



# SHADOWS OF CENTRALIS MONTHLY MAGAZINE<sup>®</sup>

#22

## **Shadows of Centralis Monthly Magazine: Issue #22 (February 2024)**

Writers: John Wombat & Ruth Moreira

Copyright © 2024 Wombat Wargames

ISBN: 9798873958634

Product number: SOCMM22

The Author hereby asserts his/ her right to be identified as the author of this work in accordance with Sections 77 to 78 of the Copyright, Designs and Patents Act 1988. All rights reserved. No part of this publication may be reproduced, stored in, or introduced into a retrieval system, or transmitted, in any form, or by any means (electronic, mechanical, photocopying, recording or otherwise) without the prior written permission of the author.

All characters, the distinctive likenesses thereof, and all related indicia are © 2024 Wombat Wargames

Book front cover artwork: © John Blanche

# SHADOWS OF CENTRALIS MONTHLY MAGAZINE<sup>®</sup>

Issue: #22 (February 2024)

Cover by John Blanche

Be you driven by darkness or leaders of the light, stalkers of the shadows or champions of virtue, welcome, one and all, to issue 22 of Shadows of Centralis Monthly Magazine! This month's issue, adorned with cover artwork by the legendary John Blanche, has Shadows of Centralis Faction Focus articles for Goblins (Goblin Spearmen), Order of Ophelia (Dryads), and Elves (Elven Archers).

Ideal for using in games of Shadows of Centralis as units of Trolls, Trish Carden's Harridan models, available exclusively from Footsore Miniatures & Games, are out now. Detailing their history and inspiration, we take a closer look at these magnificent miniatures as Trish kindly spared us some of her time.

We have a feature on the co-founder of the *Between the Bolter and Me* blog, as well as *Dragged into Turbolasers*, and *28 Magazine*, Eric Wier. The architect of the classic *Mordheim* tabletop game, having worked with a swathe of high-profile digital games companies also, Tuomas Pirinen speaks with us about his illustrious career.

Finally, last but not least, completing this month's issue, the wonderful Poul Anderson is the focus of this month's *Sci-Fi Fiends*.

*John Wombat*



# Contents



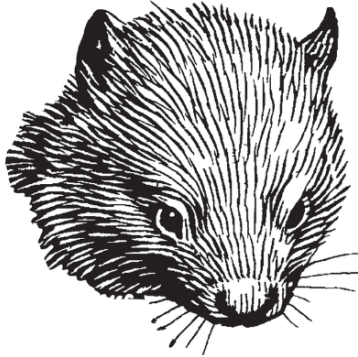
## "Beware the Shadows..."

• Faction Focus: Goblins - Goblin Spearmen	6
• Faction Focus: Order of Ophelia - Dryads	13
• Faction Focus: Elves - Elven Archers	17
• Official Shadows of Centralis Miniatures	21
• Creating the Orb: Terrain Workshop	29
• Official Seas of the Orb Model Range by Bob Naismith	35
• Sci-Fi Fiends: Poul Anderson	51
• Model Madness: Eric Wier	62
• Lifetime of Design: Tuomas Pirinen	66
• Trish Carden: Harridans	72
• Blanche: The Rise of Grimdark	80
• Horror Fiends: Volume I	88
• Shadows of Centralis: Website	108
• Model Manufacturers	109



# **RETRO RULESETS**

## **PREMIUM PULP PUBLICATIONS**

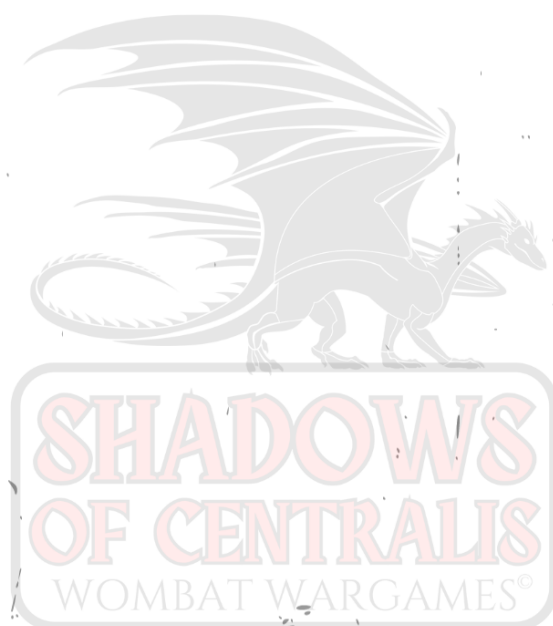


# **WOMBAT WARGAMES**

**FUSING OLD-SCHOOL RULES MECHANICS WITH INNOVATIVE NEW FEATURES, WHILE DRAWING ON LITERARY AND AESTHETICAL INSPIRATION FROM THE CLASSIC AGE OF WEIRD FICTION AND PULP PUBLICATIONS, WOMBAT WARGAMES IS AN INDEPENDENT PUBLISHER OF WARGAMING RULES, BOOKS, AND MAGAZINES.**

**[WWW.WOMBATWARGAMES.COM](http://WWW.WOMBATWARGAMES.COM)**

**“Eat, drink, laugh, and fight!”**



**The First Divine Law of Puck.**

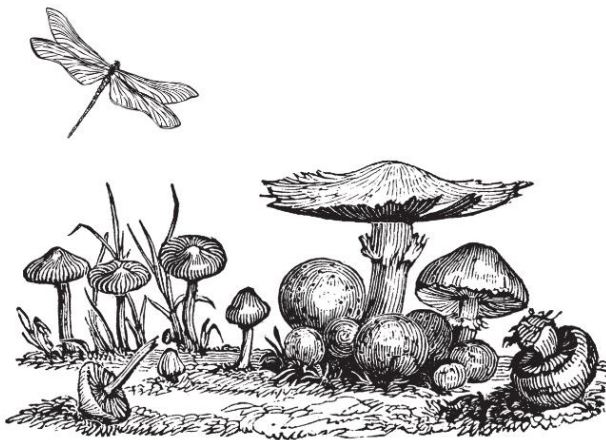


## GOBLINS – GOBLIN SPEARMEN

The Orb plays host to three established goblin kingdoms, all of which exist within the Coelum region, though such is their number, scattered like loose corn, many lesser tribes can be found throughout the lands. Like elves and dwarfs, goblins are one of the Orb's oldest races.

With varying green and brown skin tones, all goblins share the common features of large, pointed ears, beady eyes, and small, supple bodies. Typically, they stand four to five feet tall, and though not known for their physical strength, they are extremely dexterous creatures who are highly proficient with a bow. Though, individually, they lack physical strength in hand-to-hand combat, through sheer force of numbers, goblins can often overwhelm an enemy.

The mainstay of most Goblins armies, Foot Troops comprise of large blocks of infantry armed with spears or swords, backed with ranks of archers. Unperturbed by their lack of technical knowhow, Goblins also field units wielding dangerous, experimental flamethrowers. Meanwhile, cavalry troops feature goblins atop large, savage hyenas; quick of movement and with incredible stamina, these chuckling canines are highly respected within goblin culture.



As rain poured down from a heavy sky, and a biting westerly wind blew, parrying blow after blow, try as they might the elven spearmen were being pushed further back. Overwhelmed by the pressing force of the ill-disciplined goblin warriors, maniacal creatures which howled with idiot laughter, the elves felt an indignity like no other. Finally, unable to hold out any longer, the elven line broke, and the goblin horde poured forward.

**Goblin Spearmen units are available in blocks of 10 and 20.**

### Goblin Spearmen

	M	A	H-t-H	S	Mg	C	W	D	VP
Goblin Spearmen – unit of 10	5	1/ - per model	8+	7+	-	7+	1 per model	7+	10

**Equipment:** Wearing light armour, and carrying a shield, each Goblin Spearman is armed with a spear. **Special Rules:** Goblin Spearmen have the *Dutch Courage* special rule.

	M	A	H-t-H	S	Mg	C	W	D	VP
Goblin Spearmen – unit of 20	5	1/ - per model	8+	7+	-	7+	1 per model	7+	20

**Equipment:** Wearing light armour, and carrying a shield, each Goblin Spearman is armed with a spear. **Special Rules:** Goblin Spearmen have the *Dutch Courage* special rule.

**Spear:** Sometimes as simple as a long stick with a sharpened point, other times a fire hardened shaft with a flint or steel tip, spears are a common weapon of war. An ideal defensive weapon, a unit receiving a *Charge* and armed with spears gains a +1 modifier to D10 Hand-to-Hand Combat rolls. This modifier does not apply to ongoing Hand-to-Hand Combat.

***Dutch Courage:*** A shot of hard liquor can often instil within a warrior a greater sense of courage. A unit with the *Dutch Courage* special rule re-rolls failed D10 *Confidence Test* rolls.







*Goblins, models sculpted by Kevin Adams.*



*Goblin, model sculpted by Kevin Adams.*



Travelling along the treacherous mountain path, navigating deep snow drifts which often masked sudden, deadly drops, the army of Goblins had been marching since sunrise. As chicoi and alcohol fuelled their steps, while doses of lepidone and phalosis instilled within them an unwavering confidence, echoing between icy rock walls, the marching goblins sang.

**“We’ll hack and slash, we’ll sing and laugh.  
We’ll flay their skins, we’ll grin and grin.  
We’ll kill and kill, we’ll have our fill.  
We’ll have the luck, we kill for Puck.  
Our blades be sharp, we’ll pierce their hearts.  
Our blades be quick, blood will run thick.  
Our blades will gleam, their blood will stream.  
Our blades be strong, we’ll sing our song.  
They be dwarfs, they be fat.  
We’ll beat their hides, we’ll lay them flat.  
They be bearded, they be round.  
We’ll pound their skulls into the ground.  
We’ll take their riches, they’ll rest in ditches.  
We’ll take their holds, they’ll double in folds.  
Praise be to Puck, our mighty saviour.  
Bless us with you special favour.  
For him we fight, to him we pray.  
For him we march, for him we slay.”**

Maniacally beating their ill-kept weaponry against their solid shields, bearing determined eyes and fixed grins, across the frozen tundra, the army of Goblins eyed their dwarven foe. Unperturbed by the arsenal of cannons and long lines of keen-eyed riflemen they faced, unconcerned about the ferocity of dwarven warriors armed with mighty axes and gleaming swords, the goblins felt an agitated excitement and were eager to enter into the fray. For goblins, war is a time of revelry and celebration, a time in which offer they their unabandoned praise to their god Puck.

Atop an enormous, snarling hyena, its scarred face and huge, fearsome teeth evidence of its wildness and ferocity, the leader of the Goblins army was a grizzled chieftain called Fang. Holding a reputation as a fearless fighter, a commander whose military tactics were typically centred around force of numbers, as opposed to nuanced strategies, Fang inspired much confidence and admiration among those he led. Steering his baying canine steed to the front of his force's battleline, Fang addressed his rag-tag soldiers, "This, my pretties, is a time of great joy! A time of celebration and exaltation! This, my darling boys, is a time for much music and merriment! With blade in hand, with laughter filling this frigid air, we will butcher the Ystrad-following scum that lineup against us. With gleeful faces, we shall dance upon the broken bodies of our fat foes. And for those of us who fall, life is eternal! Your place alongside Puck is ensured, you will guest at his great masquerade balls and lose yourselves forever to excesses of food and wine. This is the age of the goblin! My pretties, my dear boys, it is for Puck we delight and fight!" Then, turning to face the distant enemy, with frantic energy shading his tones of speech into an infectious excitement, as he urged his salivating steed into a tearing change, Fang yelled the First Divine Law of Puck, "Eat, drink, laugh, and fight!"

With their chieftain's words further filling the already crazed goblins with heady excitement, supreme confidence, and dark bloodlust, the massed horde teemed forward among yells of devilish delight. As ground shaking cannons ripped holes in the Goblins army, as rifle fire felled waves of goblin fighters, still the charging force followed their fearless leader towards the dwarven line. Powering towards the army of Dwarfs, a cacophony of goblin calls blended with the beating sound of their war drums.

Leading the dwarven force in the defence of their town of Iod was Bryn the Bold. An experienced military commander, the stoical and determined Bryn held great respect from the dwarfs under his charge; his defending force was well-trained and highly disciplined. As the defending dwarfs watched the advancing goblin horde fall to cannon and rifle fire, there was a general feeling that this would be an easy victory for the followers of Ystrad.

However, though scores of goblins fell, their charge remained focussed. For the wild-eyed goblins who continued to run towards the defending dwarven line, their blood pumping with stimulants, death in battle held no fear, rather it offered union with Puck. Instead, laughing loudly and yelling with delight, nearing the prepared dwarven warriors, the goblins clutched their weapons still tighter, their blades would soon be blooded.

Like a river flooding its banks following a sustained storm, earth ripped and worn, the goblin charge engulfed the defending dwarfs. Violence raged as sword struck shield, and spear pierced chainmail. Though the dwarven warriors were superior in their fighting skills, they were outnumbered considerably, while the frenzied spirit of the goblins served as yet more force. In a flurry of blood and blades, among cries of insane delight, while its musicians sounded celebratory noises, the army of Goblins hacked and jabbed at the doughty dwarf defenders with relentless force. While the dwarven warriors began to suffer with fatigue, becoming exhausted through parrying the relentless raining blows laid upon them, the goblins were tireless in their assault.

Though Bryn the Bold's army of Dwarfs defended their town with steely determination, the sheer weight of goblins against them, coupled with their crazed might, overwhelmed the Dwarfs. Then, the death blow to the force came through the falling of their commander. Thrown to the ground, Bryn was ripped apart by a pack of ferocious hyenas, while goblin riders hacked and slashed at his slain body with their vicious blades. Pushed into a retreat, broken in spirit, the defeated dwarfs ran from the field of battle under a weight of despair and humiliation. Seeing the dwarven warriors flee, Fang ordered a unit of archers to fire a volley of arrows into them; no dwarf would be spared.



## ORDER OF OPHELIA – DRYADS

As intoxicating accents of camphor mingled with invigorating tones of lemon and mint, the warm and gentle, perfumed breeze whispered an unnerving menace as the forest, wild and wondrous, observed the journeying band of trespassing goblins. Hacking away at the thick undergrowth with their wicked blades, snapping branches and slashing at vines, while cursing the Orphelian kingdom, as they made a path through the dense woodland, the goblins continued in their arduous trek.

As day slipped gently into night and a high moon cast a radiating luminous iridescence, with a coolness of air dampening the spicy woodland aromas, the party of goblins made camp in a small clearing. Around a small, crackling fire which threw sharp shadows of the circled goblins' frames and features, the creatures gorged on roasted pine squirrels. Then, causing all to cease eating and quickly cast their panicked eyes around them, the goblins shuddered to a choir of spinechilling shrieks.

Emerging from the darkness with an otherworldly pace of movement, wild-eyed and furious, as vengeful grins danced upon their half-shadowed, semi-human faces, creatures bearing branch-like talons and bark-covered bodies slashed through the ill-prepared goblins. As the ancient trees around them echoed with their kill calls, the dryads stained the forest floor with the sticky, tar-red blood of the goblins. The attack was rapid and violent. Upon slaying the trespassers, of which none were spared, the killers of the night let out a tangled holler, before fading into the woodland. As they heard the beckoning of their forest protectors, nearby brown bears came to feast on the goblin corpses.

Offering their dark praises to the witch goddess, Ophelia, the Order of Ophelia are a witch-led, matriarchal society in which magic is linked to the forces of nature and the power of the elements.

Historically, witches existed within the shadows of the devout Konstrato Empire. Following the laws of their god, Endovelicus, leaders of the Konstrato Empire have long been associated with uncompromising and brutal witch-hunts. Once judged to be a witch

within the Konstrato Empire, the victim is subjected to extreme torture and interrogation before being burned at the stake. Such hostile and murderous treatment has seen witches flee the human kingdom.

Over time, from small settlements of dispersed witches grew a large territory known as Civitas Maleficis. Uniting the persecuted worshippers of Ophelia, it was here, under the guidance of the High Priestess, Tenebris, that the Order of Ophelia was created.

An ethereal mix of faerie, dead souls and arboreal aspects, dryads are restless and unforgiving tree spirits. Responding to the calls of witches, these otherworldly creatures serve the Order of Ophelia with unwavering loyalty.



*Dryad, model conversion.*

## Dryad units are available in blocks of 5.

### Dryads

	<b>M</b>	<b>A</b>	<b>H-t-H</b>	<b>S</b>	<b>Mg</b>	<b>C</b>	<b>W</b>	<b>D</b>	<b>VP</b>
Dryads – unit of 5	5	2/ - per model	7+	7+	-	4+	2 per model	7+	40

**Equipment:** Each Dryad is armed with fists, teeth, and claws. **Special Rules:** Dryads have the *Armour Ripping*, *Immune to Fear* and *Flammable* special rules.

Units of Dryads, complete with 2 Attacks (A) per model in Hand-to-Hand Combat, along with holding the *Armour Ripping* special rule, can wreak havoc in close combat situations. Further to this, the unit's Durability (D) value of 7+ and *Immune to Fear* special rule sees the unit possess a stoical determination in Hand-to-Hand Combat. Reflecting the arboreal element of these mystical creatures, linking to a weak spot in the unit, Dryads also have the *Flammable* special rule.

**Fists, Teeth, and Claws:** When all else fails, a warrior can be left with just his fists to fight with. Some creatures have especially sharp teeth and claws which are capable of inflicting damage, too. Fists, teeth, and claws covers a creature using its body and physical strength as a weapon.

**Armour Ripping:** Some creatures have teeth or claws that are so sharp they can easily rip through armour. When a unit with the *Armour Ripping* special rule inflicts a *Hit* in Hand-to-Hand Combat, each *Hit* causes a -3 modifier to D10 *Durability Test* rolls.

**Immune to Fear:** Some warriors have such a steely mindset they refuse to allow fear to govern their actions. A unit with the *Immune to Fear* special rule does not need to pass a D10 *Confidence Test* before *Charging* a unit which has the *Fear* special rule.

**Flammable:** Some creatures or war machines are especially prone to damage from fire, these models carry the *Flammable* special rule.



**“Nature’s life-force, bringer of  
vengeance, bestower of dark  
gifts, guide us.”**



**Sacred prayer of the Order of Ophelia.**



## ELVES – ELVEN ARCHERS

Swift of movement and keen military strategists, an army of Elves is an intimidating prospect on the field of battle. Well-disciplined, carrying sturdy shields and wearing lightweight but dependable scale mail armour, elven foot soldiers tend to comprise of units of spearmen and bowmen. Meanwhile, their elite units are master elven swordsmen and battle-hardened axemen.



*Elven Archers, models by RPE Miniatures & Games.*

Famed for their quick pace, strength and stamina, elven horses are the envy of armies throughout the Orb. Mounted on these steeds, elven cavalry units include lance-armed knights and sharp-eyed bowmen. So natural is their bond with horses, in addition to their

cavalry units, Elves are noted for their devastating use of horse-drawn chariots, too.

Magic is highly respected within an inherently spiritual elven society. From childhood, tutored by a Grand Mage, those observed to demonstrate even the slightest aptitude for channelling magic are encouraged to hone their wizardly skills. Consequently, elven mages are some of the Orb's most powerful users of magic.

Often the choice of steed for elven generals, champions, and mages, majestic unicorns and pegasi are magical creatures found only in elven lands. These majestic equine beasts are much revered in elven society. Other creatures which serve armies of Elves on the field of battle include monstrous griffons, terrifying tree beasts, and fearsome, fire breathing dragons.

Though an army of Elves is typically outnumbered by its enemy, a reflection of the declining elven race as a whole, with its pace of movement and proficiency in combat, it can still prove a formidable force on the battlefield.

**Elven Archer units are available in blocks of 5 and 10.**

Elven Archers

	M	A	H-t-H	S	Mg	C	W	D	VP
Elven Archers – unit of 5	6	1/ 1 per model	5+	5+	-	4+	1 per model	8+	15

**Equipment:** Wearing light armour, each Elven Archer is armed with a bow and knife.

	M	A	H-t-H	S	Mg	C	W	D	VP
Elven Archers – unit of 10	6	1/ 1 per model	5+	5+	-	4+	1 per model	8+	30

**Equipment:** Wearing light armour, each Elven Archer is armed with a bow and knife.

**Bow:** From Elves to Dwarfs to Goblins, the bow is a common and reliable missile weapon among almost all armies.

## SHORT-RANGE OR LONG-RANGE

In games of Shadows of Centralis, missile weapons have a maximum range value. If *Shooting* at half or less than the weapon's maximum range value, then this is classed as *Short-Range*. If *Shooting* at more than half of the weapon's maximum range, then this is classed as *Long-Range*.

Shooting Modifiers, added to D10 Shooting rolls:

Shooting at *Short-Range* target: +1

Shooting at *Long-Range* target: -1

***Short-Range:*** With a target being nearer, and therefore easier to hit, *Shooting at Short-Range* provides a +1 modifier to a model's D10 Shooting roll.

***Long-Range:*** With a target being further away, and therefore harder to hit, *Shooting at Long-Range* provides a -1 modifier to a model's D10 Shooting roll.



*Elven Archers, models by RPE Miniatures & Games.*

Players of Elves have three different Foot Troops units to consider when constructing their army; Elven Spearmen, Elven Archers, and Knights of Dagnr. With Elven Spearmen offering especially effective defensive options, while Knights of Dagnr are offensively-focused, Elven Archers are the force's standard missile troops.

With a Shooting (S) value of 5+, Elven Archers are some of the best missile units in Shadows of Centralis. Meanwhile, though armed with only a knife in close combat, within Hand-to-Hand Combat, holding a Hand-to-Hand Combat (H-t-H) value of 5+, these fighters can also more than hold their own in times of melee. There is a weakness to units of Elven Archers, though, this being their poor Durability (D) value of just 8+.

Shadows of Centralis is a model agnostic game system, allowing miniatures from any manufacturer, old or new, to be used. In addition, there is also a growing range of official Shadows of Centralis miniatures available exclusively via RPE Miniatures & Games. Forming part of this range of figures are several model elves.



*Elven Archers, models by RPE Miniatures & Games.*

## **Official Shadows of Centralis Miniatures via RPE Miniatures & Games**

Regular readers of Shadows of Centralis Monthly Magazine will know how much we value RPE Miniatures & Games; as well as providing fantastic figures, ranging from dwarfs to elves, orcs to trolls, and with so much in between, the company also offer wonderful and highly knowledgeable customer service. In addition to selling models, the guys behind the scenes at RPE Miniatures & Games are all avid collectors and gamers themselves.

For those yet to visit the RPE Miniatures & Games website, you won't be disappointed. Headed by Paul Reid, the Liverpool-based model manufacturer boasts thousands of superbly detailed metal miniatures which, in addition to being wonderfully crisp castings (white metal, tin-rich, with a small trace of lead, ensuring a superior casting finish), are also highly competitively priced.



**Trolls, models by RPE Miniatures & Games.**



**Diseased, models by RPE Miniatures & Games.**





**Demons, models by RPE Miniatures & Games.**



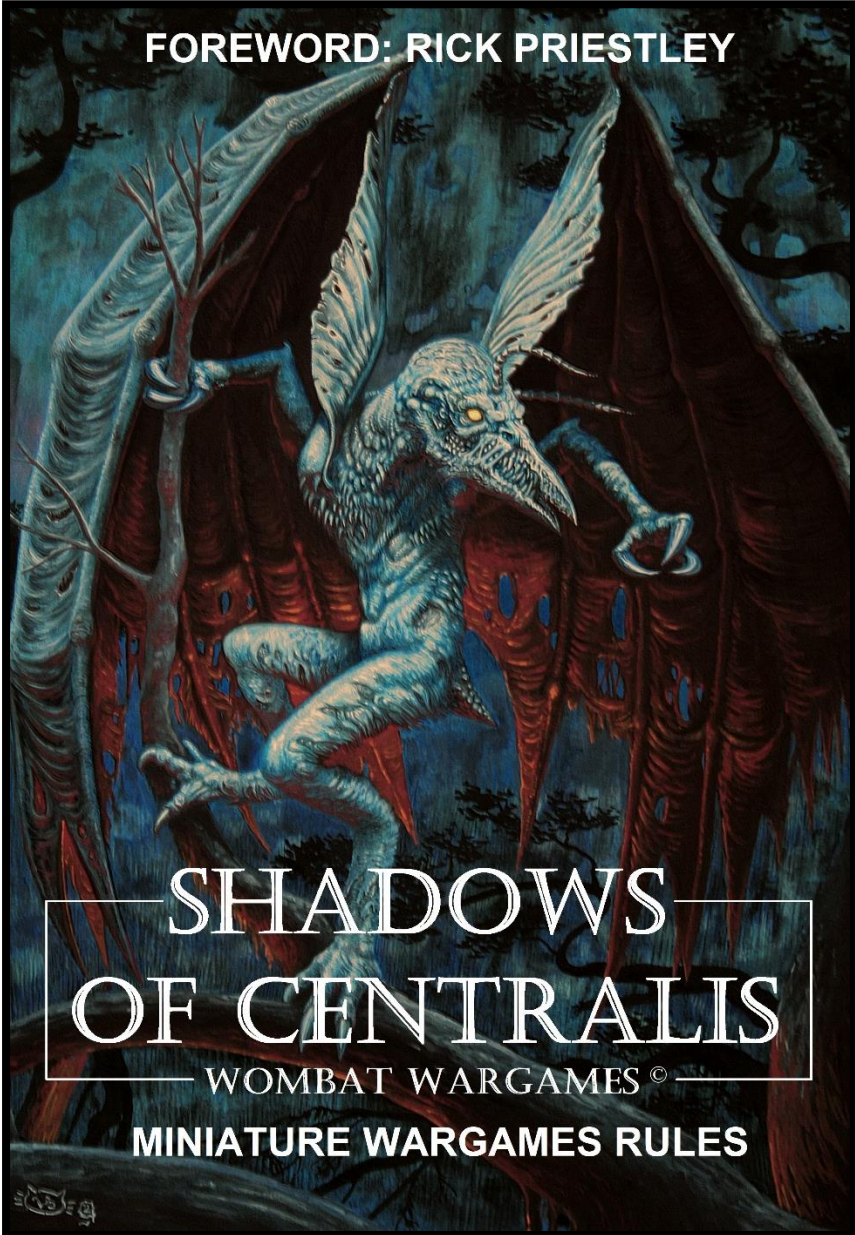
**Orcs, models by RPE Miniatures & Games.**



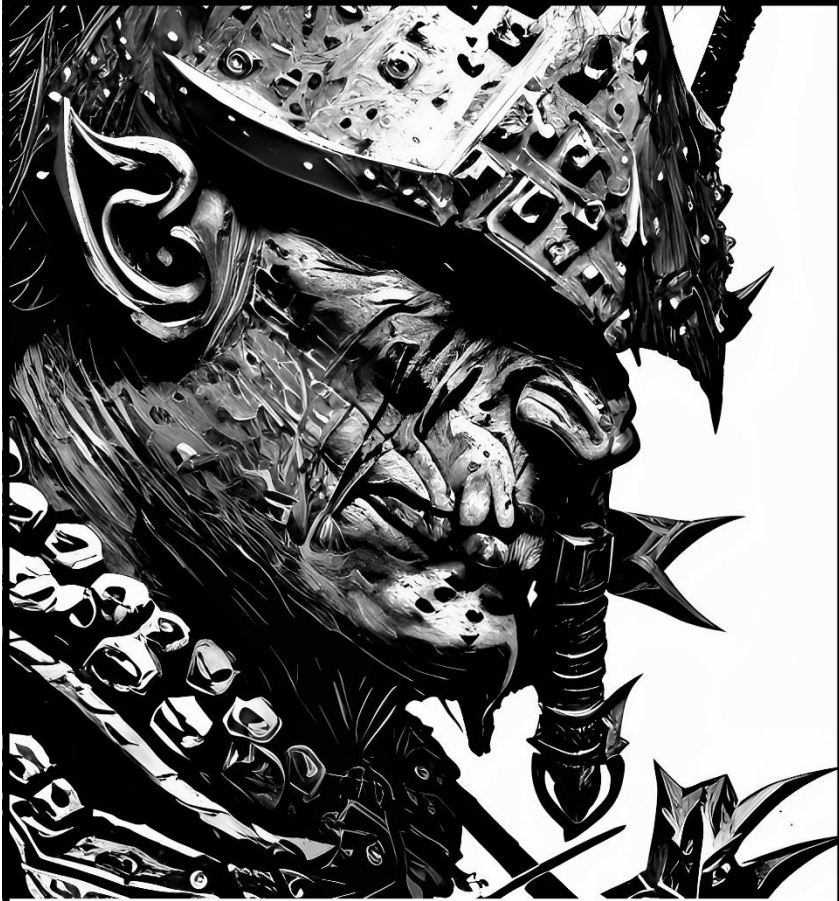
Ogres, models by RPE Miniatures & Games.



FOREWORD: RICK PRIESTLEY



*“Beware the Shadows and their corrupt genesis. Consumers of souls and usurpers of hope, Centralis’ Shadows are the spawn of darkness. Instead, know of the Others, know them by their many names, the Maidens of Light, the World of Light, the First Creation, the Greater Beings...”*



**LET BATTLE COMMENCE!**

28MM

D6, D10

RETRO RULESET

SMALL – LARGE SCALE CONFLICTS

USE ANY MODELS

**[WWW.SHADOWSOFCENTRALIS.COM](http://WWW.SHADOWSOFCENTRALIS.COM)**

# Creating the Orb: Terrain Workshop

Welcome to the second in a new series of exciting articles for Shadows of Centralis Monthly Magazine, Creating the Orb: Terrain Workshop. Through these easy-to-follow articles, we will demonstrate how to create scratch built terrain pieces to further enhance your games of Shadows of Centralis. In this month's article, we focus on constructing stone walls.

Instead of throwing away used plastic sprues after models and components have been clipped free of them, these frames can be used to fashion tabletop terrain for your games of Shadows of Centralis. This article details how, with just a little work, these otherwise bin-bound pieces can be transformed into useful and aesthetically pleasing tabletop models.



*Completed walls.*

## **Tools and materials**

**Glue (PVA and superglue):** Any standard PVA and superglue glue will suffice.

**Old plastic sprues:** Any old plastic sprues will do.

**Basing material (such as sand or gravel, textured paint):** Depending on preference and budget, materials such as sand or gravel can be used, along with textured paints and specially formulated diorama effects (such as those produced by Vallejo).

**Modelling clay/ putty:** Any standard air-drying modelling clay/ putty is fine.

**Craft knife:** Any craft knife will be fine, though ensure a sharp blade is in place. In addition to cutting away from yourself, a sharp blade helps avoid accidents.

**Model clippers:** Like the craft knife, providing blades are sharp, any model clippers will be ideal for this project; these will be used to cut up the plastic sprues.

**Scissors:** Nothing fancy required, just a sharp and reliable pair of scissors.

**Cutting mat:** Protecting surfaces from accidental damage, cutting mats are commonly available online or via high-street arts & crafts stores.

**Cardboard/ cork sheets/ model bases:** Forming the base of the terrain piece, depending on your budget, various types of card can be used, from artists' card through to cardboard from packaging boxes. Cork sheets, as well as plastic model bases, can be used also.

**Paints and brushes:** We typically use water-based acrylic paints by Vallejo, though any such paints will do. Allowing for various sizes, setting aside some quality brushes specifically for terrain crafting is a good idea.

**Water and kitchen roll:** A vessel of clean water, refilled as necessary should it become too dirty, and some kitchen roll is essential for the cleaning of brushes.

**Felt pen:** Any type of felt pen is fine, this will be used for drawing templates.

**Varnish (optional):** Should you wish to give your terrain some protection from potential chipping, any standard acrylic varnish will do the job.

**Hot beverage (essential!):** A cup of your favourite hot drink is a must to keep you refreshed during the modelling process!

### Step-by-step guide:

First of all, prepare your working area. Centred around the cutting mat, ensuring the area is well-lit, clear a space for your tools and materials.

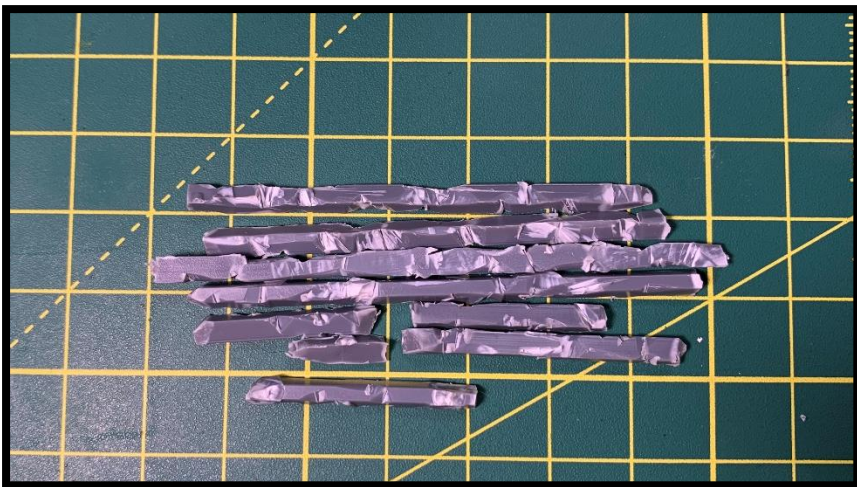
On a piece of card or cork, draw a template for the base of the wall, then cut this out. Alternatively, a model base could be used.

Remove any odd pieces of the sprue, allowing for single, long strips of plastic. Using a craft knife, carve these strips to better resemble the texture of stone. Then, with model clippers, snip the strips of carved plastic into bricks.

Building from the base up, glue bricks together to construct the wall. Once the glue has dried, a textured paint/ sand can be added to the bricks to further enhance the appearance of stone. Should it be necessary, modelling clay/ putty can be used to fill any gaps.

Texture the base with the basing material of your choice, then allow to fully dry. Once completely dry, serving as an undercoat, the entire model is painted black. This can be done by hand or, if preferred, via a can of black acrylic spray-paint. Allow paint to fully dry.

Paint textured base and wall desired colours. Once complete, having allowed to fully dry, a thin coat of acrylic varnish can be applied if required.

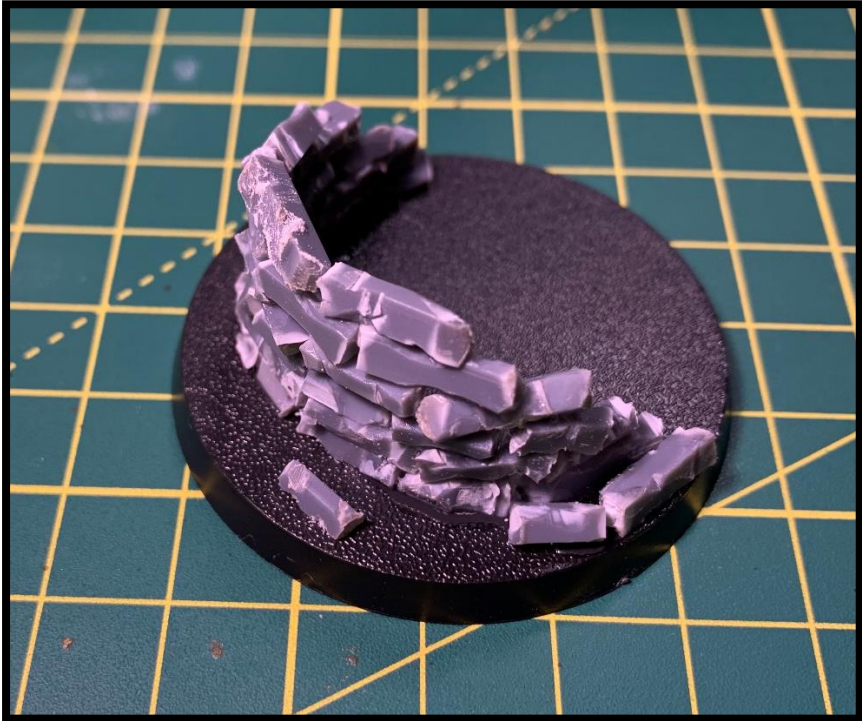


*Pieces of sprue, carved with a craft knife to better resemble the texture of stone.*





The basis of this project, empty plastic sprues.



*Bricks glued together to form a wall.*



*Texture added to base and bricks.*



*Completed walls.*

## OFFICIAL SEAS OF THE ORB MODEL RANGE BY BOB NAISMITH

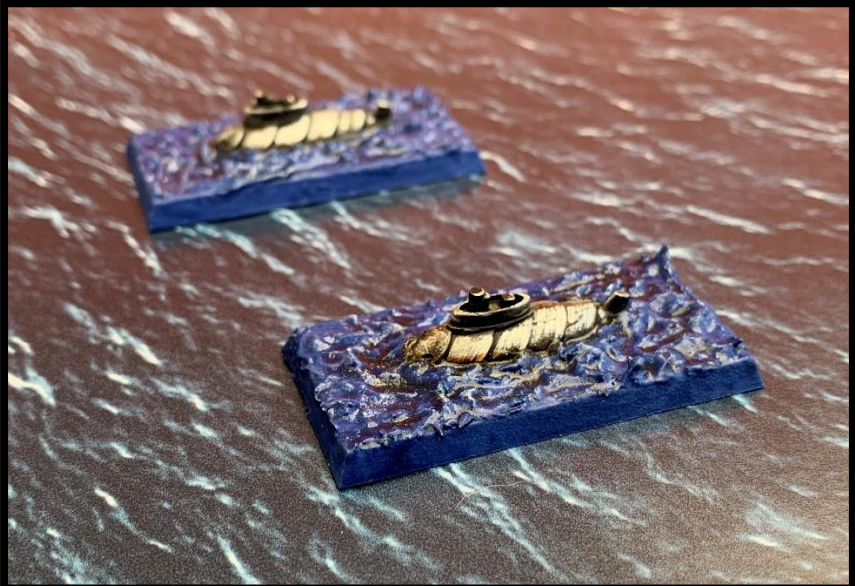
Designed by renowned modelmaker Bob Naismith, available exclusively via [www.bobnaismith.com](http://www.bobnaismith.com), there is a growing range of exciting, official Shadows of Centralis: Seas of the Orb miniatures and playing pieces. Ranging from huge warships to ornithopter carriers, sea monsters to magic spells effects, with much in between, these dynamic models and components form part of a continually expanding range of official Shadows of Centralis: Seas of the Orb miniatures and gaming components.



*A Damned Troll Barge powers through the waves.*



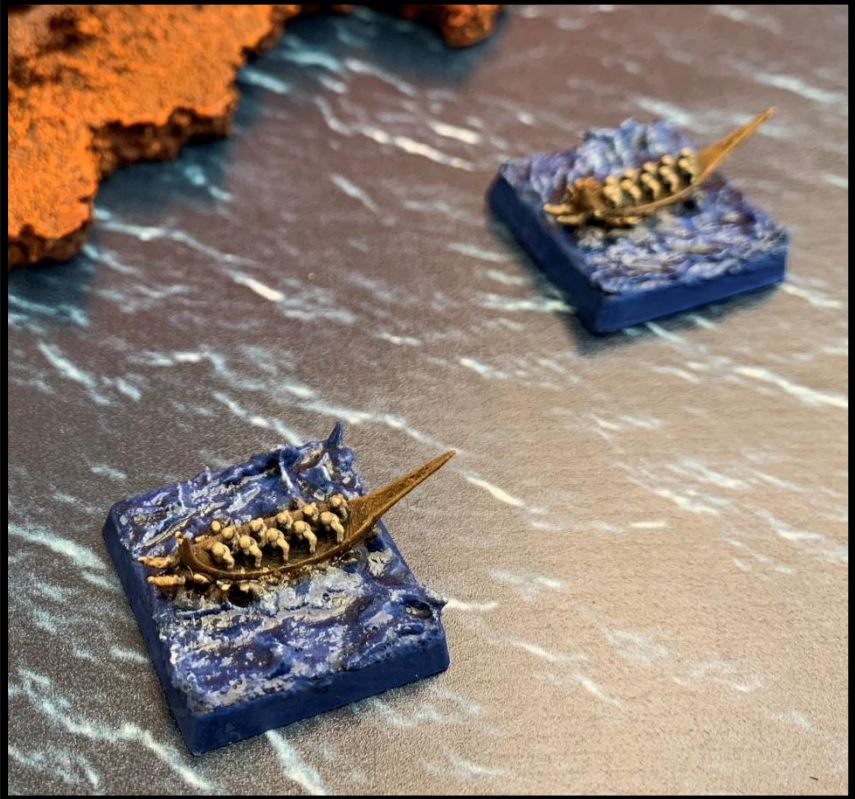
*Carrying hulking trolls, Damned Troll Barges are hard-hitting units.*



*The might of the Dwarfs: Submarine (top) and Ornithopter (bottom) units.*

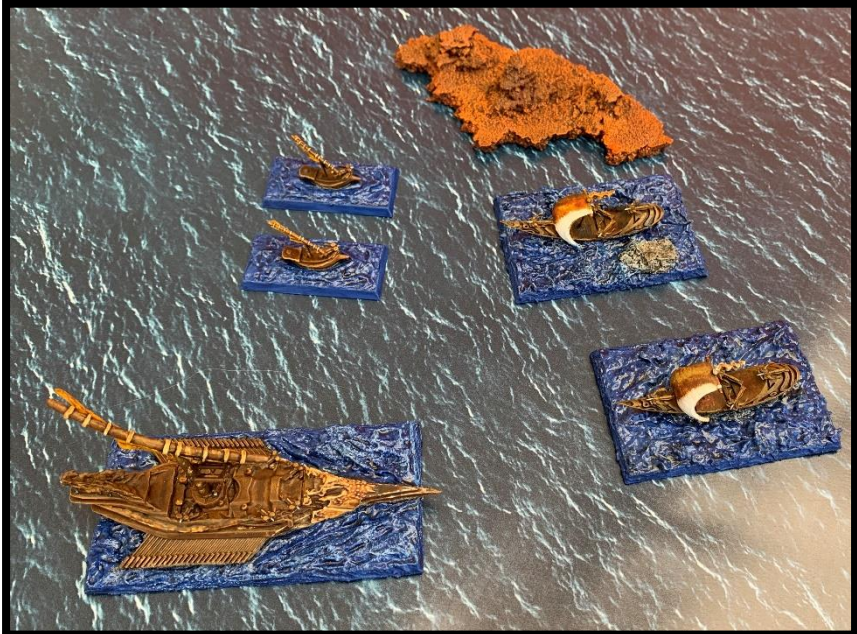
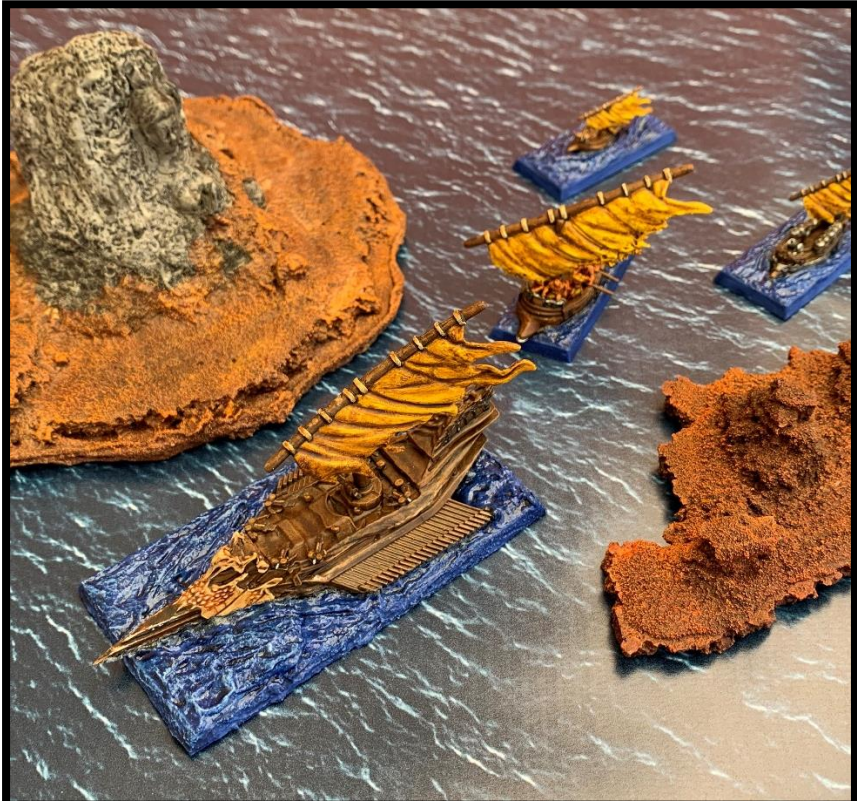


*Naval power of the Elves: Tiamat (top) and Leviathan (bottom) units.*

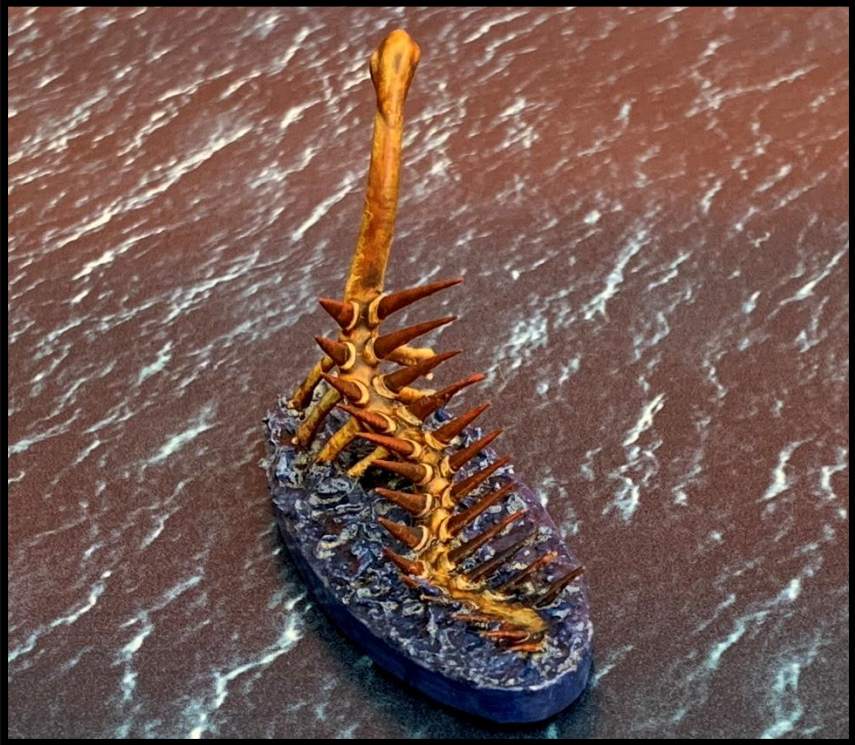


*The Fiends: Khainag (top) and War Canoe (bottom) units.*





*Damned fleet (top), Damned and Elven vessels (bottom).*



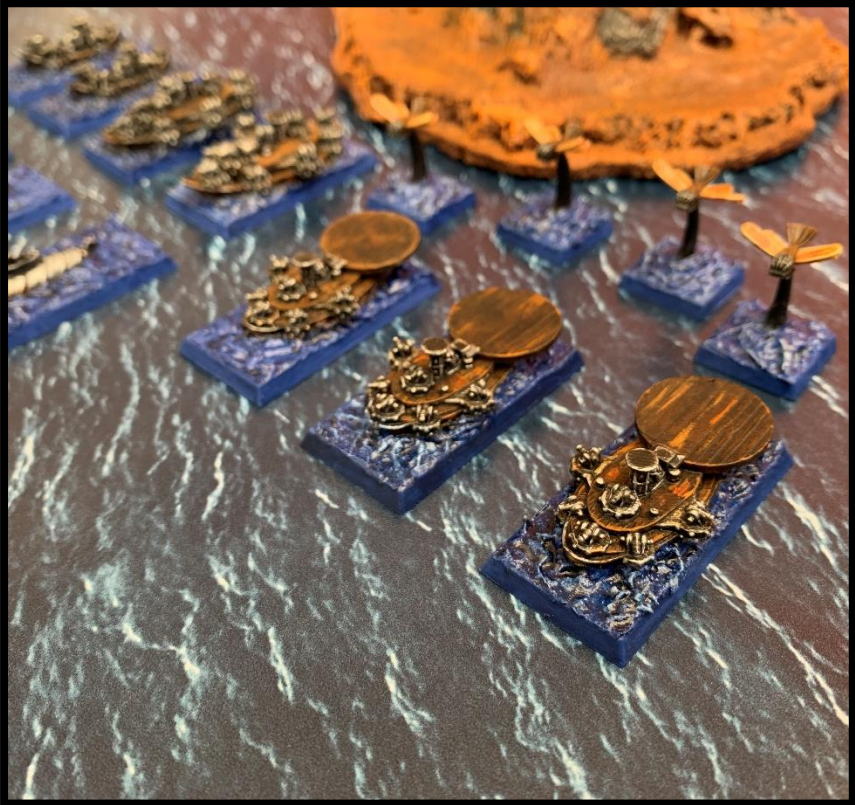
*Monster of the Damned: Gigantic Hallucigenia.*



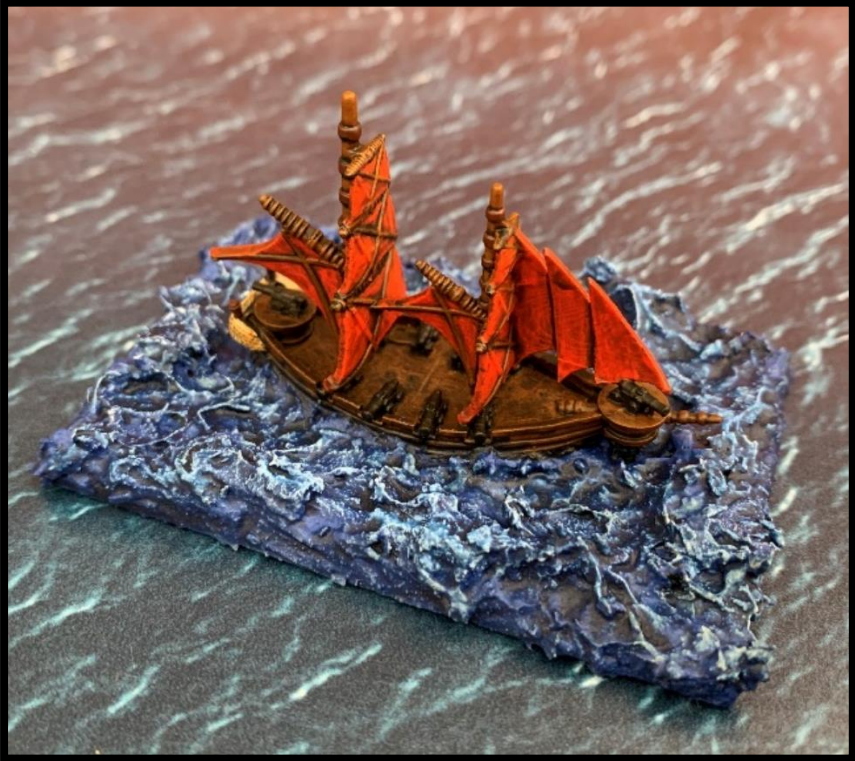
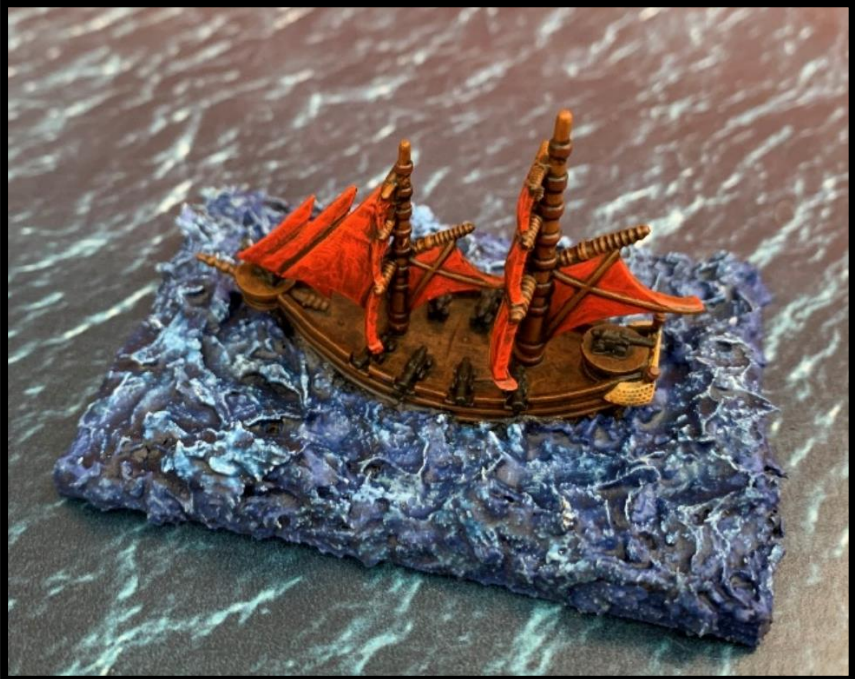
*Dwarfs: Ornithopter Carrier (top) and Ornithopter Carrier with Ornithopter (bottom).*



*Fleet of the Fiends (top) and Giant Flamingos of the Followers of the Eye (bottom).*



*Fleet of the Dwarfs (top) and Ornithopters facing a Giant Flamingo (bottom).*



*Konstrato Gunship.*

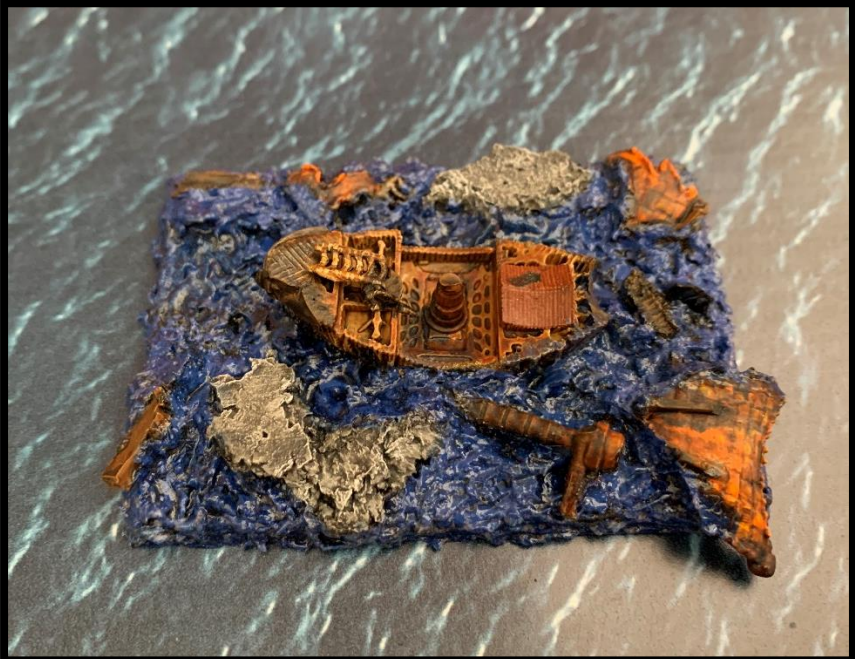


*Goblins: Swimming Giant (top) and Goblin Warship (bottom).*



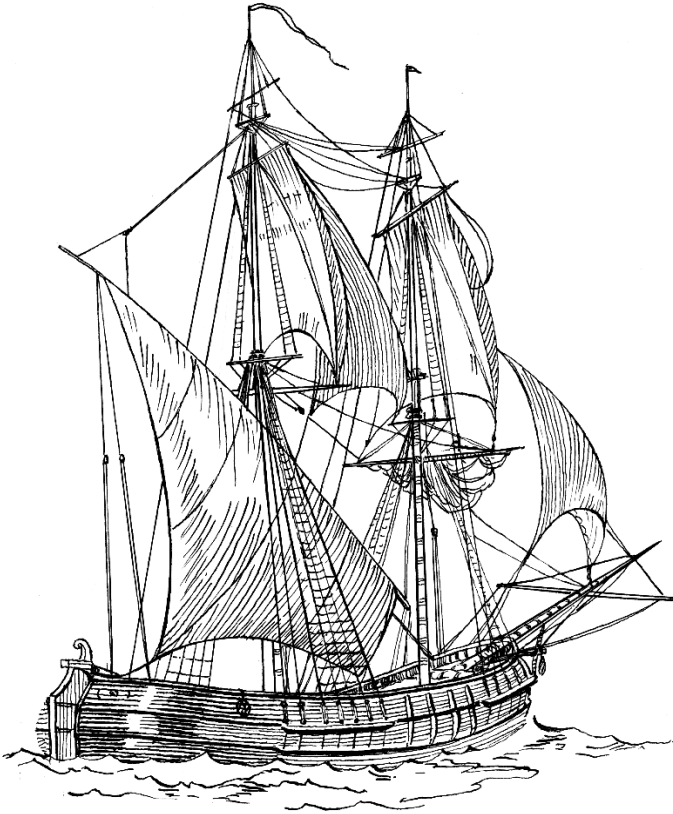
*Destroyed vessel of the Elves.*





*Destroyed vessel of the Followers of the Eye.*

***“The seas of this cursed Orb are like the restless gods who taunts us, fickle and capricious, murderous and chiding...”***



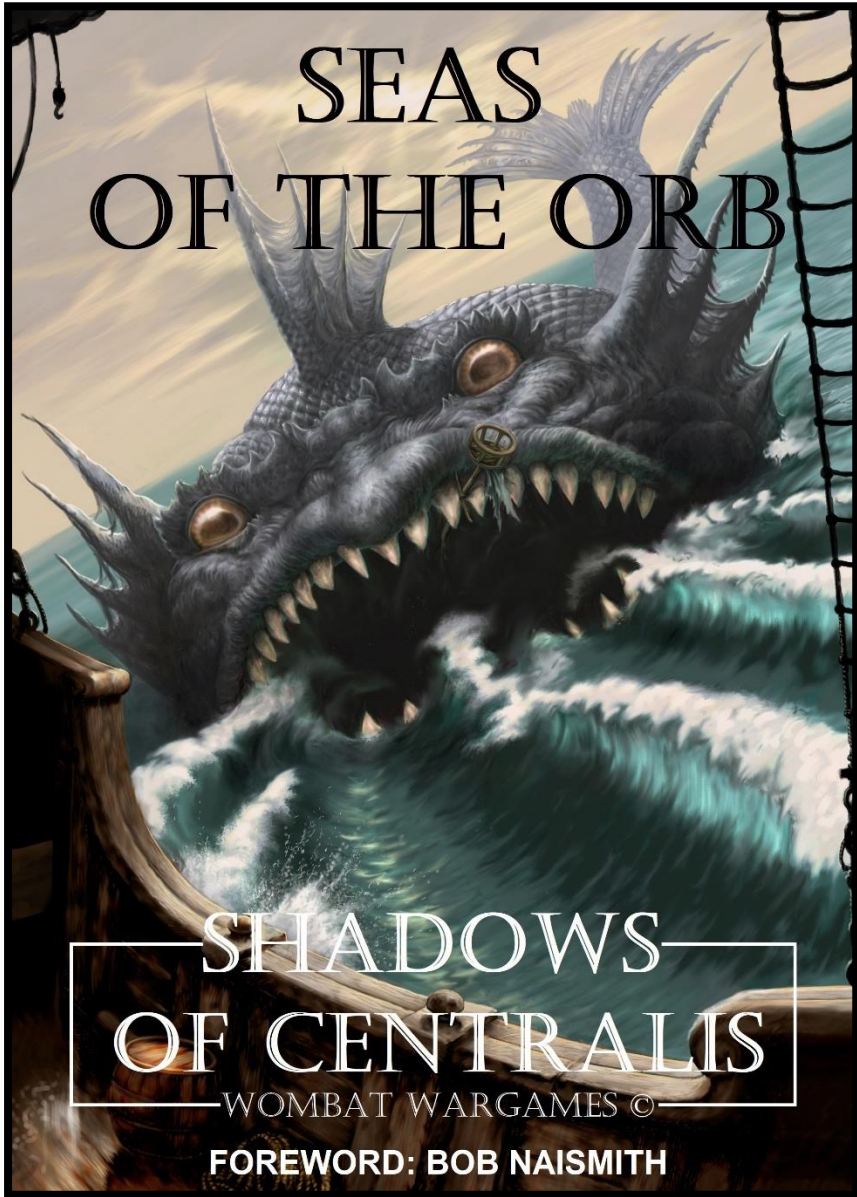
**NAVAL WARFARE FOR SHADOWS OF CENTRALIS**

**6MM**

**D6, D10**

**RETRO RULESET**

**[WWW.SHADOWSOFCENTRALIS.COM](http://WWW.SHADOWSOFCENTRALIS.COM)**



**OUT NOW VIA  
AMAZON!**



## POUL ANDERSON

With his first stories published in 1947 via 'Astounding Science Fiction' magazine, physicist Poul Anderson, unable to secure a job in his chosen academic field due to the financial climate of the time, "drifted" into a career as a writer. Physics' loss was very much pulp fiction's gain. Over a fifty year period, Poul Anderson wrote hundreds of stories, including fantasy tales, as well as sword and sorcery works; he is best known, though, for his science fiction.

Hailing from Scandinavian descent, Poul William Anderson was born in Bristol, Pennsylvania on November 25, 1926. While still an infant, Anderson and his parents moved to Texas. Then, upon the death of his father, Anderson's mother moved the family to Denmark. The family later returned to the United States, settling in Minnesota in the late-1930's.

Going on to earn a BA in the subject (awarded in 1948), Anderson studied physics at the University of Minnesota. It was during this time that Anderson began writing science fiction stories as a hobby, for his own amusement and satisfaction, with no great desire to sell any of his pieces. When he first submitted his work to pulp publications, at the urging of a friend, Anderson didn't even own a typewriter and had to borrow one. Then, much to his surprise, via Astounding Science Fiction, some of his stories were accepted for publication; Tomorrow's Children and Chain of Logic.

Though he had initially been looking towards progressing in a career as a physicist, with America undergoing a period of financial struggle, unable to secure work as a scientist, Anderson found himself penning more and more stories as he looked to earn money. He later commented that he found himself "drifting" into the life of a freelance writer.

### **'Entity' by Poul Anderson and John Gergen**

"The city was not large. A cluster of domes gaping open to the sky, it huddled on a valley floor with uneroded mountains shouldering brutally upward from the near horizon on all sides. Remnants of space docks and what seemed to be warehouses were in evidence, and a few scattered pieces of tools, machinery, and the like. But there was nothing really indicative, and everything had suffered from uncounted millennia of meteor bombardment and temperature extremes."

Written with his friend John Gergen, published in the June 1949 issue of 'Astounding Science Fiction' magazine, 'Entity' is one of Anderson's first stories to be set in an alternative future. The story is a good, early example of Anderson fusing into his science fiction stories technical aspects of science fact, a nod to his physicist beginnings.

'Entity' begins with the story's protagonist, Captain Nielsen, reporting a lack of life upon a distant planet of the Sol sector of space of which he has just landed. As Nielsen and his crewmen explore one of the planet's cities, a mysterious obsidian black sphere atop a stone pedestal is discovered. Seemingly resistant to all efforts of investigation, feeding on all energy laid upon it, the captivating black ball baffles Nielsen and his crew.

"There seemed to be no penetration of the sheer negativeness which was the sphere... No instrument could lift it, or look beyond the blackness of its surface. Any energy source focused on it was savagely drained..."

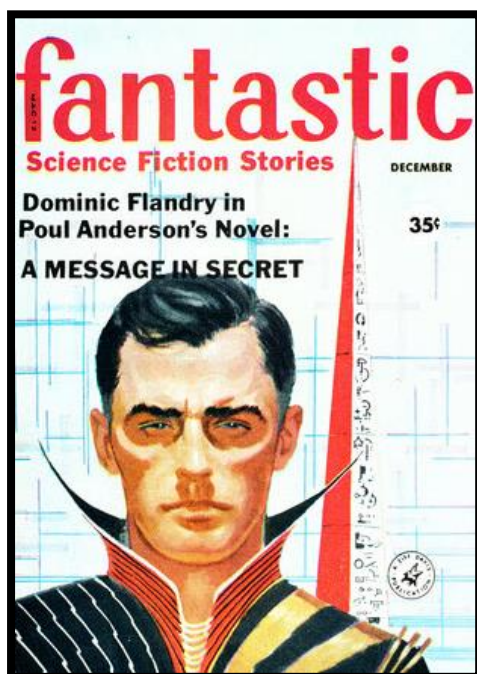
Looking to investigate this sphere, Nielsen orders detailed tests. What follows, due to the energy-sapping orb, is a shorting of the spaceship's generators. For a long time, the mysterious obsidian orb perplexes Nielsen and his team of spacefaring experts. In an effort to boost morale, Nielsen arranges a party. It is during the reverie that the captain solves the puzzle of the alien artefact; it is, in effect, a near-perfect radio wave generator. Nielsen explains, "The sphere is just about at absolute zero *in most wave lengths*... But all incident energy is reradiated on a radio band, about thirty kilocycles to be exact."

Closing the story, the idea of utilising the technology behind the artefact on Earth strikes the jubilant Nielsen, "It could transform energy into useful power, so that there was no waste really in broadcasting. It's that waste which had held Earth back from using central powercasting units – now, once they find how this machine works, we can have free power out of the air."

*“Carl felt the awe and sadness that lay over the ancient City. It sprawled father away on every side than he could see. The forest had crept in, and wind and rain had brought the buildings down; wild beasts laired in the wreck and prowled the hollow streets.”*

Taken from ‘Vault of the Ages’ by Poul Anderson.

Released in 1952, Vault of the Ages was Anderson’s first novel. Set some five hundred years after civilisation has been levelled, suffering the fallout of atomic weapons, this post-apocalyptic tale combines aspects of adventure, science fiction and time travel.



*‘Fantastic Science Fiction Stories’, December 1959. Ziff-Davis Publishing. Cover artwork by Ed Valigursky.*

Serialised in 1953 issues of Space Science Fiction magazine, then published as a standalone novel the following year, featuring cover artwork by Richard Powers, Anderson’s Brain Wave tells of heightening intelligence on Earth as the planet moves position in space, travelling outside of an intelligence-dulling field which had previously restricted cognitive development. Then comes the ‘change’, as mankind’s intelligence builds to a point in which an IQ of 500 is normal. Society collapses as economic, as well as

governmental, structures fold. Factions form as humanity adjusts to the changes, while wild animals begin to elevate their position. For some, in a world now ravaged with chaos, interstellar escape follows, others are left behind to survive in the much-changed world. Questioned many years later, during an interview with Locust

magazine, of all his different works, “old as it is,” Anderson placed Brain Wave in his list of top five books.

Featuring artwork by pulp illustrator Edd Cartier, ‘Tomorrow’s Children’, written by Poul Anderson and F.N. Waldrop, was first published in the March 1947 issue of ‘Astounding Science Fiction’.

*“Prewar! A word like a sword, cutting across history with a brutality of murder, hazing everything in the past until it was a vague golden glow through drifting, red-shot black clouds.”* Taken from ‘Tomorrow’s Children’ by Poul Anderson and F.N. Waldrop.

Illustrated by pulp artist William Timmins, ‘Logic’ (sometimes referred to as ‘Chain of Logic’), the sequel to ‘Tomorrow’s Children’, was written by Poul Anderson alone, and was first published in the July 1947 issue of ‘Astounding Science Fiction’.

*“Mutants were shy of humans, often resentful and suspicious. And one could hardly blame them. The first generation had been hounded unmercifully by the normal children as it grew up, and had had to endure a lot of abuse and discrimination on the part of adults. No wonder they drew together, and said little to anyone except their own fellows.”* Taken from ‘Logic’ by Poul Anderson.

Going on to be published as a standalone novel in 1955, Flight to Forever is a time travel based science fiction story by Anderson which first featured in the November 1950 issue of Super Science Stories. Over the course of the 1950’s and 1960’s, many of Anderson’s science fiction stories first appeared in pulp magazines of the day, before being published as novels afterwards; other examples include Question and Answer, The Enemy Stars, and The Corridors of Time, among many others.

Though he typically wrote under his own name, Poul Anderson also used a handful of pseudonyms; A.A. Craig, Michael Karageorge, P.A. Kinglsey, and Winston P. Sanders.

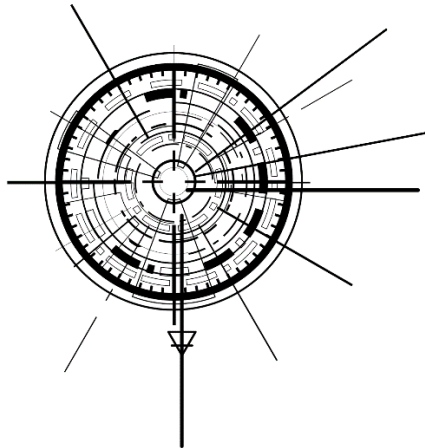
Sharing an enthusiasm for the worlds of science fiction and pulp publications, with each of them being keen writers, Anderson married his fiancé, Kentucky-born writer June Millichamp Kruse (typically known, in her literary career, as Karen Anderson), in 1953, a year later the couple’s daughter Astrid was born.

**Poul Anderson and Gordon R. Dickson**

With the pair collaborating a few times over the years, one of Poul Anderson and Gordon R. Dickson's earliest short stories was 'Tresspass!' This piece featured in the Spring 1950 issue of 'Fantastic Stories Quarterly'.

Published by Gnome Press in 1957, 'Earthman's Burden' is a collection of six stories penned by Anderson and Dickson about a teddy bear race known as Hokas. This was followed by a novel about the alien race, 'Star Prince Charlie', published in 1975.

More than twenty years after the first appearance of their collaborative tales (typically published in pulp magazines of the time prior to book form), Anderson and Dickson's Hoka stories were released by Baen Books in 1998 ('Hoka! Hoka! Hoka!') and 2000 ('Hokas Pokas').



*“Rubinsky took his machine out of the restored barrier field. “And now,” he said gaily, “with slight regret in the case of Citizen Van Tuyl, and great joy in the case of all others, I bid this unsanitary century farewell.” He and his projector disappeared.”*

Taken from 'Tresspass!' By Paul Anderson and Gordon R. Dickson, first published in the Spring 1950 issue of 'Fantastic Stories Quarterly'.

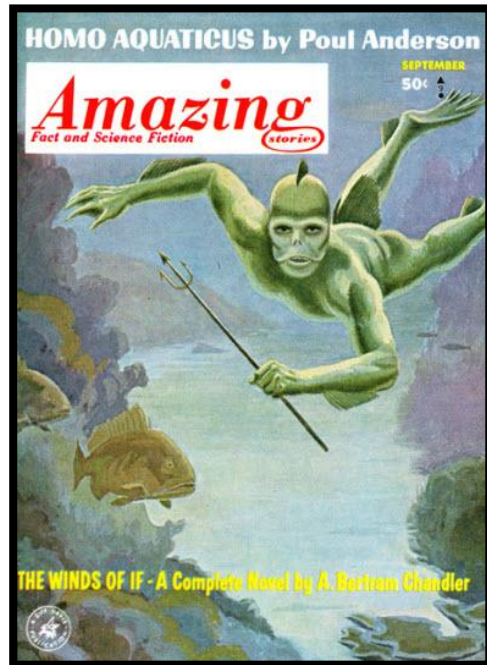


Attributed to Poul and Karen Anderson, 'Innocent at Large' is a short story which appeared in the July 1958 issue of 'Galaxy Science Fiction'. Over the years, the couple would collaborate on various pieces.

Early in his writing career, particularly inspired by science fiction author Robert A. Heinlein, Anderson began developing a future history, stretching from around modern day through to the time of "expansion among the stars." Though, in time, Anderson stepped away from his future history stories, citing reality was "catching up", he still penned a number of such works. When writing these stories, Anderson looked to make each readable as a standalone piece, while factoring in connections and extra layers so that they could link together also. In doing this, keeping careful notes of things developing, his stories became more elaborate. This leads to another of Anderson's strengths, his world building.

As well as penning science fiction stories, Anderson also wrote fantasy works. A tale of sword and sorcery, with its roots in Norse mythology, Anderson's novel *The Broken Sword* was published in 1954 via Abelard-Schuman. Incorporating faeries and heroes, trolls and elves, similarities can be drawn between Anderson's *The Broken Sword* and J.R.R. Tolkien's *The Fellowship of the Ring*, also released in 1954. For writer Michael Moorcock, who has cited *The Broken Sword* as an influence on his Elric stories,

Anderson's novel surpassed Tolkien's, "Both these romances drew on familiar Scandinavian and Anglo-Saxon sources, but Anderson's was somewhat closer to its origins, a fast-paced doom-drenched tragedy



*'Amazing Fact and Science Fiction Stories', September 1963. Ziff-Davis Publishing. Cover artwork by Lloyd Birmingham.*

in which human heroism, love and ambition, manipulated by amoral gods, elves and trolls, led inevitably to tragic consequences.”

A collection of half a dozen science fiction tales centred around an extraterrestrial teddy bear race, written by Poul Anderson and Gordon Dickson, illustrated by Edd Cartier, ‘Earthman’s Burden’ was published by Gnome Press in 1957.

First serialised in 1958 (February, March, April) issues of Astounding Science Fiction, The Man Who Counts (also known as War of the Wing-Men) was the first of Anderson’s stories to include his popular, though divisive, character Nicholas van Rijn. Bombastic in both nature and stature, the bawdy star travelling van Rijn is a wealthy, highly driven merchant, a lover of wealth and beer; a character whose malapropisms mask a whirling mind of calculating guile.

#### **‘Duel on Syrtis’**

*“Bold and ruthless, he was famed throughout the System as a big-game hunter. From the firedrakes of Mercury to the ice-crawlers of Pluto, he’d slain them all. But his trophy-room lacked one item; and now Riordan swore he’d bag the forbidden game that roamed the red deserts... a Martian!”*

Taken from ‘Duel on Syrtis’ by Poul Anderson.

First published in the March 1951 issue of ‘Planet Stories’ magazine, Anderson’s short story ‘Duel on Syrtis’ tells the story of Riordan, heir to “a million-dollar shipping firm which he himself had pyramided into a System-wide monster,” while also being a noted “big game hunter.” Labelled as ‘owlies’ because of their beaked heads, huge eyes, and feathered ears, Riordan is merciless in his pursuit of a Martian. Deciding on his prey, Riordan settles his mind on a Martian called Kreega. Over the course of the story, a chase between hunter and hunted is described, ultimately seeing the roles reversed...

*“For a while he looked into the man’s eyes. Horror stared dumbly back at him. He spoke slowly, in halting English: “For those you killed, and for being a stranger on a world that does not want you, and against the day when Mars is free, I leave you.”*

Taken from ‘Duel on Syrtis’ by Poul Anderson.

First appearing in serialised form in 1960 issues of Astounding Science Fiction magazine, Anderson’s The High Crusade story was published as

a standalone novel by Doubleday that same year. Fusing medieval and high technology aspects, *The High Crusade* became one of Anderson's most popular works. Intending the book to be read for entertainment value only, not to be taken too seriously, Anderson later commented that writing the book was highly enjoyable but also increasingly difficult as the story progressed, as he found it harder and harder to steer the flow of the storyline details. Such was the enduring popularity of *The High Crusade*, in addition to book re-issues, it was adapted as a 'science-fantasy boardgame' and released by Ares/ TSR/ SPI in 1983, some twenty three years after the novel's initial release.



*'Planet Stories', January 1952. Fiction House. Cover artwork by Allen Anderson.*

Beginning life as a short story which appeared in a 1953 issue of *Fantasy & Science Fiction* magazine, following the success of *The High Crusade*, Anderson's novel *Three Hearts and Three Lions* was released by Doubleday in 1961. Of writing *Three Hearts and Three Lions*, Anderson commented that the story just "flowed out." Holding some similarities to *The Broken Sword*, *Three Hearts and Three Lions* is another of Anderson's work which writer Michael Moorcock has cited as an influence for his *Elric* series of books.

Though Anderson's science fiction stories often detailed alien races, they tended to steer away from the stereotype of the blood-hungry alien forces looking to blindly crush humanity. Rather, his stories reflected the idea of collaboration between races. Meanwhile, in reality, with regard to the idea of other living cultures existing upon distant planets, given the sheer number of other worlds, Anderson was open to it.

Initially a short story entitled *To Outlive Eternity*, published via *Galaxy Science Fiction* magazine in 1967, *Tau Zero* is considered one of Anderson's hardest science fiction novels. Such was his research and preparation for this story, Anderson drew plans for the spacecraft

featured in the story and made detailed notes, points which allowed for technical explanations within the book's text.

Published via Doubleday in 1971, built around a series of Anderson short stories previously published in issues of The Magazine of Fantasy and Science Fiction, Operation Chaos is set in an alternative reality in which World War II involves an Islamic Caliphate and the United States, while the existence of God has been proven, and magic also exists. Entitled Operation Luna, Anderson penned a sequel to Operation Chaos which was published by Tor Books in 1999.

Poul Anderson served as President of the Science Fiction Writers of America for the period of 1972 – 1973.



*'Amazing Fact and Science Fiction Stories', October 1962. Ziff-Davis Publishing. Cover artwork by Bill Conlan.*

Throughout his writing career, Anderson was adept at switching between genres, gliding back and forth between science fiction and fantasy, while fusing aspects of sword and sorcery. Towards the late-1970's, writer Lyon Sprague de Camp was working on a project to generate new Conan tales, and approached Anderson with the idea of him writing one such story. Having, in his earlier years, enjoyed the works of Robert E. Howard and his Conan character, Anderson was receptive to the idea of penning a Conan

tale. What resulted was Conan the Rebel, an action-packed, swashbuckling story published by Bantam Books in 1980.

A mild-mannered family man, as well as being a prolific reader who enjoyed smoking a pipe, outside of his writing career, Anderson also spent time constructing his own Viking ship.

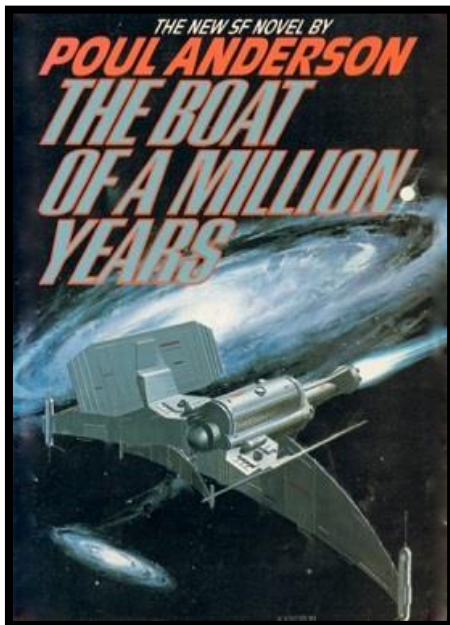
Over the course of the 1980's, across two series of books (The Last Viking and King of Ys), Anderson wrote several novels with his wife; The Golden Horn, The Road of the Sea Horse, The Sign of the Raven, Roma Mater, Gallicenae, Dahut, and The Dog and the Wolf. In addition, comprising a collection of short stories and poems, penned by Poul and Karen Anderson, The Unicorn Trade was published in 1984.

#### **'The Last Viking'**

Centred around the Norse king Harald Hardrede, 'The Last Viking' trilogy contains the books 'The Golden Horn', 'The Road of the Sea Horse', and 'The Sign of the Raven'.

#### **'King of Ys'**

In a similar vein to 'The Last Viking' series of books, 'King of Ys' is an historical fantasy, this time focusing on the ancient Roman Empire, the main character of Gratillonius and the land of Ys. Four books complete this series; 'Roma Mater', 'Gallicenae', 'Dahut', and 'The Dog and the Wolf'.



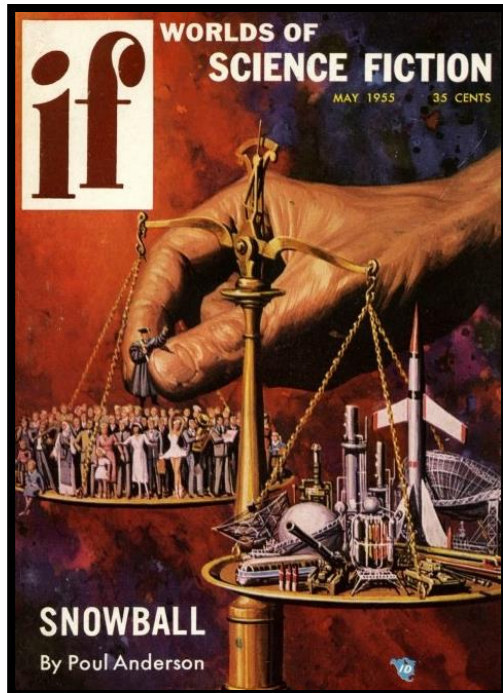
*'The Boat of a Million Years'. Published by Tor Books. Cover artwork by Vicent Di Fate.*

Complete with cover artwork by Vincent Di Fate, Anderson's novel The Boat of a Million Years was published by Tor Books in 1989. Telling the tale of several immortal characters who navigate the arcs of time, pass on their secrets to humanity, only to find themselves alienated from what is then created, going on to search for new cultures of the universe, The Boat of a Million Years was nominated for the Best Novel of the Nebula Awards (1989), as well as the Best Novel Award of the Hugo Awards (1990).

Though in failing health, Anderson continued to write; one of his final science fiction novels, *Starfarers* was published via Tor Books in 1998, while a fusion of magical and historical fiction, *Mother of Kings* was published by Tor Books in 2001.

During his literary career, Poul Anderson received several awards and honours, including, among others, seven Hugo Awards and three Nebula Awards. Further to this, an asteroid discovered in 1990, 7758 PoulAnderson, was named after the writer.

Succumbing to prostate cancer, Anderson died in hospital in California on July 31, 2001, he was aged seventy four years old. Published in 2003, two years after his death, *For Love and Glory* is Poul Anderson's final novel. Centred around two different stories which Anderson had previously written for inclusion in Isaac's Universe (a science fiction setting created by author Isaac Asimov), *For Love and Glory* tell the tale of a discovery of an ancient artefact and the struggle for its possession.



*'if'*, May 1955. Quinn Publication. Cover artwork by Kenneth Fagg.

*“Many scientists have told him that they got their start by reading not just science fiction, but his science fiction.”*

Karen Anderson, reported by the BBC, 2001.

# Model Madness: Eric Wier

Co-founder of the Between the Bolter and Me blog, as well as Dragged into Turbolasers, and 28 Magazine, longtime hobbyist and model enthusiast Eric Wier kindly spared us some time as he spoke a little about himself, his love for the hobby, as well as the different projects on which he is working.



*The Brothers Wier (left – right): Greg, Adam, and Eric Wier. © Eric Wier.*

**Eric Wier: My brothers and I were always interested in fantasy and science fiction. When we were in elementary school, on the school bus, we would go past this tiny comic book shop in Manheim, Pennsylvania, and it had this great big standee of the central Blood Angel from second edition Warhammer 40,000. It was so fascinating and cool looking, that got us to go into the shop, and we were fascinated by all the little miniatures there. Humorously, the first**

blister pack we ever purchased from the store was a set of Ratling Snipers, primarily because there were three models in the pack, one for each of my brothers and I. Quickly, that led to us getting the box set of second edition Warhammer, 40,000, complete with all the plastic Space Marines and Space Orks. From then on, we were pretty much hooked.

A little later, one Christmas, we were gifted the Gorkamorka game. That, I think, was the first Games Workshop game of which I really read the rules, so not just pushing models around and rolling dice just for the hell of it. I think the ability to convert Orks and all of the trucks and such set the idea of being able to do more with models, to create new things, not just holding to things as the box art showed things. So, converting and modelling, we held with the hobby throughout our time at school.



*Scale creep of the Space Marine (Games Workshop), models painted by Eric Weir.  
© Eric Weir.*

At the time, we lived close enough to Baltimore to be able to go to a few Games Days. We actually even won a Golden Demon award for a Norse Bloodbowl figure which we submitted to the Open category. After this, progressing in our respective educations, following college, we all went off to graduate school to get our PhDs in molecular biology and such. This saw us being separated for the first time. So, we thought the idea of having an online blog would be a



good way of staying connected and continuing with our model projects, even though we were not in the same space any more. This led to us creating the blog *Between the Bolter and Me*. Eleven years later, it's still going.



*Greg in game-playing action. © Eric Wier.*

Around that time, there was still a lot of blogs around, though these days these type of things generally have dropped off a lot, replaced more by social media things. Initially, we would write reviews on different Codex books, then we started to focus more on converting models, creating new things. Doing the blog also allowed us to get to know a lot of different people, people doing niche things within the hobby. Starting the blog was a fun way to stay connected, but it turned into a really good way to connect and form relationships with others who were interested in the different aspects of the hobby too. We were all more interested in the smaller games, skirmish style games, such as *Mordheim*, *Necromunda*, *Inquisitor*. Our blog really helped in building a community around these things, as well as connecting to others, such as *Iron Sleet*, who put together the *Pilgrim* event at *Warhammer World* in *Nottingham* a few years ago, which we became a part of.



*Greg in podcast preparations. © Eric Wier.*

**With support from Alexander Winberg and James Sheriff, we started 28 Magazine a few years ago, looking to create something that looked like those old Blanchitsu articles you used to get in White Dwarf magazine. We wanted to create a free magazine to show the niche aspects of Games Workshop games, as well as other IP's. So, we encourage people to connect, to share their work, pictures of their projects. That community aspect is what thrills me most and keeps me going. This can be an expensive hobby and there are so many other ways to spend your money and time, such as movies, books, video games, it's easy to be pulled off into different directions. But the community around this hobby, doing things together, it's very satisfying, very rewarding.**

**I am still a very active hobbyist, it's still a big thing for me. I spend at least an hour or two each day, modelling or writing for the blog. Moving forward, we're looking to continue with things for 28; we've also created a podcast called 32, we have a Skulls comic magazine, we're starting to produce some miniatures. We really like to showcase the skills of other people; there are some wonderfully talented people out there, and with the communities involved, things are really fun and exciting.**

**Between the Bolter and Me: [www.betweenthebolterandme.com](http://www.betweenthebolterandme.com)**

**28 Magazine: [www.28-mag.com](http://www.28-mag.com)**

**Dragged into Turbolasers: [www.draggedintoturbolasers.buzzsprout.com](http://www.draggedintoturbolasers.buzzsprout.com)**



# Lifetime of Design: Tuomas Pirinen

Hailing from Helsinki, Finland, Tuomas Pirinen is a games designer whose highly impressive career encompasses both tabletop and digital formats. Coming to the attention of Games Workshop's Jervis Johnson in the early-1990's, Pirinen was soon drafted into the company's game design department. During his time here, along with a plethora of Warhammer publications, Pirinen headed design and development of the Mordheim skirmish game, a system which some twenty-plus years after release continues to hold a huge, active fanbase. Since leaving Games Workshop, Pirinen has worked with some of the biggest names in video games, including companies such as EA and Ubisoft. In recent years, he has created two games companies of his own, while he is also a key part of the team behind the upcoming Trench Crusade miniatures game. Kindly sparing us some of his time, the Shadowlord himself, Tuomas Pirinen spoke with Shadows of Centralis Monthly Magazine.

**Tuomas Pirinen: It all started with gaming, with a boardgame I sent to a local magazine when I was aged six. It's never stopped. Game design has been there for longer than I have memory for, it was my calling, just like, for example, the artworld was the calling for John Blanche. The combination of Tolkien and D&D blew my mind. Even now, there is nothing like a tabletop roleplaying game done by the right group, because imagination is limitless. Tolkien's Lord of the Rings was my bible, I read it aged twelve, then immediately read it again, over and over. I think it's foolish for anyone to deny the effect of Tolkien's work in the world of fantasy literature and gaming.**

**John Blanche made those wonderful artworks for the Tolkien Bestiary from back in the late-1970's. Those things are etched into my mind, like they are for millions of others. Then, soon afterwards, I discovered White Dwarf magazine and Games Workshop and their**

range of games. I just immersed myself in all this really cool stuff, and just ran with it. I was the instigator for the gaming groups at school, for all the nerdy kids. I was the Dungeon Master for all the games, I was the one responsible for arranging games of Warhammer, getting people together.

During the early-1990's, the early days of the internet, back when even downloading your e-mails took hours, I became involved in writing articles for the Warhammer game, creating homebrew rules, creating army lists. Then, Jervis Johnson, who was pretty much the only person at Games Workshop using the internet at the time, discovered some of my posts and got in touch with me. Jervis liked the



*Minotaur Broodmother for D&D.*  
© Tuomas Pirinen.

work that I was doing so much that he arranged for me to visit the Studio in the UK, then offered me a job! It was incredible. Whenever anyone asks me how to get into the gaming industry, I always say to not do it like me, because this never usually happens. During the course of my career, I've worked with thousands of different people, and no one else has entered into the industry like I did. It just doesn't happen, but did for me.

#### **MORDHEIM**

Released by Games Workshop in 1999, Mordheim is a 28mm scale tabletop wargame centred around skirmish-sized conflicts in the Warhammer world. During its time of publication, in addition to White Dwarf magazine, Mordheim was supported via Fanatic magazine, as well as issues Town Cryer, while the game also spawned the supplement Empire in Flames.



*Troll for D&D. © Tuomas Pirinen.*

We had wanted to do a Warhammer skirmish game for a long time. Gorkamorka plans were in full swing, Necromunda was already out, proving very popular, so we started to create Mordheim. Setting about things in the late-1990's, we were drawn to the idea of the year 2000 scare, the media-driven idea that the world was going to end, it was the end of the Mayan calendar, all of the world's computers were going to crash and everyone was going to die! We thought this was hilarious, and I also thought this was a great idea/story for a game; this becoming

Mordheim. So, I sat down with Rick Priestley, and we talked about how we could do this. I think you have to really believe in the world you create. Back then, Warhammer was a huge part of Games Workshop, so we couldn't kill off the entire world, though they later did, but we could destroy a whole city, Mordheim.

As soon as John Blanche found out about the project, he immediately wanted to be involved, and to lead the artistic direction, to run things from start to finish. It was fantastic working with John, indeed with the whole team that was involved. It was also the last hurrah for artisan creation because everything was created by hand, all the diagrams, fully painted artworks for covers, everything.

**The enduring appeal of Mordheim...** Twenty five years after its initial release, with official support for the game long since ended, Mordheim continues to be a very popular game system. Holding almost thirty thousand followers, a Facebook group dedicated to Mordheim can be found here: [www.facebook.com/groups/2254256510](http://www.facebook.com/groups/2254256510)

I enjoyed my time with Games Workshop but I wanted to create a life for myself and my family, to create a stable base, move on from renting, and the wages I received from the company simply didn't allow for this. So, I left Games Workshop after the sixth edition of Warhammer was released. Prior to leaving, I did all the groundwork for the army book range for sixth edition. Games Workshop didn't really want to announce my departure, which I understand. There were a lot of things released after I left, like Warhammer Siege, that had my name on them, so lots of people still thought I was with Games Workshop for some time after I left. Sixth edition Warhammer was very, very popular. Again, I enjoyed my time with Games Workshop, all those years I was part of things; the number of years served is not as important as the output during that time.

**Favourites:** *"For miniatures games, Mordheim is my favourite thus far by a mile. Mordheim has proven to be a true classic game, that keeps gaining momentum as it ages. I got to work with an absolute all-star team of all time, and for once there was almost no other considerations except quality and artistic value. For digital games, I loved working on the Need for Speed series. For games I am currently working on, Trench Crusade!*

*My favourite collaborators are my great and mighty mentor, Rick Priestley, as well as Andy Chambers, Jervis Johnson and Alessio Cavatore. John Blanche was my favourite art director. Also, Karl Kopinski, the prodigy. I owe a great debt of gratitude to Chuck Oseja, creative director at Electronic Arts, and the madman of game coding, Ed Killham. My art director partner-in-crime Laura DeYoung was and is an inspiration to me, as is Matt Thomas, the best co-producer ever."*

Tuomas Pirinen.

After I moved on from Games Workshop, I worked for different digital games publishers in North America, including the likes of EA and Ubisoft. Then, after a time, I returned to Finland and started working for Remedy, which is one of the big games studios here. After this, I created my own games companies, Reforged Studios (2017) and Return Entertainment (2021). I believe it's important to learn new skills, and learning how to create a company of my own, what that involves, finding out how various aspects of a company work, really appealed to me. I just wanted to learn new skills, like an

RPG character, ticking off the skills boxes. It also means you have more control over your own destiny.



*Anti-Tank Communicant for Trench Crusade © Tuomas Pirinen.*

Recently, I've become involved with the Trench Crusade IP, the world created by Mike Franchina, a wonderful games concept artist, whose worked on games like Diablo. It's set in alternative history, during the era of World War I, a time when there was still cavalry charges, lances and armour, but also submachine guns, rifles, and so on. Conceptually, comparisons could be made to Mordheim, but Trench Crusade plays very differently, and I didn't want to

simply create the same game again, where would have been the fun in that? In order for me to have the troops variety and weapons selection I wanted, comparing Trench Crusade to Mordheim, Trench Crusade is a little bigger, involving a few more models. Initially, players control warbands which start out sized fifteen to twenty models, then grow to twenty to thirty models. We've already run a successful Kickstarter campaign for the first selection of models, the reaction has been very positive. We expect to launch the Trench Crusade KS boxed set around mid-2024.

#### TRENCH CRUSADE

As a complete box set, comprising two multipart, 32mm plastic warbands, the Heretic Legions and Trench Pilgrims, along with rulebook, Trench Crusade is scheduled for global Kickstarter in mid-2024.

Looking ahead, in my future there are some very exciting times coming up as I am working on PlayStation 5 games, along with completing Trench Crusade with the mighty Mike Franchina, awesome James Sheriff, and the crews, both veterans and youngbloods, we're working with!

**Read on!** To read our feature on Mike Franchina, Dark Art: Mike Franchina, visit: <https://shadowsofcentralis.com/monthly-magazine-issue-21-january-2024/>



*Trench Crusade artwork. © Mike Franchina.*

*“There is nothing like looking, if you want to find something. You certainly usually find something, if you look, but it is not always quite the something you were after.”*

Taken from ‘The Hobbit’ by J.R.R. Tolkien.

**TUOMAS PIRINEN**

**Facebook:** [www.facebook.com/tpirinen1](https://www.facebook.com/tpirinen1)

**Instagram:** <https://www.instagram.com/sonatanocturne>

**Trench Crusade:** [www.trenchcrusade.com](https://www.trenchcrusade.com)



# Trish Carden: Harridans

Developing further her range of 28mm scale fantasy models, sculptor extraordinaire Trish Carden continues to expand on her range of wonderful HarrowHyrst figures. Comprising three different models, available via Footsore Miniatures & Games, this month sees the release of Trish's Harridan figures. As Shadows of Centralis is a model agnostic game system, these Harridan models, complete with their grim and menacing character, are ideal for using in units of Trolls.



*Trish's Harridans with needlework terrain and watercolour backdrop. © Trish Carden.*

**Trish Carden: The world of HarrowHyrst had been growing steadily in my head and sketchbooks when I finally decided to bring it properly to fruition. My lifelong love of forests and all the dark fairytales and mythologies surrounding them was the obvious starting point. For some time I'd been painting watercolours of trees and forest scenes, each had a story behind it and characters began**

to populate them. I wanted to evoke feelings of ancient places that existed as much in imagination as reality. Places full of strangeness that was somehow familiar, full of fantastical creatures that were darker than they might seem at first glance.

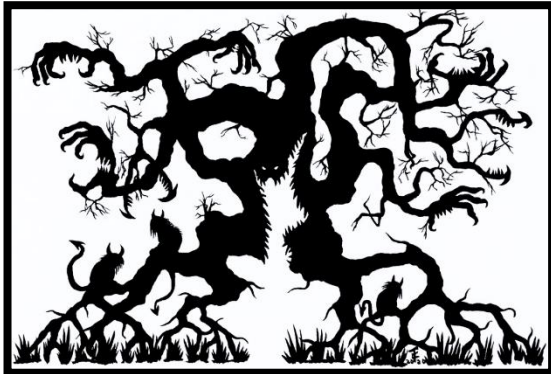


*Trish's needlework terrain. © Trish Carden.*

The Harridans are the latest inhabitants that I've sculpted. They came about in a rather roundabout way. I'm planning to make a few different Treemen with different characteristics. Some time ago I drew a series of black and white tree creatures and one in particular called out to be sculpted. A rather nasty and vindictive character, I named him Vengesour. Slowly his story took shape and he became a

sort of foul guardian of a swampy area deep in the forest. As I worked on him other beings that would live alongside him began to surface and the Harridans were born. Here is their story...

Deep in the heart of the forest of HarrowHyrst lies the dark and foreboding Grimpenmire swamp. The fetid waters hide countless horrors in their depths. Stinking mud bubbles ooze around the roots of stunted and twisted



*Vengesour in black and white. © Trish Carden.*

trees, and darkness never lifts under the branches. Anything that dares to make this place its home is forever changed and warped by the swirling mists that hug the water. A dark magic lives here. Ancient incantations can be heard as the mist gathers in swirling spirals and dark shadows move slowly just on the edge of vision.

Vengesour waits at the edge of the swamp, his branches twisted into sharp claws. His pointed, rotting bark teeth are stretched into a hideous grin and sly Murklins weave between his roots, their eyes shining with an unholy light. He hates the water with every twig and leaf he has. Hates the creatures who lurk under its surface and in the mud between his roots. His only pleasure is the occasional opportunity to slash out with his claw-like branches at an unwary traveller, slicing at their flesh again and again in a frenzy until their blood feeds the darkest of the swamp's denizens. If he could move he would rip and tear at every living thing in the swamp and beyond. Only the Harridans would escape him for they are beings to fear and respect and are more than his equal.

The Harridans who lurk in the shadows drag away the sorry remains of Vengesour's victims to make their stinking skirts of skin, sinew and blood. They leave the skulls with him, placing them amongst his branches as a tribute and perhaps a warning... Muttering and

crooning they run their gnarled hands over the bones, each one examining the blood-soaked trophies closely with their single piercing eye. They whisper hexes into each crack, curses into each hollow and then leave them to leak their horrors further into the swamp.

The Harridans rule here, gathering their poisons and venoms from Grimpenmire's shallows as they hiss their old magicks from between sharp teeth at the dark of the moon. There is no escape for the unwary who stumble into this foul and tainted place. The Harridans will wear their skin and take their souls. The darkness will close around them forever.



*Harridans, available via Footsore Miniatures & Games. © Trish Carden.*

Caterwaul is the eldest of the three. Sly and scheming she always has her knife ready to flay the skin off a corpse and sew it together to make the stinking, blood smeared clothing that the Harridans favour. If the body is still alive, well, no matter, the howls of agony are music to her tainted ears.



*Vengesour, watercolour. © Trish Carden.*

**Wormling carries no weapons, she gathers spines and skulls as trophies and piles them in the corners of their crude wooden hut that lies on the edge of the Grimpenmire swamp. The best of the skulls she takes to Vengesour the Treeman, walking around him and muttering her foul incantations as she places them amongst his roots and branches.**

**Fleshling and her sharp little axe lie in wait in darkened hollows. Her bent and stunted body can hide in the most unlikely nooks and**

crannies, waiting for an unwitting traveller to pass by. They'll never see her as she quietly emerges behind them and turns them into fodder for Caterwaul's knife.



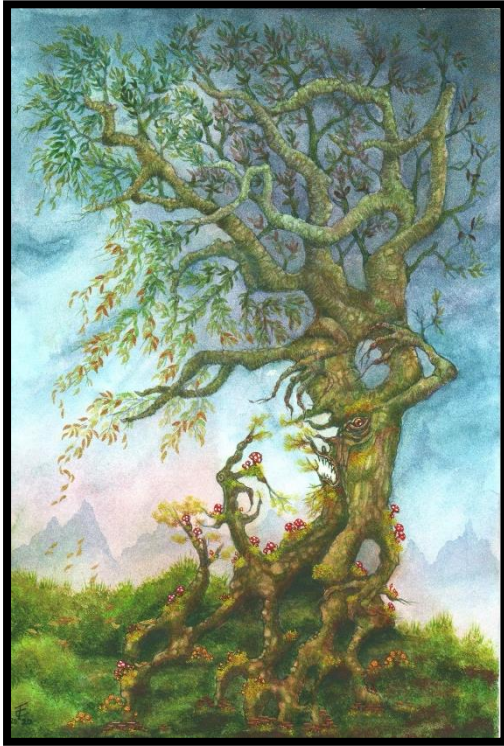
*Fleshling the Harridan.* © Trish Carden.

**Gentle wanderer, when the ground becomes soft and wet under your feet and the stench of rot and death begins to colour the air then turn and run. Run for your life!**

**Trish's Harridans can be purchased via Footsore Miniatures & Games: [www.footsoreminiatures.co.uk/collections/harrowhyrst/products/the-harridans](http://www.footsoreminiatures.co.uk/collections/harrowhyrst/products/the-harridans)**

**The inspiration for these foul ladies came from many places. Tales of old hags and witches who trap children in the woods. Horror movies where feral families living in isolated hollows kill and eat and wear**

their victims. Warnings not to go into the woods in the dark in case strange and wicked things stalk you.



*Watercolour. © Trish Carden.*

Thinking of how the Harridans would be painted made it an easy decision to show them in their flayed skin clothing. They had to look as though they would smell like a rotting swamp with the coppery undertone of blood. They were once partly human but there is little humanity left in them now. Their skin and hair has turned a swampy green and they have a single eye that glows eerily in the darkness. There are three of them for the moment but who

knows how they will

evolve as time goes by. Their ancestry has strange roots that perhaps I'll explore further as I move deeper into the swamp.

I'm continually finding ways to use other mediums to bring about my vision for HarrowHyrst. As well as keeping my creativity fresh it also helps me to really get inside the environment I want to create for the creatures I'm planning and has ultimately led to me starting to make terrain pieces out of needle felted wool. It's a fascinating process and really satisfying to take something as soft and pliable as wool and be able to fashion it into a three dimensional sculpt. It has a dangerous side too as the needles used are incredibly sharp and I have the scars to prove it! I always said each of my sculpts have part of me included in them, fingerprints and the marks of the physical act of sculpting. Now I can say that each part of the terrain I make includes a little of my blood to animate it!



*Wormling the Harridan. © Trish Carden.*

I've always imagined my creatures as living inside the world of each painting I do. It makes everything come alive for me, creating their stories more vividly. It's almost as if they're telling me about themselves and I'm documenting them rather than them existing in a vacuum. Everything becomes a circle of different mediums feeding into each other to make a whole that I see more clearly as time goes by. I can honestly say that I've never been happier. I'm slowly building and populating my own fantastical world, working at my own pace and enjoying the rest of my time with family and friends. Isn't that what life is all about?

**HarrowHyrst range:** [www.footsoreminiatures.co.uk/collections/harrowhyrst](http://www.footsoreminiatures.co.uk/collections/harrowhyrst)





**The official, authorised biography of renowned fantasy and science fiction artist and illustrator, John Blanche.**

**Full colour, 218-page publication by Wombat Wargames.**

**Available now via Amazon**

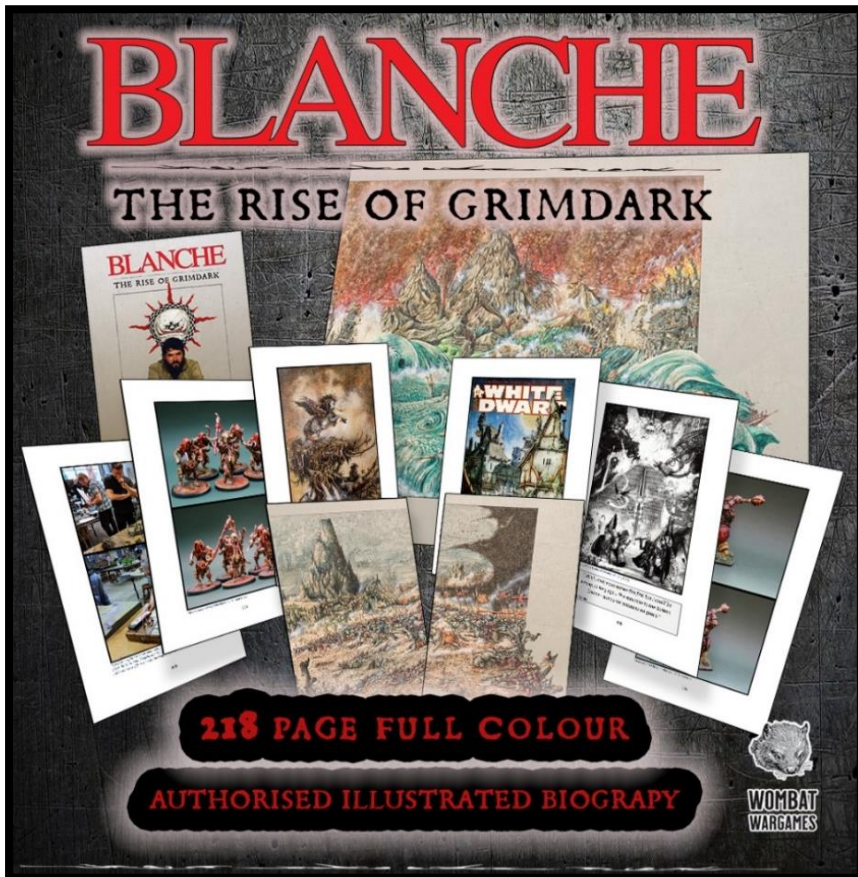
**Contributors include:** John Blanche, Lin Blanche, Alan Merrett, Tim Pollard, Rick Priestley, Tuomas Pirinen, Tammy Nicholls, Ian Miller, Adam Wier, Eric Wier, Gregory Wier, Trish Carden, Tim Molloy, Alasdair Farrell, Jes Goodwin, Jon Flindall, Victoria Hayward, Lincoln Barnwell, Julian Barnwell, Tom Evans, Paul Bonner.

John's Blanche's career, which includes an unprecedented forty-year collaboration with Games Workshop, spans five decades. During this time, his work has adorned a plethora of book covers and interiors, record covers, postcards and posters, while also serving as concepts for a swathe of wargaming miniatures, often inspiring whole new ranges of figures. John Blanche is one of the most remarkable and prolific fantasy and science fiction illustrators of his, or any other, generation. This book, his official and authorised biography, tells the story of the master of grimdark himself, the visionary that is John Blanche.

This book has been written with the intention of offering an insight into John, the person. So, in addition to copies of many of his wonderful illustrations, some previously unpublished, there are pictures of some of his models too, as well as an extensive selection of John's personal photographs, which document both John and his family.

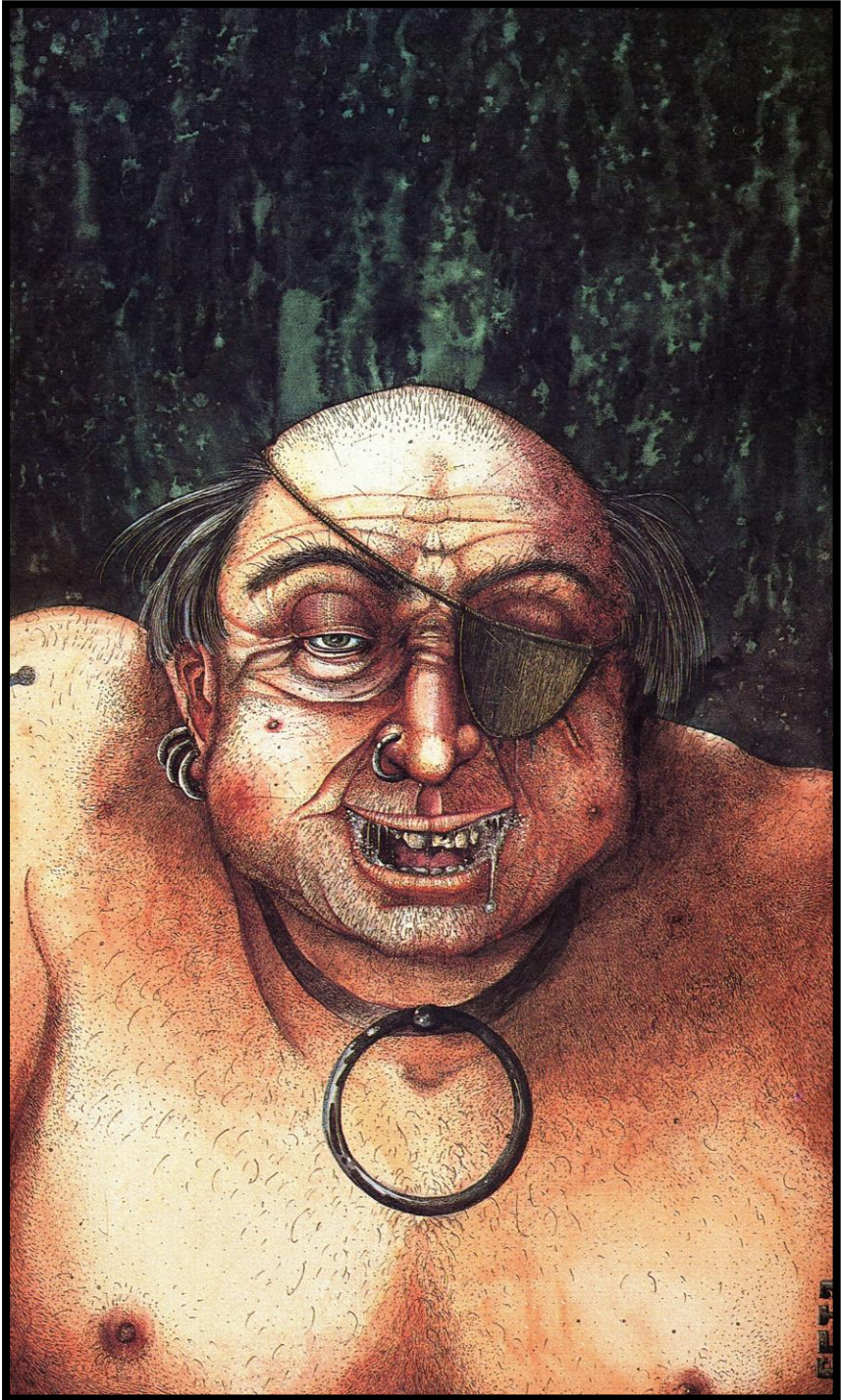
*“Speaking for both myself and Ruth Moreira (co-author), it has been a great privilege to work side-by-side with John Blanche in writing and producing his official, authorised biography; an illustrated document of the life of one of the most important fantasy and science fiction artists of his, or any other, generation. Such is John Blanche’s reputation, he could have chosen to work with any number of high-profile publishers, for him to have chosen us, drawn to our punk-style independence and joyfully unorthodox approach to things, has been a wonderful honour.*

*Such was the close collaboration between parties, everything from the book’s cover, which holds great personal significance to him, through to general book layout and ratio of pictures to text, John Blanche has approved all aspects of this title... All hail the architect of grimdark, a visionary gentleman!” John Wombat.*





*Model painted by John Blanche. © Tom Evans.*



© John Blanche.



© John Blanche.

*“By the pricking of my thumbs,  
Something wicked this way comes.”*

Taken from 'Macbeth' by William Shakespeare.

*“I had never before thought about a biography of myself. Then, when John Wombat approached me with the idea, I saw it as a chance to chronicle my life, from birth to maturity, as well as detailing how all the different aspects of my art were influenced by the times I created them in. Also, to be honest, I wanted to do the book out of sheer ego.*

*I chose to work with John Wombat and Ruth Moreira as I wanted an honest, hobby-friendly book to thank hobbyists. They’re punky and have written different punk biographies, which appealed to me also. I didn’t want a coffee table tome. The style of the book, the reproduction of the illustrations, reminds me of issues of old White Dwarf magazines, which I really like. Things don’t have to be super slick. This book is authentic, written by two couples, myself and Lin, and John and Ruth, often while I was in hospital.*

*I get embarrassed by looking at my own work, it just makes me want to redo them, but I could look at old photos for such a long time - I’m so eager to start drawing my grimdark family tree, a project for which I’ll again be working with John and Ruth. Meanwhile, for my biography’s book cover, that picture is very personal, it represents a time of freedom, as well as meeting my wife Lin... Art, bikes and love.”* John Blanche.



*“This wonderfully non-pretentious book is really well put together. Congratulations to its creators and contributors. It’s stuffed to the brim with gorgeous art, much of which many of us (people who have enjoyed John’s art) have never seen. As far as the written content goes, I found it riveting, particularly the details of John’s family history, his formative years and his early steps into science fiction and fantasy art. The tributes from his colleagues and friends are really touching and give you a great sense of the man behind all the glorious art. They contain wonderful anecdotes and tales of John’s adventures. The gold star, in terms of tributes, definitely goes to John’s wife, Lin. I’m not ashamed to admit I got a bit misty eyed reading her beautiful tribute to her soul mate. I highly recommend this book.” Ronan Duggan (verified Amazon purchase).*

*“Like so many others, I grew up loving John Blanche’s artwork, never considering the person that imagined and produced it. This book does a considerable job of telling his story from the perspective of his considerably talented peers; all of whose work, I have likewise grown up loving.*

*My copy was delivered right before leaving for a trip and it has made the time spent waiting in the airport and on the plane fly by. I wish the print was half the size so I could carry it more easily in my pocket, and about four times larger so I could see all the details on all the art plates.” Amory Burgess (verified Amazon purchase).*

*Great in all regards! Hultenius (verified Amazon purchase).*



**Purchase via Amazon:**

**<https://www.amazon.co.uk/dp/B0CNLHX2DP>**

# JOHN BLANCHE

An exclusive collection of Originals and 24 Giclée Prints on offer



'Battle of Five Armies'

Number 21 in a series of 24 fine Art Giclée Prints  
Reproducible Fine Art Originals  
Printed by Brunel Press in Ashburton, Norfolk, United Kingdom



© John Blanche

[johnblancheprints.com](http://johnblancheprints.com)



# HORROR FIENDS

## VOLUME I

Originally published in issues of Shadows of Centralis Monthly Magazine, featuring some of the greatest characters from the classic age of horror, Horror Fiends: Volume I is a compilation of Horror Fiend articles. Featured in this book: H.P. Lovecraft, Edgar Allan Poe, Peter Cushing, Christopher Lee, Algernon Blackwood, Boris Karloff, Hieronymus Bosch, Arthur Machen, Clark Ashton Smith, Frank Belknap Long, Robert Bloch, Vincent Price.

Comprising 114 pages, adorned with cover artwork by renowned fantasy and horror illustrator Tony Hough, this premium paperback is the first in a series of special compilation titles from Wombat Wargames.



**H.P. Lovecraft** (August 20, 1890 – March 15, 1937): Using insular landscapes and often exploiting one's fear of the unknown, in addition to pointing to the relative fragility of mankind both physically and mentally, Lovecraft's writings tend to be viscerally textured and cultivate feelings of dread. To read Lovecraft is to enter a world in which horror is far more nuanced and blended with a growing sense of menace.

**Edgar Allan Poe** (January 19, 1809 – October 7, 1849): An American writer whose dark and brooding stories of suspense, terror, and gothic horror have influenced a swathe of other writers, and later filmmakers, such as H.P. Lovecraft and Alfred Hitchcock, as well as a plethora of others, Edgar Allan Poe is a master of the macabre.

**Peter Cushing** (May 26, 1913 – August 11, 1994): Along with his close friend and colleague Christopher Lee, Peter Cushing is a name synonymous with the films and works of 'Hammer Horror'.

**Christopher Lee** (May 27, 1922 – June 7, 2015): Appearing in numerous films together, for many, the pairing of Peter Cushing and Christopher Lee is synonymous with British horror films of the 1950's, 1960's and 1970's.

**Algernon Blackwood** (March 14, 1869 – December 10, 1951): Algernon Blackwood is one of the chief architects of supernatural horror and weird fiction. Such was his appetite for the paranormal and knowledge of the occult, Blackwood spent time in the Hermetic Order of the Golden Dawn and was also a member of The Ghost Club.

**Boris Karloff** (November 23, 1887 – February 2, 1969): Following his appearance as Frankenstein's monster in Universal Pictures' Frankenstein in 1931, followed by Bride of Frankenstein (1935) and Son of Frankenstein (1939), Boris Karloff was an icon of early horror movies.

**Hieronymus Bosch** (circa 1450 – 1516): With his artworks typically considered part of the Flemish Primitives school, Bosch was a deeply creative visionary whose paintings are often viewed as an insight into the human condition, with an emphasis on desire and death.

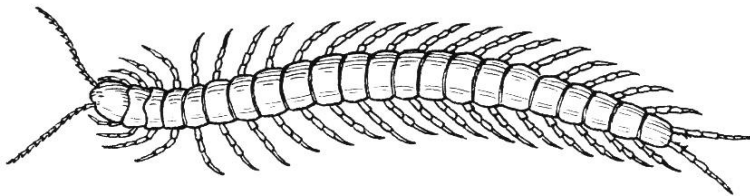
**Arthur Machen** (March 3, 1863 – December 15, 1947): Born in Monmouthshire, Wales in the 1860's, the son of a clergyman, Arthur Machen was a prolific writer who channelled his interests in spiritualism, occultism, mysticism, medievalism, and intense love of his homeland into a number of short stories, novels, articles and more.

**Clark Ashton Smith** (January 13, 1893 – August 14, 1961): Later coming to be referred to as part of *Weird Tales*' 'illustrious triumvirate', with his name placed alongside H.P. Lovecraft and Robert E. Howard, Clark Ashton Smith was a prolific writer of poetry and weird fiction.

**Frank Belknap Long** (April 27, 1901 – January 3, 1994): Over the course of the 1920's – 1960's, establishing himself as a prolific contributor to such pulp magazines as *Weird Tales*, *Astounding Stories of Super-Science*, *Unknown*, and *Satellite Science Fiction*, Long wrote a plethora of fantasy, horror, and science fiction tales.

**Robert Bloch** (April 5, 1917 – September 23, 1994): Robert Bloch was a prolific writer of crime, fantasy, science fiction, and horror stories; elevating him from his early cult-pulp status, many of his tales were later adapted for film and television, as well as radio.

**Vincent Price** (May 27, 1911 – October 25, 1993): Encompassing the stage, film, television and radio, Price's acting career boasted more than five decades, while he also featured in several audiobooks. Drawing on his interest in animals, cookery and art, Price penned several books. And so it is that, across a swathe of creative platforms, Price lives on; a multi-faceted individual, consummate gentleman, and one of the original icons of the classic age of horror.





**HORROR FIENDS: VOLUME I**

**AVAILABLE NOW  
VIA AMAZON**

**114-page premium  
paperback publication**

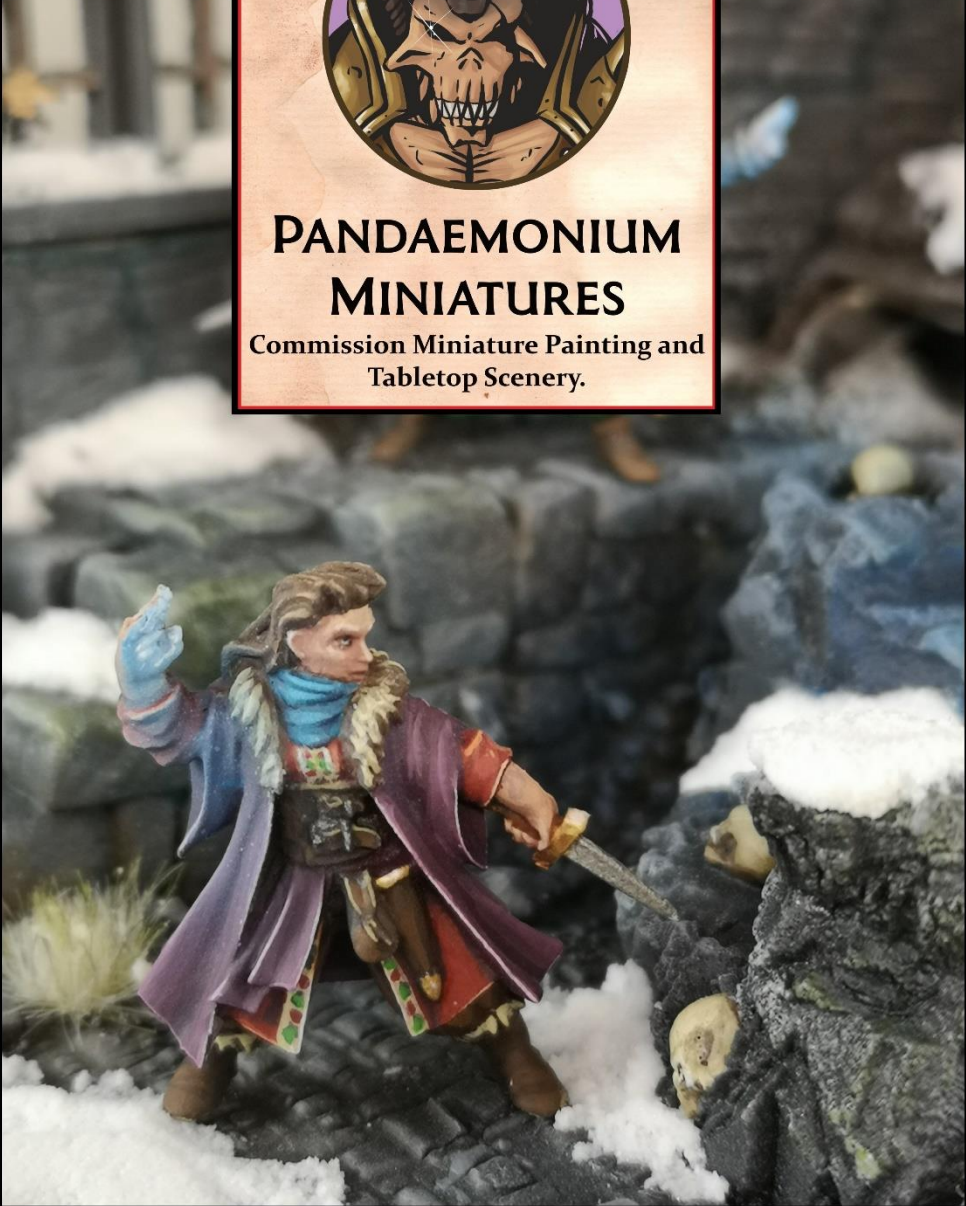


Logo credit: Andy Lever (Lost Haven Art).



## PANDAEMONIUM MINIATURES

Commission Miniature Painting and  
Tabletop Scenery.



*Offering a range of services, from single models to whole armies, small terrain pieces to entire cities, Pandaemonium Miniatures provide high-quality, personalised painting commissions.*

# *PAINTING COMMISSIONING SERVICE*

*Single Figures - Whole Armies - Terrain - Dioramas*



*[www.facebook.com/pandaemoniumminiatures](http://www.facebook.com/pandaemoniumminiatures)*

*[www.instagram.com/pandaemonium\\_miniatures/](http://www.instagram.com/pandaemonium_miniatures/)*

*[www.twitter.com/PandaemoniumM](http://www.twitter.com/PandaemoniumM)*

# Trish Carden Miniatures & Design



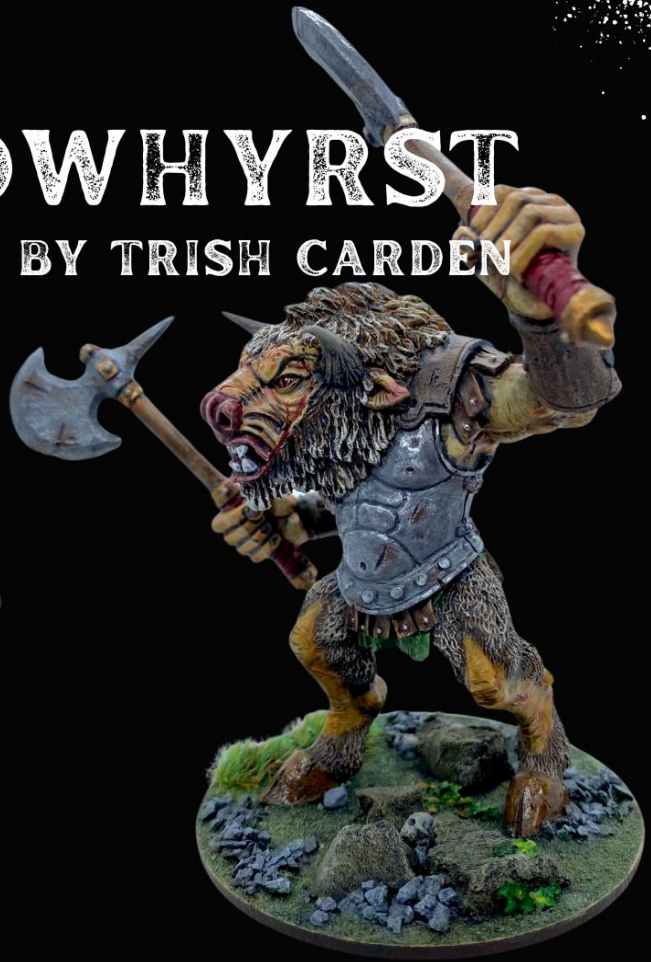
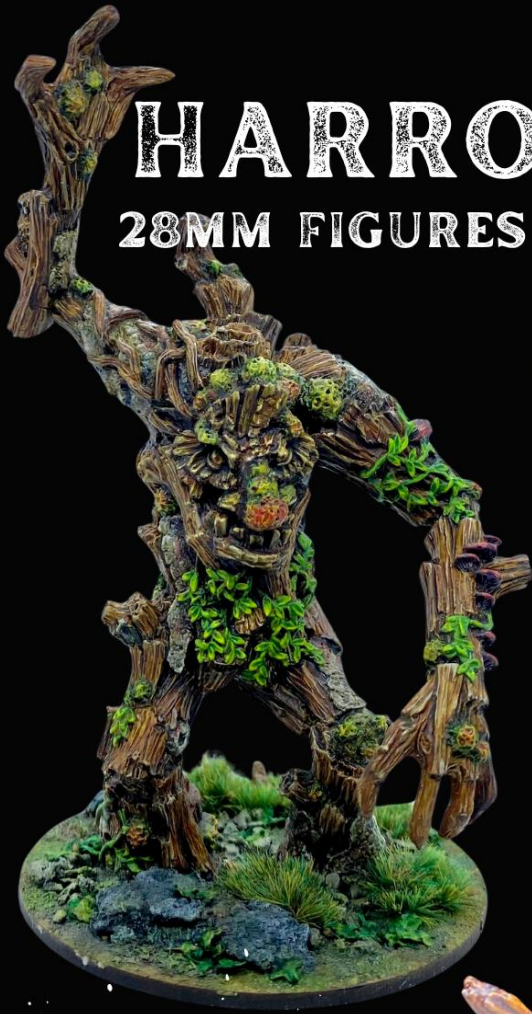
[WWW.FACEBOOK.COM/TRISHCARDENMINIATURESANDDESIGN](https://www.facebook.com/trishcardenminiaturesanddesign)

[WWW.INSTAGRAM.COM/MONSTERGIRL\\_TRISH](https://www.instagram.com/monstergirl_trish)

[WWW.REDBUBBLE.COM/PEOPLE/CREATURETRISH/SHOP](https://www.redbubble.com/people/creaturetrish/shop)

# HARROWHYRST

28MM FIGURES BY TRISH CARDEN





# Trish Carden's RedBubble Store

Fantasy Art  
Photography  
Cartoon Creatures  
Digital Art





Stickers

Posters

Bags

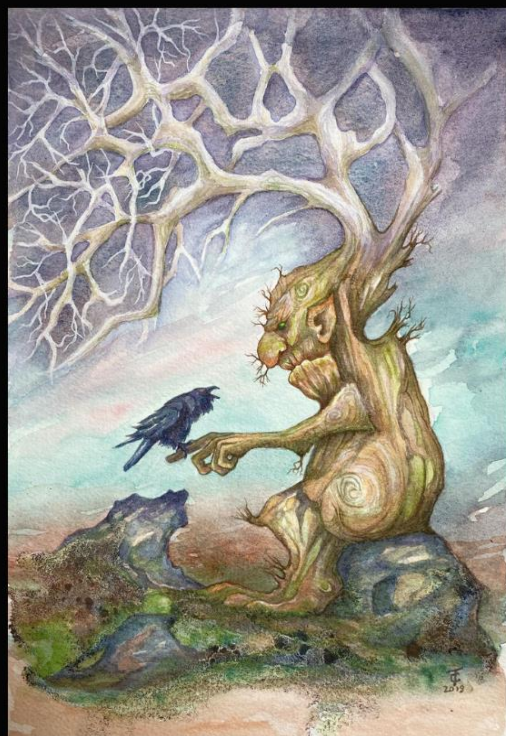
Mugs

T-Shirts

Notebooks

Photographs

& More!



[www.redbubble.com/people/creaturetrish/shop](http://www.redbubble.com/people/creaturetrish/shop)

# THE DARK ART OF MIKE FRANCHINA



ART STATION: [WWW.ARTSTATION.COM/SIRFRANCISDRAKE](http://WWW.ARTSTATION.COM/SIRFRANCISDRAKE)  
TRENCH CRUSADE: [WWW.TRENCHCRUSADE.COM](http://WWW.TRENCHCRUSADE.COM)



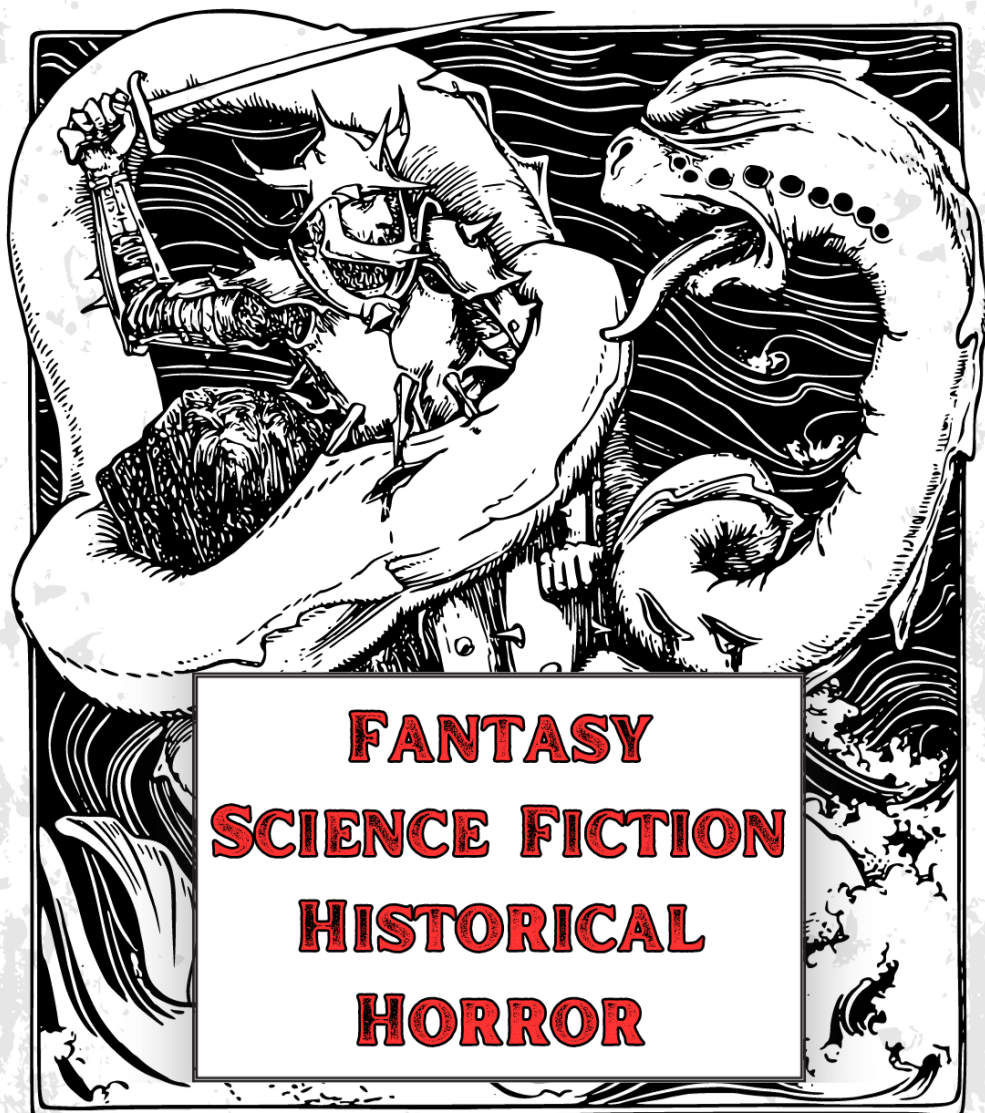


[WWW.INSTAGRAM.COM/MIKEFRANCHINA](https://www.instagram.com/mikefranchina)

# GARY MORLEY

FORMER ALTERNATIVE ARMIES AND GAMES WORKSHOP SCULPTOR

Miniatures Sculpting Services  
28mm, 32mm, 54mm



[garymorley@mac.com](mailto:garymorley@mac.com)

the  
**LITTLE  
SOLDIER**  
company



**“The Little Soldier Company is the abode of licensed Noggin the Nog miniatures, the world of Medieval football, Politico caricatures, Kev Adams’ Tenoch, along with the wonders of the near post-apocalyptic world of Geründerland... not forgetting the dwarven bar room brawl and now the Emporium of Miscellany... a veritable cornucopia of delights!”**

**[www.thelittlesoldiercompany.co.uk](http://www.thelittlesoldiercompany.co.uk)**

**OUT MARCH 2024**

**THE BROKEN  
DIARY**



Fragments of something real

**Ian Miller**

438-page paperback novel by  
renowned fantasy artist ian Miller.

[www.incunabulamedia.com/fantasy](http://www.incunabulamedia.com/fantasy)

---

## The Broken Diary:

Ian Miller is best known for his surreal and grotesque illustrations for people like Tolkien, Lovecraft, Peake and others. He collaborated on the graphic novels 'The Luck In The Head' with M John Harrison, and 'The City' with James Herbert. His work has been collected, most notably in the book 'Green Dog Trumpet'.

With 'The Broken Diary', Miller takes us on a labyrinthine journey through 'almost familiar' places, meeting with disturbing often hilarious characters - all intercut with entries from the author's diary, in such a way that the everyday melts into the phantastic.

**Ian Miller: Artist, Illustrator & Writer**

**[www.ianmillerstudio](http://www.ianmillerstudio.com)**



# TONY HOUGH

*“I create strong figurative art and illustrations of odd and fantastic things: Warped reality, myth and fable, future visions and imagined horrors, in a variety of media for private collectors, games and publications; album covers, posters and backdrops for bands and nightclubs; murals and community art, concept designs for film and TV projects.”*

Tony Hough.

[www.tonyhough.co.uk](http://www.tonyhough.co.uk)

---



---

# Fragments: The Fantasy Art of Tony Hough

With such an extensive body of work behind him, and being an artist still very much in demand, it is perhaps not surprising that Tony should have his own book of artwork out. Available via Blurb, *Fragments: The Fantasy Art of Tony Hough* is a 54-page book which offers stunning examples of the artist's fantasy illustrations. Drawn from various years of his illustrious career, this book boasts many of Tony's evocative illustrations of dragons, faeries, robots, and more.

## FRAGMENTS



THE FANTASY ART OF TONY H O U G

Available via Blurb:

[www.blurb.co.uk/b/1413789-fragments](http://www.blurb.co.uk/b/1413789-fragments)



**GAMESMATIC.EU**

Prodejna a herna: Hradešinská 47, Praha

**RUBIKON**

*“Turn your table into a real battlefield!”*

**Battle Mats**

**Terrain**

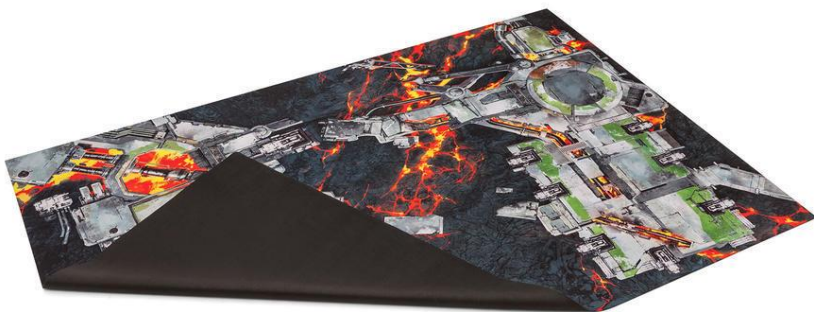
**Folding Gaming Tables**

**Tabletop Games and Paints**

**3D Print STL**

**Used Products**

**Worldwide Delivery**





# SHADOWS OF CENTRALIS

WOMBAT WARGAMES<sup>®</sup>

3rd  
edition

# Coming soon!

Foreword: Rick Priestley

# SHADOWS OF CENTRALIS

## WEBSITE

From sample Army Lists to downloadable Magic Cards and counters, the official Shadows of Centralis website is regularly updated with special features which can be used to further enhance your games of Shadows of Centralis and Shadows of Centralis: Seas of the Orb.

Here you will also find further background information on each of the games' armies, as well as the other inhabitants of the Orb.

Visitors will also find reviews, hobby workshops, and exclusive interviews with a number of personalities from the wargaming world.

Bringing together likeminded enthusiasts, and offering a platform for their Shadows of Centralis projects, the website provides links to the game's online community.

[WWW.SHADOWSOFCENTRALIS.COM](http://WWW.SHADOWSOFCENTRALIS.COM)



# MODEL MANUFACTURERS

Shadows of Centralis can be played with models from any manufacturer, below is a list of some of our favourites.

## **Diehard Miniatures**

[www.diehardminiatures.com](http://www.diehardminiatures.com)

## **Gripping Beast Ltd**

[www.grippingbeast.co.uk](http://www.grippingbeast.co.uk)

## **Warlord Games**

[www.warlordgames.com](http://www.warlordgames.com)

## **Wargames Foundry**

[www.wargamesfoundry.com](http://www.wargamesfoundry.com)

## **Satyr Art Studio**

[www.satyrartstudio.ecwid.com](http://www.satyrartstudio.ecwid.com)



**Warmonger Miniatures**  
[www.warmongerminiatures.com](http://www.warmongerminiatures.com)

**Goblinmaster Limited**  
[www.goblinmaster.online](http://www.goblinmaster.online)

**Wargames Atlantic**  
[www.wargamesatlantic.com](http://www.wargamesatlantic.com)

**North Star Military Figures**  
[www.northstarfigures.com](http://www.northstarfigures.com)

**The Little Soldier Company**  
[www.thelittlesoldiercompany.co.uk](http://www.thelittlesoldiercompany.co.uk)

**RPE Miniatures and Games**  
[www.ralparthaeurope.co.uk](http://www.ralparthaeurope.co.uk)



**Footsore Miniatures & Games**  
[www.footsoreminiatures.co.uk](http://www.footsoreminiatures.co.uk)

**Knightmare Games**  
[www.knightmareminiatures.com](http://www.knightmareminiatures.com)

**Old School Miniatures**  
[www.oldschoolminiatures.co.uk](http://www.oldschoolminiatures.co.uk)

**Creative Sculpt Studio Ltd**  
[www.creativesculptstudio.com](http://www.creativesculptstudio.com)

**BobNaismith.Com**  
[www.bobnaismith.com](http://www.bobnaismith.com)





## Next month...

Faction Focus: Hag Elves

Faction Focus: Lords

Talking John Blanche: Dan Abnett

Horror Fiends: Seabury Quinn

**Out March 1<sup>st</sup> 2024**

Premium paperback: Amazon

PDF: [www.shadowsofcentralis.com](http://www.shadowsofcentralis.com)



A Wombat Wargames product (product number: SOCM22)  
Copyright © 2024 Wombat Wargames



