

ISSUE 3 / WINTER 2010

irregular

MERIT AWARD
WINNERS

INTERVIEWS WITH
VICTORIA LAMB
& BOB NAISMITH

URBAN BASING
TUTORIAL

ZOMBIE
APOCALYPSE
CAMPAIGN SUPPLEMENT

SPEED PAINTING
SKELETONS

GHOULISH
PAINTING COMPETITION

UNDEAD
SPECIAL

GENDER EQUALITY IN ZOMBIES | ECOLOGY OF THE UNDEAD | ARTIST SHOWCASE - VYCTORIA HART | TUK TUK COMIC



Editorial	3
News from the Community	4
Web Competition - Mantic Games	5
Undead Painting Competition (Prizes by Mantic)	6
Animals of the Undead Environment by Gary Smith	7
Irregular Things that go Bump in the Night - Dave Barker	9
Zombies by Gaslight by Nick Johnson	15
Mustering the Dead of Middle Earth by David Kay	19
Gobotonnia by Simon Kwok	22
Dice of the Dead by Robert Hodder	27
Tuk Tuk Comic by Will Kirkby	29
Directional Highlighting Painting Guide by Ed Nicholson	31
Painting Ghouls by Philip West	36
How the Duelling Giants Duel was Made by Nigel Carman	38
Speed Painting Skeletons by Ed Nicholson	45
Moulding and Casting Your Own Minis by Jason McDaniel	48
Urban Basing by Jonathan Shaw	52
Interview with Victoria Lamb	55
Gender Equality in Zombies by John Price	59
Interview with Bob Naismith	61
Meet the Irregulars	63
WAMP - An Interview with Brett Johnson	67
Sheffield Irregulars Merit Award Winners	70
Artist Showcase with Vyctoria Hart	74
Dawn of the Decks by Steve McAleer	78
A Day in the Life by Stephen Boyle and James Griffin	81
World War Z by Dan Wilding	84
Hasselfree Miniatures McKenzie (B) by Alex Riley	86
Offensive Miniatures: New Releases by Dave Barker, Jason & Rebecca Hubbard	88
The Living Dead (Free Supplement) by Taylor Holloway	90
Disclaimers and Trademark Lists	104

Issue 3 Winter 2010

Irregular Magazine

Editors

Jason Hubbard

Nick Johnson

Layout

Jason Hubbard

Proof Reader

Nick Johnson

Graphic Design

Rebecca Hubbard

Cover Layout

[Matthew Mella](#)

Cover Illustration

[Ricardo Guimaraes](#)

Comic Artwork

[Will Kirkby](#)

Contributors

[Dave Barker](#)

Rebecca Hubbard

Jason Hubbard

Nick Johnson

Gary Smith

David Kay

Simon Kwok

Robert Hodder

Philip West

[Nigel Carman](#)

[Jason McDaniel](#)

[Jonathan Shaw](#)

[Victoria Lamb](#)

[John Price](#)

[Vyctoria Hart](#)

Steve McAleer

Stephen Boyle

[James Griffin](#)

Dan Wilding

[Alex Riley](#)

[Brett Johnson](#)

Bob Naismith

Supplement

Taylor Holloway

Gary Smith

Gracjana Zielinska

Dimitri Ventouris

Jim Gray

Artwork

David Soderquist

Mikolaj Ostapiuk

William Palacio

Gareth Pannan



Editorial

Jason: Well, it's a new year, and the staff here at Irregular have decided to theme some of this year's issues - starting with this one. The undead is the theme for Issue 3, and as part of that we have a supplement entitled the Living Dead by Taylor Holloway, which is a source book for war gaming and RPG. We hope that during this year Irregular will bring to you some new and exciting ideas, games and miniatures, along with a plethora of painting and hobby tutorials.

A new section starting in this issue are the reviews - each issue we will publish reviews on some the newest products to hit the gaming community, and from issue 4 we will also include some the best products that are available free on the net.

A big thanks also goes to Craig Shaw who helped with the technical side of the website and sorting out the new hosting. That wraps things up nicely, so I'm off to watch Sherlock Holmes - see you later, folks.

Nick: Issue 3 of Irregular sees the début of a number of new ventures for the magazine, and I'd like to write a little about two of them.

The first of these is TukTuk, our brand-new comic by Will Kirkby. You may have seen the splash page in issue 2 - for those of you joining us at issue 3, I'd recommend taking a look at page 20 of that issue - and we've had a number of queries about what we were doing. I've known Will for a few years now, and have been impressed by the other comic work I've seen him produce in the past. I approached Will when we were looking for cover artists, and he suggested doing a comic strip instead - and I'm really impressed with the end product. For more of Will's work, check out his [LiveJournal page](#).

The second new venture is our first dedicated collectible card game (CCG) article. "Magic" Steve McAleer has been organising Magic: The Gathering events on a Wednesday at Patriot Games for some time now, despite the oddity of running Friday Night Magic mid-week. Given the theme for this issue, and some of the cards I've seen in the current Magic environment, getting Steve to write us a piece seemed like a great way forward. Depending on what feedback we get, we may well see more CCG content in the future.

Speaking of feedback - please let us know what you think of the articles in the magazine. If we've got pieces in here that you've found useful, or that have merely amused you, let us know. Equally, if you think that certain content could be improved, let us know that as well - we will take everything on board, as we strive to improve the magazine. So, let us know what you think, at irregularmagazine@gmail.com

News from the Gaming Community

Little Angels Competition

The biggest ever on-line painting competition has been running from the WAMP website since before Christmas. This huge painting competition has a prize fund is now £1800 from a wide range of sponsors.

The aim of the competition is to raise £1000 for [Tommy's charity](#), and to do this, each miniature entered in the competition must be auctioned to raise money.

With so many prizes and competition categories, even the least altruistic amongst you should be tempted to enter. First, you need to sign up to the [WAMP website](#), a painless and easy task that's already been taken up by a number of painters ready to support the competition. You don't have to hang out on the forum if you don't want to - but it's a fun, friendly site which shouldn't put you off.

One of the best parts of the competition is that you can enter old pieces - they don't have to be new, although that's fine too. So, if you have some models lying around the house that you can bear to part with, follow the simple steps on the website and get them on your preferred on-line auction site.

The deadline for the competition is Sunday 14th February 2010 - also known as Valentines Day - and all the rules and full information can be found in the Little Angels area of the WAMP forum.

There are some great prizes on offer, and this competition is raising awareness as well as much needed funds for a really good cause. There's no reason not to get involved - there's even a prize for the lowest auction price, as well as random spot prizes, so don't feel you can't take part.

Issue 2 Competition Winner

Last issue we ran a steam-punk conversion competition. Despite a lot of interest, we only had one entry. It was a pretty impressive piece, and John Betts from Malta will be

receiving the £10 voucher to spend at [Wyrd Miniatures](#) on-line store. Well done, John! Hopefully more people will be entering this issue's competition (see details on page 6, as well as on the Irregular website).

Platoon Britannica Event

On February 6th, at Maelstrom's Eye of the Storm centre, there will be an all day painting event - everyone is welcome!

3 painting forums have joined together to create an event for the hobby community: [Platoon Britannica](#) - dedicated to improving the talent of British painters; [Sheffield Irregulars](#) - a group encouraging people in the hobby; and [The Basement](#) - a collection of experienced modellers and painters.

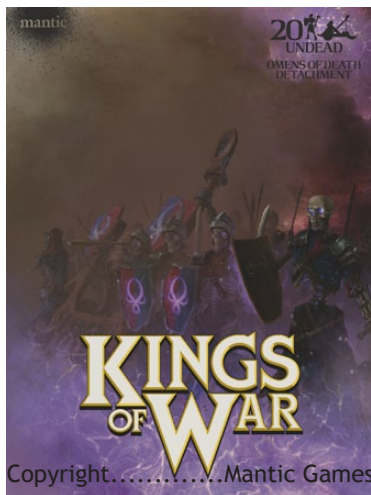
Members of these groups will be putting on a range of workshops and demonstrations, covering painting and sculpting techniques, and some of the top painters in the country will be there to answer your questions and give you feedback on your work. There will be a selection of models on display from a range of talents, from Golden Demon winners, Euro medallists and Salute winners, to commission painters and everyday gamers.

Come and be inspired, bring some of your own work and get feedback and tips on how to improve your competition entries, paint a unit quickly and simply, tackle non-metallic metals and so much more.

The event will take place at Maelstrom's new gaming centre in Mansfield, an easy to access site not far from the M1. The site boasts a car park, gaming room, and well stocked shop. Maelstrom sells a wide range of miniature lines, including Games Workshop, Privateer Press, Flames of War, as well as Wyrd Miniatures, and they are soon to stock Smart Max.

For full details of the event, check out the [Platoon Britannica website](#).

Web competition - Mantic Games



Ambush on the Western Road

The Necromancer Azaroth smiled cruelly, exposing a graveyard of rotting teeth.

‘Go forth, my beautiful ones,’ he said in a hollow voice. ‘Feed!’

With a scream of animal rage, the pack of Corpse-Ghouls charged. The Necromancer could see the look of absolute terror on the enemy soldiers as the devolved creatures bounded across the muddy ground towards them, and his smile broadened. The rabid Corpse-Ghouls tore into the foe, hurling themselves on them in a frenzy, screaming and whooping, biting and ripping.



Copyright.....Mantic Games

Throats were torn out by feral teeth, and blood erupted in great fountains as arteries were severed. Flesh was lacerated by dirt-encrusted claws, and stomachs shorn open by crude weapons of bone and sharpened stone.

The feasting began even before the enemy were dead; soldiers roared in horror and pain as the Corpse-Ghouls began their gory meal, tearing intestines from slashed open guts, and ripping meat from bones. They gulped down the raw flesh in large chunks, snarling at each other like mad dogs.

‘Enough,’ said the Necromancer at last, after ten minutes of bloody gluttony. The Corpse-Ghouls looked up at him with a mixture of resentment, fear and distrust, but they did as they were bid, like animals that fear the lash. They stood up from their gory feast, their emaciated bodies smeared in blood.

‘Come,’ said the Necromancer, turning and striding once more into the forest. ‘Fresh meat awaits.’

Mantic Questions

1. Necromancy is the most abhorrent of all the forms of sorcery, and all who practise this vile art are hated and feared in equal measure. What is the name of the Necromancer in the “Ambush on the Western Road?”

2) The Mantic Blog is often updated with rumours, WIP shots and pre-release information. Which famous film producer and special effects creator did the blog credit as an inspiration for the Undead range?

To enter this competition, simply use the contact form on www.manticgames.com and submit your two answers.

Prizes will be drawn from all the entrants. 5 Runners-up will each receive an Undead poster signed by Stef Kopinski, while the winner of the competition will receive a signed poster and an Omens of Death Detachment, containing 20 Skeletons and a Balefire catapult.

Undead Painting Competition

Sponsored by Mantic Games

This issue we have a competition for the bloodthirsty necromancer in you. Your challenge, should you accept it, is to create and paint a piece to suit the theme: Night of the Living Dead.

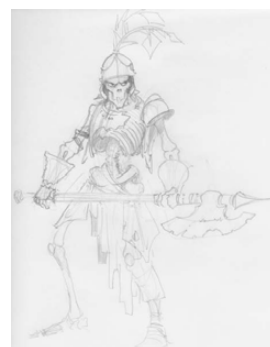
Our guest judge will be [Nigel Carman - a Slayer Sword winner](#), and a man who knows a thing or two about blood effects.

It's time to raid your bits box for body parts, and create a spine-chilling piece of miniature art - and for your efforts, [Mantic Games](#) are supplying a fantastic prize for the winner.

A very snazzy messenger bag plus a regiment of 20 Skeletons and a Command group from their new Undead Army will shamble their way to the creator of the piece chosen by Nigel.

Rules:

- You must build and paint your entry yourself.
- You can use any models, or bits that you like.
- You can convert, or sculpt if you wish.
- Your entry must suit the theme: Night of the Living Dead.
- Your entry must fit on a single base/plinth, but this can be any size.



Copyright.....Mantic Games

How to enter:

- Take a photo of your finished entry - if you take multiple angles, please make this into a montage in one image file.
- Take a photo of your finished entry in front of a computer monitor showing the Irregular Magazine website.
- Image files should be a minimum resolution of 300dpi.
- Send these 2 photos only, along with your full name to: irregularmagazine@gmail.com
- Entries must be submitted by the deadline to be considered.

Along with the winner, a selection of entries will be published in next issue.

The winner will be selected by our judge, Nigel Carman, who will be looking for creativity and the execution of your work.

The winner will be contacted for their address, and these details will be passed onto Mantic Games so that the prize can be posted - personal details will not be used for any other purpose.

So get creative, and bring the dead to life for one night only.

Deadline for entries: 1st March 2010

All entries to be sent to; irregularmagazine@gmail.com



Copyright.....Mantic Games



R.P.G.

Animals of the Undead Environment

By Gary Smith

More often than not, in traditional games animals are driven off from the place where the undead make their home, making the landscape a hollow and empty place. This need not be the case, however. Animals give the landscape depth and atmosphere, much like the foliage. A scene could go from creepy to terrifying when your players are forced to confront their own mounts because they were driven to madness by the influence of a spirit, or a town plagued by wolves living off of the scraps from a pack of ghouls. In any account, role playing only holds believability through a rich atmosphere, and not neglecting those that naturally inhabit the area will allow you to build a believable atmosphere.

There are several types of the living dead that influence animals behaviour: Spiritual - those closely tied to the forces that bring the dead to life; Carnivorous undead - those undead whom devour things for nourishment or twisted desire; Masters - those undead with power over animals; and Symbionts - those undead whom have living swarms of vermin inhabiting their body.

Spiritual

Those undead that fall under the spiritual category needn't be incorporeal, but are those types of undead closely connected to negative

energy. Some examples of Spiritual undead include Bodak, Ghosts, Wraiths and Mummies.

This form of unbalanced energy will seep into the wilderness where the undead lair - in most cases this corrupts and kills the foliage, causing a blight, with toxic fruit and devastated grazing fields. This directly affects the wildlife by inserting its aura into the food supply animals require. Those animals that do not flee become neglectful of their condition, most often starving or dying of thirst, but some also have an instilled madness that turns them against all natural tendencies which sends them into a furious rage and a confused state of mind; rabbits have been found gnawing their limbs off for no apparent reason, moose and elk have been seen grazing the flesh and hair from people's brutalized bodies.

Pathfinder Role Play Game and D20 statistic adjustments.

These only apply to creatures with the "Animal" type:

Rabid Rage: +4 strength, -2 con, -2 int, and -10 wis
Damage Reduction 5 / -
This is a permanent effect
CR: +1

This article is not endorsed by Paizo or Wizards of the Coast and is Unofficial.

Carnivorous

Those undead that fall under the carnivorous undead group would be those that require flesh for sustenance, such as Ghouls and Ghosts.

When the scent of a predator permeates an area, the meek and cowardly animals flee the area, leaving the natural nocturnal predators roaming. These beasts tend to be bloated foul beasts, turned scavengers feasting on the leftovers cast away from the living dead. Like vultures these animals follow the dead waiting for an opportunity to feast and in many cases outright attack those the undead stalks in a gluttonous salivating assault.

Pathfinder Role Play Game and D20 statistic adjustments.

These only apply to creatures with the “Animal” type:

Filth fever disease added to primary natural attack.

Stench: These animals exude a rotten stench to the extent that those within 5ft of the animal must make a fortitude save DC 12 or be nauseated.

CR: +1

Master

Undead that fall under the Master grouping would include those that can summon particular types of creatures, like Vampires being able to summon bats rats and wolves. These animals tend to be hardier in breed and are much smarter than those that remain in the wilderness. In many cases these beasts have the reasoning power of young children tied in with their innate survival instincts.

Pathfinder Role Play Game and D20 statistic adjustments

These only apply to creatures with the “Animal” type:

Affected creature gains +1 HD, and adjust base attack, saves, etc. accordingly.
+2 Str, +2 Dex, +2 Con, +2 Wis, +6 Int

Combat tactics: These animals are very capable of utilizing proper combat tactics, and benefit from those actions.

CR: +1

Symbiont

Many forms of corporeal undead may have small creatures infesting their decaying bodies. This is most common in undead that do not move for long periods of time, such as zombies, mummies, skeletons or even a neglectful lich - it might even apply to a vampire that has remained in its coffin for too long.

These creatures are very obvious as they can be seen crawling inside or under the flesh of their host. In some cases there can be evidence of a ‘nest’ of sorts, such as a swarm of spiders draping its skeletal host in thick webbing. These creatures never leave their host as an entire entity.

Pathfinder Role Play Game and D20 adjustments .

These apply to creatures with the “Undead” type, and are adjustments to the host creature:

Bonus HD equal to half the hit dice of the swarm type added

Infest: When striking a target with their primary natural melee attack, the victim must make a reflex save vs DC 15, or sustain a cumulative 1d4 damage per round, where the maximum number of d4 equals the swarm’s Hit Dice. This lasts until the victim takes 1 full round to kill the swarm (Reflex save DC 12 to get rid of d4 of infest damage, and for every 2 points the DC is beaten by negate another d4 infest damage).

Improved Grapple: +4 to grapple attempts
Symbiont swarm: When grappling, deal regular damage as normal, and the regular damage plus effect of the swarm.

CR: +2

So with the suggestions and game mechanics listed above, you should be able to breathe a little more believability and atmosphere into your undead haunts.

Irregular Things That Go Bump In The Night

by Dave Barker

If you've ever been a Games Master you'll know that players don't always do what you expect, or go in directions you'd planned; and sometimes, you just can't get together enough material to fill a whole session. But I hope that next time you find yourself as a GM in just such a situation that you'll be able to make use of some of the ideas in the mini-encounter presented in this article!

The scenario as presented has a number of loose ends built into it, where your players may end up going in directions not anticipated. This is intentional, to allow you as the Games Master to either customise the scenario, or just to give you space to make stuff up on the fly, whichever is your preferred style of play!

The Village of Upper Ramsbottom

Upper Ramsbottom is a typical rural village, serving as a local area trading centre for several dozen local farmsteads. As well as a number of farm workers' houses, Upper Ramsbottom also has a Temple, which houses shrines to a number of different gods important to the farmers, and a tavern that also serves as the local inn, stables and as a general store. The PCs should quickly realise that the village is pretty quiet, even more so than one might expect, No-one is available to talk to except the local cleric, Loik, tending to the temple and the innkeeper, Myrk, tending to an empty tavern and store. The most basic of enquiries will have either of these locals telling the PCs that everyone in the town is scared out of their minds because "something" is stalking the town at night and no-one in the village is brave enough to confront it.

Once it becomes clear to whichever of the two villagers the PCs are talking to, that the PCs are a party of adventurers, they will be offered 50gps and a week's free rest and board in the inn if they will venture into the village at night to see exactly what "it" is that creeps about terrifying the villagers and to provide help getting rid of whatever "it" is.

Encounter at Night

Assuming that the PCs accept the job offered to them and they hang about at night to find out what the creature is, they should find that at some time between midnight and 3am (depending on how far they are from the temple graveyard), they should become aware of one or more - depending on how many you as a Games Master think your players can handle - shuffling, shambling, odd-looking creatures moving slowly through town, groaning and moaning as they go, with an unnatural and eerie manner in their voices - undoubtedly what has been scaring the locals.

At this point, the PCs have a number of courses of action they could follow - although if your players are anything like mine, they'll already be doing something totally unplanned for! If the players confront the creatures directly, then combat will undoubtedly ensue and the Irregular Zombies, for that is what they are, will fight to the death.

If instead they chose to follow the creatures, then so long as the PCs at least make a minimal effort to stay hidden then there is little chance that the Irregular Zombies will spot them, and after a rather circuitous and slightly random route, the PCs will be led to the temple graveyard. If the PCs make no effort at all to stay hidden, enforce a Stealth DC 5 check, and if one or more PCs fail then the party will be attacked by the zombies.

In the event that the players defeat a party of zombies and they think the job is done, then they will be praised by the village the following day, only to be pursued and pressured by the same villagers to do a better job the following day once the "thing" creeps around at night once more. There will keep happening until the PCs really solve the problem, only the number of zombies will keep increasing each night, no matter how many the PCs manage to kill.



If the players kill - or just avoid - the Irregular Zombies and then attempt to follow their tracks, a Perception DC 20 check is required, due to the hard ground of the village and the rather random gait of the zombies combined with the fact they've been out quite a lot at night in the past and the trails are mixed up quite a lot with tracks made by the villagers and their animals during the day. A successful check will lead them to the temple graveyard; see Path to the Mausoleum, below. But only one check may be made for each group of Irregular Zombies encountered, i.e., if the players fail to track the zombies back to their lair, they'll just have to find some more to get more clues!

Irregular Zombies

A regular zombie is the corpse of a living creature that has been animated to un-life by dark, necromantic sorceries. However, there are more foolish, young, aspiring necromancers in the world who think they are the world's next greatest evil mage, than there are necromantic mages who are genuinely skilled. First raised by a now nameless over-reaching young necromancer, Irregular Zombies are created from the parts of multiple corpses when either a whole corpse isn't available, or when the necromancer is just not powerful enough to perform the usual zombie raising ritual.

Although a few Irregular Zombies are created from single, whole corpses, the vast majority of Irregular Zombies can be distinguished by the fact they have too many arms or legs, or too many joints in the limbs, or sometimes even because they have too many heads. Consequently, Irregular Zombies are just not as able or useful as regular zombies and indeed can be rather belligerent and surly, as they are thought to resent being brought back to un-life in cumbersome bodies by underpowered magic.

Irregular Zombie

Level 1 Bute

Medium natural animate (undead)

XP 100

Initiative -2

Senses Perception +0;

darkvision

HP 30; Bloodied 15; see also zombie weakness

AC 12; Fortitude 10, Reflex 5, Will 8

Immune disease, poison; Resist 10 necrotic;

Vulnerable 5 radiant

Speed 4

(melee basic attack) Slam (standard; at will)
+7 vs AC; 2d6 + 2 damage

(melee) Zombie Grab (standard; at will)
+4 vs. Reflex; the target is grabbed (until escape). Checks made to escape the zombie's grab take a -5 penalty.

Zombie Weakness

Any critical hit to the zombie reduces it to 0 hit points instantly.

Irregular Zombie Belligerence

When issued a command by its controller, 25% of the time, an Irregular Zombie will ignore the command completely, turn it's back and just walk off. The controller will need to make an Intimidate DC15 check, or wait for 2d6 minutes for the Irregular Zombie to get over itself and come back into control of it's own accord, before a further command can be issued.

Alignment Unaligned

Languages -

Str 14 (+2)
(+0)

Dex 5 (-2)

Wis 8

Con 10 (+0)
(-4)

Int 1 (-5)

Cha 3

Irregular Zombie Tactics

When two or more Irregular Zombies attack a single target, one of them will use Zombie Grab to prevent the target getting away, whilst the other Slams the target.



Path to the Mausoleum

So, eventually, whether the PCs follow or track some Irregular Zombies - or they simply decide to investigate of their own free will - the PCs are likely to find themselves at the temple graveyard.

Located just to the east of the temple, the graveyard is large field given over to the sacred purpose of burying the village's dead. Surrounded by a simple wall, most of the graveyard is filled with simple wooden markers indicating the location that a body has been buried. These markers are in varying degrees of degradation, from the mouldering and no-longer legible, to those which appear to be almost new. Many of the plots seem to have had the earth before them disturbed, although it appears to be the work of animals and the whole graveyard cannot be said to be well maintained.

Closer to the temple are several dozen markers made of more expensive, and more permanent, stone. Other than the material they are made from, these are little different from the wooden markers, and a number of these

graves also seem to have been disturbed by animals.

Finally, adjacent to the temple is a single ornate mausoleum. Chained iron gates guard a closed stone doorway that provides the only entrance to a small stone structure the size of a large privy. Close examination of the gate will show that the locks on the chained gates are actually broken (Perception DC 10, for a general search) and that the unlocked door opens onto a stairwell leading down underneath the temple.

If the PCs are following a group of Irregular Zombies, they will see them open the gate and the door on the mausoleum and disappear down the stairs, carefully (well, carefully for zombies) closing up the gate and door behind them.

However, if the PCs are tracking where the zombies have been, they'll need to search the graveyard, so it will be Perception DC 20 checks all round.

These should be done in secret by the Games Master. Anyone passing the test will think the zombies headed towards the mausoleum, anyone failing DC20, but passing DC10 on their roll will think the zombies headed back to the disturbed graves. Anyone failing both these will think the zombies were raised from the disturbed graves, but then headed out of town to hide out in nearby woodland, coming back to the village at night.

Some of these options may lead your PCs down all kinds of unexpected trails. This is where you earn your crust as a GM by making stuff up, hopefully without your players realising you're Games Mastering blind!

Hidden in the Catacombs

So, eventually, the PCs should head down into the catacombs below the temple, by descending the stairs in the mausoleum - unless they've given up in frustration and left the villagers to nights of endless terror until another group of adventurers passes through Upper Ramsbottom.



Copyright.....David Sonderquist

The stairs descend for about 20 feet, opening up into a 15 foot wide unlit corridor. The corridor is lined floor-to-ceiling with large shelves, some of which are empty and some of which contain the laid out corpse of an unidentified and long dead local dignitary. At the far end of the corridor stand six Irregular Zombies, which may or may not be immediately visible to the PCs, depending on what lighting they have with them. However, as soon as the players step off the stairs and into the corridor, the Irregular Zombies will move forward to attack the PCs.

Once the Irregular Zombie guards are dispatched, the PCs will see that the corridor is about 400 feet long and ends in a simple stone wall. Any kind of inspection of this wall will show it to be nothing more than an optical illusion, and passing through it will lead to the final chamber of the adventure.

Once the PCs pass through the final wall, they'll find themselves inside a large, stone-lined room approximately fifty feet wide and sixty deep. It is illuminated by torches mounted in sconces on the walls. There is an unkempt bed in the far corner and a couple of desks and a number of bookcases arranged against the far wall. The centre of the room contains four tables on which are piled various corpse body parts. However, these disturbing fittings are not what immediately draws one's attention. Sorting through the body parts at one of the tables is a very inappropriately dressed young woman who immediately commands the twelve Irregular Zombies in the room to attack the PCs (any Irregular Zombies who fail their Irregular Zombie Belligerence roll will just go and sit quietly against one of the walls and completely ignore whatever happens next unless they are attacked by the PCs).

Combat is likely to ensue at this point, and if the PCs flee, Pigoma (the scandalously clad young woman) and her zombies will pursue them until they do fight - and if they run into the village, the PCs cannot expect any help from the villagers! Assuming that the PCs begin to overcome her undead bodyguards, Pigoma become increasingly cowardly up to the point she will immediately offer her surrender when they kill her last undead guardian. However she is defeated, once Pigoma is overcome, the adventure is pretty much at an end and the players just need to turn her in to Myrk (who is also the local jailer, as well as the innkeeper and store owner).

What has been happening here?

Well, ostensibly, Pigoma is a young mage with an excessive interest in necromancy who has based herself in a rural crypt to practice her dark arts. As a Games Master, you could just leave it at that, or Pigoma could be linked to, or perhaps even become, one of the ongoing adversaries in your campaign - whatever suits your needs as a Games Master - just as Pigoma's fate for the crimes she's committed should be whatever you feel appropriate for your games.

Pigoma - Human Wizard, Female	Level 4 Controller
Medium Human Megalomaniac	XP 175
Initiative +3	Senses Perception +0;
HP 30; Bloodied 15; Surge Value 7; Surges/Day 5	
AC 16; Fortitude 14, Reflex 17, Will 15	
Speed 6	
(melee basic attack) Quarterstaff (standard; at will)	+5 vs AC; 1d8+1 damage
(melee) Dagger (standard; at will)	+6 vs AC; 1d4+1 damage
(ranged) Dagger (standard; at will)	8 vs AC; 1d4+3 damage; Pigoma only carries two daggers.
Magic Missile (standard; at will)	See PHB, p.159 for details. Pigoma attacks with 6+ vs Reflex
Ray of Frost (standard; at will)	See PHB, p.159 for details. Pigoma attacks with 6+ vs Fortitude
Scorching Burst (standard; at will)	See PHB, p.159 for details. Pigoma attacks with 6+ vs Reflex
Ray of Enfeeblement (standard; encounter)	See PHB, p.160 for details. Pigoma attacks with 6+ vs Fortitude
Burning Hands (standard; encounter)	See PHB, p.159 for details. Pigoma attacks with 6+ vs Reflex
Shield (immediate interrupt; encounter)	See PHB, p.161 for details.
Fire Shroud (standard; encounter)	See PHB, p.161 for details. Pigoma attacks with 6+ vs Fortitude
Acid Arrow (standard; daily)	See PHB, p.160 for details. Pigoma attacks with 6+ vs Reflex
Expeditious Retreat (move; daily)	See PHB, p.160 for details.

Pigoma's Cowardice

When faced with fighting melee combat alone, or if all of her Irregular Zombie bodyguards are destroyed then Pigoma will collapse to her knees and beg for mercy.

Alignment Evil
Str 13 (+1)
Con 8 (-1)
Height 5'0"
Straight

Languages -
Dex 16 (+3)
Int 19 (+4)
Weight 100 lbs

Wis 11 (+0)
Cha 7 (-2)
Skin Pale

Eyes Hazel

Hair Light Brown,

Raise Irregular Zombie Ritual

In order to create her Irregular Zombies, Pigoma has the following unusual ritual in one of her spellbooks:

Level: 4 Category: Creation Time: 1 hour Duration: Special	Component Cost: 200 gps + corpse parts Market Price: 500 gps Key Skill: Religion
You require enough parts of corpses to make a reasonable facsimile of a humanoid form, as well as the component cost. Upon completion of this ritual, make a Religion check to determine whether you have been successful:	
Religion Check Result: Result of Ritual 14 or lower Ritual Failed. No Irregular Zombies are created. 15-29 Ritual Successful. One Irregular Zombie is created with you as its controller. 30 or higher Ritual Successful. Two Irregular Zombie are created with you as their controller.	

Customising the Encounters

The encounters outlined in this adventure are pretty flexible and are mostly left to the Games Master's discretion based on the power level of his party.

Aside from modifying the encounters already detailed, you could have the players also deal with additional red herrings, such as encountering raiding kobolds or goblins in town or in the temple graveyard during their investigation.

Or maybe wild animals or a dire animal are taking advantage of the freshly dug graves in the graveyard to supplement their diet when they are disturbed by the players.

However you choose to use the ideas in this adventure, please feel free to modify anything you need to make it fit into your campaign! And above all, have fun!



Zombies by Gaslight

By Nick Johnson & Theodore Grant

"Undertaking is a family trade, if you're a Grant. My father was an Undertaker, as was his father before him. Today, my cousin 'Body Count' Bert and I have taken up arms against the deaders. Staying on top of them is hard work, and ammunition isn't cheap. I've fought in the Deathwatch, and watched as a Dhampir officer attacked his own men in a frenzy - then put him down, hard. I've been stuck in the Underground as someone died in third class, and rose again, causing an outbreak. I've even been out in the wastes between London and Brighton, trying to retrieve sensitive information, only to be attacked by the rotting hordes out there.

"You don't finish a day's work the same man you started it, not with the things you see. Some men retreat inside themselves, others indulge to excess - still others end up so twisted that they would as soon kill a man as look at him. You have to find a way to deal with the horrors, or you will end up in the Sanatorium....." - Theodore Grant

Imagine a world where history changed at the start of the 20th Century, where a zombie plague broke out in 1905. Imagine a world where our two World Wars did not happen, as mankind was in a desperate struggle for its existence against the living dead. Imagine a world where mankind never split the atom, but instead Nikola Tesla's theories of radiant electricity have been applied to power mankind's reclaimed cities. Imagine a world that has clung to the Victorian ideals, culture and Empire until 2105, despite the massive devastation.

Imagine all of this, and throw in vampires, lycanthropes and Frankenstein's Monster, along with a large dose of absinthe, and you're starting to get close to the idea of Unhallowed Metropolis, a role-playing game created by Jason Soles and Nicole Vega, currently published by [Hallows Eve Designs](#). When Jim, my GM and local game store owner, suggested that he run this as our next game, I was a little dubious - horror isn't really my genre, and I wasn't that familiar with steampunk either, in all honesty.

However, after the first session of play, which culminated in the characters fighting for their very survival on the Underground after an outbreak in third class I was hooked.

Mechanics

At its core, Unhallowed Metropolis operates on a 2d10 system, providing the same range of results as a d20 game, but with a superior probability bell-curve. Any attribute or skill roll is made with 2d10, with the attribute or skill rank added to the total of the dice. This is then compared against a range of static difficulty ratings (DRs), depending on how tricky your GM believes the task to be. A Complex task, such as setting a broken bone or picking a lock, will have a DR of 14, for example. With critical successes and failures available for rolling double 10's and 1's respectively, there is always the potential for an actively to go stunningly well or hideously badly, depending on your luck.

Character creation is a fairly simple process, and begins with selecting the character's Calling. These range from the Aristocrat and the Doctor - both of whom are close to what you'd expect - through to the Mourner and Undertaker, which are certainly a new spin on the concepts. There is the option to create your own customised Calling, but this struck me as fairly open to abuse based on the game I took part in. As mentioned in the book, it is worth making sure the group selects characters which are reasonably coherent. A group with a lone Undertaker - bounty hunter of the undead - in the midst of a group of Aristocrats is going to make it tricky for one of the players to enjoy themselves, and the same would be true in the opposite scenario. I find it best to think of a Calling as a D&D class, but without class progression - it provides you with a starting package of Skills and Qualities, and will generally give you access to special abilities linked to one skill, that no other Calling gets.

Attribute selection follows the Calling, with points being allocated amongst Vitality, Coordination, Wit, Intellect, Will and Charm, with





Copyright.....William Palacio

the Prowess attribute being determined by the other attributes. The maximum rank a skill can be is limited by the associated attribute, so knowing what you want the character to do will help you determine this. Other than selecting your initial Corruption path - more of which below - the rest of character generation is fairly standard, with balancing Qualities and Impediments, and buying further skills, as well as your initial equipment.

One of my favourite mechanics in Unhallowed Metropolis is the Corruption score. Corruption is a reflection of the impact that life in the Neo-Victorian Age is having on your character, and it comes in three forms - Physical, Desire and Drive. Each character begins with 1 point of Corruption, which represents the original sin of mankind. During a session, each character has a number of re-rolls available to him, up to that character's Corruption score. If a character needs a re-roll with none available, they can take an additional permanent point of Corruption to gain it - equally, if they need to avoid death they can burn all their re-rolls and take an additional point of corruption to avoid certain death.

As a character falls further down the paths of corruption, they are expected to influence the role-playing of the character, so a character with the Hedonist Desire addiction may spend time and money finding new debaucheries to experiment with, while a character with a high Killer Instinct Drive may well show

little compunction about dispatching a fellow party member to get to the beast he is trying to defeat. Once a certain path of Corruption passes five points, the character either dies or becomes an NPC, so being gung-ho with corruption early in a campaign can have severe consequences in the late game!

Adversaries

The world of Unhallowed Metropolis is not a safe one. Even without the deadly smog which pervades the air, there exist a multitude of ways for your character to get killed. The following are some thoughts on the most common of the threats you will encounter, though with the advent of Unhallowed Necropolis, they are not the only threats to your body, mind or soul.....

Take it away, Ted.

Zombies



Copyright.....David Sanderquist

"Anyone who thinks there's such a thing as an average deader has obviously not been fighting them for long enough. A freshly risen body is as fast as a man, and stronger with it. While they do not possess any native wit, they make up for it by rising from all but the most grievous wound. As the corpse gets older, the body gets harder to destroy, like aged wood. The decay, however, slows the deader down, giving you more time to kill it again - or to run away, should their numbers be too great or the situation be too grave.

"The really old deaders have rotted until there is little left beyond their bones and a

dessicated shell. Do not be fooled, though - even a deader in this state is a dangerous opponent should you let your guard down, especially if you're in terrain where you can't see everything around your feet. If you come across a long-dead body, always remove the head before it gets the chance to rise, just to be on the safe side - better to waste a few moments of your time, and dirty your blade, than to leave a live one at your back.

"I've heard talk at the Office of Urban Defence that there are other types of zombie around as well - zombie lords, able to organise other deaders into a fighting force and modular zombies, which won't die until the brain is destroyed. I've not seen sign of these myself, but I won't count anything out - it is a strange world out there, after all." - Theodore Grant

'Thropes

"I don't like to talk about them. From what little I've read, someone thought that they could create the perfect soldier through alchemy, when anyone with half a brain could tell you that was doomed to failure. For a proper soldier, it is all about the training, the discipline and the equipment, and no witches brew will ever replace that. Of course, no-one in charge would listen.....

"Yes, they're very good at killing the deaders, and they don't need rifle ammunition to do it. Unfortunately, they're very good at killing everything else, too - and those they don't kill or cripple will often be infected by their bite. What's worse for those poor souls is that they will have to living with being a ticking bomb, until the rage finally takes over.

"What can I say? You won't like me when I'm angry....." - Theodore Grant

Vampires

"Bloodsucking parasites, but dangerous. Aim for the head or the heart - anywhere else is a waste of ammunition. You'll find there are two types of vampire at large - feral ones, who are mindless beasts that exist purely to feed; and sentient ones, who have kept some level of their intellect after their change.



Copyright.....David Sonderquist

They both deserve the same treatment, though - no mercy for the vampire, not in my town. Make sure you've got your dusting kit handy if you do drop one - the remains are worth their weight in gold.

"A word to the wise - if you work with a Dhampir, watch yourself when tracking vampires. The Dhampirs have a habit of losing their self-control when the real deal is around. I'm not saying not to work with them, but be careful - the only thing worse than being killed by a blood-crazed vampire is by your own Dhampir ally." - Theodore Grant

Ghouls

"Ghouls live beneath us, in the Undertown. Each clan is a nation unto itself, but they all share common need - the need to eat human flesh. I understand there's quite a black market trade in it, but it isn't something I have had cause to investigate. It cuts down on the number of abductions, at least. The ghouls I have had cause to deal with haven't been that different from others in the working class - more concerned with where their next meal is coming from than anything else. Take a gift with you if you intend to deal with them on their turf, and watch the shadows if you hear they're active - there's no profit to be made in ending up on a ghoul's table, after all." - Theodore Grant



Final thoughts

I've enjoyed the campaign of Unhallowed Metropolis that I took part in, and I look forward to Jim starting to run it again this year, with the material from Unhallowed Necropolis incorporated within it. Quite where this will take Theodore and Body Count is anyone's guess, but you can guarantee that they'll have the firepower to stand up to almost anything. Hallows End's releases this year have expanded the world immeasurably, and the promise of the setting is being realised through the LARP game as well.

All in all, the future looks bright for the Metropolis, though not necessarily for its inhabitants. The only fly in the ointment is how tricky it is proving to get physical copies of the books in the UK - I'm not a fan of buying a PDF download of a book, and would much prefer to buy copies of the supplements, especially if they're as nice as the main book. If Hallows End can get their distribution problem in this regard sorted, I think they'll be on to a winner.

What's next in the Metropolis?

The first expansion for Unhallowed Metropolis was released in April 2009, titled Unhallowed Necropolis, featuring the various supermundane elements of the setting, such as Ghosts and Poltergeists, as well as the callings which combat them, including an Exorcist and the Parapsychologist. This is currently available as a PDF download, though a second limited release of printed copies is in the wings - and I will get a copy this time, having missed out on the first release.

December 2009 saw the release of Up the River, the first official campaign supplement for the Unhallowed Metropolis system. Up the River is the first supplement to really deal with life outside of London, as well as to provide details of how international travel may occur in a world rife with the undead. Not content to just give you the campaign, it also provides a new Calling, new skills and new equipment, as well as templates to allow your GM to create corrupted creatures to pit you against.

Templecon, in February 2010, sees the public debut of Unhallowed Metropolis Theatre, Hallows Eve's own LARP system. At the time of going to press there was little news other than this, but more information should be released on the Hallows Eve website in the run-up to the event. While I'll be the first to admit to not being a fan of LARP myself, the Unhallowed setting does seem suited to it, as well as allowing those with a Steampunk bent to their imagination to go wild with their costumes.





Mustering the Dead of Middle Earth

By David Kay

This article is not endorsed by Games Workshop Ltd and is Unofficial.

Across Middle Earth the dead do not always lie easy. In cursed Angmar the spirits of the fallen and corrupted linger still, awaiting the Witch-King's call. In Dunharrow the oathbreakers of old nurse their grudges and await the return of the king. In the Dead Marshes the lights glow to trap the unwary.

In War of the Ring, formations of the dead can be a powerful presence in an army, moving where least expected, and striking through your opponent's armour to what little Courage they have.

Who Are the Dead?

First, a definition. What do I mean when I talk about dead formations? Dead formations have the Spirit type. In addition, they have the Spirit Grasp, Spirit Walk, and Terror special rules. Some dead formations may have additional rules, but they all have the above rules in common.

Some heroes and formation have the type Spirit without the associated rules that makes them dead. They aren't the subject of this article.

Are you thinking about mustering the dead? An army with a core of the dead can give you a

playable and characterful army on the table-top.

Here's a complete list of dead formations available in War of the Ring:

Warriors of the Dead (Rare, Gondor)
Riders of the Dead (Rare, Gondor)
Court of the Dead King (Legendary, Gondor)
Castellans of Dol Guldur (Legendary, Mordor)
The Necromancer, The Nine are Abroad, Twilight Ringwraiths (all Legendary, Mordor)
Ghostly Legion (Common, Angmar)
Ghostly Riders (Common, Angmar)
Spectral Host (Common, Angmar)
Court of Fallen Kings (Rare, Angmar)
Shade (Rare, Angmar)

As you might expect, the evil armies contain the most dead formations. Mordor has an interesting selection of rare and legendary formations, while Angmar contains the only common dead formations in the game.

The selections above give a wide variety of options to Good and Evil players, from a 'flavouring' of dead formations alongside living allies to an Angmar army of all dead. Regardless of the number or type of army you take, there are common tactics that will allow you to get the most out of your dead formations.



Army Moves

Once you have your dead on the battlefield, you need to use them well, and that means creating situations where their special rules will be most useful, and their weaknesses minimised or cancelled.

The Dead can move through intervening terrain and even friendly and enemy formations, giving them a boost in the movement phase, setting up those flank and rear charges. While they don't pay any attention to enemy armour and shields, reducing the number of attacks your dead formations will face will help to keep them around for the duration of the battle.

Do not underestimate the surprise you can give your opponent by moving through one enemy formation in order to charge another, or speeding through that 'impassable' terrain feature. Spirit Walk is a major weapon in your arsenal.

Terror and Spirit Grasp work well against the same formations, since a formation vulnerable to Spirit Grasp attacks is also more likely to fail its Terror test when you charge.

Striking against Courage rather than Defence is the key advantage of the Spirit Grasp rule. No more do you need to worry about shields, or even defensive terrain. Spirit Grasp gives you a bonus against almost everything that isn't an elf formation. As for the elves - a pox on their pointy ears! Leave them for the living.

Combine your dead and non-dead formations to get the best out of both. One example of doing this is in the Angmar list, where Gûlavhar is a very good Legendary Formation to take alongside your dead. The Terror of Arnor was

built for killing enemy heroes in duels. So charge an enemy formation with Gûlavhar and a formation of the dead, and duel the hero with the highest Courage value. Assuming Gûlavhar kills the hero, your dead troops will then be striking at a formation with a lower Courage value than before. Good times!

Vulnerable Dead

In general, formations of the dead are expensive in terms of points, and strangely vulnerable to enemy shooting. Remember that scene in Return of the King where Legolas shoots his arrow through one of the dead and it clatters to the floor with no effect? He wasn't playing War of the Ring. In this game, arrows are very dangerous to ghostly formations. Use your Spirit Walk ability to hide behind terrain that won't affect your movement, minimising your exposure. Charge enemy formations that are most likely to fail their Terror checks, maximising your combat advantage and minimising the attacks you'll receive back in return.

Special Mentions

Some dead formations deserve their own paragraph describing their use. I won't spend a paragraph on each of the Legendary formations, or this article will take up the whole issue! Instead, the rare dead choices from Angmar have some unique properties that make them worth careful considering.



Copyright.....David Sonderquist



Shades are excellent support formations for your dead formations. Reducing yourself to Fight 2 is not as much of a disadvantage when you only start at Fight 3. What Shades do is reduce your opponent's number of attacks, which is great for your low defence dead formations. Their ability has a 12" range so keep them behind your formations, away from enemy shooting. They have high defence but with Resilience of just 1 they are still vulnerable. If you're feeling especially daring, try charging Gûlavhar at an enemy formation within 12" of your Shades, in a position where he will remain outside that range. Then you can happily duel that Fight 2 hero!

The Court of Fallen Kings are one of the most feared formations in the game, and rightly so. The combination of Spirit Grasp and Paralyzing Touch makes them the perfect killers of your opponent's 'big guys'. Any formation with Resilience 2 will fear the Court. Take as many of these as you dare.

Onslaught of Dismay

Of all the Magic available to you, Dismay is one of the most useful when fielding dead formations. Angmar Orc shamans and Nazgûl both have access to the Spells of Dismay, as do Gandalf and Galadriel for the forces of Good.

Sunder Spirit makes your opponent more likely to fail any Terror checks and more vulnerable to your Spirit Grasp attacks. Enfeeble can make it harder for your opponent to score hits in combat, while Terrifying Aura puts yet more pressure on your opponent to pass those Terror checks.

Epic Choices

The two Angmar-native Ringwraiths, the Dwimberlaik and the Tainted, are especially suited to the army, as their abilities work nicely with your dead formations, increasing their effect. They can't join most dead formations, due to the We Stand Alone special rule. Unless you want to take a large formation of the Spectral Host (not recommended) one thing you must take a non-dead formation to house any Epic Heroes you wish to include.

Evil armies have plenty of Dismay-casters to choose from, while on the Good side, Gandalf and Galadriel can both help the oathbreakers of Dunharrow perform to their best on the battlefield.

Fated to Die

Pick your Fate as carefully as you pick your dead formations. There are a few Fates that work especially well alongside an army with multiple dead formations. There Will Be No Dawn can set up a truly horrific turn for your opponent, while Curse of Morgoth can force a failure on that Terror test that needed to be passed. The Watcher in the Dark creates an area of the table that your opponent won't want to go near.

For Good players, Inner Glory is just as useful for dead formations as it is for your elves.

Don't Forget the Living

Getting the most out of your dead means choosing the right living formations for them to fight alongside. Formations that cause terror themselves, such as Black Númenóreans, are a good pick, as is anything with a high defence value to provide a hard point to your otherwise light army.

To Battle!

I hope this article has outlined for you the uses for dead formations on the battlefield. With the right tactics, the dead can really swing the battle your way against opponents normally regarded as very tough to best. If you are reading this and you don't plan on fielding any dead formations, do not despair. If you know how to fight with them, then you also know how best to fight against them...

Gobotonnia

by Simon Kwok

This article is not endorsed by Games Workshop Ltd and is Unofficial.

I have always liked the idea of creating a regular Warhammer army out of goblins. I got the idea for this army when I was reading through the Bretonnia army book. Interesting enough, I found Bretonnia peasants have a very similar set of statistics to goblins. This gave me the inspiration to create a Bretonnian army with them. Like most people collecting a new army I wanted to make my army unique and full of awesome factors, and a story from the Bretonnia army book was enough to inspire my imagination.

I read these few pages referencing the ending of the Errantry Wars when a host of Bretonnian knights went forth into the Death Pass and strangely disappeared. This interesting and mysterious background created opportunity to allow me to make a new army like nothing before, and the background of the "Gobotonnia" is formed.

Legend of the Gobotonnia

Long ago, the dark woodlands of the Death Pass west of the Grey Mountains near the borders of the Bretonnia were home to countless primitive and savage goblins. These primitive goblins lived in tribes, a collection of greenskins ruled over by a goblin warboss. For many centuries, the goblins struggled against the Bretonnians for possession of the best and most fertile lands. The goblin tribes also often fought each other when they would have been better off uniting against the humans. The Bretonnians dominated the fertile valleys and plains, while the goblins lived in the forest, mountain and wilderness regions.

Several years before the forming of Gobotonnia, King Charlen of the Bretonnia renewed the Errantry Wars, to rid the entire world of all greenskins. Bretonnia knights gathered in unprecedented numbers. The host of knights went forth to the Border Princes and stormed across the Death Pass. The lands of the goblins fell into anarchy as the Bretonnian forces purged the primitive tribes and slaughtered countless goblins. The greenskins fled and

scattered deep into the Grey Mountains and the surviving combatants were herded into internment camps as their lands were claimed by rivals.

Years after the declaration of the Errantry Wars, a young goblin wolf rider warboss named Whaga was visited by a vision of an old goblin shaman. The shaman revealed himself to this young warboss as "The Prophet of Gork". He warned him of the next massive invasion of the Bretonnians. He urged Whaga to unite the other warring tribes to withstand the Bretonnian armies. Fearing that this was more of a vision than a dream, Whaga led his wolf riders and attempted to unite all other goblin tribes. Despite his best efforts, Whaga failed to convince other tribe leaders to unite.

Shortly, Whaga was visited by "The Prophet" again, who told him about the "Favour of Gork". In order to receive the Favour, Whaga vowed to Gork and offered his soul to gain the power to unite the tribes and defeat the Bretonnians. Guided by "The Prophet", Whaga and his wolf riders swore their lives completely to Gork and drank from a fountain blessed with the "Blood of Gork". Thus, Whaga consumed enormous power and became a being of supernatural power. Now a chosen of Gork, Whaga challenged the warbosses of all the goblin tribes in a single combat and defeated them all. This battle earned the young warboss much honour, glory and renown. Within months, Whaga effectively forged hundreds of goblin tribes into a single nation, then set out to carve a place for themselves near the Grey Mountains and laid the foundations of the kingdom of Gobotonnia.

In the Imperial Year 2488 or thereabouts, as foreseen by "The Prophet", a mighty host of Bretonnia knights led by the reckless Baron Jules do Fontainebleu went forth into the Death Pass to cleanse the greenskins. Whaga led his elite wolf riders and sprang a trap on the Bretonnians. Blessed by the "Favour of Gork" Whaga led his wolf riders bravely to engage the Bretonnians, as thousands of goblins flocked to join him. The unstoppable sea

of greenskins swarmed up across the horizon, whopping, jeering, and yelling their barbarous war cries in numbers never before seen. Countless goblins were killed but they stubbornly refused to retreat and would fight to the death rather than give an inch of ground. The battle lasted for three days and nights. Despite the best efforts of the Bretonnians, the goblins' numbers were just too overwhelming. The knights were soon surrounded by a horde of cackling greenskins. Outnumbered and trapped, the Bretonnian army began to crumble and in a matter of hours the whole army was hacked down.

In the aftermath of the battle, the goblins scavenged amongst the battlefield, took any shiny possessions they could get their hands on to be branded as their own. The goblins armed themselves with an assortment of swords, broken lances, shields, armour and helms captured in the battle, and carried the loot as a mark of their self-evident superiority.

In the same year, the Bretonnian king declared the Errantry Wars at an end. The lands of the goblins were finally secured. The goblins became fanatically devoted to Whaga and proclaimed him to be their king and Gobotonna was formed. Whaga was crowned as the King of Gobotonna.

With theme and background decided it was time to get down to business. One of my tricks that enable me to complete an army within a reasonable time frame is to use a tournament as a deadline to work to so I had motivation to get the army done. I decided to use the end of year Field of Blood 2009 tournament as a deadline - September 26th & 27th - so I had roughly 6 months to work on this army. With this in mind, it gave me a different mind set I need to adopt when working on the army as opposed to a single miniature.

I wanted an army that would have great theme but also competitive on the tabletop. In order to decide what to have in my army list, I went through the Bretonnian army book and matched units with a similar unit in the Orc and Goblin army book, started off with the basic units. For example peasants and goblins, wolf riders and yeomen, knights and armoured

wolf riders, damsel and shaman, etc. I wanted people to be able to identify what is what at first glance

Core

I will start by listing my army with a brief synopsis on the units. My core selections are pretty standard fare. The true strength of a Bretonnian army lies in their core choices. 2 blocks of solid knights, back up with a full unit of men-at-arms and some peasant bowmen formed the fundamental backbone of my army.

GOBLIN KNIGHTS ERRANT & GOBLIN KNIGHTS OF THE REALM

As a place to start I chose a unit of goblin Knights Errant and a unit of goblin Knights of the Realm. My knights are the main feature in my army, so I wanted each one of them to look unique and special, yet still leave the unit looking cohesive. The knights were converted using pieces from goblin wolf riders and knights of the realm sprues. The mounts were a bit trickier - I modelled the barding completely out of green stuff and used the helmeted wolf heads for all my mounts.



The most difficult part of this project was to tackle the different versions of knights, while still having them look cohesive with the rest of the army. I decided to use night goblin hooded heads to represent Knights of the Realm, and added freehand “fleur de lis” onto their shields.

I painted my knights with one of the colour schemes from the Bretonnian army book, using red, yellow & blue. These colours work very well with green. When it came to painting the goblin, the skin was done to look a bit brighter than an orc. I used Knarloc Green base coat, followed by a layer of Goblin Green, then a highlight with 50/50 Goblin Green/Golden Yellow. Thraka Green wash was used to shade the skin, followed by a final highlight of 50/50 Goblin Green/ Bleached Bone. In order to “Bretonnian-ify” the mounts, I painted some freehand “fleur de lis” onto the barding. This took me a very long time but the results were rewarding.

GOBLINS - AT -ARMS & GOBBO BOWMEN

For the peasants I combined men-at-arms bodies with goblin heads, arms and legs. I cut off a small section of the body to make them shorter. It was great fun to convert these little goblins. They looked very amusing and hilarious when finished.

The Goblins-at-arms were painted with the same red and blue palette as my knights. The red was painted with a base coat of Mechrite Red then a layer of Blood Red. Khador Red Highlight, from the P3 range, was then used to highlight, followed by a wash of Baal Red applied over the top. The blue was painted with a base coat of Mordian Blue then a layer of Enchanted Blue. It was then highlighted with 30:50 ratio mix of Skull White and Enchanted Blue and a watered down Asurmen Blue wash was applied in the recesses.



Special

Unlike many other army books, Bretonnia’s special choices are very effective support units, and I find 2 units of yeomen to be invaluable. They are great redirectors, cannon foddors, bailers... etc. Their uses are endless. A unit of Pegasus knights are used to protect my rear and going after flyers or fast cavalry. Finally a Grail Reliquae for extra support.

GOBBO YEOMEN

I decided to use more wolf riders to represent mounted yeomen as they have very similar stat lines and rules. The wolf riders were not converted much at all, as they do a good job of tying the rest of my army in with the goblin culture, without deviating from the general Bretonnian flavour of it all.

SQUIGASUS KNIGHTS

(AKA: PEGASUS KNIGHTS)

I had a blast making the squigasus knights, it was great fun. I went through the Orc & Goblin book many times and tried to match a similar unit with the pegasus knights in the Bretonnia book. Many ideas were considered, such as flying wolves, little wyverns, bats, squigs etc. At the end I decided to use “flying giant squigs” to represent pegasi - a squig hybrid made by crossing a giant bat with a giant cave squig. This was one of the most challenging conversions so far and it was great fun. The squigasus knights were converted with night goblin boss on a giant cave squig models. I simply cut off the arms and replaced with arms from the empire knights sprues. The wings were made with 2 sets of harpy wings, and I modelled the barding out of green stuff.



FANATIC RELIGUAE (AKA: GRAIL RELIGUAE)

To represent battle pilgrims and the grail reliquae I used night goblins. I tried to model the grail reliquae as closely to the original design as possible. The dead grail knight was replaced with a fully armoured puppet. I refer to them as “Fanatic goblins of Gobotonnia” - a horde of night goblins fanatically devoted to the Gobotonnia knights. I also added a few offensive night goblin models made by GameZone as they look hilarious and funny which fit very nicely into my army.

Rare

My rare choices are pretty standard. Grail Knights and Trebuchet are fantastic rare choices. The trebuchet is great to keep any large monsters in check, while my Grail Knights can take on anything my other knights found too hard to tackle.



TREBUCHET

The trebuchet is one of my favourite models so I decided to use the original model. The crews were converted with men-at-arms sprues similar to my gobbos-at-arms and a snotling from the new fanatics set.



FANATIC KNIGHTS (AKA: GRAIL KNIGHTS)

To represent grail knights, the first thing in my mind was to give them a distinctive look so they would stand out from the rest of my army. I want them to look stronger and most important of all, immune to psychology. Then the night goblin fanatics came into my mind, this gave me inspiration to create a unit of night goblin fanatics mounted on wolves with their chained metal balls. I refer them as “Fanatic Knights” - a group of goblin Knights of the Realm who have imbibed a brew with dangerously narcotic mushrooms that rouse them to prodigious feats. The conversion was done by combining the upper part of a night goblin fanatic to the wolf rider lower body and put them on a barded wolf, with green stuff being used to cover up the joint and add extra armour plates here and there.

CHARACTERS

In the end I decided to take 5 characters in my army. I took a Bretonnia lord on Hippgryph, a Paladin battle standard bearer, a Paladin, and 2 damsels.

DAMSELS

The mandatory scroll caddy - I really didn't want to take any mages, but there is not much else to do. The Bretonnian army is too vulnerable to magic. I decided to use night goblin shamans to represent my damsels. The conversion was very simple, using bits from night goblin sprues and wolf rider sprues. To give the impression she is a “female goblin” I painted excessive lip gloss and nail polish; they looked very amusing and retarded.

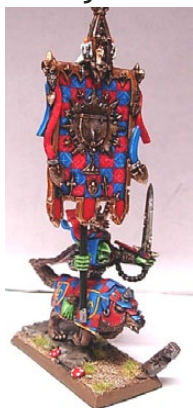


PALADIN

I didn't really do any special conversion to make him stand out from rest of my knights, so it was converted with many of the same elements as my other goblin knights. In order to give him a distinctive look at first glance, I simply gave him a much more detailed paint job with freehand all over the barding and shield.

BATTLE STANDARD BEARER

This conversion is based on a goblin knight with the Bretonnian battle standard. Similar to my paladin, I spent a little more time on the barding to make him stand out from the unit he would join.



GOBOTONNIAN LORD ON BABY WYVERN (AKA: BRETONNIAN LORD ON HIPPGRYPH)

This model is the centre piece of my army. It is the most complicated conversion work I have done so far and it was a very challenging project. One of the most difficult decisions was to find a suitable basic model for me to work on, many models were considered but at the end I decided to base my baby wyvern on a vampire count Varghulf model.

I carefully removed the head and all the fur with a file without caused too much damage to the rest of the details, then I added a shortened wyvern tail and neck, while the head is taken from Spite - Malus Darkblade's mount. I sculpted the scales and barding out of green stuff. It was very time consuming but I was quite happy with the end result.

For the Gobotonnia lord himself, it was based on the old school Louen Leoncouer model.

I painted the lord in a combination of red, blue and yellow and spent some time on the barding and cloak, doing some more freehand painting.



CONCLUSION

My army was tournament ready by 25th of Sept and took me roughly 6 months to bring it to this stage. So with the army set and ready to go I began my journey for Field of Blood 2009.



Dice of the Dead

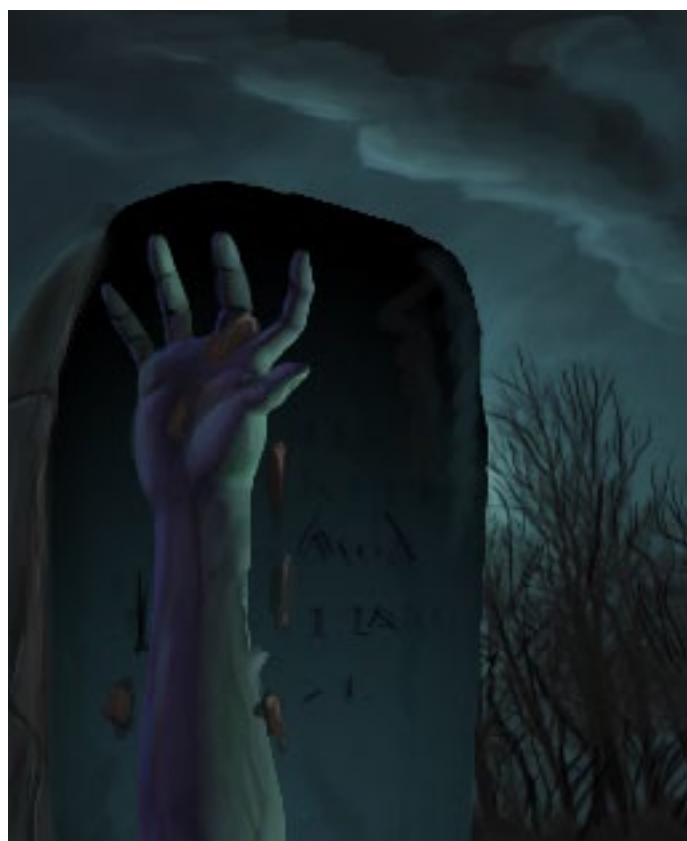
Gaming scenarios based on the cinematic undead

by Robert Hodder

Zombies, vampires and ghosts, oh my! These creatures from beyond the grave are the source for many a flick, and are great cannon fodder for wargames. So why can't we bring the films and the dice together? Put our favourite moments on the game board and let the carnage commence? Here are my suggestions for a few films, spanning the range of undead monsters and scenarios, which you can then use to recreate your favourite scene.

28 Days Later: Assault on the Compound

OK, so they're not zombies - stupid rage infected monkeys - but it is a awesome scenario. Our heroes have hooked up with a squad of soldiers only for the infected to attack the compound at night. It is a simple scenario - the soldiers hold one spot on the board and must defend it as best they can from an ever-increasing horde. The soldiers must survive without any infected in their area, and the infected must kill the commander. Ammunition is limited, and the number of infected increases each turn.



Shaun of the Dead: Get to the Winchester

It's a fantastic, funny and thrilling scene when Shaun and company pretend to be zombies in order to get to the pub without attracting attention. And it's a twist on the usual game - you shuffle our heroes slowly through the zombies, and roll a D6 each turn. On a 6, the zombies realise the truth, and you have to sacrifice a member of your group in order to lead them away. You have to plan your route carefully as your opponent will set up the zombies to make it as difficult as possible to get through.

Army of Darkness: "Sally Forth"

Trash talking skeletons lay siege to a castle, led by the evil version of Ashley Williams. The defenders and our hero however take a toll with explosive arrows, rocks and a few fancy martial arts moves - HA! HOO! HI YAH! With the wide variety of fantasy armies available, putting together your own army of darkness will be pretty straight forward, as well as setting up a board with castle walls and a drawbridge. This is an easily set up siege game where you and your opponent can have a lot of fun - and if you really want to, you can do the voices as well.

Dawn of the Dead (Remake): Breakout

The survivors have clambered on-board their modified coaches and are now attempting to punch through the mass of bodies outside the mall. The plan is to detonate a small gas bottle to clear enough space for them to cut through without too much difficulty. Two armoured transports are essential, especially to the person playing the survivors, as keeping them intact is required to win. After all, these zombies can run and leap. The player controlling the survivors naturally has to get at least one coach to (relative) safety.

Blade 2: Don't fear the reaper

Vampires fighting super vampires - Blade leads a team into the sewers to plant a daylight bomb, the only thing that will destroy the Reapers. This scene is suited to a Space Hulk style scenario where small groups of the Blood-pack stalk around whilst the Reapers mass and come from all sides. Add a little spice to the action by having not casualties but turned victims, increasing your opponents forces, and decreasing yours. Add a timer to really amp up the pace for the Blood-pack player.

Pirates of the Caribbean; Curse of the Black Pearl: "Not to the boats?"

Skeleton pirates! The pirates are trying to seize the ship, and as the moon comes out, their undead state is truly revealed. The ships' living crew struggle to keep the pirates back. Victory conditions can vary - the crew can win by either surviving with more 50% of their number, or by surviving till their reinforcements arrive by boat, while the pirates can win by killing more than half of the crew, or by capturing key points such as the wheel, stern, etc.

Ghostbusters: Stay Puft

This should be a really fun scenario. The famous scene in which the giant Stay Puft Marshmallow-Man arrives as the team try and stop Gozer's plan to destroy the world is absolutely classic. Make up a city scenario and use a really big monster to represent the Marshmallow-Man. The good guys naturally have to collapse the gateway with their weapons before Stay Puft arrives. To make this more difficult you can use various models to represent hostile ghosts and demons and try to hold up the group.

These are but a few suggestions for games that can be mocked up with some preparation and played out over the course of an afternoon or a day at most. The important thing to remember is, of course, to just have fun and not worry too much if a model doesn't look anything like Simon Pegg or such. So long as you capture the spirit of the scene, it should be awesome.



Feel free to make up your own scenarios based on your own favourite moments - with films such as *Zombieland*, *The Resident Evil* series and a plethora of computer games in the horror genre, you're sure never to be short of material.

If you've not seen some of these movies yet it's not too late. They're all available to purchase, in various formats, and we've set up a list on [Amazon's Listmania!](#) including all the titles mentioned in this article.

Once upon a time there were two greedy men...



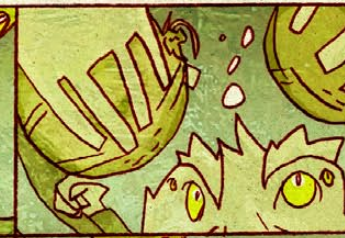


Real Fake Poxex watches,

Dog-Fur Coats,

Onions,

Song Birds,



Bird Songs,

Second Hand Phoenix Down,

A Fairy in a Bottle

or a box of Undead Erotica.





Directional Highlighting Painting Guide

By Edward Nicholson

This guide is fairly in depth, but is by no means perfect. I'm not the best painter in the world, so rather than being a full on educational piece, this guide is more of a record of me attempting to paint a miniature using a technique that I'm still trying to get my head around. Hopefully, it will give you some ideas, and possibly inspire you to give the technique a try yourself.

The guide itself is meant as an accompaniment to the Speed Painting Skeletons guide on page 45 and I will be painting another Heroquest skeleton, but I will restrict myself to only using directional highlighting. I didn't have any other skeleton miniatures to go to town on a full blown character guide, so thought I'd take a look at a painting technique instead.

Directional Highlighting basically means that I will be highlighting the miniature from a certain direction, in this case I opted for a "light source" situated above left of the mini. I've attempted to paint the miniature as though it is being lit from above on it's left side and in shadow down the right hand side. Also I tried painting on areas of shadow from the scythe and the skeletons appendages if they intersect the light before other parts of the mini.



I decided to make this article hand in hand with the Speed Painting article to highlight the differences in approach and end result...even though the miniature used in each article is basically identical. I would point out that all paints are from Games Workshop, for ease of use and reference. Anyway, enough babble! To the guide!



The first step was to undercoat the mini with Bleached Bone.

Then it was given a wash of Gryphon Sepia. Followed by a wash of Devlan Mud. This shades the undercoat before even looking at which angle the light is supposed to be coming in from. I kept adding washes of Devlan Mud to areas such as under the hips and ribs until they were dark.



Next I needed to start adding in shade on the side of the mini opposite our imaginary light source. To this end I broke out the Badab Black and washed any areas I thought would be in shadow. Namely the undersides of the legs, under the right arm, the right side of the face - anywhere that would not be likely to be illuminated. Something like this.



Now at this point the mini looks a bit of a mess. The next step is to carefully layer on some Graveyard Earth over the raised areas of the mini...leaving your shading in place. This may seem a little counter intuitive but it allows for smooth blending up to the final highlight colours. I gave the handle of the scythe a coat of Graveyard Earth too.



Next some Bleached Bone was added into the Graveyard Earth, at a 1/1 ratio or thereabouts, and another layer was applied. At this point I was only painting the areas that catch light, however if you need to go and correct the shaded areas, then make sure to keep the paint thin and gradually layer paint over the area. I'd also point out that the right side of the ribs, right side of the mini and anywhere else in shade stops receiving highlights from here on in.



The rest of the mini should be looking something like this. Next some more Bleached Bone was added into the previous mix and this was layered on in another even smaller layer, concentrating on the “lit” areas.



Another bit of Bleached Bone was added into the mix and another highlight layer added.

Then a layer of pure Bleached Bone was added on.

At this point, the mini was given a wash of Devlan Mud thinned with a little water, applied over the whole mini. This helps to bind the previous layers together and will allow you to add the final highlights with a minimum of fuss.



This shot is to show the shadow from the scythe. The effect is fairly easy to do, you can use washes or layering (or a combination of both). Just make sure that you don't paint over it in subsequent layers.



After the wash has dried you should re-apply Bleached Bone to the areas that will receive the most prominent highlights. I added highlights to the top of the skull, top and bottom parts of the minis right arm (making sure to leave the shadow cast by the skull alone), the right side of the ribs and down the left leg and across the knuckles of the left hand.



Now at this point it's a good idea to take a look at your mini from the direction you've imagined the light to be coming from. This is to check that you have the highlights in the correct places and also to ensure you place the final highlights on the areas that catch most light. (It's a good idea to do this regularly while you are painting).

The next step was to mix a 1:1 mix of Bleached Bone and Skull White. This was applied to areas that are receiving the most intense light, which are usually the areas closest to your light source - but not always, so keep this in mind.



The final step of highlighting is simply to add in some more Skull White to your mix and highlight again in very fine highlights.



That's the hard part done, now it's onto the scythe. For the purposes of this guide, I have only done the weapon very quickly (after all it's hardly the most inspiring thing ever).

The blade was base-coated with Boltgun Metal.



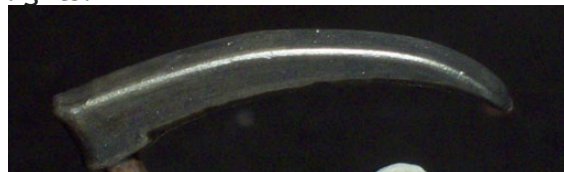
It was then highlighted with Chainmail - remember to keep the direction of the light source in mind when highlighting.



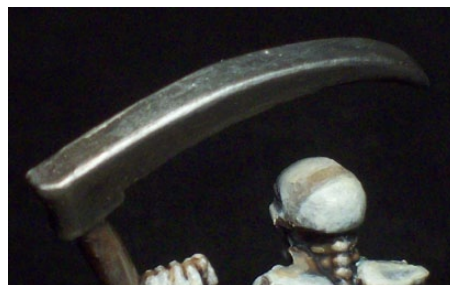
The blade was then washed with Devlan Mud.



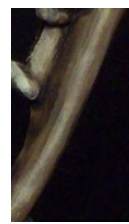
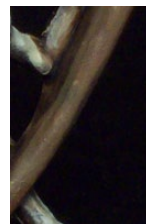
Chainmail was then used to re-establish the highlights.



A fine highlight of Mithril Silver was added to the areas reflecting the most light.



The last section deals with the handle the scythe blade is attached to. It's just a plain piece of plastic on this mini, and I haven't tried painting anything like wood-grain on it. Instead I've tried to capture the form of it instead - after all, this whole guide is geared towards helping you enhance the "form" of your miniatures.



The first thing is to give the entire staff a wash of Devlan Mud (which I forgot to take a photo of - D'oh!!)

Next give the underside of the staff a wash of Badab Black. It is also worth washing any other areas that you think will be in shade.

Next reapply a layer of Graveyard Earth as a highlight.

Then add a bit of Bleached Bone into your Graveyard Earth and apply it as an even thinner highlight. You can go much further than this, but it is all I am doing for the purposes of this guide - it should give you an idea of what you need to do.

Then base the mini as you see fit - I just went with a black base to show you the technique at it's fullest.



Painting Ghouls

By Philip West



Ghouls can be an interesting addition to any miniatures collection. In addition to their obvious Fantasy setting uses, they also make good sci-fi mutants or sub-humans.

The challenge I encountered when it came time to paint my Ghouls was that I wanted them to look distinct from units such as my zombies, but still wanted them to look, well, ghoulish.

A couple of my Ghouls are Games Workshop figures but the majority of the models that you will see in the accompanying photographs are by Andy Foster of Heresy Miniatures. If you are looking for some nice ghouls I suggest you visit his website - <http://www.heresyminiatures.com/undead.htm>. Andy is a real stickler for getting the anatomy of his figures right, and sculpts every rib and every tooth. That makes painting these figures really easy using the following technique.

Drybrushing

Drybrushing plays a big part in the following routine. I've read many articles on drybrushing in the past and all of them have missed out the most important bit, which is to use a suitable brush. Games Workshop sells a rather nice large flat brush and this is ideal for learning to drybrush effectively. They also sell a bullet ended drybrush that is useful once you have learnt the technique, but if you can only afford to buy one brush for now buy the flat one first. Wargames Foundry sells a useful small

drybrush which is worth acquiring once you get the hang of drybrushing.

To drybrush, dip the tips of the bristles in the paint and wipe most of the paint off on the rim of the pot. Then wipe most of the rest of the paint off on a tissue. Now apply to the model, using a very light touch, like you are dusting. Drybrushing sounds like it is a waste of paint, but once you master it it can actually be very economical.

Painting the Ghouls.

Undercoat your ghouls in black and then base coat them with Vallejo Intermediate Blue. Intermediate blue, to my eyes, is a grey colour with a hint of blue to it.

Next, give your models a wash of GW Graveyard Earth. I actually forgot to do the Graveyard Earth stage for one of my figures and have to admit it still looks pretty good, but that may be due to its hunched pose creating lots of shadow.

Once the Graveyard Earth wash is dry, drybrush the figure with Vallejo Pale Greyblue. Clean your brush and give it time to dry. You can use other light greys for this stage, but Vallejo Pale Greyblue is a pretty useful colour to have in your collection. It is also good for adding shaded areas to cold white painted objects.

Next step is to drybrush the figure with GW Elf Flesh. This serves as highlighting so most of your strokes here should be downward to catch the upper parts.

Now that the drybrushing is done you can start painting the other parts. Paint the eye sockets with Tamiya Nato Black, which despite the name is actually a very dark grey. Tamiya Nato Black is another colour that is worth adding to your paint collection. True black is quite rare in nature so Nato Black is good for painting things like fur or clothing that is called black but is not really black. If you do paint something true black Nato Black is good for adding highlights.

While the Nato Black in the eye sockets is drying paint the inside of the mouth with GW Scab Red.

Next, use a fine brush or a sharpened cocktail stick to paint the eyes white. Don't worry if you make these areas a bit too big since you can paint a little more Nato Black on later. Once you are happy with this you can trim down the edges of the Nato Black areas with the colours you used for the Ghoul's skin tones.

The next step is to paint the Ghoul's teeth. My colour of choice for this is MP Pale Flesh which is actually a sort of cream colour. Lightly brush the teeth with paint, but don't worry about going over the edges, since this will be fixed in the next bit.

Once the teeth are dry, wet your brush and run a little Chestnut Ink over the teeth and inside of the mouth. Have a tissue handy to take off some of the ink if you apply a little too much. You'll see that the ink runs into the gaps between the teeth and defines them. You can highlight the teeth again once the ink is dry, but I liked the look of the reddish teeth.

Next stage is the claws. GW fluff has it that Ghoul claws drip with poisonous black slime so I painted these with Tamiya Smoke, which is a sort of black varnish.

Clothing and Accessories.

That's pretty much the basic Ghoul painted. Most Ghouls have some clothing. This is likely to be dirty and ragged but there is no reason that the original garments weren't brightly coloured. Choose colours that contrast well with the Ghoul's skin tone.

Some Ghoul figures tend to have weapons or body parts. Blades are best painted with GW Boltgun Metal or MP Chainmail. Ghoul weapons are likely to be on the rusty side. There are various ways to paint rusty weapons, but one of the quickest is to brush the surface with GW Tin Bitz.

Bones tend to figure in the Ghoul armoury too, and you have to decide whether these bones

are fresh or old. Old bone is best painted with GW Bleached Bone or GW Bleached Bone over GW Bestial Brown. Try giving the bone a wash of Brown Ink, Yellow Ink and Water mixed in the ratio 2:2:1, then highlight with Bleached Bone and/or MP Pale Flesh. Fresher bone has a pinkish cast to it so a colour such as Foundry's Nipple Pink can prove useful here.

You can't really have Ghouls without a little blood and gore. Hearts, livers and kidneys are best painted Scab Red. Intestines look better as a flesh tone. Add a little runny Tamiya Clear Red (aka TCR) to produce a blood effect.

The final stage is to Black Ink your figures. The Black Ink wash has various effects and is useful to add shadow and definition to your figures, making them look just a little more realistic. I use a couple of mls of water and a brush full of MP Black Ink. Add a tiny sliver of soap to reduce the surface tension. Brush your Ink/Water mix on a white surface to judge if the colour is right and if so brush all over your figures.

This colour scheme may see applications other than Ghouls. The Vampires in the Judge Dredd vs Judge Death video game look a lot like my Ghouls, and this skin tone might be useful for other Vampires, Alien creatures or Dark Elves.

You can see my full collection of painted Ghouls and other figures at [cheddarmongers](http://cheddarmongers.com).



Copyright.....David Sonderquist

How the Duelling Giants duel was made

by Nigel Carman

Nigel Carman won Silver at Games Day UK 2009 in the duel category with his Duelling Giants entry. He also kept a WIP thread for the project on the Platoon Britannica forum, providing a record of how this incredible piece came together.

The idea

For this duel I wanted to push the limits of what could be achieved on a 50mm base. I love comics, and the dynamics in them and wanted to convey that look in 3D. I have also found that using a 50mm base can help create a tight, focused scene, without limiting your options for models.

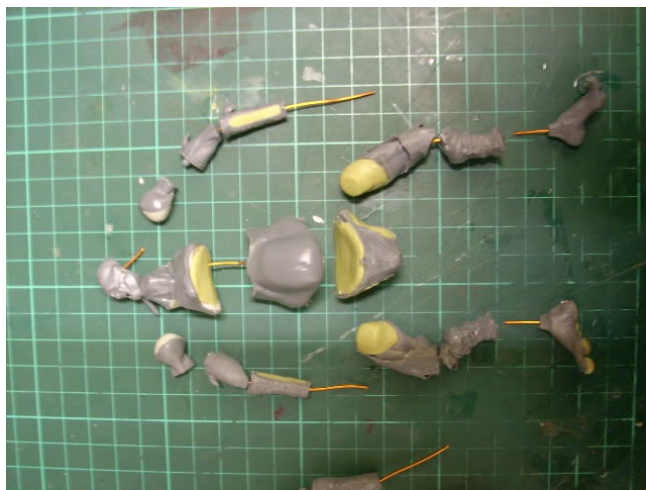
I really wanted to push the size of the minis - and the fighting giants idea was born. I worked this seed of an idea over in my mind until I could see a way to achieve it. Looking at wrestling images online made me re-think a wrestling style duel as the modelling would be a nightmare and more importantly, too much of the giants would be covered up. It took a lot of head scratching before I changed my searches to rugby and American Football. This gave me the idea of having one giant leaping at the other and balancing it all on one anchor point.



Making the marionettes

When I attempt to change the positions of plastic models, I always try to turn the basic model into marionettes that I can pose in any way I want. This was the approach I used on the giants.

Cutting the model up was more problematic than I originally imagined - much of the cutting was done by drilling many small holes through the parts that I wanted to separate, then using a quick swipe of a knife to finish separating the components. Once all the parts were cut up, I used a mixture of Green Stuff and Milliput to fill in the ends, so I would have something to drill and thread my wire armature into. I now had an articulated model to start work with and pose. Both models were threaded up with this method so I could get some dynamism into the poses.



I used Blu Tack on all the joints for stability whilst I tried out various positions for the look I was after, before finally settling on one. As this was the very early stages of development I had plenty of time to refine and edit the models until I was happy. Green Stuff was used to fix the joints into position, as I find a solid model is easiest to work with - even though I know that later on I will break some of these joints to reposition parts to get the final look.



Refinement

The first thing I felt needed changing was the identical nature of the giants. I lopped off the belly of the bottom giant so I could replace it with a new shape, differentiating the two models.

A few months was then spent working with modelling putty, whilst I tried to add a sense of movement into the muscles of the giants. While working on the muscles, I also tried to create the effect of weight. I generally use a mixture of putties - Green Stuff for the bulk of the body work and a mix of Magic Sculpt and Milliput for the top finish.

It's very important to be your own worst critic - and I'd been so intent on sculpting and tweaking the giants, I was unaware how wrong the bottom giant was looking. The early stages of mistakes were setting in. By not checking the piece from every angle I missed how bad it looked from above - the body was too long and the right shoulder was very wrong.



Fixing mistakes

This is the point where you need to be brave and realise that if you aren't willing to do what's needed to fix the piece, then you are cutting down your chances of winning. So out came the saw...

The length of the stomach was shortened by 5mm before I tackled the shoulder. It may seem like drastic action to take but in reality these changes are very easy to make and they are really, really worth it.



Various other tweaks were made after this, including:

- Shortening a leg that was too long
- Redoing the back and shoulders of the upper giant
- Chopping half of the face off the top giant and replacing it with part of another head from the giant sprue
- Removing and repositioning the bottom giant's head
- Adding straps around the arms to add interest
- Changing the trousers on the bottom model to make them clearly different to the top giant.



Preparation

With all the sculpting finished, I gave the models a sanding with fine wet and dry, starting with 600 grit and working up to 1200. After this I used fine wire wool as I find it gives a brilliant smooth finish, and it very easy to work around bends and tight corners. A quick wash in soapy water ensured the surface was clean for the spray primer. I like using a white primer as I find it easier to start painting with a mid tone and then going up and down with highlights and shadows. So now I was ready to paint.



Skin

This project was the ideal opportunity to use my new airbrush to help lay down some thin base coats. I've heard people talk about the best paints for using with an airbrush and I'm sure they are right, but I am the tightest modeller in the world, especially when it comes to paints - so I bought some dirt cheap acrylics from the supermarket (67p each!). I simply mixed these up to the skin tones I wanted in some empty paint pots and used a heavily watered down mix to give many thin, light coats. I then mixed in some darker tones to help lay down some pre-shading.



After my base tones were on, I started to lay down some slabs of colour. My plan for the bottom giant was to create a look inspired by Julien Cases' beautiful giant from Games Day UK 08.

Shortly after the painting had started I realised I didn't like the sculpting of the left armpit of the bottom giant - I had to change it. Using my trusted craft knife I sliced away the offending part, applied some Magic Sculpt and then added paint whilst it was still soft - this is not normally a course of action I would recommend!



I was now using my usual method for painting which is many thin layers, no longer using the airbrush, or the cheap paints.

Citadel colours used for skin tones: Dwarf Flesh, Elf Flesh, Tallarn Flesh, Tanned Flesh, Scab Red, Scaly Green, Regal Blue, Horma-gaunt Purple, Liche Purple, Gretchen Green, Snakebite Yellow, Dheneb Stone, Sunburst Yellow, Graveyard Earth, Beached Bone.

I use all these colours - and there was probably more than the above used - because I was I trying to give the skin some realism. If

you were to honestly stand in front of a mirror naked and study your skin you would see it has so many colours and nuance to it. Some of this is because of what lies underneath, some is wear and tear, and some is reflection from the surroundings. A lot of skin has got a mottled appearance to it which is very hard to show in painting, but I tried by adding thin washes/ juices/glazes in certain places. I also wanted a sunburned look for the top giant's shoulders, head and back.



Repairs

The painting had been going pretty well, and I was really pleased with my work on the skin - and then I dropped one of the giants.

I managed to break the hair, hand, goat, feet and club off as well as cracking both arms. This meant I had to cut back the cracks and pump in some glue, fill over it and smooth down before repainting - trying to match the skin tones.

The repairs set me back by at least a day and the finish was not as smooth as it had been previously. The repair on the arm was pretty poor - so I decided to cover it up with a scar.



My enthusiasm for the project really dropped at this point. I didn't like the anatomy I had sculpted on the top giant and so decided to chop off one hand and add a knuckle duster to it. I also added a trussed up cow from the giant sprue, which I felt added some movement to the overall piece, and covered up some areas I thought were a bit dodgy.

I took the piece to a friend to get his opinion and advice for finishing it, and whilst on the bus discovered the magnets holding the base to the plinth were not strong enough when I heard the model crash inside the box it was travelling in. This caused one of the wrists to snap and I was beginning to feel the project was doomed. However, meeting my friend Rob Cardis had helped motivate me to get it finished.



Base

You may have noticed the base in the photos changing, this is because I changed my mind part way through.

I am a firm believer in adding comedy or light relief into my models and this piece was no exception. The cow on the giant sprue moored at me and I named her Daisy. The plan was to have the cow looking up as a shadow falls across it, suddenly realising it was about to be squashed. I also wanted to add a cowpat to the base.

I started by assembling the cow model and then cutting off it's legs. The position of the neck and head was at the perfect angle, but the legs were not, so I made four new ones from wire and Green Stuff to get the positioning correct. I researched pictures of cows online and it quickly became apparent that the model I had was very short in the body. I could have left it alone, but I'm very fussy, so out came the saw. A quick chop and some Green Stuff extended the cow to a more realistic length.

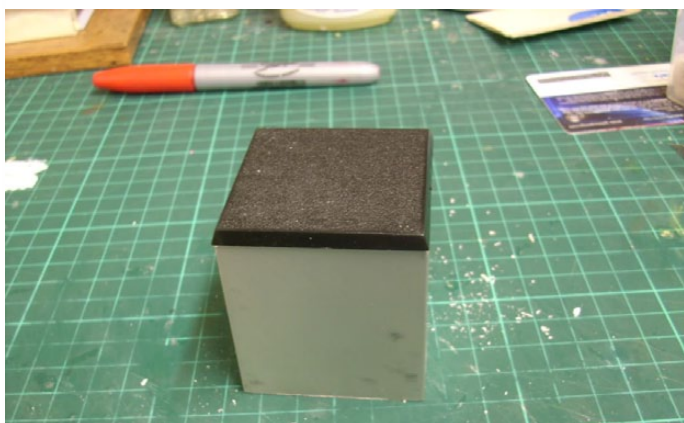


With the basics of the cow set, it was a simple task to follow the research photos and tidy up my Green Stuff. I went for a more realistic looking cow to help the whole concept and belief that giants are huge. A believable cow gives your vision and brain a recognisable scale.

The rest of the base was a bit of a challenge, as I wanted the giants to be anchored by one point as well as in a dynamic and precarious pose - but I also wanted it to look balanced. The arm of the lower giant was constantly repositioned in the early stages to ensure the weight balance was as even as possible. The aim was to have the whole piece balanced enough to sit on a standard 50mm base without tipping over. It took a lot of fiddling to achieve this - a lot!

The base was constructed from Fimo and baked to get the basic shape. The high bank achieves 3 things: it gives the pin holding it all up something to be glued into, it adds depth to the base, it gave me room to lift the giants up high enough for the cow to be under them, but not squashed - yet! The fence was constructed from balsa wood glued together, simple but hopefully effective.



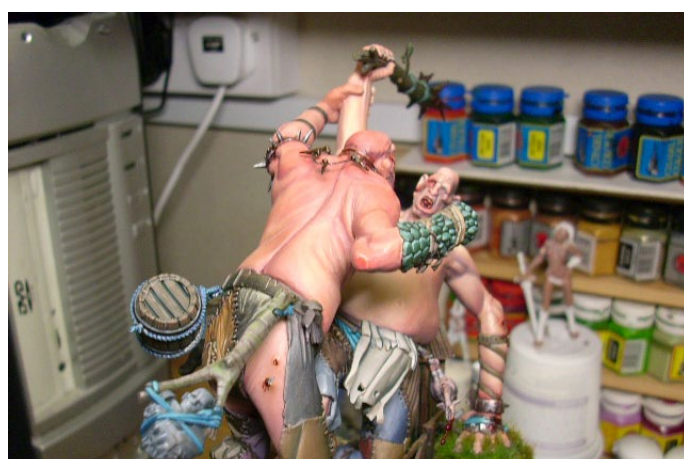


I added magnets to the plinth and the bottom of the plastic base so that the models could be removed from the plinth.

A change of plan

The cow caused a lot of debate on the forum where I was posting my work in progress, and it was my friend Rob Cardiss who spelled it out for me. The cow stood out too much on the base as a third figure in the scene, and the rules for the Duel category state that there should be only 2 models. Although there are numerous examples of winning duels from around the world with scene enhancing extras on them, the UK Golden Demon competition is known to be strict on this issue and I didn't want to risk all the effort I was putting in to this model to be overlooked for a prize because of a cow. It was a tough decision to make, but the cow had to go.

I really wanted to keep the comedy element to the piece which lead me to the idea of an outhouse. It was a simple job to make it using balsa wood, plastic card and some Milliput, I then added some slabs leading to it as well as some grass.



Speed Painting Skeletons guide

By Edward Nicholson

So, you've been out and bought a whole shed load of skeletons for your latest Tomb Kings army or current D&D campaign. You've gone and got a game lined up and then realised you have to paint all those skellies in a few days! Never fear, many of us have done it - and will probably do it again, too! This guide will help you paint that mountain of boney plastic right up, and still have time to spare.

Now don't get me wrong, these models won't be winning you any awards. They will, however, look perfectly acceptable for your gaming nights. You should soon easily be able to paint up a batch of ten skellies in no time!

So, here we have three skeletons. These ones are from Heroquest and are particularly dull as skeletons go, but no matter - they'll soon be ready for action!

The first step is to undercoat your models with Chaos Black. You can use a spray or brush, whichever you prefer. Once they're undercoated with a nice even coat of black you can head straight to the first step.



This picture shows the initial step, a quick overbrush of Calthan Brown. For those of you who are unfamiliar with the term "overbrush", this is similar to drybrushing but you use more paint on your brush. Simply load the brush with paint and wipe some away, but leave a fair bit on your brush (it should be damp still). Then draw the side of your brush over the mini as you would when drybrushing. You don't need to be too careful at this stage, just vigor-

ously apply the overbrush. While overbrushing, try and draw your brush from the top of the mini to the bottom whenever possible as this helps simulate a light source above your mini. Don't worry if it gets in the recesses, a later step will help tidy this up. Make sure to do the entire model, including clothing and shields if it has them. It doesn't matter if the paintwork is patchy, in fact you WANT it to be patchy as it will help with the final look of the mini.



It's worth noting that I was using fairly thin paint throughout this guide, in a state I like to describe as "silky". By that I mean I add enough water into the paint so that my brush glides through it nice and easily. If you draw your brush along a piece of card or paper then you should get a nice even coat of colour across your brush stroke. Like this:



The next step is to do the same thing, but use Graveyard Earth this time. All you're doing here is getting pigment on to the raised areas, in preparation for when you finally get to putting Bleached Bone on. Bleached Bone doesn't take very well over black so this helps prep the surface for the bone, and will also provide shading for the later steps.



Next we repeat the overbrush again, but this time use a yellow-brown. I used Sulphur Desert Yellow (an older GW paint), but any mustardy sort of colour will work just as well. Just overbrush the skeleton at this point, leaving the weapon and any clothing or armour alone.



Now we use Bleached Bone and again overbrush the skeleton. As with the previous layers, your paint should still be quite thin. If you do it right then the details of the skeleton gradually acquire some pigment from each overbrush, but is translucent enough (and patchy enough) to leave some of the previous layers showing through. You can keep overbrushing Bleached Bone on until you are happy with the shade, I like my rank and file skellies to be a dirty, bedraggled lot so I just did one coat on two of the skeletons - the one on the left of the picture received two coats, to show the difference.



Next add in a little white to your bone and repeat the overbrush, making sure to draw the brush from top to bottom whenever possible. Use this mix sparingly. You just want to gently overbrush here, so you only catch the tips of the details.



At this point it's a good idea to go and work on any other areas of the mini before continuing. If your skellie has weapons and armour then give them an overbrush of Boltgun Metal. If there are any clothes on it then give them an overbrush of your chosen colour. It's often a good idea to use dull muddy colours like Scab Red or Kommando Khaki. If you want to add extra definition to the clothing then add a little Bleached Bone into your chosen colour and overbrush the area again. Once every part of the mini is overbrushed in it's particular colour you're ready for the next step.



The last thing to do is to apply a final drybrush of Boltgun Metal to any weapons and armour. Again, less is usually more. If there's any wood involved on the model, just like the scythe handles on these ones, then just give them a wash of Badab Black to darken them down and dirty them up. If you need to you can apply a light drybrush to any clothing, using it's original base colour, to bring out the colour.



At this point give the entire model a wash with Devlan Mud and then wait for it to dry.



Once the Devlan Mud has dried then you want to take some more Bleached Bone, but this time keep the paint a little thicker and drybrush it on rather than overbrushing. Again make sure to drybrush in downward strokes. Simply apply as much Bleached Bone as suits your tastes, though be careful not to overdo it or you'll obscure your previous paintwork.



Moulding and Casting Your Own Minis

By Jason McDaniel

Hi readers, Jason here. In this article I'm going to describe the process involved in manufacturing my "McZombie" miniature, which I made for a Dungeons & Dragons game I was running and found I needed several zombies for. I'll discuss sculpting a little, but I'll focus mainly on making a mould of the green and casting it in resin. But first, let me tell you a little bit about myself. I'm actually fairly new to miniatures but I've been sculpting, moulding, and fabricating full scale animatronics and props for over 20 years. Okay, enough about me, let's get to the good stuff.

The sculpt for this guy was pretty straight forward. He's a pissed off zombie that I wanted to be able to cast in one piece. I started with an armature made from paper-clips stuck into a cork. I sculpted the figure in pieces with a 2 part putty called Aves Apoxie Sculpt. With each piece I left a small bit of wire sticking out. After each piece was cured, I drilled out holes in the torso, then attached and blended the head and arms. My favourite sculpting tools to use so far are T-pins, a wooden skewer that I shaped to a point on one end, a silicone tipped shaper tool, a double ended wire loop sculpting tool, and a knife/spatula I made. I made the knife/spatula by hammering one end of a steel wire flat, shaping it with a Dremel rotary tool, then gluing and crimping it into the handle of an old paint brush I had lying around. Okay, so with a little smoothing with water and tweaking here and there the sculpt is done. Let's move on, shall we?



The first thing I need to say about moulding and casting is please be very careful when working with any kind of chemical. Check the product data sheets and MSDS (material safety data sheets) for any known hazards and safety gear needed when working with the chemicals. You may need to use gloves, a respirator, and goggles when working with certain chemicals. Safety talk done, moving on.

I decided that I want to make a two part silicone mould of the green - just to clarify, the green is a reference to the original sculpt. I used a tin cured, 2 part silicone from Smooth-On, but almost any moulding silicone should do. After picking out my silicone and making sure that I have all my materials ready I cut a base board to make my mould on. You'll want something with a fairly smooth surface and only slightly bigger than the size of your finished mould. I made the mould about 3.8cm bigger than my zombie all the way around. I laid a bit of a non-sulphur based clay called Klean Klay down on the base board and pressed the zombie down into it slightly.



If you use clay with sulphur in it you will have to make sure it is completely sealed with a lacquer before pouring silicone on it or the silicone will not cure properly. I continued to work clay around the figure using sculpting tools until only the front half of the figure was exposed with a very clean edge all the way around it. For a sturdy mould that will last you many castings it is important to get the clay to meet the sculpt at a perpendicular, 90

degree angle all the way around. Otherwise, you will have very thin spots of silicone around your seams that will start to tear away and won't line up very well during castings.

Next I formed a box wall around the sculpt and clay using plasticard hot glued together and to the base board. You can use almost any kind of plastic, foam core, heavy card stock, or any kind of board that will not flex too easily for this. If you're going to be putting your mould into a vacuum chamber as I did, you will need to make sure that your plasticard box will fit into the chamber at this point and make it 2.5 times taller than you want this half of your mould to be. This is because the vacuum will cause the silicone to bubble up a little over 2 times its volume and you'll have a mess otherwise. I put a piece of tape on the inside of each wall joint to seal it. Once the walls were built, I reached in to extend the clay out to the walls and build up a funnel shaped clay spru coming off the bottom of the figure.

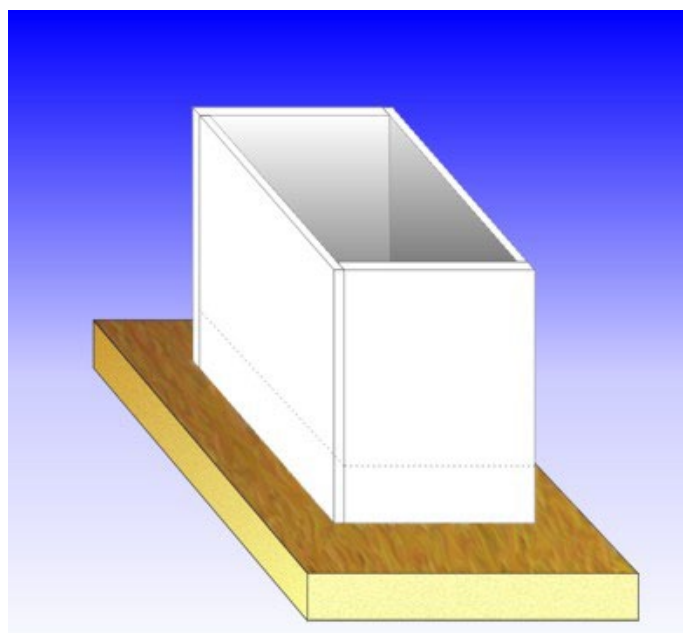
Using a wire loop sculpting tool, I carved a "ditch" into the clay all the way around the figure, except for the sprue, about 8mm away from it. I also used the end of a pen cap to poke several pits into the clay. The "ditch"

and pits act as keys or registration marks to make sure the 2 halves of the mould will line up. Alright, we should be ready for the next part, pouring the silicone for the front half of the mould.

Now, if you are using a vacuum chamber, this next part is pretty quick and easy. I estimated how much silicone I would need, mixed it according to the directions, and poured it into the mould box, covering the figure by a little more than 2.5cm.

Next, I placed the mould box into the vacuum chamber, put the lid on, turned on the vacuum, and opened the valve. Once the chamber reaches full suction (approx. 29 inches mercury on the gauge), the silicone should bubble up, the bubbles will mostly pop, and the silicone will go back down. After the silicone went back down, I closed the valve, turned off the vacuum pump, and then slowly opened the valve. Once the air pressure was restored in the chamber, I removed the lid, removed the mould, and let it sit over night for the silicone to cure completely. The reason for the vacuum process is to get all of the air out of the mould to prevent little balls of resin from showing up all over your finished casting of the figure. If you don't have access to a vacuum chamber and pump then I would suggest getting a small brush and brushing the first layer of silicone onto the figure and clay, working into all of the detail.

Next, pour the silicone into the mould box by



holding your cup up high so that a very thin stream of silicone pours down into the mould and try to get it to hit the lowest spot on the clay instead of the surface of the figure. Once you have all of the silicone you want in the mould box, you'll want to vibrate it somehow. You can put a vibrating electric sander with no sandpaper on it under the mould box or just tap it onto a table many times, very quickly. These techniques should get most of the air out of the silicone. Another tip is to make sure that you don't do anything to accelerate the curing of the silicone. Don't use extra catalyst and don't heat it. At this point side 1 is complete.

Time for some demolition. Being careful not to remove the figure from the front half of the silicone mould, I tore apart the plasticard walls, flipped the mould over, and removed the clay, with the exception of the pour sprue. Next, I took a small, stiff brush and some isopropyl alcohol and cleaned the remaining clay residue off of the mould and exposed back half of the figure. Then, I proceeded to build up the clay pour sprue on the back side of the mould. When doing a 2 part (or 3 or 4 part) silicone mould you have to coat the exposed silicone of the first half with a mould release so that the second half won't stick to it.

I brushed 3 coats of a liquid wax based mould release called Challenge 90 onto the silicone - you shouldn't coat the figure itself. Any mould release for releasing silicone from silicone will work. I let each coat dry for at least a half hour before applying the next. Once the mould release was completely dry I placed the mould back onto the base board and hot glued plasticard walls around it the same as before. You might need to carefully work a little bit of clay around the edge of the mould where the silicone meets the plasticard with a sculpting tool to seal it.

Next, I poured the back half of the silicone mould the same way that I did the front. I let the silicone cure overnight. You may have to let your silicone cure longer; just follow the directions for a full cure.

Finally, I tore the walls off, opened the mould,

removed the figure, and cleaned the silicone with a brush and alcohol. The 2 part mould is complete and ready for casting.

For casting small, detailed parts out of resin, I highly recommend getting a pressure pot. You should be able to pick up a used painter's pressure pot pretty cheap. You'll have to take out the pipe in the centre and add a cap and a shut-off valve, but that will be fairly easy and inexpensive. Make sure that the pot you use is rated higher than 60 psi, which is the pressure you will need for casting resin, and that it has an emergency pressure release valve.

After picking out the resin I would be using - SmoothCast 300, which is a 2 part urethane quick curing resin from Smooth-On - I put the 2 halves of the mould together and put a few rubber bands around it to hold it together. I mixed the resin according to the directions and poured it into the sprue hole in the top of the mould. Now I had to work quickly here because this resin sets up in about 7-8 minutes. I filled the mould up about 3/4 full, covered the pour hole with another piece of cured silicone I had laying around, turned and twisted the mould all around, filled it the rest of the way, and tapped it several times on the table. All that was to make sure no air bubbles got caught in the mould.



Finally, I put the mould into the pressure pot, closed and tightened the lid, plugged in an air hose, and opened the valve and adjusted the regulator on the pot to get 60 psi.

Then I let the piece cure for about 15 minutes

before slowly letting out the air pressure. I opened the pot, pulled out the mould and carefully opened it up. Success! I now had a finished resin casting with no air bubbles. All that is left to do is cut off the resin from the pour sprue and trim the thin bit of resin around the seam line on the figure.

A final note - even when using a pressure pot, you may still get air bubbles in your casting if there are any sections of the interior of your mould which are higher than the area in which the resin will enter those sections and there are no seams there. One example on my zombie is the chin. My first cast had a large air bubble in the chin. If this occurs, try the methods that I used above (rotating, vibrating, etc.).

If you still get air bubbles you may need to use

a very sharp knife and cut a very thin trench out of the silicone leading up to the pouring end of your mould from the trouble spot. This will allow the air to escape but you will have to trim the extra resin off of the finished casting.



Anyway, I hope this has helped you get on your way to moulding and casting your very own miniatures. And remember - enjoy the art.



Constructing & Painting Urban Bases

By Jonathan Shaw

Construction

Step 1

Sections of plasticard are cut into irregular shapes and glued to the base. You can use either plain or textured plasticard for this, but if you use textured make sure it is thick enough to resist the glue deforming it. This will be the contact point for your model, so it is worth checking to ensure there will be enough room for the model's feet.



Step 2

Now to start adding interesting detail to the bases. A regular feature of my bases is brick rubble, which I make by cutting slate model bricks to scale using a sharp modelling knife - I can normally get 4 base-sized bricks out of one model brick, and if one should disintegrate while being cut down, the bits can always go in my mid-grade grit tub. The bricks I use are from the [Minaco on eBay](#), specifically the 1/24th miniature grey bricks, with 250 currently going for £4.99.



Step 3

For some variety, you can replace some of the bricks with wire mesh. I normally do this on around one in five bases. Crumple the mesh down so that it looks damaged, then when you add more elements to the base build it up around the mesh. Any fine-grade mesh will work for this - the material I use was available from [Dark Art Miniatures](#) or the older GW Basing kits.



Step 4

Pieces from the [Gale Force 9 Concrete Rubble Mix](#) can be used as large bits of ruin. The finer bits from the tub can also go into your mid-sized grit mix, to add further variety.



Step 5

Sections of styrene rod can be used to represent elements of the metal reinforcement that most buildings use. Plastruct's 1/4" (6.4mm) styrene I beam fits nicely with 28mm scale figures. As with the wire mesh, I wouldn't use this on every base, but it adds yet more options to your basing scheme.

Step 6



Once you're happy with the various detail elements on your base, fill any gaps with PVA glue and your mid-grade grit. If you've been adding bits of brick, and the smaller bits of plaster, this should give a nice mix of textures.



Step 7

Once the grit has dried, add PVA glue and fine sand to fill any remaining gaps.

Painting

Step 1

Undercoat the bases black - I do this by hand, but you can spray them if you so wish.

If you spray the bases, be sure to go back with some thinned black paint and make sure there is an even coverage.



Step 2

Basecoat the various elements of the base. I've used three shades on the concrete and bricks, while only two shades on the metal.

Concrete - GW Codex Grey

Bricks - Wargames Foundry Conker Brown A

Metal - GW Boltgun Metal



Step 3

A lighter second coat on the concrete and bricks.

Concrete - GW Fortress Grey

Bricks - Wargames Foundry Brick Red A



Step 4

Third layer on the concrete, using Wargames Foundry Arctic Grey B.



Step 5

Was the entire base with GW's Devlan Mud wash, then highlight the bricks and metals.

Bricks - Mix of Wargames Foundry Brick A & Tan C

Metal - GW Boltgun Metal



Community

Interview with Victoria Lamb By Jason Hubbard

Victoria Lamb is a professional freelance designer of sets and costumes for stage and film productions, yet we all know her through her work in miniature painting and sculpting. Several times winner of Golden Demon in Australia, 16 in total, and winner of a slayer sword in 2001. Her work is instantly recognised by the amazing “Object Source Lighting” on her miniatures, thus becoming a trademark of her painting skills. Irregular Magazine decided that Victoria should be the first miniature painter we interview, in which will become a series looking at the work of some best known painters in the hobby.

How did you first get into this hobby?

I had always enjoyed model making but it was not until my early teens that I came across my first miniatures. A local hobby shop had started to stock some Prince August figures. I bought a few and had a good time painting them badly with Humbrol enamels. Not long after, some GW models began to appear in another shop. I bought a second hand box of plastic space marines and White Dwarf 113 and I was hooked.

Do you think women are under-represented within the hobby?

They are certainly a minority but there are a lot more women in the hobby now than there used to be. It's great to see so many of the top painters are women. It's getting more common to meet women gamers too. I think it is important to encourage women to participate. But there are elements of the hobby that can be off putting for women. For example, I find that the prevalence of blatant, cheesecake-chick miniatures sends out a very 'boys only' message.



Who's work do you admire and plays an influence on your own work?

I am always looking at the work of other painters for inspiration, so it is a bit hard to name names. Over the long term though I would have to say Mike McVey and Jérémie Bonamant have been two of my biggest big influences. But, of course, the influences on my miniature painting come from many different mediums, including film, TV shows, theatre and Fine Art.

You've won several Golden Demons in Australia - do you have any plans to enter the UK Golden Demon in the future?

If I was in the right place at the right time, sure, I'd love to give it a go. When I started painting the UK Golden Demon was the only one, so for me, it still has an air of being the Holy Grail of Golden Demon's.

Is painting competitively important to you?

I entered my first Golden Demon in 1999, and over the next few years I was quite obsessively competitive. I think having worked in isolation for so long the competitions suddenly connected me to the painting community. Competitions can provide great motivation, and I found the focus and challenge of competition was very inspiring. These days I have a lot less painting time so I tend to paint what I want mostly for my own enjoyment.



Are you predominantly a painter or gamer?

It's always been the painting and modelling side of the hobby that has attracted me the most, though I have certainly played most of



the games for which I have painted miniatures.

What type of games do you play?

The first miniature game I owned was 1st edition Space Hulk. I have also collected armies for and played Warhammer and Warhammer 40k. My favourites seem to be the miniature/board game hybrids like Warhammer Quest, Space Hulk, Mordheim and Talisman.

How long on average would you spend on painting a miniature?

Probably less time than most. It really depends on how much I am enjoying it. I generally paint for fun, so don't like to work on a miniature so long that it becomes a chore. I am quite impatient and if I have an idea I like to realize it as quickly as I can while I am still inspired about it. I am rarely the type of painter who is going to spend 30 hours applying 40 layers of high-light to one boot. But I will spend a lot of time getting a face just the way I want it.

How much influence has your day job as a designer for stage and film played in your miniature painting?

Huge, it eats up all my time these days and leaves none for painting miniatures, ha ha! It has actually had a very big impact, as it was what made me do the first OSL model. Working in the theatre had made me very aware of what a huge effect lighting could have on a scene. When I created 'The Rescue of Sister Joan' it was a theatrical effect I was trying to capture.



Do you still sculpt commercially?

Yes, a little bit, mainly for Impact Miniatures. I am trying to use my sculpting time to work on my Labyrinthus miniatures at the moment.

What is your favourite piece of work you have done?

That's tough. Personally, 'Squabble' would have to be one of my favourites, as it still makes me laugh. I like 'The Bodyguard' for its over the top melodrama. 'Fiery Angel' and 'Sister Joan' are up there as well, because they were ambitious and ground-breaking and actually worked. Painting technique trends come and go, so I personally find the concept of a piece its most enduring quality over the long term.

Do you ever look at your own stuff and think 'wow'?

I think that, like most painters, I am too close to my own work to do that. I tend to save the 'wow' for when I look at other people's miniatures.

Though it is very satisfying to look at a piece I have finished that has achieved the effect I hoped it would when I first imagined it.

How important is conception over technique?

For me, conception is just as important if not more so. Technique in the current trend seems to be entirely about applying paint in the smoothest way possible. While smooth paintwork can be very impressive, one thing that turns me off some of the current competitions is the emphasis on technique to the exclusion of all other elements. This can result in miniatures with no 'life' at all. For me technique is only part of the equation. I have always been more interested in the overall effect of a miniature. This includes elements such as composition, color choice, lighting, character, narrative, atmosphere, humour, drama, expression and originality.





What made you decide to design your own game?

I actually designed the first version of Labyrinthus when I was about 16. So I think my motivation was purely to make a game for miniatures that was fun, easy and I could play it with my younger cousins. I have been focusing on it recently because I wanted to be channeling my miniature painting time into something original, not just continue painting and promoting other peoples products.

What were your influences behind Labyrinthus ?

Well, the year the movie Labyrinth came out was the year I turned 16, so that is undeniably what started it. Creating a game that involved miniatures running around a cool looking Labyrinth seemed like a fun idea. Brian Froud and Jim Henson are a huge influence in my work. There have been other influences thrown into the mix over the years. Part of the goal of Labyrinthus also is to create a game that has great visual appeal, is light hearted and easy to play, is not off putting for female gamers and, just to be different, does not involve characters slaughtering each other with huge blades and guns.

Do you have plans to design more games after Labyrinthus?

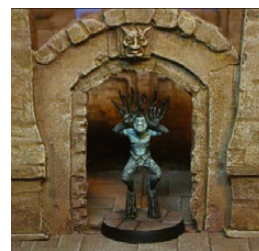
Labyrinthus is going to keep me busy for quite a long time yet. But you never know.

When will Labyrinthus be available?

That's a big question. It depends on a lot of elements; getting the rules right, finding play-testers and people to collaborate with, finding a feasible manufacturing solution, and finding the capital to invest in a production run. That being said work is slowly progressing, I am still enjoying the challenge and I hope to make it available sooner rather than later.

What new trend do you think may happen over the next year in the hobby?

It seems there is more and more diversity developing in the hobby. It is great to see different styles, and different approaches. As soon as the hobby gets locked into there being only one way to do something it suffers. So I hope to see in the future lots of new directions, ideas and people just having fun being creative.



Gender Equity and the Living Dead

By John Price

I have a lot of zombies in my collection at this point, from many different manufacturers, and I have somewhat belatedly noticed a commonality that runs through almost all of them - there are hardly any women among the undead.

Out of 108 zeds in my collection, by 7 different companies, there are only 24 women, which comes out to a little over 22%. This raises several interesting questions of both a real-world and a meta-game nature. Breakdowns by maker will be at the end of the article.

First, the meta-game questions. If there are fewer female zombies, does this mean a disproportionate number of women are assumed to survive the zom-pocalypse? If so, is it due to some inherent feminine talent or drive for survival, or is it the result of still-prevalent cultural attitudes of “women and children first” like those that produced the disproportionately female group of Titanic survivors? Feminism aside, any culture wishing to survive a crisis is pretty much compelled to value the survival of it’s women and young more than it’s men from a purely biological perspective, so this idea might hold water.

To consider a much grimmer alternative, perhaps there is some x factor (forgive the pun) in female anatomy that makes them so attractive to the undead that when they are dragged down by the horde their bodies are totally consumed, or at least consumed to such an extent that not enough remains to rise as a fully-functional zombie. Perhaps when in extremis women are more successful in choosing brain-destroying methods of suicide to avoid joining the undead.

Now we move on to the real life questions. Is the gender imbalance the result of a conscious decision by artists and/or manufacturers? Perhaps the reasoning is that there is a cultural discomfort with violence by and towards women. After all, female zombies have already been the victims of violence during their original death, and in their undead existence they are out to commit more horrific violence

against any survivors until they are finally dispatched in equally horrific fashion by a blow or shot to the brain. I could see how that could make some people uncomfortable, and were I working for a miniatures company I might be reluctant to risk losing sales by putting off prospective customers.

I personally don’t think the phenomenon is that reasoned, though. I think it’s an unconscious manifestation of a couple of underlying psychological factors. The first is the female violence taboo discussed earlier. It’s quite strong, especially among men. We’re taught from an early age that “You can’t ever hit a girl,” and those kinds of childhood socializations are extremely powerful.

That transitions nicely into my second point. The community of miniatures sculptors that I’m familiar with (an admittedly unscientific sample) is overwhelmingly white and male. There are exceptions, of course, and I don’t mean to suggest for a minute that artistic talent of this sort is somehow a genetic birth-right. But by and large white men are the ones sculpting the zeds, and the natural tendency of any artist (writers included) is to produce characters that look like themselves and/or their friends and acquaintances. The result? Hardly any female zombies and even fewer ethnic zombies.





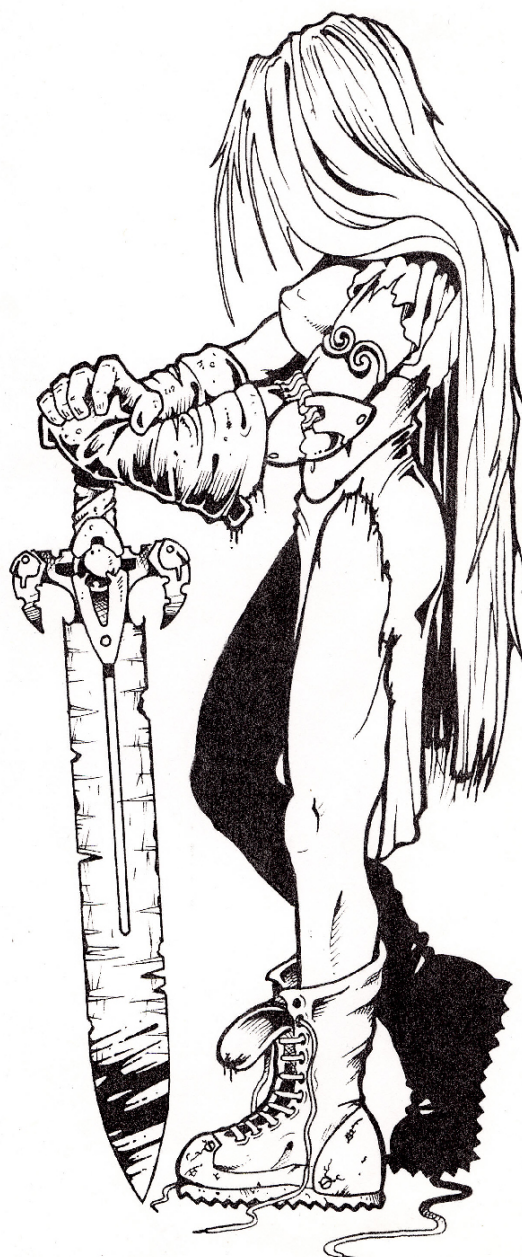
I don't mean to accuse anyone involved of being a closet misogynist or racist or anything of the sort, I'm just the kind of person who unconsciously trolls for patterns in the world and tries to figure out their meaning - if any. The hazard of being this way is that it's easy to fall into the trap of seeing patterns where none exist and then assigning underlying motivations to essentially random events.

Regardless of why it's happened, the gender gap among the undead is an undeniable fact, and I call on the zombie makers of the world to correct this. If my pseudo-psychological rambling has any basis in fact, that would seem to me to be a pretty strong argument for getting more female zombies onto the table-top. The core of the entire zombie genre is about confronting the breaking of taboos (cannibalism especially), so why not crank up the horror level a bit further?

For an excellent article on how and why people are prone to see patterns where none exist, check out this link to an excellent Scientific American article by [Michael Shermer](#).

Breakdown by Manufacturer

Cold War Miniatures	8 males, 2 females
Griffin	9 males, 6 females
Mississinewa Miniatures	16 males, 3 females
Mega Minis	15 males, 5 females
Studio Miniatures	10 males, 6 females
West wind Productions	8 males, 0 females



Interview with Bob Naismith, Sculptor

How did you get into miniature sculpting?

Well, first of all I got into historical wargaming in Glasgow when I was a kid. As a student I went to art school and painted figures for money - I found this very hard, and I admire the current figure painters very much!

The first figure I sculpted was a Samurai warrior in Milliput. I thought it was great! I've never seen it since though - I wonder why?!

What previous miniatures of yours will we recognise?

After around four years working for a small miniatures company - Naismith Design, no less! - I joined Games Workshop. I spent six very enjoyable years there. That was just when the whole Warhammer thing had just started and 40K was in its early design phase. I got the chance to work on the first Space Marines, Eldar, Genestealers, etc, as well as many fantasy ranges. I also had the opportunity to work in plastic production and learned a lot about manufacture there. Good times.

How did you get involved with Mantic Games?

Ronnie and I share many old friends, although we didn't actually meet until Ronnie had begun to plan Mantic. There is a certain hotel in Nottinghamshire where we can sometimes be found, drinking coffee and munching on bacon butties, talking about the ranges that Ronnie wants to plan for.

What is the idea behind the Undead?

We wanted to try and give Mantic a place to call it's own in a very competitive market. There are several great companies out there making fabulous miniatures and they all contribute to the 'whole' that is fantasy wargaming. Ronnie and I wanted to capitalise on the fact that the Kings of War was a new line and we wanted each range to have its own identity.

The Undead are simply that - Undead - that is

to say that they are not dessicated mummies or fetid rotting piles of flesh. They are the resurrected forms of dead warriors who once fought as an army. They still carry, for the most part, their original weapons and armour, although of course this is all decayed in line with their status.

My vision of the Undead is that they arise from the ground under the willpower of a necromancer. They erupt from the ground as a storm of bones, flesh and steel, with their forms assembling themselves into individual warriors. The air is heavy and dusty, and swarms of undead insects and other creatures scuttle about their feet. The smell is terrible!!

How did you go about designing the figures?

First of all we talk - lots. In many ways the figures are just a small part of the overall 'idea' of the range. The figures are sometimes designed by these ideas and sometimes they influence those same ideas in turn.



Copyright.....Mantic Games



Copyright.....Mantic Games

Making plastic figures is a very different proposition from making metal figures. The main difference is the cost of tooling so each figure is very carefully planned. The original sculpts are made at 3 times finished size - which is pretty much standard - and these are the '3 ups' that you may see talked about.

Close collaboration with the toolmaker is essential and Mantic are lucky to be working with one of the best in the business. Renedra are very good at stopping us from making fools of ourselves!!

What did you use for inspiration?

Many things, which is the same for everybody working in the fantasy field. History, art and images in general, movies of all sorts, some books.

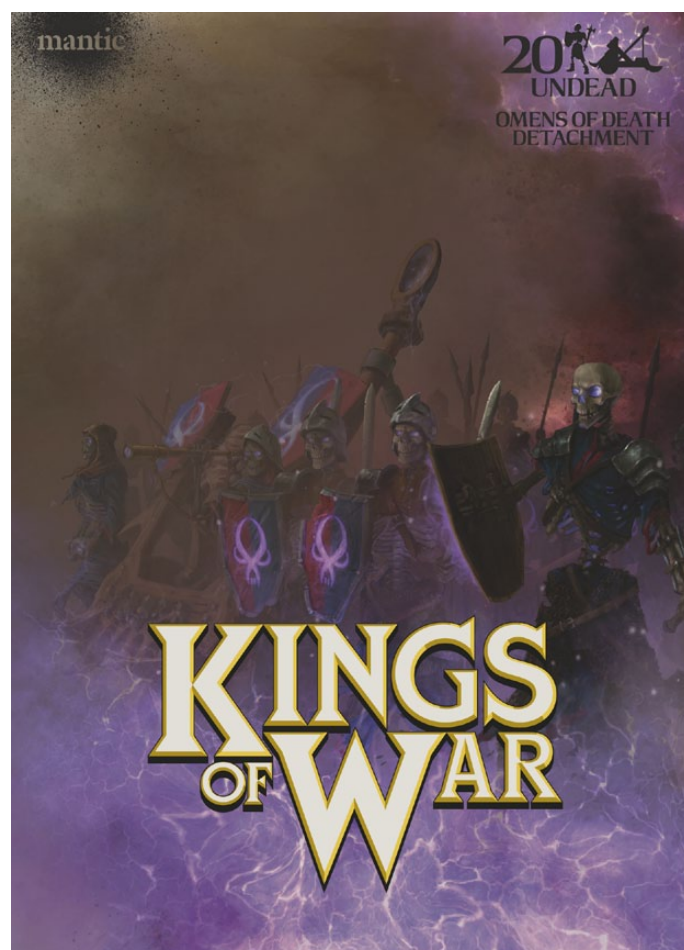
Which part of the Undead are you most proud of?

The Revenants are quite baroque and I like their armour - it gives them an ancient look. I also love the ghouls - the way they go together makes them into quite powerful models visually.

In the warrior set there are lots and lots of little touches and tricks that Ronnie and I came up with. We want the Undead to be fun, but in a 'real' way. I like the phrase 'real fantasy' as an overall approach.

Do you have any tips for any budding sculptors trying to get into the industry?

Look at other artists and sculptors works, large and small, old and new. Learn about history and anatomy. Understand human and animal physiques. Develop an interest in military history throughout time - be a hoarder of images. Enjoy your work. Stay a kid inside.



Copyright.....Mantic Games

Meet the Irregulars

Name:

John Charles Betts, known as Vanvlak on a couple of online gaming sites - I irregularly appear at [Tactical Command](#), the [Lead Adventure Forum](#) and the Yours in a [White Wine Sauce](#) Victorian Sci-Fi (VSF) page I'm now writing for the [Sheffield Irregulars blog](#).

Occupation:

Lecturer in materials engineering at the University of Malta. This means I get to play around with interesting stuff such as our 9 kilo-Watt laser, thermal imagers etc. I also used to work in a shipyard (1:1 ships, that WAS fun!); a stainless steel sink factory; and as research engineer on a remote sensing project, which was where I used to get tied into a light aeroplane or helicopter to take aerial photos or thermal images - when I wasn't fixing photocopier jams, that is!

Age:

42, it's only when you get there that you start understanding why it's the answer to life, the universe and everything.

Location:

Mosta, in Malta, a very small island in the middle of the Mediterranean Sea at the far end of Europe. We have a total of 3 model/gaming shops (at last count), and 40K and Warhammer Fantasy tend to dominate the very small gaming scene.

Years gaming:

15 (on and off) - mostly 40K or Warhammer Fantasy. I gained renown for an impressive number of games lost, even when demonstrating the game to raw beginners who'd never ever played before. And my die-rolling was legendary, always a 1 except for leadership tests or space marine armour saves (when I'd get 2s). Longest standing army; my long-, long-, LONG-suffering Chaos warriors (mostly undivided) for Fantasy; and my Legio Fausta (trans-

lation: lucky legion) Space Marines in 40K, although I also have small Tzeentch and Nurgle Chaos Marine armies.

Years painting:

30-ish, if we include model kits. First ever kit, a Frog Gloster E28/39 (!) which I painted a fetching shade of rather glossy green all over! First wargaming models were GW Epic scale Ork Gobsmashas (an armoured car sort of vehicle) for the old Epic Space Marine game, closely followed by 3 Imperial and then 3 Eldar Knights for the same system. First completed and painted army ever: a very green (green seems to be a regular trend) of Nurgley types including a Great Unclean One, warriors and Beastmen from the good old all-in-one-chaos-army days. First game ever was in a tournament! I lost all 3 games; then won my first (and one of very few) games against the tournament winner a week or so later!

Gamer or painter?

Converter. Ok, painter, but more of a kit-basher. I haven't played for a couple of years now. I'm not a good painter, and I do not sculpt; but I cannot resist dredging a bits box for parts for a good kitbash. Necrons are a target of choice.

Current army - and for what game?

Ah, yes, well, if we ignore all the loose bits and bobs and errant projects and just look at armies:

40K Orks, featuring lots of converted vehicles, mainly Blood Axes, Bad Moons and Evil Sunz. 6mm (Epic scale) Red Giant Space Marines for Epic Armageddon.

A variety of weird VSF stuff for a collection (rather than an army) of 15mm scale (more or less) vehicles used by the RN in the Mediterranean, with perhaps some colonial allies and Venetian friends.

Current modelling/painting project?

An Ork standard bearer, a couple of Ork heavy vehicles, a VSF 15mm mono-paddle-wheel, a handful of 6mm Red Giant tanks - yes, these



are bits of the armies listed above. And then: a flying island for the Irregular Scenery Challenge - this should fit in well with any scale from 6 to 15mm; a couple of IG tanks for 40K; some Uncharted Seas Dwarf and Dragon Lord ships; a handful of Warmachine Warjacks.....

Favourite painting challenge?

Anything allowing me to convert something, be they Necrons - currently taking a well-deserved break - Orks, or Skaven-gers (Space Skaven!). But I'll admit I prefer vehicles, and enjoy VSF stuff most.

What's next?

Another VSF vehicle. This time round it should include some bits of railway stuff and wind-screen wipers. But I really should get started on one of my very small number of historic armies - 15mm Ottoman Turks, or their friendly enemy, my 15mm Venetians (c.1500); or, more likely, my Baccus Wars of the Roses army in 6mm scale - York, of course! I also have a small collection of 28mm ECW troops (Parliament) I'm itching to work on. And from the less historically-inclined tastes, a Blood Bowl team - my Empire lads with loads of supporters, including a stand of pike! I'd also love to find

some loose odds and ends and time for Space Skaven....

My dream - to have enough space for a wargames table, storage of models, and a nice railway-cum-VSF layout. And a museum.....

The photo

Clockwise from top left:

Conversion for Uncharted Seas: an ancient Dwarf vessel used for blockades or for harbour defence duties. Based on a Peter Pig ACW model.

Uncharted Seas Dragon Lords frigate - unconverted!

Some stuff for a maritime-oriented game I was once planning - three wing-in-ground effect ships (WIGs) with a variety of weapons (the middle one totes a 19th century naval cannon) and a sub. The WIG hulls are clothes hanger clips.

Part of my Warhammer Chaos army, some Marauders and a daemon prince who looks suspiciously like a Tyranid gone wrong.

A 1:1 scale pulp gun; the valve is authentic, and so are The Complete Works of William Shakespeare just visible in the background, right.

Meet the Irregulars

Names: Shane, Owen & Connor McElligott

Occupation:

Shane - I manage a shop in London selling professional power & hand tools. The major downside with this is the travelling every day - the upside, though, is that I've got some top quality tools for modelling at cost price. I've pretty much turned into Inspector Gadget with my Dremel. The amount of accessories and attachments I've got for it is ridiculously excessive... GO GADGET GO!!

Owen - Schoolboy and Number 1 Son.

Connor - Hey! I'M NUMBER 1 SON! And 40K gamer and I'm at school.

Age:

Shane - 41 going on 12.

Owen - 14.

Connor - 12 going on 41. I'm very mature. No, really!

Shane - So that means I'm immature does it? Good point, well made!

Location:

All - Bognor, on the south coast of the United Kingdom.

Years gaming:

Shane - I started late at 21 with Space Hulk, Space Crusade and HeroQuest, with a bit of tabletop gaming as well, but then I had a gap from 23 until a couple of years ago when I introduced it to my boys.

Connor - Dad got us all the HeroQuest board game 2 years ago, which we loved. The miniatures aren't that great so Dad took us to Games Workshop to look at using the Lord of the Rings and Warhammer Fantasy figures instead. That's when me and Owen found SPACE MARINES! And our lives changed forever and Dad had to start painting.

Years painting:

Shane - I've been painting for 18 months but I get so little time to do it that I never seem to improve! Didn't make the cut at Golden Demon this year but hopefully one day!

Owen - Because of my illness I'm unable to paint, so my dad has to do mine. He is SO slow!

Connor - I haven't done much yet but I'm hoping to get my own paints & brushes at Christmas. I saw the 'Young Bloods' Golden Demon entries at Games Day this year and they were brilliant.

Gamer or painter?

Shane - I'd like to say 'gamer' only but I am forced to paint by my boys. They refuse to deploy unpainted units onto the battlefield! To be honest, I agree, but it gets frustrating for them sometimes - as Owen says, I really am incredibly slow with the painting. So I am both a gamer and painter. My favourite is definitely the gaming side.

Owen - I obviously stick to gaming.....and if Dad actually painted faster I'D HAVE A BIGGER ARMY!

Connor - Gamer at the moment but I hope to be both.

Current army - and for what game?

Shane - I use a mixed Chaos army for Warhammer 40,000. This consists of Black Legion, Iron Warriors, Nurgle marines, Cultists, renegades, Traitor Guard and possessed/demons. We all have quite large armies now so we can go from small squad skirmishes all the way up to massive battles.

Owen - I fight with Blood Angels in 40k, fast & brutal. FOR BAAL AND SANGUINIUS!

Connor - I deploy the unbeatable Ultramarines 2nd Company, led by Brother-Captain Cato Sicarius, onto the battlefield. COURAGE AND HONOUR!

Current modelling/painting project?

Shane - I'm doing the Skyshield Landing Pad for Connor at the moment. He has nothing to land on the pad though - dropping hints for Christmas presents, maybe??

Favourite painting challenge?

Shane - Definitely weathering. I loved Liam Tondeur's 'Rust Tutorial' in the last issue. I will be referencing that a lot when I paint my 'After the Battle' challenge entry.

What's next?

Shane - I've been itching to paint the Forge World Earthshaker Emplacement that Owen has had for a while. It's been primed for ages but other stuff keeps getting in the way. Also, I've got some Chaos Raptors that I'm looking forward to - and it would be nice to paint something for my army for a change!

Owen - I picked up the Forge World Death Korps of Krieg 'Commissar on horseback' at Games Day this year, so I want to start a small Death Korps of Krieg army to go with him. I also bought the Death Korps Earthshaker crew to try and persuade Dad to paint the Earthshaker Emplacement I've already got - but knowing the speed he paints, we could be looking at next Christmas for that!



Connor - If Dad ever finishes the landing pad, then I'm hoping that he will paint my Forge World MK IV Venerable Dreadnought, which has beautiful Ultramarine iconography on the armour and Tyranid 'trophies' on the banner. As I said earlier, I want to start painting myself.



WAMP - An Interview with Brett Johnson



WAMP - Wargames and Miniatures Paradise - is an online painting site, with a friendly vibe and a lot of competitions throughout the year. We caught up with Brett Johnson (Darklord) who runs the site to find out more.

With so many painting forums online what makes WAMP different?

I think the difference with WAMP is in its origins. The group was started by accident really. I had just got into the hobby and was unaware of miniature painting sites. Around this time eBay started eBay groups and I stumbled across one. It was rather slow to be honest, and myself and one other guy were the only real contributors so he suggested I start my own group. I did so, and WAMP was born.

We spent nearly 4 years on there, almost unseen by most people but over those 4 years there was a core group of maybe 10 people that posted regularly. It built up a camaraderie which was helped by the fact none of us really (with the exception of one Slayer Sword winner!) were super painters - we were a similar level but we all wanted to improve and we did that by helping each other. We felt comfortable giving critique in a small, almost private, place which was an antithesis to other sites where many people get scared to post or it can feel very clique-orientated - at least until you are more established.

There are bigger sites out there, with more members or more features but those sites can feel intimidating. A lot of our members came from Wyrd which had a similar close knit feel where it was more about the people than the painting and that's what we try to preserve.

The other difference with WAMP is the sheer volume of opportunities we give people to get

painting, which is our aim - get people painting regardless of level. It is, after all, why most of us are in the hobby.

Why are painting forums important to the hobby community?

I think painting sites as a whole, not just forums are vital to the hobby. Years ago painting was just a side effect of the actual gaming - there were few people that preferred painting to gaming. Over the years that has started to change and I think the last few years has seen a real surge in miniature painting, mainly due to the internet. War gaming is a pretty social hobby - you have to have someone to play against, whereas miniature painting is actually a pretty lonely hobby. The internet gives people the chance to see others work and to ask for help.

When I started in the hobby I was unaware of sites like Coolminiornot [LINK] and when I discovered them I was just blown away - I saw that models weren't all Games Workshop, I discovered so much that I wouldn't otherwise. If I didn't have sites to inspire and educate me I would still be at pretty much the level I was 4 years ago (maybe I am, some would argue!)

With the 'family' atmosphere - how do you make new members feel comfortable?

I give each new member a fluffy cushion and a cuppa!! Actually I always say WAMP is like the bar in Cheers, there's a core group of people that know each other but they will always welcome new members. Just like Cheers there are people of different social standings like Norm and Frasier - opposites yet good friends, its like that at WAMP. We have Slayer Sword winners, World Expo gold medalists, studio painters, etc, and they interact with people who struggle to get a 6 on [CMON](#), or only paint once a year. There is no social hierarchy at WAMP - everyone is equal and everyone's opinion is equal. It's not one of those places where your opinion doesn't count unless you paint Space Marines, or you've only been there for 6 months.



We have a section for introductions and there are always plenty of people who respond to new members and welcome them. Everyone gets that treatment and it's the friendliness that makes people stay. It also helps that most members tend to know each other from alternate places. We don't advertise so all our new members come from word of mouth or seeing a link on another forum, so generally people are aware of each other in the community anyway which helps a lot.

We have two permanent threads on the site - one for moaning and one for good things that happen, and people post all sorts on those threads - about their friends passing away, or about getting divorced. This is highly personal stuff, but they share it because they feel comfortable doing it and appreciate the response they get. I consider most of these people my friends and I believe they consider each other friends too.

You run a lot of competitions - does this mean your members are highly competitive?

Yes and no. Everyone that enters our contests would love to win something - who doesn't want to gain recognition for their work? But there is no ill feeling if people don't. We have members that enter most of our contests and have very rarely placed, but it doesn't stop them. The contests are merely an opportunity to paint, some have prizes, some don't. The majority of our contests are judged by open voting - everyone votes, comments and critiques publicly and this is, if you ask our members, the main thing they want from the contest - suggestions on ways to improve. It's been a habit since we started and one we will always keep in place.

What is planned for 2010?

Lots!! 2009 was our first year as a proper forum and we spent it finding our feet, but 2010 is about building and improving the site. Hopefully by the time you read this the new design will be in place. I invested a fair bit of money into new software that makes the forum even more user friendly and I also bought a content management system, which will allow us to offer members their own blogs. It will also allow

publishing of articles and stories. The investment of that money hopefully shows my commitment to try and offer the best experience I can. The forum will continue to be the main focus but the new design will allow us to offer articles such as company reviews or tutorials as well as more of our interviews with influential people in the hobby.

Our sponsored contests will be even bigger and better - in 2009 we held 9 contests, but 2010 will see us almost double that, with contests sponsored by the likes of Avatars of War, Kabuki, Guild of Harmony and Eolith miniatures, to name but a few - and there are a lot of prizes up for grabs! We also have the Little Angels charity contest coming to an end. If you haven't heard about it - where have you been? - we are trying to raise £1,000 for [Tommy's](#) - a charity that tries to prevent miscarriages and stillbirths, something of personal experience to myself. We have over £1,800 worth of prizes to give away in the contest. Basically people can enter any painted miniature, any manufacturer, any genre, it can be painted especially for the contest or it can be something done years ago. The only stipulation is that model must be auctioned off and the funds donated to the campaign. Getting companies to donate stuff in this economic climate to a little known forum was pretty tough - I sent out over 400 emails over 3 months arranging this! - but many have been so supportive of the cause and it shows what a great friendly hobby this can be.

This year will also see the release of the first WAMP mini which is a daunting but exciting project and there are going to be some tie ins with companies to offer products via WAMP like resin bases and commission painting.

The thing that probably has got me most excited for 2010 is an exclusive collaboration with one of the most exciting new companies out there (in my opinion anyway!). WAMP will be working with Kingdom Death to produce an exclusive mini. This miniature will be usable in the Kingdom Death game but will be available only to WAMP members and is going to be a full partnership from concept right through to casting.

WAMP members will even be involved in the development process helping to shape the idea. It really should mark a new level in what we are trying to achieve.

Do you have any other activities running?

As well as all that (you want more?!!) we have the monthly contest. It's just for fun, so there are no prizes. Each month there is a theme so points are awarded 50% for painting and 50% for thematic content. The loser from that month gets to pick the theme for the next so it gives everyone a chance - and there are some strange themes picked, believe me! It's just for fun but it's our oldest contest and a great excuse to paint something. We also have the WAMP ladder - you start at the bottom and challenge those above you to a 'paint off' where you choose a theme between you and the members vote for a winner. The aim is for you to try to climb to the top rung. We get some great match ups on there.

We also have our Hot Seat interviews where people get the chance to quiz some of the main players in the hobby. We have had interviews this year with the likes of Sebastian Archer, Ben Jarvis (UK Slayer Sword winner for 2009), Anders Eklund and Jakob Neilson - it gives a real insight into the hobby.

We will also be continuing to run our 'Paint Masters' series. These are like a step by step tutorial where you paint the same mini as our 'expert' at the same time. Our first paint along was with Anders Eklund, he gave a step by step using Sebastian from Wyrd. It's a mini he actually did the studio paint job on, so it's a rare chance to get direct help like this and you get constant advice not just from the expert but others that are painting the same thing at the same time. It's as close as you'll get to a one to one without having him sat next to you!

Best of all, this is all free!!

If you fancy joining in anything happening on WAMP, including the Little Angels competition, joining is completely painless - just visit [wamp-forum](#) and register.



Merit Award Winners

Since the creation of the group, Sheffield Irregulars have run a monthly painting competition. Each month has a different theme, voted on by the members of the group. Below are the winners from the last three months. Each one received the coveted Merit Award trophy as a result of scoring highly for both technical ability and adherence to the theme of the month.

You can find pictures of all the entrants on the [Sheffield Irregulars blog](#), along with details of the next challenge.



September 2009

Theme: Only use 3 pots of paint

Winner: Mike Schaefer

The 3-colour Painting Challenge appealed to me as one of the biggest problems I find when painting miniatures is picking colour themes and combinations. Being confined to 3 colours eased that pressure straight away! I also felt that, with a simpler theme, a month would be a manageable amount of time to dedicate myself towards a quality paintjob and yet still relax enough to enjoy the work and the competition.

For my miniature selection, I wanted a simple model to match the simple colour theme. Too many doo-dads on the miniature would make the job harder, so animal or monster miniatures lent themselves well to the challenge. I dug through my painting backlog, and I found 3 candidates that were already primed: an earth elemental, some wolves, and this dinosaur. I've marveled at the sculpting on this dinosaur

ever since I bought it, and I've been waiting for an opportunity when I could really focus on painting it and enjoy working with that phenomenally reproduced reptilian skin. For this write-up, I searched on-line to find out who the manufacturer is, and, not only did I learn that it's a Reaper miniature, but I also discovered that apparently it's a Carnosaur, not a T-Rex! A big ovation goes to Dennis Mize for such tremendous sculpting skill!

Even with the "advantage" of using only 3 colours, I still struggled, of course, choosing the colour theme. I tried out a few combinations on my palette, imagining a taupe underside, a peachy-orange body colour, and brown stripes. Some of the combinations looked too muddy,



though, and I felt that mixing these particular colours would be hard to control. That led me eventually to choosing the taupe-to-olive mix, which blended smoothly across a wide spectrum. I also studied some real-life references, and I saw some nice flashy and splashy patterns out there in lizard-land, so that led me to adding the mustard colour for contrast and interest. Ironically, when I went to the Reaper site to identify my miniature for this write-up, I came across their actual T-Rex, and it's painted much like I really wanted my miniature to look. Too bad I didn't research the model before I painted it!

The paints I used were Vallejo Game Colour Dead White, a very ancient pot of Ral Partha Dun - which is a personal staple colour of mine, as it is so versatile - and Games Workshop Cataphan Green. I started by painting



the dinosaur with a thin layer of the white, mixed with small amounts of the other two colours to achieve a bone colour. Then I kept mixing in the olive colour as I added successive thin layers on the upper side of the body. I used Liquitex Matte Medium, plus probably a drop of Future-based magic wash (or perhaps the Liquitex equivalent), to dilute the pigment in order to wash the model so that I could capture the nice intricate texture of the scales. I reserved the pure olive for the stripes, and I reserved the pure white for the final highlights and the teeth.

As I progressed through the layers and blending, I realized that I didn't have as much spectrum across the olive as I imagined I would, and that I was going to be very constrained in achieving the contrast I really wanted. I probably should have tested out the colours a little more beforehand. But I'm sceptical whether a darker olive could have been lightened sufficiently to provide an attractive mid-tone colour.

I surprised myself yet again when I added the Dun and discovered that the colour was so close in saturation level to the mid-tone body colour, that, again, I was left with very little contrast. In hind-sight, I probably should have painted the stripes first with the olive and then painted inside those stripes with the Dun, in order to use the olive as an outline. That way, I might have achieved better contrast for the stripes. I also could have picked a brighter yellow colour than the Dun. I felt better about the final results, however, when I dry-brushed the highlights on the model, and I saw all that wonderful skin texture pop out.

I don't typically enjoy basing. I usually consider it a chore that stands between the pleasure of painting a model and the pleasure of playing with it on the table-top. This time was a little different, though, since the purpose of the model was more for competition than for gaming. Mentally, therefore, I could enjoy the creative process for the basing.

For a simple model with a simple paint-job, I decided a simple base would be appropriate. A rich base risked detracting attention away from the model. I added enough texture and plants to give the sense of a jungle environment, but I wanted to ensure that the legs were still visible, especially since some of the scales turned out rather well there.

For basing, I regularly glue on a hand-made mix of flock, hobby sand, ballast, plus some sand and stones that I gathered from the side of a parking lot curb. My hope is that the mix looks natural enough so that I can avoid painting the basing material, which, again, I consider more of a chore. Then I glued on some spots of sponge-flock, static grass, stalks from a miniature-broom, and some plastic leaves cut from an artificial plant.

In the end, I was very pleased with the overall outcome. I admit I was disappointed with the modest contrast. Good contrast is something that has eluded me in general, and it's something I've been concentrating on for several months. I cut myself some slack, though, since, after all, I was working with only 3 colours, and I invested modest effort in experimenting up-front with the colour mixing. So, given those limitations, I felt satisfied with the results. I also took consolation in the fact that I have an entire unit of saurian-riding sci-fi troopers from the Void range in my backlog. So this Carnosaur was good practice to ready myself for those models and try out even better colour themes and skin patterns!

When the entries started coming in for the competition, I felt pretty intimidated by the level of skill for this Challenge. Two entries that really stood out to me were the C'tan and the Evil Girl. For someone who is struggling so much to achieve contrast, these entries show

how it's done! The models really jump out at you, and I felt that their sheer "presence" would win the favour of the judges. For Evil Girl, especially, you could tell a lot of creative thought and extra effort went into it.



So I was biting my nails all the way to the final day of the event. I can't tell you how surprised and excited I was to see my Carnosaur pictured right there in the announcement! The other competitors were so gracious in their comments to me, too. I am really very appreciative of the casual and good-natured community of painters in the Sheffield Irregulars. Thanks to Rebecca and Jason and all the other organizers, competitors, and contributors who devote their free time to host these competitions and produce Irregular Magazine. I tip my paintbrush to all of you!

October 2009

Theme: Winter's Touch

Winner: Josh Golding

Model: Perry Miniatures 28mm French Napoleonic Range in plastic. That's the model, the discarded pack and drumhead.

Some of the branches etc. on the road are from the Games Workshop Dryads box, while the fence is made from balsa wood and the whole thing is mounted on a card stock display



base and Will's plastic sheeting cobbles.

I first constructed a working base, which would give me something to paint on that would provide texture, but wouldn't be ruined by stray paint. I cut as much of the plastic sheeting as I wanted there to be cobbles visible - which, with the recent snow fall, was not so much. I covered this liberally with Polyfilla, including the models rounded base, and allowed everything to dry over night.

The model is entirely painted with Citadel paints and Liquitex matte medium. The base-coat for the trousers was Shadow Grey, brought up with a mix of Shadow Grey and



Fortress Grey, then finished off with a Fortress Grey/Space Wolf Grey/Skull White final highlight.

The brass on the shako is Tin Bitz, up to a Tin Bitz/Brazen Brass mix. This was followed by a Brazen Brass/Shining Gold mix as a second highlight, which was washed with a Scorched Brown/Chaos Black mix. This was brought back with a Shining Gold/Brazen Brass mix. and a final, fine highlight of Burnished Gold.



The flesh was base-coated with Dark Flesh, followed by a Dark Flesh/Dwarf Flesh highlight. A mix of Dwarf Flesh and Elf Flesh was used as a second highlight, washed lightly with a Liche Purple/Scorched Brown mix. More highlights were then applied, starting with a Dwarf Flesh/Elf Flesh mix, then little rotting flesh and finally a tiny touch of ice blue. The blood was a mix of Scab Red and Red gore.

I started the greatcoat with Charadon Granite, which I highlighted through Codex Grey, Fortress Grey, a mix of Fortress Grey and Skull White. The coat was then washed with Devlan Mud, and finished off with a little bit of Forge World Ash pigment dust on the bottom.



The snow is a liberal coating of Games Workshop Modelling Snow and PVA Glue in a 1:2 mix, with a light dusting of snow on top. Once it dried, I used a little 'Ardcoat (Gloss Varnish) and Water Effect where the snow meets the cobbles to suggest it was melting. I waited until the snow was tacky to imprint the footprints.

November 2009

Theme: Fly the Flag

Winner: Krystian Krawczynski

Dark Angel Banner Bearer

This piece was a commission where the customer wanted a black skinned marine - and it was very hard to do...

The first step was to base coat the entire face with Dark Flesh, which I then washed with a 1:1 mix of Scorched brown and Badab Black. I followed this by layering on a 2:1 mix of Dark Flesh and Vomit Brown. The first highlight



was 1:1:1 mix of Dark Flesh, Vomit Brown and Kommando Khaki, though some people might prefer Bleached Bone in place of the Khaki. Scab Red was washed around the bottom lip, while a 1:1 mix of Regal Blue and Dark Flesh was washed around the eyes. Finally Bleached Bone was used as a highlight to accentuate the model's expression.

The armour was simple at first as I base coated the model with Graveyard Earth. Once this was dry I washed the model with some diluted Devlan Mud. For the next coat I used a 2:1 mix of Bleached Bone and Graveyard Earth. I left the crevices unpainted so that the darker colour showed through. I then brushed the edges of the armour corners with straight Bleached Bone. For the final highlight I painted the edges with a 1:1 mix of Bleached Bone and Skull White. For the damage I used MIG Rust powder.

The banner was selected by my customer. He'd seen this design that I had painted on a previous occasion and really liked it. It was a big challenge for me to do a copy of my previous work.

Artist Showcase - Vyctoria Hart

Your work has a recognisable look to it - is this a style you've developed?

My style developed during a period of isolation from the world of art and from the internet. Following my degree in Art History, which successfully stuffed my head full of historical goodies, I spent 6 months in a rural town with an old iMac and a collection of design programs that I did not know how to use. I took it upon myself to find a way of using them to create something that appealed to me. I work almost entirely in Photoshop, which is apparently unusual for someone who relies heavily on linework, but I find it to be more intuitive than Illustrator or GIMP, and as such, it has become the program with which I am most comfortable. Over recent years I have developed a set of rules and habits for my work, such as specific brush sizes for specific lines and rules for shading and texture, which combine to create the recognisable style.

Steampunk and art nouveau - where did the combination come from?

To me the combination of Steampunk and art nouveau is a natural one. Steampunk is firmly embedded in a rather generalised form of Victoriana. For many Steampunks it seems to be enough to add bustles, bloomers, goggles and gears to modern art forms, but the Victorian era was the origin of a number of ground-



breaking schools of art. Why not use those schools of art in the same way that Steampunk authors use the linguistic style of the period? Art nouveau is a purely aesthetic form of art that lends itself well to a style and genre like Steampunk, which so far seems to be more about visual impact than deeply symbolic statements. It also represented a move towards advertising as a form of artistic expression and the concept that one could have as much selling impact with images as with words.

Where did your artistic journey begin?

I think the very first starting point was an overwhelming desire to prove to my A-Level art teachers that black linework had a valid place as a legitimate artistic style. This desire drove me towards the appropriation of the art nouveau style, but it wasn't until I became aware of Steampunk as a genre that I really found my artistic niche. Although I would have described my taste in fashion and music as decidedly gothic, this did not translate all that successfully into an artistic style that was influenced





by light and soft colour palettes. Whilst Steampunk has its share of darkness and grime, it also has a scope for a wider palette and a greater opportunity to tap into my historical interests.

What was your inspiration for the cover of issue 2?

The artistic influence on the image comes from the work of [Alphonse Mucha](#), one of the most recognisable of the art nouveau artists - specifically his use of framing circles and decorative arabesques.

With the cover design for issue 2 I wanted to create something atmospherically very different from the cover of issue 1, whilst capturing what I feel to be the spirit of Steampunk. Steampunk is very much about freedom and the space to create as one sees fit. Although it is grounded in an era that most would see as rigid and repressed, the Victorian era was a time of huge technological and social progress. It was a time when an intelligent individual with sufficient funds could turn their mind to any field and have an impact on that field. Science, engineering, exploration, adventure, botany, geology - it was all laid open for the taking, and many of the great minds of that time had their fingers in multiple pies of progress and invention. Steampunk attempts to recapture the spirit of home invention.

The airship is one of the major symbols of the Steampunk movement, representing a freedom

from both modern technology and from political and cultural boundaries. The airship pirate or renegade is a common character within Steampunk fiction and a number of influential figures within the genre, such as Abney Park and The Davenport Sisters, represent themselves as such characters. The classic romantic image of pirates as having the freedom of the waves is recaptured in Steampunk as the freedom of the air, the only place that technology and the British Empire did not hold complete control. In the same way, Steampunks have the freedom of an entirely new genre, a new world to mould and change as they see fit, which is still relatively uncharted and unrestrained. Steampunk is a world of wide horizons of possibility that no one has yet succeeded in enforcing rules upon. It is pure potential and that is the Steampunk that Ida, the cover girl, is contemplating.

What techniques/methods do you use in your work?

My work is created almost entirely within Photoshop and the confines of my own head. I may occasionally sketch out one or two thumbnail images if an idea strikes me whilst I am away from my computer, but my ideas are almost always born fully formed as it were. A great deal of my work is based on stock photography and often an idea springs from a glimpse of a photograph.

My process generally begins with the line work - in the case of the Mucha-inspired pieces this





usually consists of background framing, followed by the figure work and finally any additional detail, such as the cogs and arabesques. Quite often the line work can be used as a complete image, independent of the coloured version. Colour and shading are then added to the line work as a series of layers with specific brushes used depending on whether the layer is skin, fabric, hair, fur or metal. I prefer the slightly more handmade feeling of Photoshop to the clean, crisp accuracy of Illustrator. Backgrounds and areas of complex detail are usually created in separate files to be dropped into the finished piece in order to avoid both gigantic file sizes and the possibility of file corruption. Each complete image is usually made up of 30 to 80 layers and at least 7 independent files.

Are you a gamer or a miniature painter?

I am not a miniature painter myself, although my partner is a Warhammer fan. I personally prefer card and board based games, preferably without too many rules. My game of choice is the Munchkin series, as it is as much a game of chance as it is a matter of tactics. However as a devoted fan of the works of HP Lovecraft I do enjoy the Arkham Horror series of board games, as much for the gameplay as for the sheer beauty of the design work within the game. I find I'm more likely to play a game if the artwork is stunning.

Does gaming influence your work at all?

I don't get to spend as much time gaming as I would like, but I do take some influences from gaming, although not nearly as much as from film or literature. I love that the great gaming artists ensure that their images are clear and recognisable from a distance, with well-defined atmosphere and character. I am also fascinated by the way that miniature model painters distort colour and shaping to create a greater impact and compensate for scale and distance.

If you could produce art for anyone who would it be?

I am currently slightly obsessed with historical forms of packaging and advertising and I would appreciate more opportunities to turn my hand to promotional materials within the Steampunk genre and elsewhere. It is my intention to begin producing work for charities in the near future as there are a number of causes, specifically Lupus research, that are close to my heart. I am also fascinated by illustration for both books and magazines and I feel that the graphical style of my work would be suited to that field.

Who are your favourite artists/designers at the moment?

My tastes in art tend to change on a daily basis as I spend a lot of time on a variety of art websites but I'd have to say that my current favourite artists are - Henning Ludvigsen, one of the artists whose work is featured in the Arkham Horrors series; Ida Mary Walker Larsen, the fantasy photomanipulator and one of the finest sources of Steampunk stock photography; and Doctor Geof Banyard, the comic book artist who is not afraid to point out the funny (and often adult) side of Steampunk.



Dawn of the Decks

by Steve McAleer

Magic: the Gathering is a game of fantastical monsters; ferocious dragons, noble knights and glorious angels, among a host of others. All five colours have ways of interacting with these creatures, whether it be white organising a massive marshal force; blue bouncing minions back to the aether; red aiming fire and lightning at anything that moves; or green creating bigger and bigger threats to stamp menacingly towards your inadequate looking defences.

Black, though, has the most evil, powerful and - let's face it - fun way to deal with creatures: kill them all, then reanimate their rotting, putrefied corpses and send them back at their former masters in the form of a shambling, flesh tearing, braaaaaains craving zombie horde!

The first deck today is very much in this spirit of necromantic dealings. It is based around the Grixis shard and uses various methods to kill and reanimate creatures, both yours and those of your opponent. Cemetery Reaper is a prime example, providing a stream of zombies as long as you can find a well-stocked graveyard to plunder. Fleshbag Marauder and Terminate can handle that requirement, as can the fun combo of Death Baron and Deathbringer Thoctar. All you need is a counter on the Thoctar to get you started, and the now deathtouching pinger can machine-gun down any opposing threats.

Alternatively you could concentrate on filling your own graveyard with interesting bodies to dig up. Corpse Connoisseur gives you a neat way to access the one-of creatures, such as Sedris, the Traitor King or the previously mentioned Thoctar. Spellbound Dragon provides the main win condition, and is a surprisingly quick clock with so many high casting cost cards. Digging these guys up is simple enough with Gravedigger and Soul Manipulation. Cruel Ultimatum at the top end can also return a creature card to your hand, along with several other effects that are usually quite good too.

A special mention must go to Grim Discovery, which combines with Jhessian Zombies and



Terramorphic Expanse to power you up to Cruel Ultimatum. It actually performs better than Sign in Blood in the deck, since it will usually draw you two cards:

Zombie Death Squad

Standard

3 Cemetery Reaper
4 Death Baron
2 Fleshbag Marauder
3 Gravedigger
1 Spellbound Dragon
2 Corpse Connoisseur
3 Jhessian Zombies
1 Deathbringer Thoctar
1 Sedris, the Traitor King
20 Creatures

4 Terminate
2 Sign in Blood
3 Grim Discovery
2 Soul Manipulation
1 Rise from the Grave
2 Drastic Revelation
2 Cruel Ultimatum
16 Other Spells

4 Crumbling Necropolis
2 Dragonskull Summit
2 Drowned Catacomb
4 Terramorphic Expanse
2 Island
2 Mountain
8 Swamp
24 Land

Of course, it's not all necromancy and rotting flesh in the black section of the colour pie. There are also the more refined

representatives; high-class individuals who like nothing more than relaxing with a glass of fine red... is that wine?

Since M10, vampires have transitioned from expensive high-end creatures to one of black's most common creature types. There have already been several takes on a Standard vampire deck that have performed well in tournament Magic, so coming up with something original proved to be a pain in the neck. This second deck instead widens the card pool to include Extended, and focuses on the splashiest new member of the tribe: Malakir Bloodwitch.

The Bloodwitch is an excellent creature on the board, with 4 toughness, protection from white and the fact that it is black providing immunity from most targeted removal. But it's the "enters the battlefield" ability that we are interested in here. Since you get to drain a life for each vampire you control, it makes sense that you want to have as many in play as possible when the Bloodwitch hits. Sadly there aren't any cards that produce multiple vampire creatures; the closest we get is Bloodchief of Ghet, which is a little slow and relies on our opponents having creatures to target.

Of course, one of the fun facts about vampirism is that it can be caught. With that in mind, we can concentrate on producing a crowd of creatures and worry about infecting them later. One cool, and sadly overlooked, way to generate large amounts of creatures is Springjack Shepherd, which can easily bring upwards of 6 tokens along with it. Luckily there are plenty of excellent defensive cards, with heavy white requirements, that can help keep you alive long enough to utilise a giant herd of goats. Plumeveil and Kitchen Finks are tough to deal with efficiently and usually provide a substantial roadblock. Runed Halo can also blunt an early attack, especially if your aggro opponent has drawn two copies of the same creature. Wilt-leaf Liege is the star player, with three white symbols in the casting cost and an ability that makes your goat tokens relevant in the combat phase.

How to use these goat tokens? Well obviously the Bloodwitch doesn't care about mere

livestock. However, were these creatures to become vampire goats... Now we're talking! Fellow bloodsucker Mephidross Vampire isn't fussy who he bites, and makes all creatures you control into vampires while in play. Back in white we have the instant speed Shields of Velis Vel, to turn all our creatures into changelings - therefore giving them all creature types, including vampire. Mirror Entity also provides this service, while serving as a secondary win condition. Sometimes it is enough to just attack with a horde of 6/6 goats...

Springjack Pasture provides a few neat interactions, both supplying additional goat tokens and turning them into mana and life. Thanks to the M10 rules changes you can now tap the Pasture and sacrifice X goats to gain X life, without worrying that the mana also created will burn you right back down again. It also combos with Rise of the Hobgoblins, effectively upgrading each goat you sacrifice into a 1/1 goblin and one life. Flickerwisp gives you a way to re-trigger your enters the battlefield effects, boosts the chroma count and presents a relevant flying threat.

El Chupacabra (Extended format)

4 Kitchen Finks
4 Plumeveil
2 Flickerwisp
2 Mirror Entity
4 Springjack Shepherd
4 Wilt-leaf Liege
4 Malakir Bloodwitch
2 Mephidross Vampire
26 Creatures

1 Shields of Velis Vel
2 Rise of the Hobgoblins
1 Runed Halo
2 Journey to Nowhere
2 Oblivion Ring
2 Faith's Fetters
10 Other Spells

4 Springjack Pasture
2 Marsh Flats
2 Godless Shrine
2 Fetid Heath
13 Plains
1 Swamp
24 Lands



The final deck returns to our zombie theme, and is this time inspired by an archetype I liked to pick up in triple Alara Reborn drafts. The central card is Necromancer's Covenant, which would usually be passed a long way round the table while people picked up Bloodbraid Elf, Terminate and the blade creatures. If I saw a Covenant in the first pack, I would immediately switch to picking all the Esper coloured cycling creatures I could get my hands on. The deck played out by cycling through as much of your deck as possible to find Necromancer's Covenant, then generating a swarm of lifelinking zombie tokens.

I've expanded the deck to include cards from the rest of Alara block, although the core remains roughly the same. Jhessian Zombies and Sanctum Plowbeast mean that you'll rarely miss a land drop on the way to six mana. The sheer volume of cycling cards means that the deck runs as though it has 26 or more lands, even though it actually has just 20.

Viscera Dragger, Architects of Will and Glassdust Hulk can all be cycled cheaply at the end of your opponent's turn, although it is usually correct to cycle them in your main phase if you need to find a land for the turn. Esper Charm complements this strategy and also gives you a way to disrupt counter spell decks so you can resolve a Covenant.

Along the same lines, Rotting Rats is a nice way to interact with control decks. You'll usually have a creature you're happy to discard to it and unearth means that they'll think twice about killing it and losing yet another card. Note that the rats, Viscera Dragger and Jhessian Zombies are all creature type -- zombie, so they all gain lifelink with a Necromancer's Covenant in play.

You have some early defence against aggro in the form of Infest. Path to Exile also helps out here, although it's useful to hold one in hand against Jund decks in case they try to Maelstrom Pulse your zombie tokens. Martial Coup is effectively Necromancer's Covenant numbers five and six, giving you another way to win the game once you've got plenty of mana available.

If you do find yourself under pressure, there is no reason not to just play the creatures out from your hand. All of the cyclers in the deck are good defensive creatures, particularly the landcyclers. And if your opponent has a removal spell for them? No worries, since you want them to end up in the graveyard anyway!

Dead Rising Alara Block Constructed

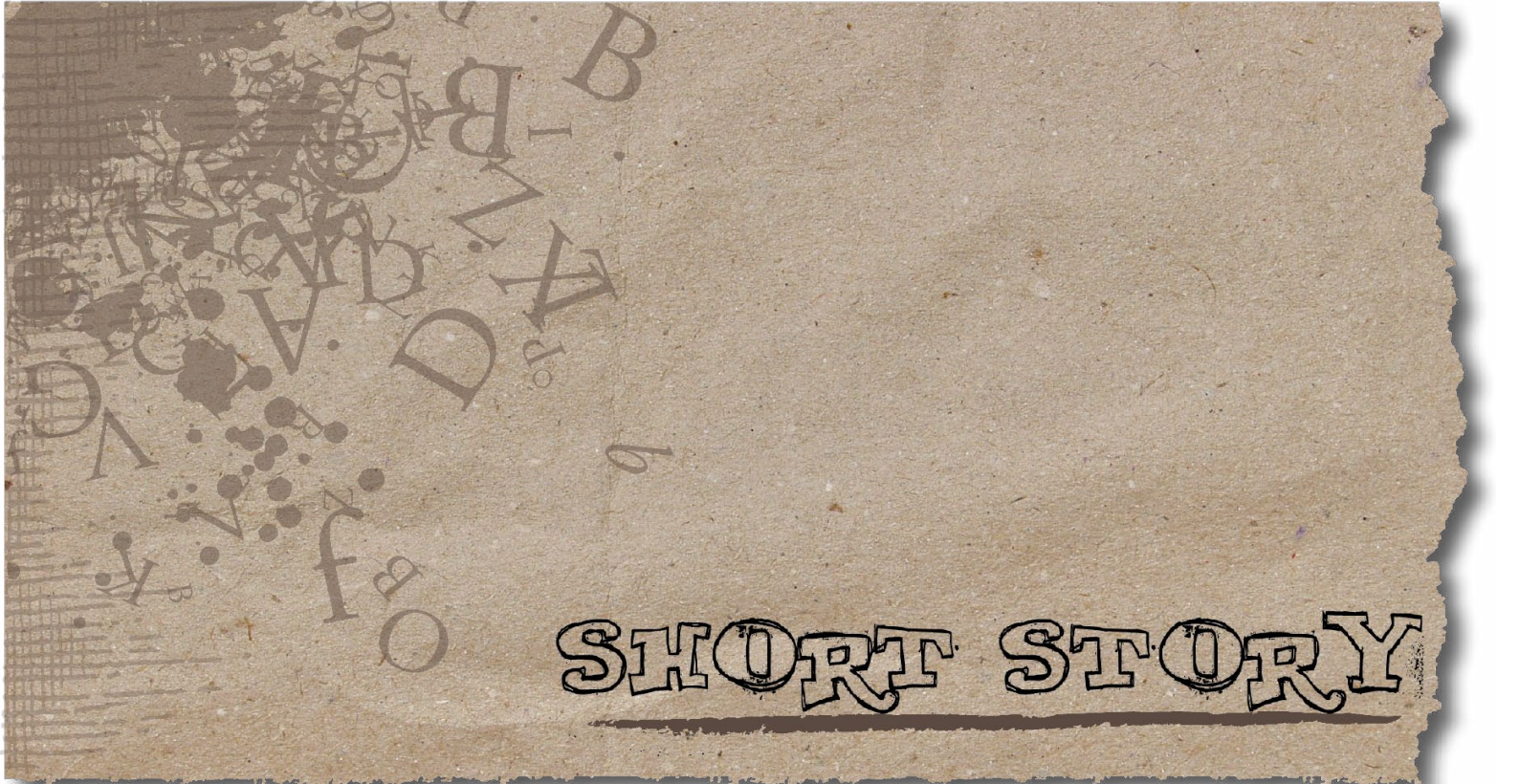
4 Rotting Rats
4 Architects of Will
4 Viscera Dragger
4 Glassdust Hulk
4 Jhessian Zombies
4 Sanctum Plowbeast
24 Creatures

4 Path to Exile
2 Infest
4 Esper Charm
4 Necromancer's Covenant
2 Martial Coup
16 Other Spells

4 Arcane Sanctum
4 Rupture Spire
2 Island
5 Plains
5 Swamp
20 Lands

Good luck raising your own zombie hordes, and if you try out any of the ideas presented here, have fun!

Editor's Note: If you wish to find out the details of any of the cards mentioned in this article, your best bet is to make use of the Gatherer application on the Wizards of the Coast website -gatherer- just make sure you have it set to search by title, as it tends to default to search by type - Nick



SHORT STORY

A Day in the Life...

By Stephen Boyle & James Griffin

The alarm buzzed incessantly - the damn thing could wake the dead! Alison buried her head in the pillows, but it didn't work, the beeping continued. Groping around on the bedside table, she fumbled with something hard and launched it across the room. It hit the alarm clock with a satisfying thump and both her false teeth and the clock fell to the floor with a crash. Silence flooded back into the room.

She tried to go back to sleep but it was no use - a strange smell hung in the room, and that just wouldn't do, so she decided to get up. It was that time anyway, with her being an early bird and all that. Rolling to one side, she felt for her slippers and donned her dressing gown. She got up, paused for a minute to let her body adjust to standing, and shuffled her way to the bathroom, flicking the light on and staring at her reflection above the sink.

"Still gorgeous, even after a rude awakening." She said to herself. Always good to start the day with something positive. Time for a shower. Opening the cubicle door, Alison turned the faucet and waited, and waited, but nothing more than a few drips came out.

"This hotel is useless," she spat to herself and went in search of her clothes.

Once dressed, and wrapped in her favourite beige cardigan, she went downstairs for breakfast. The dining room was big and empty, and she was the only one there. That unpleasant smell still hung in the air here, except now it was mixed with stale food and the detergent that made the tables sticky when the serving girl used too much of it. What was that smell? It was like when a hedgehog had gotten stuck in her garage. Like death. With maggots in. She crinkled her nose, and set off for her favourite table. Taking her seat, she waited for her breakfast to arrive. It was her routine - get up, shower, breakfast. It had always been like that, and it didn't do to spoil a good thing. After a few minutes, without the nice young girl that usually came to take her order for plain brown toast, enough was enough. Management would hear about this. Getting up from the table she walked moved slowly and steadily over to the reception desk. Sitting behind the desk was a young man; he looked very ill, she thought. His face was grey and his eyes were all sunken. She slammed her hand on the desk and vented her anger. It was as hard as she could manage, but he didn't jump. He didn't even look up.

"Young man, my shower isn't working and I have been waiting for my breakfast for far too long. I would like to complain to the manager. Where is he?" The youngster behind the desk looked at her and let out a slow moan. His eyes were a funny colour, and he was drooling down his ripped jeans. Why couldn't youngsters buy new clothes rather than wearing damaged ones? Standing up he reached his hands out to her. Alison stood still until he got close to touching her, and got angry - enough was enough! She slapped his hands away, and waving a finger at him she scolded, "Keep your hands to yourself, young man."

The receptionist looked at his hands where she had slapped them, moaned louder, with an edge of anger and reached for her again. "Brains" he muttered.

"Speak up when addressing your elders - we don't all have your good hearing you know!"

"Brains!" the boy said, and scratched at some eczema on his scalp. It flaked away, and the white-red of his bloody skull showed through the hole.

"It won't get better if you pick it". That was some of her best advice right there, and for free.

The boy was clearly still confused. Well, that could be rectified.

"Now, kindly give me the phone so I can talk to your manager, or go and get him from whatever hole he's crawled into."

The lad, who looked a little ill, kept looking at his slapped hands and looking at Alison. He watched with a clouded stare as she reached past him and picked up the phone. Cataracts? At his age? Poor kid. She could sympathise. As she dialed, he made a grab for her hands but instead caught the phone. Alison let him have it, after all, he was young and fitter than her, and settled for slapping him around the face. The boy was left with the phone in his hands, and his head at a funny angle. Actually, it was a very odd angle indeed. Oh well, she thought, he doesn't seem to mind too much. A very irritated Alison huffed and stomped off,

and the lad did something stupid. He pounced for her back. The telephone chord wrapped around his neck as he jumped, and as it went taut, the boy fell forward with a crash, his head garroted from his body. His head rolled away, and as Alison looked around, at the sound, she saw a pair of the boys legs sticking out from behind the desk twitching. Maybe it was drugs. She couldn't let it go without doling out some wisdom, whether or not he could hear and understand.

"Disgusting, toking on duty. Youngsters today!"

Deciding that the kettle in her room would do the trick for breakfast, she began the long climb up the stairs. Did they get longer every week? On her way up, she noticed that the girl, in her popped tabard and sock-less shoes was peering into the tube, the air sucking in past her face. What was with the staff these days? Still, she had been a cleaner for years, and she had a soft spot for the women staff.

Rolling her eyes Alison, pushed past her with some more of her wisdom, "You use it to clean dear, not as a telescope."

It was like the poor girl had forgotten what it was for. Ah well, you could only expect so much from the immigrant staff.

The cleaner looked up suddenly and their eyes locked. The girl looked like she had been crying. Her red eyes were bloodshot. Very bloodshot, in fact; was she crying blood? Alison looked away, it was none of her business. The girl craned her neck to follow the old lady's progress, when suddenly, unbeknown to Alison, she allowed the Hoover to get too close to her face. Her skin sloughed off into the sucking tube around her cheek, and the shock made her lose her balance. She fell, bouncing and rolling down the stairs, coming to rest in the foot-well, nothing more than a lump of diseased steak, the vacuum tube protruding from her chest. A second later, she was animated again, gargling and clawing at the tube, which sucked in one of her bent and broken fingers for her efforts. Alison turned to see the scene, as another figure - was that Clarence the caretaker? - loomed over her.

Good, she thought, at least the poor girl had help. She could probably sue for that.

Lurching up the stairs, Clarence came with his customarily methodical plod after Alison, licking at the blood from the newly reclaimed Hoover tube like an ice cream. As he rounded the top of the stairs, Alison disappeared into her room, shutting the door. He stood outside, confused. Waiting. Then, all of a sudden, the door opened again, and Alison reappeared before him carrying a big ceramic chamber pot. As she approached the zombie with the Hoover tube she tutted to see him just stood there, "Here, my toilet is at the other end of the room, so I had to use this. Get rid of it for me will you?"

The big man looked at the chamber pot, then at Alison, then back at the chamber pot. Puzzled, it cocked its head to one side, "Gar?" he moaned, and she rolled her eyes. "Oh for goodness sake, look I'll show you." With her hands on the zombies' shoulders, she guided him to the bathroom. Taking the pot with its dubious contents off him, she emptied it and proceeded to rinse and fill the sink. "You might as well learn to do it properly, this is the proper way to wash up."

A few seconds later, Alison was holding the caretaker's hands like a girl would stand on her uncle's feet to dance at a wedding. She guided them around the chamber pot., and Clarence cocked his head again. You just couldn't get the staff. Oh well, you couldn't teach a monkey to break-dance, maybe some things were just beyond some people. "Finish this one off and I will go and get you the one from yesterday too."

As she left the bathroom she bumped the door which banged into a shelf. Rubbing her shoulder, she shuffled across the bedroom. The shelf wobbled and the electric fan sitting on it, fell into the sink. The lights in the building flickered on and off as the electric fan, and Clarence, fizzed and crackled in the water. What a dump, thought Alison, that couldn't even keep the electricity on. The smell was worse now, like death, with burning hair. She'd need some air freshener for that.

As Alison reached the top neatly folded and ironed towel from a pile in her wardrobe, she heard the door open behind her. She looked over her shoulder, "And what are you three doing here? This hotel leaves much to be desired." She asked.

The child, her golden hair falling about her little shoulders corrected her, "Oh Gran. You aren't on holiday."

"No?" She said, and her daughter replied, "You're in a care home. They look after you. Do you remember?"

"Do I remember?" she said indignantly, pulling out her shotgun from the laundry basket and levelling it past them. "If they look after me so well, dear, why is the place full of zombies?"

There was an ear shattering shot that echoed through the building as she pulled the trigger. Her family dove for the floor, and the big caretaker's burning face dissolved in a bloody pulp.





Reviews

World War Z: An Oral History of the Zombie War

Review by Daniel J. Wild

What is it about zombies that make them such a popular monster? Is it the commentary on the human condition they represent? The gruesome Grand Guignol potential for grue and gore? The fact no one has written a teen 'paranormal romance' book about them? Well, not yet, anyway...

Whatever it is, somehow while trying to eat our brains they also captured our hearts, with zombie films, zombie comics, zombie TV shows, and zombie video games available. You name it, they've shambled their way into it, to the point that a zombie Broadway musical can't be far behind.

World War Z: An Oral History of the Zombie War by Max Brooks may not be the first example of zombie literature but it's certainly one of the best. Whereas most stories show part of the story, World War Z takes us from the very first 'Patient Zero', into the outbreaks and all the way to full on Zombieddon - and then beyond.

Taking inspiration from 'The Long War', a book of interviews with people who lived through World War I, the book is an 'after-the-event' collection of interviews with people who lived through the titular 'Zombie War' and portrays itself as a work of non-fiction.

Each chapter represents an interview with a different individual and is written as them telling their story directly to the book's author - alluded to being this world's version of Max Brooks - who in turn remains mostly silent, only asking the odd question. This style gives the book more of a documentary feel so that it seems like you really are listening to a person sitting down and telling a story.

This does kill a little off the dramatic tension as from the out-set you will know that in the war against 'Zed' - spoiler warning! - we won, and also that you know each protagonist will live to tell their tale as that is exactly what is happening. However this book is very much a case of "it's not the destination but the journey that's important" and this book takes us on a long journey.

While not necessarily being told in chronological order the chapters are collected into several sections. Each section shows the threat growing, from individual cases to small outbreaks and so forth, with each tale being told by a different person (with one or two exceptions).

With over several dozen protagonists we are given a lot of differing viewpoints to see how events unfold with several linking indirectly

into each other. This includes the soldiers fighting the 'war', the amoral businessman who tried to turn the plague into a moneymaking scheme, everyday folk from around the world forced to fight for their lives and even an astronaut from the International Space Station who was stuck in orbit as the world descended into anarchy.

The tales range in subject matter from harrowing - an ill-advised trip to the Great North - to the darkly humorous & satirical, from the viewpoint of a bodyguard to a bunch of celebrities trying to make a reality TV show during the chaos, and even the inspiring, such as a film-maker trying to use his talents to raise people's spirits.

While the book shows, and sometimes alludes to, the events happening on a global scale throughout, the fact it keeps its focus on the individual characters helps to keep the narrative grounded. You find yourself empathising with them, cheering the triumph and mourning the losses - one or two chapters even managed to bring a tear to my eyes, and I haven't cried at a work of fiction since Optimus Prime died (the first time).

Although the book keeps things on a personal level it is fascinating seeing how the zombie scenario affects the world in different ways. This is more heavily apparent in the later 'post-war' chapters that look at some of the changes to the political and economic worlds, to the point that at times you could forget you are reading a horror book.

Of course any time this seems to happen a chapter will come and brutally remind you that zombies are not a pleasant subject matter. While there is the fair share of flesh-eating gore and other body horror, one of which will make anyone think twice about getting a black-market organ transplant, like any good zombie story the true horror comes from ourselves.

Take for example the brutal methods employed by the Russian military to keep order in the face of military rebellion or nature of humanities initial hope for salvation - 'The Redekker Plan' that comes from apartheid South Africa,

though you'll never guess whose idea it is to implement it.

But amidst all the doom and gloom this is a surprisingly uplifting book - this is, after all, a book about humanities eventual hard-fought triumph over a seemingly unstoppable threat. A threat we beat through what is possibly our greatest strength, our sheer stubbornness and unwillingness to quit - sure, the zombies may be near unstoppable in their single-mindedness, but we're too bloody-minded to let that stop us.

Like I said before, this book's best strength is it's decision to keep things at a personal level. Albeit this is not without its flaws, with several of the big world-changing events in the war seem to take place off-page, events that are just too big to be explored are generally left well out of sight, such as the 'Hero City' for example, and sometimes Mr Brooks gets a little carried away with the political commentary.

However all these are acceptable flaws for the stories we do get are well worth it, with a personal favourite being that of an old, blind, Japanese gardener who wanders into the wilds to die, only to finally gain a reason to live turning him into a zombie hunting modern day Zatoichi.

So to sum it all up, WWZ is an enthralling read that ranges from being scary, inspiring, funny, horrific, and due to its chapter-by-chapter nature is a great book to dip into now and then, though this can be tricky. I tried skimming a chapter or two having bought a copy to give my zombie-loving younger brother a copy for his birthday - 3 hours later I had to go and buy a second copy. And to really seal the deal? I'm not even a fan of zombie movies!

World War Z: An Oral History of the Zombie War
Author: Max Brooks
Publisher: Gerald Duckworth & Co Ltd
[Visit the official website](#)

Hasselfree Miniatures McKenzie (B)

Review by Alex Riley



The Mini

Like most Hasselfree miniatures, McKenzie came in a small labelled grip seal bag, and because I got her at an event which Hasselfree were attending I got some free sweets! When I opened the bag the main body section came on one tag, the two gun options were on another metal sprue and a small flat edged slottabase was included. Personally I prefer round lipped bases to the flat edged slotta, because you can use the lip to keep water effects on the base, or to give depth.

Preparation

McKenzie, like all the other Hasselfree miniatures I have painted, was well cast with very few mould lines or other defects. The thing I liked about the metal used was that, unlike a Games Workshop metal miniature, you do not feel like you have to “attack” the mini in order to get it to a paintable state. In this case all it took was a little bit of wet and dry abrasive paper to get the model super smooth and ready for priming. Also, because the metal is not overly hard - though it is hard enough to hold crisp detail - it is easy to remove any metal vents, so you do not put undue stress on areas of thin detail, like the gun barrel. Finally, because the arm fit smoothly into the socket and I knew I was going to be basing her on a plinth, I simply super glued the arm together, because I knew it wasn't going to be handled heavily. The only sculpted detail I didn't like was the head, because it is slightly off square with the helmet and although this is only a small detail it was enough to get on my nerves when painting.

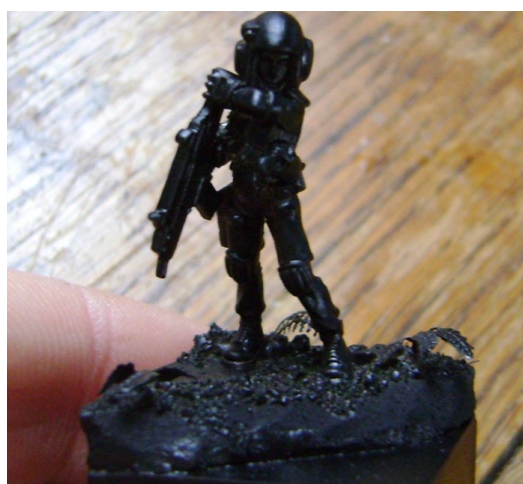
Basing

After I had prepared McKenzie, I started to think of ideas for basing her. After a few ideas I decided on an urban jungle base as it was something I had not done before. The plinth I used was a simple one inch resin cube from David Heathfield, aka Mr_Scream. I built upon this by cutting some sculptiboard, which I super glued to the base, then trimmed to shape and filled the gaps with Milliput classic. After the glue was dry and the Milliput cured I sanded the sides of the base to get a smooth surface. I then glued some plasticard to the sculptiboard to act as metal sheeting, and finished it off by glueing sand all over the base and added some brass etch foliage from Hasselfree. As you can see in the picture I have left the lower level of the base blank, this is because I will later be adding some two part epoxy resin as water effect.



Painting

After I finished making the base and gluing McKenzie to it, I primed both black. I used Plasti-cote - I didn't really like it, but I bought it to see what it was like. After the primer was dry I started painting.



Like most miniatures I paint, on McKenzie I started with the face and skin. I like doing this because it helps me build the character of the mini and it's my favourite bit too. After this I painted the armour and other large areas of clothing, leaving the details until last. With the colour scheme I was aiming to get a fairly urban, yet also natural looking model, to match the urban/jungle base. With the camouflage on the helmet I copied the scheme from Avicenna (Peter), using a grey base with cream camouflage.

After I painted the second layer, I took the grey colour and used a piece of blister pack foam to dab it on the cream to give a chipped effect. I did the same with the red stripe afterwards. Finally I painted the metallics - I usually do this last, so that my normal paints don't get any metallic flakes contaminating them.

After painting the model, I painted the base brown and then dry brushed a lighter colour over the top. I then painted the brass etch foliage and the river bed. Finally I painted the metal sheeting and then gave it a rust effect using rust coloured paint pigments.

Final Touches

To finish off McKenzie, I mixed the two part resin with Citadel Thrakka Green wash. This was an experiment, which didn't give the end result I had expected (a clear green tinted water), but instead gave me a milky green effect. To give the resin edges, I took some packing tape and wrapped it once around the base and made sure there were no gaps it could leak from and then poured the resin into the pool I had made. After this was set (24-48hrs) I peeled the tape off. After the resin was finished, I took some moss (the bulrush looking items) and glued them to the base along with some Woodland Scenics scatter. Finally I did a small amount of freehand to the front of the plinth, to give the scene a name and add some more interest.



Overall thoughts

I enjoyed this project - the main things that appealed to me about McKenzie were:

- The realistic details, such as the G36 gun
- The very clean sculpting style, in particular the way the cloth is sculpted
- The realistic proportions - nice normal sized hands
- How easy the mini is to prepare and to make
- The things which could be improved upon:
- The chest armour seemed a little over detailed on the back, whereas on the front it was hidden too much by the ammo pouches
- I personally I like the revolver holster on the front, but I think it could have been put in a better place
- Like I said earlier, the face is slightly off centre

Overall, I am impressed with the quality of the miniature and will defiantly be buying some more Hasslefree.

Miniature for review courtesy of [Hasslefree Miniatures](#).

Offensive Miniatures: New Releases

By Dave Barker, Jason & Rebecca Hubbard



US Paratroopers - Jason Hubbard

The popularity of gaming during the Second World War has seen an explosion of miniatures, in a variety of scales, over the last couple of years. Offensive Miniatures have gone with the ever-popular scale of 28mm for their range of US Paratroopers. The pack that landed on my desk was the Pathfinder team, which contained four figures. These included a radio-man, a signaller, and a trooper “ferrying” in his parachute. I found these to be a highly detailed and well sculpted set of figures - I’ve come across other US Paratroopers by other manufacturers, but these stand out as some of the nicest sculpts. I had difficulty in finding mould lines on these figures - there are a few, but they are minimal. The only downside with them was that some of the weapons lacked the same degree of detail present in the rest of the figure.

The figure I chose to paint first is just, well, cool. The rest of the pack are a good bunch, though the guy gathering in his chute shouted vignette more than he did gaming piece - he’s a nice model, but I can’t see a use for him on the gaming table. I do think he’d be a nice miniature to paint as part of a scene, with some trees behind him - a simple diorama of a scene from the TV series *Band of Brothers*, which I recommend to anyone planning to do an army of the 101st US Airborne or Screaming Eagles. I would definitely recommend buying from this range if you plan to have US airborne troops in 28mm.

Overall, these are exquisite Second World War miniatures, that I think are well worth checking out.

Rioters - Rebecca Hubbard

These models come from the Near Future range from Offensive, and I received a pack of 8 models from the 3 different rioting packs available - ‘Street Kids’, ‘Hairless Rioters’, and ‘Hairy Mob’. These are also available in a single set containing all 31 rioters and both dogs. Instead of traditional rioters, I decided to make mine zombie fighters - a transition that required no conversion from me, just the addition of some blood to the weapons, and some body parts to the bases. The Street Kids are fun, one has a catapult, most have hoodies, and one had more than a passing resemblance to a Chav, so much so that I had to enhance the look when I painted him. The cap under the hoodie has a Union Jack pattern on the brim - but I stopped short of painting a Burberry pattern. The models’ strength is in their faces, as they have a lot of character.

The Hairy Men have a good variety of hair styles, and the Hairless Rioters have heads that look the right shape. Some of the figures I painted had oversized hands, but this was only on a few of the models, the others seem to be in proportion. The dog I painted was enormous - a real brute, so I went for a suitable mongrel appearance with the paint job - different coloured patches, but there’s definitely a pit bull in there somewhere. The models didn’t take too much preparation - they are a fairly soft white metal, which has the downside that the weapons can be rather bendable. There was virtually no flash and the mould lines were minimal and easy to remove - except on some areas of the dog, which were a bit more fiddly. The miniatures all come attached to a metal base, and no additional bases are supplied. The Offensive Miniatures website[\[link\]](#) shows the models on round bases, but to do this there needs to be a reasonable build up of ground to hide the base plate - some of which were quite thick.

For someone like me, who's more used to slot type bases, this required a little thought, and I opted to create pavement, with recesses for the base plates.

Overall I think the minis are fun and there's enough variety to create an interesting mob, some of the minis come with open hands, so a little conversion would be fairly simple. I will be auctioning my set of rioters as part of the Little Angels competition- to raise money for Tommy's charity.



Riot Police - Dave Barker

Late last year in a dark tavern I was handed a small plastic grip-seal bag by one of the editors. To my great relief, it contained a six strong riot police squad from Offensive Miniatures. After checking the website, I found them to be the riot police snatch and support team. My first impressions were very good - nicely cast miniatures with little to nothing in the way of mould lines, comparable with a lot of best current miniatures. I always find this a strong plus point, as assembling and priming miniatures is my least favourite part of the hobby!

The detail of the six miniatures is excellent as well. Only one of the six miniatures has a closed visor, four have an open visor police helmet and the commander, who wears no helmet at all; and I like the expressions on their faces, which have sufficient character without it overwhelming the figure.

The detail of their weapons and kit is clean and consistent and I'm especially taken with the smoke grenade launcher and the tazer,

both of which are single piece casts, as is the commander with the megaphone. The other three riot police, with baton and shield have a separate right arm that is holding the baton and a separate shield.

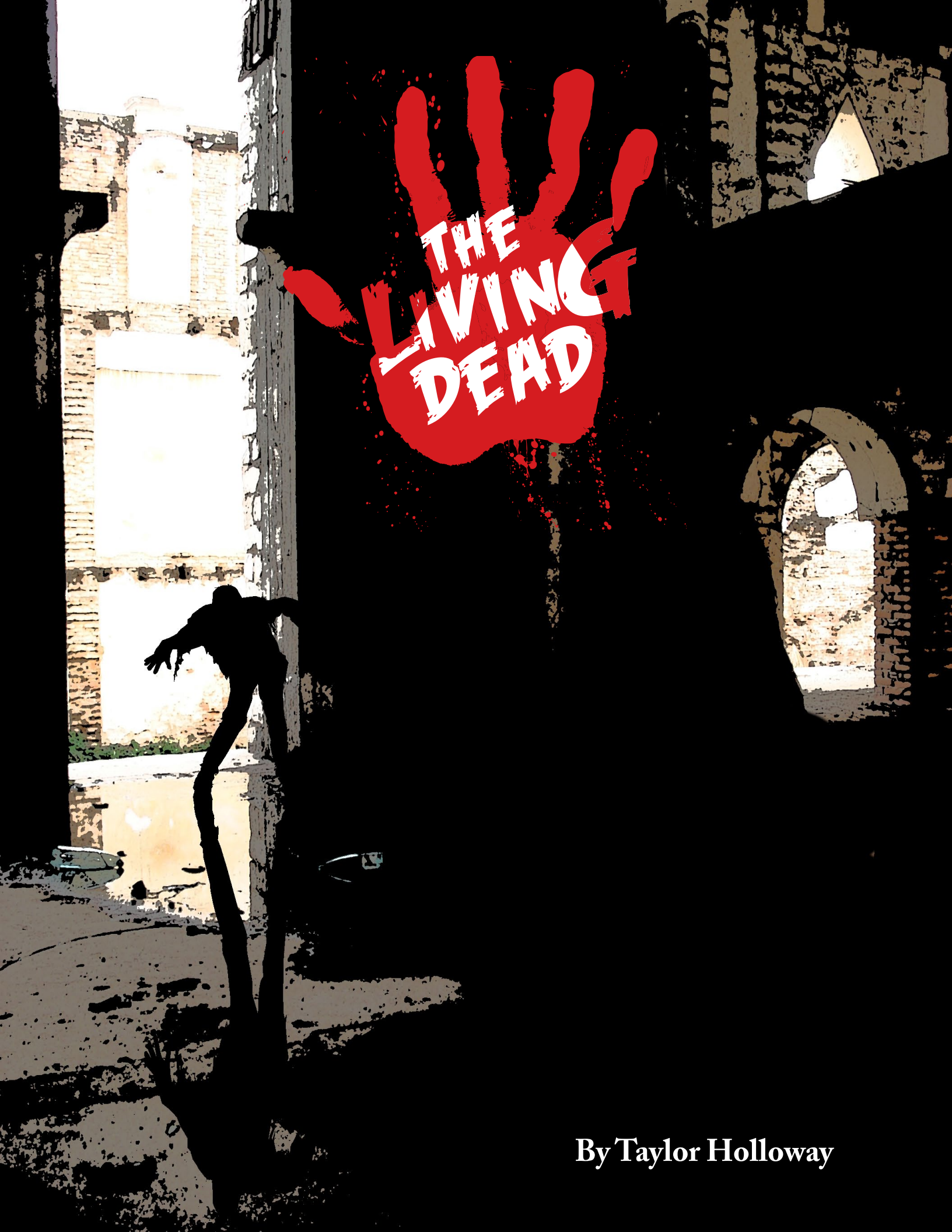
However, the assembly of these was easy and without fuss with the help of just a dab of superglue. The main disappointment I found with these figures is that their integral bases are really rather small and only a couple of the figures balanced at all on just these bases. However, I always glue 28mm minis like these with integral bases to 1 inch circular plywood bases (or you could use slotta bases instead) and this made them totally stable.

I must confess that at the time of writing this review that I have not yet completed painting all of these minis, but my experience so far is that they're a delight to paint and I shall doubtless be visiting the Offensive Miniatures website in the near future, with my PayPal account to hand to pick up some more of their miniatures. I cannot recommend them more highly than that! [Editor - Oh dear, the garage just gained another set of residents.....]



CopyrightOffensive Miniatures

Miniatures for review courtesy of
[Offensive Miniatures](#)



THE
LIVING
DEAD

By Taylor Holloway



THE LIVING DEAD

Created by: Taylor Holloway
Graphic Design: Gary Smith
Art: Gracjana Zielinska
Dimitri Ventouris
Jim Gray

There are few things more terrifying than the prospect of being left cold and alone, with bloodthirsty creatures stalking you for your flesh. This is the world of *The Living Dead*, where the living are now the minority.

The prospect of running a campaign of this scope is daunting to even the most experienced game masters, with the biggest problem being on how to end it without all of the players either losing interest or having their characters torn apart bit by bit. What the game master has to do is orchestrate the apocalypse.

The end of the world is a terrifying prospect. The destruction of everything you love and hold dear – wiped out without more than a moment's notice. This campaign setting puts you right into the destruction – not 100 years after the events of a horrible war, but rather has you experience the events leading up to the apocalypse while the world crumbles around you.

This is the end of everything.

This campaign setting is about the fear of not seeing tomorrow, and banding together as a group to overcome the challenges presented before you by the GM. It is as much as an adventure, as it is a horror story. Though your character may survive, billions will not. In the end, it might not matter as life is cheap in the summer of 2012, as many an unfortunate individual has discovered.

The possibilities are limitless in this campaign, as many different things come to light – psychic powers, aliens, zombies, and even government conspiracies. The stories of those who survived the apocalypse are as colourful as any stories found within the annals of fiction. Within these ravaged lands lie adventure and romance, drama and horror. If this kind of game interests you, read on, and live the apocalypse with a bunch of like-minded friends.

THE BEGINNING

The best way to start this campaign is not to tell the players what kind of game they are going to be engaged in. Chances are that if you have a regular group that you play with, then they will trust you as a GM and will be more than willing to play a modern game without any sort of idea where it is going to take them. If you don't have a regular group, or a more discerning group of players, then you may have to develop a clever ruse to get them to create characters for your game. Regardless, once you have them create their characters, then the fun can really begin.

Archetypal Characters

Like a good zombie movie, there are certain characters that work best in these kinds of stories. When having your players make their characters, you should stress that the characters should just be normal people – cops, students, criminals, professors – all of

these things work well in this kind of campaign. You should avoid having them create “superhuman” characters, such as Special Ops military, spies, etc. These kinds of people may have access to knowledge that is best left unknown for the first portion of the campaign.

Play What You Know

When it comes to running this kind of game, the GM and the players should stick to what they know. Base the game in a city or town that everyone is familiar with – it will make impact of the impending disaster hit that much closer to home. The timeline itself takes place in North America, but there is no reason why it can't take place in Europe, Africa, Australia, or any other continent with a little bit of modification. In the end, it's all just details.



THE SETTING

It is the year 2012 – near enough in the future that nothing has really changed. Every week, hundreds of thousands of people still watch *American Idol* on television, and people still work 40 hours a week in dead-end jobs to earn a living. Earth in the year 2012 is much the same as it is today. People still drive to work every morning, watch reality TV, visit the movies, and eat fast food. The only thing that is different is that something is about to happen – and everyone can feel it. By August 2012, the world is gripped in a horrible heat wave. Hundreds of people are dying because of the grotesque smog that contaminates most major cities. Rolling blackouts are common as a form of energy conservation due to air conditioning becoming almost mandatory to survive the heat. All over the world, the spiteful sun blazes overhead, and many people have taken to being active at night, when not forced to work during the daylight hours.

It is August 13th, and the Earth takes its final, polluted breath. Temperatures all over the world reach record highs, resulting in smog warnings all over the globe. Scientists can be heard screaming over the airwaves about the advancement of global warming, and how the ravages of climate change are finally upon us. It is during this week that millions of people suddenly disappear.

Running

One thing that should be very apparent to the players at this point is that there are too many ghouls to fight them all, regardless of what weapons they are equipped with. This is where running comes into play.

We have found the best and most intense way to portray flight from a pack of ghouls is to make a great deal of the distance you can run random. To do this, the GM must first decide the distance that the PCs must run to make it away safely. If a map is available, the GM can measure how long it is to the nearest safe location – if no map is available, the GM should ballpark it and begin the chase sequence.

Each 5 second increment (known as a round), a human should be able to safely move 30 feet. Ghouls, being slightly less agile than a fleeing human, should move 25 feet each round – not too much difference but enough to give each PC an edge. At the beginning of each round, each PC should roll 3d10, add that to 30 and give the GM the result (who will record it – discourage PCs from keeping track as well – it will ruin the sense of terror). The ghouls move 2d20 feet instead of 3d10, as they are more prone to sporadic bursts of speed rather than keeping a steady pace. It should also be noted that the GM should take into consideration the difference in distance between the PCs and the ghouls prior to the chase scene.

If the PCs reach the goal before the ghouls, then the PCs are considered safe. If the ghouls overtake a PC, then the GM should orchestrate some sort of opposed roll to see if the PC is able to shove off the ghouls, or if the ghouls rip the PC to shreds. Regardless, this should never result in proper combat – it will slow down the chase sequence. A standard distance to flee is typically 500 to 1000 feet. Any more than that, and the chase sequence will lose its edge.



FIRST CONTACT

Once everyone has made their characters, you should choose one to start with. If there are any relationships within the party, they should be established before the game begins, just to provide the GM with an easy way to get everyone together. It is now that you must start painting the scene of the party's first encounter with the Living Dead.

The first encounter should be one of disbelief – the players should not really believe what they are seeing. Ghouls, as they are referred to, are not slow, shambling creatures but rather staggeringly agile and fast. These creatures usually travel in packs led by a single Herald – a ghoul that simply screams at the others in some sort of screeching, garbling tongue, directing them to attack the living. It should be assumed that all the players are immune to the Herald's gibbering, though if there are any other NPCs around, it might be a nice touch to have them turn into ghouls right beside the PC or PCs.



SURVIVAL

Once the PCs have established contact with the Ghouls and Heralds, they should attempt to find a place of refuge. If the PCs aren't inclined to do so, have a horde of ghouls kill one or two of them just to let them know that you mean business. Many PCs at this point will attempt to establish contact with friends or family – but they may be ghouls at this point, or even a Herald. If you are feeling creative, turn one of these contacts into a Herald, and have it play a trick on the PCs to lure them into a trap.

HOW IT CAME TO PASS: THE INFECTION

The world came to an end quietly – not kicking and screaming as most predicted. The week of August 13th, 2012 was ravaged by a sweltering heat-wave. Temperatures in the lower states reached record highs, resulting in smog warnings and revolving black-outs in most places. It is known in human history as “The Rapture”, when the events surrounding the better part of a decade began to culminate to the events that eventually lead to the death of the golden years of humanity.

Many of the survivors would remember a lot of little things during that week – perhaps a television show that didn't sit well with them, or perhaps a bad meal, or a lost wallet. Regardless, it seems as though everyone was on edge, as if they knew that something bad was about to happen.

Thursday, August 16th, 2012: It was the 16th of August that people began to really notice something amiss – more specifically, most people noticed that many of those that they knew were nowhere to be found. It is estimated that in North America alone, over 60 million people simply disappeared. Most of these people were the poor, the destitute, and those who were not in a position of power. For the most part, people didn't notice – the people who were supposed to be on the television were still there, and their bosses were still at work that morning. It is estimated that sometime around 2 pm EST that these missing people returned from wherever they had been. That was when the world as we know it ended, and the new era of human survival had begun.

Thursday, August 16th, 2012 – 2:03 pm EST: It was shortly after 2 pm EST that the calls began to roll in to the local 911 dispatcher. Reports of random attacks by people well known to them were the standard theme. Bites, scratches, and even dismemberment made up the gamut of the calls. Those emergency workers who were

deployed were even more horrified to find the callers torn apart and often being eaten, by what seemed like dozens of ragged looking individuals. More emergency crews were dispatched and more and more horrifying accounts began to flood the lines. The most shocking was that many of these groups seemed to be led by a single individual, often clean cut and quite normal looking but screaming and gesturing like a madman. They sometimes would gaze upon the scene with a cold indifference, and other times they would scream in a strange warbling tongue and seemingly command the ravenous hordes towards their next target.

Thursday, August 16th, 2012 – 4:11 pm EST: A national warning from the White House was issued and air-raid sirens filled the night air. Emergency broadcast systems were put in place, and military safe-houses were set up.

Thursday, August 16th, 2012 – 4:18 pm EST: Ottawa in Canada issued the same warning, advising full cooperation with military officials.

Friday, August 17th, 2012 – 10:00 am EST: By the morning, most rescue attempts had failed. It was stated that these savage attacks were the result of mass hysteria; it soon became apparent that those who were not killed by these attacks soon became ravenous themselves. Most started referring to these deranged people as “zombies” and “ghouls”, mostly influenced by popular films. The origin of their nick-name is irrelevant – the topic at hand was how to survive.

Most of those that survived the initial attacks did so because they fled the city to more rural regions in the early hours of the attack. Many recognized the leaders of the packs of ghouls as former friends or associates of theirs, and were horrified to find them walking calmly among the carnage with a few dozen gory creatures lurching along beside them. The smart survivors learned to avoid these *Heralds* (as they were soon called), and if they could, disable them at a safe distance. It quickly became apparent that without their handlers, the ghouls would simply run amok without any sort of organization.

Friday, August 17th, 2012 – 12:00 pm: By noon, all communication had shut down. Radio signals were scattered by white noise, and television stations began to play on their own – often old, inappropriate reruns of old news casts and terrible events that had happened in history. If the streets were not littered with dismembered bodies and splattered with the blood of those caught unaware, everything would have looked completely normal. As the day wore on, the incredible heat continued, which only

Ghouls and Heralds

Some of those unfortunate enough to hear the screaming of the heralds are driven into a mad, bloodthirsty rage, later known as Ghouls. Though no scientist was given the time to study this phenomenon it is believed that certain individuals were susceptible to a virus carried by the gibbering madness uttered by The Heralds. Those infected began to attack anything that moved, and would feast upon their flesh. Though not quite dead, they are not quite living either – they feel no pain and are often covered in countless wounds. They are drenched in the blood of their prey, and are fiercely swift. They relentlessly attack their prey, and those killed by these ghouls raise to join their ranks shortly afterwards.

Heralds are a completely different sort of creature. It is suspected that they were infected by the virus long before the ghouls made an appearance. Though they walk with the ghouls, gibbering commands and gesturing wildly at any living creature, they are in fact very intelligent and calculating creatures. They can speak normally and conceal their disease long enough to trick the living into an ambush.



seemed to make the day's events even more miserable. Those who would survive the day had already found a secure location. Many, relying on knowledge gained from many of the zombie-survival horror movies that had played in theatres over the years quickly learned that the same rules didn't apply – the Heralds were a cunning force, able to operate doors, alarm systems, and even make use of weapons they knew prior to this calamity. Just before 6 pm, a massive electrical storm engulfed most of North America. Power systems that were destroyed would never resume power, and the world was shrouded in darkness.

Saturday, August 18th, 2012: The next day would later be known as "The Day After". The sun rose, but the storm the night before had cooled the weather significantly. The smell of ozone was powerful, and many of the survivors woke to an eerie quiet. The usual rumble of engines and the general commotion of the big city had died down to birds singing and the screams of those survivors who had been found by the ghouls and the heralds.

This would be the trend for the next two weeks – sunny and cool in the morning with destructive electrical storms in the evening. The activity of the ghouls and the heralds seemed never to cease during this time, they were always hungry and always looking for survivors. Those who lasted longer than a few days had acquired firearms and a secure place to hide, and had learned to kill the heralds before directly engaging any ghouls. Those who were lucky enough to discover a military installation learned a great deal about their situation, and it was looking grimmer as each day passed. If it wasn't the ghouls and heralds that would kill them, it would be hunger, thirst, or one another. Looters, if they could be called that anymore, had not only taken to robbing abandoned stores, but also survivors. The worst of them not only took their weapons and possessions, but their loved ones as well. The most shocking discovery was not that society could so quickly and easily fall apart, but rather that humanity had an unlikely ally against all of this chaos – and that ally did not originate from earth.

THE PLOT THICKENS

Those who took to military institutions in the early days of the Infection learned quickly that not all was as it seemed. Many noticed a great deal of children helping the soldiers in fortifying the gates, repairing electrical systems and vehicles, and even smoking and drinking! These *children* seemed to be a lot more mature than most would expect, though they quickly befriended the children of any survivors who came to the base. It would soon become apparent that these were not children at all, but something far more bizarre than any survivor had experienced yet.

THE NOSII

On October 30th, 1914, a massive unidentified flying object slammed into the North Pacific Ocean. This object, simply known as a craft-world, belonged to a group of refugees from the Planet Noserus – a planet thousands of light-years away which had suffered the same

fate as Earth and hundreds of planets before it. The Nosii – more commonly known as Greys – landed on Earth. The ship, being the size of a large city, was permanently grounded. Using the last bit of energy they were able to generate, they settled in the ocean and began the long process of gaining their bearings.

It wasn't long afterwards that the Nosii began to explore this strange, new world that they had landed on. Their exploration craft were incredible feats of technology by today's standards, and though they had superior stealth technology at the time, they couldn't avoid being seen completely. With a war being fought at the time in Europe, both factions reported flying objects and feared that they belonged to the enemy. Though statements were made, none were taken seriously. From their time spent observing the human race, they were horrified to find out that they now shared a world with an aggressive race that was still in the industrial age!

The Nosii managed to stay undetected on earth until the late 1940s, when they were accidentally discovered by the United States during a routine flight. It was Kenneth Arnold, a part time search and rescue pilot, who saw nine of the Nosii craft and reported it to the military. It was generally known among those who believed in that sort of thing as the first reported sighting of Nosii activity on Earth. It was largely dismissed, but was noted among the higher ranking military personnel to expect anything. It was a bad year for the Nosii, as one of their craft crashed merely two weeks later in Roswell, New



Nosii Characters

Some enterprising GMs may wish to allow a player who lost their character during the first two weeks of the Infection to create a Nosii character instead of a human one. Though this should be given some thought, as the Nosii are physically weaker than humans but possess powerful psychic abilities. Whatever game-system the game is using, the GM should make sure that he is prepared to allow additional powers into the game.

in captivity for three years before she became ill and died. During the time of her captivity, she was referred to as “EBE” (Extra-terrestrial Biological Entity), she did not reveal her true name or how she had become stranded on Earth.

For three decades, humans and the Nosii had numerous and elusive contact. They began to monitor the health of humans in their flying crafts through abductions while they slept, which led to a general acceptance among a minority of the human population that something was amiss. Soon, alien abductions flooded the media – tales of small grey creatures with large black eyes conducting sadistic experiments on captured human beings. This was largely seen as a hoax by a large portion of the general population. Governments all over the world began to conduct studies into the phenomena, without any sort of conclusive results. Regardless, it was all speculation as no other Nosii aside from EBE had been taken captive by human beings.

THE DULCE WARS

This all changed in Dulce, New Mexico in the year 1979. The US government had sensed that something was out of the ordinary in the small town of Dulce, and hired out private contractors along with the military to develop an extensive underground base. When they began to blast, it was discovered that there was already an old

Mexico. To make things worse, a Nosii scientist was captured, while the bodies of other Nosii who died at the scene were recovered. Though the one survivor who was captured only answered questions with more questions, when she realized that she would not be released, she began to tell them lies mixed in with some truths to keep her stewards satisfied. She lived

underground installation. An engineer named Philip Schneider and a retinue of soldiers was one of the first down the blast hole via a crane operated elevator. When he emerged on the first floor, he was shocked to find two Nosii standing guard. Fearing for his life, he drew his pistol and shot them both in the head, but not before one returned fire with a weapon of his own, burning through his hand and into this chest and instantly killing anyone else on the elevator. Phil managed to survive his encounter, but also managed to start an underground battle with the Nosii and the United States military. In the end, over a dozen Nosii were killed and over sixty military personnel ended up dying. The remaining Nosii fled the base, but not before destroying most of their equipment in there. When the humans took it over, they found very little useful information on the aliens, their agenda, or their technology. The bodies, though, were put under intense scientific scrutiny via an autopsy though nothing new was uncovered that wasn't discovered with the autopsy of EBE back in the 1950s.

This would be the last confrontation between Humans and the Nosii, as they learned that though they may be technologically superior to humanity, they were no match for their aggression and military might.

THE LAST CONSPIRACY

Once questions began to arise at various safe military installations across the continent, it soon became apparent to the Nosii that they could no longer continue the ruse that the humans were alone in this conflict. The leaders of the military installations were notified first by groups of Nosii who had gained their trust. Though there were isolated cases of humans completely reacting in horror and killing the Nosii who lived among them, for the most part there was a general acceptance among the population of these military installations that they now had a new ally they could rely on in this conflict.





HOW IT CAME TO PASS: THE INVASION

It was thought that nothing could surpass the horror that was experienced by the survivors on August 16th, but it turns out that less than a month later, a new terror would threaten humanity.

Monday, September 3th, 2012: Labour Day - a day known as a holiday for all of the Western world, was a day of terrible step backwards for the survivors. Things were starting to pick up - the remaining military forces and survivors (who were promptly trained by the military forces to dispose of the ghouls) were beginning to sort out small camps and set up fencing. Living in fear soon lead to "living in caution", where one didn't have to worry about being ripped apart while going to the bathroom.

It was Labour Day when the sky opened up from the nightly electrical storm to reveal large pod-like ships floating above their head. These ships looked almost organic, with bone plating and fleshy tumours instead of steel frames and plating. Many survivors tried to hail these ships with radios, but dead silence ruled the radio-waves. It was the Nosii that made the connection between the ships, the ghouls and the heralds, and started to put things into perspective for the remaining humans. These ships were transports for *The Others*, a nameless force from beyond the deepest regions of space. Preparations for war were put into place, and heavy weapons that hadn't been effective against the ghouls were now armed and ready for battle.

When the first ship landed, just outside Sudbury, Ontario - it was greeted with a hail of gunfire and explosives. The battle was fierce,

Warriors and Hunters

The Others are a strange and biologically varied species of creatures that hails from the furthest portions of the galaxy. Though they are many different castes of these species, the most commonly encountered are of either the Warrior caste, or the Hunter caste.

Warriors are massive creatures, standing well over any human; they weight almost a ton and are covered in chitinous plates and thick scales. They have eight limbs - two are long with thick digits capable of manipulating weapons. Four limbs beneath that are vestigial in nature - executing in razor sharp claws. These are used to hold its prey while it bites at them with it's thick reptilian jaws and viciously sharp teeth. Their legs are powerful and digitigrade, with black claws powerful enough to tear through the strongest of body armour. A long prehensile tail extends from the rear of these creatures, and whips around constantly to buffet and confuse attackers.

Hunters somewhat resemble Warriors, though instead of being broad and powerful, they are sleek and long. They have eight limbs, much like their Warrior brethren, though they are more designed for stealth and agility than sheer force. Though Hunter do not possess any sort of optic nerve, they have excellent senses and can hunt their prey simply by sensing the heat their bodies emit, and the noise they make when they breathe.

as both human and Nosii engaged the emerging creatures in merciless combat. Though there were many casualties, the Others that emerged from the ship were vastly outnumbered, and quickly crumbled under the assault. One survivor in particular, Kate Morgan, was one of the first names recorded as one of Earth's finest when she showed particular valour - not only saving the lives of several survivors consisting of Humans and Nosii, but also launched a rocket into an open hatch of a fleeing ship, blowing it out of the sky! Though Sudbury had been particularly lucky in fending off the attack, other bases were over-run by the terrors emerging from the biological carriers.

It wasn't long before the surviving military bases were silent, and the constant chatter from one base to another ceased. Again, humans and Nosii alike forced to flee and hide as they had done weeks earlier.

THE LONGEST NIGHTS

The horrific Warriors that landed during the day were a far cry from the only creature at the disposal of this new and profane race. When night fell, the ships could be seen releasing pods into the surrounding landscape. Fearing another infectious bout of ghouls, even stricter watches were set by the survivors. When the first group awoke to change shifts, they were horrified to discover that those who stood watch had been torn apart, though those sleeping were left alive. This would happen randomly. Afraid of staying awake, but even more afraid of going asleep, the survivors began to fear the worst.

It wasn't until one of these attacks was seen first-hand by a group of survivors. The Others that were attacking the survivors were smaller and much faster than the warriors - equipped with eight powerful limbs with scythe-like claws and the ability to climb even the most sheer of surfaces. They were completely blind, but seem to have almost a sixth-sense when it came to tracking down warm-blooded prey. Deathly silent, they entered the hiding places of those sleeping and took only a few of the survivors while they slept, and often the person keeping watch. When they awoke, they would discover their viciously mutilated bodies of their comrades. Even worse, they seemed to be even undetectable by the Nosii, who used their powers of extra-sensory perception to detect when large groups of ghouls were in the area or when the Warrior Caste was going to stage an attack.

Soon, the Others began to win their battle for Earth - fighting viciously by day with genetically designed warriors and assassinating their quarry by night. Without sleep, the survivors were unable to fight, and soon began to fear that all they had survived for was only be end up slaughtered at the hands of an alien race.



OPERATION: XENO MAJOR

With their forces rapidly dwindling, the allied forces of Humans and Nosii knew that they had to act quickly and decisively. It was discovered, over the previous months, that the Others were far more populated south of New York, in a warmer climate but because of the sweltering heat waves, they were moving further north - and they had to be stopped.

The operation involved detonating a large amount of thermobaric vacuum bombs within the major cities of the northern United States; to not only staunch the threat of the ghouls and their major activity, but also to test the defensive capabilities of their foes. Within days, the orders had been given by the various heads of the different military factions, and the devices were launched at approximately 2300 hours on October 14th, 2012. Within the hour, nothing but devastation was left of these once mighty cities, and the remaining survivors waiting to see the results of their actions. For weeks, the survivors waited for reports anxiously from military personnel who were constantly stationed at the computers monitoring the satellite systems that still were operational.

The strike, in the following weeks, seemed to be successful. Preliminary scouting parties into ground zero would indicate that the ghouls, Heralds and Others within the city limits had been vaporized by the blast. Celebration rang throughout the survivors' camps, as they could reclaim their old homes, albeit the rubble and disaster. With this celebration, word was sent to the Canadian survivors to the North that these cities could be reclaimed. The initial success rang hollow shortly afterwards as the Others would not be trifled with. The rebuke came suddenly, and without warning. Though there were few survivors south of the Canadian border, those that did flee north described millions of creatures swarming over the devastated lands, taking the lives of thousands of survivors - both Human and Nosii alike.

The Method behind the Madness

The interstellar creatures known as *The Others* have been described by the Nosii as an interstellar plague. They have a particular formula of laying waste to a world they set their eyes upon - first they shoot thousands of organic devices into the planet to begin superheating the environment. Once this has been done, they abduct millions of individuals and infect them with a virus that will turn them into *Heralds*. This virus turns the host into a crazed monster - and the host's voice is its weapon. It triggers something in it's victims' brains that turns them into horrifying bloodthirsty creatures - known as ghouls. It seems that only ghouls can understand the nonsensical screams of the heralds, and follow orders without question.

Once the native population of the world has been drastically reduced, they then stage an invasion - attacking major centers physically, overcoming the survivors with sheer martial prowess and firepower.

Those survivors were

welcomed, but with caution. There had been cases north of the border where Heralds disguised as human survivors had infiltrated the camps and wreaked havoc while they had been taken in. In some cases, dozens had been killed before the officials had realized what was happening. Though attempts were made to contact American survivors south of the border, no answer except sharp, static silence could be heard over the air waves.

THE RISE OF A KING

With the vicious attacks from the Others pushing up to the old American-Canadian border, decisive action had to be taken. A leader emerged from the group of survivors that had taken refuge at CFB Petawawa, located in old Ontario. His name was David Valerian - an officer that originally hailed from Shilo, in Manitoba. It was said that he had saved hundreds of survivors when he travelled to CFB Petawawa, and brought them together to form perhaps the most formidable and popular base in North America. Though he had never seen combat prior to the Infection, it was also said that he was a fierce warrior who wasn't afraid to put his own life in jeopardy to protect those who looked to him for protection. As weeks passed, he quickly gained the trust and respect of military personnel and survivors alike, and it was quickly decided that he should be the one to lead humanity's last bastion against the alien threat. With the vote being almost unanimous, he also appointed several officers and advisors, one of note being a Nosii who had taken to the name "Charlie", who was his lead advisor and intelligence officer. It wasn't long before people began to refer to him as King David - a title he found embarrassing, though he accepted it at face value, as long as those stationed at CFB Petawawa knew that he would never commit to an action unless he had the full support of everyone involved in the decision.

December 13th, 2012: It was on this day that a treaty was created by the majority of surviving bases north of the American border to keep in constant contact with one another, and provide military assistance when possible. This was called "The Valerian Pact". It was through this constant contact that it discovered that strikes from *The Others* were strangely coordinated, and it was determined that there must be a hive mind that is making the decisions, as all the Others seem to know what is happening in multiple places at the same time.

Through a series of tight skirmishes against various hives of these creatures, Charlie was able to pin-point the various logical areas that the main base for the Others would be located. Through organized scouting missions, it was determined that the main base was located in Freestone County, Texas - deep within enemy territory. It was once the discovery was made that a plan was put into motion to silence the Others once and for all.



OPERATION: SAVIOUR SWORD

With the location of *The Others*' base of operations in mind, plans were put into motion to stage a major offensive on the creatures. This would be known as *Operation: Saviour Sword*, in reference to something one officer had muttered about the similarities between King David and King Arthur. It was originally a joke, but almost immediately it had grim meaning – this attack would be the sword thrust into the heart of the beast.

On December 25th, 2012 a major strike was organized against the Others. Five brave survivors had volunteered to carry a powerful nuclear device deep within the Hive and detonate it within. Each one – Kyle Hancock, Eleanor Fields, Clark Bergstrom, Jason Liddle, and Dee Chan – were known as Earth's finest. They were dropped into thick terraformed jungle, and battled their way through hundreds of hostile creatures to reach the abandoned coal mine where the Others had created their base of operations. The results of their success could be seen throughout the rest of the world. Almost immediately, the Others became confused, and many fled from the ongoing battles at the border. Remarkably, five of

Running Operation: Saviour Sword

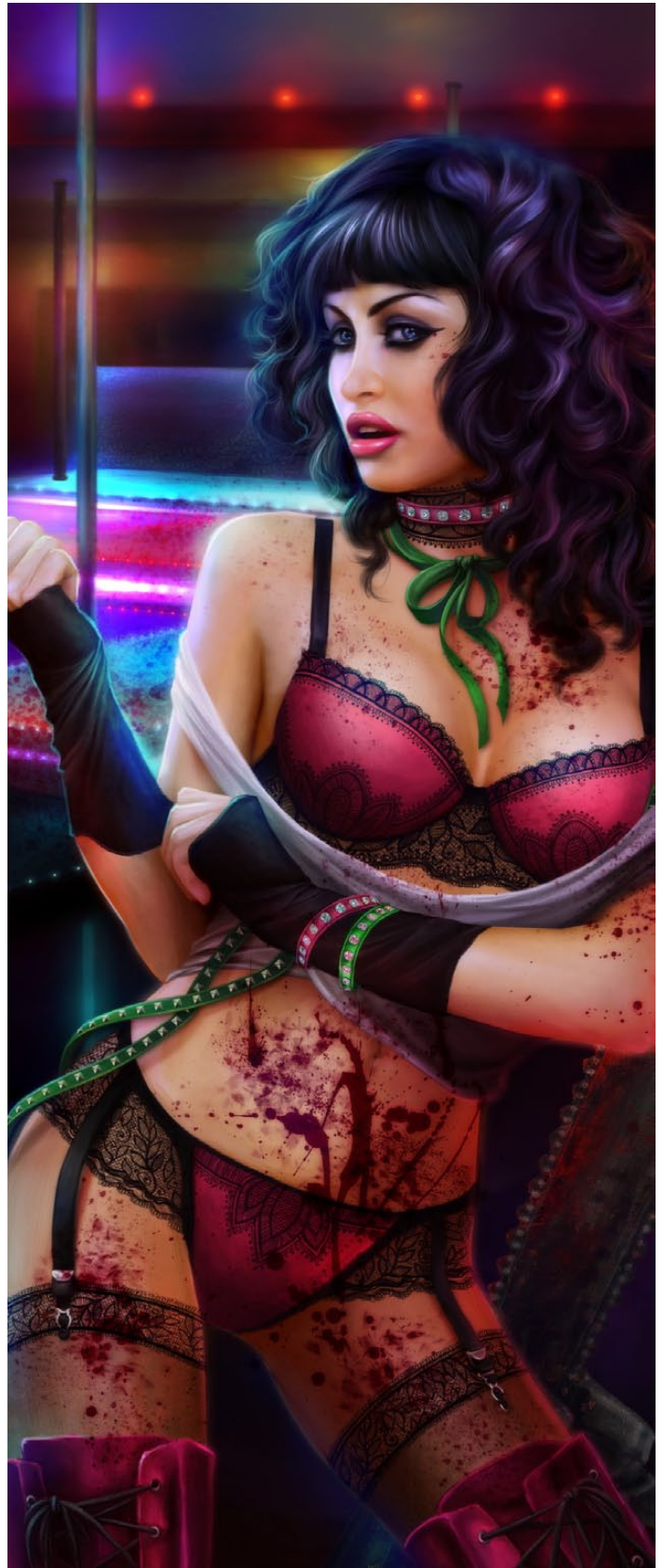
Unless it conflicts with your current story, the GM shouldn't be afraid of running the players as the volunteers for Operation: Saviour Sword. This will definitely change the path of the game, as when they return, they will be hailed as heroes, and will be knighted as the First Knights of Valeria.

If that is the case, then each time the First Knights of Valeria are referenced, then they should be replaced with the characters in your story. In that case, after mission, it is a blank slate for your characters. What they decide to do is between you and them.

those who volunteered to detonate the nuclear weapon returned – the only one that was left behind was Dee Chan – who had bravely pinned the monster that was simply referred to as “The Queen” with a mining excavator while everyone escaped. There was great celebration for these heroes, and a statue was erected in Dee's honour.

THE TASTE OF VICTORY

With Saviour Sword a success, many saw first-hand the results. With *The Others* having withdrawn their attack, the world was free to rebuild itself. In the winter of 2013, David Valerian was horrified to discover that his subjects had begun to refer to CFB Petawawa as the “Kingdom of Valeria”. It should be noted that a few months prior to this, main power supplies were depleted and only the most vestigial electronics were able to be used. Though King David was uncomfortable with this decision, he decreed that he would lead the survivors of the war as long as they saw fit. It was also his first act as king of Valeria to make the Valerian Edict, which was to represent the code of which Valeria was to live. It



also was his first act to honour the heroes of *Operation: Saviour Sword* as with the title of *First Knight of Valeria*.

In the Summer of 2013, the Kingdom of Valeria rose to a population of close to 20,000 survivors, who travelled from all over the old northern United States and Ontario. With such staggering numbers, agriculture projects began to take form. There were isolated reports of tribes of Others raiding farms, but nothing more organized than the occasional skirmish. With the size of the expanding area, King David began to start utilizing the oil pumps from nearby deposits. The pumps begin to exploit the land for oil, which is then refined to work in various left-over vehicles.

With oil in production, a delegate from the Kingdom of Shiloh travelled to Valeria, and requested that they begin a trading mission. When King Valerian refused to discuss trade until proper stockpiles have been put in place, the encounter became quite hostile. The Ambassador of Shiloh left with some very terse threats in the direction of the Kingdom's well-being. Shaken at the prospect of war, King Valerian quickly addressed the problem with a war-council. During this time, Sir Kyle followed the delegates to see where their camp was located. When he didn't return within a week, a contingent of knights led by Lady Eleanor, Sir Clark, and Sir Jason were sent out to find him. Upon finding him, they discovered that the Kingdom of Shiloh has expanded as far as old Kenora. It is here that a heavily fortified base was discovered, with heavy machine gun turrets and very powerful working technology. Lady Eleanor decided to approach the base along with Sir Clark to discover more about this Kingdom and their trade policies.

Lady Eleanor introduced herself as an Ambassador to Valeria, and asked to speak to the Ambassador of Shiloh in regards to the trade of Valeria's oil supply. She quickly learned that Shiloh has made

slaves of their women, keeping them drugged yet coherent, and had designs to keep them pregnant so they can repopulate. He offered Valeria a steady supply of young women in exchange for one quarter of the Kingdom's annual return on oil. Lady Eleanor agreed to these terms, though asked that a token one thousand women be weaned off of the drug over a period of two weeks to travel back to Valeria as a peace offering. The terms were quickly agreed to, and over a two week period, both Lady Eleanor and Sir Clark learned a great deal of Shilohian culture and their designs for their Kingdom. During this time, Sir Clark left the compound to rendezvous with his contingent of knights, where Sir Jason and Sir Kyle and informed them to send word back to King David of what The Kingdom of Shiloh was doing.

THE LIBERATION OF SHILOH

It was early fall when word reached Valeria of the vile designs Shiloh had for their Kingdom. King David was outraged at the slavery of Shiloh's women, and immediately led a large scale force to siege the outpost of Kenora. While a great force marched was on route to Kenora, Lady Eleanor left with the women in tow and informed the Ambassador to return after the winter to receive a large quantity of oil. While Lady Eleanor led the women back to Valeria, King David and his knights attacked the outpost. A great battle was fought, and though both sides received heavy casualties, the *Valerian Gunship* turned the tide of battle against the few remaining Apache helicopters in Shiloh's possession. The Ambassador of Shiloh was captured alive, and was hanged publically along with the captains of the garrison located within Kenora.

Though many felt that justice had been served, King David pressed his attack to the former location of CFB Shilo in old Manitoba. The new Kingdom of Shiloh's base of operations was located there. There was a mighty battle, and King David was badly wounded. In the end, the casualties outnumbered the survivors, but the battle was considered a victory on behalf of Valeria. Shiloh surrendered their land to Valeria, and declared allegiance to their new King. Lady Eleanor was then asked to act as Regent within Shiloh, acting on behalf of the King for her efforts in exposing the nefarious plans of the former Kingdom of Shiloh.

In the winter of 2013, King David finally recovered from his injuries. Sir Clark retired from military service and took up a place in Shiloh as the Royal Machinist - He began to oversee hundreds of other mechanics in the rebuilding of old technology and the repair of existing vehicles. Sir Jason headed the knighthood in Valeria, training newly recruited Knights in the ways of war. Sir Kyle began a new career as an information broker, as he kept tabs on what was happening within the Kingdom, and reported directly to King David himself. At this point, the population of those who considered themselves of Valerian citizens numbered around 70,000 able men and women.

The Valerian Gunship

This is a marvel of both human and nosii technology. During the course of *Operation: Saviour Sword*, the scientists and engineers of Valeria disassembled a nosii craft, and a Mil Mi-26. The fuel systems had been replaced with Perpetual Motion Drives (PMDs) allowing it to operate without the need for traditional fuels.

The Gunship was originally designed to combat *The Others* and to survey for survivors. It is a massive helicopter - it was originally designed to hold up to 80 troops, and 20,000 kg of cargo, but it was outfitted with six massive M61 Vulcan rotary cannons (two in the front, two on the wings, and two being fired manually from the sides of the gunship). Along with the PMD, it can now only accommodate about 60 troops, and can hold about 10,000 kg.

The gunship itself measures 40 meters (130 ft.), is roughly 8 meters (or 27 ft.), and is fitted with extra armour to protect it against the plasma weapons of *The Others*.

It requires five crew members to operate the ship - 2 pilots, 1 navigator, 1 flight engineer (must be a nosii), and 1 radio operator.

Once *The Others* were defeated, the ship became a quick way to scour the area around Valeria for threats, and led to the victory of the war against the Kingdom of Shiloh.



HOW IT CAME TO PASS: DESTRUCTION

It was in the spring 2014 when Lady Eleanor Fields noticed what appeared to be an approaching meteor heading towards Earth. Not wanting to cause panic upon the populace, she quietly sent word to her old companions and ultimately to King David, and his trusted advisor, Charlie.

Lady Eleanor had seen a vision in their last encounter with the Queen during Operation: Saviour Sword, and informed King David that this is another impending invasion of Others – this being far more final than the original first and second wave of attackers. Knowing there was no way to directly engage this threat; King David called for a council. Firing up the computers, they discovered that there was hope – a series of satellite weapons colloquially known as “Project Star Wars” that were still active, the only problem was that to fire them at the approaching meteor was that the proper firing codes were needed to reactivate the weapons. Making an educated guess, it was assumed that the firing codes were mostly likely somewhere within the Pentagon in Washington, D.C.

The heroes from Saviour Sword gathered once again, and the Gunship was prepared for the long journey to the Pentagon. It arrived in Washington to discover that it was completely overrun by *ghouls* who had failed to die out, simply as they had divided into tribes and started to feed upon each other. Upon detection, massive amounts of ghouls began to chase the Gunship to the Pentagon. The Gunship dropped the First Knights of Valeria into the centre of the Pentagon, and then departed to thin out the ranks of the remaining *ghouls*, indicating the squad to signal him when they were ready for pick up. Within the Pentagon, they discovered that a small tribe of mutated humans lived within the building – though they were not hostile, they displayed signs of mutation – they were humans were exposed to the remains of dead *Nosii*. They offered their assistance, in exchange for safe passage to

Valeria. They provided the First Knights a catalogue of data where they were able to locate the position of the SDI Satellites. It was in the archives located in the basement of the Pentagon. They were shown the entrance to the basement, but were also warned that this was where they put their loved ones who had proven to be too dangerous and mentally unstable to live within their tribe.

THE DESCENT

The First Knights descended into the basement, where they encountered hordes of twisted mutants similar to the ones they had battled in Shining Tree. They fled to a hangar where they discovered an undamaged Nosii exploration craft. Upon entering it, they found many dead Nosii where were no doubt the cause of this outbreak of mutation. They discarded the bodies and used the craft to navigate between the hangars safely.

They finally discovered a secure laptop, though upon inspection, they discovered that it had been too badly damaged by the flooding of the basement of the Pentagon. The First Knights used the craft to fly back to Valeria, to report their failure.

THE END IS NIGH

During the time that the First Knights were on their mission, Domsday Cults had sprung up all over Valeria and Shiloh, claiming that the world was to end with their destruction. King David, obviously disappointed at their lack of ability to stop the impending cataclysm, issued his final speech which was aired over radio signals throughout North America via satellite.

Luckily, it was this radio signal that was overheard by various spacecraft belonging to a race known as the Kraul, who were tracking the destination of the terraforming meteorite that had originated on Titan, one of Saturn's Moons. Upon receiving the communication, they quickly travelled to its point of origin.



Upon landing, they were greeted (with caution) not only by the humans, but also their ancient allies – the Nosii – who they had thought been long extinct; a casualty of *The Others* invasion of their planet. With life scanning readouts showing that hundreds of thousands of survivors of both Humans and Nosii origin, they quickly communicated to the rest of their ships that an immediate evacuation was needed, as there was no time to waste. Within hours, hundreds of large transport ships appeared within Earth's atmosphere. They landed at major point of population, and began to herd them into their ships along with their valuables.

As the last ships entered the atmosphere, they watched in horror as the meteorite smashed into the planet. Taking the opportunity to strike back at The Others, the Commander of the Kraul fleet ordered their largest battle cruiser to shoot everything it has the landing point of the meteorite. Hundreds of thousands of humans watch as their planet explodes into battered fragments.

A BRAVE NEW WORLD

The Kraul informed the humans that they must be put into Cryogenic Stasis for the remainder of the flight. They could not account for the human's metabolic response to travelling at high speeds through space, nor can they account for their ability to fend for themselves in *The Nether*, a way of travelling quickly within the galaxy. Though many are upset at the prospect, King David showed his mettle – telling his subjects and others of various kingdoms throughout the newly destroyed planet of earth that they must do this, as an act of faith that this new race is a benevolent one, and means only the best for the survival of their species.

With all of their Cryogenic Stasis Chambers filled, the Kraul entered *The Nether* and headed towards the destiny of the survivors of planet Earth.

Further Adventures

This can serve as a jumping point for another campaign – one that takes place in space. What survives the destruction of Earth? Who do the humans share the universe with, and how do they integrate themselves into that society?



Disclaimers and Trademark Lists

Games Workshop

General

This magazine is completely unofficial and in no way endorsed by Games Workshop Limited. Adeptus Astartes, Battlefleet Gothic, Black Flame, Black Library, the Black Library logo, BL Publishing, Blood Angels, Bloodquest, Blood Bowl, the Blood Bowl logo, The Blood Bowl Spike Device, Cadian, Catachan, the Chaos device, Cityfight, the Chaos logo, Citadel, Citadel Device, City of the Damned, Codex, Daemonhunters, Dark Angels, Dark Eldar, Dark Future, the Double-Headed/Imperial Eagle device, 'Eavy Metal, Eldar, Eldar symbol devices, Epic, Eye of Terror, Fanatic, the Fanatic logo, the Fanatic II logo, Fire Warrior, Forge World, Games Workshop, Games Workshop logo, Genestealer, Golden Demon, Gorkamorka, Great Unclean One, the Hammer of Sigmar logo, Horned Rat logo, Inferno, Inquisitor, the Inquisitor logo, the Inquisitor device, Inquisitor:Conspiracies, Keeper of Secrets, Khemri, Khorne, Kroot, Lord of Change, Marauder, Mordheim, the Mordheim logo, Necromunda, Necromunda stencil logo, Necromunda Plate logo, Necron, Nurgle, Ork, Ork skull devices, Sisters of Battle, Skaven, the Skaven symbol devices, Slaanesh, Space Hulk, Space Marine, Space Marine chapters, Space Marine chapter logos, Talisman, Tau, the Tau caste designations, Tomb Kings, Trio of Warriors, Twin Tailed Comet Logo, Tyranid, Tyrannid, Tzeentch, Ultramarines, Warhammer, Warhammer Historical, Warhammer Online, Warhammer 40k Device, Warhammer World logo, Warmaster, White Dwarf, the White Dwarf logo, and all associated marks, names, races, race insignia, characters, vehicles, locations, units, illustrations and images from the Blood Bowl game, the Warhammer world, the Talisman world, and the Warhammer 40,000 universe are either ®, TM and/or © Copyright Games Workshop Ltd 2000-2010, variably registered in the UK and other countries around the world. Used without permission. No challenge to their status intended. All Rights Reserved to their respective owners.

Pathfinder Role Playing Game

Pathfinder is a registered trademark of Paizo Publishing, LLC, and the Pathfinder Roleplaying Game and the Pathfinder Roleplaying Game Compatibility Logo are trademarks of Paizo Publishing, LLC, and are used under the Pathfinder Roleplaying Game Compatibility License. See <http://paizo.com/pathfinderRPG/compatibility> for more information on the compatibility license.

Open Game License v 1.0a Copyright 2000, Wizards of the Coast, Inc.

System Reference Document. Copyright 2000, Wizards of the Coast, Inc.; Authors Jonathan Tweet, Monte Cook, Skip Williams, based on material by E. Gary Gygax and Dave Arneson.

Pathfinder RPG Core Rulebook. Copyright 2009, Paizo Publishing, LLC; Author: Jason Bulmahn, based on material by Jonathan Tweet, Monte Cook, and Skip Williams.

The Book of Experimental Might. Copyright 2008, Monte J. Cook. All rights reserved.

Tome of Horrors. Copyright 2002, Necromancer Games, Inc.; Authors: Scott Greene, with Clark Peterson, Erica Balsley, Kevin Baase, Casey Christofferson, Lance Hawvermale, Travis Hawvermale, Patrick Lawinger, and Bill Webb; Based on original content from TSR.

Wizards of the Coast

OPEN GAME LICENSE Version 1.0a

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc (“Wizards”). All Rights Reserved.

1. Definitions: (a) “Contributors” means the copyright and/or trademark owners who have contributed Open Game Content; (b) “Derivative Material” means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) “Distribute” means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) “Open Game Content” means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) “Product Identity” means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) “Trademark” means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify it-

self or its products or the associated products contributed to the Open Game License by the Contributor (g) “Use”, “Used” or “Using” means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) “You” or “Your” means the licensee in terms of this agreement.

2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.

3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6. Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder’s name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute.

7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity.

You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity.

8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.

10 Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.

11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.

12 Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.

13 Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License.

14 Reformation: If any provision of this License

is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

15 COPYRIGHT NOTICE

Open Game License v 1.0 Copyright 2000, Wizards of the Coast, Inc.

irregular

www.irregularmagazine.com
Issue 4 / Spring '10 April 3rd 2010

sheffield
irregulars

