



Pendragon



The Art of
The Boy King



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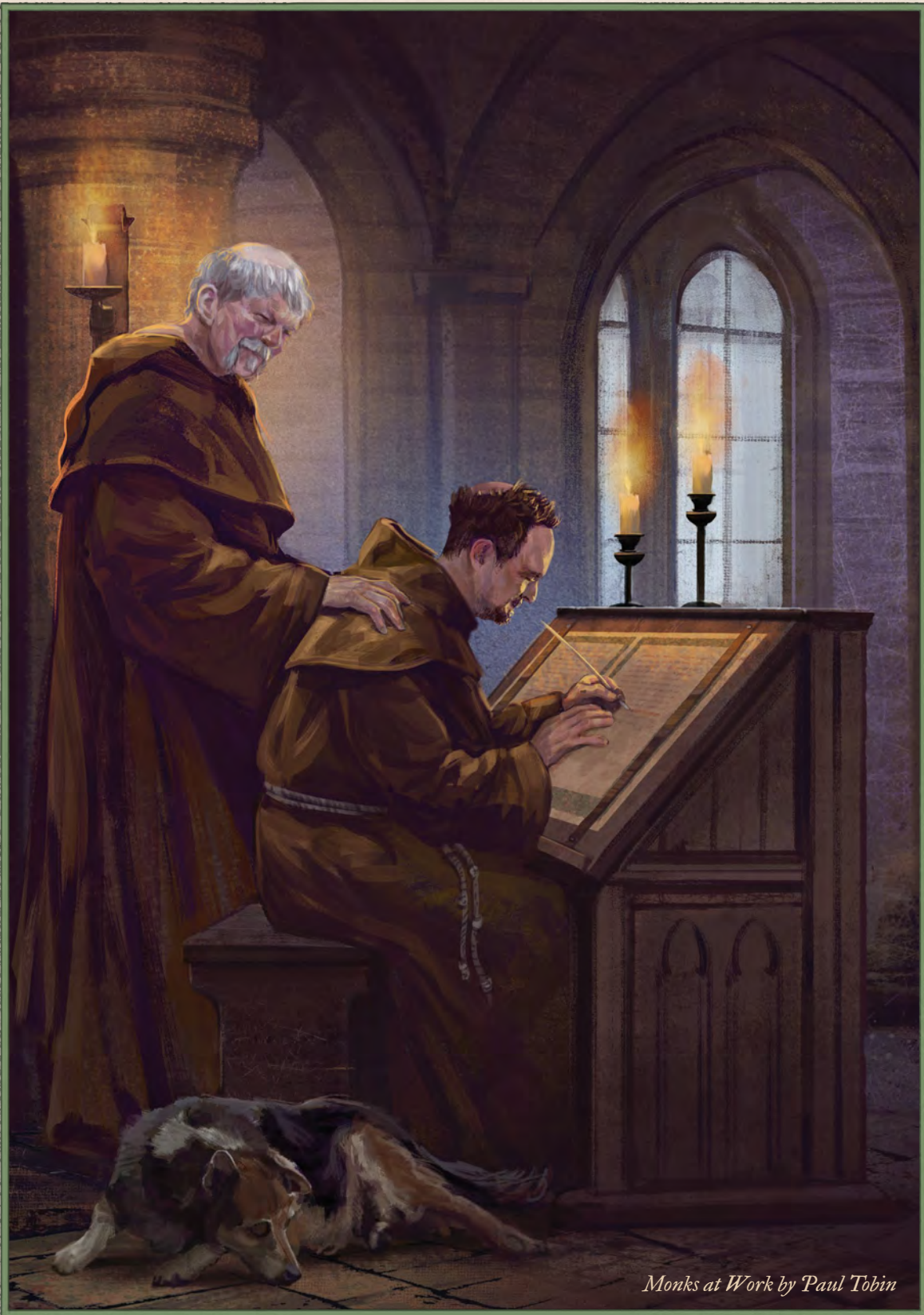
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Monks at Work by Paul Tobin

Foreword



he first thing David and Brian told me in, relation to *The Great Pendragon Campaign* was that Greg Stafford considered it his masterwork, his magnum opus. For my first art direction assignment at Chaosium, this was both a tremendous honor and a considerable weight of expectation to get it right. Given the amazing body of work already produced for **Pendragon** 6th Edition, my task was to build upon this, while also looking to create something uniquely special for this three-volume series.

One of the most interesting things about the medieval literary tradition of King Arthur, and how that applies to **Pendragon**, is that we are illustrating a “Dark Ages” post-Roman Britain from the viewpoint of a much later medieval cultural and historical tradition. With this in mind, the natural place to look for inspiration was the Victorian Medieval Revival, the Pre-Raphaelite artists, and the Arts and Crafts Movement, all of which tapped into this rich tradition, but with a more modern artistic sensibility and the benefit of printing-press technology.

With a clear path of inspiration in place, it was time to assemble our artistic knights and begin the creative undertaking. Having spent over 25 years battling through the entertainment industry, I have had the pleasure of working with a host of talented artists, many of which answered the call to come on this quest. To those artists, both old and new, who joined me, I want to offer a huge thanks for your artistry, passion, and dedication to your craft. A special shout-out to my layout artist, Fleur, and ornamentation artist, Andy, and the wider 6th edition art and cartography team.

Finally, I would also like to offer a special word of thanks to Greg’s literary successor, David, for his endless knowledge, expertise, and kindness; to Brian, for his constant support and guidance; and to Michael O’Brien, who invited me to join Chaosium and the lovely and inspiring people I have found there.

—Paul Tobin
Art Director

One of the joys of working on the 6th edition of **Pendragon** has been the opportunity to imagine the look of the line. This is the first full-color version of the game, and we wanted to take the opportunity to honor medieval art, the Pre-Raphaelites and those who followed in their footsteps, as well as modern illustrative techniques, all in a blend of whimsy and earnestness that, hopefully, conveys the spirit of the game.

The Boy King was the first project I got to work on with art director extraordinaire Paul Tobin, and I was delighted to find that Paul very much understood the assignment, as they say. Not only that, but he managed to take what we laid down in our publications to date and really elevate the look of the line by working with a talented stable of illustrators old and new. The result is, undoubtedly, the most visually striking book ever published for **Pendragon**, as this collection will make clear.

My eternal gratitude goes out to Paul and all the artists and cartographers who worked on this project, for their passion is clearly evident in every piece, even down to the illustrative border elements. Bravo, team!

—David Larkins
Line Editor



the BOY
KING

Hannah
Elizabeth
Baker



Tryst



Island of Fees

*“Tryst” was a fun one to envision, as it’s drawn directly from my home campaign and the love affair that developed between one of the Player-knights, Sir Cedric, and the nun he met when I dropped him into “The Adventure of the Little Hare” (a short interlude adventure found in **The Boy King**), where he met Sister Perpetua.*

— DL



Up until this point in the book Arthur has very much been depicted as the Boy King. But all that changes in the Conquest chapter, where Arthur, though still young, is now more commanding in his martial abilities and ultimately becomes the Emperor of the Roman Empire. As a sign of respect to his new subjects, Arthur has forgone his British attire and instead clad himself in a Byzantine general's arms and armor, with the Emperor's crown upon his head.

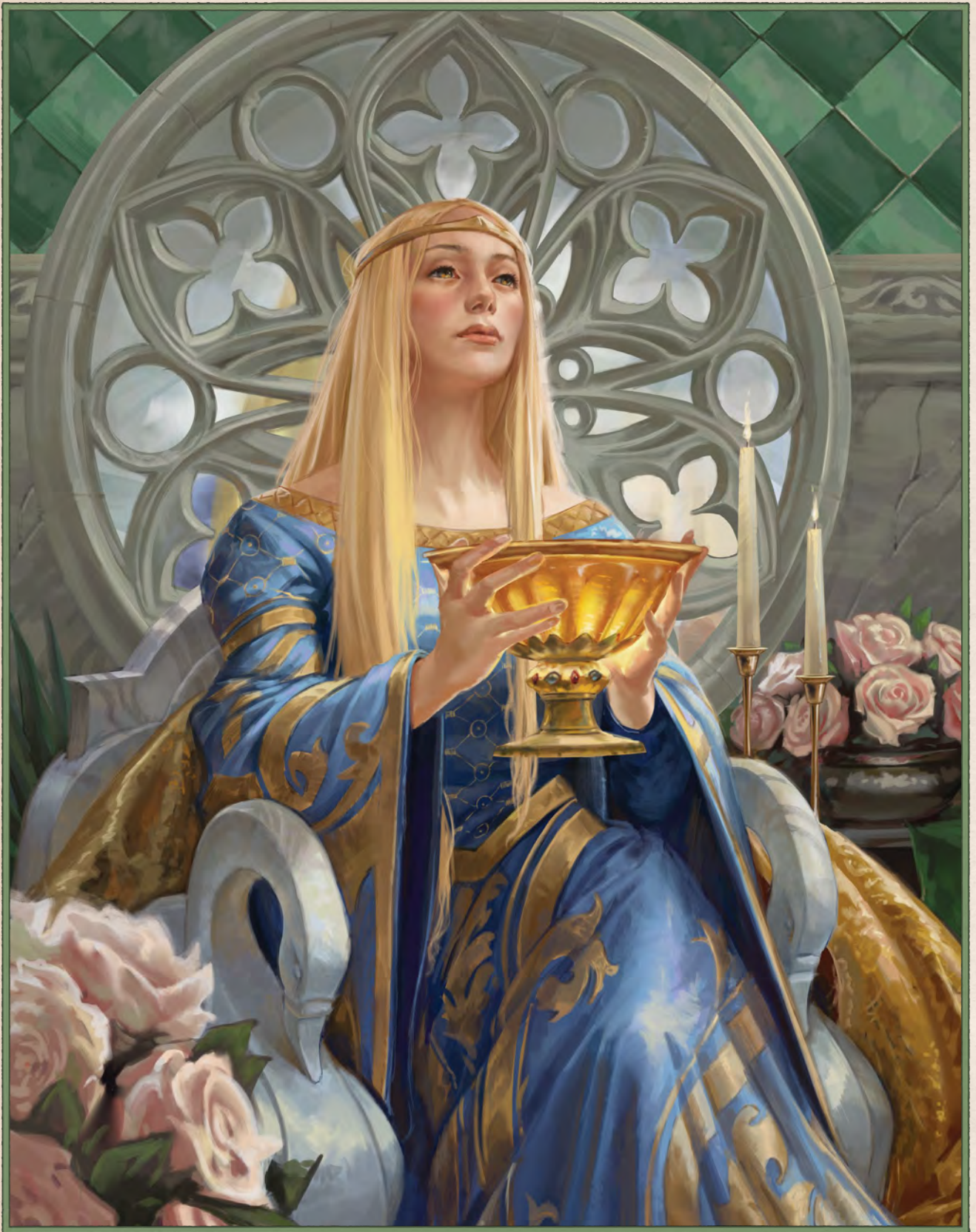
— PT



Guinevere



Nimue





Arthur drawing the Sword


the BOY
KING

**Sam
Carr**





the BOY
KING

Andrey
Fetisov



Sir Balin

Sir Balin

One thing we tried to do with illustrations like this was give the model knight a coat of arms matching an existing canonical character—in this case, Sir Sagramore le Desirous.

— DL



Horses and Armour

the BOY
KING

Ossi
Hiekkala







Battle of Badon



the BOY
KING

Tyler
Jacobson



Arthur against the Giant



Claiming Excalibur



the BOY
KING

Skye
Liu



Pendragon Crown (left); Reliquary(right)



Although he plays a central role in the campaign as the Player-knights' de facto lord, Count Robert of Salisbury hasn't gotten much in the way of visual representation over the years. Skye really hit it out of the park on this one, showing Sir Robert in his prime. No doubt that's Saxon blood bedecking his blade and shield!

— DL

Count Robert



the BOY
KING

Warren
Mafiy



King Balor the Formorian



Rombold Moor

I explored many of the Arthurian locations while living in the UK and was always on the lookout for opportunities to incorporate the British landscape into the artwork wherever the manuscript allowed. “The Giant of Rombold Moor” is a great example of this. Here, Warren not only created the Giant, but also managed to depict the iconic giant boulders from the original legend, boulders that you can still walk around to this very day.

— PT



the BOY
KING

David
Metzger





Queen Margause Visits





The Raven Witches have long been one of my favorite villains in Pendragon, so it was great to see them depicted here in such a deliciously sinister context.

— DL

Waylaid by Witches



the BOY
KING

Jerome
Morris



Merlin Bested (top); Precipice of Decision (bottom)



Siege Perilous

*In the original **Great Pendragon Campaign**, you gained 1,000 Glory for sitting in the Siege Perilous and surviving. For **The Boy King**, we decided to change things such that the award now goes to anyone who sits in it, whether you live or die—after all, being consumed in a pillar of flame for simply sitting in a chair would certainly get people talking about you long after your crispy demise!*

— DL



the BOY
KING

Joseph
Qiu



Conquest

The works of Golden Age illustrator N. C. Wyeth are very much synonymous with any discussion of Arthurian art. His work so iconically captures the sense of chivalric romanticism, valour and drama of the legends. "Hail to the King" has always been a favorite of mine and for "Conquest" I asked Joseph to study that painting carefully and try to take inspiration from it. I wanted the art in this book to be an extension of this grand tradition of Arthurian illustration.

— PT



Mounted Knight vs Pict





Battle of Carlion



King Pellam fights the Murderer

*One of the new scenarios in **The Boy King** gives the Player-knights a front-row seat to the events of the Dolorous Stroke. The illustration above depicts the fateful moment King Pellam breaks Sir Balin's sword, setting up the king's subsequent wounding, the fall of his kingdom, and the beginning of the Wastelands.*

— DL



The Healing of King Fisherman (top); Picts Invaded (bottom)





Embassy from Rome



the BOY
KING

Matthew
Rodgers



*Castle Carbonek before the fall of
Pellam's kingdom. Straight out
of a book of fairy tales. Special
thanks to Jeff Erwin for providing
a description of the castle.*

— DL



Castle Carbonek (top); Court of Paris (bottom)



Siege of Shrewsbury



Enchanted Forest



The Blighted Forest (top); Tomb of the Twelve Kings (bottom)





Courts of Carduel, Carleon and Londinium (top to bottom)



the BOY KING

Andrew Shaw



Arthur and Kay

Like most of the artists in this book, Andy is an avid TTRPG gamer. We both share a love of the old-school line artwork found in game books of the '80s and '90s.



*So, when it came time to illustrate our hero cast, I asked Andy to embrace the look of those iconic artists, combined with the distinctive style of Aubrey Beardsley (1872–1898), the famous illustrator of *Le Morte d'Arthur*.*

— PT

(left to right) Merlin, Young Arthur, Morgan le Fay, and Arthur the Conqueror



the BOY
KING

Martyna
Starczewska



Morgan at the Lake

*Morgan le Fey is one of those Arthurian characters who has been depicted countless times and in countless ways. In **The Boy King**, we wanted to emphasize her queenly status while still giving her a hint of a fairy-tale villain. Here, we find her in a contemplative moment, about to hurl her half-brother Arthur's magical scabbard into a lake, never to be found again...*

— DL





the BOY
KING

Paul
Tobin



Duke Klingsor

Duke Klingsor



*Having spent time making art for Narnia, Middle-earth, and now **Pendragon**, one of the joys of creating for these worlds is the desire to evoke a strong sense of grounded, naturalistic reality that draws from history and culture, but is not bound by it. It is, after all, a fantasy, which frees the artist to seek inspiration from many different sources while still staying true to the core concept of the property.*

With Andy's border art of Merlin, I asked him to look at medieval monks as a grounded source of reference, but to embrace the 1980s line-art depiction of an RPG wizard as a playful nod to the art we grew up drawing.

*For my Merlin, I wanted to actively play against this trope, presenting Merlin without the typical hooded robes: a character who disdains courtly attire, a worn and shabby traveller whose power comes from within. For reference, I also looked at monastic attire, but in particular at cinematic depictions such as **The Name of the Rose**. Strangely, historical paintings of Russian Orthodox priests also helped add a twist to his costuming.*

— PT

Merlin



Forlorn Abbey





(clockwise from the top) Italian Crossbowman, Hun Warrior, Aksum Warrior and Moor Warrior



the BOY
KING

Ivan
Vegar





Moonlight Ambush

the BOY
KING

Nicole
Van De
Water



One of the things I love about art direction is the opportunity to seek out and work with artists you admire. In most cases, the artists in this book all have extensive experience in the industry. However, no matter how much experience you have, everyone was at some point new to the industry and eager for that chance to shine. Nicole is still a university student, but she is a bright example of a new generation of fantasy artists making their mark.

— PT



Spear of Longinus (top); Boobrie (bottom)



The Little Hare (top); Captive Knight (left); Commander Colgrin (right)



the BOY
KING

Ben
Wootten



Knight of the Moon



War Dogs



Troll (right); Saxon Berserk (left)





Camelot



Design & Maps



We knew going into *The Boy King* project was that we wanted lots of maps: Maps of Britain's political boundaries, its regions and major settlements, and the many military campaigns that typify the Boy King and Conquest Periods.

Greg Stafford was a big believer in the importance of maps as an aid to conceptualizing an imaginary world, even one based on real-world geography like Arthurian Britain.

We are lucky enough to have literally dozens of hand-drawn map sketches done by Greg on vellum paper, often traced from actual maps of British locales, and these proved invaluable references for our cartographical team. With each map, we endeavored to make the information presented there as accurate to Greg's vision as possible.

— David Larkins

Graphic design and layout needed to serve two main goals. First, they needed to evoke and support the world in which the reader is being immersed; second, they needed to ensure that the reader could navigate the content clearly.

Building on the beautiful layout design of the core books, *The Boy King* presented some unique opportunities, particularly with the addition of dedicated Lore Master and Player sections within the same book.

Taking inspiration from the medieval revival books of the Kelmscott Press, we ensured that, when leafing through the book, the vertical banners provided an easy visual reference for navigating between sections.

We also made a conscious decision to include linework illustrations as a homage to the first-edition printing of *The Boy King*.

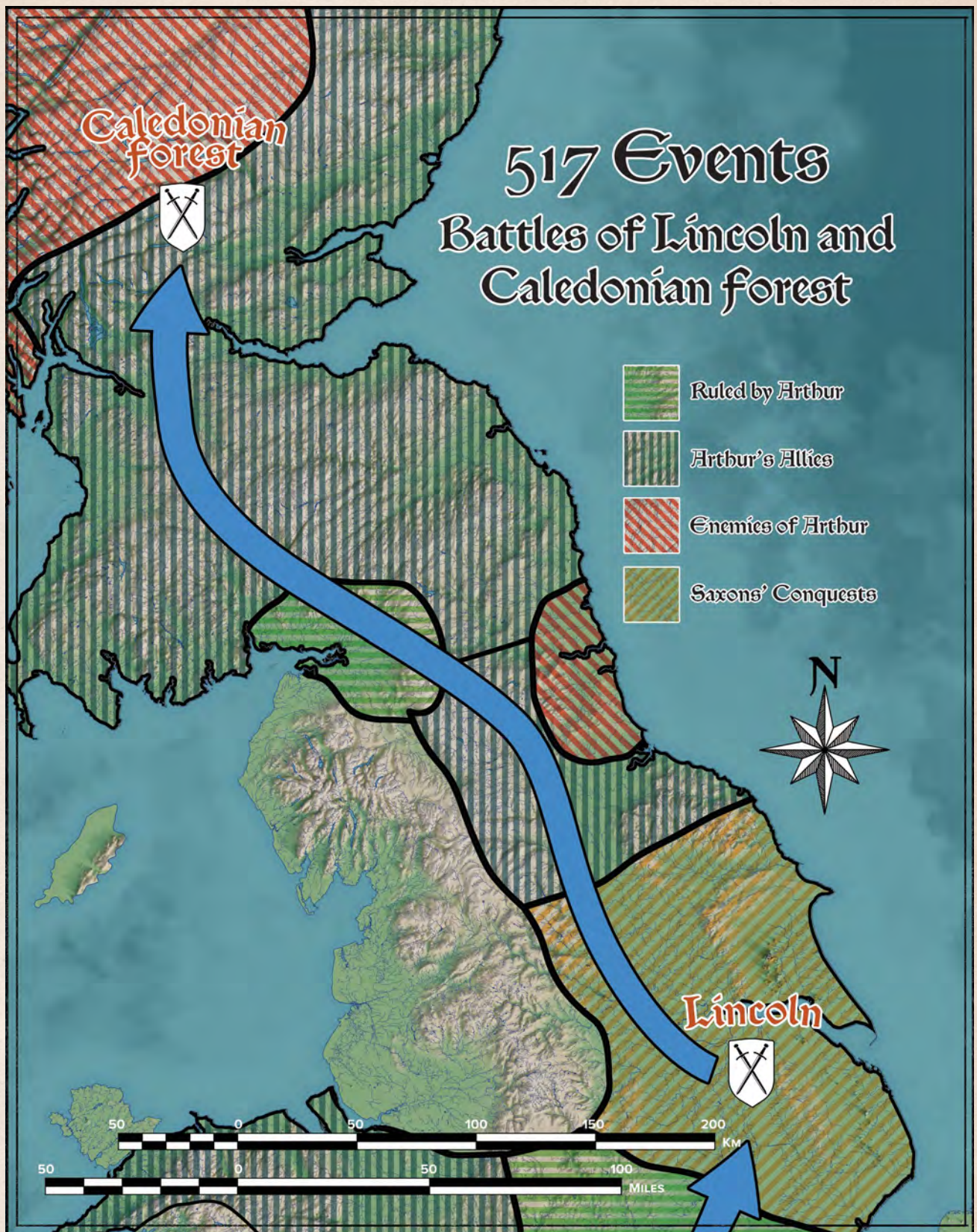
— Paul Tobin

the BOY
KING

John
Malcolm



The Wasteland and the Perilous Forest



Battles of Lincoln and Caledonian Forest


the BOY
KING

Matt
Ryan



The Hills of Rome

- A. Aventine Hill
- B. Caelian Hill
- C. Capitoline Hill
- D. Esquiline Hill
- E. Palatine Hill
- F. Quirinal Hill
- G. Viminal Hill

The Treasures of King Arthur

- 1. Arch of Titus
- 2. Equestrian Statue of Marcus Aurelius
- 3. Maderna Fountain in St. Peter's Square
- 4. Neptune Fountain in Piazza Navona
- 5. Obelisk from the Piazza della Minerva
- 6. Obelisk in the Piazza del Popolo
- 7. Trajan's Column
- 8. Triton Fountain in Piazza Navona
- 9. Twin Dioscuri Statues on Quirinal Hill

The City of Rome



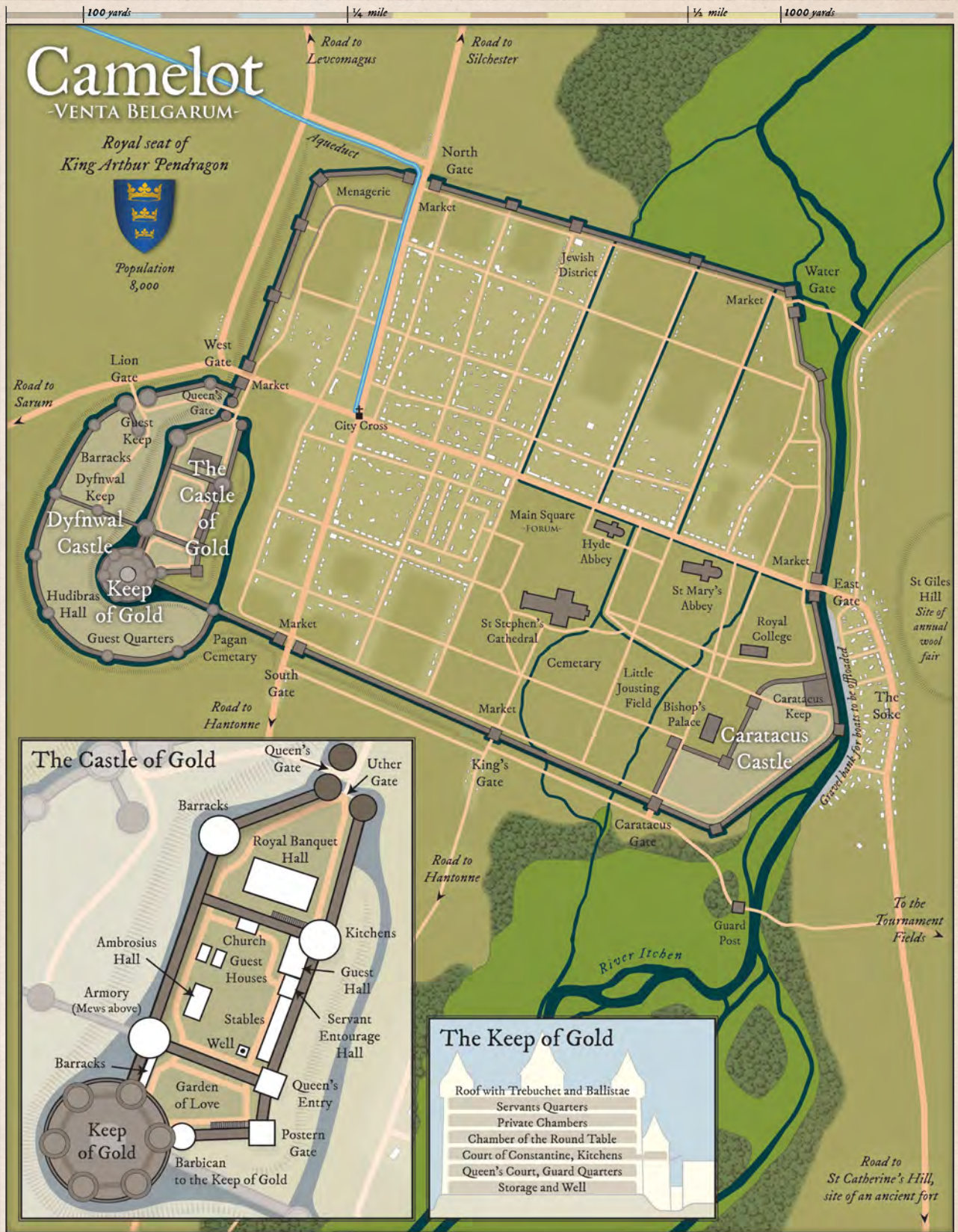
Political Map of Britian


**the BOY
KING**

**Matthew
Wallhead**



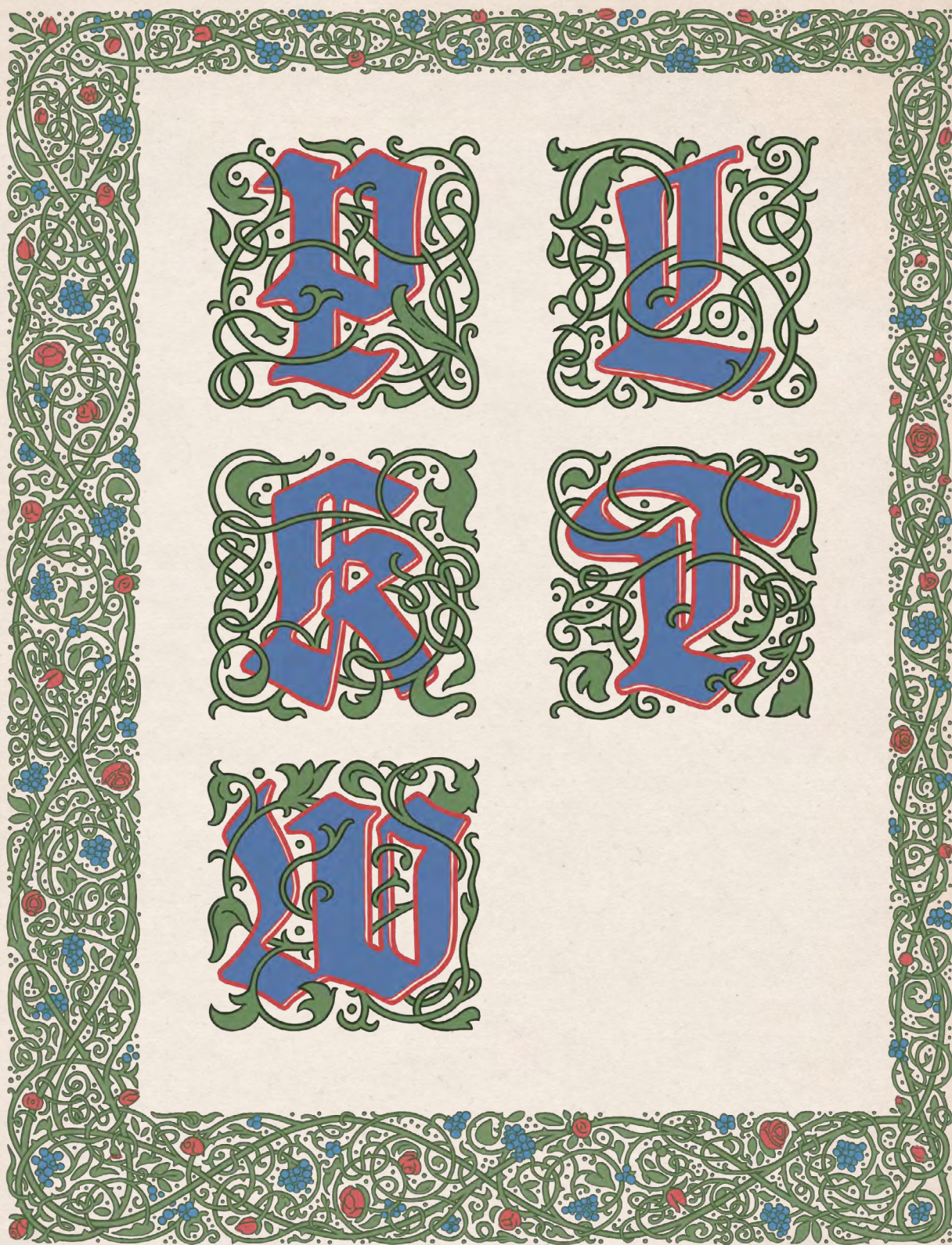
Carlion-on-Usk




the BOY
KING

Andrew
Shaw






the BOY
KING

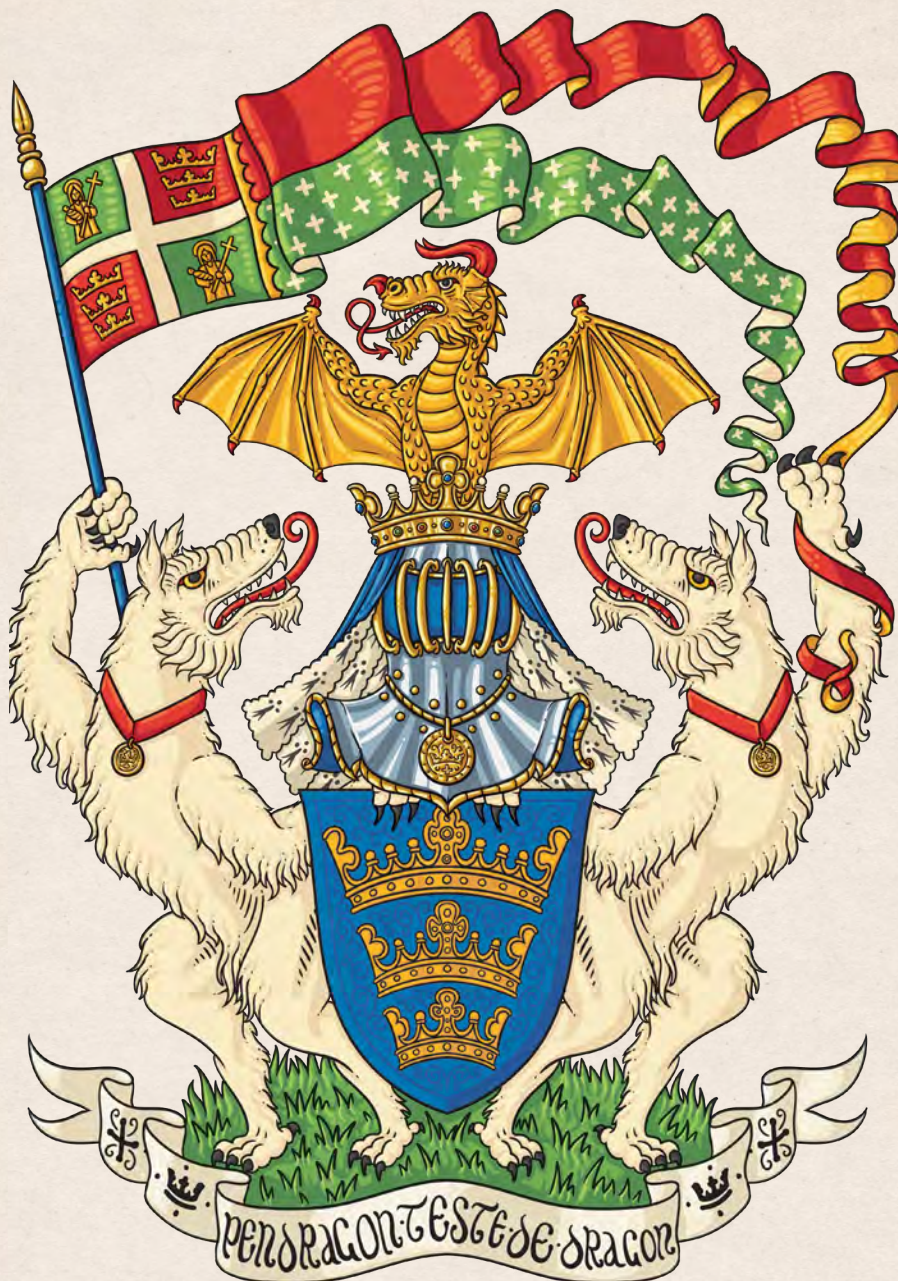
Monika
Godyn



Pendragon



The Boy King



the BOY
KING

Katrin
Dirim



Biographies

Hannah Elizabeth Baker

www.hannahelizabetharts.com

Hannah is an illustrator based in Ontario, Canada, working primarily on TTRPGs and book covers. Previously she worked as a games artist on multiple mobile and Nintendo Switch titles. Her illustration clients include MCDM, Chaosium, Broken Binding and Cubicle 7.

Drawing inspiration from a deep love of fantasy stories, she strives to instill as much character and narrative into her illustrations as she finds in her favourite novels. When she isn't reading or illustrating, she's painting en plein air in the woods around her home.

Sam Carr

samcarr.artstation.com

Sam Carr is a freelance fantasy and science fiction illustrator and concept artist from the UK. In addition to his work for Chaosium, his client list includes Stoic Studio, Paradox Interactive, Hasbro, Valve, and Wizards of the Coast.

Katrin Dirim

www.katrindirimillustration.com

Katrin Dirim is a self-taught freelance artist and illustrator from Turkey. She is fascinated with the art of antiquity and the Middle Ages and its unique and diverse beauty.

She seeks to capture the same kind of beauty in her own art, and use it to tell a wide range of stories. Her work has its basis on frescoes, pottery, mosaics, illuminations and heraldry, trying to evoke these forms of art while staying unique and not simply copying. Most of her work has been for fantasy tabletop roleplaying games and adjacent publications.

Andrey Fetisov

www.behance.net/Andrey_Fetisov

Andrey is a Lithuania-based artist who has contributed to many Chaosium products, including the **Pendragon** core rulebooks and *Starter Set*.

Monika Godyn

www.chaosium.com/monika-godyn/

Chaosium's graphic designer, Monika is based in Poznan, Poland, and is a graphic design graduate from SWPS University of Social Sciences and Humanities (Wroclaw). She also enjoys cosplay photography and creating artworks based on the photos she takes.

Monika has been a video gamer since she was a kid, and loves fantasy and horror movies.

Ossi Hiekkala

www.archipictor.com

Ossi studied graphic design in Rovaniemi, Lapland, followed by three years studying illustration in Japan. After almost 20 years illustrating in the commercial world for advertising and packaging, and having made a small name for himself in boardgames, he finds himself working for roleplaying games, and for Chaosium Inc. of all companies. Sometimes the stars are right!

Ossi lives in Järvenpää, Finland with his wife and two young children. He enjoys collecting art books, watching westerns and old samurai films, history, reading, cycling, and of course roleplaying games.

Tyler Jacobson

www.tylerjacobsonart.com

Tyler Jacobson is an award-winning illustrator of fantasy and science fiction. His extensive body of work includes countless pieces for **Magic: The Gathering** and **Dungeons & Dragons**. Additionally, Jacobson's illustrations have appeared in multiple books and magazines with Simon & Schuster, TOR, *Entertainment Weekly*, *Rolling Stone*, *Men's Journal*, *Runner's World*, *Texas Monthly*, *The Weekly Standard*, and *Scientific American*, among others. He's been the recipient of both the Jack Gaughan award (2010) and the Spectrum Gold award (2012).

He graduated from the Academy of Art University in San Francisco in 2009 with an MFA in illustration. In partnership with Flesk Publications, Tyler recently published his first art book, *The Art of Tyler Jacobson*.

Skye Liu

www.skye-liu.com

Skye Liu Tianzi is a China-born Singaporean visual artist and concept designer currently based in Wellington, New Zealand. They completed their Master of Design (Weta Workshop School) at Massey University in 2025 and works freelance, runs gallery art shows, and dabbles in art teaching. Skye is very passionate about visual entertainment media and any medium that tells a story.

Warren Mahy

www.artstation.com/warrenmahy2

Warren is long in the tooth, which means his knees are a bit creaky—but it also means he brings decades of creative experience across a wide range of mediums. He currently teaches secondary school art, having previously spent 25 years working creatively across feature film, television, digital games, publications, and trading cards, including with Weta Workshop Ltd, Weta Digital Ltd, Wizards of the Coast, Blizzard, and others.

Warren paints, sculpts, and storyboards both practically and digitally. When he has free time, he loves to fabricate and weld metal, preferably making things go Broooooom!

John Malcolm

johnmalcolm1970.artstation.com

John has 21 years experience in graphic design for print, mainly Indesign and Photoshop. He also does freelance illustration work. These days he is mainly doing a lot of floorplans, and the odd handout, for Chaosium's **Call of Cthulhu** and maps for **Pen-dragon**. He is chuffed to be working for a company he's been a massive fan of for over 40 years.

David Metzger

www.artstation.com/davidmetzger

David is a concept artist and illustrator working mainly in TV, movies and the games industry. He resides in Budapest, Hungary.

Jerome Morris

www.artstation.com/jerome_morris

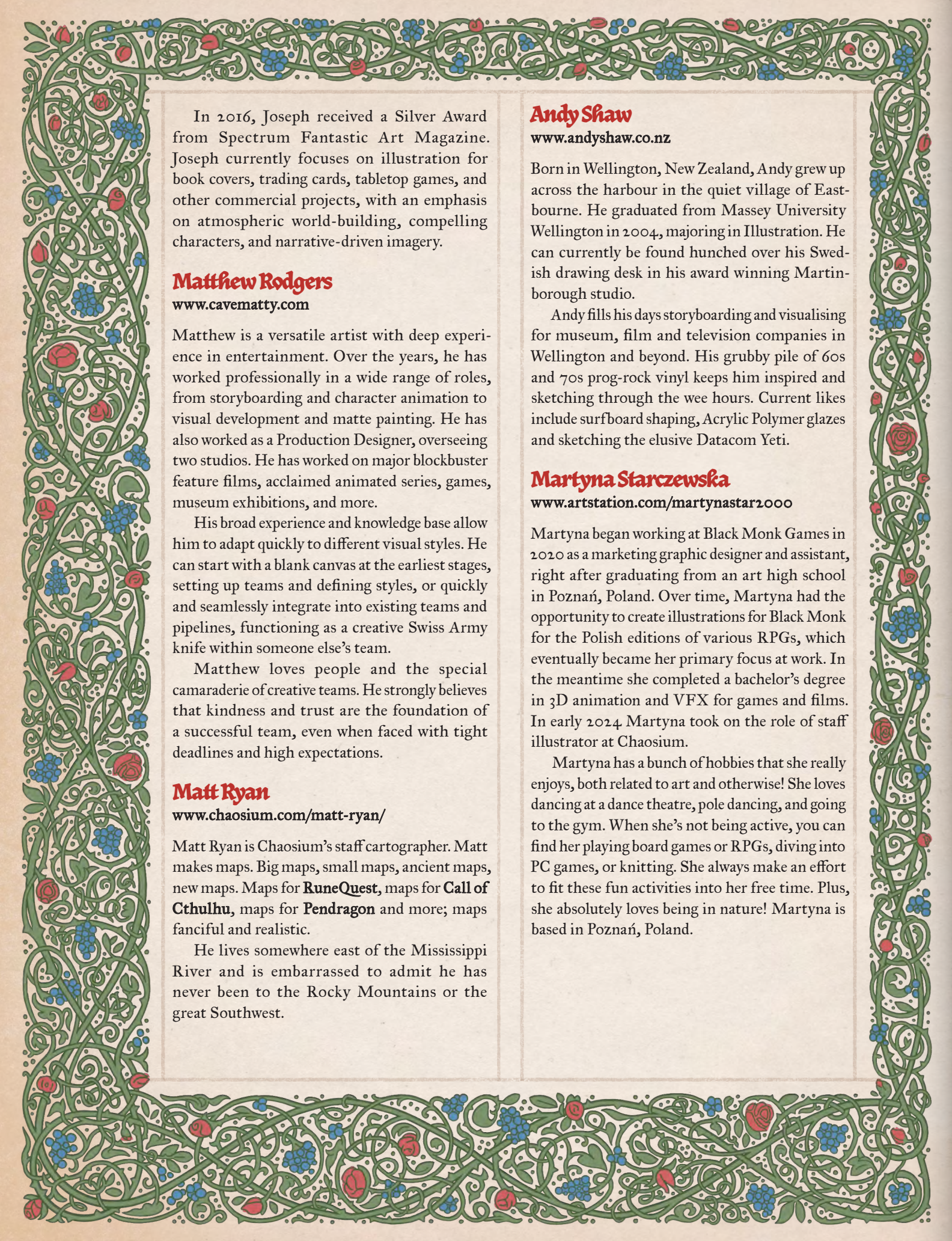
Jerome is a New Zealand freelance concept artist and digital designer based in Wellington. He creates futuristic sci-fi artwork, character designs, and hard-surface vehicle concepts for blockbuster films and video games.

Joseph Qiu

www.artstation.com/josephqiuart

Joseph Qiu is an illustrator and concept artist whose work is grounded in traditional oil painting and strong foundations in drawing. He creates immersive worlds that feel both believable and alive, with a focus on expressive characters, atmospheric lighting, and story-driven moments that draw viewers into the scene.

Based in Auckland, New Zealand, Joseph draws inspiration from the dramatic light and rich color of 17th-century Old Master painting, the storytelling tradition of Golden Age illustration, the visual language of traditional Chinese and Japanese art, and the beauty and complexity of nature.



In 2016, Joseph received a Silver Award from Spectrum Fantastic Art Magazine. Joseph currently focuses on illustration for book covers, trading cards, tabletop games, and other commercial projects, with an emphasis on atmospheric world-building, compelling characters, and narrative-driven imagery.

Matthew Rodgers

www.cavematty.com

Matthew is a versatile artist with deep experience in entertainment. Over the years, he has worked professionally in a wide range of roles, from storyboarding and character animation to visual development and matte painting. He has also worked as a Production Designer, overseeing two studios. He has worked on major blockbuster feature films, acclaimed animated series, games, museum exhibitions, and more.

His broad experience and knowledge base allow him to adapt quickly to different visual styles. He can start with a blank canvas at the earliest stages, setting up teams and defining styles, or quickly and seamlessly integrate into existing teams and pipelines, functioning as a creative Swiss Army knife within someone else's team.

Matthew loves people and the special camaraderie of creative teams. He strongly believes that kindness and trust are the foundation of a successful team, even when faced with tight deadlines and high expectations.

Matt Ryan

www.chaosium.com/matt-ryan/

Matt Ryan is Chaosium's staff cartographer. Matt makes maps. Big maps, small maps, ancient maps, new maps. Maps for **RuneQuest**, maps for **Call of Cthulhu**, maps for **Pendragon** and more; maps fanciful and realistic.

He lives somewhere east of the Mississippi River and is embarrassed to admit he has never been to the Rocky Mountains or the great Southwest.

Andy Shaw

www.andyshaw.co.nz

Born in Wellington, New Zealand, Andy grew up across the harbour in the quiet village of Eastbourne. He graduated from Massey University Wellington in 2004, majoring in Illustration. He can currently be found hunched over his Swedish drawing desk in his award winning Martinborough studio.

Andy fills his days storyboarding and visualising for museum, film and television companies in Wellington and beyond. His grubby pile of 60s and 70s prog-rock vinyl keeps him inspired and sketching through the wee hours. Current likes include surfboard shaping, Acrylic Polymer glazes and sketching the elusive Datacom Yeti.

Martyna Starczewska

www.artstation.com/martynastar2000

Martyna began working at Black Monk Games in 2020 as a marketing graphic designer and assistant, right after graduating from an art high school in Poznań, Poland. Over time, Martyna had the opportunity to create illustrations for Black Monk for the Polish editions of various RPGs, which eventually became her primary focus at work. In the meantime she completed a bachelor's degree in 3D animation and VFX for games and films. In early 2024 Martyna took on the role of staff illustrator at Chaosium.

Martyna has a bunch of hobbies that she really enjoys, both related to art and otherwise! She loves dancing at a dance theatre, pole dancing, and going to the gym. When she's not being active, you can find her playing board games or RPGs, diving into PC games, or knitting. She always make an effort to fit these fun activities into her free time. Plus, she absolutely loves being in nature! Martyna is based in Poznań, Poland.

Paul Tobin

www.paultobinart.com

Based in Wellington, New Zealand, Paul is currently a full-time Art Director at Chaosium games. He was formally an Art Director and Concept Artist at Wētā Workshop, where he worked on film, television and game projects notably; Peter Jackson's and Guillermo del Toro's *The Hobbit Trilogy*, James Cameron's *Avatar* (and sequels), Andrew Adamson's *Chronicles of Narnia*, *Blade Runner 2049*, *Ghost in the Shell*, *The Expanse*, Activision's *Call of Duty: Vanguard* and Monolith's *Shadow of Mordor*. Paul was also the course supervisor at the Wētā Workshop School at Massey University (2018-2022).

He founded New Zealand's first science fiction and fantasy art-book anthology *White Cloud Worlds* (2010). This led to the creation of the entertainment convention *Industry of Imagination* (2016-17). Most recently Paul co-founded *Arkus Games* (2019).

Ivan Vegar

www.artstation.com/ivanvegar

Ivan is a Concept artist and designer from Wellington, New Zealand. He has worked for Weta Workshop, Games Workshop and NZ Learning Media. He achieved a Masters of Design through Weta Workshop and Massey University, studying conceptual design for film adaptation. His experience primarily focuses on film and game design, but also encompasses installation design for theme parks and museums.

Nicole Van De Water

www.artstation.com/kajhko

From Tairāwhiti, Nicole is an emerging artist that came to Wellington to pursue her newfound desire to create work that connects to people. As an undergraduate attending Massey University, she is studying concept design with the driving passion of melding reality and fantasy. Alongside study, she contributed her first professional works for Chaosium's *Pendragon*.

Matthew Wallhead

www.wallhead.wordpress.com

Matthew is an artist and game designer with a degree in Fine Art and over 30 years of experience in graphic design.

Ben Wootten

www.cara.app/benwootten

Ben was born in Essex, England in 1969, moving to New Zealand when he was three (his parents opted to follow the head strong youth), and has lived there since.

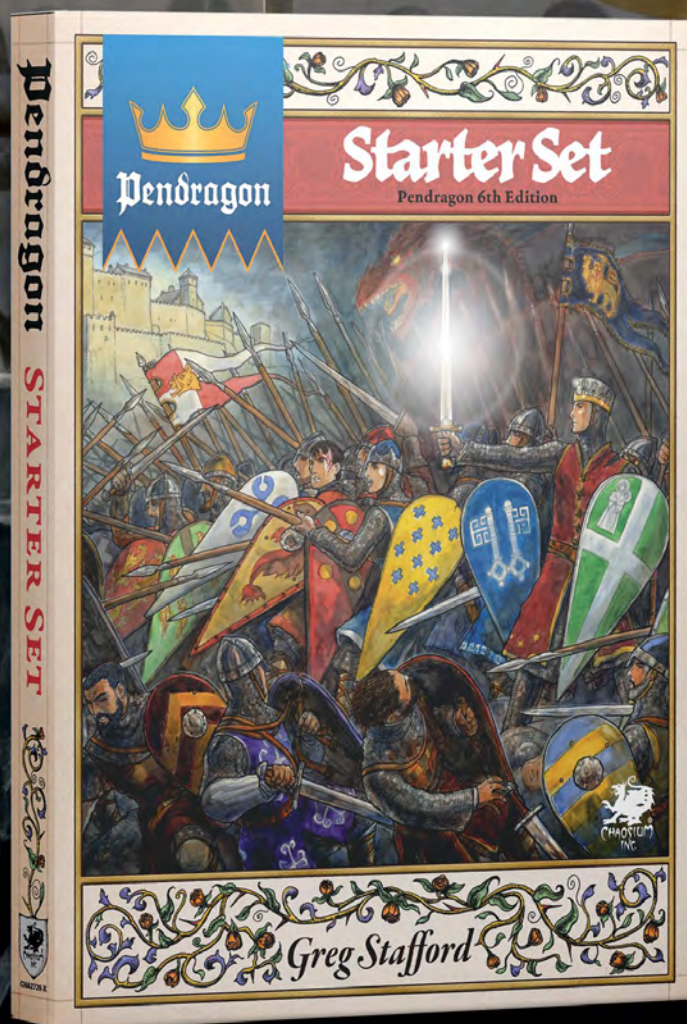
Art has always been a strong passion, combined with the love of fantasy, sci-fi, the direction of film, design and illustration seemed logical, but not so. As a young fellow Ben had aspirations of being the next Jacques Cousteau or David Attenborough, and accordingly gave up art as a subject when fifteen to follow the sciences.

A degree in Zoology followed, it was here that he could see the downside of pursuing this career, more than likely it was going to lead to a lifetime of living at school/university.

So after eight or nine years in remission a bad case of the arts flared up leading to a course in Visual Design and a chance meeting that found him working at Wētā Workshop on the first pass at *King Kong* in 1996. The rest is recent history: *LOTR*, *The Lion the Witch and the Wardrobe*, and *King Kong*. All of this has led him to where he is now hunched over a computer at home drawing pictures for RPG books and the like. Life's odd, his childhood of RPGs and drawing monsters really did work out (despite his Mum's dim view of it), go figure.

Chivalry, Glory, and Violence in the age of Pendragon!

A game of Knights and lineage in King Arthur's Britain.



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