Ma GRRRE zine

GRRRE GAMES

BOOTCAMP
2nd EDITION

Presentation of participants
·
The bootcampers tell their tale

A look back on the
GAME JAM

HAMLET

DANYO

THE ARTEMIS ODYSSEY

What's new?

THE STRATEGIC GUIDE

RAUHA

Edito

Hello everyone,

So much has been achieved since our first MaGRRREzine in April 2020! You have been following GRRRE's adventures and shared our passion for board games through this quarterly webzine. This year, it is also the 5th anniversary of our existence, and we have not derogated from the rule by offering you surprising events, to discover on these very pages :
- the second edition of the designer's Bootcamp,
- an unprecedented event: A Game Jam with Team Kaedama and Camille Chaussy,
- Youtube videos and podcasts to learn about more than our games.
But that's not all! Also to be found in this issue:
- A new version of Dany (so nice !),
- A strategic guide for the magnificent RAUHA whose success reminds us of Nidavellir (our favourite),
- And, at last, our two beautiful localisations: Hamlet and The Artemis Odyssey. Two games we had a crush on and we are eager for you to play them.

I would end this edito thinking of Serge Laget, whose benevolent and heart-warming aura is with us every day.

As Serge would always say: Carpe Diem!

Florian
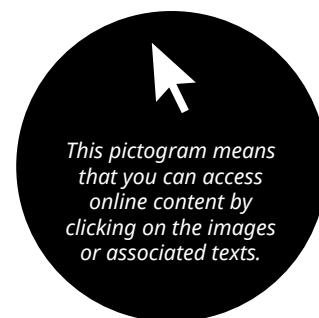**GRRRE Games**

Le magazine qui a de l'ours·e !

This pictogram means that you can access online content by clicking on the images or associated texts.

This pictogram means French content.

Find us on Youtube, Facebook, Instagram and Twitter

Summary

Strategic guide
Rauha

What are the winning moves in *RAUHA*?
Johannes Goupy, one of the two designers of the game, offers you a guide to answering precisely this question!

Théo Rivière and Johannes Goupy at FIJ 2023.

Johannes Goupy gives us strategic advice

As we have done previously for *Nidavellir*,
in issue 4 of November 2020, we give you a detailed view
of interesting strategies to win a game of *RAUHA*.

Focus on the winning strategies!

RAUHA is a strategic game with simple rules for an "Advanced" game. But all its depth comes from the capacity of the players to set up one or several strategies during the game to match the cards they get to optimise their strategy or counter the ones of their game partners.

Between the possibility to prevent our neighbours from having some cards and steal the divine entities from our opponents, *RAUHA* offers a nice slice of interaction. If your objective is to maximise your points and claim victory, you will have to keep an eye on your opponents to thwart their plans.

The core, the mechanic

But what is making *RAUHA* different is that it was designed with a "Board building" mechanic. But beyond the word itself is the aim of making a combo game with, instead of the well-known "Deck building", a game mechanic that allows the players to control the activation and the triggering of the combos.
Indeed, in most deck-building games, you look to include cards that will combine and hope to draw them for the rest of the game to trigger these combos.
In *RAUHA*, not only you can rest assured that these combos will trigger but also you can anticipate when they will trigger with the movement of the Shaman token around the board. It is, sort of, our answer to the randomness of the deck-building mechanic.

Johannes Goupy at FIJ 2023.

Without crystals, things get complicated...

In *RAUHA*, there is only a single resource: the crystals. You may play without any the whole game, but that would limit your opportunities. Having some crystals in your supply is to offer you the possibility to acquire the key cards for your strategy.

On the other hand, at the end of the game, this resource is not valued. I have seen many games where the players have "too" many crystals and end the game with several crystals with nothing to do with them. They, sort of, "wasted" parts of their actions to produce too many crystals that will not be profitable.

On the contrary, I have the habit of seeing players lacking crystals in some parts of the game, it's the guarantee to miss an important card at some parts of the game. It sometimes happens that I have very few crystals available, but, generally, I manage to have 4 crystals for Age I and 6 crystals for Age II when I start a new side of the board (after a scoring phase). When you have 6 flying animals and your hand has a card with 2 VP for each flying animal, it is infuriating not to be able to take it straight away. By the way, don't forget that, in case of a low economy, discarding a card to take 4 crystals from the supply could be a proper solution, all the more if the card discarded counters an opponent's strategy.

You got it, part of the challenge of the game is the management of this resource that you will need in a sufficient amount so you can get the important cards, but also aim for the end of the game with few crystals to spare, this would be the sign of an efficient plan from this angle.

Treat yourself with a nice economy at the beginning of the game and replace those cards later on. Don't forget that 3 Mushrooms Biomes aligned would give you SIENET, an entity that can help you with that aim.

4 strategic axes so you can claim victory

In *RAUHA*, just like the 4 different biomes, there are 4 major strategic axes in the game. Furthermore, each of these strategic axes is enhanced by the effects of the entities when you manage to get them. Quite often, the players with a big score at the end (above 130 VP) use 2 or 3 of those axes at the same time.

Strategy n°1
Water is life

The most obvious strategy is the water sources and its famous 15 VP. It's a strategy that attracts many players when they discover the game, but we'll see that it is not that profitable and, in addition, easily countered.

Indeed, if you look closely at the way it works, you'll understand that the strategy is effective if you score 15 VP at a scoring phase, less would be weak, especially at Age II. This requires 5 different water sources, which more often would be useless, so players do not look for more sources than needed for the same reason that an abundance of crystals is not profitable. This means that, in most cases, for the player who has the least sources, taking 1 source just before a scoring phase is enough to reduce the gains of the other players with several sources. Another possible counter is to seize VUORI, the mountain entity that could even turn the tide.

A water strategy boosted by the power of marine animals is strong but risky. Furthermore, you would be racing ahead on the score and being the first player is not an advantage.

Nota GG :
To be the first player exposes you to the theft of Divinity at key
moments as the last turn before a scoring phase.

Strategy n°2
Our mushroom friends

Another strategy that often attracts players is to fill, as quickly as possible, their board with spores on the 9 spaces. This strategy indeed seems very attractive as it allows to trigger of a significant number of effects at each scoring phase. The issue with this is that to generate spores, you need a strong income of crystals. This implies that most of your cards generate crystals. And, most often, for the 3 first scoring phases, you score a few points as your cards mostly generate crystals. It is frequently thanks to the few cards that allow you to score with the spores or with the land animals entity that you'll be able to score after the last corner of the board. But will your opponents give you all these opportunities?

You got it, this strategy is less risky than the one with the water sources, but you   can't afford to miss the key cards to maximise your points in the second half of the game. Keep in mind that creating spores for the sake of creating spores can slow down your crystal economy if you do not optimise their placement with the more useful biomes.

Unlike the water sources strategy, you will make most of your game at the bottom of the scoring scale but with a surprise comeback at the end of the game, which gives a nice impression of playing "submarine" style.

Strategy n°3
The animals we need!

In *RAUHA*, you may win with a weak économie, with no water sources and very few spores, but I have never seen high scores without any good animal assembly. On the contrary, a strategy that combines properly 2 kinds of animals may be competitive. All the more with the forest divine entity that may be an excellent support for a good animal collection. Trying to collect 1 or 2 kinds of animals and powers that allow you to earn 1 VP, or even better, 2 VP with these kinds of animals is important in *RAUHA*. The best would be to combine the kind of animal you collect with the biomes strategy you are building at the same time: Marine animals with the water sources / Ground animals with the spores / Flying animals with a big crystal economy. The question is not with or without the animals but rather, what kind of animals. A single type of animal to maximise your points or a little diversity to avoid being countered early in the game

Strategy n°4
A factory to cut the crystals

This strategy is less impactful than the ones already mentioned, in the sense that you will need a strong income and converters to initiate an efficient point engine. On the other hand, it is rather simple to set up and use. However, this requires you to master your economy and forecast the costs and expenses. But it is not a means to overlook. What is interesting in this strategy is that it is in the centre of the triangle of the crystal entities (3 VP), one of the mushrooms (3 crystals) and one of the flying animals. It is a smooth combo that allows you to earn a significant amount of points all along the game.

What is micro-management ?!

The art and the way to do the proper actions at the right time

Master your economy so you have all the crystals you need. Keep the proper spaces available to be covered so you can take 1 or more entities. Observe the possibilities that your opponents have to align biomes. With control of the turn order, you may get the entities and avoid losing the gain of an entity that would leave you too soon when stolen by an opponent. It is always better to play last, try to make the player on your left ahead on the scoreboard to be in that position but not much ahead though.

The divine entities: the key

RAUHA was designed so that even if you do any luck with the cards you draw, you can rely on the biomes and/or animal lines and column creation to get divine entities to optimise your strategy: water sources, spores, crystals transformation or animals.

Keep an eye open to block your opponents

At some points, the best way to advance is to slow down an opponent. Sometimes, taking a lesser good card for yourself but extremely strong for an opponent may be the best option rather than taking a card slightly better. In almost every game, you may need to discard a card for 4 crystals or a spore, then make sure it is as efficient as possible, and discard a crucial card for your neighbour.
By the way, when you see a score at 200 VP or more, most of the time, it is because the player was surrounded by little lambs. The same game with more aggressive players would have led to a way lower score.
And, to steal the entities from your opponents at the worst time for them will certainly turn you into a winner.

We explain and play RAUHA - Un monde de jeux

Rules and presentation of RAUHA - Renard ludique

Any last words?

This is indeed an advanced analysis for an advanced game, but if you've reached the end of the guide, it means you mean to reach for high scores in *RAUHA*. You now know the basics to challenge seasoned shamans, all you need is to put into practice all this mumbo jumbo!

GRRRATIN LUDIQUE
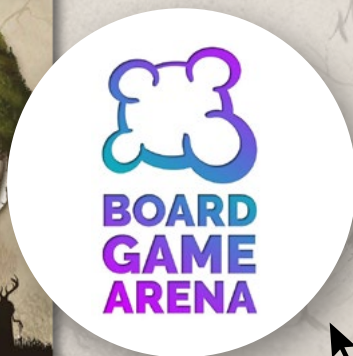
JOHANNES GOUPY & THÉO RIVIÈRE

GRRRATIN LUDIQUE - Johannes Goupy and Théo Rivière, designers of the game

GRRRATIN LUDIQUE

O'LEE

GRRRATIN LUDIQUE - O'lee, illustrator of the game

BOARD GAME ARENA

Right now, try RAUHA online on BGA!

A few tips from seasoned players:

Advice from Samuel Honrubia

A few tips to avoid beginner's mistakes :

1. On the first round, do not miss the opportunity to get a card offering 3 or 4 crystals, and place it so it would be triggered before the first scoring phase to spore a biome for "free" on the third turn.

2. Which biome to spore first? If you choose to spore the mushroom biome on the board first, make sure you have 3 crystals left to spore another biome that gives crystals (as the card mentioned before for instance).
Rule number 1: never have a crystal shortage when Age II begins and try to keep at least 6-7 of them! The cards that can make a real difference and offer you an opportunity for a nice ascent are the cards that score 2 points/elements (spores or animals) and they cost 5 to 7 crystals. You can't afford to miss them or your opponents would discard for sure to prevent you from buying them, or worst cast, buy it themselves if it fits into their strategy.
And inversely. Do not seek at all costs to spore the more biomes you can at the beginning of the game (especially the biomes that score very few victory points), but, on the other hand, the spore makers do not score any points, the best strategy consists in sporing as quickly as possible the more biomes you can while keeping enough crystals to buy the big cards in Age II and, therefore, cover the spore makers during the last round to maximise the points you'll make just before the last scoring phase: the RAUHA challenge!

Levons la tête de nos jeux video with Florian and Samuel

3. SIENET is THE divine entity to get before the first scoring phase: 6 crystals (3+3) in total. 2 tips to do just that:
a. Stay last (do not trigger the initial biomes offering 1 victory point (keep in mind that their activation is not mandatory).
b. If your starting hand contains an even amount of mushroom biomes, you know for sure that you'll have one 2 rounds later, so it would be best to play something else hoping for a mushroom card left by your opponent on the second turn. However, if your world does earn enough crystals, there is no need to look blindly for a card to do a line/column of mushrooms and focus on other strategies (forest and/or water) much more profitable in the late game.

4. For the water, its management is very precise, the designers found a gameplay that gives a very nice tension while playing : (almost) always keep 2 Mountain biomes aligned while keeping "free" the 3rd spot without putting there the precious biomes that you cannot sacrifice strategically. This would allow you to steal VUORI more easily and it will force your opponents to take more Mountain biomes (and therefore, water sources) instead of other, more profitable, strategies.

Handball Olympic champion
·
65% of victory on BGA
·
Top 1 except arena in February 2023 and Top 4 when these lines are written
·
More info Levons la tête de nos jeux

**Cannes 2023
tournament
finalist**
·
**Top 1 BGA
except for arena
in March 2023**
·
**65%
of victories
on BGA**

1. Try to take as many resources as possible and the divinity SIENET during rounds 1 and 2 so you can be sure you'll be able to pay the expensive multiplicative cards in the 3rd and 4th rounds.

2. Do not fight beginners for water sources at first as they tend to take these as soon as possible as they think they'll score plenty of points. While they do that, take this opportunity to pick up more interesting cards.

3. Try to spore as quickly as possible to reactivate the cards that allow you to spore you can quickly activate the multiplicative cards several times...

4. Optimise the placement of the cards when you buy them so you can activate them in the same turn or before the next scoring phase.

5. Try to remain last on the scoreboard until the end of the game so you can steal more divine entities from the other players!

From left to right: Noé, Johannes and Katia at FIJ 2023.

Noé's advice

1. As in It's a *Wonderful World* that Johannes loves, create a proper supply of crystals at the beginning of the game by placing a card that generates crystals on every line and column so you never run short of them.

2. Once you've done that, you can sacrifice these cards during the third round for more interesting scoring cards.

3. Always place your symbols and type of cards in a way to increase the possibility to create three of a kind to get some divinities. Focus on the biomes that have two types of symbols to increase those odds.

4. Always remember that you leave it to your opponent and what may come back to anticipate what your opponents can play and counter these moves three steps ahead.

5. Do not hesitate to sacrifice a few cards that generate crystals in rounds 1 or 2 to switch to scoring cards and build a point engine. You also need to think about diversity with your symbols as, sometimes, the scoring card you expect does not happen.

**Cannes 2023
tournament
finalist**
·
**51%
of victories
on BGA**

After playing forty games or so, I am starting to have a primary guideline that I try to follow:

1. First of all, there is the crystals management: It may be a catastrophe if you do not have any when you have a powerful card in hand and cannot play it. On the other hand, to end the game with loads of crystals is useless. So I try to optimise my crystals throughout the game. After each scoring, I like to have enough crystals so I can buy any card in the hand I will open.

2. Then, I try to keep an eye on what I'm gonna leave to my opponents. I try to anticipate what they'll want to know and what I'll get back to choose from in turns 3, 6, 9 and 12. This allows me to anticipate the spots where I'm gonna build and, eventually, the number of crystals required. In the same vein, that allows me to see for which divine entities there is competition. And so, I try to keep an edge with the choice of cards I'm gonna leave to my opponents. By the way, if I see a divine entity that no one seems to want, if I may keep it for the whole game without having to fight for it, I always take advantage of that. If there is competition for a divine entity, playing after my opponent is the best way to get back the god that was taken from me just before. The global strategy is designed along the way and may change between two games according to the available cards. Cards that score the most must have, of course, a spore on them, to score as many times as possible. I try to build a victory points engine that I'll score several times. For instance, having several cards that score for the same animal symbol is a good combination and is rather effective.

3. Finally, I do not hesitate to adapt to the game if I see that the cards that could boost my engine are not available. As for the water sources, I just try not to be last: it just hurts to see someone scoring 15 points more than I do. On the other hand, I avoid getting myself in an outbid of drops at the expense of other interesting cards for my engine. Building 5 cards with sources to only get 1 or 2 additional drops is not that profitable.

Of course, these are just guidelines that I try to apply to each game, keeping in mind that it does not necessarily work every time and that you need to adapt to the cards you get. RAUHA is a game with depth where many different strategies may win. And this is what makes this game so pleasant to play.

Winner of Grenoble's Tournament 2023

From left to right:
The finalists of the tournament: Aurélie, Pascal and Louise at Place aux Jeux 2023.

The Festival International des Jeux 2023 of Cannes, it's over!

As the saying goes, sometimes it is better to have a beautiful picture than a thousand words, so we made an after-movie to summarise our FIJ 2023 adventure:

Cannes FIJ 2023 - Aftermovie

Cannes is a major event of our year: the whole team has been preparing for months and, it is always feverish that we meet with you during these days of pure madness!
We sincerely thank all the players and stakeholders in the board game industry that dropped by to discover our games, get a box signed, show their games or simply say hi and chat a bit.

Of course, we'll see you next year with many surprises in our booth!

Serge Laget
1959 - 2023

Cannes 2020 : Serge discovers and poses in front of a Nidavellir banner.

Cannes 2022 : A beautiful signing session with Jean-Marie Minguez

Officialisation of Nidavellir at Cannes 2019, for a release in January 2020

Valence 2022: Discussions over the cooperative Nidavellir project

Finally, we wanted to pay a special last tribute to Serge Laget who passed away last January. Because Cannes would not have been the same without him, we wanted to display his smile by our side to have his benevolence and contagiously good mood that we so dearly miss.

Thank you for everything Serge,
La GRRRE Team

What's new?

This month, we speak about our next releases and also on the Game JAM!

On the menu, focus on our two localisations *Hamlet* and *The Artemis Odyssey*, and also the new version of *Dany*!

HAMLET
DONNEZ VIE À VOTRE VILLAGE !

1-4 | 25'/人 | 10+

A GAME BY DAVID CHIRCOP
ILLUSTRATED BY YUSUF ARTUN

IT IS A COMPETITIVE GAME
IN WHICH YOU BRING
YOUR VILLAGE TO LIFE.
EARN YOUR STRIPES WHILE
DEVELOPING IT TO HAVE THE HONOUR
OF BECOMING THE FIRST
ADMINISTRATOR OF THE CHURCH
ONCE THE CHURCH IS COMPLETED!

MARCHAND
LE PLUS
DE COMMANDES
4★

ÉGLISE
3-4

You build the village together and the winner is the person who has the most prestige points and who has contributed most to its growth.

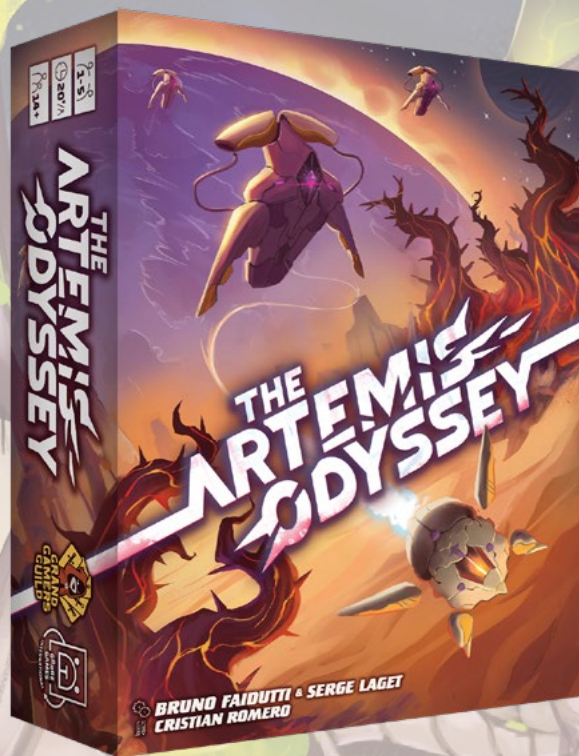Each turn, move your villagers along the roads and score prestige points when you:
- activate the buildings,
- produce and transform the resources,
- build bridges, roads and buildings,
- fulfil the market's orders,
- deliver the construction site of the church.

Achieve a level of mastery allowing you to produce high-quality resources!

Effectively place your donkeys to convey the resources where you need them.

All the buildings and all the resources can be used by anyone, but only the one with the most prestige points will win the game!
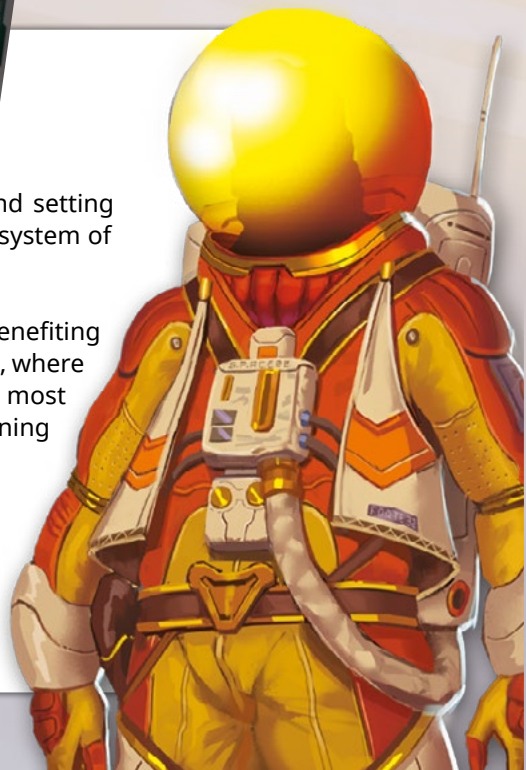
ATELIER DU
TAILLEUR
DE PIERRE

SCIERIE

L'ÉCHOPPE
1★ PAR COMMANDE EXÉCUTÉE

1RE
USINE
MAÇON
HAUTE QUALITÉ

A GAME BY BRUNO FAIDUTTI AND SERGE LAGET
## ILLUSTRATED BY CRISTIAN ROMERO

You are a Company that aims to explore far-away systems. Deploy starships, terraform planets, build colonies and factories, discover alien artefacts and become the future civilisation.

Become the greatest Company in the galaxy by discovering new planets and setting up thriving trading posts. Your exploration is accomplished through a clever system of hidden planning on a shared board.

When the planning board is full, it is resolved in sequence...with all players benefiting from each others' plans! By anticipating what your opponents want to do next, where they want to go, and how they want to score, you'll be able to squeeze the most out of your efforts, and ensure that your faction builds the greatest star-spanning network of them all!

The Artemis Odyssey is a competitive game based on original planning game mechanics: each company will play Action cards on a shared board, these will be revealed in a predefined order and will profit all the players, giving an edge to the person who played it.
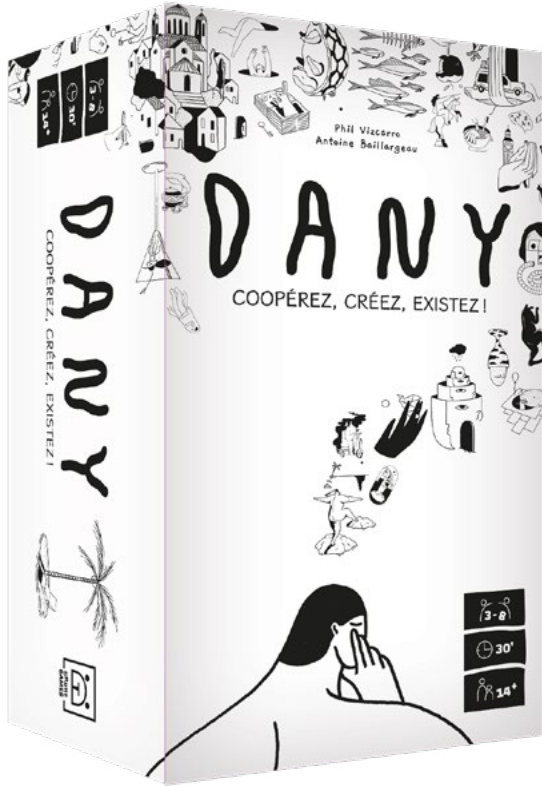
3-8 | 30' | 14+

A game by Phil Vizcarro and Antoine Baillargeau

NEW VERSION:

• New box size
• 83 illustrations
• 80 new words
• A more modern look but still as original

You live in Dany's head.
Among you, hidden, is its true personality.
In each round, a person is given an Idea amongst five to make the others guess thanks to illustrated Memory cards. Once the composition has been done, and after discussions, an answer is given and a success or a failure is given to all the personalities. Then, a new round starts.

The game ends if there are:
- **6 successes:** the secondary personalities win the game,
- **3 failures or if the Memory draw pile is empty:**
the final twist occurs to unmask Dany throughout a vote.

If DANY is eliminated, the secondary personalities
win the game, otherwise, DANY wins the game.
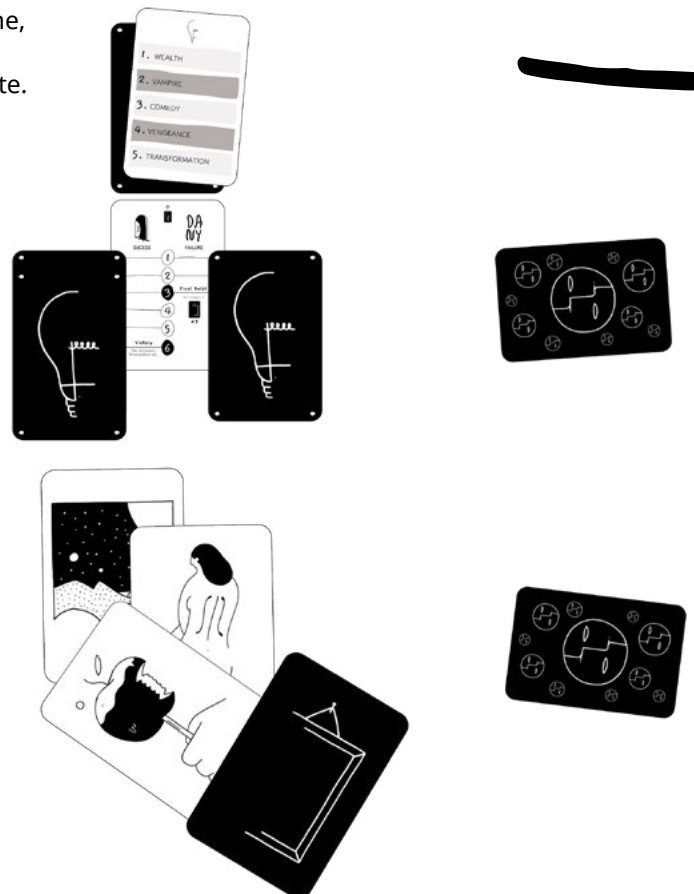
Challenge: create a game in 72h, is it possible?

From the 5th to the 7th of April, we are setting up at the Cafetière in Valence, a Game designer's studio created by Antoine Bauza, with Team Kaedama (Antoine Bauza, Corentin Lebrat, Ludovic Maublanc and Théo Rivière) and the illustrator Camille Chaussy. Let's have a look back at this incredible Game JAM!

WHAT IS A GAME JAM?

Generally, it is an event that regroups several participants with various skills with the aim of, as a team, creating a game in a few days only.
In our case, the aim was to design a board game in 72 hours, with Team Kaedama for the game design, Camille Chaussy for the illustrations and the GRRRE Team for the publishing and organisation part. Anyway, a beautiful challenge to create the first game in our next range.

SO, HOW DO YOU CREATE A GAME?

The context of the Game JAM is very peculiar and represents an atypical way of creating a game.
Its advantage? Surely, the timing is tight but the ambition is high. Each is at 100% in a few hours to progress in an efficient yet creative way. Here is a summary of the main steps of this event:

1st photo: the whole Game JAM team.
2nd photo: Team Kaedama amid full thinking.

1. SPECIFICATIONS AND PUBLISHING CONSTRAINTS

To guide the designers through their creative process, we have given them the specifications related to the creation of this game. Far from being limiting, the aim was to give a general guideline, to guide their creation. The constraints were the following:

- **A 2-player game**
- **110 cards maximum**
- **No tokens, no miniatures**
- **Advanced/Expert game**

2. BRAINSTORMING AND THEME ELABORATION

Then, everybody starts working. Quickly, ideas are flowing, cards are placed in the centre of the table, so they can be touched, placed, and moved. Sketchbooks are out. The idea is to share some leads, excluding axes that are not unanimous and find a first strong direction that relies on a main game mechanic.

3. MAKING THE PROTOTYPE

The first few hours already went by and many ideas were exchanged around the table. The theme has been set around an original card placement system. It is time to shape all that, even grossly and flawed, as long as it gives visual support that can be tested to better conceptualise the project and keep moving forward.

4. FIRST SKETCHES AND PICTOGRAMS

The first prototype is out, and graphical leads were mentioned: there will be characters, engines, and pictograms. Camille is working on the creation of a first graphical universe by sketching different characters as a base to work with, with the advice of Flo who drives her according to the choices of the designers. Valériane, on her side, starts with the conception of the pictograms and gives a hand on the conception of the illustrations.

5. LIVE DEBRIEFS

Between each session, each comes behind Ludo's computer or Adrien's camera to chat with the viewers that are following the live show to give them updates on how the game is going on. It is also a moment to share about the different jobs around board games and how each works.

6. MEALS AND BREAK TIME

Around 1 PM, rumbling stomachs are there and it is high time to take a break sharing a nice meal made by Céline. It is a break but discussions are going well and allow a different way of thinking.

7. TESTING, TESTING AND EVEN MORE TESTING

Protos go by and do not look alike. As the games with the prototypes go by, problems emerge. We focus and what does work, we analyse what does not work and start again until we find a proper balance.
Sometimes, doubt settles in and tiredness kicks in, but, fortunately, when one takes a break, the other comes in to continue, bringing freshness and new leads to explore.

8. ILLUSTRATIONS, GRAPHICS AND ERGONOMICS

We are coming close to an accomplished version. The need for illustration and graphics is more and more present. Between two live drawing sessions, the different character designs are coming up to add a lively touch to the cards, and the initial prototype goes through Indesign for a little lifting. It is already the last hour, not a minute to lose.

9. REFINING AND DEVELOPPEMENT

And when it's over, well, it is not exactly over. There is still some major publishing work to be done to send the game for printing. We now need to play the game a lot to test it with different players, discuss with the designers, balance what needs to be balanced, rethink some abilities, refine and develop the illustrations, write the rules and design the box. Long story short, to go from a prototype to a game sold in stores.

WHAT'S NEXT?
We'll talk to you soon about what's next. A documentary will be published on our Youtube channel to retrace this adventure. In the meantime, met us on our

On the networks

Each month, we offer you videos on our Youtube channel but also news on the networks as our podcast that you can discover right now!

If we were to resume Carpe Diem, we would say it is a time for sharing, discussion, laughing and wondering about people involved in the gaming industry but not only. It is a podcast where we talk about people and many other things that makes us feel good...

Discover, right now, the first two episodes:

CARPE DIEM

Mathieu « On joue-tu ? »

CARPE DIEM

Johannes Goupy

And on Youtube, any new stuff?

We keep on with our series "Levons la tête de nos Jeux" with serious guests and a new series where Flo dissects the Games and mechanics he loves!

Levons la tête de nos jeux - With Coach Sly

Mécaniques et jeux que j'aime - Dwellings of eldervale

Trailers, rules, Insides, games, shorts...

Discover all our videos on
youtube.com/@GRRREGames

Join our community now!

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https://discord.gg/qsgUwgcr5A
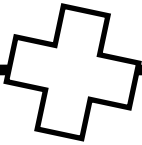
THE BOOTCAMP, 2nd edition

Last December, we welcomed 10 designers whose objective was to improve their skills while focusing their work on one of their prototypes.

BAPTISTE ANNEQUIN

PROTOTYPE : LEAP LIFE
2 to 5 players - Casual +/Advanced

Bag building, combo.

MATHIEU BIERI

PROTOTYPE : BLACK POWDER
2 to 5 players - Advanced

Tile "building", management and combo.

VIRGIL BONTEMPI

PROTOTYPE : LE TOURNOI DES CONTRÉES
2 to 4 players - Advanced

Resources management and Narration.

TEUDO CELLIS

PROTOTYPE : CHIBIWANA
1 to 6 players - Casual

Card-driven, combo, race.

SIMON MOULARD
ET ALEX FORTINEAU

PROTOTYPE : LE BANQUET DE CHANTELUNE
2 players - Advanced

Tile drafting, combo, board building.

ERWAN JOSSON

PROTOTYPE : GOLD RUSH
3 to 5 players - Advanced

Collection, hand of cards, deck exploration.

MARC SOUNE-SEYNE

PROTOTYPE : FONDATION
2 to 5 players - Advanced

Collection, hand of cards and combo.

PEARL VIGNAUD

PROTOTYPE : COOKING SHOW
2 to 5 players - Casual +/Advanced

Draft and combo in a cooking show.

CYRILLE SELLIER

PROTOTYPE : IN DEORUM TUTELA
2 to 4 players - Expert

Actions, conquest, combo, board building.

The description is very brief as the games changed a lot throughout the Bootcamp and the presentation at Cannes FIJ 2023. This second class, so-called, "Sausage", made us shiver as much as the "Key" class. We await, eagerly, for their feedback about the FIJ. You will play one of their games someday, that's for sure!

Behind the scenes of the BOOTCAMP

By the Bootcampers

**The BOOTCAMP #2 by GRRRE Games?**

According to the organisers and the participants, it is, above everything, a human experience, you get out of it motivated at 300%, you bond with the others for longer than the 3 days of this adventure.

But what is it really? What really happened?

The Bootcampers raise the curtain and tell you the truth!

"First of all, dear readers, let us come back to the eve of the departure…

Exactly on the day before departure. A strike. A lot of trains are cancelled, and the Bootcampers are stressed out for the trips. In the end, even before they met, the group bonded: we were exchanging information on Whatsapp so that everyone could reach Grenoble, by car, bus, train or even on foot if needed. And everybody made it to Grenoble!
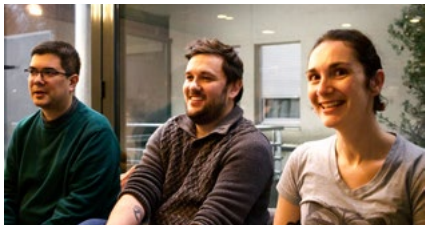
Marc, Simon and Céline

First contact with Céline, she has a solution for everything. Where to park the car? What about our suitcases? Where are we gonna sleep? Cool, we'll sleep in pods as in a Sci-Fi movie! In the room where we'll remain secluded for three days, nobody has any idea about what's gonna happen. "Prototype in order, cards sorted, little perfume: I was better prepared for the bootcamp than for a date with my girlfriend, that worried her a bit I think" confided one of the excited Bootcampers.

On Thursday afternoon, the staff is working. Keynotes, advice from publishers, designers and participants? They had information for us until we were full. So much information but so useful! On the contracts, about publishing, on the different jobs involved in board games.

We noted that a lot of people involved studied something unrelated to board games, and did another job before or part-time aside from board games. Long story short, what a designer needs to remember: do not act like a jerk, and everything should be fine! 6 O'clock already, red-eyed and tired, some are reassuring themselves " I can negotiate my contract easily, I'm an expert at Mafia de Cuba". It is not over yet, we learn how to write an email. Do we know how? No. An email that gives you an appointment, it's an art! It's not easy to find the right amount of everything, you need to tease without revealing too much… A delicate exercise but

Introduction and Skype conversation with Matthieu d'Epenoux

a mandatory thing to do! Baptiste did extremely well. After reading his email, everybody knew they had to try his goofy prototype and jump from the 5th floor with a sausage parachute! After the meal, a few podcasts: "It is so weird to hear Zéphiriel's voice for real, outside of my headphones!" A few lives: "Mom, I'm live on Twitch! I find this more elegant than I'm on TV" says a young Bootcamper. Hosts full of energy, a first night looking short but all is good!


Podcast with 63/88 crew and live Twitch with Léo

It was on the following day that it happened....

Nobody talks. Tension can be felt in everybody's looks. Florian et Céline are seated around a table right at the centre of the group. We knock on an imaginary door, and we sit and pitch our prototypes. Those that are the most advanced, the ones we know by heart, and still "He didn't ask me to leave him a box... you think it's good, I've got the contract?" jokes a Bootcamper, relieved after his interview. Nobody left a box. "When I dropped my tiles, I knew I wouldn't sign on my first pitch !". That was not the aim, the aim was to learn the lesson today, rather than at the next festival during a real interview. The lesson

Application of a Designer-Publisher interview with Virgil

at stake, a Bootcamper summarise it simply:" The important thing is to breathe and take your time, and PREPARE YOURSELF!!! (dammit, why didn't I prepare my cards before?)

Then everything speeds up. We set up our games to chain games. Of that episode that went on for a day and a half, there are only scraps left, small stolen moments during the toughest times...
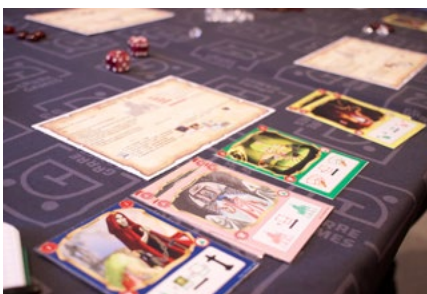

These objectives with variable points, they're great! The game is too complex for the kind of players you aim for. This game is too easy for gamers. You'd rather simplify it? Ok, let's cut down some chunks! These objectives with variable points, I hate it, you really need to get rid of that! I really had fun.

The Bootcampers are filing in front of the printer, the sticking sheets, cardboard pieces and the other tools made available by GRRRE Games. A real workshop, nothing is missing. It is the dance of dismantling the prototypes. A few edifying testimonies transcribe the tiredness of the young future designers: "Is it me or

Tests and development of the different prototypes.

am I speaking to myself while imagining three or four games at the same time?". The prototypes are done and done again in a few hours.
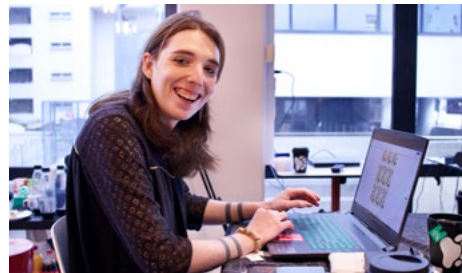

Evolution of the prototypes with Teudo and Pearl.

What day is today already?

I've lost track of time. Saturday morning, I think: "So here is the new version, as many, I haven't slept a lot so there are a few mistakes, the colours are not right and I'm missing a few icons but you'll get the idea!". No worries, it is precisely the time to discover the differences between graphics and illustrations. Some new information, the heads are full, and we do not know where to put all these! Icons, typographies, margins, what really matter on a prototype and what really takes a lot of time. I remember a Bootcamper telling me "I heard several people saying my prototype was beautiful, so I was so proud. Then Val arrived. Thanks to her for all her feedback on the ergonomy."

Various keynotes of different speakers and testing phases.
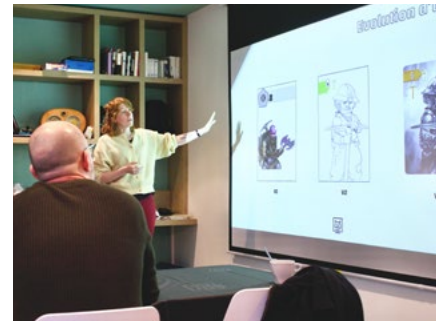
Assessment?

The Bootcamp is the time when you realise you've taken months to develop a prototype on your own, and in a few hours, you are making a way better version thanks to all the tips and feedback from the team and the group. Promises kept!

But more than that, it is a time of meeting people, a team spirit, and physically tired participants who do not want to go home.

Our deepest thanks to Florian, Céline, Valériane, Adrien, Camille, Léo, Théo, Zéphiriel, Thomas, Johannes, and the whole Cocktail Games team. What? Time to go already? My train is in 10 minutes, could we quickly test this new version of the prototype?!

Simon, Marc, Alex, Mathieu, Pearl, Teüdo, Baptiste, Erwan, Virgil, Cyrille
The "Sausage" class even if, almost no one had time to play
the prototype where the suicidal skydivers are throwing themselves
out in the void with goofy stuff!

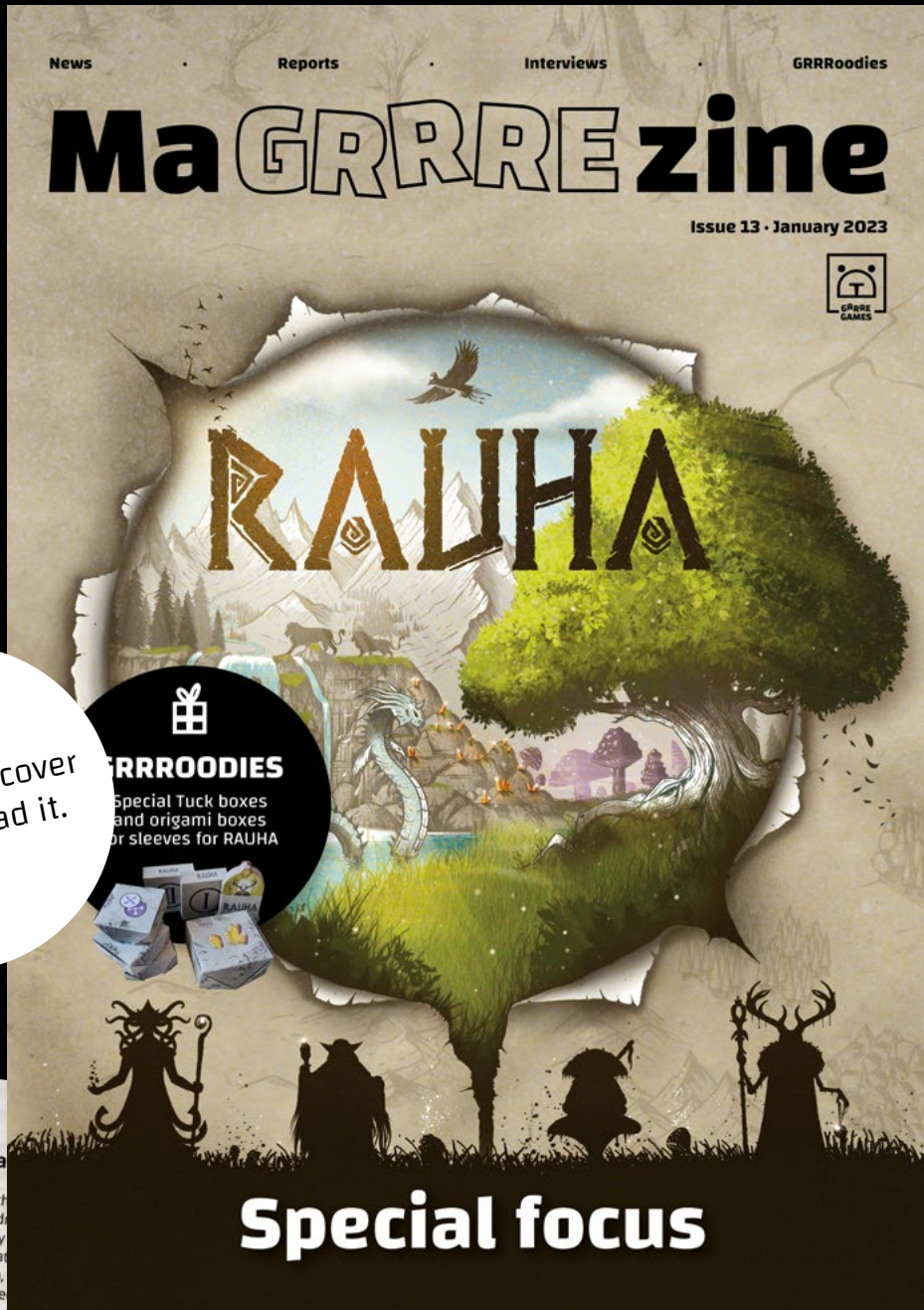*The Sausage class altogether!*

# Download the previous issues of our MaGRRREzine on our website!

In the January issue, we provide updates on RAUHA and offer you origami to keep your game tidy and neat in the box!

An extract!

Click on the cover to download it.

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MaGRRREzine

Issue 13 · January 2023

RAUHA

GRRROODIES
Special Tuck boxes
and origami boxes
for sleeves for RAUHA

Special focus

THE FUN AND
DECORATIVE

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Special feature

RAUHA
OUVERTURE DE BOITE
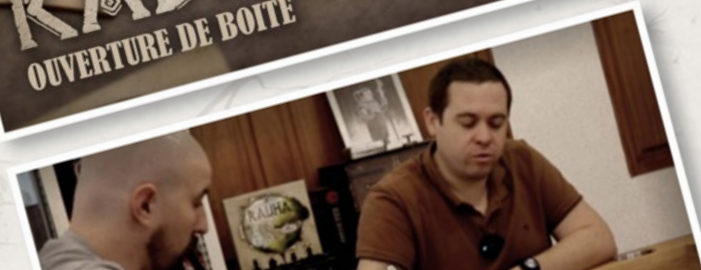
The illustrations in detail

By O'lee

On the occasion of the release of *Rauha*, we asked O'lee to tell us about his work and his creative process for the game's illustrations.

Presentation

Hello, my name is Elodie Evanno (aka "O'lee graphiste").
I have been a freelance illustrator for a couple of years already and I live in Brittany, near the Crozon peninsula.
For a long time, I have practised black and white with ink, but now, I mostly work on my iPad (with a software called Procreate) and my drawing tablet, a true revolution for the time gained and for the creative process as well.
So now, I deal with colour more calmly and it is a real pleasure.

O'lee

Experience

After my studies at Ecole Pivaut, I have been a graphic artist, graphic designer, and web designer in many agencies in Nantes for a few years.
Then, I started my own business and created my own brand of clothing. I was then noticed by several clothing surf and board sports brands (a sport that I practise from time to time on the peninsula) including a brand from Brest, that hired me for more than a year.
Now, I am back to my first love, drawing, and illustration as a freelance illustrator.
Nowadays, I work for different publishing companies for the cover of their books, but I also work for a Belgian chocolate maker, for motor shows, music bands ... and now board games.
I am very happy to be able to work on different projects, it is diverse and highly fulfilling.

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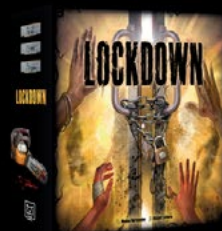
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MaGRRREzine

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