those that have gone before you
Now, I understand how frustrating it can be when your character gets devoured by the harvester and is reduced to a screaming face on the side of a titanic human head covered earthworm - its OK, though. In fact, we have a system in development that rewards you when your characters die. There will be certain unlocks and even special abilities you can only earn once you are several deaths into the game.

The Miniature Line

Currently we have around 30 unique miniatures slated for development. We hope this number will expand as we pick up steam though! Orig-

nally we wanted everything to be plastic, but the cost for that is just way too absurdly high. I can say proudly - and after much much research and work - that we may even be doing a few new things in the miniature-making arena. The White Speaker miniature was not sculpted with traditional methods. In fact she was designed in 3D and printed out on an absurdly high quality, and expensive, rapid prototyping machine. The resin casts are made from the master 3D print. Some miniatures in the line are made with this method, others are hand sculpted by just wonderful and amazing well established artists. The official scale is 35mm and I know that sounds big - but they are still about the size of the majority of most "28mm heroic" games. So there isn't much of a worry about compatibility issues in case someone wants to pick up one of our miniatures to use as a hero elsewhere.

Not for the mass market

Yes, I know, I know. I am sorry but this game is simply not intended for a mass market audience. There are many themes and pieces of artwork that are far from suitable for children and we really just don't want to feel held back. Also, I want to personally ensure that the quality of everything is extremely high and has more of a hand-made feeling that mass market products simply can't achieve.

All the details are still being worked out, but it looks like the boxed game will have around 80 hand cast resin miniatures, 4 character books, the rule book, the story book and various decks of cards and tokens needed for game-play. The cost is not going to be small. It's an adult game for mature gamers and their gaming groups.



We might set up a multiple payment system, so you can grab 4 friends and just split the overall cost. Although it still will be cheaper than some of the more absurd Games Workshop bundles.

Only 100 copies of the game!

That's right! We plan on producing just 100 copies of the game in full. This is of course just a step one but there is always the possibility that it is indeed the final step.

Lastly I'd like to thank the people here at Sheffield Irregulars, the kind people over at the Wamp forum and Mike McVey who has already come to my rescue on more than one occasion!

So if you've been hoping or looking for something really special that might just satisfy a long lost gaming itch, make sure to keep up to date with the developments of Kingdom Death. We want to make sure we take care of the people that support us and thus our private mailing list (which you can join at www.kingdom-death.com) will always be the very first to hear news and be updated with product availability.



Blast from the Past - Space Hulk

By Jason Hubbard (with additional material from Wikipedia)

Space Hulk is a board game first developed by Games Workshop in 1989, based on the Warhammer 40,000 background.

The term "Space Hulk", from which the game gets its name, is used within the Warhammer 40,000 universe for any masses of ancient, derelict star-ships, asteroids, and other assorted space junk drifting in and out of the Warp. These elements eventually merge into one massive form, ranging from the size of a small moon to a large planet, which drifts through the territory of the Imperium. Because a hulk may contain bits of lost information or technology, or hostile life forms that pose a threat to mankind, the Imperium often sends teams to search for and secure these entities. The hulk may not stay in real space for very long, eventually slipping back into the Warp, so retrieval operations must be rapid and efficient.

Genestealers often make their homes in these hulks, attacking those who come aboard in order to spread their genetic code further afield. The game pits an investigative force of Space Marine Terminators against such a coven.



Game Play

Space Hulk is a table top game designed around puzzle-like pieces that fit together in order to create a labyrinth of rooms and corridors for players to explore. It's the beauty of this system that immediately sets it apart from other games; these pieces may be set in a variety of ways, allowing every game to have

a different layout, which in turn demands a new strategy and gaming scenario. One player controls the Genestealer infestation, while the other player plays as the Space Marine troops. Both armies possess greatly differing tactical styles.



While the Space Marines wield a heavy arsenal of ranged weaponry, they are sluggish and weak compared to the Genestealer menace. Space Marine players have a finite number of marines, and because of their ranged combat quality, the player must carefully arrange the marines across corridors in order to maximize cross firing techniques as well as distance from his enemy.

The Genestealers, on the other hand, are quick and fierce in close combat, though unable to make any ranged attacks. Any Space Marine that encounters one in close combat will usually meet his maker! However, while Genestealers are described as an intelligent race, they do not have any weapons of their own. This forces Genestealer players to lurk within the game and carefully plan a group attack to overcome his enemy by sheer weight of numbers.

Space Hulk is so popular that there are a plethora of web sites dedicated to the game, with additional rules allowing all of the 40K races to be used in the game. The best place to start looking for additional rules is the 40k web ring, where you can find all kinds of new and fun rules to expand this great game.



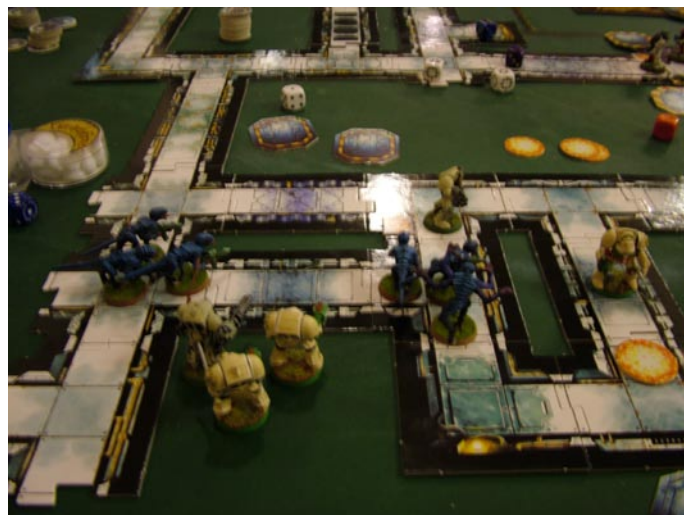
difference between the standard weapons and the area effect flamer was reduced. Also command points were no longer allowed to be used during the enemies turn.

3rd Edition

In September this year saw the re-release of the game Space Hulk. The board tiles were made with thicker card, and new Terminators and Genestealers were sculpted by Alex Hedstrom. This edition is a limited one time re-release, and basically once they have been sold, that's it, no more.

The company used a marketing ploy to sell the game, dressing it up as a mystery box, and didn't release any information until the last minute; rumours were all over the net that the mystery box was Space Hulk.

The question is what other gems from Games Workshop's past will be revamped and re-released - could we see Warhammer Quest getting another outing? How about Mordheim being re-released with plastic buildings and the new Skaven? Or will they go back to another highly popular old faithful Blood Bowl - especially timely given the release of Cyanide's Blood Bowl computer game during 2009. Who knows, we'll just have to wait and see what 2010 brings us.



Next issue we take a look at Zombies.

Editions

The first edition won the Origins award in 1989 for Best Fantasy or Science Fiction Board game. The first expansion, Deathwing, won Best Fantasy or Science Fiction Board game of 1990.

The first edition has two expansion packs: Deathwing brought additional Space Marine weapons, Space Marine Librarians, new features and rules to the game. Genestealer introduced Genestealer hybrids, greatly expanding the tactical possibilities for the Genestealer side, and an elaborate system of psychic combat.

Further scenarios and rules were released in the White Dwarf and Citadel Journal magazines. A hardback book, Space Hulk Campaigns, was released in 1991 and later reprinted as a paperback (1993). It contained much of the magazine material, including rules for Chaos Terminators and Space Marines in power armour, and some new board sections.

This edition could also be played as a solo game, (rules can be found on [HYPERLINK "http://www.boardgamegeek.com" www.boardgamegeek.com](http://www.boardgamegeek.com)).

2nd Edition

This was a more simplified version of the original Space Hulk, released in 1996. It had no expansions, though some articles and scenarios were published in White Dwarf. Some of the rules changed included the flamer rules, as the



Meet the Irregulars

Name: Alex Good, and don't ask me what good I am!

Occupation: Entrepreneur and Commission Painter for 40k Showcase

Age: 28 years young, but you would never guess that from looking at me - my youth hasn't escaped me yet.

Location: The Great White North; also known as Canada, specifically Ontario in a small city called Oshawa, on the other side of the pond. You can find me online at <http://40kshowcase.blogspot.com>

Years gaming: Roughly 10 years - has it really been that long? When I first started into the hobby of miniatures I was a heavy gamer and really focused on that side of the hobby. I didn't pay too much attention to the modelling and painting side until I went to my first Games Day and then it all changed. Now I find that I spend more time painting than gaming, but I always find the time to put those painted models to good use.

Years painting: I have been painting since I was able to hold a pencil, started with model cars and then I found miniatures about 10 years ago and haven't looked back. My painting techniques and skills have developed greatly over the last few years and I hope to



advance them even further, maybe even win a Golden Demon one day.

Gamer or painter? I have a very deep passion for the painting part of the hobby but always find the time to get a game in here and there. I find the painting part of the hobby to very relaxing and enjoyable. The majority of the time I dedicate to this wonderful hobby is to painting and modelling. But there is always time to answer the challenge of a game and crushed the enemies of the Emperor.

Current army - and for what game? Well, I do tend to work on a large amount of projects at one time, just to prevent the monotony of painting the same thing over and over. Most of these projects are for other individuals as I do a lot of commission work on just about everything from Games Workshop models to Reaper and Rackham figures. The current army that I am currently playing with is my 1750 point Red Scorpions Space Marine army. My pride and Joy!

Current modelling/painting project? As for personal projects I am currently working on a 300 Spartans-inspired Space Marine army for 40k. I have been working on it for about 5 months thus far and have yet to even paint a single model. Just about all the models in the army have been heavily converted and there is still a lot of work needed to be done before I even start licking the brush. I estimate that it will be completed sometime early next year.

Favourite painting challenge? I wouldn't go as far to say that I have any one favourite painting challenge, I really enjoy all the competitions that I have a chance to enter or hear about. Personally I enjoy hosting competitions



and judging other peoples work, as well as providing positive feedback. I find that this helped me to improve by helping others improve. The better they get means I have to continue to evolve as a painter to be able to pass on useful advice. Any challenge that helps to motivate and develop the skills of any painter would have to be my favourite.

What's next? Win a Golden Demon! I won't stop painting till I do.



Mikolaj Ostapiuk.....2009

Name: Paul Morton

Occupation: Civil Servant... post room

Age: 32 (looks 21)

Location: On the computer

Years gaming: Zero - I stopped about 15 years ago and have had two games since I started painting again.

Years painting: Just started properly this year.

Gamer or painter? Painter, you'll be shocked to discover :)

Current army - and for what game? Imperial Guard with my own Regimental DPM uniforms on Cadian models. I'm currently writing fluff for them. I've also got a Dwarf unit I'm going to paint up.

Current modelling/painting project? A couple of Sentinels - I'm trying to use magnets on one to make the weapons interchangeable, but it isn't playing :(

Favourite painting challenge? Highlighting and dry brushing at the moment. Also I like to sit and think what kind of mods I can put on things to make them more realistic. This is one of the problems I'm having with the Sentinels to be honest - its hard to add stuff onto them.

What's next? I've still got an idea for a Rough Rider squad bouncing about in my head so it'll have to be that. Also I've got a mental image of a few guardsmen having a rough time in close quarter combat with a big Tyranid.



Roleplaying - An Outsider's Perspective

by Kelly Foxhill

When my boyfriend and I began seeing each other, I quickly realised that any plans we made would never be arranged for a Thursday evening. Thinking this was coincidental to begin with, I soon discovered that he, and several other male friends, would disappear off to one of his friend's houses every Thursday night.

The beginning of a new relationship is the time where you discover the other person's quirks, unique traits, pet hates, etc. Some are common interests, or what make you and the other person compatible as a couple, and some are not. Our relationship had evolved rather interestingly up until that point. Our first date consisted of him running out of petrol followed, a few dates later, by when he threw up on the newly opened Saw ride at Thorpe Park. Thinking back, I can now understand why he felt the need not to tell me about his Thursday night adventures. I, on the other hand, had a reputation for picking the wrong men and a strong set of disaster stories to boot, so, in essence, I tend to have a good sense of humour, and see the funny side of most situations.

So, with regards to the Thursday night jaunts, I didn't think much of it. However, my curiosity was sparked a few months into the relationship when I was still only privy to taster descriptions such as "boys' night in" or Thursday is 'my night'. Now taking everything into consideration, and being the imaginative type, my mind was beginning to run riot. I do not profess to be the intrusive type - I have a busy life, therefore I would never be possessive over a man if they wanted to go out and see their friends, nor would I normally be inquisitive at such descriptions. I am of the policy that some facts are best left unquestioned, after all you may not like the outcome and I am generally happy being naïve. As I continued to probe, discreetly of course, the tone in his voice changed and hardened whenever the subject approached.

I knew that left to my own devices I would create an over-dramatisation in my head of what was happening at his friend's house, so



I needed to pick someone's brains. Working in IT the majority of my team are men with the maturity ages of between 11 and 15. They are practical jokers, so they were perhaps not the best candidates to ask. There was always my best friend, but asking him to intervene was like picking one of the weaker characters to go up against Nightmare in Soul Calibur - high probability is that it won't work!

All hope was becoming doomed when several weeks later we were on our way back to my house, discussing plans for that week, and completely unprovoked I suggested Thursday evening. Then I quickly withdrew as I had remembered what day it was. He agreed defensively. So without hesitation, and somewhat surprised with myself, I bit the bullet and asked him outright with the obligatory "...you don't have to tell me if you don't want to" at the end of the sentence.

There was an uncomfortable silence which helped the situation, until he replied, "Ok, I will tell you my dirty little secret..." Of course this had no affect on my imagination whatsoever!

He continued "We do role-plays..."

There was another uncomfortable silence, mainly because I didn't have a clue what he was talking about.

"Role-plays?" I questioned.

By this time he was looking rather nervous, whilst I had every team building role-play exercise and anything that I had come across from when I worked at the NHS going through my head.

"It is like Dungeons and Dragons," he said fractionally. "So now you know what I do. I bet you think I am some kind of nerd or something?"

I think he was expecting some sort of "stop the car" moment followed by me running for the hills type of scene, but I didn't see the problem. I just calmly responded. "Well that would be something to see!"

With regards to games I am more your Tekken, beat em' up, car race type, but in addition to being an IT geek, I also create fantasy Science-Fiction art - dragons, to be exact. I name them, give them personalities (or 'roles') and publish them. Surely taking my boyfriend's and my 'hobbies' into consideration, they couldn't possibly be deemed as worlds apart?

Since that evening several months have passed, I have been presented with the world's biggest lever arch binder on role-plays and I have been looking into role-plays more in depth. I am by no means an expert, or even near that designation, and my boyfriend still retains the details of every Thursday night - apart from the fact that they have pizza the first Thursday of every month - but we are in a more comfortable place where if I asked him any questions, he would quite happily answer.

The truth is that their gatherings are very

similar to other boys' night in, seated around a table in a poker-night simulated fashion. But the connection between what he does on a Thursday night and what I do is that they are, in essence, the same. The subject of fantasy allows you to escape from reality, which is its attraction - the fact that you can make up characters, and, if you are like me, name and publish books about them, which is a refreshing stance on modern society. Don't get me wrong I wouldn't even dream of mentioning the two very bad 'C' words ('Credit Crunch'), but as for the role-plays, it is a good hobby with a wealth of information online and in hard copy to get you started, and to that effect it doesn't break the bank. It also stimulates the imagination and gets you socialising face to face as opposed to solely relying on a computer.

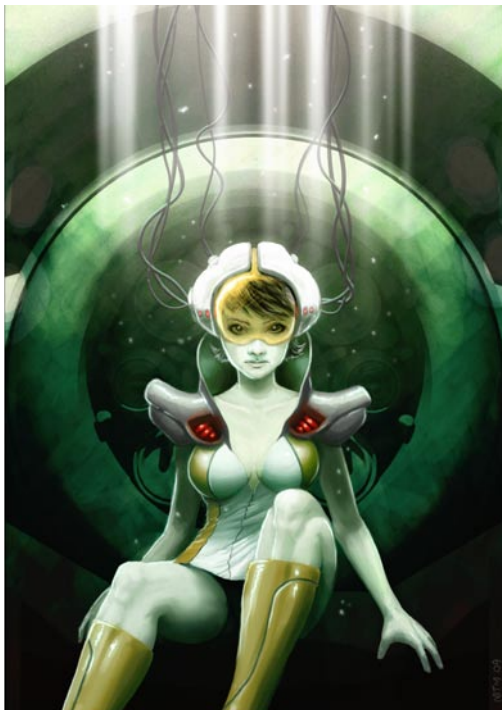
So the question has to be asked, who wouldn't give it a go?



David Soderquist.....2009

Artist showcase - Matthew Mella

This issue's artist showcase features Matthew Mella of Sheffield, UK. After his stunning artwork graced the cover of Issue 1 back in July, we wanted to find out more about him and his work.



How did you get started in art?

Probably being inspired by Spider-man comics. I studied Art & Design at college as a teenager, where I first got into digital art, and when I got a Wacom shortly afterwards I ditched paints altogether.

How long have you been doing it?

My brother and I used to draw comics together when we were very small, and some of my earliest memories are of drawing - so that's going on for three decades!

How would you describe the work that you do?

Everything that lies between graphic design and illustration. I love clean vector work and typography, but also the more organic hand drawn stuff. Digital paintings are what I've stuck to most consistently over the years. I also do some work in 3D.

What subject matter do you prefer?

Science fiction and comics stuff. I also spend a lot of time doodling dinosaurs.



Do you think you have developed your own style?

I don't know, I think everyone's work has a unique feel in one way or another. I think trying to consciously find a style is a bit of a distraction and it's easy a style that works around your flaws - I've certainly attempted that in the past! I've still got loads to learn and maybe one day I'll be able to say I've got a defined look and feel to my artwork, but at the moment I'm more interested in trying new things out.

What is your process - do you sketch your ideas first?

My process differs depending on the medium, but for digital paintings I expand the tools and techniques all the time. It all starts in a notebook as scribbles until I'm happy with the idea. As long as I'm near a scanner, I will always sketch everything on paper in pencil and then scan it. If I need the line art visible, then I will complete this in Illustrator, where sometimes I will complete the flat areas of colour too. After that it's into PhotoShop and I will either work on separate layer for light and dark and use tints if I'm looking for a cel-shaded look, or will work in a single layer for a more

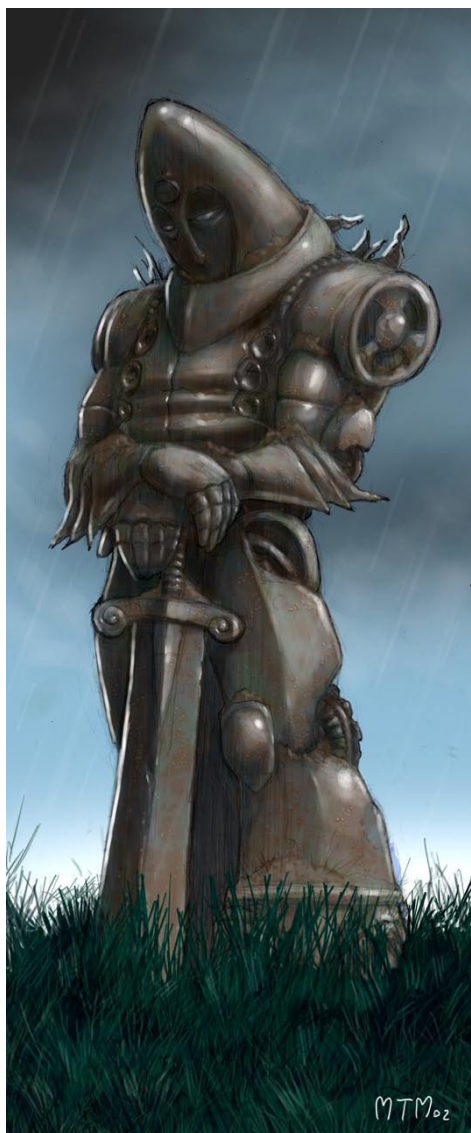
painterly feel. Extra effects layers are placed on top or below and any vector or 3D elements are brought in, although I prefer to keep these subtle.

What tools, techniques and software do you rely on the most?

Wacom tablet, PhotoShop, Illustrator and Blender. Blender is an awesome free 3D program that is very powerful and, although quite different, is no harder to learn than other 3D packages. [link to Blender website]

What's your day job and how does that link to your artwork?

For the past few years I've flitted between design and web development - the latter of which I'm current doing. There's more of a cross-over between the two than some people think, as I always see making things work as the interactive part of a wider creative product. I enjoy both, but I find that having a day job removed from art can sometimes leave your mind fresher for your personal work.



Do you have any other creative pastimes?

I play guitar, and there's loads that I'd love to do, but there's never enough hours in the day. These days life is very busy, but I try to make sure I draw something, even if it's just a quick dinosaur doodle!

Are you a gamer or a miniature painter?

Not now. I did have Space Crusade back in the day which inspired me to buy some proper miniatures and paint them, but then I found that you could use the Citadel paints on paper. It was the first time I'd used proper acrylic paint and nice brushes, and went down that road instead.

What was your inspiration for the cover of issue 1?

I had an idea a while ago for a piece based around a young woman wired in to the hub of a giant spaceship. For the cover I thought there would be more impact to concentrate on the character and play down the spaceship scene. I suppose it's got bits of Ghost in the Shell and other anime influences in there, and I wanted it to have a 60s/70s feel to the design. The lighting is very much influenced by Mark Harrison's work from 2000AD in the 1990s.

How long did you spend on the cover for issue 1?

That was a while! It has some 3D elements in the background and I really wanted to get a smooth painted feel to it - much of my previous work is a little freer and has more of the pencil lines on show. I probably worked on it every evening for a week.

What inspires you generally?

The future! I like to invent things, be that outfits, characters or settings and I guess that's my reason for drawing.

Who are your favourite 3 artists/designers at the moment?

Stanley Lau's stuff is great. I've been meaning to do fan art of his character Pepper for a while, something he invites people to do. Also there's a load of great illustration at the moment from the likes of James Jean and I always return to artists like Alfons Mucha for inspiration.



What sort of art work would you love to do given the opportunity?

I've always liked painting at 1:1 scale which I never get chance to do. I also really want to do some 3D stuff and submit it to some art books, and get better at portraiture.

Matthew can be contacted via his website:
www.matthewmella.com





MTMo2

The Five Faces of Gaming

By Nick Johnson

One of the things that has always struck me about my hobbies is how divided they are, despite the links between the various flavours of gaming as a whole. It seems strange to me that people who play one type of game actively refuse to play a different type of game, even though it might complement their gaming style.

Before I go any further, though, allow me to define what I see as the Five Faces of Gaming in the modern day and age.

Board Games - For many years, board games were the socially accepted face of gaming as a whole. After all, who hasn't played a game of Monopoly or suchlike to while away a dreary Sunday afternoon? A quick look around my local gaming store shows that board games are still continuing to develop and evolve, with popular licenses such as Battlestar Galactica making the leap to interesting game play. Modern stalwarts of the genre include Settlers of Catan, Carcassonne and Puerto Rico.

Miniature Wargames - Originally stemming from a desire to use toy soldiers in a rules structure to re-fight historical battles, the miniature market has spread to include many fantasy and sci-fi settings as well. Most people would be familiar with Games Workshop being a driving force in this in the UK, with its Warhammer and Warhammer 40,000 games, while in France Rackham brought forth Confrontation and AT-43. Historical games such as Flames of War also continue to be popular.

Role-playing Games - The most recognised examples of this category would be Dungeons & Dragons or White Wolf's World of Darkness setting. Role-playing games are a very social type of game, as the majority of the game play is based around the interactions of the players, as well as with the various characters controlled by the games master (GM).

Collectable Card Games (CCGs) - CCGs reflect one of the newest faces of gaming, having initially become popular with the launch of Magic: The Gathering in 1993. Many games

have come and gone since then, but some of the larger survivors - other than Magic - include Yu-gi-oh!, World of Warcraft, Legend of the Five Rings and Vampire: The Eternal Struggle.

Computer Games - Probably the new socially acceptable face of gaming, the computer gaming market has been its fastest-growing sector. With the rise of console gaming following the launch of the Playstation in 1994, through to the trinity of PlayStation 3, Xbox 360 and Nintendo Wii today, computer games have forced themselves into the mainstream in a way none of the other types have quite been able to manage.

Computer games are the oddities within the five faces I've identified, as each of the other categories have been represented as a computer game in the past - RPGs with the likes of Baldur's Gate or Final Fantasy; CCGs with Magic! Online; miniature wargames with Warhammer 40,000: Dawn of War; and board games with the many electronic varieties of Monopoly or Risk.

Computer game licenses have also been seen making the opposite transition. World of Warcraft would be a key example of this. Itself an off-shoot of the Warcraft series of strategy games, it has since spawned its own RPG line, a successful CCG and collectable miniatures game through a partnership with Upper Deck Entertainment, as well as at least two board games.

Each of these products has taken aspects of the core game and expended upon them, whether by adding new background or a balanced approach to fighting in the arenas. The games produced by Upper Deck have also introduced the concept of loot cards, each of which provides a distinctive item or effect within the computer game itself. Some of these cards, such as the Spectral Tiger mount, have been known to sell for many hundreds of pounds, reflecting their value to players.



Hybrid Games

While the borders between the five faces are normally fairly strong, licenses notwithstanding, we have begun to see examples of hybrid games over the last few years. Collectable miniatures games, such as Heroclix, would be an example which takes the strategy of a miniature game, but ties it to the random purchasing of a CCG.

Eye of Judgement would be an example of a CCG/computer game hybrid, making use of the internet and the capabilities of the Playstation 3 to add new elements to the usual game play of a CCG, while also providing a more flexible environment than a standard computer game. While not as successful as I'm sure its designers would have hoped, I'm sure that this is not the last example of its type we'll see.

Animosity

As I mentioned at the start of the article, one thing which has always interested me is the divisions between people who play the various types of game, both between types and within a type as well.

A good example of the bias within a group can be found if we look at role-players and, more specifically, those who partake in Live Action Role Play (LARP). Pen and paper RPG groups have been the subject of suspicion for many years, and a sub-group which dress up as their characters and engage in mock combat with

foam weapons can be seen in an even more negative light.

A second example of the bias can be seen towards certain gaming systems - for example the various World of Darkness settings released by White Wolf. These settings are often seen by outsiders as an excuse for their players to portray a pretentious, angst-ridden character. As with any game, there is the perennial danger that someone is going to take things too far - while this hasn't occurred to me, a friend of mine was attacked by someone playing a character from a different Vampire clan, while he was in a McDonalds with his younger brother. Unsurprisingly, this incident has given him a distinctly unfavourable impression of these games.

Another classic example would be the gap between historical wargamers and fantasy or sci-fi wargamers. While some gaming groups don't exhibit a bias between the two types of games, as shown in the [Larry Leadhead1] webcomic, some gamers can get very territorial. I've seen gaming groups which refuse to entertain any game which isn't historical, while others might only play the various core brands from Games Workshop.

Some of the differences here may be down to reputations rather than reality. Historical gamers have had a reputation for being very detail-orientated, picking fault with paint schemes where a 6mm scale infantryman has the wrong colour cravat for the period, for instance. Equally, many fantasy and sci-fi games have a reputation for escalating power levels, regular resets rendering units unusable and steadily increasing expense. Both groups are also known how competitive their players can get, eking out the tiniest advantage from the rules, regardless of how this may look to observers.

In CCGs, the divisions between games are distinct, though there is not such a degree of rivalry as seen in the more established genres. As with wargaming, the people who play each game have generated their own stereotypes, both positive and negative. Yu-gi-oh! players are often described as kids, regardless of the



actual age of a particular group. In my experience, when encountered they are often loud and uncouth en masse, though individuals can prove exceptions to this rule if found on their own.

In contrast, both Legend of the Five Rings and the now-defunct Raw Deal game are known for having generous and inviting player bases, though the Raw Deal game itself may not always be the most accommodating to new players, as I found to my cost. Those who indulge in Vampire: The Eternal Struggle are often viewed in the same light as those who play White Wolf's various RPG lines, for better or worse.

When it comes to computer games, I've encountered two major divides - console gaming vs. PC gaming, and the constant dispute over which console is King of the market.

In both cases, as with CCGs, the rivalries have not yet had the time to entrench themselves to the same degree as those in the wargames market, for instance. The market for consoles evolves at a fairly rapid rate, with a leader for each new generation of hardware emerging through an exclusive "killer application" or a design improvement which allows it to stand clear of the competition. This was clearly seen with the releases of the Playstation and Playstation 2, which were both superior to their contemporaries. It is less clear as to which console bears the crown now, however.

The PC vs. Console rivalry has quietened down over recent years, due to two factors. Firstly, greater disposable incomes combined with falling PC prices have allowed people to own both a PC and a console of their choice. Secondly, it has become accepted that the two types of platform have different strengths - a console generally has greater visual appeal than a beige box, and a gamepad is better for playing fighting games, for instance. In contrast, a PC gives a greater flexibility in the applications which can be run, and the keyboard/mouse control interface is, to my mind, superior to a gamepad for a first-person shooter or a real-time strategy game.

Moving Forwards

The question which now needs to be asked is whether we wish the status quo to continue - is having a community rife with so many divisions something which needs to be addressed or not?

Given we're still lurking within the fog of a recession, most people are having to cut back on their luxury purchases, and for many this will mean their hobbies. Of course, if people cut back on their spending, then this is going to cause problems for your local gaming store - and without a local store, it is not uncommon for a gaming community to collapse.

In order to help combat this, the gaming community as a whole needs to be inclusive, rather than exclusive. Before we can look at roping in more non-gamers, though, we need to look at reducing the barriers to entry to people who maybe play one game, or type of game, and try to grab their interest in something completely different.

The key to this is working out which element of a game is going to appeal to your target audience. A wargamer may be intrigued by the character development offered by a role-playing game, and will probably enjoy the lack of preparation required for a board game. A card gamer may enjoy the strategy and predictability of purchase of a wargame.

With computer gamers, you need to prove to them that what they've been playing on the computer can be played using miniatures, or cards, or even at a friend's house with a few drinks. Of course, the experience is a bit different, but variety is meant to be the spice of life, after all.

I believe that this is the best way to heal some of the divisions within gaming - if people are willing to give new things a try, to be receptive to the idea that different doesn't mean worse, then we can move forwards as a community. I appreciate that it is unlikely that everyone is going to like everything, but you shouldn't write something off before giving it a go.

<http://www.larryleadhead.org>

Steampunk Conversion Competition

With Ben Jarvis' clockwork themed Slayer Sword winning model, and Vyctoria Hart's inspirational cover art, we thought a Steampunk competition had to be on the cards for this issue.

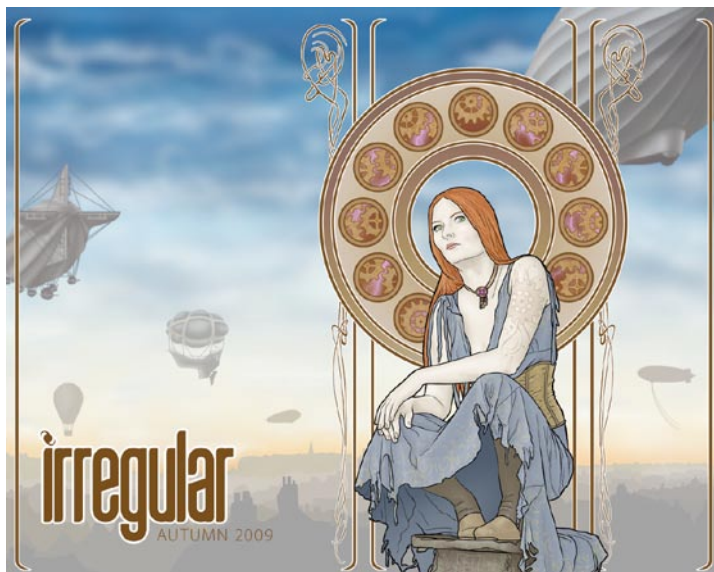
Get your bitz box out and sharpen your scalpel, it's time to get converting!

We want you to convert a mini (any scale), photograph it unpainted and send the photo to us at: irregularmagazine.com by November 30th 2009.

Veteran converter and multi-award-winning painter, Nigel Carman, will be judging your entries. The winner will receive an e-voucher to spend at the Wyrd Miniatures online store, and their entry will feature in our next issue, due in January 2010.

Rules:

- Please submit only one photo - if you want to include multiple angles, a montage is best.
- Photo must depict an unpainted mini, built by you.
- Sculpting is allowed, but should be less than 40% of the entire model.
- Remember the theme is: Steampunk!
- One winner will be selected by the judge
- Minimum prize value £10
- Entry photographs may be included in issue 3 - a minimum of 300 dpi is required though.
- Deadline is November 30th, 6pm GMT. Late entries will not be judged.



Nigel heavily converts all his models to create a unique piece every time. His dueling giants won Silver at this years UK Golden Demon's and next issue he'll be showing us just how he did it.

Known online as Talonicus, you can find Nigel's work on his [Coolminiornot](http://Coolminiornot.com) gallery, the [Salute](http://Salute.com) website, and the [Unofficial Golden Demon](http://UnofficialGoldenDemon.com) winners website.



Nigel's Silver Winning Duel



Games Day UK

by Jason Hubbard

Well, Games Day came around again pretty quickly, and I only managed three of my proposed five entries into this year's Golden Demon. As a member of Sheffield Irregulars, we elected to hire our own minibus as a group rather than travel down on a store coach with a bunch of noisy kids, and hyper-active staff members. We were supposed to leave Sheffield at 6.30 am, but were late leaving due to three drongo's who managed to forget their tickets, who shall remain nameless. One managed to persuade his dad to drive down with the ticket, the other two - brothers, I might add - had to get the minibus to make a detour to collect their tickets.

We've used this minibus before for other trips to painting competitions, and the lads have nicknamed the bus the pimp mobile. Why? you're no doubt asking - well, its got tinted black window, a huge sound system, DVD player and a PS2, which a couple of our younger members played on the way down and back. Oh, and a tonne of LED lights on and inside.

We arrived in good order - even though we left late, we arrived before 9am, having had a shorter rest stop than planned. The queue for Golden Demon seemed smaller this year than in previous visits. This year I noticed that staff were handing out Golden Demon forms to those standing in the queue - this meant that they could fill them in before getting into the hall, which seemed to speed the whole process up, which was great.



I headed over to the Golden Demon stand and discovered one of my entries had disintegrated into four pieces. A slightly panicked gluing session started, with the realisation that this entry would be dismissed, but what the hell. I still had two other potentials, and to be honest I was only looking to get a finalist pin this year. I think I still need to improve my painting somewhat before I could be even considered for a bronze. I handed my entries in, which seemed pretty painless - it seemed that there were less people handing in entries than on previous years, yet the standard of miniatures was really high.

Having handed in my entries I bumped into a few people I know from painting forums such as Platoon Britannica, which included Eric, who I had a good chat with having not met him at Games Day before. I also got to meet some of the Irregulars who aren't based in Sheffield such as Shane and Adam, which was great. I was now deciding where I should go next - the queue to go into the sales area was huge, and Eric was wanting to join the queue too so he could grab some of the new Space Wolves which were on sale this year. I wasn't interested in the Space Wolves, and some of the lads have nicknamed the large wolf as the squirrel, so they're obviously not fans of that particular model. This actually became a discussion between a couple of them as to whether or not it would be better to just capture a live squirrel and use that in a game to inflict more damage.



Anyway I headed off to the conversion table, to do something I do every Games Day, which is to have a crack at grabbing the Scrap Demon - so far it has eluded me, but this year I was determined to win. I was under the illusion that I would stand a better chance of getting that demon if I was early, though I have no idea why I was under that impression - maybe the early start had made me delusional. I managed to grab a spot, sat down and was told the challenge was to build a Chaos champion, with the sprues in front of me. I grabbed the sprues and quickly discovered I only had arms and legs.

I called a staff member over and asked for some more variety, and he refused to let me have any more. He promptly then gave his mate, who was sat a few spots down, 8 new sprues of stuff. Another guy sat down near me who was also a friend of this staff member, and he was given a ton of sprues, as well as being told that another lad they knew had built a great champion. The staffer said he had made sure that lad had some decent sprues to work with. This left a slightly sour taste in my mouth, so I built my champion and left - as I was getting up I noticed that there seemed to be far less people at the conversion and scenery building stands than normal. I was getting the impression that this year there were less hobbyists attending the show, or the fact that the hall were so big that the numbers looked less.

After handing in my conversion entry I headed over to have a look at some of the gaming tables, these were packed as usual. I never play any of the games at Games Day, though I do take the opportunity to look round at some of the stunning boards on show, and boy there

were some amazing ones this year. I grabbed a couple of photos of the really impressive ones, when I spotted some staffers I know from Swansea, who I generally only get to see at events these days. I took the opportunity to have a chat with Rob from Swansea, who looked pretty swamped with his table. They were running 4 small mini events where you built a guy and then took him in turn to each of the mini games. The tables were surrounded by a hoard of kids, who looked to enjoying themselves, which is an indication of a good gaming table. Having wandered off from there to look at some more of the tables I proceeded to head down to the sales area.

I made my way straight over to the historical stand, as these days I play more historical games than fantasy, as I'm not a big fan of magic. I grabbed two supplements for Warhammer Ancient Battles for £10 each, which is a bargain. I headed over to the demonstration tables and eye caught the tables being run by the guys from Warlord, who were running both an English Civil War game and Celts Vs Roman



game, which are always good choices. I then spotted the medieval table who were using Warhammer minis - I thought this was a good idea as it indicated to those who probably haven't tried Warhammer Ancient Battles that you could play with an existing Warhammer Empire or Bretonnian army without having the expense of buying a completely new army.

After taking some photos I headed back towards the Golden Demon stand to find my wife, who was probably chatting to some of the painters. This year she entered a Grey Seer stood in a sewer. I stopped by the Fantasy Flight table and grabbed one of the free introductory rules for Rogue Trader - I plan to try and get hold of a copy for this and review it for the next issue. I was disappointed that Fantasy Flight didn't have a bigger stand, and being able to purchase some of the Rogue Trader or Dark Heresy products would have been a bonus, as some people were complaining that they had trouble getting hold of copies of Dark Heresy near where they live.

I met up with the the other half and headed to the Sheffield Irregulars meet up, where we all met and headed over to the painters meet up. This is where guys and gals from Platoon Britannica, Cool mini or not, Wamp and other on line sites & groups such as the Sheffield Irregulars meet and discuss painting model soldiers. Some of the best painters in the UK and overseas were there, including Jeff Wilhelm, Mat-



Diorama by Jeff Wilhelm

thew Fontaine, Adrian Bay and Ben Jarvis to name but a few. I got to chat with some online friends who I only see at gaming and painting events, which was great. Some of the Irregulars got some tips and advice about painting from people whose work they admire, which was also cool.

If you're into painting then I'd suggest joining one of the groups for advice, as well as information about competitions and events.

All of the people on these sites are friendly and forthcoming with advice and information to help improve your painting techniques - being on these groups has helped me improve my skills a lot. After having a chin wag or two, along with a much needed fruit juice - cheers Jon - and a shot of caffeine in the form of a mug of coffee, I headed back to the event.

Another wander around the show allowed me to grab some more bargains from the sales table, which included the Lustria book for fantasy. By this point, it was time for the awards show. Sadly I didn't get that elusive Scrap Demon, though maybe next year. The great thing was most of the demon winners I knew or had met that day, and the Slayer Sword was won by Ben Jarvis, for his clockwork engineer, which is an amazing mini. After grabbing a photo or two of some of this year's winners, it was back to Sheffield.



Demon winners L-R: Ari Nielsson, David Heathfield, Chris Clayton, Mark Taylor, Scott Hockley, Neil Hollis

On the trip back we watched Die Hard 4 on the mini bus, which was a great way to end a great day.

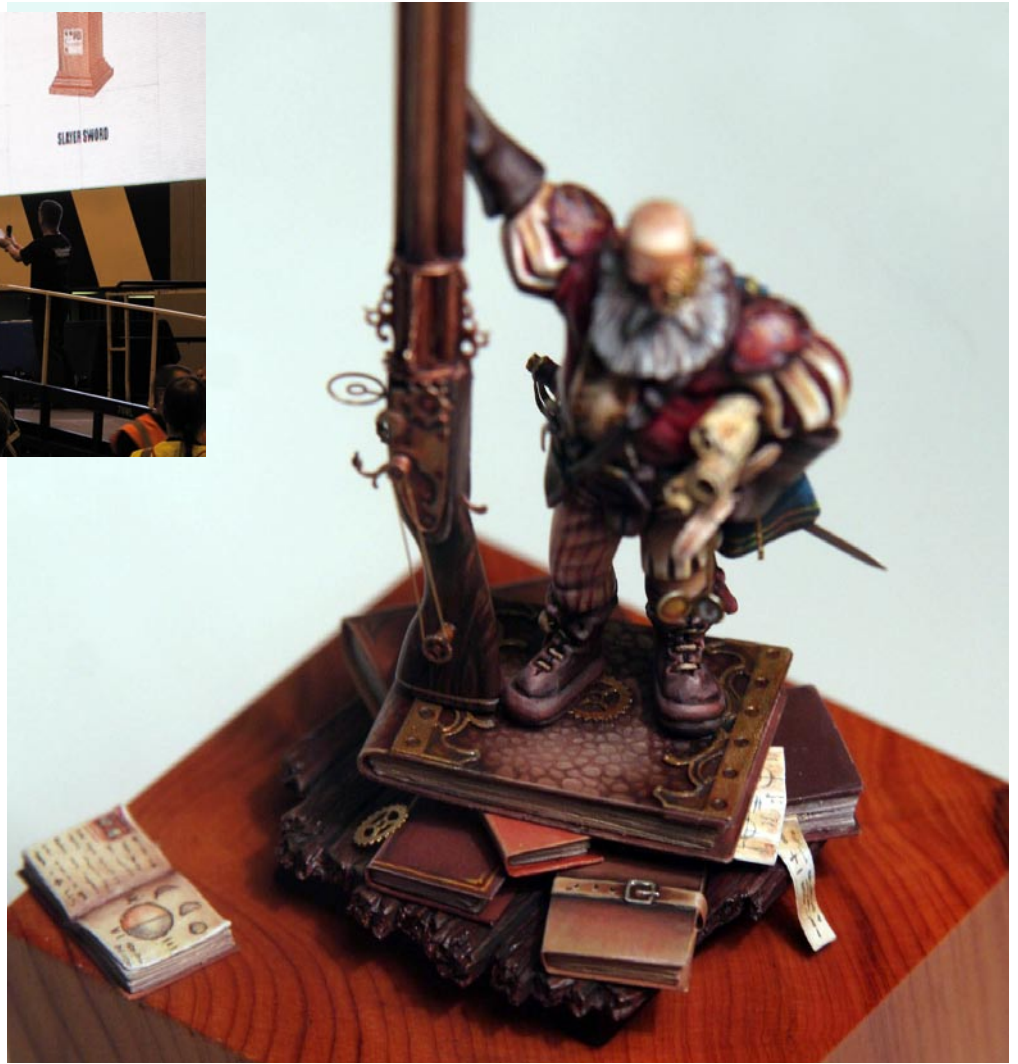
Wil Davis Golden Demon Duel Winner

My full name is Wil Davies (Wiltrichs), the Striking Scorpion vs Daemonette got Gold in the Duel Category which I was really over the moon with. The Striking Scorpion is defending her Aspect Shrine from the Slaanesh onslaught. The base is a yin yang if you look from above representing good vs evil or Eldar vs Chaos.

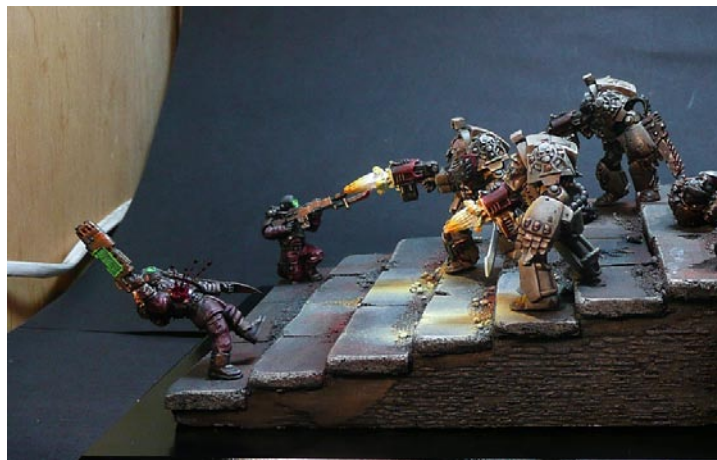


The Clockmaker- Slayer Sword

Ben Jarvis



Golden Demon Showcase



Diorama by Andrew Vallance

Sacrifice by Conrad Mynett



Dark Elves by Paul Cocks



Tau pilot by Conrad Mynett





Gold Chicago Games Day by Jeff Wilhelm



Epic Marine by James Griffin



Silver Demon 40K squad by David Heathfield

Writing Guidelines

Short player-focused articles with titles like Plague in RPG, Secret Societies, Martial Art skills, or 10 Unusual Ways to Slay a rabbit and Take Its Treasure. I'd also be interested in new spells (in small, related groups) and in trap articles, feats, skills etc

Monster ecologies of creatures, the more bizarre the better.

Articles on the minis/tactical aspect of D&D, 40K, Warhammer Fantasy, WAB, FOW, Hordes and Warmachine such as combat manoeuvre, terrain, or combat in ranks or shield walls. Anything that requires a battle mat, in other words.

Pathfinder, D&D (any edition), Warhammer Fantasy RPG articles.
clockwork and steampunk material.
Painting tutorials and scenery articles

Historical articles that may be of interest to war gamers, such as military history.

Show Reviews, Game Material Reviews

Short story articles no more than 1500 words

Interviews with industry personnel, painters, sculptors etc

Anything else we may be interested in publishing or not.

PS, those writing gaming articles for a war game system, if photos are available we'd appreciate those as well.

Illustration Guidelines

We will accept any fantasy, historical or Sci-fi art work, either full colour or B/W. We will need a wide range of art to illustrate the magazine, along with photos of well painted minis.

Images should be a minimum of 72 DPI, though this size can't be used for front covers or full page spread. Really most images should be around 300 DPI, either in JPEG, PNG, TIFF or Bitmap.

We will every month have an article focusing on a particular artist, with a 2-3 page spread, if you would like to be considered for this, then we will need several images from your portfolio along with up 1000 words.

All images and text can be submitted via email; irregularmagazine@gmail.com

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David Soderquist.....2009

Next Issue will be themed around the undead. So get your thinking caps on, we want articles featuring the living dead.

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