LETTER FROM THE PUBLISHER

This issue of ZOR DRAXTAU has been long in the waiting. Not necessarily for want of anything constructive to offer my fellow gamers, but because its sim-ship project to which it was to be associated—VALEN’CYA’S HORDE—was an elusive creature to capture. The previous issue of ZOR DRAXTAU which was released with book 3 of the BONE-HILT SWORD campaign—THE SHADOWED KEEP—was released in May of 2010. Well, here we are in July of 2012!

I’m quite proud of the reception of THE SHADOWED KEEP by the OSR community (see the review at http://tenfootpole.org/ironspike/?p=629), and I’m confident that VALEN’CYA’S HORDE will keep up the history of favorable reviews for Usherwood Publishing’s opus of THE BONE-HILT SWORD.

So what exactly can you look forward to in book 4? Here’s a quick tally;

• Brand new layout: we’ve completely revamped our print and PDF presentations for all of our products (a prime example is before you now in the form of this newsletter). We’ve also updated our cartographic approach which will hopefully make our maps a bit more legible.

• 48 defined encounter areas: When I say ‘defined encounter areas, I’m not saying things like, ”Chamber 1. Room contains 5 orcs, each has 5 sp.” No sir. Each chamber is thought out with enough detail to give the GM a clear indication of how the chamber fits into the whole scheme of the adventure, but not so much that the GM’s creativity is suppressed. Part of the hallmarks of the Usherwood approach is to aid the GM’s creativity, and Valen’cya is no exception.

• Completely fleshed out water-borne and overland sandboxing: We’ve gone to great lengths offer the players all the freedom they desire to not follow a prescribed course before diving into the action. There’s every possibility your players will instead wander off onto one of the many sidetrek opportunities provided in the JOURNEY section of the adventure.

• Historical appendix: We try to be sensitive to our readers’ desire not have to reams of information before they finally get to the meat of the adventure. Once again, we’ve moved all that to an appendix in the back of the book. It’s there if you want it, but doesn’t get in your way if you don’t.

• Seven annotated maps: As I mentioned previously, all the maps have been re-rendered into a new, and hopefully more legible, artistic style. Each is provided with enough information to get you started adventuring therein, but once again, we’ve tried not to get in your way with too much data. Make what you will of each map.

• Eight new creatures: A few of these monsters are staples that have existed in First Edition fantasy RPGs (dracolich, aquatic elf, hippocampus, and the salamander), but several are brand new, designed specifically for this adventure (garnet dracolisk, magma golem, giant marine iguana, and the aquatic troll).

• Three new magic items: Sometimes you have a need for a bit of magic that simply has not been envisioned yet (or, at the least, it’s not come to your attention specifically). This adventure introduces the cold ring, the mace of curses, and the ring of wisdom.

July 2012
Everett, WA

ELSEWHERE IN THIS ISSUE OF ZOR DRAXTAU

• Open Gaming Content: Get a preview of VALEN’CYA’S HORDE as I present some of the open gaming items that are included with the adventure.

• Who is this Xerksis character anyway? The whole BONE-HILT SWORD campaign is centered around an antagonist who has so far been suspiciously absent from the game, other than a casual mention here and there. This article will offer a bit of history to this mysterious figure, and should prove helpful to the GM in book 5—IN THE HALLS OF THE MAGE-KING.

• Coloring art: I’ve had a number of questions regarding the process I go through in applying color to the artwork that appears in Usherwood Publishing products. While each piece has its own particular requirements, in this multi-part article, I outline the basic process from artist submission to finished product.

• Opinion article: Just like a$$holes, they say everyone has one. Here, I wax poetically in defence of POD and the hobbyist publisher.
The items listed here (cold ring, aquatic troll, giant marine iguana) are Open Game Content (OGC), and may be used in your OSRIC manuscripts. You do not need to seek the permission of the author to use such content, and you may manipulate the content to suit your needs. However, you must always provide a full and complete copy of the Open Gaming License (OGL) and the OSRIC copyright and trademark information as found on the OSRIC download site (http://www.knights-n-knives.com/osric/).

Unless otherwise noted here, you must always include the following statement, “Created by James D. Kramer. Used by permission. http://www.usherwoodadventures.com”.

NEW MAGIC

Cold Ring (any): an electrum ring which functions similarly to a ring of warmth, except; the wearer maintains normal body temperature in conditions of extreme heat (up to 300˚), regenerate heat- or fire-based damage by 1 hit point per round, +2 to all saving throws vs. heat, flame, or flame-based attacks, and reduces damage inflicted by such attacks by 1 point per die.

Experience / g.p. value: 1,000 / 5,000 g.p.

NEW CREATURES

TROLL, AQUATIC

<table>
<thead>
<tr>
<th></th>
<th>Freshwater</th>
<th>Ocean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency:</td>
<td>Very rare</td>
<td></td>
</tr>
<tr>
<td>No. Encountered:</td>
<td>1d6</td>
<td>1d8</td>
</tr>
<tr>
<td>Size:</td>
<td>Medium (7 ft tall)</td>
<td>Large (9 ft tall)</td>
</tr>
<tr>
<td>Move:</td>
<td>30 ft, 150 ft swimming</td>
<td></td>
</tr>
<tr>
<td>Armor class:</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Hit dice:</td>
<td>5+5</td>
<td>6+6</td>
</tr>
<tr>
<td>Attacks:</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Damage:</td>
<td>1d4+1/1d4+1/3d4</td>
<td>1d4/1d4/1d8+8</td>
</tr>
<tr>
<td>Special attacks:</td>
<td>See below</td>
<td></td>
</tr>
<tr>
<td>Special defences:</td>
<td>See below</td>
<td></td>
</tr>
<tr>
<td>Magic resistance:</td>
<td>Standard</td>
<td></td>
</tr>
<tr>
<td>Lair probability:</td>
<td>20%</td>
<td>Average (low)</td>
</tr>
<tr>
<td>Intelligence:</td>
<td>Low</td>
<td></td>
</tr>
<tr>
<td>Alignment:</td>
<td>Chaotic evil</td>
<td></td>
</tr>
<tr>
<td>Level/XP:</td>
<td>6/525+8/8 hp</td>
<td>6/725+10/hp</td>
</tr>
</tbody>
</table>

Aquatic trolls do not favor bright sunlight, and will make efforts to avoid it. Aquatic trolls caught in bright sunlight will have movement slowed to one-half, and will always attack last in any round of melee. Light through spell, or that sunlight shed in a cloudy day do not adversely affect the aquatic troll.

The lair of an aquatic troll will have 3d4 individuals. These are encountered at depths from 20-ft to 100-ft deep. The lair itself will be a complex of 3–6 large caverns which may or may not be submerged in water. Any treasure held by the creatures will be contained within a fully submerged cave.

There are two species of aquatic troll; freshwater and ocean.

Freshwater troll: small as compared with other species of troll, the freshwater troll has fish-like scales similar in color and pattern to trout and salmon. Their claws are less potent weapons
than those of other trolls, however, their jaws are lined with hundreds of needle-like teeth. The freshwater troll can attack 3 opponents simultaneously.

Freshwater trolls are hermaphroditic, and reproduce by injecting fertilized eggs into a victim via a hypodermic-like protrusion located below the troll’s abdomen. Any freshwater troll is 10% likely to be ready to reproduce in this method. To successfully inject its fertilized fluids, the troll must successfully strike a victim with both claws, indicating the victim has been grappled. On the following round, the troll’s reproductive organ will jab into the victim’s prone body, inflicting 1 hit point of damage, and injecting millions of fertilized eggs. Unless physically removed from the victim, the eggs will mature into 2d6×10 tadpole-like creatures, 4-in long. These will burst forth from the victim’s body in 2 month’s time (killing the victim). Unless immediately immersed in clean, freshwater, the tadpoles will die within 2d4 turns. Tadpoles grow quickly, taking only 6 months to reach maturity.

_Treasure:_ 2d6×1,000 cp (20%), 1d6×1,000 sp (35%), 1d4×1,000 ep (15%), 1d4×1,000 gp (15%), 1d4×100 pp (10%), 1d6 gems (25%), 1d4 jewellery (25%), 1–3 rings (10%), 1d4 potions (10%)

**Ocean troll:** these sea-dwelling creatures are covered in thick scales that are patterned in black and shades of green to grayish-green, with patches of beige and blood-red. The mouth of the ocean troll is huge, and able to inflict tremendous damage. In general, they appear much like a bipedal marine iguana.

As with the freshwater variety, the ocean troll is hermaphroditic, but they do lay eggs several times during their lifespan. The eggs are large spheres, approximately 6-in in diameter. These eggs are attached to underwater cave walls, and are guarded fiercely by the troll community. Once hatched, the fry very closely resemble small, green manta rays. These disperse immediately upon hatching, and swim to great depths to grow and mature. Only upon taking on their mature, bipedal form will they return to coastal areas to establish a lair.

Ocean troll lairs will also include 3d4 giant marine iguanas. When raiding villages, the ocean trolls will be accompanied by 2d4+1 giant marine iguanas.

_Treasure:_ 2d6×1,000 cp (20%), 1d6×1,000 sp (35%), 1d4×1,000 ep (15%), 1d4×1,000 gp (15%), 1d4×100 pp (10%), 1d6 gems (25%), 1d4 jewellery (25%), 1–3 rings (10%), 1d4 potions (10%)

**MARINE IGUANA, GIANT**

**Frequency:** Very rare

**No. Encountered:** 1d4

**Size:** Large (20 ft long)

**Move:** 30 ft; 120 ft swimming

**Armor Class:** 4

**Hit Dice:** 6

**Attacks:** 1

The giant marine iguana is an amphibian which lives in salt waters, near wide sandy beaches where they are prone to sunning themselves while digesting their recent kill. Though slow and lumbering on land, they are quick and agile in the ocean. On an unadjusted “to hit” of 20, the marine iguana has grabbed hold of its victim in its powerful jaws, and inflict an automatic 2d4 hit points of damage on all subsequent rounds until the victim is freed or slain, or the creature is destroyed. Once the iguana has grabbed a victim, it will attempt to drag the victim to the water and drowned them. The iguana will not consume live victims, preferring to eat its victims dead. It will prefer to scavenge previously killed food if presented in large quantities.

Giant marine iguanas are excellent climbers, and may scale sheer cliffs at their full rate of movement. They are have been known to capsize small vessels; fishing boats being particularly at risk, as the iguana attempts to scavenge a catch of fish.

Any creature bit by a giant marine iguana will contract a disease unless a successful save vs. poison is made.

_Treasure:_ None.
Throughout the history of the Bone-Hilt Sword campaign, the unseen force behind the effort to find the evil artifact has been Xerksis, the Mage-King (also known variously as Xerksis the Corruptible, Neriax the Elder, He Who Denies Death, and the Black Councilor). But in the context of the campaign setting, just who, or what, is this creature?

Born a millennia prior to the events of the Bone-Hilt sword, Xerksis entered the world as part of a humble sarngoch tribe located on the continent of Kargliv, southwest of the continent of Vermé. Here, the young peasant was schooled in the ways of the Gift of Making like all young sarngoch. The boy, gifted in the necromantic arts, quickly came to desire the power that came with his magical talents, and sought to rise to a position of power and authority before his coming of age. Evil quickly became an outwardly noticeable trait in the boy, and cruelty his daily diet. Before the boy would see his sixteenth summer, he would be cast out of his village, and set adrift on the open ocean, driven by enchanted winds to carry him far to the east.

After a month’s voyage, the small craft came to rest on the shores of the Verméan continent, near the region that would come to host the paladin village of Henry-by-the-Sea. It would later come to pass that a contingent of paladins would establish the village due to their belief that area had become inherently evil on the day that the young Xerksis first arrived there.

Reviling the world around him due to his banishment, Xerksis swore revenge not just on those of his tribe who he felt betrayed him, but on the entire world of Besh. And due to his teachings among the sarngoch, the boy knew exactly what he must do; commit himself utterly to his revenge by subjecting his body and mind to the destructive process and magics that would ultimately transform him into an undying lich.

As Xerksis grew to manhood, he plied his evil beliefs to further his own objectives by ingraining himself in the politics of many cities, in many guises—beneficent and baleful—turning village against village, family against family, and brother against brother. Wherever he went, Xerksis was welcomed with open arms as councilor and confidant, and never were his designs and intentions revealed. It would later become known that Xerksis himself was personally responsible for the outbreak of the conflict that would become the To’Drago Karg (the Third Dragon War).

Through the efforts of Xerksis to increase his power and become god-like, he sought the power of the dragons, for they were the stuff of the Gift of Making. And He recalled many of the chromatic beasts back from a centuries-long sleep imposed on them at the ending of the Second Dragon War. And to these he promised the wealth and power denied them by the truce made at the end of the Drago’nth Karg. And the evil creatures were easily swayed at the promise of revenge against those who denied them the victory they felt they so richly deserved.

And so the To’drago Karg was begun by Xerksis the Corruptible. And this war ravaged all the lands, and it was the bloodiest and most violent of conflicts since the Monith Quin (the First Day). And during the many long centuries of this new war, many of
dragon-kind died, and very few were birthed. And the numbers of the dragons — both chromatic and metallic — were reduced until only a hand-full were left. And these few retreated into secret hiding places to rest and recover.

And believing that he had sufficiently sapped the strength and power from the lands, Xerksis established himself as an elderly but kindly king in the large city-state of the Imperium Vallis. And here, Xerksis constructed a great white spire in the city; a symbol of his strength and benevolence that can be seen from far out into the Sea dar de Imperium. And at this time, word came to Xerksis through dark minions that forces were gathering through the efforts of a young and idealistic ranger named Mandrake Usher (see **Yrchyn, the Tyrant** for more information on the history of Mandrake Usher, namesake of Usherwood). And that these forces were foolishly planning to challenge Xerksis' control over not just the Imperium Vallis, not just the continent of Vermé, but over the entirety of the planet of Besh.

Seeking a means to quash the ranger’s ‘pitiful little band’ of rogue humans and pathetic demi-humans from the northern peninsula on the Usher Arm Peninsula, Xerksis created the Bone-Hilt sword; a thing of purest, darkest evil. And into the sword, Xerksis sacrificed a portion of his evil soul, so that whomever should wield the weapon, would also be invoking his spirit. And during this process, Xerksis also achieved his life-long desire to ultimately commit himself to the dark, undead existence of a lich.

Succeeding in both pursuits, Xerksis took the guise of an aged wanderer, and protected the Bone-Hilt sword in magics to disguise the nature of its evil, and changed its form, so that all who saw it, saw only a weather-worn staff of humble origin.

Eventually, Xerksis confronted Usher in one-to-one combat at a remote campsite, revealing his true being, and the true nature of his staff as that of the Bone-Hilt sword. However, Xerksis was unaware of a magical sword gifted to Usher by the elves of the Northern Territories. For the blade gave Usher the power to meet the evil threat posed by Xerksis and his weapon.

During the combat, the ranger managed to break the evil Bone-Hilt sword, separating the hilt from the blade; both the separate pieces being magically hidden in locales far from one another, but still on the continent of Vermé. And because Xerksis’ soul was linked to the weapon, he himself was banished to his dark chamber high in the Tower of Xerksis in the Imperium Vallis, until such a time as the sword shall be remade.

Legend states that only when the Bone-Hilt sword is remade, can the spirit of Xerksis the Mage-King be fully destroyed.

---

**Applying Color:**

THE USHERWOOD PUBLISHING METHOD OF APPLYING COLOR TO OSR-STYLE LINE ART (PART 1)

There’s an awful lot of really excellent OSR illustrators out there, executing some really excellent OSR-style art. There’s something special that happens with well-executed line art, that just doesn’t happen with the slick, glossy pages the larger game publishers are putting out. To me, I think it’s a matter that OSR-style line art gives the viewer’s mind room to wander, and to fill in the details, where a life-like rendering does not. However, I also feel that when a reader can download a PDF, black-and-white line art can also fall a little flat on user-experience. So, there’s a middle ground that I strive for with Usherwood artwork; an approach that allows me to include the original line art for the print product, and a colorized version for the PDF version.

In this multi-part article, I will answer some of the questions that have been sent to me in email about my particular execution.

First, you’ve got to start with a good quality piece of art that offers opportunity to apply color. Line art that contains large areas of solid black, or that do not have superior line quality, are not good candidates. Generally, I have artists provide me with an initial draft (rarely, I have to go further than this and request a second or a third draft before they move on to final ink). Figure 1 shows the rough draft from illustrator Peter Szmer for the village of Pelican Bay. Note the red notations to the illustrator pointing out what works for me, and what does not.

![Figure 1: The artist’s submitted rough draft with editorial commenting.](image-url)
Frequently, I’ll give them (the illustrators) my thoughts about specific executions as well, though I try to give my illustrators the freedom to express themselves artistically when possible. Figure 2 shows the final inked illustration as it appears within the module **VALEN’CYA’S HORDE**, after incorporating my feedback.

The next step is to prepare the image for coloring. First, set the Blend Mode of the layer containing the line art to Multiply, which allows the line art to behave as a transparent overlay on top of my colored layers which will be stacked beneath it. I then block out each of the major objects as masks. The color used for the mask is not important. In fact, I find the more garish each color I use is, the easier it is for me to identify those areas that require color treatment. Figure 3 shows the image after blocking in each color mask as a separate layer in Photoshop. One thing to note, is that your layers at this point should not contain any layer effects, which may cause problems later on.

After roughing in the sky, I can see that the first issue I want to address are those clouds in the background. I don’t want to have them seeming to be the same color as the sky, so I am going to create a new layer called ‘clouds’. Then, I am selecting a warm
light gray color in the foreground color selector that I will be using to paint with. And I will use a brush with a pixel diameter of 50 px, and use the Soft Round brush so my clouds come in with a nice fuzzy edge to them. Figure 6 shows the completed clouds against my sunset background.

While I am working on this area of the background, I now note that I may have a problem with the water out on the bay. There’s several issues I want to address here;

• I want the water to appear to have some white caps, so that it doesn’t look like flat expanse of color.
• I want to be able to give the feeling of depth to the water as the plane extends into the distance.
• I’ll need to be able to apply some of the sunset coloring into the water itself.

To start with, I’ll create a layer called ‘sea’, and paint the area black that will be filled with water (again, the actual color I am painting with is not important at this point).

Once this shape has been blocked in, I first set the layer Fill to 0%, effectively ‘turning off’ the color I used to paint in the shape of the sea. Then, I am going to work with three different layer styles; Inner Glow, Bevel and Emboss, and Color Overlay. The first layer style I work with is the Color Overlay, since this will affect all the other layer styles. Since I have ‘turned off’ the black shape by setting the Fill to 0%, I can now set the shape to whatever color I want using the Color Overlay style. This I set to an RGB mix of 78R 183G 190B, and then set the Blend Mode to Multiply. Then I create an Inner Glow, which will indicate visual depth to the water, by making the middle of the shape darker than the edges. On the Inner Glow panel, I set the glow to a Blend Mode of Multiply, 75% Opacity, an RGB mix of 40R 138G 189B. I then set the Technique to Softer, the Origin to Center, Choke to 0%, and Size to 208 pixels. The Quality settings on this panel I won’t change from their defaults.

It should be noted on the Bevel and Emboss settings I will be using, my intention is not to bevel the object, but to apply a texture to it. So, on the Bevel and Emboss panel, in the Structure section, I set the Technique to Smooth, the Depth to 100%, Direction to Up, Size and Soften are both set to 0 px. In the Shading section, I set the Angle to 120˚, the Altitude to 60˚, the Highlight Mode to Screen at 100%, and the Shadow Mode to Multiply at 0%. Then, I click on the Texture panel. Note that here I have defined a pattern that I will use for my water texture. You can do this by opening a file in Photoshop that you wish to use as your texture, go to Edit > Define pattern... The active document should now be shown in the Define Pattern dialog as a thumbnail. The pattern I created is a sample of grainy stonework, which will work just fine for what I need here. In the Texture panel, after having selecting my pre-defined pattern sample, I set the Scale to 173, and the Depth to +100%, Link with Layer is turned on.

Figure 7 shows the resulting sea plane. Note though that the plane seems to be light out toward the edges, as though the outer edges of the shape are glowing. I’ll deal with those issues next.
illusion of the haze getting narrow in the distance using a Layer Mask, I also change the Blend Mode of this layer to Divide, since I don’t want it to be over-saturated with color. The next layer is the first water perspective layer, which is a rectangle object with a Gradient applied to it. The Fill on this layer is set to 0% (again, making the fill color of the rectangle effectively null). The Gradient layer style is a black to transparent gradient (black being at the bottom, to transparent at the top, with the Blend Mode set to Hard Light, with the Direction set to 90˚). This setting creates a deep blue hue to appear closest to the foreground. Once that is set, I duplicate the water perspective layer, and Reverse the Gradient direction, which places a deeper hue to the background of the water. Figure 8 illustrates the completed water and sky planes.

Figure 8: The finished water and sky planes.

In the next issue of Zor Draxtau, I’ll move on to the buildings in the layout, but to this point, an experienced Photoshop user can begin to see how my technique is unfolding.

PUBLISH OR DIE!

A few times over the last couple of years, I’ve been queried about the size of my publishing ‘organization’.

Well, without knowing how many people are employed by Lulu.com and RPGNow.com, I can’t really say. If the question really is, how many people are working with me at my particular office, the answer is simple; 3. Me, myself, and I.

I’ve been working in the publishing world continuously since 1994. I spent 13 years working at the publishing arm of Microsoft, and for the past 5 years, I’ve been a freelancer, sub-contracting through another designer. Most of my work through this latter client has been for John Wiley & Sons, Inc, out of Indianapolis, Indiana. So, I have a few projects under my professional belt as publishing goes.

Point being, I was there when the first whispers of print-on-demand (POD) began to make themselves heard. At the time I became aware of POD technology (circa 1997, I believe), the promise of being able to print a single copy of a book was exciting, but was still not a cost effective means of distributing a printed product. At the time, it would have cost close to $100 to print a 500 page book with a paperback cover and black-and-white interior. While the price point is still not what it could be with a high-volume, offset printed product, it now makes for a viable solution for small publishers like myself. Without the advent of POD technology, I would be stuck distributing all my projects by PDF alone.

Also, the quality of POD products left a little to be desired. The printed image itself tended to look much like a photocopied document that was set with the contrast set too high. Bindings also tended to be a little on the loose side as well, with individual pages becoming easily unglued with just a casual read.

So now, the POD and PDF technology is right for the small—or, ‘hobbyist’—publisher to be able to compete with larger companies, many of whom are, by the necessity of cost, sending their production to India, China, Canada, and other foreign countries. A sad state of the economy where to remain competitive in the American market, an American company is forced to outsource its printing like this (no wonder our economy is still in the toilet...when will our leaders get around to addressing that little nugget?). Happily, my POD providers are so far still shipping from within the U.S.

Now, let me talk page count.

If you’ve never been working in publishing, you’ve never been a part of product launch meeting. Herein, an acquisitions editor proudly announces a new book that’s being planned. The book will cover ABC product, and is to be written by Joe Blow Superstar-Author. They just got in the author’s preliminary outline. And, due to the budget, the book will be exactly 400 pages. Cannot be more than that, because of cost. Cannot be less than because of spine presence (yes my acolytes, spine width is a selling consideration... how much space will it take up on the shelf?). So, okay, we have a project, we have an author, we have a rough outline, and we know exactly how many pages this project will occupy nine months from today? Really? It always boggled me how this can be.

But as a POD publisher, thank goodness, I don’t have to concern myself over page count, so long as I can keep it in multiples of 4. The page count is what is when the book is done. I don’t have to ad fluff to hit the target, and I don’t have to worry about cutting anything I think is important to hit the target. Sure, there’s some things I can’t do via POD (a map insert printed on card stock in cyan is currently not within my product model), but these are trade off’s I think I can live with. I also don’t have to worry about storing the product, and fulfilling orders. And an ISBN remains an option, instead of a requirement (any way I can cut my expenses, the better off I am).

So for the time being, I am happy being a hobbyist publisher (it also keeps me under the IRS radar), with the hopes that someday, it might turn in to something more.
OPEN GAME LICENSE Version 1.0a

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

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

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

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

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

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

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

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

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

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

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

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

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

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

14. Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

15. Copyright Notice: Open Game License v 1.0 Copyright 2000, Wizards of the Coast, Inc. and Wizards of the Coast, Inc., Dungeons & Dragons, Player’s Handbook, Dungeon Masters Guide, Monster Manual, d20 System, and Wizards of the Coast trademarks of Wizards of the Coast, Inc. published in the United States and other countries and is used with permission. This product uses the OSRIC™ System (Old School System Reference and Index CompilationTM). The OSRIC™ System text may be found at http://www.knights-n-knaves.com/osric. The OSRIC™ text is copyright of Stuart Marshall. “OSRIC™” and “Oldschool System Reference and Index CompilationTM” are trademarks of Stuart Marshall and Matthew Finch and may be used only in accordance with the OSRIC™ license. This product is not affiliated with Wizards of the Coast.

Zor Draxtau, The Bone-Hilt Sword, Usherwood Adventures, and all associated works and materials are copyright James D. Kramer design services; author James D. Kramer.

This product uses OSRIC System (Oldschool System Reference and Index Compilation). The OSRIC System text may be found at http://www.knights-n-knaves.com/osric. The OSRIC text is copyright of Stuart Marshall. “OSRIC” and “Oldschool System Reference and Index Compilation” are trademarks of Stuart Marshall and Matthew Finch and may be used only in accordance with the OSRIC license. This product is not affiliated with Wizards of the Coast, Inc.

Published and distributed by James D. Kramer design services. All text and trade dress in this publication, other than the Open Gaming License (OGL), is Copyright © James D. Kramer design services. All rights reserved. No portion of this publication not designated as Open Game Content (OGC; see to the appendix OPEN GAMING CONTENT) may be reproduced or electronically transmitted, either in part or in whole, by any means, without the express written permission of the copyright holder. To obtain permission to reproduce or electronically transmit content not expressly defined as OGC, contact the copyright holder at kramer@usherwoodadventures.com, or, write to: James D. Kramer, 8615 3rd Dr. SE, Everett, WA 98208.