

Joe Dever: Tabletop Heroes

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In Tabletop Heroes, we shall be taking a regular squint at role-playing miniatures, reviewing new releases, and throwing in the odd modelling or conversion hint on the way. Write and tell us your particular interest regarding miniatures in RPGs; if we feel it would be of interest we'll include it whenever space permits.

Armoured fighters are by far the most popular single range of fantasy figures on sale today. Superb examples of these muscled miniatures have recently appeared and many more exist in ranges that FRP gamers may have overlooked simply because they are listed in historical wargaming catalogues. If painted with a little care and imagination, they can become some of your most colourful characters.

Fig 1 shows a fully armoured knight, a recent release from *Essex Miniatures* and an example of one of the large range of armoured fighters available from this traditionally 'wargames' oriented company. Many of their figures are cast with open hands to accept any weapon from a paladin's lance to a cleric's mace, a very useful feature for any proficient fighter. Individual weapons and shields are available in packs of eight. All of the *Essex* figures are cast in a well-detailed 'chunky' style and are virtually flash-free. The 'Medieval' range includes a series of identical foot/horse knights ideal for role-playing wilderness and dungeon adventures. Warrior monks, men-at-arms, and male/female NPCs are also available.

Fig 2 shows a couple of *Citadel's* new *High Chivalry* figures indulging in a spot of mutual 'hack-and-slay'. Many fighters in this range have been cast with open helmets, revealing superbly detailed expressions.

Fig 3: A newcomer to the range of *Citadel Chaos Warriors*. Shades of 'Elric of Melniboné' inspired the painting of this doom-laden miniature as an albino. The hair colour is obtained by dry-brushing white paint over a grey base, and a little touch of green was mixed into the basic flesh tint to give the face an unhealthy pallor. Red eyes and dark armour contributed to his air of menace. By the way, the pillar started life as a wedding cake accessory, but is a cheap and effective addition to any DM's table.

Fig 4 is yet another new *Chaos Warrior* from the *Citadel* vats. The mace suggests this to be a useful addition to their range of *Evil Clerics*. The armour has some very nice skull motifs, whilst the shield bears the same design as that depicted on the front of the *Warhammer* box. The helm and the skull-like face are a little reminiscent of 2000 AD's Judge Death character, and the pose and proportion is pleasantly threatening—definitely another one for the collection! If you're stuck for ideas as to what to do with your army of chaos warriors, take a look at the *Citadel Compendium*.

Although the *Mark of Chaos* section is primarily for *Warhammer*, it can be easily adapted to most FRPGs; many of the Chaotic Attribute Tables need no alterations whatsoever.

Fig 5 ...Meanwhile back at the siege, smiling Odo Wargfrenzy has been smitten with terminal earache...! Yet more of the *Citadel High Chivalry* range, this

A Hard Day's Knight

A Close-Up Look at Fighter Figures

This is the first in our new monthly department, Tabletop Heroes, written by Joe Dever and Gary Chalk. It will cover figures, figure reviews, painting tips, and the like.

time in the company of a (shock! horror! gasp!)...bombard! Very few fantasy gamers include gunpowder in their campaigns although fantasy literature has many examples of its usage. The discovery of black powder and its introduction into a fantasy campaign can inspire many new scenarios; saving its inventor from the clutches of an arch-nasty or adventurers hired to locate a new source of sulphur, or how about magic versus technology in a fantasy wargaming campaign?

Fig 6 shows the entire bombard battery and its crumbling target. Sieges, with or without gunpowder, make for an interesting FRP setting. We will be taking an in-depth look at FRP sieges in a future article, so suffice to say that the battery position and city were all scratch-built from balsa strips and expanded polystyrene ceiling tiles. Sadistically-inclined DMs and referees interested in introducing gunpowder to their campaigns would do well to note that early black powder devices were almost as dangerous to the firer as to the target.

Fig 7: City Chaos Warrior sporting a rather natty shield. After a white undercoat was applied to this figure, the armoured areas were painted black before being dry-brushed with gold and silver. Dry-brushing is a very useful skill and relatively easy to master. Using an old brush, mix a little of the metallic paint on a pallet, and then wipe the paint-charged bristles of your brush onto an old rag or tissue until they are almost dry. Brush the armoured areas of your figure very lightly and you will notice that the metallic paint that remains on the bristles will begin to adhere to all the raised 'high-spots' of the miniature, picking out all the joints, chainmail links, etc. The heavier you apply the dry-brushing, the brighter the armour will progressively become. This technique is equally useful for enhancing the texture of wood planking and fur. Simply paint said area and leave to dry, then 'dry-brush' this area with a lighter tone of the same colour. The detail appears as if by magic! A fuller description of this technique, together with a very useful 'Tone Chart', can be found in the back of the *Citadel* catalogue.

Whilst on the subject of painting, it's worth considering heraldry and its usage with fantasy miniatures. Heraldry evolved out of the need for battlefield identification, but over the years it developed into a system of signs and symbols that possessed an almost linguistic complexity. There were certain basic rules which can be useful for-

mulating your own fantasy heraldry and a prime example is the restricted range of colours originally used. The basic colours were two 'metals'—*Or* (gold or yellow) and *Argent* (silver or white), and five 'colours'—*Gules* (red), *Azure* (blue), *Sable* (black), *Vert* (green), and *Purpure* (purple). Now, if you decided to take say a bull's head as your emblem, following traditional rules of heraldry you could only depict it in certain shades dependant on the colour of the body or 'field' of your shield. A 'metal' device could never appear on a 'metal' field, and a 'colour' device would never appear upon a 'colour' field. Therefore, by adhering to these guidelines you could not adopt a red bull's head on a green background, or indeed a white device on a yellow background. Kings and nobles would often dress their retainers in 'livery'—clothes dyed in the main colours of their coat-of-arms. Thus, if your paladin possesses a shield device of a white cross upon a blue field, and after many years of hardy adventuring he attracts a following of hirelings and men-at-arms, it would be rather chic to have them attired in blue tunics and white hose. Indeed many nobles throughout history also adopted a badge which their retainers sported upon their clothing. The ostrich feathers of the Prince of Wales, the white boar of Richard III, and Henry VI's swan are all relatively well-known and long-lived examples. Our hypothetical paladin could well follow their lead and each of his loyal supporters could bear a small white cross on the shoulder or breast of his tunic. The following list is by no means exhaustive, but it may serve as your first step into the realm of fantasy heraldry:

Good Devices: The sun, the cross, a chalice, a heart, a broadsword, noble animals such as deer, lion, eagles, or fantastic creatures such as unicorns.

Evil Devices: Skulls, bones, jagged swords, axes, wolf-heads, snakes, half-moons. An interesting idea for evil emblems is to deface a 'good' symbol. My hobgoblin tribe bears a banner depicting a serrated sword impaling a bleeding heart. A rude runic comment beneath it completes the blasphemy!

Elvish Symbols: Full moon, stars, flowers, trees, leaves, swans, and the sea.

Reptilian Banners/Symbols: Octopi, fish, dragons, broken egg symbol.

Dwarves: Hammers are an obvious choice, but what about mountains, portcullises, gold coins, shovels and picks, as well as helms, gauntlets, and stands of armour to depict the fabled armoury skills?□



Fig 1



Fig 2



Fig 5



Fig 3



Fig 4

Photographs by Gary Chalk and Joe Dever



Fig 6



Fig 7

UNDER SIEGE

Chimney pots made from scrap plastic tube, drinking straws and bits of old ball-point pens!

Chimney stack made from balsa block and fixed in position with white PVA adhesive.

After basic construction, paint the entire wall surface with thinned Tetrix filler. This strengthens the model and provides an excellent rough surface for painting.

Wyvern Landing Platform built from expanded polystyrene ceiling tile and decorated with two *Chronicle* Dragon statues.

Behind Barzab the Beastly stands the main door. See Fig 3 for more details.

This ladder, like all others featured in the tower, is removable. Built from strip balsa wood, it is wide enough to allow a based figure to actually stand on the rungs if necessary.

Close-up detail of the rear gantry showing an alarm bell. This wedding cake accessory was painted matt black and dry-brushed with antique bronze. The rope is 5-amp fuse wire twisted to resemble braided cable.

This brickwork texture is achieved by gluing small squares of plasticard to the tower prior to painting.

Canopy built with balsa scraps and tiled with small rectangles of thin card.

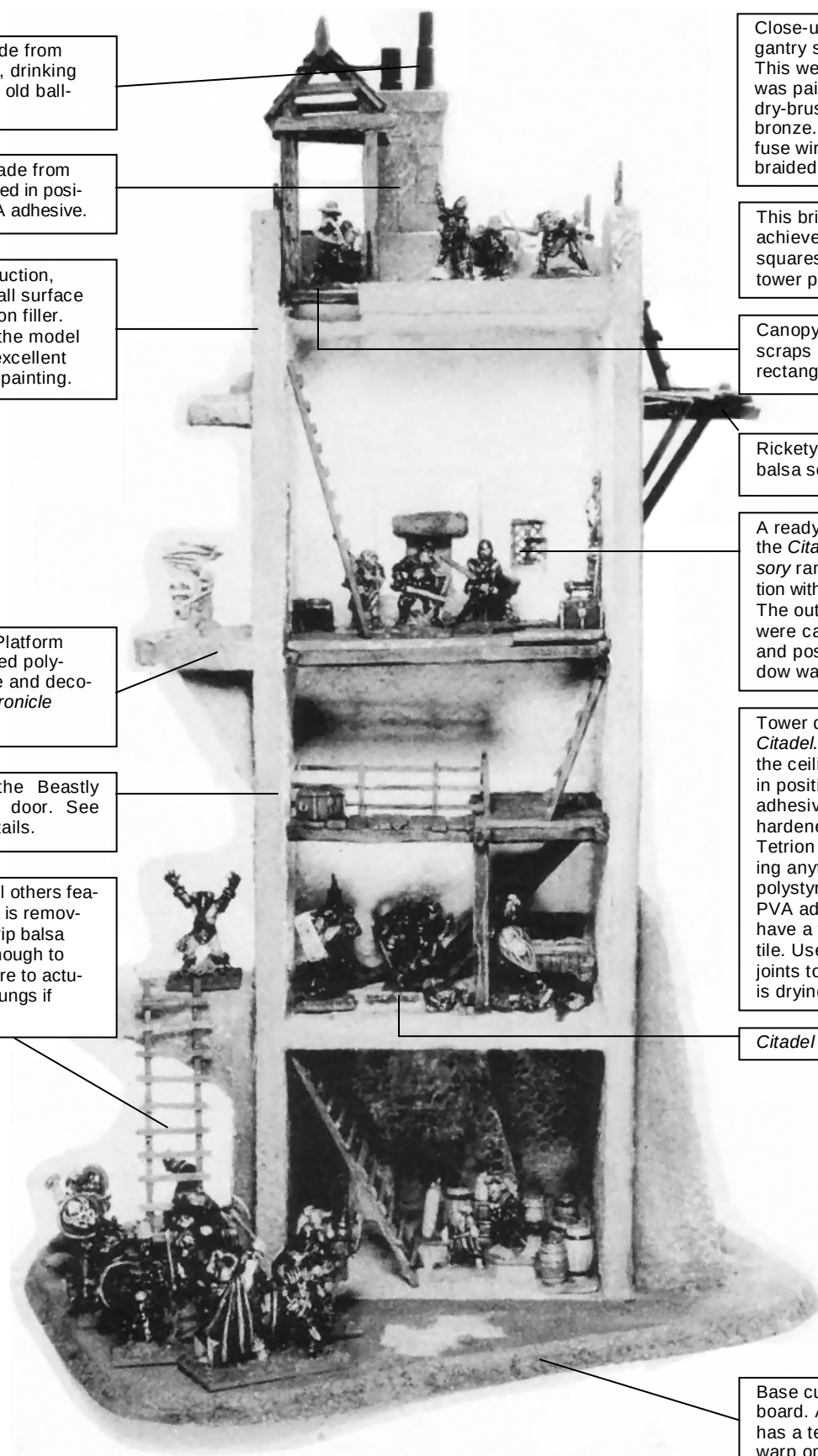
Rickety gantry built up from balsa scraps.

A ready-made window from the *Citadel Dungeon Accessory* range, stuck into position with white PVA adhesive. The outside canopy and sill were carved from ceiling tile and positioned after the window was stuck in place.

Tower door courtesy of *Citadel*. To fit, cut a hole into the ceiling tile wall and glue in position with white PVA adhesive. Once the glue has hardened, fill any gaps with Tetrix filler. NB: When gluing anything to expanded polystyrene always use a PVA adhesive as other glues have a tendency to 'melt' the tile. Use ordinary pins to hold joints together whilst the glue is drying.

Citadel Trapdoor.

Base cut from 1/2-inch chipboard. Avoid using card as it has a tendency to curl and warp once painted.



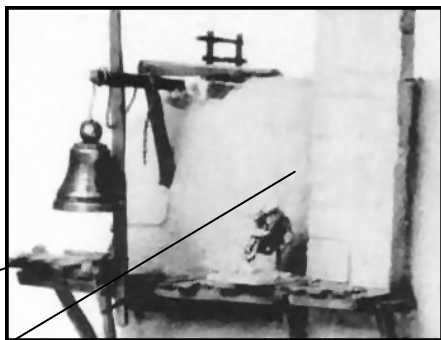


Fig 1



Fig 2



Fig 3

Tabletop Heroes is a regular column by Joe Dever and Gary Chalk, featuring figure reviews and tips.

A recurrent theme of fantasy literature, and as yet a little-used setting for FRP scenarios, is the siege. In the pseudo-medieval background of most fantasy campaigns, castles and fortified strongholds such as city states are commonplace. If you run a campaign or fight battles with fantasy miniatures, conducting a siege can be a real exercise in skill, wits, and practical knowledge. Some scenario ideas for referees could involve a party of adventurers trying to rescue an important item or person trapped or held within a besieged tower or city; the escape of characters from a castle under siege; or acts of sabotage or incitement to cause disruption within an enemy stronghold, weakening their defence. A time limit could be set to increase the urgency of the mission. City walls, tunnels, mines, and even siege engines can be depicted using floor plans and because the action is centred around your characters, thousands of miniatures need not be a prerequisite of play.

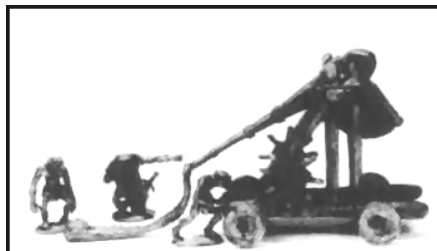


Scratch-built siege equipment using balsa wood and plasticard. The hides nailed to the siege tower were cut from an old toothpaste tube. Wheels are available in packs from Irregular Miniatures.

For fantasy wargamers, the tabletop siege can be a spectacular and exciting scenario for both attacker and defender. Direct assault against the walls of a strong castle may prove suicidal, but by employing siege engines, rams, towers, incendiaries, starvation of the defenders, tunnelling under the walls, flying creatures, etc., the attacking general can stretch the resources and imagination of his opponent who must counter his moves blow for blow, or watch as his defences crumble.

There are many rules available for running a siege game both as a FRP scenario and as a tabletop battle. The *Dungeon Master's Guide* devotes a chapter to 'Construction & Siege', as does FGU's *Chivalry & Sorcery* and the new *Warhammer* supplement *Forces of Fantasy*. If you are inspired to build your own siege force or fortifications but are apprehensive about the cost—don't be! Fantasy castles and siege engines can be constructed from cheap and readily available materials that will not strain your wallet. The wizard's tower shown opposite is a good example of inexpensive construction. The total cost of materials used to build the tower came to under £4!

For those fortunate gamers for whom no price is too high in the pursuit of their hobby, there are many excellent city wall sections, siege engines, towers, and accessories on the market.



Citadel's Orc War Engine.

Citadel's Orc War Engine (C34/1c) comes in kit form complete with a crew of three orcs. Warning! Patience and restraint must be exercised during the construction of this kit as the components need considerable filing and some drilling for them to fit together properly. Ready-made wall sections are avail-

able from the superb *Ahketon Fortifications* range. Costing around £1 for walls and £2.50 for towers, a complete city state wall becomes an affordable dream. The American designer, Craig Acheson, has also produced a range of inexpensive and high quality stone cast 25mm fantasy towers and dungeon tiles and for the best painting results he recommends the use of water-based acrylics.



Ahketon Fortifications. Note the curved wall section and useful stone steps.

Citadel's Dwarf Bolt Thrower (C34/1a) would be an effective weapon in the defence of any castle. The set comes complete with crew plus a stretcher party and wounded dwarf. A similar bolt



Citadel's Dwarf Bolt Thrower. Figures courtesy of Gary Keep.

thrower but one operated by Orcs is available from *Chronicle Miniatures*. *Atlantic Models*, famous for their 20mm polythene toy soldiers, produce *Siege Tower* and *Catapults* sets. These snap-together models are compatible with most 25mm fantasy figures and are quick and very simple to build. If you're stuck for crew and small accessories, check out *Irregular Miniatures*. They offer over 60 equipment groups as well as larger siege hardware. □

Useful Addresses

Ahketon Fortifications, c/o: The Model Shop, 190-194 Station Road, Harrow, Middlesex.

Irregular Miniatures, 18 The Avenue, Nalton, Malton, N Yorks. YO17 9EF.

Fig 1



Fig 2



Miniatures à la Mode



Fig 3



Fig 4



Fig 5



Fig 6

New Orcs from Essex.



Tabletop Heroes is a regular column by Joe Dever and Gary Chalk, featuring figure reviews and tips.

Since Tabletop Heroes began, we have received an enormous number of miniatures from fantasy manufacturers eager for us to show you their summer creations. As a result, this month's feature is a grand review of the latest fantasy releases.

We kick off with *Essex Miniatures*, relative newcomers to the fantasy field but an established 'wargaming' manufacturer. *Fig 1* depicts one of their new dwarves armed with an iron studded cudgel. Their dwarves are rather chunky, in keeping with those produced by *Citadel* or *Asgard*, and are well animated by their designer, Brian Gregory. The Centaur depicted in *Fig 5* is another from the *Essex* stable (no pun intended!). We were particularly struck by its statuesque quality and the overall 'nobility' of the figure. There is also a version of this figure that is armed with a bow, but if you desire a little more variety then try snipping the top off of the figure's spear and fashioning the end into a spiked club with some Milliput. This is a relatively simple conversion that would enable the D&Ders among you to follow the *Monster Manual* guidelines: 50% of centaurs encountered are likely to be armed with this weapon. Also from *Essex* is their new range of Orcs (above). Although well cast and flash-free, they lack the degree of animation found elsewhere in the *Essex* range. The most disconcerting aspect about them is their scaly skin, which makes them look more like cuddly lizardmen than fearsome humanoids (J. R. R. will be turning in his grave!).

The beast stalking through photograph no. 2 is *Citadel's* new Chaos Hydra. Although the *MM* suggests anything from five to eight heads, *Citadel* has opted for the classical seven. What earns this creature its 'chaos' prefix is the enormous mouth located at the base of the creature's seven necks. The orifice in

question is full of extremely unpleasant teeth and displays a long, spotty, drooling tongue! Gary Keep, who assembled and painted this figure, strongly recommends a 'dry run' with the seven necks before sticking them into position on the hydra's torso. Although the fit of the locating pegs is fine, the necks can obstruct one another and do not fit in every possible configuration. Incidentally, the strange growth featured in the photo is a piece of dead ivy; it makes superb swamp/fantasy foliage for any battlefield.

Fig 3 shows some of *Citadel's* latest Dark Elves, getting ready to summon something truly appalling, no doubt! The range includes both male and female magic users and fighters. Those of you who already have the *Citadel* boxed set *Night Elf Patrol* will find these figures compatible, although they are slightly larger and more animated. Full details, including stats for Dark Elves, can be found in the *Forces of Fantasy Warhammer* supplement.

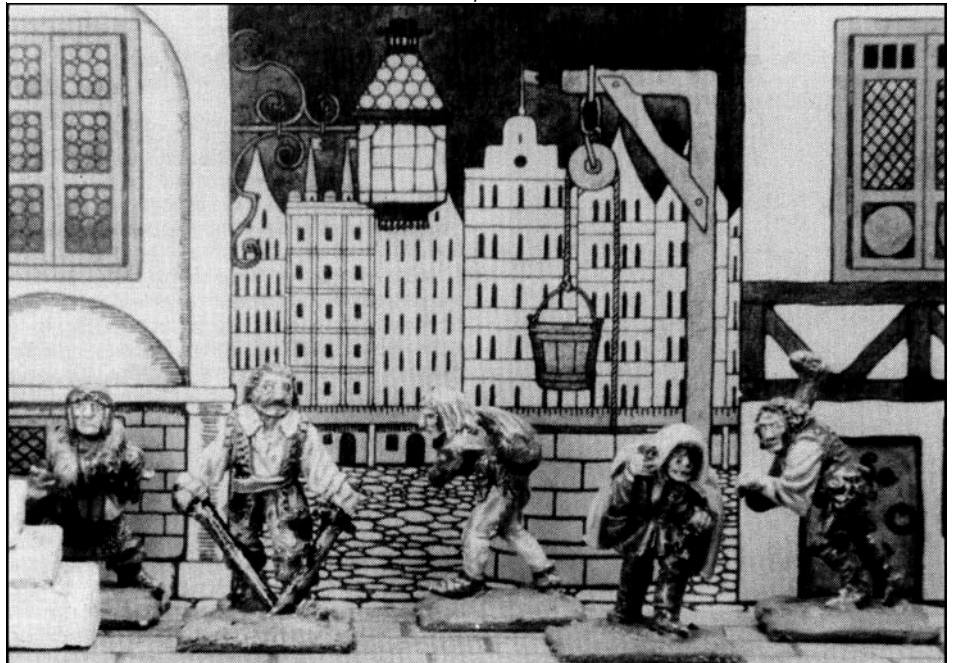
No evil army should be without at least one of the Ral Partha ogres as

shown in *Fig 4*. Mounted on a War Elephant, this figure is the epitome of mindless force. 'What ogre isn't?' I hear you say. True indeed, but this figure, with its lack of discernible neck or forehead, and its expression of malevolence, makes it an 'ogre amongst ogres'. It is clad in 'classical' armour, but this looks great if it is painted to resemble black leather. If you paint the studs with a bright silver, it gives this little beauty a sort of 'Hells Angel' look that complements its mood perfectly. The figure has good conversion potential with an open-cast left hand, and there is plenty of room on the elephant for extra equipment, weapons, banners, and the like.

Fig 6 shows part of a fantasy battle between the forces of good and evil, and contains figures from virtually every British manufacturer. The bridge is a vacuum-formed model from the *Bellona Battlefield* range of wargame accessories, whilst the cottages are scratch-built from card and balsa wood. These houses are simplicity itself to put together. Firstly, the basic house is constructed from art card cut to the desired size and shape. This 'carcass' is then glued to a base and a card roof is added. Wooden beams, doors, and window frames are cut from balsa wood and glued into position, with the areas in between the beams rendered with thinned-down *Tetrion* plaster. The roof is tiled with strips of thin card before the whole thing is painted. With a little practice, it is possible to make a cottage, like the one shown, in two evenings. Have a go!

Citadel has recently added to their range of thieves, some of which are depicted below. Animated to their usual high standard, many of these thieves could readily double for bandits, rebels, or pirates. If your player-character is one of the light-fingered brethren, or if you are considering the introduction of a Thieves' Guild to your FRP campaign, then you can do no better for background reading than the famous Fritz Lieber *Lankhmar* stories, notably *Swords and Deviltry*. □

Some Thieves from the *Citadel* Guild meet in the town square.



Tabletop Heroes is a regular figure review and general fantasy modelling feature, by Joe Dever and Gary Chalk. This issue, new standards for the industry in...

Flying the Flag



Fig 1

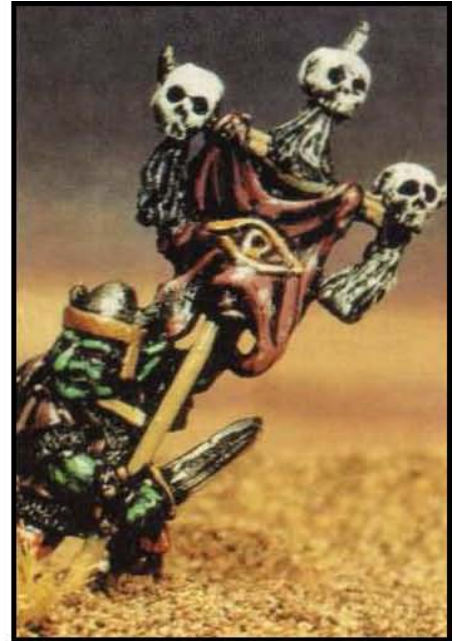


Fig 2



Fig 3



Fig 4



Fig 5



Fig 6

This month we've included a brief section on how to make model flags. We hope to include more practical modelling hints in future articles. If you have any useful or unusual tips for painting or modelling, do drop us a line. We'd like to start a *Fantasy Figure Forum* where readers, whether beginners or seasoned veterans, can share their ideas and techniques. Send your ideas to FFF, c/o *White Dwarf*, 27/29 Sunbeam Road, London, NW10 6JP, and we will publish the name of any reader whose hints we feature.

Fig 1 shows the beautifully detailed *Ral Partha* 'Frost Giant' (P13/1d) on his holidays (...a walk in the Black Forest?). This specimen has been painted to depict a native of a more temperate clime, but it is particularly stunning when painted in shades of blue and highlighted in white. This 'noble' giant would make an interesting and perhaps teetotal adversary to some of *Citadel's* latest Giants range (C28). If the 'Warhammer view' of alcoholic giants [see WD48] holds true, then this character should have no difficulty in beating his more inebriate kinfolk.

Fig 2: This *Citadel* Night Goblin Standard Bearer (C13/1f) comes with the standard moulded onto the figure, and bears the 'lidless eye' emblem that has become a widely used 'evil' symbol amongst fantasy gamers. It is part of *Citadel's* large *Night Goblin* range, a tribe of lesser nasties that are equally suited to the dungeon as to the fantasy battlefield.

Fig 3: Sir Cedric Heartthrob in the company of Corbitt Shortstuff, famous dwarf jester of the *Citadel* Dwarf King's Court set. The mounted knight is from the *Essex* range of Feudal Knights, which also features dismounted versions of their 'horsed' figures. The setting of a tournament provides an excellent *raison d'être* for many fantasy scenarios; the training ground of the great warrior, an opportunity for the unknown and fortuneless, the career of the NPC, and the favourite spectacle of any fantasy populace.

In **Fig 4** we happen to chance upon the beginning of a bar-room brawl, started no doubt by an argument over the division of the pile of gold on the tavern table. The scene features most of *Citadel's* Diorama Set Two (C34/2a) and Townsfolk (C32/2), who provide the non-player character background to the four polemical adventurers. The bar-room brawl is an ideal scenario for a large group of players, especially where the Dungeon Master has limited preparation time. The basic idea is to bring together player characters with opposing or inflicting roles, within the confines of a fantasy tavern. As each player attempts to fulfil their 'objective', usually at the expense of another player, so chaos ensues and the fun begins. *Best of White Dwarf Scenarios 1* has an excellent bar-room brawl scenario that comes complete with floorplans and character details.

The decrepit wizard in **Fig 5** is an early *Citadel* casting from its old Fantasy Specials range, which has since been superseded by a new seated occupant who is younger and less sinister. He is reading a book on an accompanying lec-

tern and is now part of *Citadel's* Diorama set C34/2e, the rest of which features a necromancer with altar and victim—all very useful accessories for an evil temple or lich chamber. Talking of useful accessories, many readers have expressed their irritation at the lack of 'smaller' accessories currently available. Items like candlesticks, plates of food, stacks of books, wine goblets, etc. can really enhance a dungeon setting, and often inspire scenarios in their own right, but just do not appear in manufacturers' lists. Well, good news for all you sticklers for detail, for Rick Priestly of *Citadel Miniatures* informs us that they can supply small accessories to customers' individual requirements. Send a SAE to Rick at *Citadel*, and he'll be pleased to assist your quest for dungeon perfection. The warrior escort depicted around the seated wizard are Great Goblins from the *Citadel* C12 range (C12/1d).

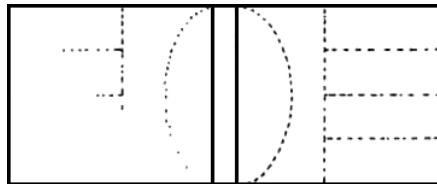
Fig 6 shows two new *Ral Partha* figures, both elves, from their PO1 range. The elf shown holding a two-handed axe is their Elf Hero, whilst the standard bearer is in fact a converted High Elf, the flag staff and the shield having been added to the original figure. The elven flag is made of paper and was constructed as shown below in the *Flags and Banners* feature. The device of ship and stars has been painted in white but shaded with pale blue as opposed to grey. This helps to enhance the ultra-clean look, and it is a useful tip to use when painting paladin's cloaks or cleric's surcoats. Conversely, when you wish to use white on an 'evil' figure, a touch of green can bring out a very 'unnatural' look.

Next month, we hope to be featuring Sci-Fi figures, both in 15mm and 25mm scales, and we'll be setting our phasers to stun!

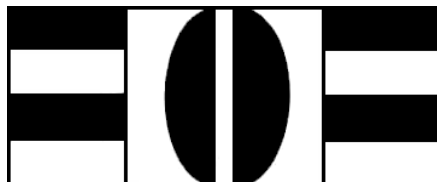
Flags and Banners

The method detailed below is one that we usually use to construct banners, pennons, or any other type of miniature flags. Painting both sides of the flag while it is flat and opened out is strongly

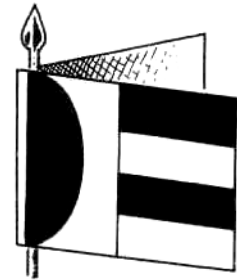
recommended, rather than attempting to paint the banner once it has been stuck in place. Note that the following method is identical for all flags, regardless of their shape.



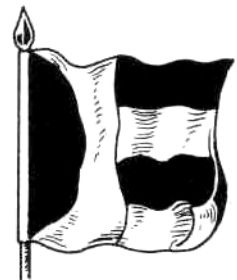
1: Use a piece of thin paper (no greater than 70g/m² substance). Using a ruler and set square, draw the basic shape of your flag, taking care to leave sufficient 'sleeve' where the flag will wrap around the flagpole. Now draw your motif on each side of the flag with a sharp pencil.



2: Paint your design with enamel, acrylic, or poster paint. Do not forget to include the 'sleeve', which is often best painted in the same colour as the flagpole. Small details, lettering, and outlining can be added once the paint has dried. A rapidograph pen is ideal for this sort of embellishment, but excellent results can be obtained from a much cheaper 'dipping pen' and indian ink.



3: Fold the flag in the middle and wrap it around the flagpole so that the 'sleeve' becomes moulded to the shape of the staff. Now carefully spread a contact adhesive (Uhu, Bostik, Evo-stick, etc.) to one side of the inner surface of the flag, and press the two sides together around the flagpole. It is essential to use as little glue as possible when sticking the two halves together.



4: Shape the paper so that it appears to be blowing in the wind. Flat flags are most unconvincing. All that remains to do now is to paint along the edge where the two flags meet (this will help to hide any seepage of glue), and varnish the entire flag and staff once the paint has thoroughly dried. □

Tabletop Heroes is a regular department for figure reviews by Joe Dever and Gary Chalk. This issue, a look at science fiction figures.

To Boldly Go...

This month we're taking a look at some of the Sci-Fi miniatures currently available to the SF gamer. Although 'Fantasy' seems to command the lion's share of manufacturers' catalogues, there are still many excellent RPG miniatures available in both 25mm and 15mm scales for those of you who prefer deep space to dungeons. If you use the larger scale (25mm), you can add to and vary existing figures with some very basic conversions.

Fig 1 shows an SF Troop Carrier or 'military shuttle' that originally started life as a WWII German armoured car. The basic body is a 1/35th scale *Tamiya* kit that has the following additions: Wings and 'appliqué' armour (which simply means it has plates of armour 'bolted on' wherever necessary) cut from .040 Plasticard; landing legs and rear fins salvaged from various old kits; heavy laser and twin searchlights taken from a 1/35th scale WWII accessory pack; and exhaust ports and conduits made from disposable razor handles and biro refills. Jumble sales are rewarding places to visit for broken or old plastic kits, which can be given a new lease of life as useful bits of 'pseudo-tech' to deck out any SF conversion. But always be prepared to find some of the best 'kit-bashing' materials in the most unlikely of places. The rocket pods on top of the craft started life as plastic salt and pepper pots, and were 'requisitioned' for imperial service from my young son's toy tea set (...is nothing sacred?!). Toy cars, trucks, and 1/72nd scale military kits can also be applied with 'techno-junk' to hide their origins, and in turn provide the SF gamer with cheap and effective 'hardware' backup for his miniatures.

Fig 2 shows a couple of 25mm star troopers from *Tabletop Games of Nottingham*. TTG produces the excellent *Laserburn* Sci-Fi combat and role-playing system which we highly recommend if

you are looking for a 'realistic-but-fun' set of close-combat rules. They come complete with templates for weapon/blast effects, and are specifically designed for use with both 15mm and 25mm scale miniatures. If the thought of commanding space-pirates, outlaws, or revolutionaries against squads of imperial marines, battling it out in some beleaguered space port or on a cratered asteroid, is enough to inspire you to start SF gaming, then it's worth considering which scale to use. 25mm is the most popular scale for fantasy gaming, but for Sci-Fi gaming the nature of combat is very different. Unless your scenarios are restricted exclusively to shipboard close-combat, both the range and accuracy of SF weaponry dictates the need for a large playing area. By choosing the smaller 15mm scale, you can automatically increase the ground-scale of your playing surface. TTG produces a special range of 15mm figures specifically designed for use with *Laserburn*. They are well detailed and supported by some superb 15mm vehicles, which are well-priced at around 75p to £2.25.

Grenadier Models have recently produced a boxed set of Imperial Marines, three of which are seen in action in Fig 3. Each set contains a complete section of these heavily-armoured assault troops, together with a useful rocket-launcher (a sort of Sci-Fi mortar for close support). Designed by John Dennet and Andrew Chernak (designer of the *Call of Cthulhu* figures set), they are available as part of the 'Official Traveller Range'. Adventurers, Ship Crew, and Alien Animals are also available at £7.95 per box, with further releases due in the autumn.

Flying vehicles and jet-packing adventurers always seem to pose a problem during a game when they take to the air. One solution is shown in Fig 4. The *Citadel* adventurer and his hover bike are resting on a perspex rod about 20mm wide by 50mm high. Generally we've found that one rod of this size is all that is needed to support a single figure or small vehicle, whilst two or more can be used for larger craft. The main advantages of using perspex rods are that they occupy a small area of ground space, and enable you to use airborne troops and craft in combat with miniatures on the table. Being transparent, the illusion of being 'in flight' is greatly increased. These rods are available in all lengths, colours, and diameters and are reasonably priced. (The address of a London supplier is given at the end of this article.)

Fig 5 depicts a *Citadel* Imperial Marine advancing with a laser rifle (s33), and wearing the highly reflective 'Star Wars' battle armour. Whatever happened to the evolution of camouflage? This figure is part of the Spacefarers range that was

originally released back in 1981.

In Fig 6, we have a couple of Redemptionist fanatics about to be savaged by a pack of robo-dogs. The figure on the far left was originally a 'fantasy' wizard. His staff was cut away and substituted with a laser rifle from the *Citadel* Sci-Fi weapons pack. A backpack was added from scrap plastic and a power line made from twisted fuse wire was used to connect the two. His partner is a Star Lane pirate equipped with a laser pistol. The robo-dogs are made by *Asgard Miniatures*, and the full details of their capabilities can be found in the latest *Laserburn* supplement—'Robot Book' [TTG: £1.85]. *Asgard* produces both 25mm and 15mm SF ranges, the latter being a copy of the former. If you are looking for some really tough troops, then check out their 'Dreadnought' armoured star troopers. The following description by Bryan Ansell of *Citadel* will give you some idea of their capability: "if power armour has replaced the light tank, the 'Dreadnought' has replaced the main battle tank. Toughened armour plate with an immensely powerful exo-skeleton, it usually incorporates heavy weaponry and an especially powerful jetpack."

We have found that an excellent source of SF weaponry can be found in the various weapon-packs supplied for use with 1/35th scale plastic figures. By converting and re-shaping the parts, totally new and original weapons can be made. A SF grenade-launcher, for example, can be made by adding the top section of a German WWII 'potato-masher' grenade to the breech section of an assault rifle. Needle rifles, hand flamers, and stunguns can all be converted from sub-machine gun parts, whilst 1/35th scale bayonets make the ideal lightsabres!

We'd like to thank those readers who have written in to us over the past few months with queries and comments. If



15mm support vehicles for the *Laserburn* figures range. Photo shows an 'Anti-grav' version of the Glaive transport (left) with a Partisan scout vehicle (right). The trike is crewed by two Redemptionist rebels—one driving and the other blasting!

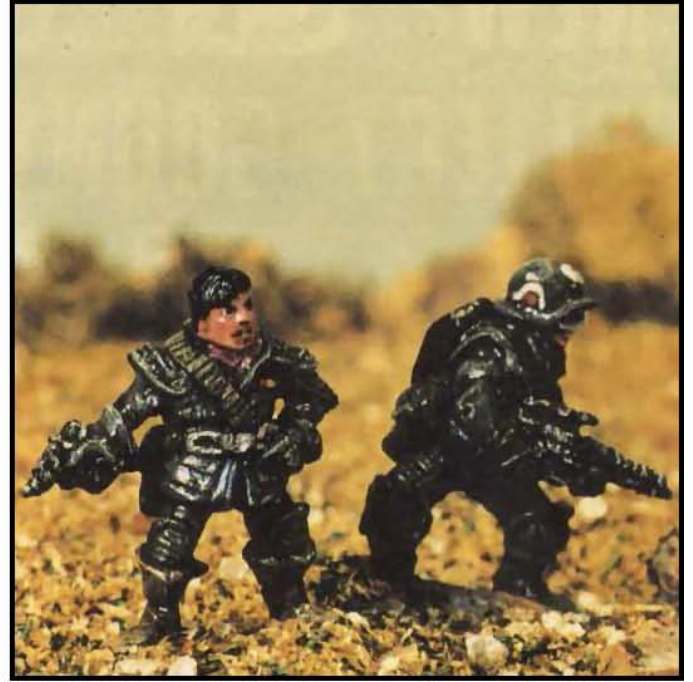


Three of the 15mm *Laserburn* miniatures available from *Tabletop Games*. They are finely detailed and compatible with the *Traveller* boxed sets from *Citadel*.

Fig 1



Fig 2



you would like further details on how to achieve some of the painting techniques shown in the photographs, then drop us a line with an SAE, care of *White Dwarf*, and we'll do our best to help out.

Useful Addresses

Tabletop Games, 53 Mansfield Road, Daybrook, Nottingham; *Marchmade Perspex*, Dean Street, London W1; *Asgard Miniatures*, 97 Carrington Street, Nottingham NG1 7FE. □

Photographs by Gary Chalk and Joe Dever

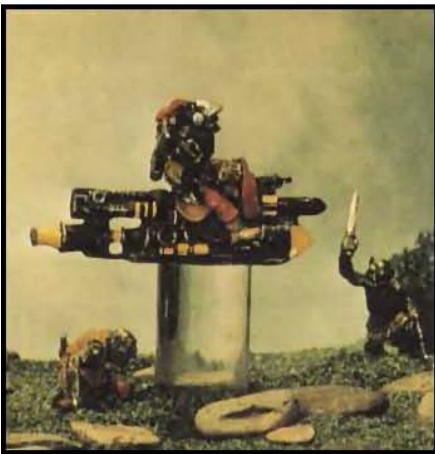


Fig 4



Fig 5



Fig 3



Fig 6

Of all the requests for help and advice that we have received, one question is by far the most repeatedly asked: 'What simple improvement can I make to better the appearance of my painted miniatures?' In nine out of ten replies, our answer is quite simply: 'Better basing!'

The colour of a figure's base is a more important factor in the final appearance than one might think, and deserves special attention; many well-painted figures are spoiled by dull or over-dark bases. We've included a step-by-step guide to better basing, which we have found to be a cheap, resilient, and attractive method of improving one's figure collection.

Fig 1 shows Lothar Von Horngrim, leader of 'Horngrim's Mercenary Maulers' and one of *Citadel's* latest additions to their CO1 range of fighters. The base of this figure was constructed as detailed below, with the addition of a small stone and a clump of 'grass'. 'Landscaping' a base in this manner is especially effective when painting a regiment of identical figures.

Fig 2: 'Grom's Goblin Guard', one of the new 'Regiments of Renown' sets from *Citadel*. Designed to complement the *Forces of Fantasy* armies, each boxed set comes with nine identical troopers and one special command model: a leader, musician, or standard bearer. This is designed to allow the assembly of a small unit with one command model or a whole regiment with all three. It is the 'uniformity' of this set that is the only disappointment, for it would have greatly benefited from *Citadel's* usual policy of casting a basic torso with an assortment of differing heads and weapons.

Fig 3: In *WD55*, we featured standards—specifically those made from paper, but Fig 3 shows one that has been constructed from that old modelling standby: the toothpaste tube. The advantage of this material is that it can be moulded to simulate a very creased or tattered banner. Simply flatten out the tube (no, not while it's still full!) and cut it to the desired shape. Use super-glue or an equivalent adhesive to fix it to the flag pole, prior to painting. Much of the fine detail was added to the design using a rapidograph pen (although this technique is much easier to apply to paper flags that can be laid out flat, and then creased to simulate a billowing banner). Avoid creasing a metal flag after painting, for you will find that your carefully applied design will begin to flake and crumble.

Fig 4: A beautifully detailed 25mm Ale House Bar, from a newcomer to the world of miniatures—*Limited Edition Castings*. We were sent this pre-production model (which should be available by the time you read this) and advised that some of the smaller details, such as the silver lamps, may be altered prior to general release. The kit comes complete with a paved base incorporating a trapdoor behind the bar counter, smaller accessories such as the wine cask and loaf of bread, plus an additional tavern table with plates of food (not illustrated). This excellent model is very versatile, and could be used as a set-piece in any fantasy tavern, wild-west saloon, thirties bar, or with a few pseudo-tech additions,

Tabletop Heroes is a regular department for figure reviews and tips, written by Gary Chalk and Joe Dever.

RACY BASES

How to Improve the Standing of your Figures

even a Sci-Fi canteen.

The Giant Landragon shown in Fig 5 is one of the excellent models from the *Asgard* 'Creatures of Chaos' range, and retails for £5.00. Its designer, the talented Nick Bibby, is currently working on a new range of figures for *Citadel*, and we hope to be able to preview his 'Great Spined Dragon' very soon. The skulls and bones that bedeck the base can be obtained by dissecting some of the many skeleton warriors currently available. It seems that skeletons and orcs are two of the most commonly found creatures in any UK fantasy catalogue.

Useful Addresses

Limited Edition Castings, 38 Mill Farm Close, Hounslow, Middx.
Citadel Miniatures (new address), Chewton St, Hilltop, Eastwood, Notts.

BASING YOUR FIGURES

1. After having painted and varnished your miniature, make sure that the underside of the base is free of any excess metal. Remove any flash with a file or modelling knife to get a level base so that the figure stands upright.

2. Glue the miniature to its base using a contact adhesive (e.g. *UHU*, *Bostik*, *Evo-stik*, etc.). For figures that you intend to use solely for role-playing, metal washers or small coins such as ½ps or 1ps make ideal bases. Figures that are destined for a fantasy wargames table are best mounted on stiff card. If the figure is one of several that make up an army unit, mount some of them in multiples of two and three, to help speed up play.

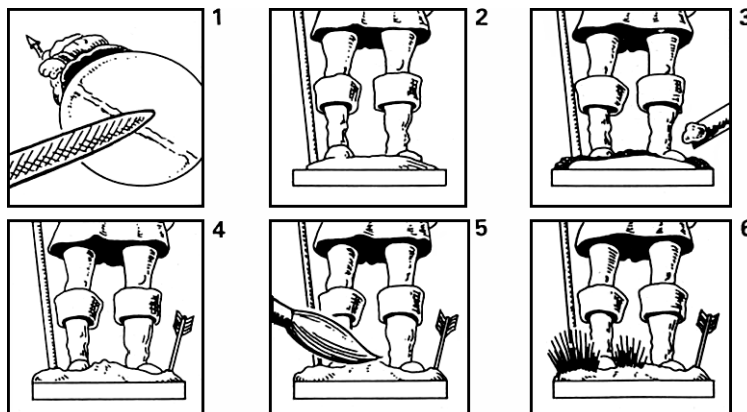
3. Using a small spatula (this can be fashioned from Plasticard or the handle of an old paintbrush), cover the base in a ready-mixed filler. Tetron is particularly

good for this purpose as it sets rock-hard and can withstand an accidental drop without shattering. The position of the feet are important and when a figure is based correctly the boots must be on the surface if it is hard, or in it if you depict the base as soft. If you wish to depict a hard base, leave the surface of the filler rough and irregular.

4: While the filler is still wet, small objects can be embedded in it to give the figure some individuality. Arrows, severed heads, and broken weapons are particularly effective, and for larger bases try adding a damaged shield or a small treasure chest or box.

5: When the filler has thoroughly set, the base can be painted. It is at this stage that the most striking improvement to the overall appearance of your figure can be made, for it is a fact that the brighter the colour of the base, the more colourful the figure appears. Try using *Humbrol* 'Green Leather' (MC20) or *Tamiya* 'Flat Green' (XF-5) as a base colour, and then dry-brush this with bright yellow (*Humbrol* 'Yellow Facings' or *Tamiya* 'Flat Yellow' [XF-3]). It sounds ghastly, but it gives an excellent result that will enhance any figure. Dungeon-delvers may prefer something a little more subterranean, in which case try a base coat of dark grey (*Humbrol* Matt 66) dry-brushed with white; it may be more appropriate, but you will notice that the figure will seem dull in comparison to those with a green/yellow finish.

6: When the paint has dried, small stones and clumps of imitation grass may be glued in place using a clear contact adhesive. The imitation grass can be achieved by dyeing sisal string (that 'hairy' stuff used to tie parcels) with a green cold water dye. Cut the string up into one foot lengths and leave them in a diluted solution to soak. The longer you leave the string in the dye, the greener it will become. Therefore, by removing strands at different stages, a variety of shades can be obtained. A quick and very tempting method of finishing a based figure is to coat the base with a PVA glue, and then sprinkle this with coloured flock—a dyed sawdust commonly used for railway scenic layouts. In the past, we have both tried this method, but in the light of experience we do not recommend it as a suitable alternative to the method detailed above. Regardless of the shade of flock used, the colour will eventually fade (especially if left in direct sunlight) leaving an unattractive pale olive or fawn coloured mess in its wake. □



Illustrations showing hints and tips on basing your figures, referring to the numbered text, above.



Fig 1



Fig 2



Fig 3



Fig 4



Fig 5

Photographs by
Gary Chalk
and Joe Dever

Tabletop Heroes is a regular department for figure reviews, hints, and tips by Joe Dever and Gary Chalk.

THINKING IN COLOUR

In response to many requests we've received, this month we begin a series of articles designed to illustrate different painting techniques. The basis of all painting is colour—which colours are best combined and the difference in tones which give shape to the three-dimensional objects we see. The type of paint that you use is irrelevant; whether you paint from light to dark, or start with the darkest tone and dry-brush your model up to the highlights, you still use the same colours. We will cover the actual methods of applying the paint next month, but in this issue we hope to answer the question: 'Which colour should I use?'

Before you prise open your paints, remember that an inadequately prepared model will always result in an inferior finish, so take care to cut and scrape away any excess metal on your figure. The next step is to undercoat the model with a matt white. Again this is vital; never paint directly onto bare metal. The undercoat ensures that the subsequent coats of paint will adhere firmly and that the colour of any thinned-out paint (known as a 'wash') will be noticeably more brilliant.

Some colours complement each other while others clash. Why is this? Well, the diagram opposite illustrates the colours of the spectrum arranged in a wheel. As a general rule, any colour will look attractive in combination with its neighbour. In addition, any colour on the wheel will complement one that is diametrically opposite. Thus red will complement green and violet will look attractive with yellow. These are not the only colours that harmonise, but if you are a relative beginner at figure painting, this will serve as a basic guide and starting point as you ponder your undercoated model. Suppose that you are about to paint a ranger; you know that green would be the most appropriate colour for his tunic and cloak, but what about the hood or lining? Red is complementary to green, so a red lining would look attractive, or perhaps the neighbouring colours of blue or yellow (more appropriate perhaps, considering a ranger's habitat and camouflage needs).

SHADING AND HIGHLIGHTS

Shading and highlighting present their own particular problems. As a general rule with miniature figures, the raised areas of the casting are painted in the lightest tones whilst the recessed areas are painted in the darker shades. When you apply shade and highlights, you are attempting to exaggerate the effects of light falling upon the figure. Most light falls vertically and so the darkest zones will be beneath horizontally raised areas. For example, the bottom edge of a waistbelt, the underside of a tunic, or the model's armpits. Conversely, the very lightest areas are the top of the figure's head, the shoulders, nose, and eyebrow ridge of the face.

The following chart details which colours to use for shading and highlighting. Use the chart as a guide but do not be afraid to experiment. You will notice that black does not feature as the most common 'deep-shadow' tone. This is because black paint, both enamel and acrylic, tends to make the other colours look very 'muddy'. If mixed with a flesh colour, it produces a very unhealthy pallor—great for zombies, for example (hence our advice to experiment), but in general figure painting, use black sparingly.

When painting identical figures en masse, you'll find it easier to glue them to a strip of card. It saves time and makes them much easier to handle. This rough base can be cut away prior to mounting the figures on a stiff art board base.

THIS ISSUE'S PHOTOS

Fig 1. 'Who said that?' Citadel's new Forest Giant (C28) about to tread on one



This is an interesting photo we felt we had to include, from the Dragonmeet painting competition. Thrud fans will recognise it from the White Dwarf Personalities Set. So will Mr T fans!

of the paladins from the old *Goodly Knights of Law* boxed set. The giant comes in two halves that need to be superglued together at the waist. This one was painted a mid-green and shaded with dark green. Purple was blended into the joints, hands, and face while the basic mid-green was still wet, and the recesses were shaded with a deep purple.

Fig 2. A regiment of mercenaries is an ideal way to utilise all those fighter figures that one buys in moments of weakness. Here we see the standard bearer (a converted Citadel CO1 Chaos Fighter) and a member of Von Hornspittle's regiment (Citadel CO1 Warrior Maiden). All the colours of these two figures were shaded and highlighted according to the chart below. The fine detail and motto were added to the flag as per our feature *Flying the Flag* (WD55).

Fig 3. 'Some of these ingredients are just so difficult to get hold of...' The evil magic-user and gallows are both from Citadel. Note that the yellow parts of the magician's robe are shaded with thinned-down chestnut brown, as yellow shaded with black tends to end up as a dull olive green. The writing on the scroll was added, as in Fig 2, with a rapidograph pen and a 0.30 nib.

Fig 4. This photograph shows one of Citadel's CO1 Chaos Fighters. The metallic green sheen of the armour was achieved by painting the finished silver armour with a wash of thinned-down green acrylic paint. This colour is complementary to red, hence the scarlet shield which looks particularly effective.

Fig 5. Sylvan elves (Ral Partha RP1), as shown here, are traditionally clad in green, but try to avoid painting them all the same colour. There are a vast range of greens, as illustrated here, for none of these figures are sporting an identical shade. □

SHADING AND HIGHLIGHTING GUIDE

Basic Colour	Highlight	Mid-Shadow	Deep Shadow
CRIMSON	PINK Crimson & White	LAVENDER Crimson & Purple	MID-PURPLE Purple & Blue
SCARLET	ORANGE	CHESTNUT BROWN	DARK BROWN
ORANGE	PALE ORANGE Orange & White	CHESTNUT BROWN	DARK BROWN
YELLOW	CREAM	ORANGE	CHESTNUT BROWN
GREEN	LIGHT GREEN Green & White or Yellow	MID-GREEN Green & Dark Blue	DARK GREEN Mid-Green & Black
BLUE	PALE BLUE Blue & White	MID-BLUE Blue & Black	BLACK
VIOLET	LAVENDER	MID-PURPLE	DEEP PURPLE
(Purple)	Crimson & Purple	Violet & Dark Blue	Mid-Purple & Black
BUFF	CREAM	DARK EARTH Buff & Black	DARK BROWN
TAN	PEACH Tan & White	CHESTNUT BROWN	DARK BROWN
BLACK	LIGHT GREY	DARK GREY	BLACK
WHITE	WHITE	PALE GREY Blue/Buf can be added	DARK GREY
FLESH	PALE FLESH	DARK FLESH	CHESTNUT BROWN
White & Red	Flesh & White	Flesh & Chestnut	/ DARK BROWN
& Yellow		Brown	

Fig 1



Fig 2



Fig 3

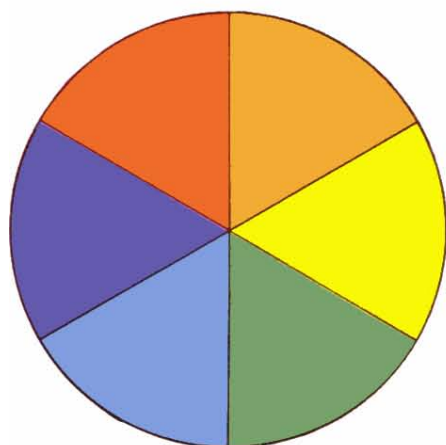


Fig 4



Photographs
by Gary Chalk and Joe Dever

Fig 5



The Colour Wheel

TABLETOP HEROES

Fig 1



Fig 2



Fig 3



Fig 4



Fig 5



Fig 6



Photographs by Andy Whale, Gary Chalk, and Joe Dever

Tabletop Heroes is a regular column of figure reviews and painting tips, written by Gary Chalk and Joe Dever.

A BRUSH WITH THE LORE

Avoiding Some Hair-Raising Problems

This month we're turning the spotlight on two important basics: paints and brushes. The brush is the single most important aspect of good painting and it is a false economy to purchase cheap brushes instead of a relatively expensive but good quality sable brush; treated with care a sable brush will outlast and out-paint several cheaper nylon or squirrel-hair brushes. Model shops rarely stock a wide selection of quality brushes; therefore we recommend a visit to your local art shop. A Size 1 sable brush is a most worthwhile investment, for it will perform a wide range of tasks. Once you have invested in a sable brush, look after it: store it in an upright position and clean it thoroughly between colours and after use. Remember three simple rules:

1. *Never* dip your brush all the way into a paint.
2. *Never* leave your brushes in the thinner's bottle.
3. *Do not* use the same brush for enamel and acrylic paint.

When your brush eventually loses its point, it can still be put to good use for rougher painting tasks such as large figure bases and dry-brushing.

The most common paints used to finish miniatures are enamels and acrylics. Paints are classified according to the medium which binds together the pigment. The accompanying chart lists these different types of paint and their individual characteristics.

Figs 1 and 4 show some of the new *Long Wolf* miniatures available from *Citadel*. We would like to declare our obvious interest in this range but feel that Mike and Alan Perry have accurately sculpted our literary creations, making them worthy of inclusion. Full *Warhammer* statistics are included in the first boxed set entitled *Giak Attack*. The bridge featured in Fig 4 is from the *Bel-lona* range of wargame accessories, a cheap and highly recommended source of basic tabletop features. A similar range of 25mm buildings and accessories is also available from *Gallia Reproductions*, but cast in resin as opposed to vacuum-formed plastic.

Fig 2 shows a threesome of *Citadel's* lizardmen, sculpted by Tom Meier. Odd shields and weapons have subsequently been added to the original castings adding even more variety to the individual figures.

Fig 3 depicts Sir John Tyreweld, painted by Tim Hall. This animated leader is taken from the *Citadel Regiments of Renown* set called *The Knights of Origo*, a ten-figure boxed set that retails at £3.50. The knights themselves are all identical castings that closely resemble Teutonic knights of the 13th Century, each sporting the distinctive square barrel-helm or 'Tophelm' of that fighting order.

A close-up of the facial detail of Golgoth, Lord of Balrogs [*Citadel TA1*], is depicted in Fig 5. In view of the £8.50 price tag and the amount of work needed to construct it, we recommend this figure to advanced modellers only. Full instructions for assembling large or particularly difficult figures can be found in the new *Citadel Compendium* [£1.25] which additionally features an excellent painting guide by Keith Adams.

With the popularity of wilderness adventures and mass-battle fantasy

wargaming, a need has arisen for practical terrain upon which such relatively large scale adventures can take place. If you do not enjoy the luxury of a permanent games table, or feel that your tabletop settings let down your carefully painted miniatures, take a look at Fig 6. These excellent modules are just some of those available in the *Integral Terrain* range from *Games Innovation*. Each 2ft. sq. scenic module is manufactured from a dense expanded polystyrene formulated for its strength; its lightweight construction facilitates ease of transportation and storage. A large range of modules are currently available and several new fantasy additions are soon to be entered into the catalogue.

Useful Addresses

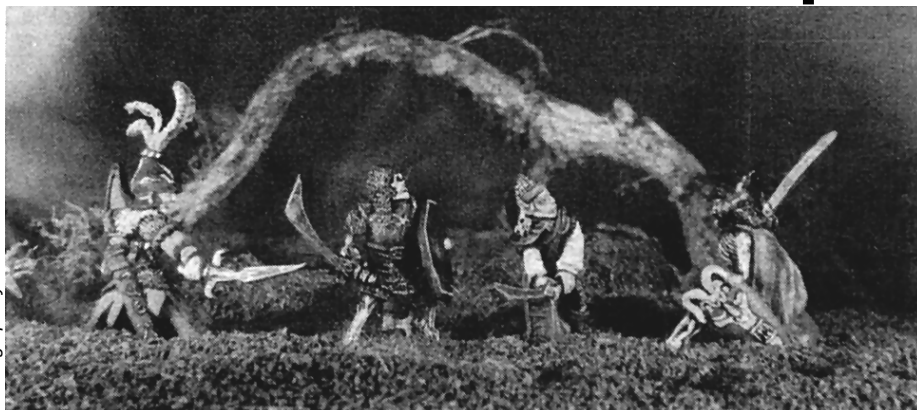
Games Innovation, 23 Sladesbrook, Bradford-on-Avon, Wiltshire BA15 1SH.
Gallia Reproductions, 21/23 Boston Rd, Holbeach, Spalding, Lincs PE12 7LR. □

PAINTS GUIDE			
Type of Paint	Characteristics	Advantages	Disadvantages
WATER-BASED PAINTS			
Watercolours	Available in tubes or solid blocks. Matt finish. Thinner and Solvent: Water.	Good for flags. Best used on an absorbent surface i.e. paper/card.	Watercolour blocks give a very weak wash only.
Poster Colour	Comes in a paste, powder, or block. Matt finish. Thinner and Solvent: Water.	Very opaque finish when applied to white u/coat. Good for flags.	Tends to 'bleed' and pick up the colour of any previous coats.
Gouache	Finer pigment than normal water colours. Available in tubes. Thinner and Solvent: Water, or PVA medium (e.g. Nacryl).	Wide range. Blend well and can give interesting effects but recommended to advanced/adventurous painters only.	Picks up colour from previous coats. Less durable than enamel or acrylics.
Ink	Available as liquid. Transparent. Matt finish. Thinner and Solvent: Water.	Ideal for use as a tint over painted surfaces.	Too pale to be used directly on undercoated figures. Poor durability. A varnish is essential.
Acrylic	Available in jars and tubes. Gloss to Matt finish. Thinner: Water. Solvent: Ethyl Alcohol.	Compatible with all water-based paints. Very rich colours and wide range available. Kind to brushes.	Tends to flow less readily than enamels, and shrinks as it dries unless mixed with an acrylic tension breaker.
Emulsion	Available in liquid or gel. Opaque colour, matt finish. Thinner: Water. Solvent: Ethyl Alcohol.	Cheap. Ideal for large areas e.g. buildings and terrain. Readily available.	Clogs brushes very quickly. Not recommended for fine work.
OIL-BASED PAINTS			
Oil	Available in tubes. Semi-gloss finish. Thinner: Linseed oil, turps, or oil copal medium. Solvent: Paint-stripper (take care to use a suitable stripper when painting plastics).	Gives good results on horses or other large creatures. Widely available.	Can take literally weeks to dry. Rather rough for small figure work.
Enamel	Available in tins, jars, and aerosols. Gloss, matt, and semi-gloss finishes. Thinner: Turps/White Spirit. Solvent: Paint stripper (see 'Oil Solvent').	Widely available. More realistic than other paints, especially on dull clothing, leather, and figure bases. Reasonably priced. Excellent flow characteristics generally ensure a one-coat opaque finish.	Not as bright as many other types of paint. Colours dull when mixed together. Medium and pigment tend to separate in container—always shake well before use.
Alkyd	Retains some of the better qualities of oil paints. Thinner: Turps. Solvent: White Spirit.	Touch dry in 24 hrs. Very rich colours. Compatible with oil and enamel paints. Inexpensive. Ideal for flesh tones.	Takes up to a week to fully settle before varnish can be applied. Limited availability.
CELLULOSE-BASED PAINTS			
Cellulose	Available in tins and aerosol cans. Gloss and matt finish. Thinner: Cellulose thinner. Solvent: Acetone or amylacetate.	Quick drying. Good for gloss finish on large metal/wood metals.	Attacks some plastics. Does not blend well. Therefore limited use with small figures.
PVC	Available as liquid in jars and cans. Gloss finish. Thinner: Cellulose thinner. Solvent: As above.	Flexible—does not crack easily. Ideal for scenery that receives constant handling.	Does not blend well. Limited use with small figures.

Tabletop Heroes is a regular department covering figures and painting tips by Gary Chalk and Joe Dever.

A Wash and Brush-up

Photograph by Phil Lewis



Continuing our guide to painting, this month we're taking a look at colour wash techniques. A wash is the application of thinned paint, in such way that the recessed and indented parts of your figure (e.g. the folds of a cloak) become flooded whilst the raised areas (e.g. shoulders, knees, top of head, etc.) become coated by a much thinner, almost transparent layer of paint. The more transparent a paint is to begin with, the more effective the wash will be. We recommend acrylic paint for washes but enamels can be used just as readily, although the finish will be noticeably less brilliant. Generally, however, you'll get better results from paints with an exceptionally fine pigment—metallics are a little tricky to apply in this fashion, and we suggest that you practice the basic wash technique on a number of figures before attempting anything too complex.

Before applying a wash, be sure to take a number of precautions. Just as a wash will pick out the detail in a casting, so will it exaggerate any blemishes present—cavities, mould lines, and the like. Therefore, before applying paint to your figure, make sure that it is free from these defects. We recommend that you follow the following tips to avoid any later problems.

To get rid of large pieces of flash or strange lumps, use a good modelling knife to 'operate' on the excess metal. Don't cut too close to the detail on the figure; otherwise you could well have your first conversion job on your hands! Slight blemishes and anything that remains can be filed (using a needle file) or sanded down (scrounge a bit of emery paper for this) to give the necessary smooth finish. Without all these obvious defects your figure will look all the better once it is painted up, for only a few minutes work beforehand.

Next, undercoat your figure with matt-white—a thin, even coat is best and will show the washes off to their best advantage.

Now, take some pigment (that thick gunge at the bottom of the tin!) and thin this down with an appropriate thinner: water for acrylics, white spirit or turpentine for enamels. As a guide to the correct consistency of a wash, try one part paint to two parts thinner: about the

same consistency as fountain pen ink. Next, choose your brush. For normal 25mm human-sized figures, we recommend a size 1, as this will hold a decent charge and permit the paint to run freely over the model. The best wash results are obtained on areas of a figure that are relatively smooth, or feature open details. Most clothing (especially cloaks), shields, and scaly creatures (i.e. lizard men, dragons, etc.) benefit from a colour wash. Areas of intricate texture, e.g. quilting and armour (especially chainmail), are best dry-brushed: a technique we shall be examining in detail next month. Take your brush of thinned paint and gently apply it to the chosen area of the figure. The fluid nature of the paint allows it to run into every fold and crevice, and when this paint dries, it automatically forms a shaded area in these folds and a high-lighted area along all the raised parts of the figure. In some cases, this will be all the shading a figure needs, but most will require further shading once the wash has dried.

Using our shading and highlighting guide [WD58], mix an appropriate high-light colour, but do not thin it out. The more opaque the highlight the better, as it has to cover the mid-tone of the previous wash. Apply the highlight where the wash is at its lightest, so as to increase the contrast between light and dark, thereby making the figure more three-dimensional.

Although, as we said last issue, coloured inks aren't particularly good for the overall painting of figures (they rub off when handled), you may like to experiment with them as a secondary wash over one that you have already applied. Over light colours they can give an enriched tone to the figure or, if applied selectively, can give the impression that some areas (without the ink wash) are more worn (being a lighter colour). Inks, however, will require a matt, absorbent surface to key on to—they'll simply run off a glossy or shiny surface.

The art of successful wash-painting is to allow the basic wash of colour to do the work for you. As the paint dries, the shading and highlights will appear on your figure in all the right places. As you become more adept at the wash technique, try experimenting with multi-

ple washes of different colours. Some stunning two-tone effects can be achieved, especially with successive layers of enamel metallics.

This Issue's Photos

Fig 1 shows an undercoated figure with the first colours added. One leg has been washed in green, the other in crimson with a mauve stripe applied once the wash had dried. Note that the figure has been glued to a temporary base to facilitate handling. Cloaked figures are particularly suited to wash techniques, and *Fig 2* shows the cloak of a *Citadel* Chaos Warrior after the first wash has dried. The next stage would be to add extra shading, in this case deep purple (a mixture of purple and black), where necessary. *Fig 3*, a completed *Citadel* Vordak, illustrates just how effective a colour wash can be. The deep red was achieved by painting the figure with a base coat of *Humbrol* matt scarlet (Marker Red HT5), and then applying a wash of *Tamiya* red acrylic once the base coat had dried. Shading was enhanced with chestnut brown before any further detail was added. If you find that a one colour wash leaves your figure a little patchy, let it dry and then apply another coat. The Warrior Priest [*Citadel* C100/4E] in *Fig 4* is sporting two washes of *Tamiya* Royal Blue acrylic, which gives a particularly vibrant finish.

Fig 5 shows a *Ral Partha* Ogre atop an early *Ral Partha* land-lizard. This splendid conversion was constructed by the Players' Guild of Nottingham, and is one of their many innovative set-pieces. We will be featuring several of their 'primitive-tech' creations in the coming months, notably a dwarven hang glider battalion and an orcish hot air balloon!

In *Fig 6* we see *Citadel*'s new War Wyvern painted by its designer, Tony Ackland. The beautiful detail on the wings was achieved by careful dry-brushing. This was applied to several colour washes after they had been delicately shaded.

Fig 7 shows some converted *Citadel* Spacefarers, expertly painted by John Blanche, who is perhaps better known for his fantasy illustrations. We understand that he favours enamels and gouache paints, which he applies in thin washes. Much of the detail is picked out with a very fine black ink pen, in a similar style to his graphic illustrations.

Alistair and Trisha Morrison are perhaps the only professional husband and wife figure designers in the world. Ali created the *Citadel* ranges of Oriental Heroes and High Elves, whilst Trisha has just perpetrated the horrific monstrosities collectively known as the Chaos Beastmen. *Fig 8*, believe it or not, is the decoration that adorned their wedding cake, caricaturing Ali as a confused troll and Trisha as a harpy. The happy couple honeymooned in Mordor!

In *Fig 9*, we have a magnificent Great Spined Dragon, designed by Nick Bibby and sold by *Citadel* for £15. This model has certainly benefitted from the skilful hand of its owner, Kevin Adams. *Fig 10* shows an orcish officer and standard bearer converted from regular figures by the Players' Guild of Nottingham. The banner poles started life as cocktail sticks. □

TABLETOP HEROES

Fig 1



Fig 2



Fig 3



Fig 4



Fig 5



Fig 6



Fig 7



Fig 8



Fig 9



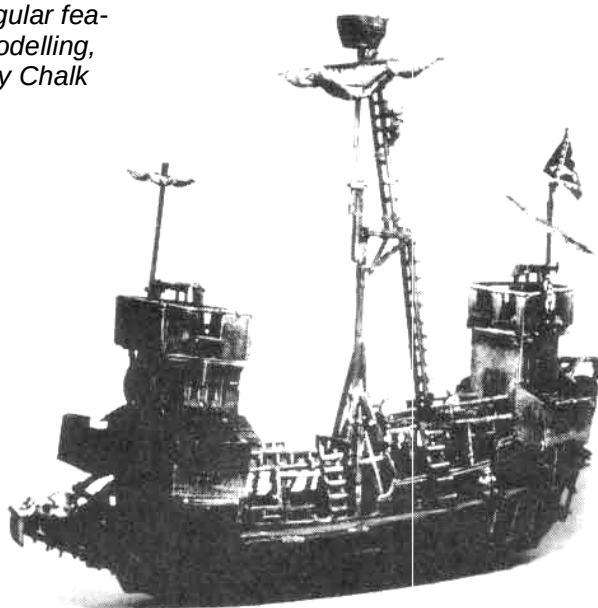
Fig 10



Photographs by Joe Dever, Andy Whale, and Steve Williams

Tabletop Heroes is a regular feature covering figures, modelling, and painting tips by Gary Chalk and Joe Dever.

HIGH AND DRY



This month we continue our series of practical painting tips with a close-up look at the technique known as 'dry-brushing'. This method of painting is a quick and very effective way to pick out the raised surfaces of a figure, and it works particularly well on areas of dense texture such as fur, feathers, chainmail, and hair. Dry-brushing involves the application of a layer of dark colour to which lighter highlights are added. Since you will be painting in a light colour over a dark, it is important that the paint you choose for highlighting is completely opaque (enamels are strongly recommended). As with the wash technique outlined in last month's feature, remember to undercoat your figure with a matt white, and allow this to dry thoroughly before you choose your colours. Using the shading and highlighting guide (WD58), pick the 'deep-shadow' of the first colour you wish to apply. For example, say you are about to tackle a shaggy fur cloak. A suitable base colour would be dark brown, to which a dry-brushing of chestnut brown could be added, finished off with a highlight of tan. Alternatively, an area of quilted red leather would begin with a chestnut brown base coat, dry-brushed with a medium red, and highlighted with orange.

Stage-by-Stage Guide to Dry-Brushing

1. Choose the area to be painted and apply a wash of 'deep-shadow' base colour. The wash need not be as thin as usual, but thinning the paint slightly will allow it to run into all the recessed areas. This is important as these recesses will provide a contrast to the lighter highlights.
2. Next, consult the chart for the mid-shadow colour. Mix this colour on a palette (a piece of aluminium foil makes for a cheap and ideal palette) taking care to ensure that you have enough pigment in the mix. If your paint is too runny, try adding a little talcum powder; this absorbs the excess oil medium and thickens the paint.
3. Using an old brush (new brushes

rapidly deteriorate when used for dry-brushing), pick up a little of your paint mix and wipe it on a lint-free piece of cloth or tissue until the bristles are almost dry (hence the term 'dry-brushing'). What little paint that does remain on your brush is now applied to the textured area by drawing the brush lightly across the surface. The paint will adhere to all raised areas, missing the recessed areas completely, and thus producing a 'shadow' effect. A word of warning! Don't let impatience prompt you to put more paint on the brush in the hope of finishing the job quickly—it will not work. The excess paint will simply fill the hollows and prevent the desired effect being attained. When dry-brushing, use as little paint as possible. You can always dry-brush additional layers if your first attempt is too thin, but you cannot remove too much paint once it has been applied in haste.

Next month we shall be taking a look at the one aspect of figure painting that often frustrates and eludes both beginners and experts alike: how to paint realistic flesh tones and faces.

This Issue's Photos

As promised, we are featuring some 'alternative technology' perpetrated by the Players' Guild of Nottingham. Any reader who attended this year's Games Day will have no difficulty in recognising the orc hot air balloon shown in *Fig 1*. The gas envelope is an ordinary plastic ballcock (of the type found in most WC cisterns), with a wicker-work basket scratch-built from textured modelling card. The whole contraption is supported by a piece of thick wire cunningly disguised as the rope that leads to the winch below, where an orc crewman from the *Citadel Orc War Engine Set* (TA4) is busy at work. Details such as the patched gas-bag and the cauldron of oil really enhance the 'orcishness' of the model; a clean, new balloon would simply not be as convincing (unless, perhaps, it was crewed by elves?).

Figs 2 and 3 show the fearless dwarven gliders Blue Stratos and Von Gimli, closing for the kill. The hang gliders are

constructed from paper glued to a frame of cocktail sticks. The flying dwarves are casualties taken from the *Citadel* diorama set C34/1a, and are already sculpted in the correct pose for this simple conversion. This novel idea could equally be applied to several other role-playing scenarios. James Bond uses a hang glider in *Live and Let Die*, the SF villains in *Spacehunter* swoop down to collect captives from a planet's surface, and even *Rogue Trooper* (2000 AD) employs a neatly-camouflaged hang glider in this year's 1985 annual.

In *Fig 4* we see what the orcs have devised to counter aerobicic dwarves: a multishot ballista. The model was constructed from balsa wood and cocktail sticks, and the crew taken from the *Orc War Engine* set. The model was painted a dark brown and dry-brushed with a cream enamel. As you can see, this technique really shows up the surface texture and helps to give the device a well-worn look.

In *Fig 5* we see a pair of Tom Meier's *Troglodytes* defending their home. The figure on the right has had a sashimono (back banner) added, made from a couple of spears and a rectangle of toothpaste tube metal. Reptiles are a most suitable subject for dry-brushing, for this technique picks out their scales in ways that no other method achieves. The picket fencing is from the *Irregular Miniatures* range of battlefield accessories, and the hut is an Inca granary from the excellent and ever expanding range of plaster cast buildings by *Akheton Fortifications*.

Fig 6 depicts two wizards in the middle of a desert summonation. The figure on the left is a *Chronicle Evil Wizard* (CT13), the other is by *Citadel* (C02/1), and both were painted by Tim Hall. Note that Tim used the dry-brushed technique to good effect on the fur-edged robe that bedecks the *Citadel* wizard.

Fig 7 shows some of *Citadel's* new *Dungeon Equipment*; a truly comprehensive range of furniture, chests, tombs, etc., which are available in sets of 9 random items for £3.95 per set. Each pack contains 3 small, 4 medium, and 2 large pieces.

Fig 8 shows two of *Citadel's* new *Hallflings* range (C11) out for a ramble in the Shire. Up until now, very few castings have been available to the role-player who wished to adventure as one of the furry-footed brethren. These latest *Citadel* creations are a welcome and long overdue addition to the wide spectrum of fantasy races.

The orc paddling his dingy in *Fig 9* is another crazy conversion from the Players' Guild. The inflatable is taken from the old *Airfix US Marines Set*, but is no longer available. However, don't let this deter you as canoes, coracles, and small boats can easily be scratch-built from balsa scraps and card. □

Useful Addresses

Akheton Fortifications, c/o The Model Shop, 190-194 Station Road, Harrow, Middx.

Irregular Miniatures, 18 The Avenue, Nalton, Yorks YO17 9EF.

Chronicle Miniatures, Chewton Street, Hilltop, Eastwood, Notts.

TABLETOP HEROES

Fig 1

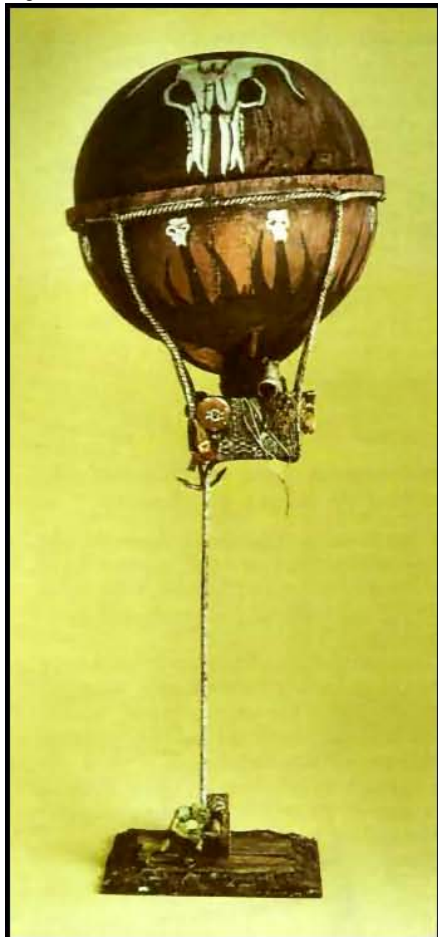


Fig 2



Fig 3



Fig 4



Fig 5



Fig 6

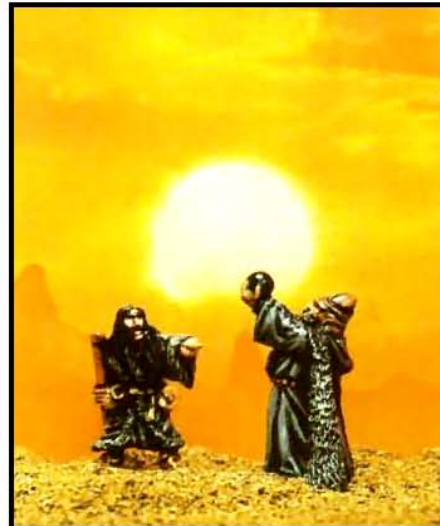


Fig 7



Fig 8



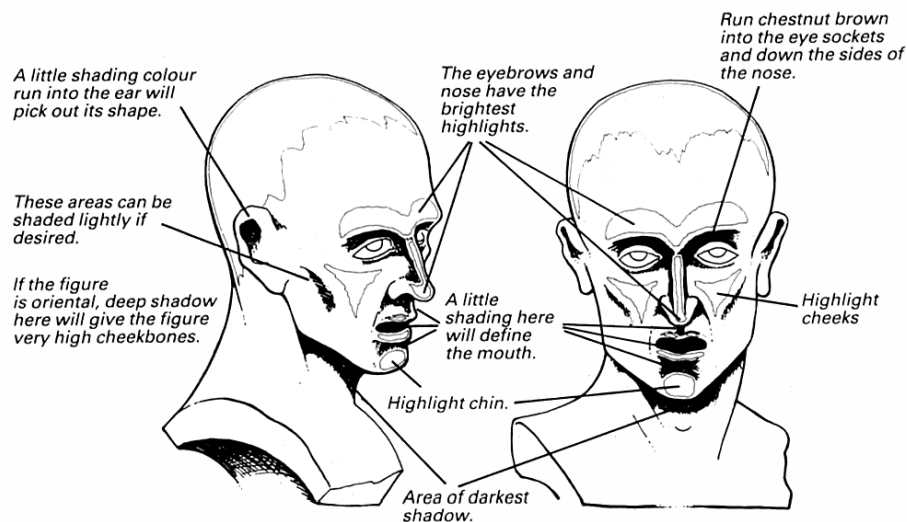
Photographs by Joe Dever and Gary Chalk. The models in Figs 1, 2, 3, 4, and 9 appear by kind permission of the Players' Guild, Nottingham.

Fig 9



Tabletop Heroes is a regular department covering figures and painting by Joe Dever and Gary Chalk.

FACING FACTS



There is one specific part of a miniature where, if you spend a relatively small amount of time on shading and highlighting, you can bestow upon it a distinctive 'character'. That specific part is the face.

The art of painting faces is a simple skill which can, with a little practice, be mastered very quickly. Basic flesh 'pink' colour is obtained by mixing red, yellow and white. Commercially available flesh colour tends to be far too pale. To test a flesh-coloured paint, try a small dab on the back of your hand: the paint should appear orangey in comparison to your skin; if not, add red and yellow to suit. The face of a figure is so small that the colouring has to be exaggerated to appear healthy. Pale flesh colour makes a figure look decidedly ill, and therefore, flesh 'straight from the tin' should only be used if anaemia is the desired effect. The diagrams above show the areas of a face that need shading and highlighting in order to produce 'character'. Shading is performed first, enabling you to hide any overspill that may occur when you come to apply the highlights later. Shade using chestnut brown thinned down to a runny transparent wash. This transparency is important; for the best results we suggest you use acrylics (*Tamiya* Hull Red XF-9 is ideal), although satisfactory results can be obtained with enamels (*Humbrol* MC22 or HN5 in particular). Using a double 0 or treble 0 size brush, charge the bristles with thinned chestnut brown and apply it to the shaded areas, as shown in the diagram. On a well-cast miniature, the paint will run into the recesses to form its own shading; on a less detailed figure, paint in the shade lines where the recesses should be. Once the shading has dried, shadows can be deepened by repeating the process. The highlighting colour can be made by adding white to your basic

flesh mix. Ready-mixed flesh colour is often ideal as a highlighter and in this instance it can be used straight from the tin. This highlight should not be thinned, as the more opaque it is, the more effective and striking will be the result. Apply the highlight to the areas shown in the diagram and you will see a marked change.

Eyes are best added as a thin line of dark brown; in many cases the chestnut brown wash should be sufficient to define the eye, but if you want to have a stab at painting white eyeballs with dot pupils—take care! The bigger the eyeball, the more surprised or terrified a figure will appear. In most instances this detail is unnecessary. Take a look at some photographs of people where their bodies are no larger than 25mm high. It is unlikely that any of the eye will be discernible.

Complexion can be enhanced with a little thinned red, washed over the cheeks, but again—take care! A face with bright red cheeks can look apoplectic or comical. Lips can be tinted red (especially effective on female characters) but lavender is a more authentic shade to use.

The techniques of shading and highlighting faces can be applied with equal success to other areas of the body. For the faces of 'non-white' characters, substitute the basic 'flesh pink' for the equivalent basic skin tone of the appropriate race you wish to depict, as follows:

- NEGROID: Deep Brown (*Humbrol* MC6 mixed with a little matt black)
 ASIAN: Olive Brown (*Humbrol* MC24 with MC21)
 ORIENTAL: 'European' flesh mixed with a little pale yellow

This Month's Photographs

The *Oriental Heroes* [*Citadel* CO5] shown in Figs 1 to 4 showcase the

considerable talents of their designer Ali Morrison, and the artist John Blanche. The figures are a Female Bushi (Fig 1), a Chaos Samurai (Fig 2), a Ronin (Fig 3), and a Daimyo: a feudal samurai lord (Fig 4). Over the last three years, adventures in Nippon have steadily grown in popularity. Much of this growth can be credited to the popularization of Japanese history. Films such as 'The Seven Samurai' and 'Kagemusha', the TV series of 'Shogun', and the enchanting 'Monkey' stories, have all helped to capture the imaginations of western role-players. If you'd like to try role-gaming in the colourful milieu of feudal Japan, then check out *Bushido*, easily the best RPG rules for this period currently available. *Dixon Miniatures* also produces an exhaustive range of 25mm Samurai.

Fig 5 shows a *Platoon* 20 door gunner glued into a *Tamiya* 'Huey' chopper. *Platoon* 20 produces a large catalogue of 20mm 'modern scenario' figures, ideal for use in RPGs such as *Recon* (Vietnam), *Merc* (modern mercenary), *James Bond* 007, *Top Secret*, and *Aftermath*.

Fig 6 shows a *Platoon* 20 M13 troop carrier deploying a patrol of US marines. The bamboo hut and shanty are part of an extensive range of African/Asian dwellings by *Akheton Fortifications*. The palm trees shown in the background were made by winding string around pieces of coat-hanger wire. The palm leaves were cut from green silk, the centres being strengthened with 5 amp fuse wire.

Fig 7 shows a few of our figures engaged in a practical playtest of the new *Warhammer* 2 rules. The part of the evil horde was played by a wide and varied cast of goblinoids and reptilians. Figures by *Chronicle*, *Citadel*, *Asgard*, and *Essex* make up the bulk of the attackers, with many conversions and older (and sadly defunct) ranges sprinkled among them. The *Chronicle* shaman (stage centre) is making quite an impression on the luckless defenders with the aid of a simple card cone, painted to depict the effect of a flame spell. Markers such as this can be a practical aid to any games master—templates for spell effects speed up play, reduce arguments, and, if prepared with a little care, look very impressive. Convincing flame effects can be obtained by dying cotton wool with concentrated water colours. The explosion on the fortress steps is cotton wool dyed red, yellow, and black and teased out to stimulate a blast; it adds a new dimension to destructive magic. The fortress itself was constructed from polystyrene ceiling tiles and cork, as outlined in our article *Under Siege* [WD53]. This photograph, together with a print of John Blanche's *Warhammer* 2 artwork, is available as a full colour wall poster (420mm x 600mm) from *Citadel Miniatures* (£2.95 for both inc. p&p!).

Useful Addresses

Platoon 20, Model Figures & Hobbies, Lower Balloo Road, Groomsport, Co. Down, Nth Ireland BT19 2LU
Dixon Miniatures, Unit 28, Colne Valley Workshops, Spring Grove Mills, Linthwaite, Huddersfield, HD7 5QG. □

TABLETOP HEROES

Fig 1



Fig 2



Fig 3



Fig 4



Fig 5

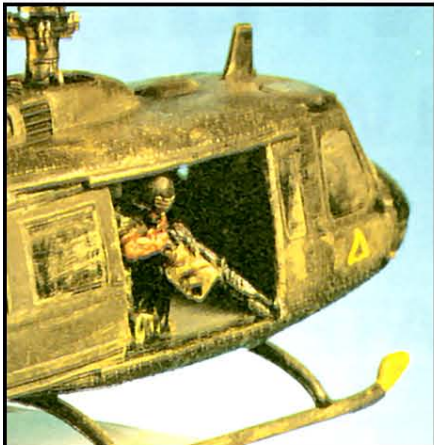


Fig 6



Fig 7



Photographs (Figs 1, 2, 3, 4, 5, & 6) by Joe Dever and Gary Chalk. Photograph (Fig 7) by Andy Whale, Steve Williams, and Joe Dever. Vietnam figures courtesy of Gary Kemp.

Tabletop Heroes is a regular department covering figures, modelling, and painting tips by Joe Dever and Gary Chalk.

SETTING THE SCENE

How often have you taken part in a role-playing game where the Games Master has put together a good scenario, the players are eagerly awaiting the chance to live their parts, but twenty minutes into the game, the enjoyment is marred by what can only be described as 'table chaos'? Do cries of 'If I'm halfway up the stairs, surely I can see over the altar?' echo in the Games Master's ears as miniatures are manoeuvred around coke cans and sandwich wrappers to be stacked in an undignified heap, awaiting their chance to cross (yet again) the chasm of the nudged floor plan?

This month, we're taking time out from the painting table to have a look at the problem that every games master (who uses miniatures) will have had to face at some time or another: the best way of laying out adventures on the playing table. An ill-prepared or sloppy table layout not only hinders play, but it reduces the likelihood of a successful game. The problems associated with a poorly prepared game are easily solved. Firstly, isolate the playing area. A simple way to do this is to lay down a large sheet of card, black being ideal for dungeons, and ensure that all forthcoming actions take place within its confines. Not only will it concentrate the players' attention on the action, it will also give the game a sense of drama as the playing pieces are moving about the 'stage'. All non-table accessories should be outlawed from this 'stageboard'. Secondly, provide or arrange for the players to have clipboards upon which they can keep all their notes and stats. By applying these two simple practices, you will, at a stroke, have removed from the table most of the debris that accumulates to frustrate play.

What do you use to represent your scenario on the table? The simplest way of representing your tunnel, corridor, or chamber is simply to draw it on a large sheet of paper as play develops. *Standard Games* produces some A2 size pads of tinted paper that are gridded into one inch squares. Available in sepia (reddish-brown) or sky-blue, they are an ideal aid to mapping your tabletop progress, or they can be used in conjunction with *Standard Games*' floor plans of the same grid size. Wipe clean plastic surfaces (white perspex, formica, or vinyl battlemaps) and a water-soluble felt-tip pen are another way of tackling the problem, but perhaps it is the least aesthetically pleasing way of representing

the players' surroundings; being stark, easily smudged, and often too 'clinical', it has disadvantages that counter its great advantages of offering instant room changes with the wipe of a damp cloth.

The most popular playing surface must be the *Games Workshop's Dungeon Floor Plans*. They are relatively cheap (when one considers the play potential of just one set), flexible, and reusable. They are, however, flimsy and easily damaged in use. To combat this, we have taken to mounting ours on stiffer card in the following way:

- 1: Purchase a tin of impact adhesive (*Cow Gum*, *Copydex*, etc.) and a sheet of mounting card (as used for basing miniatures) from your local art shop.
- 2: Using a piece of scrap card, spread a thin layer of adhesive over the back of your floor plans and allow it to become tacky.
- 3: Place your floor plans onto the mounting card and rub them down with the heel of your hand to ensure good adhesion.
- 4: When the glue is completely dry, cut out the flooring sections to the sizes you require using a sharp craft knife, a straight-edged rule, and a suitable hard, flat surface. Take care when cutting the card; rather than cut the card with one stroke of the knife, lightly score the card several times until it parts with ease. This way you will find that the cut edge remains straight and unfrayed.

Floor plans mounted in this way last far longer, they are heavier and so tend to be more stable during play, and they will butt together without turning-up or warping along the edges. We have both organised a collection of different-sized floor plans by placing a coloured sticker on the reverse side, and marking it with a code (A2, B5, C6, D2, etc.). When we write our scenarios, we then refer to this code in our GM notes (e.g. The Altar Room C6) when the time comes to re-use the floor plan, or floor plans if two or more are used in conjunction. New rooms can always be added to the existing 'stock' of rooms, and the type and code that you use can be entirely up to you (e.g. 'A' code for corridors, 'B' code for rooms, 'C' code for tunnels, etc.).

At the upper end of the expense scale, there are the three-dimensional dungeon sections that are commercially produced by several UK companies. *Akheton Fortifications* produces a range of dungeon floor tiles and accessories that include pillars, staircases, bridges, and a very nice precipice with a winding path. *Otherworld Artifacts* specialises in stone-cast game accessories and produces a catalogue that itemises its extensive range—from complete dungeons to incidental extras like fungi, pilasters, and urns. *Torchlight Fantasy Products* manufactures dungeon flooring sections that are cast in resin, which has many advantageous properties. In general, resin is more resilient than stone-cast material, and far lighter. If you intend to transport your dungeon, these factors are well worth bearing in mind. The *Torchlight* range is very comprehensive, making use of the cream-coloured resin throughout the range;

unlike the stone-cast accessories which require proper painting, the resin sections need only be washed over with a thinned-down wood stain and wiped with a cloth. The stain remains in the recesses and gives a very realistic effect. *Prince August*, makers of the well-known 'cast-them-yourself' model moulds, has recently released a series of scenic moulds called the *Dungeon Builder* system. Walls, floors, and door sections are all available, together with the required plaster packs. They also have moulds designed for use with their metal casting kits that enable you to cast doors and trapdoors.

This Issue's Photos

Fig 1 shows the 'Warrior's Watchtower' by *Otherworld Artifacts*. This tower is supplied in kit form and allows for the substitution of other sections from the OA range, so that it can be customised to your own taste. The tower shown here is constructed from circular modules, each with a fully detailed interior, stacked one upon the other. The whole is very sturdy and allows for figures to be placed inside.

New from *Citadel* is their range of *Rogues*. *Figs 2* and *3* show a few of the range that would also double as historical (or fantasy) pirates. *Sorcery* fans take note that the figure with the peg-leg in *Fig 3* was modelled on Steve Jackson (UK), during his attendance (with broken ankle and crutches) at *Citadel's* Open Day last year. Due to the success of the event (the Open Day, not the broken ankle!), it is to be repeated again this month (see *Newsboard* for details). Pirates are a long overdue addition to the catalogue that will now enable would-be players of *Pirates & Plunder* (*Yaquinto*) and *Privateers & Gentlemen* (*FGU*) to adventure on the table with suitable miniatures.

Fig 4 features some of *Torchlight Fantasy Products'* range of dungeon chambers, corridors, and accessories. Cast in resin, many of the items such as doors, windows, chests, and beds can be used in conjunction with normal 2-D floor plans.

In *Fig 5*, we see an extensive dungeon complex constructed from modules in *Otherworld Artifacts'* range. The hinged doors open and close, and such unusual features as the circular corridor sections, Egyptian-style pillars, and flora (fungi and trees) all add to the distinctive 'top-of-the-range' catalogue of dungeon accessories.

Spot the poseur in *Fig 6*! Two of *Citadel's* rogues are seen here having a contretemps in front of *Otherworld Artifacts'* castle doors. These gentlemen would be more than suitable for use with *En Garde* (GDW), or as glove-slappin' duellists in any city-state bar.

Useful Addresses

Games Workshop, 27/29 Sunbeam Road, London NW10.
Otherworld Artifacts, 'Fables' 14, Elm Park Road, Havant, Hants.
Prince August, Dept. 91, Hobby Castings, 129 Oliver Plunket Street, Cork, Éire.
Standard Games, Arlon House, Station Road, Kings Langley, Herts.
Torchlight Fantasy Products, 23 Cliftown Road, South end-on-Sea, Essex, SS1 1AB.

TABLETOP HEROES

Fig 1



Fig 2



Fig 3



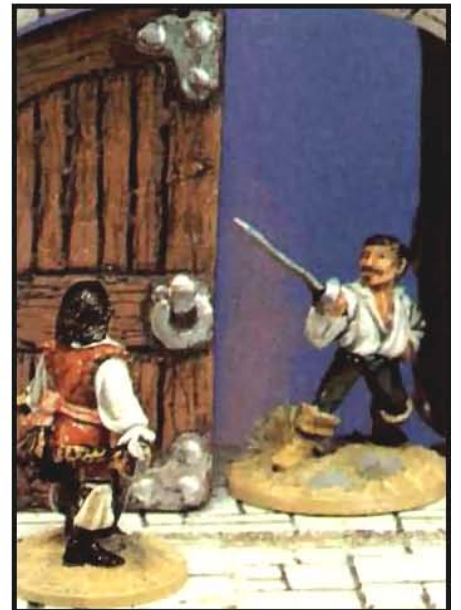
Fig 4



Fig 5



Fig 6



Photographs by Joe Dever and Gary Chalk

Tabletop Heroes is a regular feature covering figures, modelling, and painting tips by Joe Dever and Gary Chalk

Proxy Painting

Every month we are sent a large number of new figures to review—so many in fact, that it is sometimes impossible to keep on top of all the painting they require and avoid a massive backlog. Brought on by a growing sense of despair, we hit upon a solution to the problem—what if we sent some of the new releases to the professional painting services that you see advertised in the classified sections of the hobby press? Not only would we clear our ever-growing mountain of miniatures, but we could also showcase the work of these ‘professionals’. Unfortunately, as the figures returned, we discovered the work of these painting services to be far from satisfactory. When one considers that their work was to be shown to over 40,000 prospective customers, it was surprising what little effort had been put into some of the samples. However, having said this, there were some notable exceptions that ranged from good to excellent, and we have featured some of these in this month’s photo page. Please don’t think we are being too harsh or snobbish in our appraisal of these services, for many of the painting faults were basic mistakes, and not merely a question of stylistic preferences. The most common faults included patches of undercoat that were left uncovered, paint overlapped or splashed from one article of clothing to another, and figures that had not been prepared prior to painting (flash and casting lines still visible). On one model, tight sleeves were painted as bare arms, and on another the sword had been painted dark brown (a pacifist adventurer perhaps?!). When one considers that £2.50 (plus the cost of the miniature) was being charged for this standard of service, the mistakes appear less comical. Therefore, we recommend that if you are considering the use of a painting service, you always send for a sample of their work before committing yourself to what could be an expensive and disappointing transaction. When you receive the sample, ask yourself the following questions: Does the painting style fit in with your other figures? Are the figures supplied ready-

based, and if so, are they to the size required for the game you intend to play? Is the finish of the base compatible with your terrain/dungeon? Are figures supplied with a matt or gloss varnish, or no varnish at all?

Miniature Masters, for example, supplies an extremely clear order form to prospective clients, which covers every aspect of the figure in detail. If you are unsure of what exactly the painting service is offering, write or telephone for a full explanation before you send off your figures; very often the ‘basic’ price is just that, with bases, varnishing, dry-brushing, etc., costing extra.

This Month’s Photographs

Figs 1, 2, and 3 show six figures from a new range of dwarfs by *Asgard Miniatures*. From left to right, they are a Black Dwarf (DW6), a Dwarf Spearman (DW4), a Dwarf Crossbowman (DW10), a Dwarf Axeman (DW2), a Dwarf Lord (DW8), and finally a Dwarf with an Arquebus (DW11). These are very well cast miniatures with excellent detail, and produced in a clean, flash-free metal. The Black Dwarf comes complete with carrion bird perched on his shoulder, and the Dwarf Lord sports an impressive dragon-crested helm. Perhaps the most thought-provoking figure in the range is the arquebusier. In our very first feature (WD52) we discussed the introduction of gunpowder into FRP games; now the theory can be put into practice. Of course, the technology need not be perfect—in fact, the dwarf arquebusier is cast with an eye-patch that hints at a disastrous mis-fire! All of the dwarfs were painted by *Jena Enterprises*, in a style that relies heavily on dry-brushing. All were very well detailed and carefully shaded, albeit a little on the dark side.

With the interest in *Call of Cthulhu* growing steadily among role-players, we thought we would have a look at some of the miniatures currently available to Keepers and Investigators. *Grenadier Models* produces two boxed sets—*Adventurers* (6501) and *Creatures* (6502), both designed by the award-winning Andrew Chernak. The castings of both the humans and non-humans are superb. Alternative poses of the figures will soon be available in blister pack form, retailing at about £1.25; boxed sets are £7.95 at present.

In *Fig 4* we see Colonel Babbington-Smythe ordering a Mi-go to ‘Stay where it is and put its nippers in the air!’ The colonel is the ‘Big Game Hunter’ from the *Adventurers* set, which also contains figures suitable for use in any ‘30s RPG. A policeman with a shotgun, a female reporter, a professor with book and lantern, and an Indiana Jones lookalike are just some of the twelve models that make up the set.

Also from *Grenadier* is the beast in *Fig 5*—the *War Mammoth of the Undead Legion*. What a great centrepiece for an undead army! The mammoth, which comes complete with howdah and a crew of three skeletons, is beautifully detailed. A mammoth, of course, has no bone in its trunk, but *Grenadier* have thoughtfully included a set of trunk-armor to take its place; without it, the model looks strangely incorrect. This model was painted by the *Espirit du*

Corps painting service, and as you can see, the bones were well shaded and detailed to give a realistic three-dimensional effect. If you are about to paint undead, especially skeletons, try mixing a little tan (*Humbrol* MC27 is ideal) into the white of the bone—it produces a convincing ivory finish.

In *Fig 6*, we have a Deep One from the *Grenadier* boxed set of *Creatures*, depicted in the correct livery of grey-green scales and white belly. When painting the eyes of monsters such as this, make the ‘whites’ and the pupils as large as possible—it accentuates the ‘fishy’ look. If you finish your figures with a matt varnish (or leave them unvarnished), apply a touch of gloss varnish to the eyes and lips, to make them seem wet and slimy.

‘Yah! Blurt! Zlar!’ says handsome Philmo Phlegm, one of *Citadel’s Night Goblins* (C13) range. In *Facing Facts* (WD62), we recommended that flesh-coloured paint is generally too pale to be used straight-from-the-tin, as it gives a figure an unhealthy or anaemic look. Philmo owes his pallid good looks to a coat of basic flesh pink, to which nothing has been added except a little shading with dark earth (*Humbrol* MC6 with a little black).

...And talking of unhealthy creatures that shun the sunlight, we come to *Fig 8*, a *Citadel* Golem, painted as a ghoul. Bearing in mind this creature’s natural habitat, his base would look suitably sepulchral if adorned with bits of broken skeleton; Lovecraft’s ghouls seem to spend an inordinate amount of time gnawing on old bones!

Fig 9 shows a Shoggoth from the same range of monsters. Painting tips for a ‘shapeless congerie of protoplasmic bubbles’ do not spring readily to mind, but we would recommend that you start by washing the creature in a dark colour; green was used here to good effect. After the wash has dried, pick out the various organs and nodules in whatever colours seem appropriate, bearing in mind the relationship between colours and how they complement each other (see WD58—*Thinking in Colour*).

Perhaps one of the best painting services currently available is *Miniature Masters* of Southend-on-Sea, Essex. *Fig 10* shows a *Citadel Cleric* (CO3/1a) that has undergone their tender ministrations. They favour a style that accentuates the contrast between light and dark (sometimes called ‘blacklining’) although they can paint to order, depending on the customer’s preferences. They will supply a sample figure on request, the cost of which is refundable against your first order.

The last of the *Cthulhu* nasties is *Fig 11*, a Nightgaunt. If you are looking for the face of this creature—don’t despair. Neither the casting nor your sanity are at fault, for according to Lovecraft, Nightgaunts never have faces. □

Useful Addresses

Jena Enterprises, 58, Winston Avenue, Worthing, West Sussex BN14 7PT. (0903) 132109

Espirit du Corps, 8 Cavendish Road, Long Eaton, Notts NG10 4HY.
Miniature Masters, 40a, Whitegate Road, Southend-on-Sea, Essex SS1 2LQ.



Fig 1



Fig 2



Fig 3



Fig 4



Fig 5

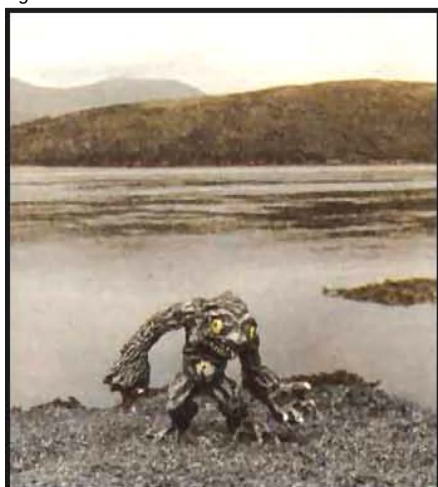


Fig 6

All photographs by Joe Dever and
Gary Chalk

Painting: Figs 1, 2, 3—Jena Enterprises;
Fig 5—Esprit du Corps;
Fig 10—Miniature Masters

Cthulhu figures courtesy of Tom Hall



Fig 7

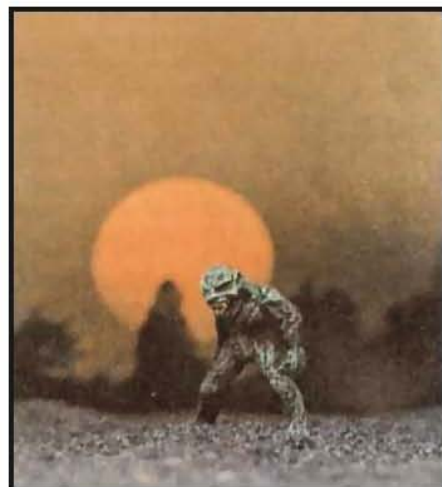


Fig 8



Fig 9



Fig 10



Fig 11

Painting miniature horses to achieve a realistic effect is a relatively simple process, but one that often eludes the beginner, and indeed the experienced painter, owing to a lack of basic information about horses. This month, together with a basic guide to colours, we will outline a few simple techniques that can be used to good effect.

There are three basic colours of horses: grey, black, and brown. Grey horses vary from very light grey dappled through to almost black, with white horses (technically 'greys') an extreme rarity. Dark greys are often dappled with lighter tones and vice versa, and many have cream-coloured manes and tails in contrast to the usual blue-grey or black. The undersides of greys are lighter than their flanks or haunches, and sometimes creamy (*Humbrol* MC4 with a little MC25 is an effective mix). A pure black horse is as rare as a pure white horse. The colour should be very dark brown (*Humbrol* M33 mixed 50/50 with MC6) with highlights of burnt sienna (try *Humbrol* MC22 or HN5) and shading of a blue/black mix (MC33 with a little MC8). Manes and tails should be black, with a thin wash of blue/black shading mix applied once the base coat has dried. Brown is the most common colour of horse, of which there are two main distinctions—chestnuts and bays. Chestnuts have a tail and mane that is often the same colour as their coat, otherwise it is dark brown (but never black) or creamy fawn. Bays always have black manes and tails, and the dappled effect of a different shade of brown usually appears on their flanks and haunches. Horses' eyes are very dark, with no white visible at all. A hint of pink/grey around the eye is all that is needed. In most cases, this pink/grey mix can also be used for the hairless areas of a horse's muzzle—around the nose and lips. Greys often have pink patches of skin that cover the whole nose, whereas bays have a much darker pink grey skin (darker than chestnuts). This muzzle colour should always be blended into the body colour. Many horses have what are known as 'stockings' or 'socks'—areas of lighter colour that affect one or more of their legs. There are no rules governing these socks and stockings; they can spread at differing lengths from the hoof upwards and affect any or all of the legs. However, the horny part of the hoof will be light coloured if there is a light sock and vice versa (although hooves are never black).

Horse Painting Techniques

Dry-brushing: After undercoating in matt white, paint your horse either black or dark brown. Once dry, apply a lighter shade of brown (or grey if you wish to depict a grey horse) by dry-brushing (see *TTH WD61*, for technique). Manes and tails are tackled after the body has dried, but the process is identical. For a guide to which colours to use, consult the accompanying chart. All bridles, reins, and saddlery are added once the 'horse-flesh' is finished. Dry-brushing is a fast method of painting horses, ideally suited to 'mass-production'. It does, however, give a dark appearance to the horse.

Oils: For those of you who have the

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HORSE SENSE

patience of a saint, the effects achieved with the use of oil paints are very impressive, giving a richness of colour that is difficult to obtain with any other type of paint. Firstly, undercoat your model and then apply a base coat of matt tan, rust red, or orange (*Humbrol* MC1). After leaving this to dry (minimum 24 hours), apply your oil colour (slightly thinned) and blend any changes together while they are still wet. Now, using a piece of lint-free cloth or tissue, gently wipe the raised areas of the figure (flanks, haunches, fronts of legs, chest) to allow the undercoat to show through. This creates a very subtle shading that combines with the warmth of the oil colour and the basic undercoat beneath. This technique is not easy and requires much trial and error in order that it may be mastered. Oil paints dry slowly and this method is only really recommended for the patient!

Washing: This is perhaps the easiest and quickest way of painting horses. Firstly, dilute your basic colour and apply it to your undercoated model using a fairly large brush (Size 4 is recommended). Any variations of colour should be blended together while the paint is still wet. The wash will run into the indentations of the model and create a realistic muscle tone, forming the basis to which extra shading can be applied. Manes and tails are completed once the body has dried, followed by saddlery.

When painting 'greys', it is advisable to give your model two undercoats of matt white. Once dry, shade all the recessed areas with pale grey (try *Humbrol* MC4) and then thin down this colour and work it into the lower legs, flanks, and rump, taking care to leave no discernible line between the lighter and darker tones. When this has dried, take a little matt white and dot the flanks and rump to give them the distinctive dappled effect. The more dramatic the effect you require, the darker your grey shading should be.

When you come to varnish your figure, a silky finish is best (*Humbrol* Satin Varnish 135), but it should be borne in mind that the sheen of a horse's coat is not uniform in nature. The underparts

are always less shiny than the back, haunches, and neck, and a grey horse is far less shiny than a black or brown.

This Issue's Photos

Fig 1 shows three of *Citadel's* new elven horses which were painted using the wash techniques described in the text. All saddlery and trappings were completed after the body of the horse.

Figs 2–6 illustrate the *Cthulhu* adventurers from the *Grenadier* boxed set of the same name (6501). They accompany the *Creatures Set* that was featured in last month's photo page, and are available from *Games of Liverpool* at £8.95 per box.

In *Fig 7* we see *Citadel's* new burglar complete with grapnel and rope, and an addition to their *CO1* range of fighters. These particular figures are ideally suited to simple conversion; the grapnel can be cut away from the burglar to leave a rope-carrying NPC, the scabbard of the fighter can be shortened to leave a dagger rather than a sword.

In *Fig 8*, a close-up look at *Ral Partha's* Elven Hero, designed by Tom Meier, shows the effect of dry-brushing in detail. Generally, wash techniques produce a more subtle rendering of light and shade, but this distinction is simply a matter of personal taste.

Fig 9 shows an armoured knight from the *Essex* range of *Medievals*, together with a *Citadel* longbowman from their *Fantasy Men-At-Arms* range (C26). Many of the *Essex* mounted knights are also available as foot figures.

In *Fig 10* we have *Citadel's* Undead Rider. This model was completely dry-brushed in a mix of suitably 'unnatural' colours that befit this undead mount.

HORSE PAINTING GUIDE

TYPE	COLOURS
Light Bay*	Body reddish-brown. Mane, tail and legs below the knee black.
Dark Bay*	Body dark brown, otherwise as light bay.
Light Chestnut*	Body yellow-brown or reddish-brown (more usual) and legs of the same colour. Mane and tail a bit lighter.
Liver Chestnut*	Body dark brown and legs similar. Mane and tail a yellow-brown or reddish-brown.
Brown*	Very dark brown. Nose brown.
Grey*	Off-white or cream with grey dapple, mostly neck and flanks, varying in degree from horse to horse. Legs below the knee grey. Mane and tail grey or white.
Blue Roan*	Grey with black dapple. Mane and tail black. Legs below the knee black or very dark grey.
Black*	Very dark brown all over.
White	Off-white all over (use creams and pale greys as contrasts).
Dun	Dun body, black legs, mane, and tail and stripe spine (mainly a pony colour).
Piebald	White, with irregular patches of black. Mane and tail are the same colour as the adjacent portion of neck or rump.
Skewbald	As piebald, but reddish-brown or dark-brown over white.
Strawberry Roan	Reddish-brown dappled with grey, maximum grey on upper surfaces. Legs dark brown, mane and tail grey.

* All horses marked thus are liable to have white markings on the face and legs below the ankle. The face marking, called a 'blaze', can be large or small. Very few horses have no blaze; likewise, few have no 'socks'.

Fig 1



Photographs by Joe Dever and Gary Chalk
Paintings in Figs 2-7, 9 by Jim Hall. Painting Guide
reproduced by kind permission of Patrick Stephens
Ltd. (From 'Napoleon's Campaigns in Miniature' by
Bruce Quarrie.)

Fig 2



Fig 3



Fig 4



Fig 5



Fig 6



Fig 7



Fig 8



Fig 9



Fig 10



Tabletop Heroes is a regular feature covering figures, modelling, and painting tips by Joe Dever and Gary Chalk.

OPEN HOUSE

March 16th/17th 1985 saw the second of *Citadel Miniatures*' 'Open Days', held at their spacious factory in Eastwood, Notts. The event attracted well over 2,000 gamers who witnessed and took part in a myriad of activities including *Warhammer* battles, painting competitions, fancy dress, and combat displays. *Citadel* took the opportunity to unveil new ranges and products, many of which are innovative developments in a hobby that appears (despite recent price increases) to be going from strength to strength.

The first of the official *Lord of the Rings* figures were on show in the now familiar blister packs. Many of the new range are available as mounted and foot figures, which allows for their use in both dungeon and wilderness campaign settings. They are exceptionally fine castings, leaning more towards a classical interpretation of Tolkien's characters rather than the featureless cartoon-like figures of previous *LOTR* ranges by other manufacturers. Prices start at around £1.95 per pack (foot figure, mounted figure, and horse)—expensive by most standards, but inescapable due to high licensing royalties.

One of the more controversial developments at *Citadel* is their production of 60mm plastic models. The *Fighting Fantasy* range of fighters and monsters, moulded in hard polythene, comes with a selection of heads, shields, and weapons, and are designed to the same high stan-

dard as *Citadel*'s 25mm lead ranges. Plastic fantasy models have had a poor reputation in the past, and deservedly so, but these new 60mm models are in a class of their own and will undoubtedly encourage youngsters to take up role-playing or fantasy wargaming as a hobby. For us old lags, the introduction of plastics will have many advantageous spin-offs. *Citadel* plans to make full use of their injection-moulding equipment to produce plastic shields, weapons, and possibly flags and standards for existing 25mm ranges. New 25mm models will be moulded with lugs on their left arms to accept press-on plastic shields, the shields being plain on one side and featuring a device on the other. The permutations then become endless when you wish to form armies; figures with totally different arms and armour can be given identical shields to regiment them into one unit, or the arm lug can be filed off to depict a figure without a shield. Consider the work involved when you want to remove a shield from a figure where the shield is an integral part of the miniature's arm, and you can appreciate the flexibility of the new system.

Painted shields and banner devices are often the most eye-catching feature of a well-painted miniature, but few of us have the artistic flair or steady hand needed to produce stunning miniature heraldry. In response to this frustration, *Citadel* is to bring out sheets of coloured shield and banner transfers specifically designed to be compatible with their figures and their *Warhammer* regiments, the first of which should be available as you read this. The recent introduction of *Slotta-Bases* was met with mixed feelings by many figure gamers, the most common criticism being the problem of integrating the new larger bases with existing figure collections. In response to this, *Citadel* has produced a variety of additional *Slotta-Bases* for cavalry and monsters as well as round and hexagonal bases, which will enable figures to be grouped together differently or used instead of counters in certain board-games. The event also saw the launch of a new magazine—*The Citadel Journal*—devoted almost exclusively to fantasy models and modelling. The first issue of this quarterly magazine included full colour photographs, articles

on painting by Simon Cass and John Blanche, *Warhammer* amendments, a readers' page, and a competition. The covers include a full colour card cut-out building in 25mm scale for use with tabletop gaming, and at £1.50 it is very good value for money.

This Month's Photographs

The standard of entries submitted to the Open Day painting competition was exceptionally high, which made our task of judging the winners in each category very difficult. However, winners were chosen, some of which we are featuring in this month's photo page.

Fig 1 shows the winning entry in Sunday's Best Diorama class. Those of you who wish to construct your own diorama would do well to examine the detail put into this 'Goblin Chariot' scene, and take note of the realistic plant life (wire and *Milliput* bullrushes), muddy pond (fibre glass resin), and strip of untrampled grass in the middle of the cart track. It is this attention to fine detail that won Kevin Adams first prize.

Fig 2. This is the trophy that we awarded for the figures we judged to be 'Best of the Show'. It features some of *Citadel*'s latest chaos warriors in combat with dwarfs in the grounds of a ruined church. All the figures were painted with enamels and acrylics, with the ruined masonry scratch-built from polystyrene ceiling tile and Plasticard squares.

Fig 3. The winner of the Best of the Show trophy was Nick Sewell for his *Warhammer* regiment of goblins—shown here in all their chaotic glory. This unit was one of many entries that Nick submitted, all of which were of exceptionally high standard, securing for him a well-deserved win.

Fig 4 shows the winner of the Best Diorama class on the first day of the show. Bill Sprint's 'Barrow-Wights' were well painted and imaginatively based among a group of 'standing stones', which consisted of polished pebbles set into a tetron base and decorated with treasure chests (note the hobbit in the foreground). Of all the new *Lord of the Rings* figures, the Barrow-Wights proved to be a definite best-seller at the Open Day, snatched up by fantasy wargamers and role-gamers alike.

Fig 5. The Overall Winner of the show for a consistently high standard of work was Simon Cass, whose 'Dark Elves' are shown here. One of the most common faults that spoiled many well-painted entries was the conspicuous lack of attention paid to bases. Note how well both Simon and Nick finished the bases of their two prize-winning units.

Fig 6. Here we see one of the new 60mm *Fighting Fantasy* plastic figures, painted and converted by *Citadel* staff artist David Andrews. Not bad for a toy, eh! Fantasy modellers may well find this new range to be a source of fresh inspiration as the larger scale and 'soft' material offers greater scope for conversion and elaborate decoration than is possible with the smaller 25mm lead ranges.

Figs 7 and *8* were not among the prize winners, but P. Benson's 'Rohan Lancer' (*ME23*), and Pete Prowl's 'Gandalf on Shadowfax' (*ME11*) illustrate the detail and animation that makes *Citadel*'s new *LOTR* range something special. □



TABLETOP HEROES

Fig 1



Fig 2



Fig 3



Fig 4



Fig 5



All photographs by Joe Dever and Gary Chalk

Fig 6



Fig 7



Fig 8



Tabletop Heroes is a regular feature covering aspects of figure modelling, by Joe Dever.

THE MAGIC FRAME

The Low-Down on Close-Up Photography Part One: Equipment

Many readers have asked for advice on how to take photographs of their figures without the need for expensive equipment. This issue, therefore, I will be covering the basic equipment you need for the job and in next month's *TTH* I shall be showing you how to use it and how to avoid the many pitfalls of close-up photography.

The Camera

The 35mm single lens reflex camera (SLR) is ideally suited for the task. Starting at around £40 second-hand, they have useful features such as interchangeable lenses and a built-in light meter [typically through-the-lens (TTL)]. Understanding how to use your camera is important and will only come through practice. The features we require are slow shutter speeds (2 seconds or longer) and small lens apertures (f16 or f22) as opposed to the fast shutter speeds and maximum apertures vaunted by manufacturers.

The standard 50mm lens supplied with the camera is quite adequate for model photography and, when used with extension tubes, gives a performance comparable to purpose-made close-up lenses. Extension tubes don't suffer from the same problems as add-on close-up lenses, which generally soften detail and have optical imperfections.

Accessories

The long exposure times used in model photography require the camera to be well supported to prevent a blurred picture due to 'camera shake'. A tripod and cable shutter release are good investments here and a medium-weight tripod with adjustable legs and centre column makes an ideal all-purpose support. Cheaper, lightweight tripods are much more subject to vibration.

Lighting

Effective lighting is surprisingly cheap: two angle-poise lamps (*Habitat* work-lamps are ideal), some photographic bulbs (photofloods), and some white cards to use as reflectors are all you need. Flash has its limitations if used as the sole source of illumination, although there are two methods of avoiding the problems, which I shall cover in *Part Two*.

Direct lighting can produce unwanted glare but this can be easily overcome by diffusing the light through a screen of greaseproof paper.

Film

The type of film that you load into your camera will have a marked effect on the quality of your photographs. In model photography we require a film that will capture fine detail and 'slow' films are ideal for this purpose. The speed of a film is denoted by its ASA number and the films we require have an ASA of between 20 and 75. Into this bracket fall the following: Colour Print—*Agfacolor CNS-2* (ASA80), *Kodak VR 100* (ASA100), *Vericolor 11 Tungsten* (ASA80); Colour Transparencies—*Agfachrome 64* (ASA64), *Kodal Ektachrome 64* (ASA64), *Kodachrome 11 Type A Tungsten* (ASA40); Black and White Prints—*Ilford Pan F* (ASA50), *Kodak Panatomic X* (ASA32), all of which are recommended.

Daylight colour films are designed for use in natural lighting, and under artificial light (photofloods) you will need a correction filter (Blue 80A) to compensate for the 'yellow cast' of artificial lighting. Tungsten films are specifically designed for use in artificial light.

Props

Finally, you need some scenic accessories to make the background of your photographs more appealing. Coloured

background papers are effective, cheap, and readily available, but avoid light colours or white since they will give a false reading to cameras with TTL metering. The most suitable colours are dark blue, sky blue, light green, or black. Good quality photographs of landscapes provide an alternative to one-colour backgrounds but require some foreground dressing to make the scene convincing. Coloured scenic flock, as used by railway modelers, can be used to cover a figure's base and link the foreground with the photographic background. Lichen, twigs, small stones and pebbles, sand, and even salt (for snow) can form the basic ingredients of your 'props box' with which you can make attractive settings for your models.

Equipment Checklist

35mm SLR Camera (preferably with TTL metering)
50mm Lens (smallest aperture f16 to f22)
Extension Tube Set
Tripod (preferably with tilt/pan head)
Flashgun
Cable Shutter Release
2x Angle-Poise Lamps
2x Photoflood Bulbs (try 75W *Philips E27s*)
A4 size White Cards (as reflectors)
Greaseproof Paper (for diffusing light)
Colour/Black and White Film (slow to medium speed)
Conversion Filter (Blue 80A for daylight film)
Coloured Backing Papers
Frame (to support backing papers)
Scenic Background Photographs (from brochures, books, etc.)
Scenic Flock (fine grain grey, brown, and green)
Set Dressing (lichen, twigs, pebbles, etc.)
Brush and Tweezers (for dusting figures and removing fluff)

A selection of the latest releases in Citadel's Lord of the Rings range. Photos by Richard Harcourt.



This Month's Pics

Fig 1 shows the incredible *Sven* (star of stage, screen, and *Warhammer* scenario!) and a *Citadel Elf* fighter, both painted by Tony Dynarowski. It's interesting to note that although both were finished in the same paints (*Hum-brol* enamels), *Sven* appears much brighter to the eye due to his green/yellow base.

The *Jabberwock* featured in *Fig 2* is one of two variants of this mythical monster currently available from *Citadel*. This one was assembled, painted, and based by Jackie Hands, and won her a first prize in the recent *Citadel Open Day* painting competition.

In *Fig 3*, we see a magnificent *Giant Troll* (*Asgard Miniatures*), painted and based by its designer Nick Bibby. Nick achieved the subtle shading and toning of his figure by applying a wash of drawing ink to the basic undercoat, and I hope to examine this technique in greater detail in a future TTH feature.

Fig 4: Relaxing on the throne of Barad-dur, we see Sauron the Dark Lord (*ME61*), mega-baddie of the *Citadel Lord of the Rings* range. 'Ol' Big Eye' is supplied in kit form with the whole model standing some 60mm high.

In *Fig 5*, we witness the latest *Law vs. Chaos* diorama by the staff at *Citadel Miniatures*. It features the handiwork of John Blanche, Dave Andrews, and Tony Ackland, who claim to have 'knocked it together during a lunch break'. Further examples of their midday modelling, together with some useful painting tips, can be seen in the latest *Citadel Journal* (priced £1.50). □

Fig 1



Fig 2



Fig 3



Fig 4



Fig 5 Photographs by Joe Dever



Tabletop Heroes is a regular feature covering figures, painting, and modelling tips by Joe Dever.

THE MAGIC FRAME

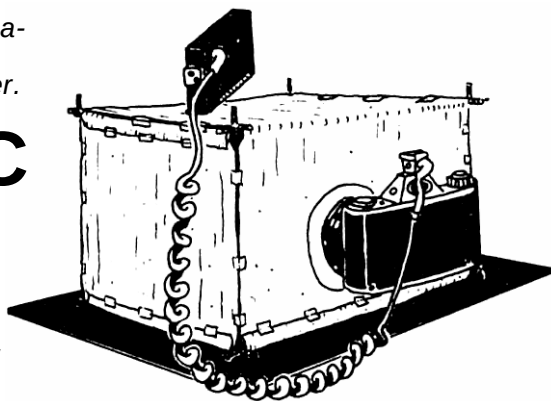
The Low-Down on Close-up Photography Part Two: Techniques

This month I shall be detailing two basic techniques for photographing miniatures. The first will make use of the equipment listed in last month's feature, and the second is intended for those of you who want to take reasonable photos of your models with the very minimum of equipment and expense.

When your camera is positioned to within a foot of your subject, you will find that the standard 50mm lens will not focus down to this distance unaided. You will need to add an extension tube (or tubes) between the lens and the body until your subject is framed in focus. When a lens is focused on a point a certain distance away, there will be a zone in front of and behind this point that also appears sharp on the film: this zone is called depth of field. Depth of field can be controlled because it is affected by changes in aperture size: an f-stop of f16 or f22 maximises the depth of field. One general photographic principle is that the greater the distance between lens and subject the greater the depth of field; thus shallow depth of field becomes a big problem when photographing miniatures at very close distances. However, the size of your subject matter is not without its advantages, for it enables you to set up on a tabletop indoors and use inexpensive lighting to good effect.

Lighting the subject with one single light source will result in heavy shadows with little detail and a second light source must be introduced to fill in this shadow. Lighting must be directed so that it accentuates the best aspects of your model. The set-up illustrated in Fig 1 shows the effective use of two angle-poise lamps with one set at approximately 45° to the subject, and the other directly above. The front lamp is being used to fill in deep shadow cast by the overhead lamp, which, in its turn, is accentuating the painted highlights of the figures.

You will find that the lamps need to be positioned relatively close to your subject. This often causes annoying reflections, but this problem can be overcome by diffusing the light through a screen of grease-proofed paper positioned in front of the lamps. Diffused lighting is recommended for model photography because it eliminates the 'shadow-line' that is often cast across scenic backgrounds or backing papers, which can make model photographs look very artificial. Additional fill-in lighting can be provided by making use of light that is wasted. A piece of white card (A4 size),



used as a reflector and positioned approximately 90° to the frontal light source, will bounce wasted light back onto your subject without harshness or creating secondary shadows.

The simplest way of showcasing your models is to set them up against a plain background, such as a sheet of coloured paper. This paper must be large enough so that the background edges are not seen running out behind the figures. When using a landscape photograph as your background ensure that it is held flat and at 90° to the lens, and that your overhead lamp is not positioned in such a way that unwanted glare or 'background sheen' is reflected directly into the lens. When arranging your figures against a scenic background, it is invariably best to begin with the most dominant one (whether it is the strongest due to its size, shape, or colour), placing it first into your photographic diorama. Other figures and props can be added, arranged, and rearranged until they are in their most advantageous relationship. Never hesitate to change your mind and experiment with different positions, both with the figures and the camera. During the arranging process it is also important to be constantly aware of the juxtaposition of tones and colours, details and mass, highlights and shadows. The fine detail of chainmail, for example, may be lost or at best confused if placed in front of a landscape with a detailed texture of its own.

Having set up your subject, you can now return your attention to the camera once more. A light reading should now be taken through the lens, and because your lens aperture is at its smallest a very slow shutter speed will result. The first problem you now face is that when the shutter release button is pressed, camera shake will most likely occur and blur the photograph. To avoid this, use a cable release to activate the shutter; if your camera has a mirror lock feature, be sure to lock the mirror up before taking a picture to prevent additional vibration while the photograph is being taken.

For those of you who wish to try your hand at model photography but are limited by a tight budget, I would recommend the following cheap and simple set up. It consists of a lightweight frame made from dowel or split bamboo sticks over which is stretched and taped a 'tent' of greaseproof paper. A hole is cut in the front large enough to accommodate your choice. Coloured papers can be used as a backing to the frame, much the

same way as in the previous 'open' set up. The box acts as a diffuser and scatters the light from its source, in this case a simple camera flash. You will need to invest in an extension lead and (possibly) a hot shoe adaptor, but these are both relatively inexpensive items. Ask a friend to hold the flash in position, just above and to one side, avoiding the framework of the box for best effect. Lastly, when calculating the f-stop, remember to measure the distance from the flash to the subject and not from the camera to the subject. Although this technique is very basic and simple, you will find that it produces very fair results.

Have you taken any photographs of your figures of which you are pleased or particularly proud? If so, why not let us all enjoy them? If you would like to see your prized photograph featured on the *Tabletop Heroes* photopage, send a colour enprint (glossy or lustre finish but no larger than 6"x4") to me, Joe Dever, c/o *White Dwarf Magazine*, together with your name and address and some brief details about your subject. If the response and the standard of prints submitted is reasonably high, I shall feature the best in a regular section—the *Tabletop Heroes* Readers' Picture of the Month!

This Month's Photographs

Fig 1 shows the basic set-up for model photography as outlined in the first part of this month's text. The lamps used here can be diffused by covering their shades with grease-proofed paper. As long as the maximum safe bulb wattage is not exceeded, there is no risk of overheating the diffusers.

In Fig 2, we see that heroic young hobbit Frodo and his pony (*Citadel ME13*) relaxing by the banks of the River Brandywine. This model was painted by the award-winning figure painter, Lindsey le Doux Paton.

Speeding on his way to Barrakeesh with his familiar in tow, we see one of *Citadel's* latest additions to its CO2 range of *Wizards* (Fig 3). The flying carpet comes complete with a clear plastic stand, and there is also a standing version of the wizard for use when the flight is over.

Fig 4 features another of *Citadel's* new wizards, this one having been prepared, painted, and based by Bill Sprint. A wide range of wooden bases of all shapes and sizes are available by mail order from *Eagle Studios*, 4 Moorland Road, Boxmoor, Hemel Hempstead, Herts. Prices start at around 70p and engraved nameplates can also be supplied to order.

'...and it says here, whatever you do don't look into its eyes!' In Fig 5, we see an intrepid bunch of *Citadel* adventurers petrified by the sight of a C22 *Basilisk*. The stony cleric with a mace is a companion of the crusading cleric featured in Fig 7. Both are new additions to the CO3 range, and were painted and photographed by Phil Lewis.

Fig 6 features a terrible trio of *Citadel* C28 *Giants*. A wide selection of assorted heads and weapons are available that enable you to customize each model to your own design. The towering delinquents shown here in pursuit of an unwary peasant were customized, based, and painted by Andy Faulkner. □

TABLETOP HEROES

Fig 1



The 'tent' diffuses the flash to lessen harsh shadow.

Photographs (Figs 1–4 and 6) by Joe Dever.
Photographs (Figs 5 and 7) by Phil Lewis.

Fig 2



Fig 3



Fig 5



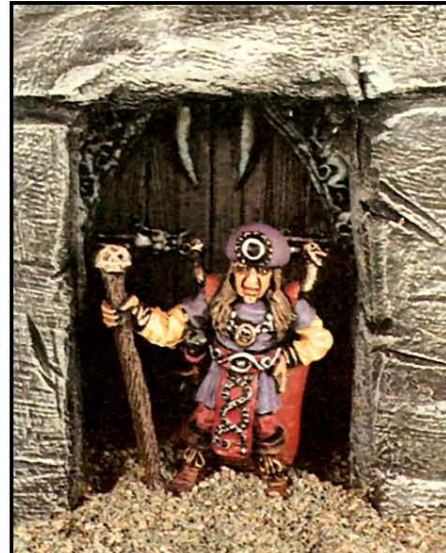
Fig 6



Fig 4



Fig 7



Tabletop Heroes is a regular feature covering the various aspects of figure modelling, by Joe Dever.

Shopping for Inspiration

What first inspired you to paint and collect miniature figures? Was it a photograph you saw, a game you took part in, the attraction of miniatures as works of art, the need for playing pieces in your RPGs, or simply a childhood fascination for toy soldiers?

At a recent convention, I posed this question to over a hundred gamers who were queueing up to transmute their hard-earned cash into lead, and discovered the majority were drawn into the hobby by the same spark of inspiration—the sight of well-painted miniatures on display in their local games shop.

All figure painters, especially beginners, benefit greatly from first-hand examination of well-painted miniatures. Techniques that have been described in this column, such as dry-brushing and washes, can be scrutinized at close quarters and from all angles; but more importantly, it is the help and advice that the staff of a good games shop can offer their figure-painting customers that makes a visit well worthwhile.

Since it opened in April 1978, *Games Workshop's* games store in Dalling Road, Hammersmith, has been a Mecca for anyone interested in RPGs and miniatures. Manager Tim Olsen and his staff are not only experts in their knowledge of rules and role-playing games, but very talented figure painters who genuinely enjoy helping customers to achieve better painting results. A large illuminated display cabinet houses hundreds of their painted miniatures and dioramas, plus all the up to date releases from Britain's figure manufacturers.

In the Midlands, *Games Workshop's* store in Sheffield is renowned for the inspiring figure displays of Pete Berry and his staff, and further west, gamers would do well to pay a visit to *Games of Liverpool* to examine their impressive display of *Grenadier* miniatures. One point worth bearing in mind is that if you are hoping for some helpful hints from shop staff, be sure to visit them when their shop is relatively quiet. Weekday mornings are favoured, but Saturdays and bank holidays are generally to be avoided.

A letter from Roger Hirst of Oldham, an 'avid reader of *TTH*', requested help in achieving a 'dusty' finish that he had first noticed on some figures in a local games shop, and recently on the *Goblin Chariot* team by Kevin Adams, featured on the photopage of *WD66*. 'Dusting' or 'weathering' a figure is a simple process of dry-brushing a fully-painted miniature with a light coat of very pale brown (*Humbrol* MC24 mixed 1:8 with matt white). The idea is to simulate the grime and road dust that attaches itself to anyone or anything travelling long distances. Having mixed your colour, it



Tim Olsen holding an impromptu painting demonstration for his customers at Dalling Road.

should be dry-brushed onto your figure very sparingly, starting with the feet and working your way upwards towards the chest. It produces a pale brown highlight that looks very effective, especially on large regiments of fantasy wargame figures or wheeled fantasy vehicles.

This Month's Photos

Fig 1 shows an exquisitely finished mini-diorama by Stewart Parkinson, in which a new *Citadel* cleric (C03) is attempting to turn a couple of undead samurai warriors. The throne is from the *Lord of the Rings* set ME61, and the base (including the carpet) was scratch-built from *Milliput* putty.

Currently a bestseller among *LOTR* figure fans is Gandalf (*Citadel* ME11), shown here in *Fig 2*, also by Stewart. The model's hat, beard, and outer cloak were washed with thinned grey enamel before a dry-brushing of matt white was applied. The under cloak was washed with thinned sky blue and shaded once the wash had dried.

An excellent example of dry-brushing technique can be seen in *Fig 3*. The skin of Fabio Vollono's Giant Troll (*Citadel* C20: £1.95) has received several careful applications, from its basic dark green shading coat through to the very pale green highlights that are visible on the ears and fingers.

Fig 4 shows a recent import to the UK from *Grenadier Miniatures*. This *Stone Giant* Set (No 3502: £6.75) was painted

by Tim Olsen, and together with the Giant Troll (*Fig 3*) is currently on public display at Tim's shop in Dalling Road.

Fig 5 shows five of a new range of highly stylised resin-cast 25mm buildings and accessories by a company appropriately called 'Hovels'. From left to right, the photo features their Butter Market (1T: £4.50), Thyme House (3T: £3.95), Market Cross (1A5: £1.25), Grog Shop (4T: £4.95), and Crookhorn House (2T: £3.95). They are available either painted (at roughly twice the unpainted price shown) or unpainted, and would ideally suit any fantasy wargames table or city/village RPG scenario.

In *Fig 6* we see a *Citadel* Balrog (C31: £3.00) finished in the imaginative colour scheme that won for its painter, Simon Bonner, 'The Most Outrageous Monster' award at the recent *Citadel* Open Day painting competition. The realistic flame effect was achieved by the vivid contrasting of a black undercoat, with scarlet mid-tones and yellow highlights. □

Useful Addresses

Games Workshop, 1 Dalling Road, Hammersmith, London W6.

Games Workshop, 95 The Moor, Sheffield.

Games of Liverpool, 50–54 Manchester Street, Liverpool L1.

Hovels, 18 Glebe Road, Scartho, Grimsby, Sth Humberside DN33 2HL.
Grenadier UK Ltd., Dept W, 29 Grange Road West, Birkenhead L41 4BY.

TABLETOP HEROES

Fig 1



Fig 2



Fig 3



Fig 4



Fig 5



Fig 6



All photographs by Joe Dever.

Tabletop Heroes is a regular feature covering painting and modelling tips, by Joe Dever.

CHOP AND CHANGE

For most of us who collect and paint miniature figures as a hobby, or as an integral part of role-playing games, there comes a time when a basic factory casting is simply no longer good enough. Whether it is due to the necessity of changing a figure to fit one's RPG character profile, or the desire to make a 'one-off' unique miniature, sooner or later most of us will want to convert a basic figure to our individual specifications.

As with good painting technique, successful figure conversions come with patience and practice. Simple conversions, involving the addition of small items or features to the basic model, should be attempted and mastered before more ambitious changes are undertaken. For starters, try adding extra weapons, tin foil cloaks, severed heads, or belt pouches to some of your models prior to painting, and take note of how these additions affect their balance and proportion. A common mistake is to overload a miniature to the point where it looks totally unbalanced; be selective, for often the addition of one or two items is all that is required to enhance a figure's appeal.

There is only so much you can do to a

figure by adding extra equipment. The next stage in the conversion process involves surgery, for which you will need a pair of metal snippers (electrical wire snips are ideal), some epoxy putty (such as *Milliput* or *Green Stuff*), a pin-vice, a suitable glue (such as 'superglue' or 5-minute epoxy), and a sharp modelling knife. Adding a weapon or staff to a figure's hand is a good first step, followed by the addition of a head from one figure to another. When swapping heads, make your cut below the jaw and try to keep it as clean as possible. Experiment with the position of the new head, and fix it with glue once you are satisfied. Any gap that remains can be filled and shaped with epoxy putty to hide the join and strengthen the joint. If the neck is particularly thin or if the model is likely to receive a lot of handling, it's a good idea to drill a small hole in the torso and the head (using the pin-vice) and insert a short piece of wire to strengthen the joint.

Having mastered heads, try swapping the top half of one figure with the top half of another; it can result in some striking poses, especially if you are modelling an army leader or an important NPC. Torso conversions often leave large gaps between the two

halves, which must be filled with epoxy putty and shaped to suit. Needles, toothpicks, and paintbrush handles make ideal and cheap tools with which chainmail, fur, and creased cloth can be simulated.

The uses of epoxy putty need not be limited to just covering up your conversions, for existing parts of figures can be remodelled with it and many new items (e.g. backpacks, blanket rolls, wine skins, plate armour, and belt pouches) can be made from scratch. Talcum powder or water should be used to smooth the surface of epoxy putty and prevent it sticking to your fingers, and be sure to clean your modelling tools before the putty hardens or it will be impossible to remove. When modelling backpacks or pouches, use a square of polythene as a work surface. While soft, the putty will cling to the polythene and can be shaped and detailed more easily. After it has set, the items can be removed from the polythene, which peels away with ease.

This Month's Photographs

Figs 1 and 2 show rear and front views of a conversion by an acknowledged master in this field—John Blanche. The white undercoated figure (a *Citadel Uruk-hai*) is the basic model John used to produce the conversion (painted figure) shown on the right. A sword blade was added to the helm, an axe was added to the left hand, and the shield was completely remodelled with epoxy putty. The right arm and sword were cut away at the elbow, as were the original legs just above the knees, and substituted with parts from another figure.

In *Fig 3*, we see Arg, Standard Bearer, Shaman, and Chieftain from *Citadel's C27 Pygmies* range, painted by Tim Olsen. They come in assorted packs of five at £1.95 per pack.

The giant reptilian saxophonist in *Fig 4* is a simple and humorous conversion of a *Giant Lizard (Ral Partha)* by Hamish MacCullum. The saxophone began life as a cake decoration, and the spotted bow-tie is a strip of vinyl painted with enamels.

Fig 5 shows a mounted bard (*Citadel C33*), painted by Mark Flack. A foot version is also supplied in a pack that retails for £1.95.

In *Figs 6 and 7*, we see a neat conversion by Gary Chalk that turns a *Citadel C15 Orc Chieftain* into a space orc mercenary. The axe was cut away and substituted for an assault rifle, and a bandolier of cartridge pouches were fixed to the figure's cross belt. Both accessories were taken from a 1/35th scale WWII German Accessory Pack produced by *Tamiya*. The helmet blast visor was cut from paper and fixed with a contact adhesive prior to painting.

Brian Ackland's *Angel (Ral Partha)* in *Fig 8*, is a welcome addition to the forces of good, and helps to fill a gap in the armies of fantasy wargamers who choose to fight on the side of right. □

Useful Addresses

Milliput Co., Unit 5, Tha Marian, Dolgellau, Mid Wales LL40 1UU.

Carr's Modelling Products, 23 Parkwood Road, Wimbledon, London SW19 7AQ. (SAE for lists.)

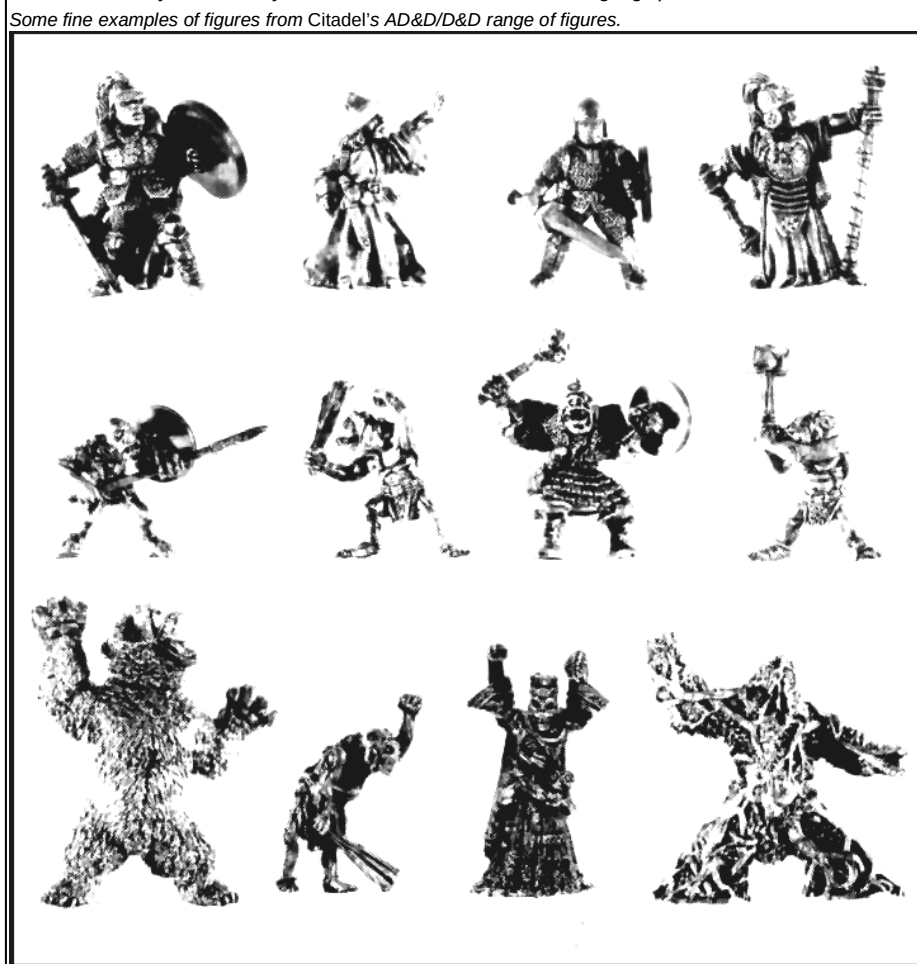


Fig 1



Fig 2



All photographs by Joe Dever.

Fig 3



Fig 4



Fig 5



Fig 6



Fig 7



Fig 8



Tabletop Heroes is a regular column covering painting and modelling hints and tips, by Joe Dever.

THINK INK



Fig 1



Fig 2



Fig 3



Fig 4

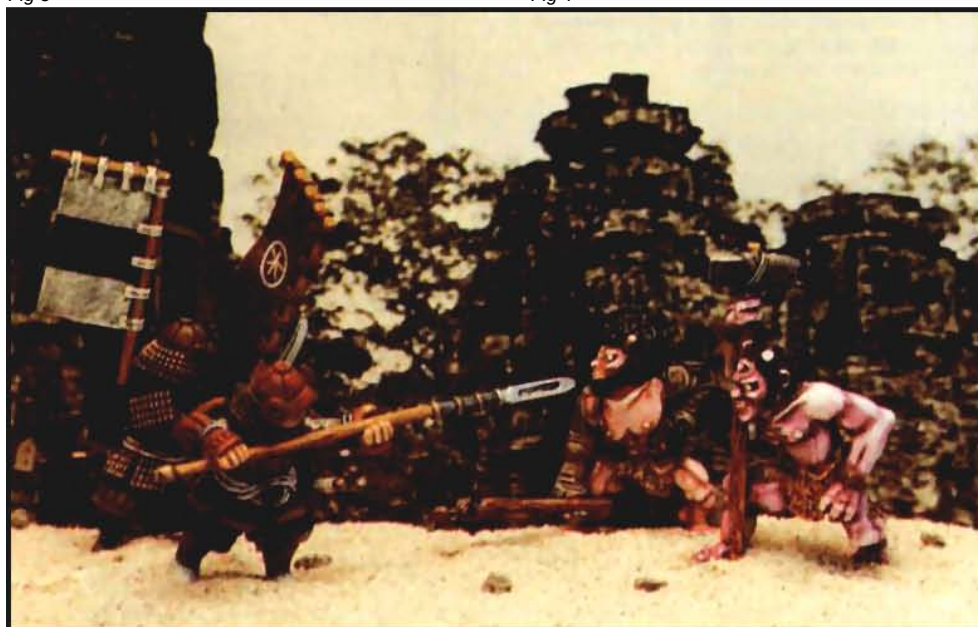


Fig 5



Fig 6

All photographs by Joe Dever.

The use of coloured drawing inks to tint painted miniatures is a process that few painters, particularly beginners, consider as an alternative to the more tried and tested techniques of dry-brushing and washing. However, because inks are transparent and the variety of colours available is wide, they can and should be used to enhance your model painting and make possible a whole new range of realistic or unusual effects.

The resin-based (shellac) inks made by *Windsor & Newton*, for example, are ideal for giving depth and richness to leather items such as boots, backpacks, belts, and jackets. Just wash over your painted model with undiluted ink and allow each coat to dry before deciding whether a further coat is necessary or not. I have found that up to three coats are sometimes needed to obtain the desired effect, especially where inks are applied to a white or light coloured base. The skin colour of the Dai-Oni featured in *Fig 3* was achieved by three washes of turquoise drawing ink applied to a matt white acrylic undercoat. The uniformity of tone, particularly on the raised areas, was easier to accomplish using inks as opposed to using thinned acrylic or enamel paint. Nut brown, applied to a matt dark grey base, gives a very convincing dark leather finish, and brick red applied to a matt hull red base (*Humbrol* enamel HN5 or *Tamiya* acrylic XF9) is a most effective simulation of polished brown leather. Hair is another feature that can benefit greatly from an ink wash. Instead of using a dark base colour and dry-brushing with a lighter shade, try painting the hair in just the lighter shade and allow it to dry. Apply brown or red ink as a wash to the base colour and it will flow into the crevices leaving the highlights in the lighter colour. Subtle shades of blond, light brown, and auburn hair can be achieved using this technique.

Deep red and nut brown, thinned with

some distilled water (tap water impurities can ruin the flow of the ink; try some defrosted ice from your fridge if you've no distilled water to hand), can be used to enhance gold and bronze armour by making rivets and buckles more prominent. For steel and iron armour use thinned black Indian ink washed over the basic metal finish, and apply additional coats depending on how tarnished you wish the armour to appear. This is particularly effective on chainmail and battered plate armour.

The *Windsor & Newton* range of inks can be intermixed, and many subtle and impressive finishes can be achieved by building up layers of different inks one after another, or by mixing shades whilst they are still wet. Sometimes you may find that some enamel paints cause an ink wash to become patchy and uneven. This is due to oily surface

'Inks...make possible a whole new range of realistic or unusual effects.'

residues left behind by the enamel's base, and can be prevented by coating your figure with an acrylic medium (*Tamiya* is recommended) which will seal off the oily surface and provide a good key for the ink to adhere to. When using inks, it is essential to varnish your figure afterwards, for inks do not stand up to repeated handling. Also, it is worth considering carefully the type of varnish to use and when to use it. A superb leather finish can be lost beneath a matt varnish, and metallic paint has a tendency to run if varnished within 4-5 days of it being applied to a model. *Humbrol* produces a range of varnishes (matt, satin, or gloss) that can be applied selectively by brush or aerosol.

This Month's Photographs

A distinctly Japanese flavour pervades

this month's photopage, although I'm sure the Arch Demon (*Citadel C28 Giant Demons Range*: £3.95) featured in *Fig 1*, would be more at home in a Cthulhu or Melnibonéan mythos. This model was painted by Terry Higgins, using enamels dry-brushed and blended over a black undercoat, which was allowed to show through to emphasise the creature's muscle tone.

Fig 2 shows three models from the distinctive *Ninja* range by *Dixon Miniatures*: SN6—ninja with blowpipe, SN5—ninja wielding staff and SN4—ninja with kusari-gama—all 36p each. *Dixon* produces by far the most comprehensive of all oriental role-playing and wargaming figure ranges, and has recently introduced a new fantasy section entitled *Legends of Nippon*, representing the more weird and diverse creatures of Japanese legend. One such creature is featured in *Fig 3*, a Dai-Oni (D01; 75p). Together with its smaller brethren and the bakemono goblins, they form an extensive range of oriental monsters that can be used for games like *Bushido*.

Making fine figures for wargaming armies or player characters are the two representatives in *Fig 4* of the large range of *Dixon* samurai. The figure on the left is a samurai commander with saihai (war-fan), SC1; the one on the right is an armoured samurai archer (25-10) of the Kamakura and Muromachi periods.

In *Fig 5*, we see two more *Dixon* samurai (FS1: samurai on guard with tachi, and FS3: samurai with yari—both 36p), this time in combat with two oni (O3: oni with club, and O2: oni with mallet—both 55p), recent additions to the *Legends* range. The figures were designed by Mark Copplestone and are cast in a fine lead alloy that is virtually flash-free. A fully illustrated catalogue is available direct from *Dixon*, priced £1.50.

For readers unfamiliar with or confused by the terminology, the two swords worn by the samurai were known as the daisho, comprising the tachi, which was suspended from the waist (or the katana, which was pushed through the waist sash the opposite way up to the tachi or carried on the back) and the wakizashi (short sword), which was tucked in the uwa-obi (belt). Occasionally a large sword was used which was the nodachi or 'great sword', which could be up to 7ft long. Other weapons in the samurai armoury were the yari (spear) and the deadly naginata (sword blade atop a pole). The samurai's armour consisted of lacquered plates fastened together with coloured silk braid. Higher ranking samurai often decorated their helmets, either with horns or with leather and paper, in order to appear more fearsome.

Finally, in *Fig 6*, is one of ten new additions to *Citadel's* CO2 range of *Wizards*. This figure was painted and based by Mark Flack.

Useful Addresses

Dixon Miniatures, Unit 28, Colne Valley Workshops, Spring Grove Mills, Linthwaite, Huddersfield, West Yorkshire HD7 5QG.

Citadel Miniatures, Chewton Street, Hilltop, Eastwood, Notts. □

Some of Windsor & Newton's extensive range of drawing inks.



Tabletop Heroes is a regular column covering modelling and painting hints, written by Joe Dever.

DIORAMAS

Part One: Preparation and Planning

This month I've chosen to turn the *TTH* spotlight on a subject that combines both figure painting and modelling to an equal degree, and I will be revealing the basic techniques used to recreate realistic scenic effects when constructing dioramas.

A diorama is a miniature scene that depicts figures in a natural setting or habitat. The most common type of setting is an open display (more accurately described as a 'scenic base') where figures are shown off on a base without sides and with a minimum of background detail. By comparison, boxed dioramas, where the illusion of perspective is created through the use of painted backgrounds and internal lights, are seldom seen (as yet) in fantasy painting competitions, at least in the UK.

Firstly, decide on the nature of your scene. The finished diorama will represent a frozen moment in time, almost like a three-dimensional photograph, but it should also put across a feeling of what is about to happen or has occurred immediately beforehand. It is often very effective to create a humorous incident within the scene; whether this is the focus of attention or merely a small embellishment, it will add greatly to the diorama's final appeal. Next, consider the size and shape of your base, and bear in mind that it should show off your figures in much the same way as a frame does a picture. Too large and the diorama will look empty and lack drama; too small and your figures will look cramped, and in an unnatural relationship to each other. Try a dry run, experimenting with the position of your figures on the base before fixing them. As a general rule, avoid aligning the visually dominant elements of your diorama parallel to the edge of the base. You'll achieve a more striking effect if they are fixed at an angle, breaking up the symmetry of the base. Further interest can be achieved if the scenic ground does not copy the exact shape of the base, but has some rough or irregular edges. Single models and smaller groups look good on a round base, for the shape does not dictate one single viewpoint. The straight edges of a rectangular or square base invite you to view the diorama from a certain angle, although this does make them an ideal choice for scenes which have one par-

ticular good side. Not to be overlooked are natural materials such as bark, slate, rock, and sections of tree trunk, whose irregular shapes make for interesting bases, but whatever your choice, be sure that the base is always strong and stable. The next step is building up the contours of the base. For simple groundwork use materials like *Tetrium*, *Das Pronto*, or *Milliput* applied directly to the base and shaped with a sculpting tool or spatula. Rocks, stones, and plants (such as lichen or mosses) can be pushed into the material and will be held secure when it sets. When depicting a low hill, use layers of polystyrene tile on the basic structure before applying your groundwork material; weight is an important factor if you want your finished work to be portable. With wooden or perspex bases, you'll need to roughen the surface to help your groundwork material to adhere and prevent it from breaking up once it has set. Try scoring the surface with a cross-hatched pattern using a modelling knife, but take care to avoid any part of the base that will not be covered by groundwork.

Next month I shall deal with how to recreate different ground effects, from mud and earth to snow and sand, and be looking at some cheap everyday materials that can be used to simulate foliage, water, and man-made surfaces.

This Month's Photographs

Fig 1 shows you what can be achieved with wire, *Milliput*, and a vivid imagination. The bat-like creature carrying a converted *Citadel* orc was scratch-built by David Foster, and was placed as a runner-up in the recent (and sadly last) *Citadel Open Day* painting competition.

If you thought you were getting good at painting banners, then take a long sobering look at John Blanche's Minotaur in *Fig 2*: truly a masterpiece in every sense. Perhaps John had problems deciding which of the 3 optional heads that come with the new *AD&D* Minotaur (*ADD86*: £1.95) to use, because he's ended up using all three! Thirty-two hours of painstaking effort went in to creating this figure which features a wealth of fine detail. All this work paid off, for the beast won first prize in the single figures category in the *Games Day Masters' Painting Competition*. Note the mouth of an *AD&D* umber hulk

(*ADD77*: £1.95) grafted onto the stomach, the scratch-built venus fly trap (courtesy of Kevin Adams), the boar's head and toadstools on the base, and the owl perched on top of that incredible standard (hard to imagine that it started life as the metal of a tomato puree tube!). The motto, by the way, means 'forever and ever', and refers (according to JB) to the minotaur's legendary lost love—the Mona Lisa. The shield is a washer built up with modelling putty and finished with washes of drawing ink, and the realistic moss that covers the banner pole is a mix of sand and glue. When it dried, it was undercoated with matt white acrylic and then washed with Apple Green (*Windsor & Newton*) drawing ink before being dry-brushed with a pale green acrylic paint to show off the highlights.

Fig 3 features the magnificent diorama by designer Nick Bibby which came first in the diorama category of the Masters' Painting Competition. As in *Fig 2*, much of the fine detail was scratch-built and applied to a factory casting; however, in this case, the towering warrior standing at the base of the rocky column is also a scratch-built 'addition'. Note the *Asgard* giant, *Ral Partha* succubus, and beautifully painted leopard (*Ral Partha* winged leopard—without the wings!). The column was formed by gluing stones around a wire core, then painting them with grey enamels. The pool was formed with layers of clear casting resin (more about that next month) and the reeds were bristles of an old brush inserted into the groundwork material before it set.

Fig 4 shows one of the latest additions to *Akheton's* fortification range: a circular hut with interior (*20VT30*: £1.95). Their medieval range of buildings is now over thirty items strong, enabling gamers to recreate an entire medieval village or fantasy fortification on their gaming table. Also, they have added a new 'Barbarian' range to their Dark Ages items, all of which are high quality and very competitively priced.

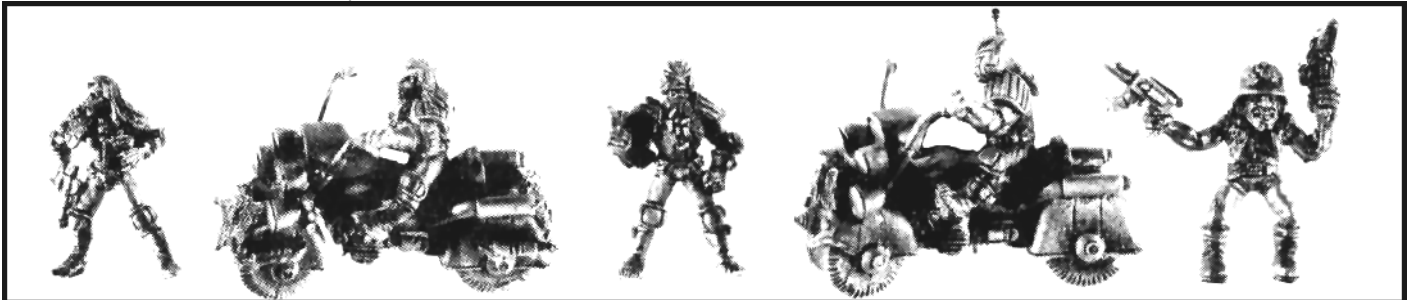
In *Fig 5*, squatting in all its chaotic magnificence, we see a *Citadel* demon (*C34*: £2.50). This figure was painted by Tarry Higgins, inspired considerably by the advice and painting style of Tim Olsen. □

Useful Addresses

Citadel Miniatures, Chewton Street, Hilltop, Eastwood, Notts. (SAE for latest release broadsheet.)

Akheton Fortifications, 190–194 Station Road, Harrow, Middx HA1 1JU. (SAE for lists.)

Asgard Miniatures, Unit 22, Bar Lane Industrial Park, Basford, Notts NG6 0HT. (SAE for price list.)



Law and disorder: Anderson, Dredd, and Gestapo Bob Harris—Citadel style



Fig 1



Fig 2



Fig 3

All photographs by Joe Dever.



Fig 4



Fig 5



Fig 1



Fig 2

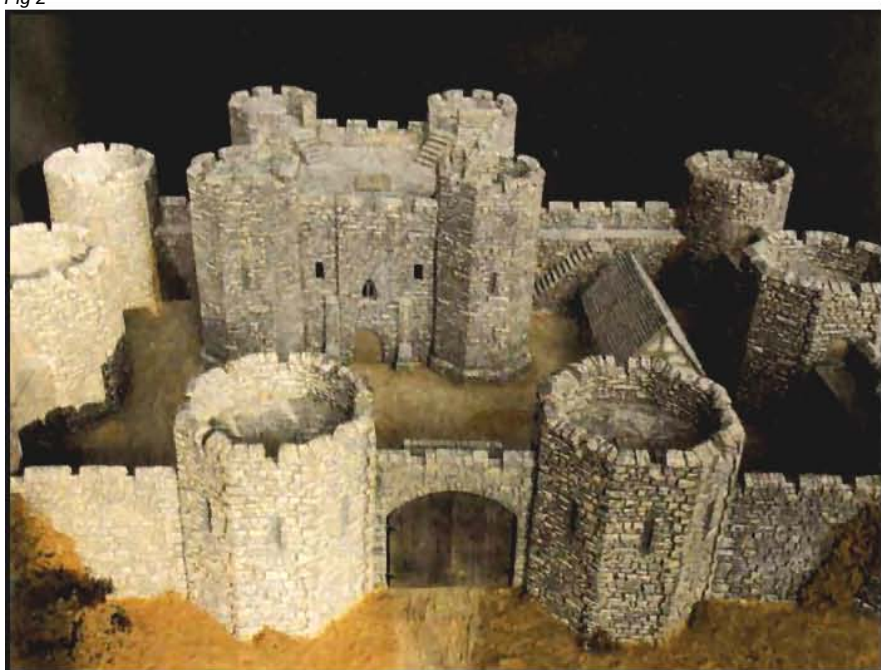


Fig 3



Fig 4

All photographs by Joe Dever.



Fig 5



Fig 6

Tabletop Heroes is a regular column covering painting and modelling hints, written by Joe Dever.

DIORAMAS

Part Two: Scenic Effects

The success of any diorama relies heavily on how well you simulate the surrounding landscape. The aim of this article is to provide you with a basic guide to modelling these settings. By experimenting with these basics, and by introducing more exotic forms of scenic dressings and accessories, imagination need be the only limit to what you can achieve.

Earth

To simulate bare earth, sprinkle fine cork chippings, coarse sawdust, or even potting compost over a layer of wet *Polyfilla* or white PVA adhesive. When set, paint it dark brown. Allow to dry before applying thin washes of mid-browns to add interest, and then highlight with pale fawn or yellow ochre.

Mud

Apply a creamy mixture of *Polyfilla* to the base using a well-laden brush, and half-bury any accessories such as logs, weapons, or tree trunks in the mixture while it is still wet. Footprints and wheel tracks should also be made at this stage. When set, paint with a dark earth colour and add brown washes, using very dark tones to depict the wettest areas.

Sand

Use real sand sprinkled over a thick layer of white glue. As the glue sets, it shrinks and forms ridges and contours. Emphasise these with washes of yellow ochre and rust-red paint. For sand drifts or dunes, cut a polystyrene wedge and fix it to the base. Coat it with *Polyfilla* and, as it sets, smooth the contours into shape with a spatula, covering it once set.

Snow

For thick snow, apply *Polyfilla* to your base using a well-laden brush. When dry, paint matt white. If it dries with a satin sheen, use matt varnish to dull it down. Add pale washes of blue-grey to emphasise contours and shadows. For light snow cover, use spray paint. Spray from one direction and at a distance; it will look as if it has been driven by the wind.

Water

For shallow puddles or wet earth use gloss varnish; use satin varnish for dampness. For pools, use clear casting resin mixed with hardener as per the manufacturer's instructions. To create the illusion of depth, build up the resin in layers, each no more than 5mm thick, and allow each layer to harden before

adding the next. For ripples, blow the last layer with a hair-drier until it holds its shape. When using resin, always cover it to prevent dust from settling on top. For deep (blue-green) or muddy (brown) water, apply washes of ink or thinned enamel paint to a dry layer before adding the next resin layer; the wet resin will disperse the colour evenly.

Rivers and Streams

Prepare the 'bed' with glue and sand, painted with appropriate washes of colour. The sand will create a realistic ripple effect beneath a single layer of resin or several coats of varnish. For deeper water, paint the bed with darker tones, using blue-greens in the centre fading to reddish-browns and yellows near the banks or shallows. Remember to build up the resin by layers.

Rocks

Use real rocks or stones whenever possible, positioned in the groundwork material before it sets. Lightweight alternatives include mortar and cork. Mortar, which has a very fine texture, can be found on any demolition site, and cork can be bought at a florist. Both will require painting to make them look convincing.

Grass

Apply a layer of *Polyfilla* to your base and smooth it flat. While wet, sprinkle fine sawdust or sand evenly across the surface and allow to dry. Paint the surface dark brown and, when dry, give the surface a very light dry-brushing with brown, green, and yellow tones to break up the uniformity of colour. Avoid bluish-greens as these look poor under artificial lighting. When dry, brush away any loose particles with a soft brush and apply patches of white PVA glue to selected areas of the base. Sprinkle grass powder (available from hobby shops) into the glue and press it down to ensure that the glue soaks into the foam. Allow it to dry before blowing away any excess. A particularly good grass-like flock is available in a variety of colours from *Games Innovation*, at 60p per pack (inc. p&p).

Plants and Foliage

To simulate weeds, sprinkle sawdust onto small patches of matt varnish applied to your grass surface. Build up with drops of varnish and sprinkle with grass powder. When dry, paint the weeds slightly darker than the surrounding grass tone. Reeds and rushes can be made by cutting clumps of bristles from an old paintbrush or shaving brush. Using tweezers, position the clump into your groundwork material (or resin if you're depicting pond rushes) before it sets. Plants can be made by paring slivers of wood from a matchstick to form rows of leaves, then trimming the tip from the centre section of the match and painting it to depict the flowering head. Bushes can be made from steel wool or clumps of lichen. Spray the material black or dark green and sprinkle with grass powder before the paint dries. As with the reeds, fix your bush into the groundwork material before it sets, rather than gluing it to the surface.

All of these techniques can be used to

brighten up the bases of your individual figures. If you have never attempted a diorama, try practising these techniques on the bases of your larger figures or fantasy wargame units.

THIS MONTH'S PHOTOGRAPHS

A surfeit of festive spirit (the liquid variety) inspired Phil Lewis' Santa Claus conversion of a *Citadel* cleric (*CO3: Nordic Warrior Priest*—60p), seen here in *Fig 1*. The original figure's shield was removed from the left arm and substituted with a *Milliput* sack; the hand-bell and cuffs are also *Milliput* additions, and its once-pointed hat was filed down to form the hood. The Dalek is one of *Citadel's Doctor Who* range of miniatures for the RPG of the same name. Currently, all six Doctors are available, plus Daleks, Cybermen, and assistants, with more releases due early this year. The *Judge Dredd* range, for use with *Games Workshop's* RPG, is rapidly expanding. The man himself (seen here) comes in a pack together with a seated version and bike, for £1.95.

In *Fig 2*, we see an attractive *Citadel* foursome, painted and based by Pete Prow. From left to right they are: a Noldor deep elf from the *LOTR* pack *ME52*; an unarmoured fighter from the *BDD1 Adventure Starter Set* (£4.95); Brommedir, from the *Bloodbath at Orc's Drift* miniatures range; and a cleric, also from the *BDD1* set.

The magnificent castle seen here in *Fig 3* is constructed entirely from individual items in the 25mm buildings and accessories range by *Gallia Reproductions*. Everything from cottages and temples to castles and stockades are available. Prices start at around £1 for barricades and walls etc, rising to £115.00 for the castle. All items are available either painted or unpainted.

In response to John Blanche's award-winning minotaur (featured in last month's TTH photopage), his colleague and sparring partner, Chas Elliot, has constructed this tongue-in-cheek parody (*Fig 5*), using *C31*: a giant two-headed troll (£3.00), to carry the banner that bears an uncanny likeness to J.B. Chas hopes to continue his satirical modelling, just as soon as he is discharged from the intensive care unit of Nottingham's General Hospital!

Four oldies but goodies are paraded here in *Fig 4*. Cursed Doomhandle, Thel, Agrad, and Doomed Ratchragged were originally part of the *Citadel Knights of Chaos* boxed speciality set, but have since been incorporated into the *C35* range of *Chaos Warriors* (all 60p each).

Fig 6 features an attractive, highly stylised diorama by Fraser Gray. The figure, an *Asgard Lord of Chaos* (*FM85*: 75p) is also available as a mounted version (*FM92*: £2.50). The pinnacle of rock was constructed from *Milliput* applied directly to a cardboard tube and sculpted into shape with a spatula. The grass effect was achieved by using the techniques outlined this month. □

Useful Addresses

Games Innovation, 23 Sladebrook, Bradford-on-Avon, Wiltshire BA15 1SH.

Gallia Reproductions, 21/23 Boston Road, Holbeach, Spalding, Lincs PE12 7LR. (Send £1 for Catalogue.)

TABLETOP HEROES

Fig 1

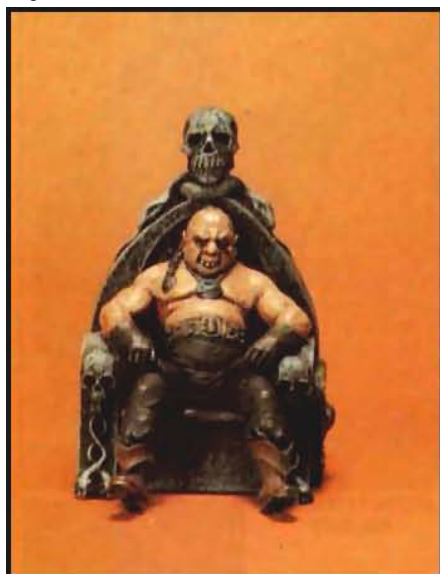


Fig 2



Fig 3



Fig 4



Photos 1, 3, 6: Joe Dever
Photo 2: Richard Chambers
Photo 4: Phil Lewis
Photo 5: Michael Immig

Fig 5



Fig 6



Tabletop Heroes is a regular column for figure modellers and painters, written by Joe Dever.

DIORAMAS

Part Three: Finishing Touches

TREES

The alternative to buying the expensive kit-form or ready-made trees is to make them yourself. For years, wargamers have faced the problems of reproducing wooded areas on their games tables, and, out of necessity, several cheap and practical ways of simulating trees have developed. One such method is to use large twigs or lengths of branch stripped of bark as the basic skeleton. Rubberised horsehair, cut and positioned on top of the trunk, is perhaps the most realistic and cheapest way of simulating deciduous foliage. First, cut out an irregular chunk of rubberised horsehair correct in proportion to the size of the trunk, and spray it with a matt black or dark green paint. When dry, highlight with lighter shades of green before fixing it to the trunk with a strong impact adhesive. Horsehair was used as stuffing in old armchairs and sofas, and a cheap source of supply can be found at your local rubbish dump in discarded old furniture. Alternatively, *Showcase Models* offer the material by mail order at £2.50 plus 20% p&p.

For desert dioramas, palm trees can be made as follows: First, the leaves are made simply by sticking brown gummed paper or silk to lengths of 5-amp fuse wire and cutting the basic leaf to shape. The individual spines of each leaf are scored with a sharp knife and when all the leaves are made they are gathered together and bound with wire. The trunk can be made by winding smooth string around a piece of stiff coat-hanger wire coated with impact adhesive. The cluster of leaves are pushed into the top of the 'trunk' and fixed in position with *Mil-liput* or glue.

To make fir trees, first cut thin wire to four times the tree's height and fold it in half. Then, cut pieces of sisal string to the width of the tree's base and unravel the fibres, twisting them between your fingers to stop them curling. Now, run a trickle of polystyrene cement along the inside of one half of the wire, starting

10mm from the bend, and lay the fibres closely together across the wire before pressing them into the glue. Twist the wire ends together clockwise and insert the tip into a vice. Fix the other end in a hand drill and slowly wind the wire into a tight spiral so that it creates a brush shape. Trim the tree to taper from the top to the bottom and spray it matt black. Once dry, coat it with matt varnish and roll it in grass powder to form needles on the ends of the branches.

TITLES

Having lavished many hours of effort on your diorama or scenic base, all that now remains is to title your work. Whether you intend to enter your diorama in competition or simply display it at home, a neat name-plate will enhance its appearance. Engraved brass name-plates can be obtained to order from any trophy shop, or alternatively, you can produce your own using *Letraset* dry-letters.

When thinking of a title, bear in mind one golden rule—keep it short and to the point. Titles should be clear and legible: styles to be avoided like the proverbial plague are 'Old English' or script lettering, typewritten stickers, *Dymo* labels, paper labels fixed with sellotape, shaky hand-painted scrawls, and badly spaced or misaligned dry-lettering. When dry-lettering onto card, choose a colour that is complementary to the subject and avoid anything that clashes, especially with the dominant figure or object of the diorama. Alternatives to name-plates are card captions that can be attached to the wall or table, or propped up by using a small triangular leg glued to the back of the card.

Having judged many painting competitions, I would also advise all would-be competitors to clearly mark their entries with their name and address on the underside of the base. Not only will it help the judges, but it ensures that your entry is easily identifiable when the time comes to collect it.

THIS MONTH'S PHOTOGRAPHS

The picture belies the actual size of the miniature in *Fig 1*, which is a 54mm scale warlord from *Phoenix Miniatures* (AC33: King Grossenwulf of Thorea: £7.79 inc. p&p), constructed and painted by P. Capon. It is one of a series of evil champions that would make ideal ogre chieftains or giant NPCs in the smaller 25mm scale.

In *Fig 2* we see one of *Citadel's* brave C11 Halflings (2 for 95p) defending him-

self against a rock-wielding C20 Troll (£1.95). Both of these 'little & large' combatants were painted and photographed by TTH reader Richard Chambers.

The Spined Dragon in *Fig 3* (*Citadel NB 1*: £15.00) has undergone an impressive conversion by its owner Graham Pritchard. The Sauron set from the *Lord of the Rings* range takes pride of place on the creature's back, which is also adorned with extra shields, paper wing-banners, and lengths of modelling chain. It won Graham 1st prize in a recent *Citadel* painting competition. Graham has since set up a professional painting service called *Humble Hobbits*, which is one of the few to offer both a high standard of work coupled with excellent value for money.

Newcomer to the seething ranks of chaos comes *Citadel's* Chaos Lord (C35: 60p), shown in *Fig 4*, painted, based, and photographed by Phil Lewis. Chaos looms large in *Citadel's* plans with the eagerly-awaited release of a range of miniatures based on the Eternal Champion novels of Michael Moorcock. Elric, Hawkmoon, Corum, and a host of their demonic adversaries will be unleashed on a suspecting public throughout the course of 1986, supported by Warhammer-compatible battle-packs and rule supplements.

In *Fig 5*, a proud quartet of *Citadel Northern Dwarves* (CO6: 60p) is seen on parade, wreathed in full battle armour and bearing a splendid owl-topped flag. The dwarves and their banner were painted and photographed by Michael Immig, a TTH reader from Gelsenkirchen in West Germany.

Designed to supplement the *Dragon-roar* role-playing game is the suitably vociferous reptilian featured here in *Fig 6* (*Standard Games F11*: £3.45). It is part of a range that features such innovative creatures as a Manelephant, War Hedgehogs, and Killer Penguins. □

USEFUL ADDRESSES

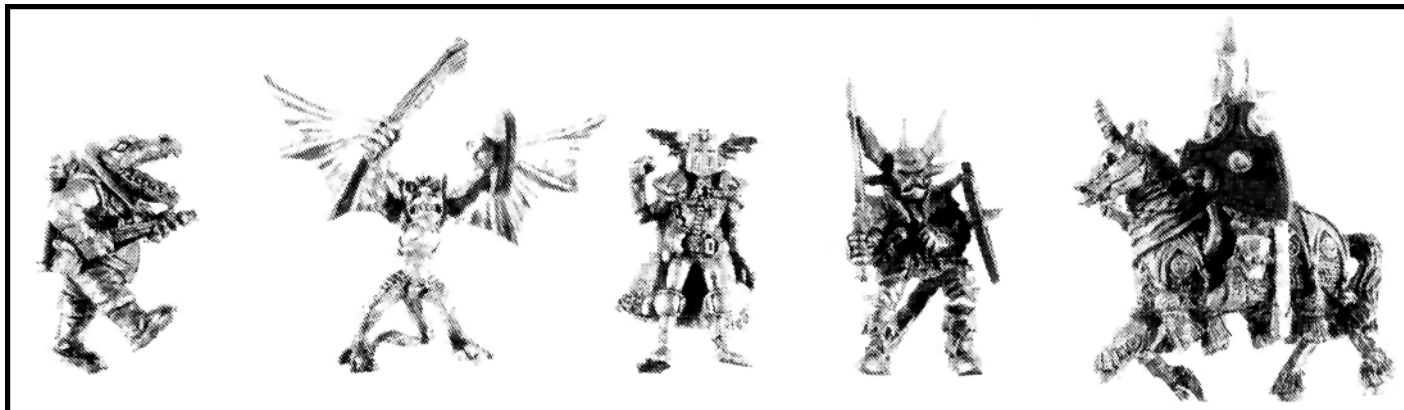
Farnham Models, 57A Downing Street, Farnham, Surrey. (Scenic modelling supplies; SAE for lists.)

Showcase Models, Den Blikkelaan 72, 3766 A V Joest, Netherlands. (Rubberised horsehair £2.50 + 20% p&p.)

Phoenix Model Developments, The Square, Earls Barton, Northampton NN6 0NA. (Illustrated catalogue/handbook £1.50.)

Humble Hobbits, 56 York Road, Torpoint, Cornwall, PL11 2LG.

Standard Games, Arlon House, Station Road, Kings Langley, Herts WD4 8LF.



Tabletop Heroes is a regular column covering painting and modelling hints, written by Joe Dever.

OILS

Part One: Preparation

It would be true to say that only a minority of miniature figure painters use oils whilst the majority prefer to stick with more 'user-friendly' enamel and acrylic paints. In doing so, however, this latter group is missing out on a tremendously versatile medium that can, when mastered, produce a richness and variety of colour that surpasses all others. Oils are by no means an easy medium to use; they are slow drying, not particularly economical, and often vary in texture and finish (although it is possible to control their drying time and finish to a marked degree). If you are currently using paints that come in tins or pots rather than tubes, consider how often you carry out colour mixing in order to get particular mid-tones and highlights. When using oils this mixing becomes second nature, for the blending of pigments gives a distinctive quality to miniatures that cannot be achieved with any other type of paint.

Buying Oils

Oils are sold in tubes of varying sizes and come in two standards: Artist's Oil Colours and Student's Oil Colours. The former are better prepared, the pigments are more finely ground, and they tend to be more consistent in colour from batch to batch. They are, however, dearer than Student's colours. When buying your initial selection of oil paints always go for the smallest tubes, as the minute amounts of paint you'll be using rules out the need for quantity. The following list contains the recommended colours that should be purchased to make up your basic selection. *List 1* covers the minimum requirements, and *List 2* shows additional colours which can be bought later to widen your scope.

List 1

Titanium White
Ivory Black
Scarlet Lake
Dark Cadmium Red
Cadmium Yellow
Yellow Ochre
Burnt Umber
Burnt Sienna
Prussian Blue
Ultramarine

List 2

Cobalt Blue
Windsor Violet
Vermilion
Chrome Yellow

Certain colours, notably green and orange, are easily obtained by mixing other colours (blue and yellow yields green; red and yellow yields orange), and as mixing is fundamental to painting with oils, it is unnecessary to purchase these colours.

Mediums

A medium is a liquid additive that helps the paint to flow. Some oil paints flow freely, but others, particularly Burnt Umber and Burnt Sienna, are notoriously difficult to use straight from the tube. Oil paint consists of pigments bound in linseed oil, which is also the most commonly-used medium. However, its slow drying time and glossy finish make it far from ideal for use with miniatures. Alternatively, there is *Liquin*, a golden-coloured medium manufactured by *Windsor & Newton*, that is based on an alkyl resin which speeds up drying time and dries to a deep satin finish that is ideal for leather and horses. Or, try Opal Medium, a whitish-looking liquid which dries as quickly as *Liquin* but gives a matt finish. The cheapest of them all is turpentine, although strictly speaking it is not a medium but a thinning agent. This may sound a bit like splitting hairs but there is an important difference between a thinner and a medium. Small amounts of thinner work well to help oils flow, but if you overdo it two unwanted effects will occur: the oil pigments break down and become patchy, and the finish becomes very matt, which will ruin certain finishes (leather, etc.) and spoil some colours, notably black, brown, and reds.

Accessories

Expensive palettes, palette knives, and china dishes are tempting but unnecessary extras, and any urge to purchase

them when you visit your local art shop to buy your basic selection of oils should be strongly resisted. Personally, I use a couple of old white kitchen tiles to hold and mix my oil paints, but there are many other inexpensive alternatives. White saucers, plates, white formica or melamine off-cuts, or even a square of glass placed on a white card are quite suitable. In addition, you'll need some cocktail sticks for mixing your colours and two screw-top jars: one for your turpentine and the other for your brush-wash (white spirit). Armed with a selection of brushes (which I assume you already own) and the above items, you are now fully prepared to tackle the application of oils, a subject which I shall be covering in depth in next month's *TTH*.

THIS MONTH'S PHOTOGRAPHS

Three recent additions to *Citadel's* bestselling C35 range (*Chaos Warriors*: 3 for £1.95) are shown here in *Fig 1*, the centre figure sporting a neat half-moon war banner. All three were painted, based, and converted by Fraser Gray.

Fronting the C23 range of Ogres is the maniacal Chaos Ogre (£1.95) featured in *Fig 2*, designed by ace lead-whittler Jez Goodwin and painted by Simon Werrett. *Citadel* wishes to point out that any physical similarity between the figure and its designer is purely coincidental.

Making his debut at the *Games Day '85* painting competition was Nazram 'Boogie' Gorbag, seen here in *Fig 3*—a novel conversion that won a commendation for its owner/painter, Mark Page. A *Citadel* C15 Orc provided the basic head and torso to which the arms, guitar, headband, and sneaker-clad feet were added. This year, due to a veritable explosion of regional *Dragonmeets*, there are more chances than ever before to take part in painting competitions. Categories cover all classes: junior and senior, beginners through to experts; so why not have a go? For dates, times, and entry details, contact your nearest branch of *Games Workshop*.

Fig 4 features a heavyweight Gorgon (ADD75: £1.95) from *Citadel's* ever-expanding range of official AD&D miniatures. The impressive metallic finish was obtained by carefully dry-brushing brass enamel (*Humbrol* MC18) over a black undercoat, a process that took its painter, Phil Lewis, less than ten minutes to complete!

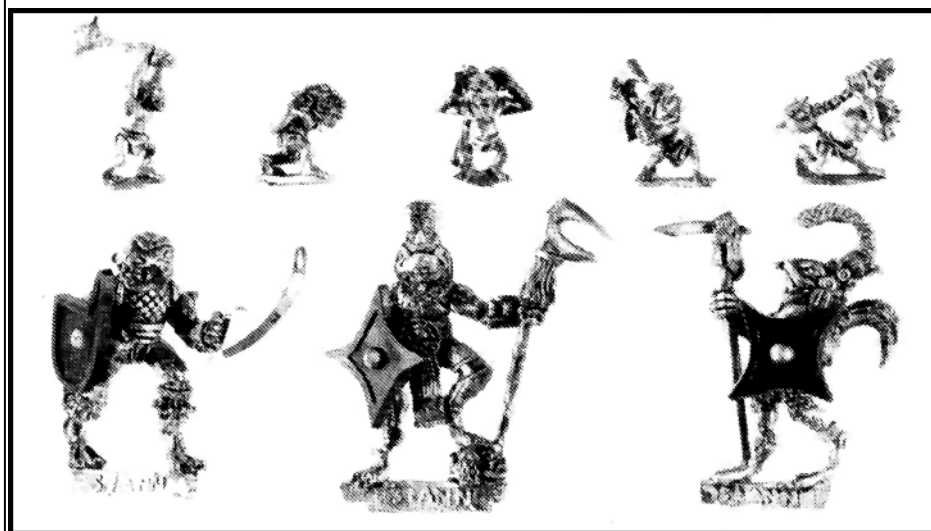
Figs 5 and *7* show, respectively, Stone and Fire Elementals from *Citadel's* C34 Elementals/Demons range (£1.95 each). Both figures were painted by Tim Olsen.

The cleric seen in *Fig 6* is one of a trio of holy adventurers that come in *Citadel's* AD&D player character pack ADD3. Since their introduction last autumn, the packs have proved a great success with role-players who wish to represent their characters at novice, intermediate, and advanced levels of development. The figure shown is a high-level cleric, painted and based by Phil Lewis.

Miscredits

WD70 *TTH*: *Fig 4* was converted and painted by Adrian Bay.

WD72 *TTH*: *Fig 5* was painted by Tim Olsen. Sincere apologies to those concerned for any inconvenience caused by these mistakes. □



Latest releases from Citadel include snotlings and slann.

TABLETOP HEROES

Fig 1



Fig 2



Fig 3



Fig 4



Photos: 1, 2, 3, 5, & 7 by Joe Dever
Photos: 4 & 6 by Phil Lewis

Fig 5

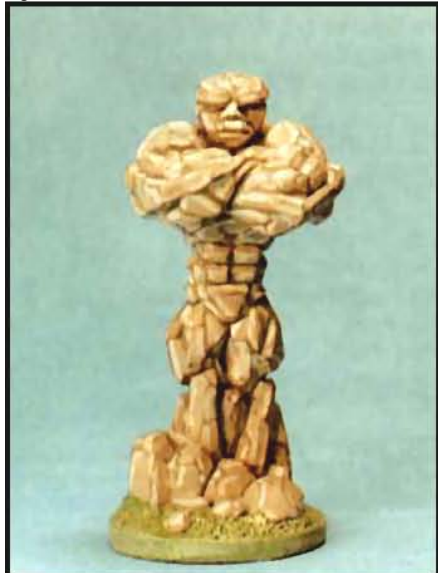


Fig 6



Fig 7



Tabletop Heroes is a regular column for figure modellers and painters, written by Joe Dever.

OILS

Part Two: Application

When using oils for the first time, choose a subject that has very little armour and a relatively large area of exposed flesh, such as a troll or unarmoured orc, so that you can practise bleeding colours to achieve realistic skin tones. As with all miniatures, the first step is to prepare the casting and prime it with a suitable undercoat: in this case a matt white enamel.

The first colour to apply is a deep shadow to all the creases and areas of heavy shade. Our orc or troll requires green skin tones, and you should use cadmium yellow and ultramarine, mixing them by adding the darker colour to the lighter one (never the other way around). If you have never used oils before, you may be tempted to mix them with your brush, but this must be avoided for it will ruin the bristles very quickly. Use a cocktail stick for mixing, and bear in mind that the main problem with mixing all shades is misuse of black and white. Light and delicate colours such as yellow, white, pale browns, and reds immediately turn muddy and grey if you add black. Similarly, deep reds, browns, blues, and greens dull considerably if you add white. Alternative colours to black and white should be used, respectively, for darkening and lightening your base colour.

Having applied your deep shadow, now prepare a mid-tone. The mid-tone green on our orc is achieved by adding more yellow, or a lighter shade of yellow, to the basic mix. Use a medium to thin out the paint and aim for a consistency that is smooth but not runny. Apply the mid-tone sparingly to the relevant areas of the figure, and blend it into the deep shadow tone (which will still be wet), where the two colours meet.

Highlights come next, and should be applied as with the mid-tone—but take care to avoid contaminating the brightest highlights (tops of shoulders, bridge of nose, cheekbones, top of head, etc.) with any hint of mid-tone. With the skin completed, set aside the figure and allow it to dry.

With oils, the drying time is measured in days, not hours, but the process can be accelerated by the use of quick-drying mediums (see *TTH*, *WD75*). When the skin has dried, re-prime all clothing, teeth, eyes, and armour with a matt white enamel and leave to dry. The procedure for clothing, weapons, and all accessories is exactly the same as for skin tones: begin with deep shadows and work up to the highlights. For armour, try thinning some Ivory Black with turpentine and apply it like a wash. Wrap a piece of fluff-free cotton (a piece of old shirt or handkerchief will do) around the handle of a paint brush and tie it in place

with cotton thread. Use this to wipe away the black oil wash from ridges before it dries; you will find that the armour is shaded by the wash, and the more you wipe it the brighter will be the finish.

It is difficult to be precise when recommending the mixing of oil colours to achieve new shades and tones, for the possibilities seem endless. However, take care when using reds and blues for they are the most vibrant pigments and should be added in the smallest quantities. Experiment with mixing, and should you achieve a special colour that you particularly like, be sure to note the constituents and the proportions used, so that you'll be able to reconstruct it again with ease.

BASIC GUIDE TO MIXING OILS

Colour	Deep Shadow	Mid-Tone	Highlight
Light Blue	Cobalt Blue	Prussian Blue	Prussian Blue + White
Dark Blue	Ultramarine	Cobalt Blue	Prussian Blue
Purple	Dark Cadmium Red + Ultramarine	Windsor Violet	Windsor Violet + White
Red	Dark Cadmium Red + Burnt Sienna	Vermillion	Cadmium Yellow
Orange	Burnt Sienna	Vermillion + Cadmium Yellow	Chrome Yellow
Yellow	Yellow Ochre	Cadmium Yellow	Chrome Yellow
Green	Ultramarine + Cadmium Yellow	Ultramarine + Chrome Yellow	Cobalt Blue + Chrome Yellow
Brown	Burnt Umber	Burnt Sienna	Burnt Sienna + Cadmium Yellow
Tan	Burnt Sienna	Yellow Ochre + Burnt Sienna	Yellow Ochre + White
White	White + (touch) Burnt Sienna	White	White
Grey	Ivory Black + White	White + (touch) Ivory Black	White
Black	Ivory Black	Black + (touch) Ultramarine	Black + (touch) White

THIS MONTH'S PHOTOGRAPHS

Two recent additions to the ever-expanding *Judge Dredd* range are seen here in *Figs 1* and *3*. Mortis and Fire (together with Fear, not shown) form *Citadel's JD6: The Dark Judges* pack, which sells for £1.95. Dredd fans can look forward to a steady stream of perps, mutants, and even an Angel Gang boxed set (due for release next month).

Scourge of mind flayers everywhere are the three Githyanki that comprise *Citadel's ADD69* pack (£1.95), one of which is shown here in *Fig 2*. Further additions to the popular *AD&D* range will include *Oriental Adventurers* and higher level monsters.

Part of a new modular system of 15mm SF buildings is the Computer Control Centre (*Torchlight SF10*: 65p) seen in *Fig 4*. Everything from an isolated space outpost to a full city complex can be created from the *Torchlight* SF range of buildings and accessories. The resin-cast models offer SF gamers extremely good value for their money, and new releases are being added to the catalogue every month.

'Scaley Axel', featured in *Fig 5*, is a 90mm high, 10-piece kit, designed by Chub Pearson, and available from *Barton Miniatures* (*BM/FAN 3*: £11.40 inc. p&p). This model was painted mainly in oils by Pete Wasylo, with the tarnished armour finish achieved by washing a thin oil and turpentine mix over a basic metallic enamel base coat. Note the blood dripping from the axe blade (a drop of *Araldite*, moulded as it hardened, before being painted with a gloss crimson enamel).

Fig 6 shows a prize-winning foursome of *Citadel C15 Orcs* from the talented hands of Pete Benson. Note the care and attention to detail Pete has lavished on those bases, and the subtle use of yellow highlights on the basic green skin tones.

Once again Tim Olsen reveals his flair for dry-brushing and black-lining in *Fig 7*, a Red Dragon from the *Citadel DG* range (*DG5*: £6.50). Tim recently moved from London to take over *Games Workshop's* Manchester store, and further examples of his work are on display at the shop.

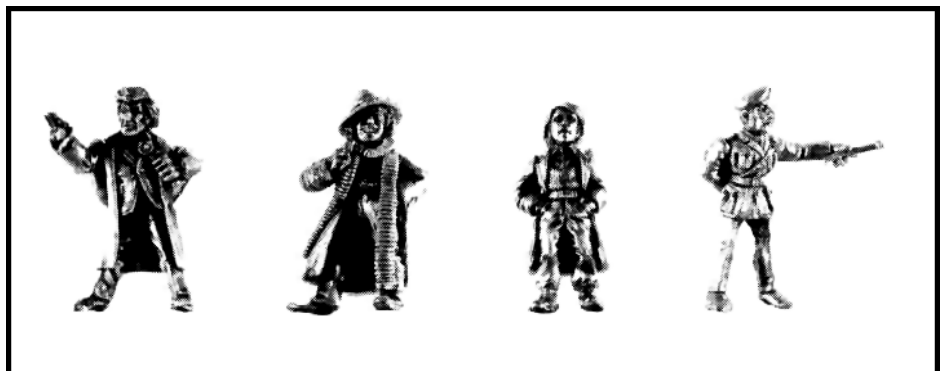
Although not strictly a miniature in the true sense, the model featured in *Fig 8* illustrates what good figure painting can achieve. Adrian Bay's 'Yoda' started out as a nondescript plastic model from the *Star Wars* range and was transformed into a work of art by careful dry-brushing with acrylic and enamel paints. □

Useful Addresses

Barton Miniatures, Unit 6A, Vincennes Road Ind. Est., Diss, Norfolk IP22 3HQ. Send SAE for lists.

Torchlight Fantasy Sci-Fi, Brookside Works, Springfield Drive, Westcliff-on-Sea, Essex. Send a 10p stamp plus an SAE for latest lists.

Citadel Miniatures, Chewton Street, Hilltop, Eastwood, Notts. Subscription to *Citadel Journal*: £6.00 per year.



Let's do the Time Warp again...

TABLETOP HEROES

Fig 1



Fig 2



Fig 3



Fig 4



Fig 5



Fig 6



Fig 8



Fig 7



Photos 1, 2, 3: Phil Lewis
Photos 4, 6, 7: Joe Dever
Photo 5: Pete Wasylo
Photo 8: Adrian Bay

Tabletop Heroes is a regular column covering painting and modelling hints and tips, written by Joe Dever.

Double-Exposure

Following publication of the *Magic Frame* articles (WD67/68), in which I covered the basics of close-up model photography, I've received many letters and photographs from readers who were inspired enough to try photographing their own models. Many were of a high standard and I take this opportunity to thank all of you who submitted prints.

This month I've returned to the subject of model photography to feature the technique of double-exposure, and in particular the work of *TTH* reader, John Edwards. Few cameras incorporate a double-exposure facility, but it is possible to overcome this problem.

The First Exposure

Having arranged your figures and scenery in front of your camera, preferably on a raised baseboard, adjust your tripod so that the scene appears at right angles to the lens (*Diagram A*). A piece of black card, cut to shape to represent the horizon, is placed at the back of the baseboard. A larger piece of white card is then placed a short distance behind this to represent the 'sky'.

Position a flashgun between the 'hori-

zon' and the 'sky', at an angle of approximately 45°. To obtain a coloured sky, place a coloured filter over the flash (a toffee paper will suffice!) or camera lens (normal lens filter), or, alternatively, use a piece of coloured card for the sky. It is important at this stage to check the composition of your shot through the viewfinder to ensure that any figures or objects that are to be the subject of the second exposure are placed in such a way that they are hidden from the background card by the 'horizon' (*Diagram B*).

The camera should be focused on the figure(s) and a careful note made of the distance shown on the depth of field scale on the lens. Next the camera is focused on the horizon in preparation for the first exposure, and the appropriate aperture is selected for the flash-to-subject distance. The lens cap is now put on. Then, with the shutter speed set on 'B', the shutter is opened and locked. If your camera does not have a shutter lock facility, use a cable release with a locking screw.

The next stage is carried out with the room in total darkness. Remove the lens cap and fire the flashgun by means of the 'test' or 'open flash' button. Then replace

the lens cap before turning the lights on; the first exposure is now complete.

The Second Exposure

To make the second exposure, the card used for the horizon is removed and the white background card is replaced with a black one (*Diagram C*). The flashgun is repositioned to illuminate the figures and foreground, and the lens is readjusted to focus on the figures at the distance that was noted earlier. If the flash-to-subject distance alters considerably, then you will find that the aperture also needs to be reset. Finally, with the room lights turned off again, the lens cap is removed and the flash is fired once more. Once this is done, the shutter can be released and the exposures are complete.

Of course, you are not limited to double exposures. Triple exposures or more are quite possible. Likewise, you are not restricted to colour filters alone—special effects filters, especially when used in conjunction with coloured filters, can be used to achieve some spectacular effects.

If you missed the original *Magic Frame* articles, you can obtain a copy by sending an SAE to the following address: *Magic Frame Pamphlet, White Dwarf, Enfield Chambers, 16–18 Low Pavement Nottingham NG1 7DL.*

THIS MONTH'S PHOTOGRAPHS

Figs 1–3 were composed and shot by John Edwards using the double-exposure techniques outlined in this month's article.

Fig 4 features an impressive conversion by Fraser Gray. The beast itself is a polythene rhino from the *Britains' Zoo Animal* range, to which a howdah, scratch-built from textured Plasticard, has been added. The crew, taking cover behind those beautifully painted plastic *Citadel* shields, are modified *C15 Orcs* and *C12 Goblins*. The brass spikes which adorn the front and rear of the howdah are made from small beads and *Milliput*; the straps are pieces of painted masking tape; and the rings are lengths of florist's wire bent to shape. *Milliput* has been put to good use in creating both the saddle cloth and the rhino's armour. The latter was formed from a rough triangle of epoxy putty which was pushed onto the head after it had been dusted with talcum powder to prevent it sticking. When it had set, it was removed and carved into its final shape.

In Fig 5 we see Elric White Wolf and Corum, two of the eight models that comprise *Citadel's Eternal Champion* boxed set (BC5: E4.95), designed by Jes Goodwin.

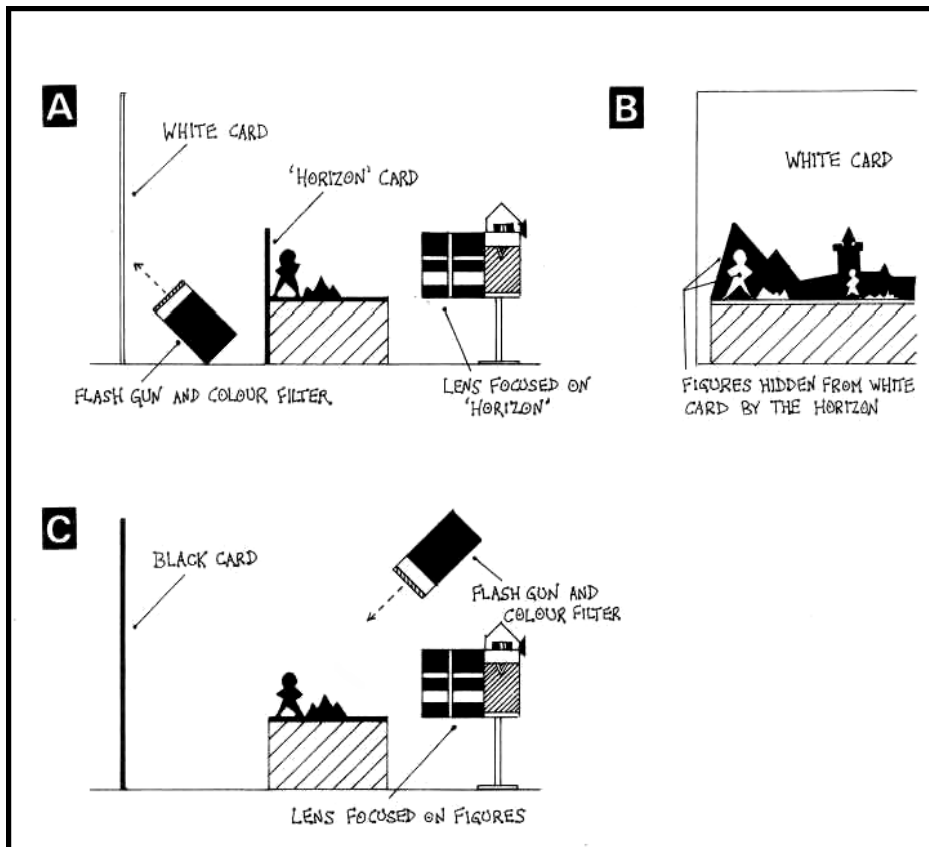
Another of Jes's creations—a Skaven, or Chaos Ratman—is featured in Fig 6. The model shown (Iron Wielder) is one of the first ten miniatures in this range (C47: 3 for £1.50) and was painted and based by Phil Lewis.

Finally, in Fig 7 we see a Cyberman (3 for £1.95) from *Citadel's* extensive *Doctor Who* range—excellent!

USEFUL ADDRESSES

Britains Ltd., Black Horse Lane, Walthamstow, London E17. (Large SAE for price list.)

Alex Tiranti Ltd., Theale, Reading RG7 5AR. (*Milliput*: 4oz: £1.95 inc. p&p.) □



Camera and lighting positions for double-exposure

TABLETOP HEROES

Fig 1



Fig 2



Fig 3



Fig 5



Fig 4



Photos 1, 2, 3: John Edwards
Photo 4: Fraser Gray
Photos 5, 6, 7: Phil Lewis

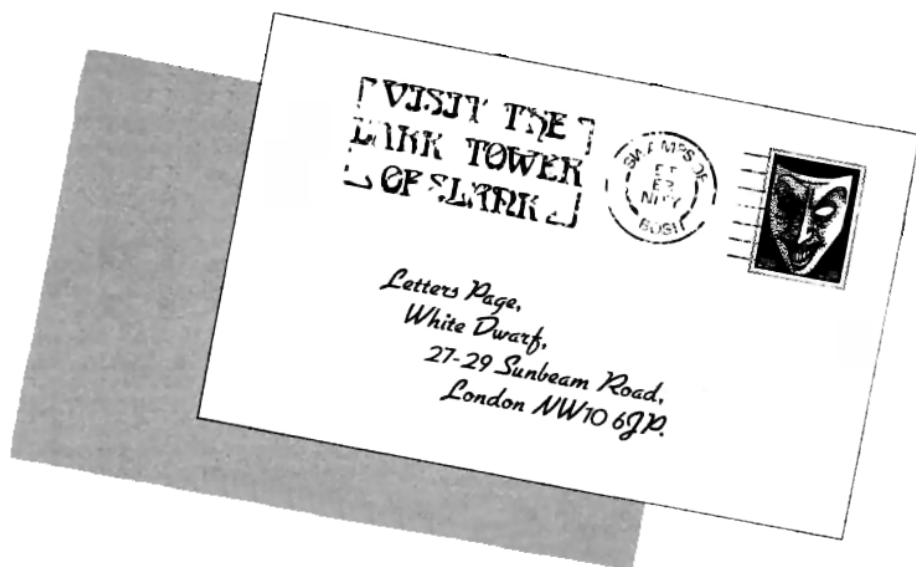
Fig 6



Fig 7



LETTERS



White Dwarf #56, August 1984, page 41:

Dear WD,

It was with increasing dismay that I found Messrs Chalk's and Dever's pitiful efforts still in the pages of *White Dwarf* [issue 54]. Their photographs continue to show that neither of these gentlemen know much about the principles of photographing miniature figures, nor can either paint miniatures particularly well (although a twelve-year-old would be proud of their 'standards', I hasten to add). If some creative improvement is to be applied, the flat uninspiring backgrounds (obviously pictures, as opposed to being carefully chosen parts of the set) and lack of depth of field (from poor angling and set up of the camera) are the first items that should be brushed up. However, reading the column provokes only more dismay; the gentlemen can obviously not write particularly well, except, perhaps, to continually praise *Citadel* (your 'house' figure range) and *Essex Miniatures* almost without exception, as a result, I cannot believe any judgement to be impartial in this column. I hope your readers will prefer to believe their own eyes instead of their verbose comments; standards acceptable to wargamers of five or so years ago cannot be tolerated by the more quality-aware and selective market that exists in role-gaming. I shall certainly continue to exercise my judgement from close inspection of the figures in my local games shop, rather than believe the laughable figure column in your magazine.

Yours,

Matt Mayson, Coventry.

White Dwarf #57, September 1984, page 39:

Dear WD,

We are sorry to hear that Mr Mayson is so dismayed by Tabletop Heroes, and somewhat surprised that such a self-proclaimed 'quality-aware rolegamer' should slate us for featuring *Citadel Miniatures*. They currently produce 85% of all fantasy miniatures purchased in the UK, they employ eleven full-time designers, and release on average twenty new figures every week. Is it any

wonder that *Citadel* should appear so frequently in a miniatures review column?

The aim of our painting and modelling advice is to help and encourage the majority of readers who are relative beginners to gaming with miniatures. To this end, we present figures painted to an attainable standard, and refrain from the ego-trip of showcasing our display and competition work. During the eighteen years that we have enjoyed painting miniatures, we have discovered the paradox that there is nothing more discouraging to a beginner than superlative modelling. For the technical record, the majority of our photographs are shot using a small lens aperture and a slow shutter speed, giving maximum depth of field. A correction filter is used to compensate for subsequent colour casting.

We look forward to receiving some examples of Mr Mayson's (no doubt) excellent painting and photographic skill, which we will be delighted to feature. We hope they will help the majority of readers (who do not enjoy the convenience of a local games shop) to become as 'quality-aware and selective' as his goodself.

Joe Dever and Gary Chalk.

Dear WD,

I and everyone that I know who reads your magazine [...] want to show our appreciation of the rest of your magazine and in particular for 'The Castle of Lost Souls' adventure and Tabletop Heroes, both of which were, or are *interesting* and enjoyable and I hope that Tabletop Heroes will continue and perhaps Dave Morris and Yve Newnham could follow up their threat in issue 54 and do a follow-up adventure,

Yours bloodthirstily,

Orlok the Assassin (and the gang).

White Dwarf #58, October 1984, page 46:

Dear WD,

I must echo Matt Mayson's sentiments regarding Tabletop Heroes (letters page, issue 56). It is difficult to decide exactly what your intentions are in featuring this department every month; it purports to be

a vehicle for figure reviews, but Joe Dever and Gary Chalk seem more concerned with passing on their tips on modelling and painting. Colour photographs of painted and sometimes even altered figures do little to help readers avoid those which are badly cast, and so on. Surely something in the style of the long abandoned Molten Magic would be better able to cover the new releases of the month in a way which would enable readers to decide for themselves which figures are worth spending their hard-earned money on. Examining the models at close quarters in a shop remains the best way of ensuring satisfaction, but some people are forced to buy by mail-order and generally have nothing to go on except the figure names and occasionally, somewhat pathetic drawings such as those which grace Citadel catalogues and advertisements. I would hazard a guess that Tabletop Heroes was created almost entirely in order for you to utilise your newly extended colour printing facilities in a manner designed to catch the eye of a potential purchaser of your magazine. If this is the case, then it would make sense to employ artists who (unlike Dever and Chalk, it would seem) have actually heard of matt paints! [...]

Yours,

John Botham, Birmingham.

Dear WD,

[...] The caustic remarks passed by Matt Mayson in the column of WD56 are considered rather harsh on my part. Mr Mayson is no doubt one of the 'experienced wargamer and figure-painter' clique, who consider any work that cannot win a major national competition rather inferior. It is about time that Mr Mayson opened his eyes and realised that wargaming is not only for the select few, but for everybody. Perhaps Mr Mayson thinks that he can paint better than Messrs Chalk and Dever, and also write better and photograph neater than them. If this is so, he should write Tabletop Heroes and take all flak that he so enjoys handing out himself.

Yours,

Tony Parry, Caerffili.

Dear WD,

I am writing to comment upon Matt Mayson's rather scathing attack on the Tabletop Heroes work of Joe Dever and Gary Chalk (WD56). His criticism was not what you might call constructive or fair. I would say that he went over the top in his attack.

I would agree that not all of the painting has been up to the highest of standards, but on the whole it has been good enough not to warrant Mr Mayson's suggestion that only a 12 year old would be proud of it. Actually, for all he knows those figures might have been submitted by a 12 year old! I actually doubt that all of the figures have been painted by the photographers themselves—there appear to be too many varying styles present. So the photographers are probably dependent upon others for the quality of painting.

As for the second criticism of inferior photography, I don't suppose it will help

the cause of Messrs Chalk and Dever if I were to mention that the equipment necessary for achieving the depth of field Mr Mayson desires can be very expensive. After all, close-ups of figures of this size often mean that other figures nearby lose focus if one attempts to get all the detail of the main figure right.

The third accusation, that of using backing scenery consisting of mere pictures, instead of photographing sections of a complete diorama, while having some basis, is still over-critical. Since the *Tabletop Heroes* article first appeared, I have noticed one or two such photographs of parts of a set interspersed with those 'flat uninspiring backgrounds'. Also I would like to point out that the contributors might also be entirely dependent upon the figures available to them. Perhaps they are entirely at the mercy of their own contributors as to what they have to photograph.

Perhaps it would be an idea for Gary Chalk and Joe Dever to defend themselves from such attacks by letting us know their situation; are they full-time photographers of miniatures, what sort of equipment they use, where the figures come from, the availability to them of fantasy dioramas? In fact it might make a fair future *Tabletop Heroes* article: the art of photographing miniature figures. As for Matt Mayson, as he is so critical of the contributors' efforts, maybe he would like to send in to *White Dwarf* some of his own work for publishing and show us how it should really be done. If his figure painting and photography outclass that of Messrs Dever and Chalk, then he shouldn't deny the rest of us the pleasure of seeing it.

Yours sincerely,

Nigel Espley, Dudley, West Midlands.

White Dwarf #61, January 1985, page 27:

Dear WD,

[...] The Castle of Lost Souls adventure was not worth the paper it was printed on. If anyone was so desperate for a solo adventure they could go to almost any shop and buy a good solo adventure like the *Lone Wolf* series. I'm inclined to agree with Stephen Saunders [WD59 Letters] about the low standard of Castle of Lost Souls.

Yours,

Lolth's most devoted follower and fanatic.

Advance results from our readers survey shows an overall favourable reaction to solos like Castle of Lost Souls. However, we will be making future ones shorter which should appeal to everyone) With three issues background to the Ninja class, I'd have thought that the topic had been covered in more than enough detail—perhaps the less rigid format doesn't suit everyone. Watch out for the complete Irilian in Best of WD Scenarios!!!!—Ed.

Dear WD,

Congratulations on your Letters page! Referring in particular to the criticisms of *Tabletop Heroes* and the concerned Messrs Chalk's and Dever's honourable efforts to defend themselves, it is certainly fulfilling its purpose.

Although I thought Mr Mayson's letter rather unfair and destructive (didn't everyone), it provided incentive for reader's to write in and express their own opinions and as a result some useful ideas have arisen. This seems to me to be the real purpose of a letters page: not just as something through which to print words of praise but also to make suggestions as to how to improve the quality of the magazine.

Would it not be a good idea to print a future article pertaining to the subject of miniature figure photography as put forward by Nigel Espley of Dudley? It would also be very helpful to beginner enthusiasts to print readers' own efforts at figure painting and photography and thus, as well as providing a refreshing difference, show the varied styles and methods employed and give a broader picture of the hobby. Let us see some of this continual talk put into practice!

Aside from this all I can say is 'keep up the good work' and if you have access to 'colour printing facilities' you might as well flaunt them!

Yours hopefully,

Alex Woods, Haileybury.

White Dwarf #66, June 1985, page 36:

Dear WD,

I have been collecting WD since the 'roaring twenties' (those were the days, when adventurers were real adventurers). Lately, apart from *Thrud* and Dave Langford, it has been *Tabletop Heroes* that has caught my attention and the work of Messrs Dever and Chalk.

So far they have yet to raise my pet grievance about figure scale. By this I mean the alarming tendency for fantasy humans to exceed 30mm, especially in the case of the new *Lord of the Rings* figures. It appears that *Citadel* and others delight in making their fighters larger to be more impressive. This continues and the figures get bigger and wider and bigger still. My poor old 'normal' wargames figures shrink into the nothingness of the true 25mm scale.

Also, am I the only one who doesn't like *Citadel*'s new *Slotta-Bases*? Although I realise that their coming was inevitable, was this the best idea? I admit it wouldn't be all that bad if they were the right size for *Warhammer* regiments instead of having compulsory skirmishers. But if they were smaller, that is to say the 20mm x 20mm recommended in the 'old testament of the gospel according to Priestley', wouldn't that be better?

Yours faithfully,

Andrew Cannon, Perthshire.

Confused Warhammer fans will no doubt

be happy to know that Slotta-Bases do conform to Warhammer frontages, there are just several sizes, including the standard 20mm x 20mm and 25mm x 25mm. As for figure size, the 25mm scale has long been treated differently by manufacturers. Larger figures do have advantages though: they're easier to paint, convert and characterise and have more detail, facts which I'm sure are appreciated by many gamers.—Ed.

Dear WD,

I should like to argue a point with adult readers (I'm twelve) about the [solo adventure] *Dark Usurper*. I think it is a good thing for beginners like myself (I also play *D&D*) because it helps people to understand role-playing games, just like the bestselling *Fighting Fantasy* books. Although it is not good fun for adult gamers, the less experienced players can get the gist of the game. Also I would like you to print more Basic *D&D* scenarios for youngsters to play and learn from. I have been collecting from issue 52 and it has been improving greatly over the months as have the regular departments like *Fiend Factory* and *Tabletop Heroes*. I would like you to print this letter to show adults that children of 11 and 12 do play role-playing games.

Yours hopefully,

Darren Hair, Roxburgh, Scotland.

White Dwarf #73, January 1986, page 14:

P Abraham, Bradford: *Tabletop Heroes* is an excellent regular feature in *White Dwarf*, but why not take it a stage further by holding an annual *White Dwarf* open painting competition? Photographs and descriptions of the winners could appear in *Tabletop Heroes* for the various categories such as Best Single Figure, Best Regiment, or Best Diorama, and several age groups.

Such a competition, whilst requiring some organisation and effort, would be good for figure painters everywhere, encouraging new names to appear in the hobby headlines, and new ideas and styles to circulate.

Although painting competitions are already taking place at venues such as *Citadel*'s Open Day, what could be more accessible than WD; after all, not everyone can get to such venues.

An interesting idea, but the organisation required would be quite mind-boggling! The nearest we could ever hope to come to achieving this would be through a photographic competition of some description, thus limiting entry to figure painters with access to the required camera equipment. Although this can be relatively cheap, as demonstrated by Joe in TTH, it is probably far more economical on the modeller's part to trek to one of the games conventions in London. However, we would be pleased to hear other opinions on the subject.

ERRATA

Throughout this document the use of the serial comma has been enforced, in harmony with other Project Aon releases.

Page 4: A Hard Day's Knight

Replaced “tips and” with “tips, and”, “interest regards” with “interest regarding”, “Melnibone” with “Melniboné”, “2000 AD's” with “2000 AD’s”, “orientated” with “oriented” “useful features” with “useful feature”, “Sadisticly inclined” with “Sadistically-inclined”, “serated” with “serrated”, “tribe bear” with “tribe bears”, “portcullis's” with “portcullises”, “links etc.” with “links, etc.”, “Citadel's” with “Citadel’s”, “Evil Clerics” with “*Evil Clerics*”, “technique together” with “technique, together”, “Chart' can” with “Chart', can”, and “skills.” with “skills?”.

Pages 6 and 7: Under Siege

Replaced “wall surfaces” with “wall surface”, “mines and” with “mines, and”, “creatures etc” with “creatures, etc.”, “literature and” with “literature, and”, “wits and” with “wits, and”, “towers and” with “towers, and”, “Scratch built” with “Scratch-built”, and “little used” with “little-used”. Un-italicised all company names in the captions.

Page 9: Miniatures à la Mode

Replaced “Citadel have” with “Citadel has”, “compliments” with “complements”, “banners and” with “banners, and”, “doors and” with “doors, and”, “rebels or” with “rebels, or”, “thieves guild” with “Thieves' Guild”, “J R R” with “J. R. R.”, “no 2” with “no. 2”, “figure with” with “figure, with”, “malevolence makes” with “malevolence, makes”, “isn't, I” with “isn't? I”, “hells-angel” with “Hells Angel”, each occurrence of “Citadel's” with “Citadel’s”, “Essex are” with “Essex is”, “details including” with “details, including”, “Elves can” with “Elves, can”, “look, that” with “look that”, and “cottage like” with “cottage, like”.

Page 11: Flying the Flag

Replaced “goblets etc” with “goblets, etc.”, “raison d'etre” with “raison d'être”, “decrepid” with “decrepit”, “superceded” with “superseded”, “Evo-stick etc” with “Evo-stick, etc.”, “range; a” with “range, a”, “NPC and” with “NPC, and”, “from their” with “from its”, “victim; all” with “victim—all”, “Elf; the” with “Elf, the”, “acrylic or” with “acrylic, or”, “lettering and” with “lettering, and”, “lecturn” with “lectern”, “individual customer's requirements” with “customers' individual requirements”, “sci-fi” with “Sci-Fi”, “pennons or” with “pennons, or”, each occurrence of “Citadel's” with “Citadel’s”, “Kings Court” with “King's Court”, “out, is” with “out is”, and “accessories that are currently” with “accessories currently”.

Page 12: To Boldly Go

Replaced “most unlikelyest” with “most unlikely”, “manufacturers catalogues” with “manufacturers' catalogues”, “trucks and” with “trucks, and”, both instances of “TTG produce” with “TTG produces”, “outlaws or” with “outlaws, or”, “marines; battling” with “marines, battling”, “gaming then” with “gaming, then”, “its” with “it's”, “Crew and” with “Crew, and”, “colours and” with “colours, and”, “redemptionist” with “Redemptionist”, “dreadnought” with “Dreadnought”, “vehicles, that” with “vehicles, which”, “two of” with “three of”, “a Perspex” with “a Perspex rod”, “Imperial Marine” with “Imperial Marine”, “breach section” with “breach section”, “sun-guns” with “stun-guns”, “light sabres” with “lightsabres”, “weaponpacks” with “weapon-

packs”, “a SF” with “an SF”, “a specially” with “an especially”, and “Asgard produce” with “Asgard produces”. Un-italicised all company names in the captions.

Page 14: Racy Bases

Replaced “simply 'Better” with “Simply: 'Better”, “more of an important” with “a more important”, “differing head” with “differing heads”, “Fig 1: Shows” with “Fig 1 shows”, “model: either a” with “model: a”, “its still” with “it's still”, “details such” with “details, such”, “It's designer” with “Its designer”, “eg” with “e.g.”, “Evo-stick etc” with “Evo-stick, etc.”, “½p's or 1p's” with “½ps or 1ps”, “resilient and” with “resilient, and”, “plasticard” with “Plasticard”, “musician or” with “musician, or”, “role-playing, then metal” with “role-playing, metal”, and “heads and” with “heads, and”.

Page 16: Thinking in Colour

Italicised “en masse”. Replaced “hints and” with “hints, and”, “colour; which” with “colour—which”, “three dimensional” with “three-dimensional”, “diagonally opposite” with “diametrically opposite”, “Chaos fighters” with “Chaos Fighters”, each occurrence of “Citadel's” with “Citadel’s”, “the chart above” with “the chart below”, “here are” with “here, are”, “motto was” with “motto were”, “Dragonmeet” with “Dragonmeet”, “Thrud” with “Thrud”, “Personalities Set” with “Personalities Set”, “Mr 'T” with “Mr T”, and “Deep-Shadow” with “Deep Shadow”. Removed superfluous repeated “BLACK” from the table.

Pages 18 and 19: A Brush with the Lore

Replaced “eg.” with “e.g.”, “ie” with “i.e.”, “eg” with “e.g.”, “characteristics:” with “characteristics.”, and “dir.” with “directly”. Removed “pig-”. Replaced “Thinner;” with “Thinner:”, “horses on” with “horses or”, “(Take” with “(take”, and “(See” with “(see”. Replaced “brushes, therefore” with “brushes; therefore”, “it; store” with “it: store”, “facilities” with “facilitates”, “ensures” with “ensure”, “WATER-BASED PAINT” with “WATER-BASED PAINTS”, “OIL-BASED PAINT” with “OIL-BASED PAINTS”, “Citadel's” with “Citadel’s”, “chart below” with “accompanying chart”, “creations making” with “creations, making”, “accessories are” with “accessories is”, “but ones cast” with “but cast”, “wargaming a” with “wargaming, a”, “2 ft sq” with “2ft. sq.”, “well therefore” with “well. Therefore”, and “powder or” with “powder, or”.

Page 20: A Wash and Brush-up

Replaced each occurrence of “eg” with “e.g.”, “head etc” with “head, etc.”, “ie” with “i.e.”, “dragons etc” with “dragons, etc.”, “better as” with “better, as”, “Fig 10,” with “Fig 10”, “figure, otherwise” with “figure; otherwise”, “thinner; about” with “thinner: about”, “rubbing when” with “they rub off when”, and “three dimensional” with “three-dimensional”, “spacefarer's” with “spacefarers”, “Citadel's” with “Citadel’s”, “shields and” with “shields, and”, “their primitive” with “their 'primitive”, “hang-glider” with “hang glider”, “hot-air” with “hot air”, “released by” with “sold by”, “shading where necessary, in” with “shading, in”, “(black).” with “(black), where necessary.”, and each occurrence of “Player's Guild” with “Players' Guild”.

Pages 22 and 23: High and Dry

Replaced each occurrence of “the” with “The” at the start of sentences, and replaced “chainmail and” with “chainmail, and”, “red and” with “red, and”, “medium and” with “medium, and”, “modelling and” with “modelling, and”,

“etc” with “etc.”, “coracles and” with “coracles, and”, “Fig 8,” with “Fig 8”, “Citadel’s” with “Citadel’s”, each occurrence of “scratch built” with “scratch-built”, “which dry-brushing” with “which a dry-brushing”, each occurrence of “Player’s Guild” with “Players’ Guild”, “War Engine Set” with “War Engine Set”, “elves?” with “elves?”., “Fig 2 and 3” with “Figs 2 and 3”, each occurrence of “hang-glider” with “hang glider”, “neatly camouflaged” with “neatly-camouflaged”, “in way” with “in ways”, and “available, however,” with “available. However.”.

Replaced “Player’s Guild” with “Players’ Guild”.

Pages 24 and 25: Facing Facts

Replaced “diagrams below” with “diagrams above”, “orangy” with “orangey”, “decidely” with “decidedly”, “hightlights” with “highlights”, “rolegaming” with “role-gaming”, italicised “Fig 4”, both instances of “produce” with “produces” when referring to companies, “RPG’s” with “RPGs”, “Top Secret and” with “Top Secret, and”, “Asgard and” with “Asgard, and”, “arguments and” with “arguments, and”, “yellow and” with “yellow, and”, “1 to 4, showcase” with “1 to 4 showcase”, “checkout” with “check out”, “inc” with “inc.” and “Co Down” with “Co. Down”.

Replaced “figures, courtesy” with “figures courtesy”.

Replaced “straight-from-the-tin” with “straight from the tin”.

Page 26: Setting the Scene

Replaced each occurrence of “etc” with “etc.”, and each occurrence of “eg” with “e.g.”. Replaced “modelling and” with “modelling, and”, “another; the” with “another: the”, “corridor or” with “corridor, or”, “formica or” with “formica, or”, “flexible and” with “flexible, and”, “rule and” with “rule, and”, “bridges and” with “bridges, and”, “specialise” with “specialises”, “pilasters and” with “pilasters, and”, “moulds, have” with “moulds, has”, “Citadel are” with “Citadel is”, “corridors and” with “corridors, and”, “chests and beds, can” with “chests, and beds can”, “produce” with “produces” when referring to companies, “taste. the” with “taste. The”, “Artifacts range” with “Artifacts’ range”, “Citadel’s” with “Citadel’s”, “pillars and” with “pillars, and”, each occurrence of “games master” with “Games Master”, italicised “Cow Gum” and “Copydex”, replaced “different sized” with “different-sized”, “C6), when” with “C6) when”, “of expense” with “of the expense”, “their extensive” with “its extensive”, “manufacture” with “manufactures”, “Egyptian style” with “Egyptian-style”, “be even more” with “be more”, “Dept 91” with “Dept. 91”, and “Eire” with “Éire”.

Page 28: Proxy Painting

Replaced each occurrence of “etc” with “etc.”. Replaced “modelling and” with “modelling, and”, “Fig 9,” with “Fig 9”, “(See” with “(see”, “Fig 10,” with “Fig 10”, “Fig 10” with “Fig 11”, “produce” with “produces” when referring to a company, “supply” with “supplies”, “£1.25, boxed” with “£1.25; boxed”, “lantern and” with “lantern, and”, “Citadel’s” with “Citadel’s”, “Games Workshop’s” with “Games Workshop’s”, “deep one” with “Deep One”, “mi-go” with “Mi-go”, “investigators” with “Investigators”, each occurrence of “nightgaunt” with “Nightgaunt”, “golem” with “Golem”, “shoggoth” with “Shoggoth”, “review, so” with “review—so”, “press; not” with “press? Not”, “service, that you” with “service, you”, “compatible to” with “compatible with”, “any varnish” with “no varnish”, “Dwarf Crossbowman” with “a Dwarf Crossbowman”, “Dwarf Axeman” with “a Dwarf Axeman”, “Dwarf Lord” with “a Dwarf Lord”, “Dwarf with Arquebus” with “Dwarf with an Arquebus”, and “compliment” with “complement”.

Pages 30 and 31: Horse Sense

Replaced “modelling and” with “modelling, and”, “black and” with “black, and”, “red or” with “red, or”, “flanks and” with “flanks, and”, “Men At Arms” with “Men-At-Arms”, “mane and” with “mane, and”, each occurrence of “Citadel’s” with “Citadel’s”, “Ral Partha’s” with “Ral Partha’s”, “horses’ muzzle” with “horse’s muzzle”, “Dry-Brushing. After” with “Dry-brushing: After”, “use consult” with “use, consult”, “chart below” with “accompanying chart”, “Oils. For” with “Oils: For”, “Washing. This” with “Washing: This”, “try (Humbrol” with “(try Humbrol”, “horses’ coat” with “horse’s coat”, “Mane tail” with “Mane and tail” and corrected the mislabelled Figs 8–10 and reordered the paragraphs accordingly.

Removed italics from “Patrick Stephens Ltd.”.

Page 32: Open House

Replaced “modelling and” with “modelling, and”, “17th, 1985, saw” with “17th 1985 saw”, “rolegamers” with “role-gamers”, “dress and” with “dress, and”, “wilderness/campaign” with “wilderness campaign”, “figure and” with “figure, and”, “shields and” with “shields, and”, “plasticard” with “Plasticard”, “Citadel plan” with “Citadel plans”, “weapons and” with “weapons, and”, “Citadel are” with “Citadel is”, “Citadel have” with “Citadel has”, each occurrence of “Citadel’s” with “Citadel’s”, “reader’s page and” with “readers’ page, and”, “to to” with “to”, “figures which” with “figures, which”, “come with” with “comes with”, “60mm’s” with “60mm models”, “25mm’s” with “25mm models”, “problems of” with “problem of”, “barrow-wights” with “Barrow-Wights”, “high which” with “high, which”, “P Benson’s” with “P. Benson’s”, and “resin) and” with “resin), and”.

Pages 34 and 35: The Magic Frame: Part One

Replaced “suprisingly” with “surprisingly”, each occurrence of “etc” with “etc.”, “sand and” with “sand, and”, “brown and” with “brown, and”, “Citadel’s” with “Citadel’s”, “Lord of the Rings” with “Lord of the Rings”, “lenses which” with “lenses, which”, “light-weight” with “lightweight”, “(photofloods) and” with “(photofloods), and”, “problems which” with “problems, which”, “lighting and” with “lighting, and”, “cheap and” with “cheap, and”, “green or” with “green, or”, and “pebbles etc” with “pebbles, etc.”. Replaced “Fig 1,” with “Fig 1”, “yelow” with “yellow” “vs” with “vs.”, “screen and” with “screen, and”, “Fig 2, is” with “Fig 2 is”, “painted and” with “painted, and”, and “Andrews and” with “Andrews, and”.

Page 36: The Magic Frame: Part Two

Replaced each occurrence of “greaseproofed” with “grease-proofed”, “painting and” with “painting, and”, “shape or” with “shape, or”, arranged and” with “arranged, and”, “pressed; camera” with “pressed, camera”, “painted and” with “painted, and”, each occurrence of “Citadel’s” with “Citadel’s”, “peasant, were” with “peasant were”, “shows four” with “shows five”, “Ltd” with “Ltd.”, “advantages for” with “advantages, for”, two occurrences of “fill-in” with “fill in”, “size) used” with “size), used”, “proud of” with “proud”, “them.” with “them?”, “large than” with “larger than”, “Reader’s Picture” with “Readers’ Picture”, “their CO2” with “its CO2”, and “based and” with “based, and”.

Page 38: Shopping for Inspiration

Replaced “RPG’s” with “RPGs”, “manufacturer’s” with “manufacturers”, “TTH” with “TTH”, “RPGs or” with “RPGs, or”, “beard and” with “beard, and”, each occurrence of “Games Workshop’s” with “Games Workshop’s”, italicised “Hovels” as a company name, replaced “£4.95) and” with

“4.95), and”, italicised “*Goblin Chariot*” as per a previous column, and replaced each occurrence of a semi-colon with a colon when separating a miniature from its price in harmony with earlier columns.

Page 40: Chop and Change

Replaced each occurrence of “swopping” with “swapping”, “acknowledged” with “acknowledged”, “*Fig 4*,” with “*Fig 4*”, “heads or” with “heads, or”, “epoxy) and” with “epoxy), and”, “toothpicks and” with “toothpicks, and”, “fur and” with “fur, and”, “armour and” with “armour, and”, “avoid it” with “prevent it”, “*Citadel’s*” with “*Citadel’s*”, “hand and” with “hand, and”, “bottom half” with “top half”, “polythene which” with “polythene, which”, “2, show” with “2 show”, “*Miliput Co*” with “*Miliput Co.*”.

Page 43: Think Ink

Replaced “*Windsor and Newton*” with “*Windsor & Newton*”, “*Fig 3*,” with “*Fig 3*”, both instances of “produce” with “produces” when referring to companies, “belts and” with “belts, and”, “brown and” with “brown, and”, “satin or” with “satin, or”, “staff and” with “staff, and”, “*Citadel’s*” with “*Citadel’s*”, “India ink” with “Indian ink”, “and have” with “and has”, each occurrence of “dai-oni” with “Dai-Oni”, “sword) which” with “sword), which”, “no-dachi” with “nodachi”, “paper in” with “paper, in”, “dai-sho” with “daisho”, and removed italics from “*Windsor and Newton*” in the caption.

Page 44: Dioramas: Part One

Replaced “This figures” with “This figure”, “rock and” with “rock, and”, “*Pronto* or” with “*Pronto*, or”, “stones and” with “stones, and”, “water and” with “water, and”, “*Milliput* and” with “*Milliput*, and”, “*Fig 2*; truly” with “*Fig 2*: truly”, “boar’s head” with “the boar’s head”, “casting, however” with “casting; however”, “*Akheton’s*” with “*Akheton’s*”, “range; a” with “range: a”, “and looking” with “and be looking”, “your thought” with “you thought”, “went into” with “went in to”, “succubus and” with “succubus, and”, “of high” with “of which are high”, “heads to use that” with “heads that”, each occurrence of “minotaur” with “minotaur”, “Minotaur (*ADD86*: £1.95)” with “Minotaur (*ADD86*: £1.95) to use”, “Dredd and” with “Dredd, and”, and removed italics from “*Citadel*” in the illustration caption.

Page 47: Dioramas: Part Two

Replaced “Foilage” with “Foliage”, “*Fig 3*,” with “*Fig 3*”, “sawdust or” with “sawdust, or”, “weapons or” with “weapons, or”, “Cybermen and” with “Cybermen, and”,

“*Citadel’s*” with “*Citadel’s*”, “*Games Workshop’s*” with “*Games Workshop’s*”, “*Dr Who*” with “*Doctor Who*”, “(*Fig 4*)” with “(*Fig 5*)”, “(£3.00)” with “(£3.00),”, “J B.” with “J.B.”, “*Fig 5*” with “*Fig 4*”, “florists” with “florist”, “varnish; satin” with “varnish; use satin”, and “(£4.95)” with “(£4.95),”.

Page 49: Dioramas: Part Three

Replaced “a our” with “a”, “times comes” with “time comes”, “unleased” with “unleashed”, “scrawls and” with “scrawls, and”, “complimentary” with “complementary”, “Corum and” with “Corum, and”, each occurrence of “*Citadel’s*” with “*Citadel’s*”, “inc” with “inc.”, “follows: first” with “follows: First”, “title bear” with “title, bear”, “P Capon” with “P. Capon”, “wing-banners and” with “wing-banners, and”, “based and” with “based, and”, “are seen” with “is seen”, and “War Hedgehogs and” with “War Hedgehogs, and”.

Page 50: Oils: Part One

Replaced “variey” with “variety”, “*Fig 6*,” with “*Fig 6*”, “brown and” with “brown, and”, “knives and” with “knives, and”, “based and” with “based, and”, “*Citadel* wish” with “*Citadel* wishes”, “co-incidenta” with “coincidental”, “owner/painter Mark” with “owner/painter, Mark”, “*C15* orc” with “*C15* Orc”, “headband and” with “headband, and”, “classes; junior” with “classes: junior”, “experts, so” with “experts; so”, “times and” with “times, and”, each occurrence of “*Citadel’s*” with “*Citadel’s*”, “intermediate and” with “intermediate,” “Dk” with “Dark”, “boogie” with “Boogie”, “group are” with “group is”, “varying size” with “varying sizes”, and “etc” with “etc.”.

Page 52: Oils: Part Two

Replaced “etc” with “etc.”, “undercoat; in” with “undercoat: in”, “browns and” with “browns, and”, “blues and” with “blues, and”, “eyes and” with “eyes, and”, each occurrence of “*Citadel’s*” with “*Citadel’s*”, “*Games Workshop’s*” with “*Games Workshop’s*”, “inc” with “inc.” “Ind Est” with “Ind. Est.”, “tone, (which” with “tone (which”, “wet) where” with “wet), where”, and “weapons and” with “weapons, and”, and italicised “*Citadel Journal*”.

Page 54: Double-Exposure

Replaced “conjunction” with “conjunction”, “a angle” with “an angle”, “plasticard” with “Plasticard”, “inc” with “inc.” “*Dr Who*” with “*Doctor Who*”, “earlier)” with “earlier”, “exposure the” with “exposure, the”, “howdah, are” with “howdah are”, “tape, and” with “tape; and”, “of the epoxy” with “of epoxy”, “Skaven or” with “Skaven, or”, both occurrences of “Ltd” with “Ltd.”, and italicised “*Magic Frame*” and “*Zoo Animals*”.

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30 June 2006

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