

JUMP POINT

ISSUE: 09 11



IN THIS ISSUE →→→

- 03** **BEHIND THE SCENES:**
Making the Anvil Liberator
- 19** **VISUAL GUIDE:**
Corporations (Part 4)
- 31** **GALACTAPEDIA:**
Hitbox Magazine
- 33** **PORTFOLIO:**
Eras of IAE History

FROM THE COCKPIT

GREETINGS, CITIZENS!

As I write this, a lot of very talented people are busy putting the finishing touches to the 2951 IAE event... and by the time you read these words, that event will be wrapping up. We'll cover the background of just what you've seen in December, but for now we're going back to tell the story of CitizenCon's other ship announcement, the Liberator. Whether you're still looking for the perfect "pocket carrier" or, like me, you're just excited that it reminds you of a particular toy hovercraft you grew up with, the Liberator is both a totally unexpected new class of ship and one solid concept. Thanks to Paul Jones who is always extremely kind about sharing his time to walk through a ship's history.

The second feature for November is another part of the ongoing visual guide to corporations that we ran several sections of earlier this year. The goal of the series is to get across how much detail *Star Citizen's* Narrative team puts into the simplest things in the 'verse, and the types of companies we've shown have demonstrated how the material helps the game's designers in their initial direction when building anything in the 'verse. This month, we come full circle by looking at how we create companies in the game that players come to interact with regularly and how that both builds the experience and consistently helps introduce new elements of game design. This is the last part of the series as we'd originally conceived it, but I can already see how it'd be good to look more at clothing, armor, handheld weapons... there's just too much! Let's just call it the last Corporation Guide of 2021.

Over in the lore sector, we've got an appropriately timed history of the IAE that provides a lot of the detail

we're talking about in the Corporation Guide for the in-game event you're experiencing right now. This month's Galactapedia article covers Hitbox magazine, which eagle-brained subscribers may remember from a past flair item... and now you'll know the rest of the story!

The past few issues I've been aiming to highlight some of the behind-the-screens folk who make every issue of *Jump Point* seem so effortless (since it sure isn't something I do on my own!). This time around I'd like to give nods to the great Steven Kam, senior counsel, who conducts a review of each issue looking for legal issues... and since he knows and cares for the game so well, he also picks out as many small errors as anyone! And a second round of credit needs to go to Lead Community Manager Ulf Kuerschner who has been an enormous (often uncredited) asset in terms of helping source the magazine's imagery and with conducting the final issue reviews. I truly can't thank everyone enough for what they contribute.

With that I'd like to end by hoping that everyone who celebrates had a wonderful Thanksgiving... and that everyone who doesn't at least enjoyed the general spirit of a holiday based on eating a lot of food and watching a parade on TV. Next month, we'll look at some of the news coming out of the IAE and, if all goes according to plan, get a close look at the making of the Alpha 3.15 health system. See you through the next *Jump Point*!

Ben

JumpPoint@cloudimperiumgames.com

Editor & Writer: Benjamin Lesnick Narrative Team Writers: Adam Wieser & Cherie Heiberg Design: Michael Alder
Copy Editor: Martin Driver In-Engine Imagery: Charline Wegria, Simon Ravenhill & Simon Jennings
Associate Marketing Producer: Dan Houbrick Marketing Art Producer: Matthew Simpson Narrative Team Producer: Blythe Gumminger





MAKING THE ANVIL LIBERATOR

KEY CONTRIBUTORS :

ART DIRECTOR - PAUL JONES
 CONCEPT ARTISTS - ANDY LEY & GREG CHRYSAPHES
 VEHICLE DIRECTOR - JOHN CREWE
 DESIGNER - MARK GIBSON

Specifications and appearance are subject to revision during development.

INTRODUCTION

Very early in *Star Citizen's* development, a piece of lore published about one of the game's then-largest private spacecraft, the Drake Caterpillar, mentioned that outlaw groups had adopted the design and modified it as a sort of "pocket carrier" to transport light raiding craft. But what is a pocket carrier? The term refers to a phrase used during World War II by the British Navy to refer to particular types of German cruisers that had such powerful guns they were essentially 'pocket battleships.' It also brings to mind the 'jeep carriers' of the same era that were smaller aircraft carriers that could be constructed inexpensively on top of the hulls of existing types of freighters. In the 30th century, the carrier is the center of the UEEN's order

of battle, so it makes sense that those wanting to emulate its tactics on some smaller scale would want a pocket carrier.

The term seems to have captured the imagination of *Star Citizen's* supporters and, as the game's policy of letting any ship be parked where it could fit came into practice, the debate over whether each new large ship might be a viable pocket carrier routinely raged. Countless ships have been dubbed possible options over the years, including the Hull C, Reclaimer, Crucible, and Kraken. As larger and larger ships have come online, *Star Citizen's* backers have made something of a tradition of stuffing them with unexpected smaller vehicles in countless and often should-be-impossible ways. From Caterpillars crammed with Greycat PTVs to Starfarers packed

with M50s, *Star Citizen's* players have pulled off what designers had initially thought impossible time and time again. The takeaway for the development team looking back at all this was simple: *Star Citizen* players wanted big ships they could store their little ships in.

DESIGN

That desire was forefront in the minds of *Star Citizen's* designers in early 2021 as the team looked forward to what would be shared with the community in October 2021 at the first all-virtual CitizenCon. Returning after a year's absence, the returning CitizenCon would need to pull out all the stops. Already deep in development, the brand-new Origin 400i was

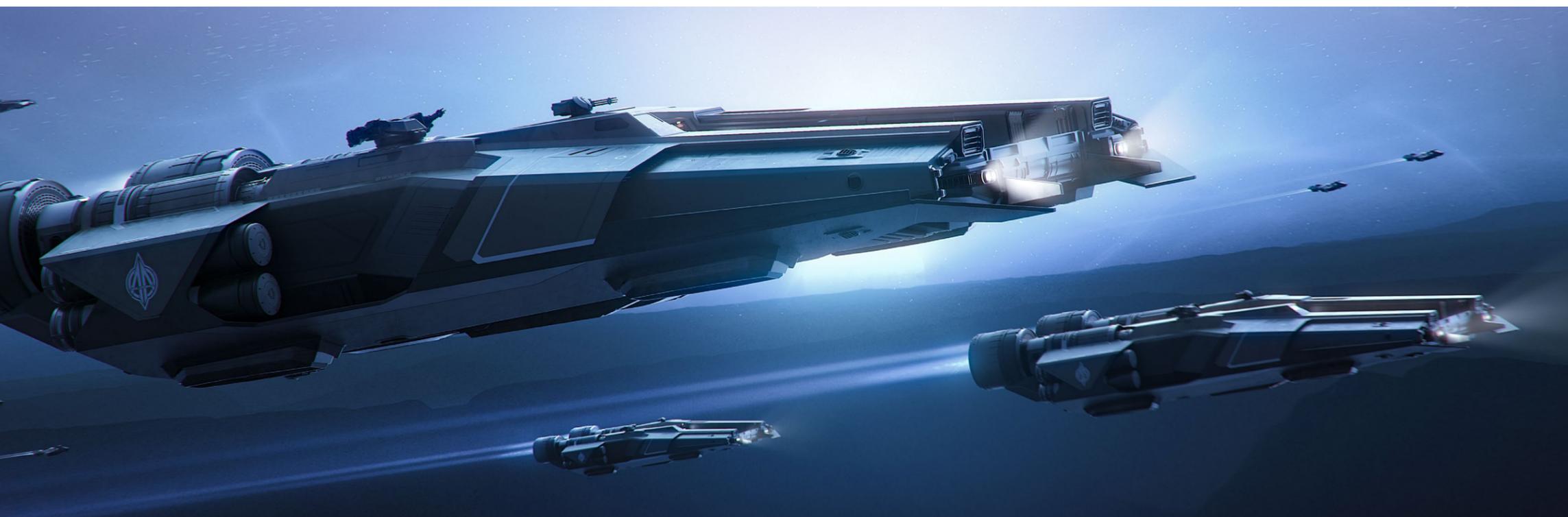
already planned to launch as a flyable ship at the event, but the team agreed that there was a need to detail a larger concept along the lines of the Drake Interplanetary Kraken and the Consolidated Outland Pioneer revealed in previous years. With some discussion, the choice was made: the CitizenCon concept ship would be the Anvil Ship Transporter (that is, a ship transporter designed by Anvil, not a ship for transporting Anvil ships).

Lead Vehicle Designer John Crewe tasked Designer Mark Gibson with developing the specifications and other details for the ship that would be passed along to the Concept Art team. The Anvil Ship Transporter, later named the Liberator, would use a new, more comprehensive design outline that provided the artists with significantly more metrics than before. The

immediate challenges for the Liberator became clear: With CitizenCon fast approaching, there would be only four months to go from first pass concept art to final promo. Additionally, the more detailed metrics would include a very hard bounding box that the concept could not deviate from. In short, the Liberator would absolutely need to fit inside a box provided by the designers with none of the usual wiggle room for styling or late additions to the list of requirements.

In spite of these challenges, the top-line description for the new spacecraft was very simple: "A ship to ferry small fighters long distances (or inter-system) and provide an entry level carrier to players." A series of bullet points offered more detailed requirements:

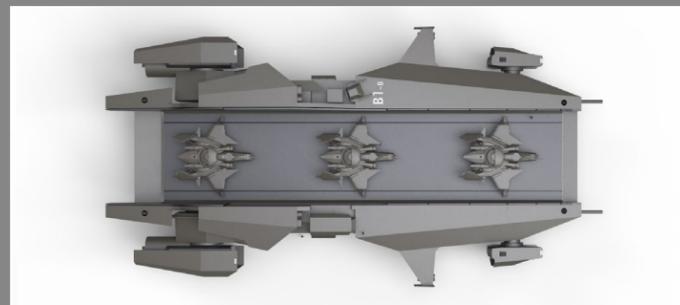
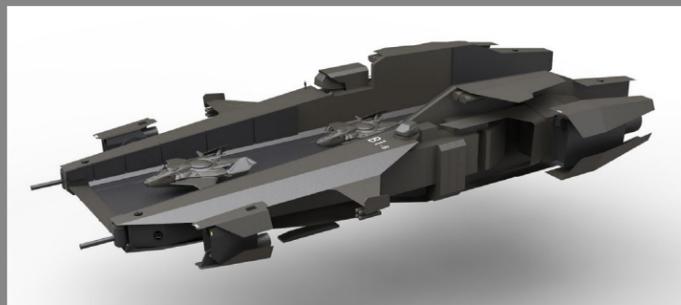
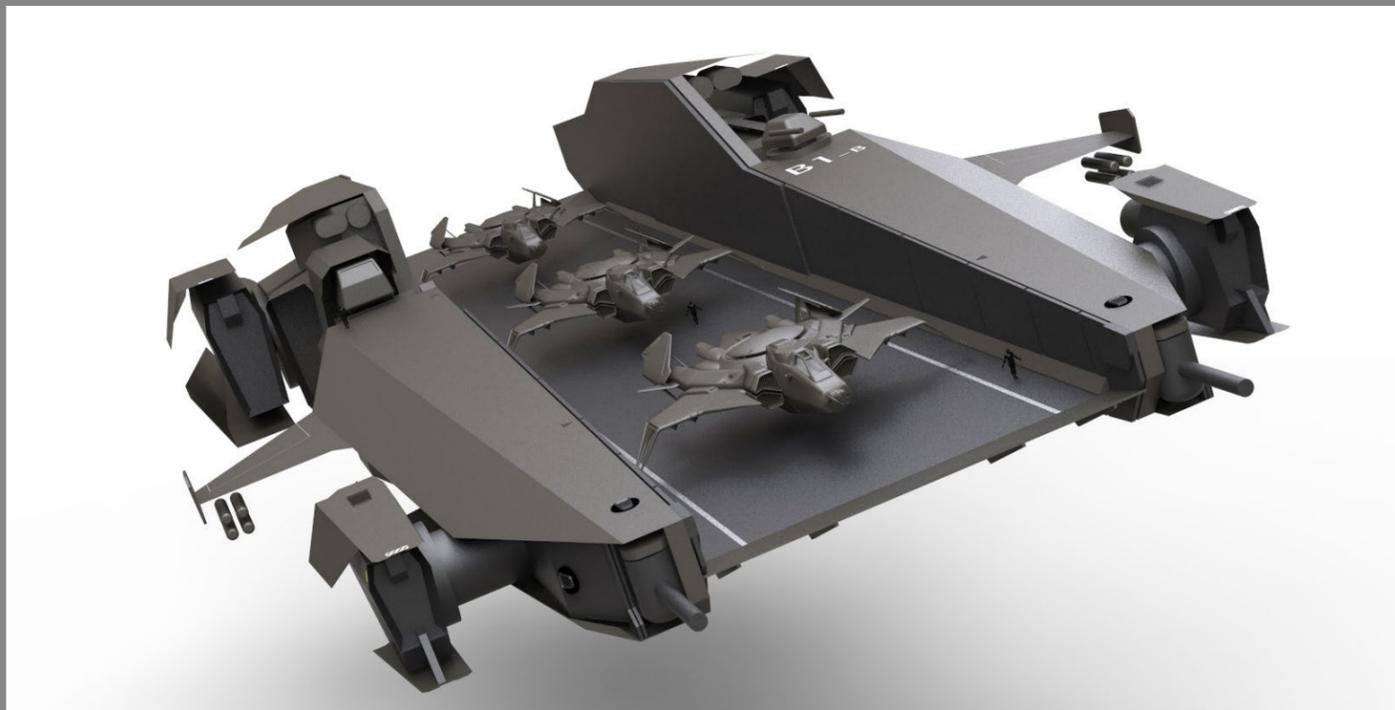
- Ability to have open-air access to 3x XS landing pads (26m * 34m * 18m)
- Open air to allow quick deployment
- Access via ramp to landing area for loading ground vehicles, can be front or rear
- Separate crew access to ship via lift straight into their area of the ship
- Transported crew only have basic on-board facilities; simple waiting room with kitchenette, toilets, primitive bunks. Fully separated from flight crew
- Flight crew have full access to separate dedicated facilities
- Remote turrets are fully AI
- Automated point-defense ships to cover blind spots from missiles (like Perseus)
- Relatively weakly armed offensively, able to defend itself against the odd threat but not dedicated attacks (relies on the ships onboard for more firepower)



The designers imagined a sort of space-going landing craft with exposed spacecraft and totally separate on-board facilities for the ship's own crew away from those provided to the parasite crews it might be transporting. As design briefs go, the Liberator had a high number of specifics that would bound the ship's visual look. Would that make things easier for the concept artists who needed to develop the look quickly or would it make for an additional challenge? Only the next two months could tell.

CONCEPT ART - PHASE ONE

Art Director Paul Jones' challenge was to fully develop the new ship and its internals on a very tight schedule. Concept work would begin the first week in July and the final promotional artwork and materials needed to be delivered no later than the end of September in order to be ready for CitizenCon. To make that date, he knew that he needed a concept artist with a lot of experience with *Star Citizen*; there wouldn't be time to explain to a new artist how components work or the ins and outs of what must be included in a concept delivery. The solution was Andrew Ley, one of the founding members of *Star Citizen's* Concept team that had built the ship pipeline. Ley had since moved on to other projects but Jones learned that he was available to bring him back into the fold, especially under these circumstances.



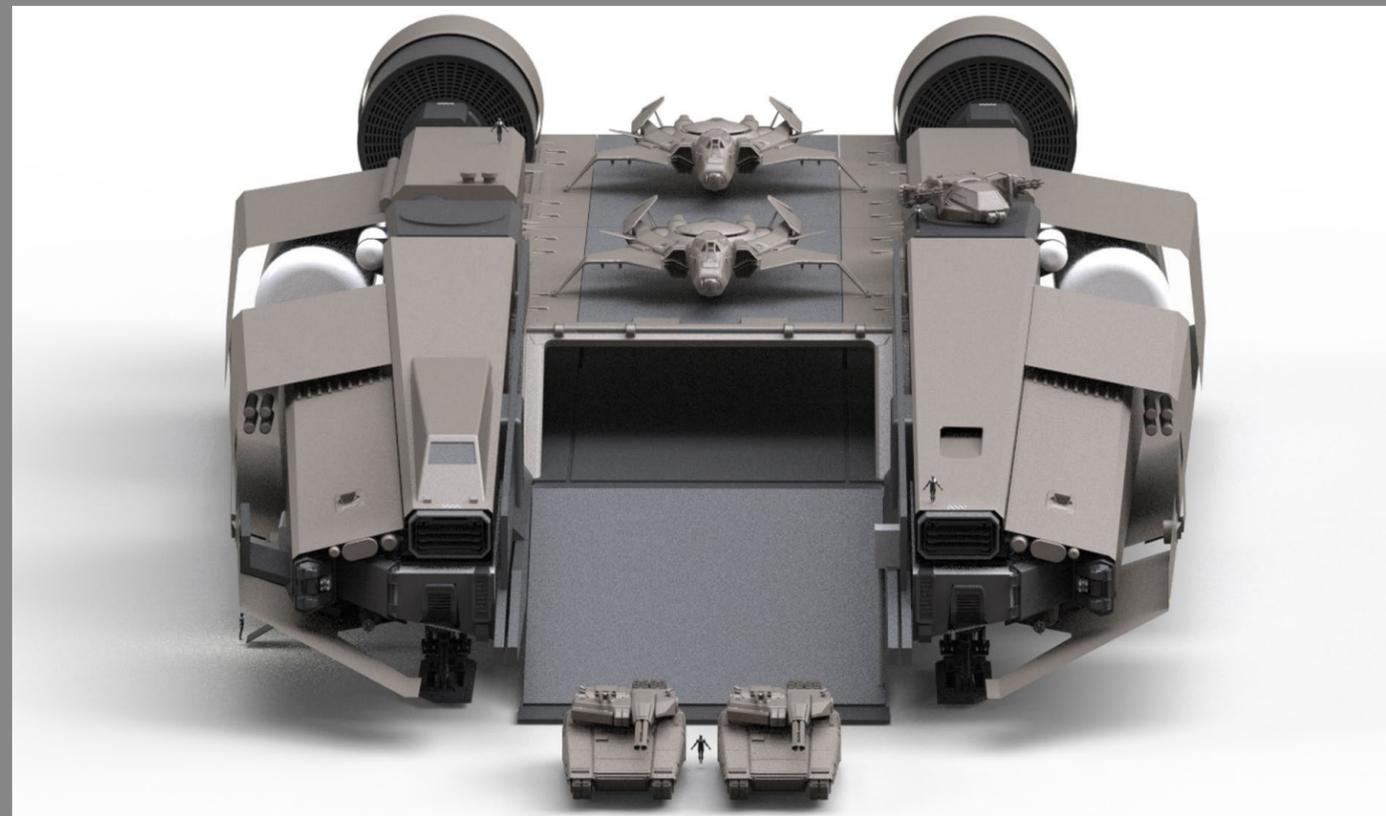
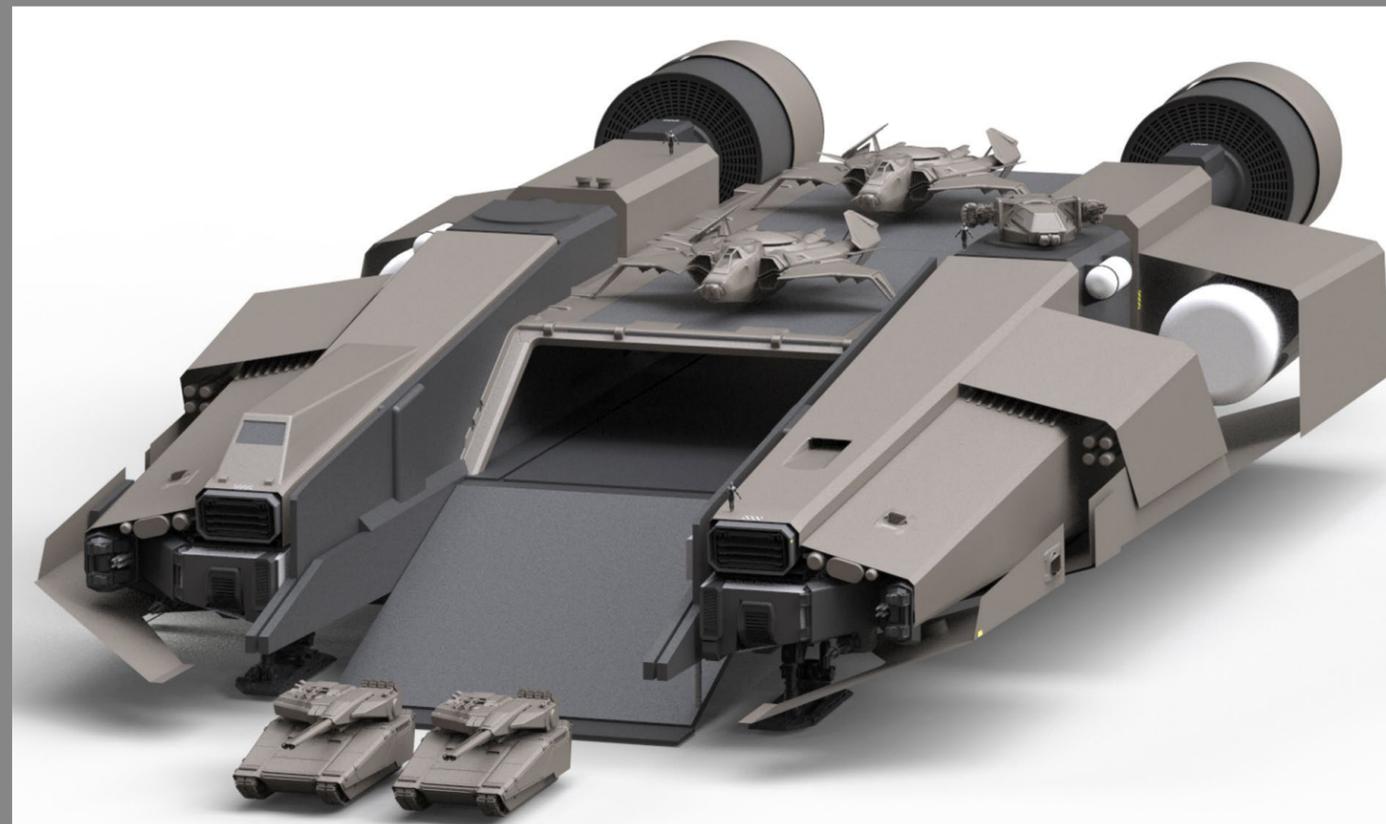
With an experienced *Star Citizen* artist available and a hard date ahead, work began on the Liberator in earnest. Jones put together a reference sheet that ranged from modern military hardware to a collection of other Anvil designs. Jones notes that the Liberator is a very large ship for Anvil, which is typically known for single-seat fighters and smaller military ships. There would be a small challenge scaling up without looking like an Aegis design. The Crucible, Anvil's repair ship, would end up being the closest reference, but the kit would include material from everything down to the Valkyrie.

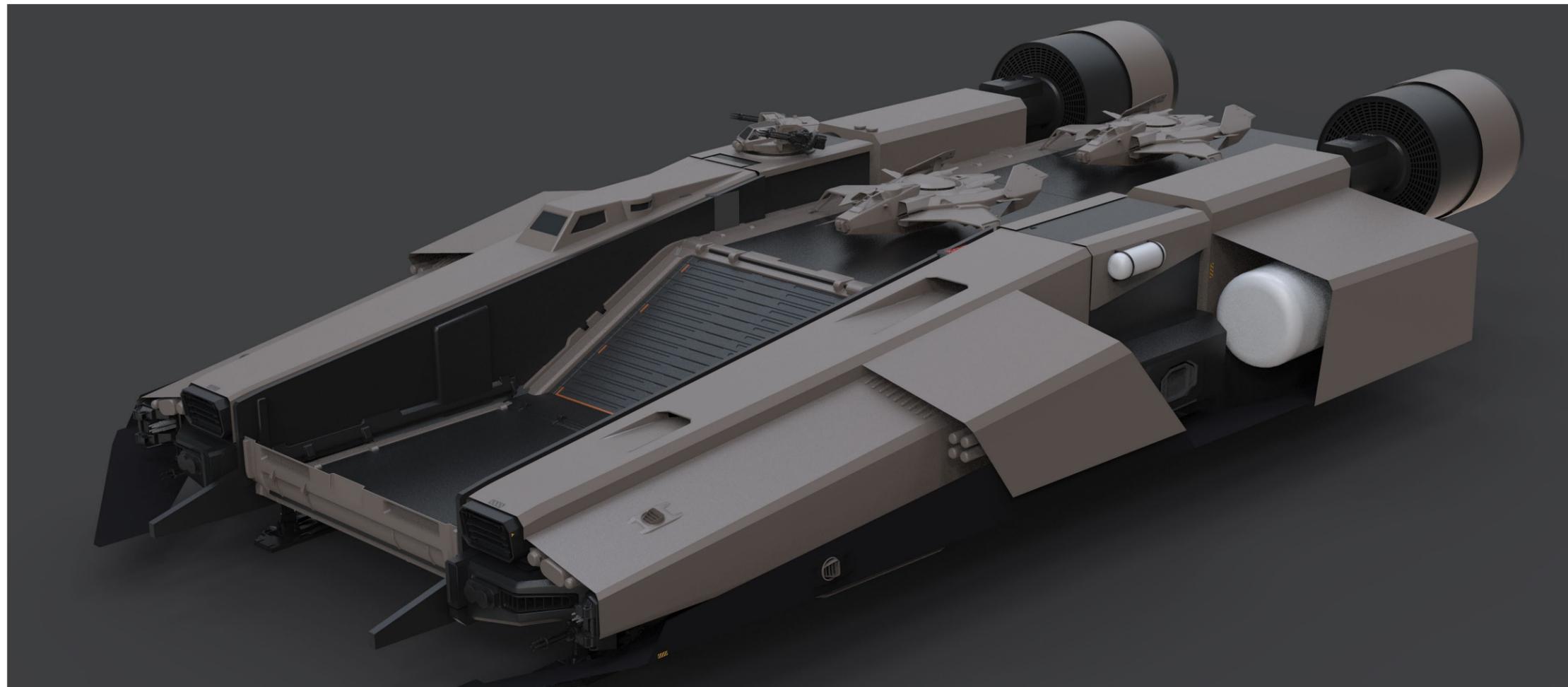
Jones also appreciated the more direct design brief, understanding immediately the "roll on, roll off" landing craft idea it needed to be built around. John Crewe further helped by providing design

blockouts for what the landing pads required in terms of available space.

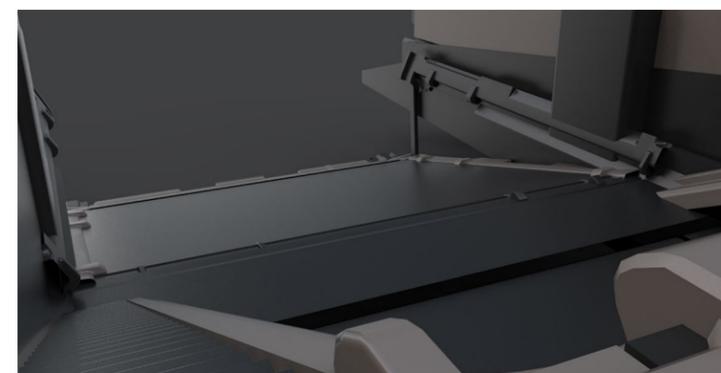
Ley began his work by going straight to 3D, kit-bashing together three different designs that were all built around an open central bay: a wider, flatter design, a narrow version, and a more built up sci-fi variant. Jones liked the third example best and asked Ley to develop it. While the ship was by no means complete, it was clear to all involved that the first pass had hit on the overall look very quickly. Jones suggested that Ley experiment with several ideas for the next version, including an asymmetrical version, an unlikely car-carrier-inspired split deck version, and one inspired by Anvil's super-heavily-armored Terrapin. Overall, he wanted as much to be done with the available space as possible.

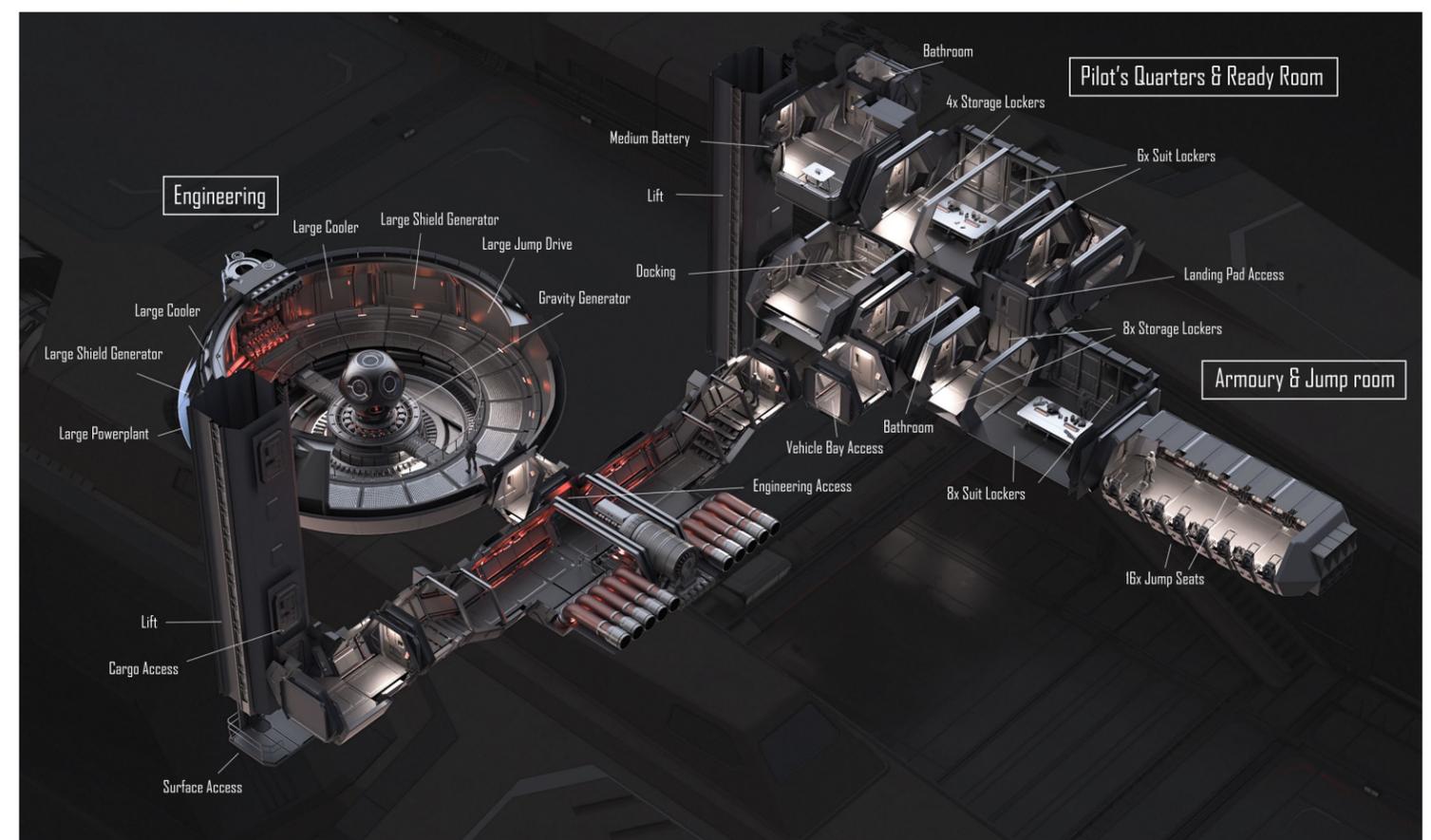
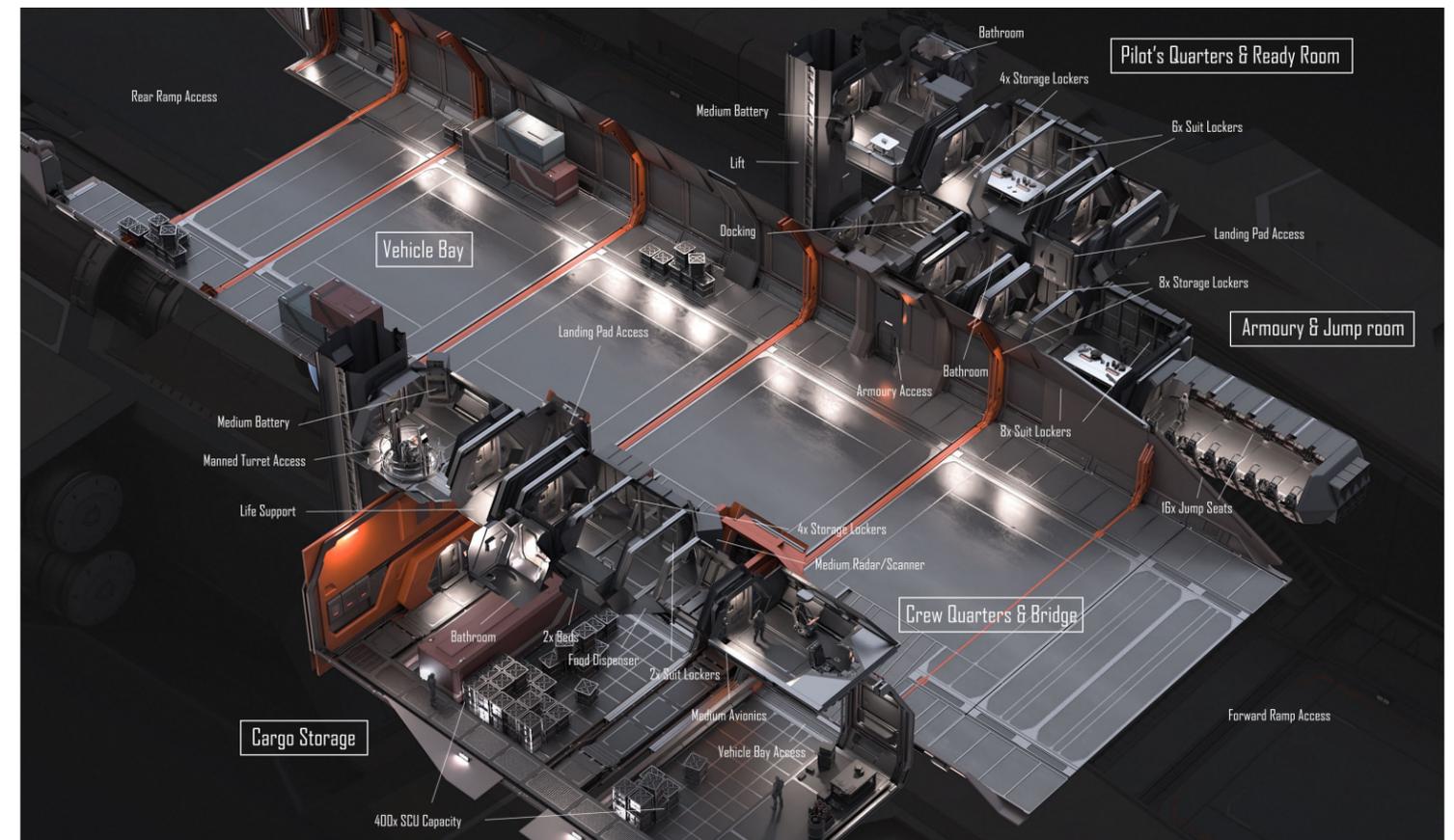
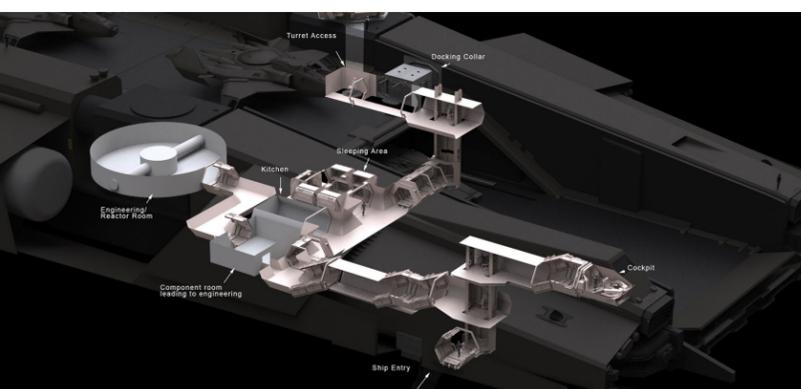
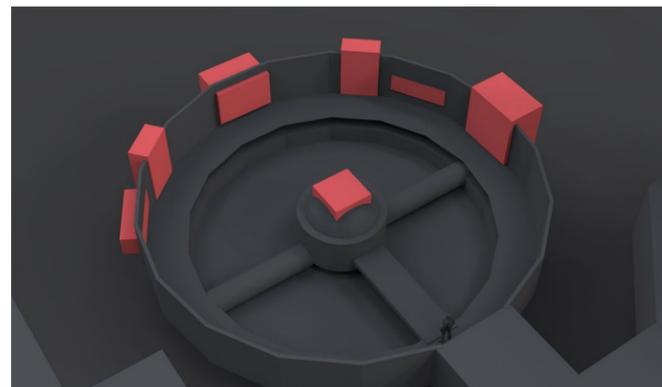
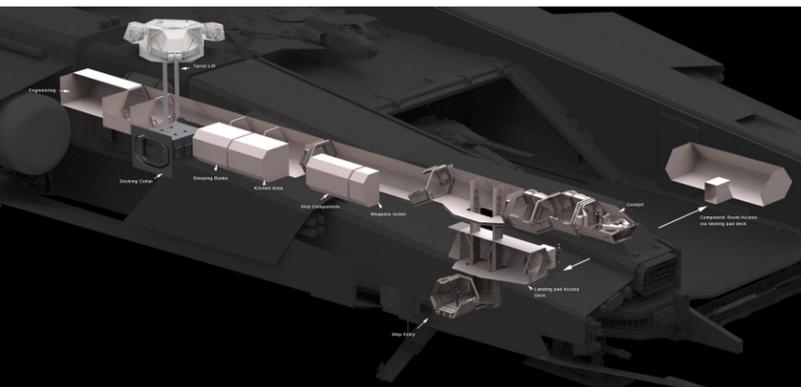
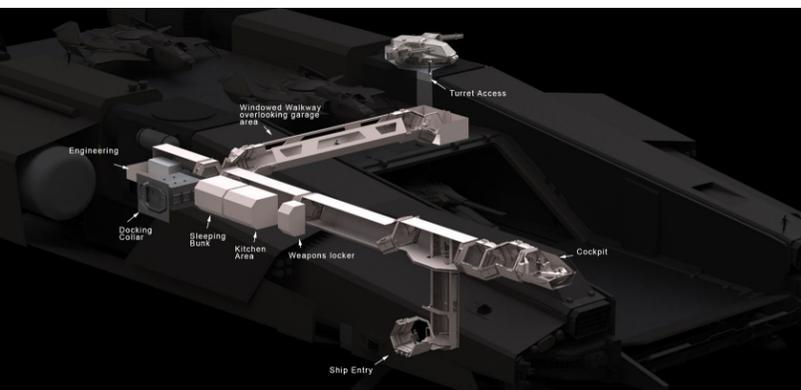
Ley's second pass introduced all of Jones' suggestions and a number of other possible options including a large offset tank (purpose unspecified) and an elevated bridge that ultimately didn't provide enough visibility in atmospheric flight. Against all odds, Jones liked Ley's take on the double-decker idea and asked that it be developed further, this time looking at volume, spaces, and cargo room. Next, Jones connected with John Crewe to work on the overall layout based on the new double-decker concept take. Jones and Crewe developed placement for what was then planned as three extra-small hangars (places ships can land) and two medium-sized garages (places vehicles can be worked on).





The next task was to lock down the Liberator's biggest 'action feature,' its ability to deploy vehicles from its ramp onto planets. Getting the ramp right with the correct angle needed by Design would be a challenge, with several iterations being needed to find the one that worked. Ley tested the options with animations showing how Nova tanks might be driven from the bay onto a planet's surface. Additionally, the bridge/cockpit was moved to the front of the ship at this point, allowing for much better player visibility. At this point, Jones was very happy with the silhouette, particularly praising the internal garage and the ramp that could double as a landing pad. From there, it was a matter of placing smaller details like maneuvering thrusters and going through the extensive design checklist to make sure all the usual suspects were functional: cockpit visibility, turret coverage, pilot placement, thruster and VTOL placement, and so on.





With the exterior generally locked in record time, the artists moved to the interior. The design brief had noted that the interior was to be very basic - a bare-bones military interior without the kinds of frills you would find on a Phoenix or 890 Jump. Ley's first pass followed this aesthetic well but Jones felt that it was a bit too much of a rat run with long corridors that wouldn't be much fun for players to spend time moving around. Understanding how a concept impacts gameplay is a difficult skill to master, with there being a degree of difficulty jumping forward to imagine how a player will be using a ship years later in the game. "You must ask yourself," Jones notes, "what is the experience? Can you get to where you need to go easily? What is there interesting to break up your experience?" He asked Ley to provide some variations of the interior to work from. The first had less verticality, with an elevated walkway that ran across the top of the ship above the garages that he thought would've worked extremely well (it didn't make the final ship). An additional pass added more space for the sleeping area, a component room, and a "feature room" that would aim to make the

ship a more distinct experience. In this case, the feature room would be a reactor room with gravity technology. Players would see a sphere suspended in the center and would traverse walkways over spinning gravity generators. No more long, repetitive corridors for this ship!

The direction was good but Jones felt there was more to do. He again sat down with John Crewe to get a fresh set of eyes on the work. To get Design's best input, Jones next coordinated with designer Mark Gibson to do a real-time 3D blockout of another interior take that could work. In the process, he began figuring out how players get in and out of the ship and how they transit between the crew and passenger areas. This work helped reduce the choke points but kept the impressive generator room. Jones was particularly excited about a set of stairs added to the ship's exterior that enables players to get out and run down to a vehicle. The pass also moved the bridge back to the center of the ship because the corridor leading to it had become too long. With a final reworking of VTOL placement, the direction from which to build the interior seemed ready!



CONCEPT ART - PHASE TWO

At this stage, the Liberator was hit with a minor setback as unforeseen circumstances meant that Andrew Ley would not be able to complete the final pass. Luckily, his expert work had already set the ship's overall look and the shape of its interior. Jones assigned Concept Artist Greg Chryssaphes to take over the final passes needed before promo work could begin. Chryssaphes began by bringing the interior blockout developed by Jones into Ley's exterior model. Jones was extremely happy with the current state of the ship and with how quickly it had come into being. The Liberator looked like an Anvil design, had good volumes, and fit every component and all the new specs Design wanted.

Chryssaphes went on to animate the front and back loading options for future implementation. Jones notes that the ideal ramp angle for design was 15 degrees but that that made for an extremely long physical

design. Chryssaphes managed to make the final system work without pushing outside the volume of the ship.

The rest of the concept work was pure refinement, blocking out shapes and adding details to better sell the ship as an Anvil design. Jones suggested it needed some more angled cutlines on the hull and worked with Chryssaphes to implement them. This softened the design, making it less industrial and more Anvil. Chryssaphes went on to build out the interior, doing more work than Jones had expected and ultimately providing an extremely detailed interior that was well beyond what was needed at this stage. One late addition was a reworking of the cargo, which Chryssaphes discovered could be stored offset into the walls instead of taking up one of the interior spaces that might otherwise be dedicated to ship storage. Further passes for polish worked out docking ports, turrets, pilot seats, and even a ladder along the side to let players climb up to the top of the ship while it's in flight (look closely at the promo images for an example of this in action!).



Lastly, the team worked together to put together over a dozen pieces of concept art that would share the Liberator and its new role with the community. Images ranged from the Liberator at work hauling Hornets to the ship deep in battle conducting an armed amphibious assault. For Jones' part, he finally caught the same bug as the community, putting together one proposed concept piece that showed the Liberator absolutely laden with Greycat PTVs. The image was ultimately nixed, though, because the job of figuring out how many other vehicles can fit into the Liberator is best left to the true experts, the players.



ANVIL LIBERATOR SHIP PAGE

<https://robertsspaceindustries.com/comm-link/transmission/18353-Anvil-Liberator>

SHIP PRESENTATION

<https://robertsspaceindustries.com/pledge/ships/liberator/Liberator>

Q&A

<https://robertsspaceindustries.com/comm-link/engineering/18365-Q-A-Anvil-Liberator>

VISUAL GUIDE: CORPORATIONS (Part 4)

In the first parts of this series, we talked about the amount of work that went into establishing brands for everything built in *Star Citizen's* world. Chris Roberts has made sure that every ship, component, weapon, item of clothing, and so on starts with an in-universe company behind it that helps establish everything from its visual appearance and functionality to its quality and availability. In that way, the lore behind the companies contained in the internal

Corporation Matrix is an essential starting point. But Roberts wanted *Star Citizen's* immersion to go even further, providing familiar companies that the players themselves would interact with regularly. This month, we look at a selection of the in-game companies created for a variety of takes on this purpose. (Missed a previous corporate guide? You can find Ship Manufacturers in this year's April issue, Ship Weapons in May, and Components in July.



Star Citizen's initial public release included the first taste of how deep the world's associated lore would go: detailed descriptions, corporate histories, and unique visual design styles for all three of the game's different hangar environments (which would soon

be four with the launch of the 'asteroid' hangar). Aeroview was created as the force behind the so-called business hangar, the mid-sized units that were included for buyers of the Origin 300i and similar single-seat fighters. With an ultra-modern, grey-on-grey look that emphasized clean lines and well-lit spaces, Aeroview's hangars made the perfect display case that allowed early supporters to show off their increasingly complex ships.

PRODUCTS: Business-class spacecraft hangars

BRAND DESCRIPTION: Initially a high-end hangar manufacturer that catered to an elite clientele. The expanding personal ship market led the company to adjust its business model and make more modular "business hangars." Known for a strict code of conduct meant to deny outlaws from purchasing its hangars. When Shubin Interstellar purchased the brand, Aeroview insisted that this code of conduct remain in perpetuity.



CASABA OUTLET

to spend their hard-earned aUEC (alpha-specific currency) on character-customizing clothing options... and Casaba was the only game in town! Literally, that is, the store took care of all in-game transactions. Today multiple Casaba outlets are available on ArcCorp, Crusader, Hurston, and microTech and all offer a wide enough variety of in-game clothing to make your spaceman stand out.

PRODUCTS: Clothing

BRAND DESCRIPTION: Outlet store featuring 'top-design' clothing priced for any credit level. Mass produced, expensive-looking clothing that seeks to imitate designer styles.

The original Casaba Outlet was *Star Citizen's* very first functional store! When *Star Citizen* Alpha 2.0 launched in December 2015, players were invited to explore their first immersive planetary environment on foot. The setting also allowed them the chance





COUSIN CROW'S CUSTOM CRAFT

example of just that. Early on, Chris Roberts outlined his vision for allowing the customization of ship weapons and components, giving players the option to spend time finely tuning their ship parts for small performance increases the same way one might work on a custom car. Cousin Crow's looks forward to that feature! Like other stores representing yet-to-be-completed elements of game design, Cousin Crow's is currently closed, but it's a tempting look at what's to come. Cousin Crow's Custom Craft was profiled in a Portfolio in last month's Jump Point if you're interested in more of the history behind the company!

PRODUCTS: Custom Spacecraft Modifications

BRAND DESCRIPTION: Specializes in customizing ships with paint jobs and the installation and selling of mods. Converts a lot of the Genesis sold on the planets over into branded starliners for customers. Also sells crew uniforms and accessories to deck out your ship with. Responsible for the original Kraken modification that has exploded the shop's popularity.

Star Citizen's stores aren't just an artifact of the past, as the work that goes into them also helps build the game's future. Cousin Crow's Custom Craft, a ship customization store currently visible at the Providence Industrial Platform in Orison on Crusader, is an

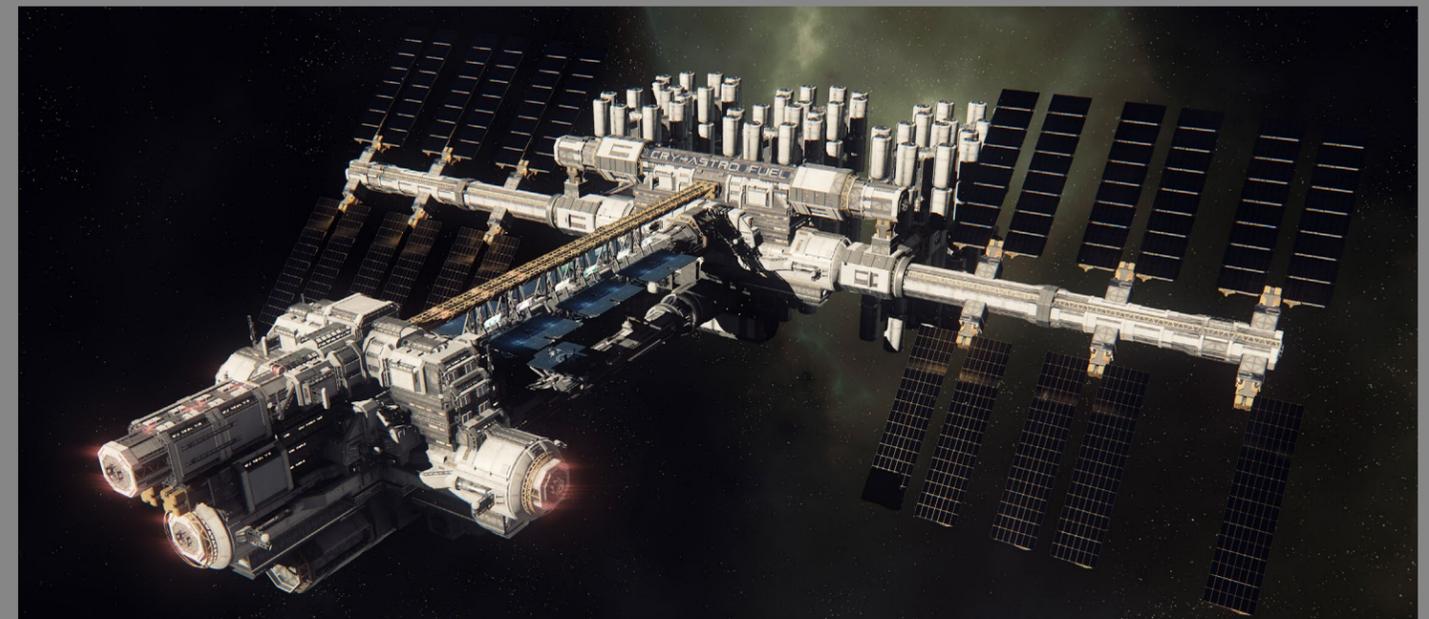
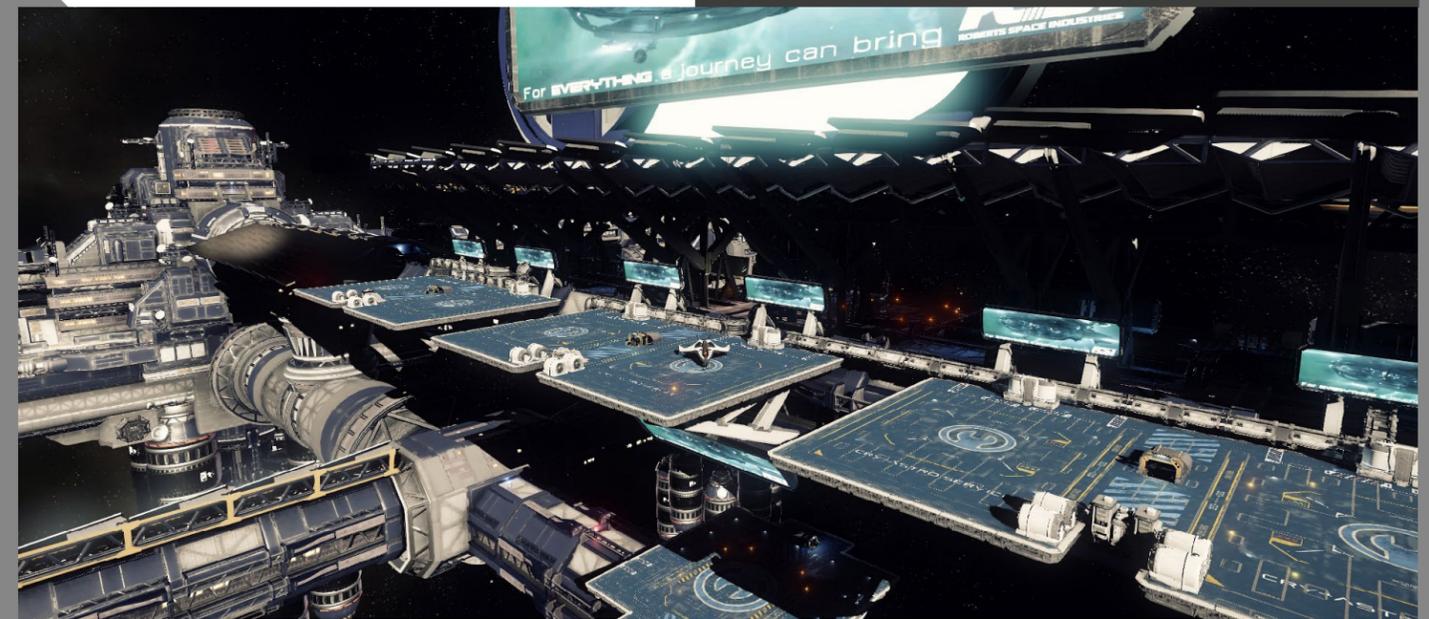


CRY-ASTRO STATION

Gone but not forgotten! Cry-Astro is the company imagined as the franchise behind *Star Citizen* Alpha 3.0's original layout of repair and refueling stations. Originally, Cry-Astro stations were located around the Stanton system to make sure players were never too far from a source of fuel or a way to recover a damaged or depleted ship after combat. These interstellar way-stations were replaced with more fully featured rest stops in Alpha 3.3, and their general functioning was expanded to nearly all space stations around the 'verse.

Products: Spacecraft refuel and repair; food

BRAND DESCRIPTION: A refueling and repair station that's growing in popularity around the UEE. Tends to market towards the younger generation. Tries to be more hip than its competitors.





Star Citizen's first in-game personal weapons dealership, the distinctly named Cubby Blast, was introduced to Area18 as the original 'social module' expanded its functionality. Cubby Blast is best known as an example of how all of *Star Citizen's* companies aren't intended for franchising around the galaxy to fill in the game world; quite a few are intended to have single, specific locations in the 'verse that players will want to travel to for distinct experiences. Starting with Alpha 3.5, players can again visit Cubby Blast in Area18, ArcCorp... proving that no in-game company is ever truly gone!

Products: personal weapons, armor, related equipment

BRAND DESCRIPTION: Unique, local weapons shop owned by charismatic Cathcart ex-pat Clor Vee. Known for infectious ads and eye-catching displays that other franchise weapons stores have copied.



the ones on Port Olisar needed to be modular chains; the sort of stores you'd find in any ordinary strip mall (with apologies to Port Olisar itself for the comparison). Garrity Defense was one of these, a weapons-and-clothing outlet that could be made to give players the chance to explore the ever-increasing number of armor sets and other working outfits being developed.

Products: personal weapons, armor, related equipment

BRAND DESCRIPTION: Garrity Defense is more for daredevils and extreme sports enthusiasts than military or industrial applications. That isn't to say they don't sell those products, but it's the presentation that's different. They're marketing more for explorers and adrenaline junkies. Ultimately it would be nice to have them sell Space Wear styles of clothes, but Garrity is where you would go to buy everything from sleek combat armor to sataball and racing suits.

As *Star Citizen's* alpha reached for the stars, there was a need to add a variety of stores to the game's starting point at Port Olisar so that players could access the same resources that had been previously available in Area18. Unlike many of those previously available stores that were one-off locations built for ArcCorp,



EZHAB

environment's modular look that ties it to a history of developing spacecraft escape pods, the very ground you first walk on suddenly has an appreciable place in the 'verse. EZHab's are located throughout Port Olisar and additional destroyed examples can now be found on Covalex Hub Gundo. But you can count on seeing more of *Star Citizen's* equivalent to a cheap motel chain as the game world expands.

PRODUCTS: Housing

BRAND DESCRIPTION: EZHab got its start designing escape pods for multicrew ships before expanding into planetside sleeping pods. Their modular construction and standardized shape allowed them to be stacked in a variety of configurations, providing comfortable sleeping accommodations for the customer and efficient, modular construction for spaceports of any size.

Hab sweet hab! EZHab was the company created to provide background for the very first thing players saw in Alpha 2.6 upon waking up aboard Port Olisar: a small (and sometimes messy) modular bedroom. With a background that explains the



Kel-To

medical equipment (such as player-legal pharmaceuticals) that will fill out the game's newly-launched medical gameplay.

PRODUCTS: Food, convenience item, medicines

BRAND DESCRIPTION: They're found in virtually every hauling station, orbital platform, and city. Famous for their Hydro-Froz frozen drink. In the 2800s, they began to manufacturer their own line of generic medical supplies to sell at their stores. It became so lucrative for them that they would go on to open individual shops with a medical focus - small, rapid-service clinics called Kel-To Rx.

Star Citizen's most recent patch added its first chain of convenience stores, Kel-To. These distinctive storefronts aren't just intended for atmosphere, as one of their roles going forward will be to offer



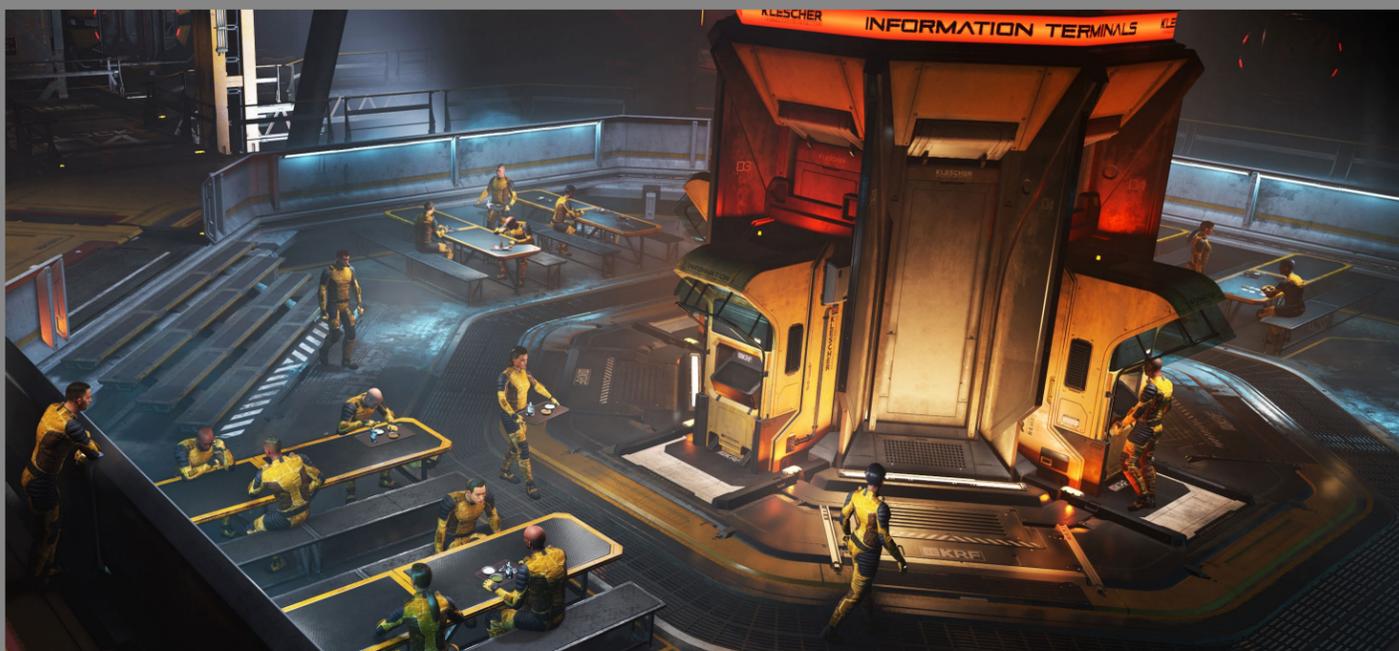
KLESCHER REHABILITATION FACILITIES

pay off their debt to society serving time and doing hard labor... or partake in an optional adventure to break out of prison. Along with this game design came carefully crafted lore about the prison system, an automated private installation run by Klescher Rehabilitation Facilities.

PRODUCTS: Prison labor

Are YOU a product of one of *Star Citizen's* in-game corporations? Well, maybe, if you aren't the sort of space pilot who always follows the rules! *Star Citizen Alpha 3.9* added an extremely detailed prison element to the Stanton system as an outgrowth of the game's reputation system. Instead of simply being killed and respawning, players captured by the authorities must now

BRAND DESCRIPTION: Klescher Rehabilitation Facilities is a private corrections provider who's committed to providing safe, secure rehabilitation facilities for local planets. These fully automated correction sites include housing, security, and work release opportunities to allow guests to be productive while paying their debt to society.



PLATINUM BAY

Who hangsars the hangars? It may come as no surprise to find out that *Star Citizen* already has an answer to that question: hangar maintenance companies! At least, the original plan for Platinum Bay was to be the company that operates various public landing zones on Crusader, containing the various types of hangars introduced earlier. Since that initial concept, Platinum Bay has expanded to become a chain of ship-component stores with locations throughout the Stanton system. You can find multiple Platinum Bays on ArcCorp, Crusader, Hurston, and microTech and, if you've ever swapped out an engine or a battery, it's a good bet you've visited one at some point.

PRODUCTS: Ship components

BRAND DESCRIPTION: Public landing zone with temporary and some permanent hangars. Owned by Crusader Industries. Supports Self-Land and Aeroview Hangars.





REGAL

LUXURY RENTALS

Want to try out a luxury-class spacecraft even though your credit book is a little thin? Regal Luxury Rentals has you covered as a full-service, luxury spacecraft leasing company that allows players the opportunity to test-drive some of Humankind's

hottest rockets. In design terms, they function to add options for players to further explore what's available in the game without a significant amount of design required... and the company lore lets them fit seamlessly inside the game's world. Starting with Alpha 3.9, Regal Luxury Rentals is available in the spaceport at New Babbage on microTech.

PRODUCTS: Spacecraft rentals

BRAND DESCRIPTION: High-end luxury ship rentals. This is where you would go to rent racing ships, exotic alien ships, and basically everything Origin makes. They keep their fleet in top condition. Also offer a higher membership tier of services like having champagne waiting onboard or being able to pick up the rental for you rather than returning it to their office.



VOYAGER BAR

Not all of *Star Citizen's* storefronts are necessarily for impacting the game; many are intended to create the immersive world

around which the game is set. After all, it's no fun earning credits if all you're going to do is turn around and use them to upgrade your ship and earn more. There instead needs to be a living world in which players feel interested and excited to exist in. Case in point, the new Voyager Bar in Orison on Crusader. Starting with *Star Citizen* Alpha 3.14, the Voyager Bar is available at the top of a building in the Cloud View Center commerce district. There, you can enjoy drinks and socialize with friends in front of a panoramic vista that shows off the surrounding expanse of Orison and Crusader. One more small reason, it is hoped, to keep exploring the 'verse!

PRODUCTS: Good times!

BRAND DESCRIPTION: Panoramic bar located on the roof of the Status shopping arcade that showcases the beautiful Crusader shipyards and planetary atmosphere of Orison.



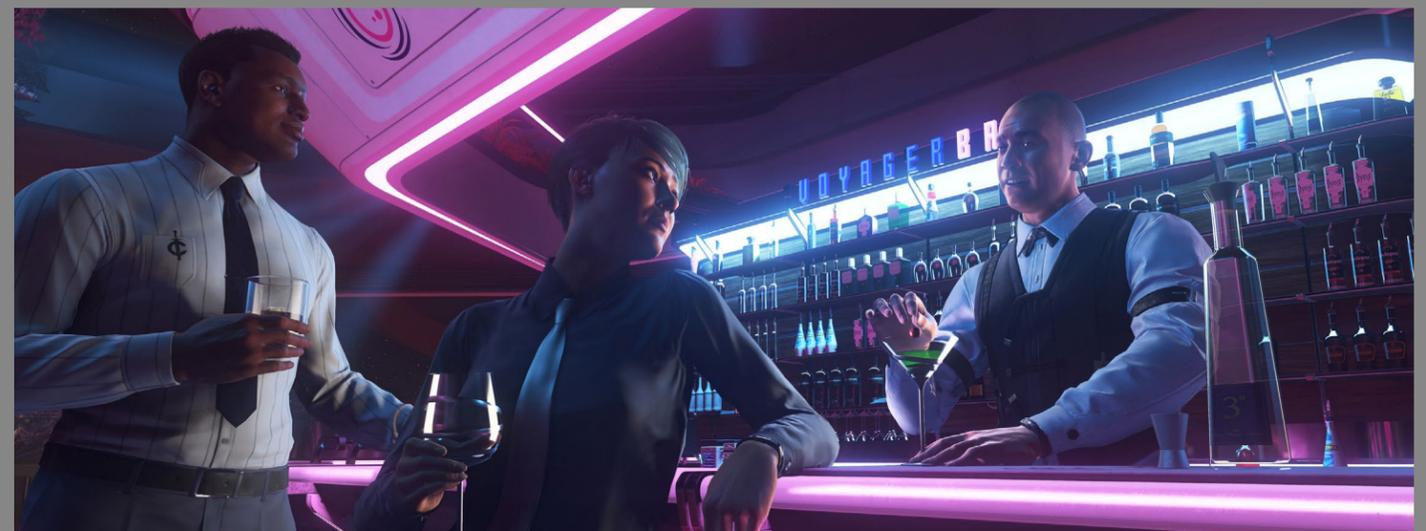
REVEL & YORK

Revel & York is another one of *Star Citizen's* original hangar manufacturers, the bigger and fancier brother to Aeroview. Revel & York's large 'deluxe' hangar was designed to show off *Star Citizen's* then-largest multicrew ship, the Roberts Space Industries Constellation. Revel & York features a premium look

and a more elaborate design with elevators and high walkways that allow captains to survey their ships from above. With a large modular area that expanded as additional ships were added to a fleet, Revel & York hangars quickly became racing arenas for sometimes-exploding Greycat PTVs... maybe you had to be there!

PRODUCTS: High-end hangars

BRAND DESCRIPTION: Revel & York was best known for excessively expensive and visibly uncomfortable furniture before creating the "deluxe" line of hangars that became the de-facto spacecraft garage of the rich and powerful. Revel & York designers work directly with pilots to develop a hangar experience like no other. The company's cavernous hangars, established on ideal landing spaces in top-dollar land agreements, earned their standing reputation for excellence and quality.



GALACTAPEDIA

HITBOX

Hitbox is a gaming magazine managed by C&K Publishing that releases a new issue every standard Earth month. Launched in December 2935, each issue of Hitbox features previews of upcoming games, news and statistics related to the games industry, reviews of new releases, and at least one interview with a game developer. This standard format is only broken in the December issue, which dives into a detailed retrospective on the best and worst games of the past year. After a rocky start, it has consistently been one of the top selling gaming magazines produced by Humans since reaching the mass market in 2939.

HISTORY

Roommates Velma Bhatti, Amahle Mhlongo, and Augustin Fontenot began a Spectrum site called Collision Detection in 2929 containing short reviews of digital games they had recently played. Enthusiasts who first bonded with one another over their shared love of games, Mhlongo had recently obtained her Equivalency and was unsure of what to do next, and Bhatti and Fontenot were working restaurant jobs while they saved money to buy a Constellation Taurus. Initially, their reviews were posted on an irregular schedule, based on when one of the three could afford to purchase a new game. Their posts became more frequent in late 2929 when Mhlongo got a job at retailer Baers and was able to temporarily borrow games as a part of her store's employee check-out program. Views began to climb due to the site's more regular publication schedule and the shared sense of humor the friends included in each of their articles.

In 2931, the site was receiving enough views that Mhlongo suggested reaching out to advertisers to cover their ballooning hosting costs. Fontenot and Bhatti were reluctant to do so, as they did not want to be tied to maintaining a hobby site when they eventually saved enough to purchase their own spacecraft. However, as their bills continued to grow higher, they conceded that they could no longer afford to cover the costs on their own and they partnered with their first advertisers. They were soon able to cover their server bills with some money left over. The site continued to grow, eventually becoming profitable enough thanks to increased viewership and advertising revenue for all three to quit their jobs and dedicate themselves to reviewing full time in 2932.

Publishing company C&K reached out to the trio in 2934 with an offer to publish Collision Detection as a physical magazine. The contract would provide the site founders with an influx of credits, enough for Fontenot and Bhatti to finally purchase their first ship. They eagerly signed, and Mhlongo threw herself into developing the format of the magazine while Fontenot and Bhatti focused on keeping the site maintained, updating it remotely from their ship as they fulfilled their dream of travelling. C&K took on the bulk of production planning, and after almost a year of preparation, the first issue was released in December 2935 under the new name Hitbox, which had tested well with focus groups. The site was renamed as well.

Initial sales were disappointing. The first six issues struggled with confusing page layouts, and a screenshot of the game Canine Coiffure 3, long used by Bhatti as filler to be replaced before her articles were published, was mistakenly used for multiple unrelated games and sent to print until it was excised from the production pipeline. Even after the issues were resolved, it seemed that Hitbox was not destined to be a hit. However, sales picked up throughout 2937 thanks to a strategy devised by Bhatti. As she and Fontenot journeyed through the United Empire of Earth (UEE), they would drop free bundles of the magazine with games and electronics retailers along with the contact information of C&K Publishing. By 2939, Hitbox could be purchased at most places where games were sold.

Mhlongo remains at Hitbox as Editor-in-Chief, and Fontenot and Bhatti contribute reviews and special articles to the magazine and the site multiple times per year. The two married in 2943.

CONTROVERSY

In 2941, the magazine was mailed a copy of a lost game titled Meet Me in Elysium, ostensibly made by a reclusive team of Tevarin who published their work under pseudonyms. Features Editor Gavin Joy wrote an in-depth article on the game with interviews from the developers that was published in the March 2941 issue of the magazine. The game was revealed to be an elaborate hoax concocted by Borea (Magnus III) radio hosts Burke and Banyon for the holiday Triggerfish. Hitbox published a written apology signed by all its editors in the April issue, promising to exert more due diligence in the future. Joy resigned.





IAE 2951



ERAS OF IAE HISTORY



Somewhere on Castor, Corel system, sits a dusty and desolate plain ignored by all except for the most dedicated spacecraft enthusiast. A small plaque commemorates this site where, in 2670, Audrey Timmerman launched her experimental ship, named the Poby, before a small crowd of fellow pilots, inventors, and aerospace enthusiasts. Though the test flight failed when a power surge fried several of Poby's Xi'an-inspired maneuverable thrusters, this small event evolved over the centuries into the ultimate celebration of ships and the tech that make interstellar flight possible: the Intergalactic Aerospace Expo (IAE).

Yet, the event's rich 281-year history is an incredible journey itself. One that not only chronicles advancements in space travel but also reflects the social and political forces shaping the empire. Historian Ariel Rutte famously argued that, "The IAE is so much more than a ship showcase. It's one of the best historical gauges for the state of the empire itself." In celebration of the 2951 IAE, let's look at some of the distinct eras in IAE history and the important and memorable moments that shaped them.

KITBASH (2670-2714)

Failed flight aside, Timmerman considered the first event a success and focused on making each subsequent one bigger and better. Standing among that first crowd was Steffon Dillard, whose New Junction Ship Emporium became the event's first sponsor in 2675. To advertise the

event and his dealership, Dillard acquired a version of every spacecraft made that year and exhibited them across a massive Castor plain in a way that was visually arresting on the ground and spelled IAE from above. Vids of the event saturated spectrum and popularized the use of IAE to refer to the event.

In 2683, when RSI signed on as an official sponsor, Timmerman and her dedicated team found that they had enough funding and clout to hold the event at the Agustin Exposition Hall on Lo. When local officials denied permits for a flyover of homemade spacecraft citing safety concerns, Timmerman moved the experimental flight show back to Castor and used RSI ships to ferry observers to and from it. This split event continued for years until a tragic experimental ship crash in 2701 killed both the pilot and fifteen observers. Legal repercussions and civil lawsuits from the accident nearly destroyed the event, so they decided to change their approach. Amateur pilots handling homemade builds were officially out, and stunt flying from the Navy's elite "Wreckless" 999th Test Squadron was in.

RSI stuck by the IAE and remained the primary sponsor of the event for years, using its industrial clout to attract more sponsors and market the event as the most prestigious and important ship show in the 'verse. In 2712, RSI used the IAE to push its latest ship, the Constellation. The expo generated massive interest in the ship and sales skyrocketed,



which couldn't have come at a better time for RSI with the loss of several military contracts to Aegis Dynamics. The Connie's commercial success proved that the event could be a boon to a company's bottom line. Yet industry observers weren't the only ones to recognize the IAE's growing influence.

AGE OF AEGIS (2715-2791)

Following the 2712 expo, the Messer regime looked to use the IAE's popularity to push its agenda and began proposing ideas to its leadership, who placated them on smaller issues but ignored the majority of requests. Years earlier, in 2704, Timmerman had created a non-profit organization to oversee the IAE and ensure profits would go to charities once she was gone. She also hoped creating a board of directors would diffuse undue political and corporate influence. It helped until 2715, when Lo's local government refused to permit the

expo over fabricated safety concerns. When Timmerman and the IAE board met with local officials to discuss the issues, a Messer regime mediator also joined and made it abundantly clear what changes were expected for the event to be permitted. Timmerman refused to comply and officially retired from running the event instead of facing the promised repercussions to both herself and the expo.

For the next few decades, the IAE board was stocked with Messer loyalists who slowly bent the event to the regime's will. The expo became more exclusive with most showfloor space reserved for ship and component companies in good standing with the regime. It was not unusual for smaller or out-of-favor manufacturers to have to pay significant bribes to board members before they would be allocated space. In 2725, the IAE began to make guests register for the event by filling out a lengthy form that included a loyalty oath to the empire that many activists and critics refused to sign. Though entry remained free,

a ticketing system allowed event organizers to pick who could attend the expo and when, which drove interest in attending the event into a fever pitch among the populace.

Aegis Dynamics and its military ships dominated this era of the IAE. The regime's favorite manufacturer became so prominent that some began to call the show the Intergalactic Aegis Expo. Memorable events of the era include 2736, when controversy erupted over the use of dogfight footage from the Vanduul front in a patriotic vid looped at the expo. The 2754 event became famous for doubling down on the exclusivity factor. It included a special showfloor that only select guests could access after a strict security check. Inside sat a top-secret military ship hidden beneath a giant tarp that only divulged its unique silhouette. Years later the ship was declassified and revealed to be the Aegis Vanguard.

The expo's nationalistic bent remained until the fall of the regime in

2792. The resulting chaos of the uprising saw all IAE directors either get arrested or flee. Many wondered if, for the first time in the event's history, the IAE would be cancelled. Thankfully, a coalition of ship and component manufacturers stepped in to fund the event and worked with local Lo officials to make it happen. This partnership saved the expo and set in motion its next phase.

CORPORATE EXPANSION (2792-2915)

The coalition that took over after the Messers were ousted decided to fill the IAE's vacant board of directors by splitting the seats between local Lo officials and representatives from prominent ship manufacturers. The ensuing decades saw a struggle for power eventually won by corporate interests who wanted the event to expand in more commercial directions. In 2847, the IAE left Lo to move between locations across the empire. The event brought huge profits and logistical headaches



to whatever system hosted it. This era culminated in several systems hosting the event in 2870 to celebrate the IAE's 200th anniversary.

Although the event was more popular than ever, critics claimed that the corporations controlling the IAE were favoring profits over innovation and neglecting experimental inventors and hobbyists during this era. Defenders of the IAE refuted the criticism by saying that Esperia, run by experimenting hobbyists, was launched into the stratosphere at the 2877 event when Victor Hurston flew a refurbished Vanduul Glaive. Other historians claim that the biggest problem of this era, besides the overly sanitized corporate environment, would be the local governments hosting the event. This sentiment culminated at the 2913 IAE in Asura, Ferron, when local organizers failed to build enough hangars and make necessary infrastructure improvements to accommodate the power standards specified in the IAE's contract. This disastrous event showed the IAE board of directors the benefits of having a permanent home for the expo.

NEW FRONTIERS (2916-PRESENT)

On the heels of the disastrous expo in Ferron, Governor Joona Tzur of Severus, Kiel system, approached the IAE board of directors and convinced them to make Eri City the event's new permanent home. The former military system had plenty of hangars, solid infrastructure,

and a desperate need for a new identity and economic engine. Eri City hosted its first expo in 2916 and has been its home ever since.

Having a new permanent location has not been without issues. In 2934, the Advocacy released a report detailing an alarming increase in outlaw activity targeting civilian and corporate transports going to and from the IAE. Meanwhile, IAE-related traffic into Kiel had gotten so bad that MISC famously had a half empty showfloor for part of the 2941 expo due to issues getting their transports into the system. This led to the creation of an express lane for IAE-related ships that grants preferential access to the jump gates into Kiel. A system that has been exploited enough to create back-ups in the express lane that has only further increased the wait time for others. To alleviate this issue, in 2948 the IAE began hosting smaller satellite expos in other systems so people could attend the event without worsening the situation in Kiel. While some have decried the satellite expos, IAE historians note it harkens back to earlier events split between Lo and Castor.

Though the modern IAE looks vastly different from the first events, the core spirit of camaraderie and enthusiasm over ships remains the same. The IAE provides a place to celebrate the evolution of ships and the tech that makes them possible while also embodying the current state of the empire. Making the IAE's history a fascinating microcosm of UEE history.



LIVE DANGEROUSLY. STAY SAFE.

Whether tracking a bounty or defending your homestead, the Morozov-SH armor and Sangar helmet are ready for action. Roussimoff Rehabilitation Systems latest specialist armor set provides ample storage along with heavy armor protection, allowing you to stay in combat longer and keep more supplies on hand. It also pairs perfectly with Virgil's unique looking Sangar helmet for a bold addition to the battlefield that's now available in three new and exclusive colors.