This Month:

Sector 306
Built by the Players’ Guild

Block war, speeding motorcycle gangs, over-zealous maintenance droids, escaped Klegs, securvans carrying illegal Munce additives, jamming and overparked taxis. These are just a few of the problems that Judges Hunt, Clelland, Renshaw and Andrews had to sort out during Games Day ’85. Of course they had a little help from Judge Dredd (not to mention Judge Anderson, Tech Judges, Psi Judges and plenty of much-needed Med Judges ...), but even so, it was tough out there on the streets.

The Judge Dredd role-playing game demonstration at Games Day was the culmination of 8 weeks of frenzied activity, building and painting the massive display. We used over 300 figures during the game, of which 90 were brand new Judge Dredd figures and lawmasters. We converted many of the models seen on the display, as the official JD figures were just being released at the time, and the range wasn’t as complete as it is now. So, the figures came from various Citadel ranges - old and new - including amazons, troglodytes, gangsters, super-heroes, space marines, red redemptionists and even Orcs!

However, converting and painting the figures was the easy part. How on earth were we going to construct a display game of a city that has buildings which supposedly dwarf the Empire State? Answer: we reduced the scale, though we kept it high enough to look right with 25mm figures. We also planned it so that it would be possible to play a game on it at home. That meant it had to be made up in sections.

We started with thirty flat 2” x 2” hardboard bases, enough to cover a 15” x 4” area. We then placed our sector (Sector 306), which would include part of the Cursed Earth wall, and would have a factory, power plant, starport, slums, housing blocks and motorways.

Our long-standing belief in cost-effective materials was chosen, polystyrene. It’s easily available, light, easy to construct with, and - of course - cheap! One thing it doesn’t have is much durability, so we planned the display to be on interchangeable sections, providing many different configuration possibilities.

Therefore, each 2” x 2” section had to be self-complete.

The plan did present us with the problem of what to do with the motorways. Mega-City One has lots of different motorway levels, and we wanted to get this feeling across. So, we simplified and built two different motorways (actually Skedways), with a slipzoom to City Bottom. The roads were made from 1-inch pieces of hardboard placed on polystyrene blocks to get the height. The roads at City Bottom were created by leaving 2” clear around the edge of each base section (easy, eh?). It was round about this time too that the Cursed Earth wall section was dropped (due to problems over its size, and some butter fingers). Now we could concentrate on the rest of the Sector.

The Starport was built on two boards, in fact. One was the ladder field, made from a piece of plastic gauze, and the other contained the cargo hangers. These were simply made out of two appropriately-shaped pieces of polystyrene packing (available from local electrical stores everywhere!), with scratch-built ladders, railings and doors glued on.

The Munce factory building started life as a couple of old Citadel figure bins (any old bucket would have done), with panelled bath packing and a 3” tall cardboard tube chimney (an old carpet tube without the carpet). The power plant and housing blocks were, again, conglomerations of polystyrene packing with plenty of household bits stuck on. Incidentally, we found that Citadel plastic figure bases come in dead handy at this point....

We stood back and admired our work; lots of very cheap and nasty-looking heaps of polystyrene and litter glued onto wooden boards. “Wow!” we said, and started sweating. The City now needed a pretty complete paint job, and so we got to work and painted everything grey, including our hands, shoes and hair. We then ruined two expensive air-brushes and a carpet by spray-painting it in various tones of black and white (or grey, as we called it). Now we had lots of very cheap and nasty-looking heaps of polystyrene and litter glued onto wooden boards covering a 14” x 4” area and looking very ... well, grey.

We lined it up with plentiful amounts of miniature posters (cut from magazine ads), our own advertisements for “Floyd’s Bank, Ataki, etc” and graffiti. We painted lots of signs and meaningful numbers in bright yellow and labelled the housing blocks The HARRISON FORD and The JAMES T. KIRK.

The advertisements and graffiti gave the correct atmosphere for Mega-City One, and we noticed some spectators at Games Day doing no more than just reading all the different slogans.

So, all you prospective Judge Barretts and Mega-City architects now know that all you require are the contents of any TV shop dustbin, plus lots of paint and glue. We didn’t build anything that anybody else couldn’t build themselves and tried to show what’s possible with a little imagination, grey paint, and - above all - patience.
Apart from the large buildings and figures, we constructed lots of smaller buildings, machinery and vehicles. We built a hamburger-shaped hamburger joint (Mama Dredd's) out of the rounded ends of plastic pop bottles with a corrugated hamburger sandwiched in between. We also had plans for a ketchup bottle-shaped ketchup bar, and an orange-shaped squash bar, but it went mouldy.

The machinery parts were made from parts and spares from old plastic model kits, glued together in an interesting mass (old racing car and plane engines make great power plants).

The large 40” x 18” spaceship started life as yes... polystyrene packing, but this time with lots of cardboard and even more plastic kit parts glued onto it. This was airbrushed grey, and given a brown stripe (to make it look different).

Cars and vehicles were again built from old kit parts; plane engines and cowlings provide good streamlined air-cars.

The byword for scratch-building your own SF models is to be bold. They should look futuristic and different, and be brightly painted with a weathered, scratched finish (i.e., used). By now we’d finished Sector 306, and all that remained was to devise a scenario that would last 4 players a total of 16 hours playing time. The answer was to lay it on thick, and the following is the briefing we gave to Judges Hunt, Clelland, Renshaw and Andrews.

**TIME: 09:40hrs**
**OFFICER IN CHARGE:** Judge Howes
**PRIORITY STATUS:** Escort

**** Item ****
Escort required for H-wagon carrying 10 Kleeg prisoners. Convoy is to be routed along Skedway 1426 to waiting Black Star freighter for deportation to Luna-1.

**ETA in Sector 306: 10:00hrs**

**** Item ****
**Status Red - Hazard**
Alien Capon has confessed to hiring 6 blitz agents for a hit on Judge Anderson. Anderson and Judge Dredd are due to visit this Sector to debrief rookies at 12.30 hrs. Place and time of hit unknown. Judges are urgently requested to question their own
Conversions

Only you know exactly what it is that makes your character special, so it makes sense to prepare some rough sketches for general guidance before commencing with any conversions. It is also imperative to cut away any existing metal where the putty is to be applied, in order to keep the converted figure in proportion.

You'll need the following tools: scalpel, needle files, cocktail sticks, pin Vice and drills, needle nose pliers, epoxy glue, epoxy putty (eg. Milliput, Taniya or similar). A soldering iron may be needed for some conversions, but this kind of work shouldn't be attempted by anyone who isn't experienced in using solder. It's a dangerous tool if misused.

For the orcs, I started from the top. Three had horns added to their helmets. I drilled holes in either side (and one on top, which you wouldn't normally have to do ...), and fashioned the horns by bending wire into the required shape. Copper wire is useful because it solders well. It is of major importance that the horns are of the same size and shape, to make sure they align properly.

Of course, I then went completely over the top, and decided on the elaborate design you see. This needed the soldering iron; a very tricky business on such a small scale, and one of the most difficult types of conversion. The main problem is getting the spikes to form a uniform pattern, an annoying task when as you solder one on, another melts off. The only advice I can offer is to exert a lot of patience.

Once the wire horns are bent into shape, they can be fixed into the holes in the helmet using two-part epoxy putty. They can then be built up using more putty. Roll out thin strips of putty the same length as the horns, and smooth them on with a cocktail stick. Again, remember to keep both horns in proportion. If you use Milliput, any excess putty can be filed away when it is dry, to get the correct shapes.

Three of the orcs have converted faces. To scratch-build onto an existing figure, the existing face needs to be trimmed away, before a similar amount of putty can be added to the head. Smooth this into the basic shape required. Then a cocktail stick can etch in the facial details; forehead, chin, eye sockets and mouth. Add the nose and work it in, followed by tiny balls of putty for the eyes. Faces can be difficult to make, and always take a long time to master, but they give that final touch of individuality to your model.

This Month:
Converting & Painting Tips from Kev ‘Goblinmaster’ Adams

Kev is one of the infamous Citadel designers, responsible for many ranges, including the Snotlings and the stomach-churning new range of Zombies.

Many gamers and collectors like to have their characters as customised figures, something completely different to all the rest. This article is especially aimed at those who would like to turn this desire into
The ores were dressed in three types of armour. The chainmail was fairly simple. After applying the putty and smoothing the surface, a sharpened cocktail stick or needle is used to drag opposing holes along the putty. Laminar armour is made by making a series of horizontal cuts in the smoothed putty, and then using a scalpel to push the cuts upwards. Scale armour is made in the same way as laminar, except that cuts are made vertically as well to form a grid pattern, and then the scales are pulled down (using a cocktail stick with a flat-filed end) until they overlap. While armour is still wet, tiny balls of putty can be rolled and added with a small cocktail stick to look like studs and rivets.

I also built additional armour onto all the ores. There are two ways of doing this. One is to roll out the putty, and then cut it into the shapes required. The other is to add the putty to the figure and smooth it out before working in the detail. Don’t add too much, however, or all your figures will look oversized.

**Fig. 1:** Skull Crusher Goblin Trebuchet coming noon from Citadel as part of the Machineries of Destruction Range.
**Fig. 2, 3, 12, 13:** Select samples of Kevin’s detailed shield designs.
**Fig. 4:** Heavily converted C15 orc.

**Fig. 5:** ME44 Uruk-Hai (converted)
**Fig. 6, 7, 8:** Panoramic view of Kevin’s latest creation, one of the New Orc Boy Riders (converted)
**Fig. 9:** C12 Goblin & C14 Scordor
**Fig. 10:** C15 Orc
**Fig. 11:** C06 Dwarfs
**Fig. 12:** Arcane Chaos Warriors
**Fig. 13:** Harbath (RORS) displays his new livery courtesy of Kev and the new Citadel paints from Paint Set 3
**Fig. 14:** The Goblin King’s Battle Chariot: The Machineries of Destruction strike again
Over the past few months there have been quite a few painting articles in various magazines on the theme of 'I did it my way'. Well, folks - here's another one!

My personal painting style has evolved over twenty years of painting various figures, everything from collectors' to fantasy figures. When it comes to specific techniques, my rule is - there are no rules. I will quite happily paint oils on top of acrylics and then wash inks on top of that. If I can get it onto the brush, it'll go onto the figure. Have you seen the latest range of nail varnish down at Boots?

By now, you must have a pretty good idea of the different types of paint available. As nearly everybody makes acrylics nowadays, I tend to use these most often. There's a huge army of colours to choose from, but if there's a colour I can't get with acrylics, I'm not afraid to change to a different medium in the middle of a figure. If you keep trying out different paints, you'll soon find the ones you prefer to work with. Now I'll explain how I go about getting the effects I want in my painting.

The first steps

First, take your shiny, beautifully handcrafted masterpiece and use a scalpel or craft knife to trim off all the beautifully handcrafted flash and mould lines. This is where I remind you to be careful; blood is very difficult to get out of the carpet. If you're going to paint the figure as it is sold - without changing it in any way - it now needs fixing to the base and priming. I usually use a car touch-up spray for this, as it gives a good, even coverage and comes in a variety of colours. Yes, undercoats don't have to be white! Black, for example, is a good colour for metallic figures such as armoured chaos warriors. If you're going to use gold or bronze metallic paint, try a red or yellow undercoat. Grey or brown will make the colours on top look more muted - this is good if you want the figures to look scrubby or tatty. Once you've undercoated, let your figures dry overnight.

While the undercoat's drying, let me tell you something about my method of converting figures. I very rarely do any! The most I will do is to change a weapon or head. Having spent the whole day making figures for Citadel the last thing I want is to play with more putty when I get home. This is purely personal; many people enjoy converting figures to make them more unusual or individual, though with the thousands of figures available these days, there should be something available to suit everyone. I think that a good paint job can achieve just as much originality.

OK, the undercoat should be dry by now.

The general feel I like to get on a figure is that of porcelain or ceramics. I don't particularly like the finish to be too 'authentic'. These are fantasy figures, and that's how I like them to look.

We'll start with flesh and faces, but - depending on the figure you're painting - you don't necessarily have to do things in this order. First paint on your chosen skin colour. Once this is dry I cover wash over it with ink or dilute paint as a suitable shading
colour. For European humanoid flesh I use a brown or red/brown wash, for Nagraid a dark brown or blue/black. A blue/grey or green wash can make a figure look most unwell, and its good for chaos types. I keep my colour washes fairly light, preferring to do two or three on top of each other than just one dark wash.

I have recently started using Rowney Cryla gloss medium to dilute down inks. This gives a slightly viscous consistency to the wash and it flows on better - an effect I find preferable to using water. Once the colour wash is dry, I highlight back up using the original flesh tone, carefully blending in the edges to give a smooth finish. When dry, I highlight further using white mixed in with the flesh colour and blended in. This can be repeated until you're eventually highlighting with pure white. At this point, dark shading is put in down the side of the nose, in the eye sockets, along the mouth and hairline and under the chin, using a very fine brush and a slightly darker colour than the original wash. If I wish to make the shading even darker, I'll use extra washes, or a rapidograph pen which creates a more cartoon-like effect. After all your highlighting is finished, put a very thin wash of your original shading colour over the whole skin area, as this pulls the whole thing together and gives added depth. If you feel the colour is too pale, repeat the wash until it looks right.

When painting eyes, put a very dark wash around the eye sockets. It doesn't have to be brown - blue or purple will make characters look very evil. Be careful not to overdo this or your character will look like he's been punched in the eye! Remember, in an eye there is never too much white showing - don't make yours look like a fried egg. The pupils are added using a fine brush or a Rapidograph pen (size 0.13).

At this point a wash of brick red ink can be put over the lips and a wash of dilute blue or Payne's grey ink over the chin to look like designer stubble. Alternatively, dot stubble in with a pen. Any hair is painted using the same procedure, as is any other skin area. Once the flesh colours are dry, you can add interesting tones around straps etc. by using small quantities of very dilute ink in purple, blue or green, and veins can be suggested with lines of dilute wash at places where they would be near the surface of the skin. I'd now consider the flesh finished. Scars, tattoos and warpaint I'll deal with later.
Chained in a small, darkened room by the editorial bullies until I agreed to do *Easy Metal*. No food for days, no water, just notepaper and chewed biros pushed under the door... So...

**In The Beginning...**

There is nothing worse than finding a flash line on a figure, so the first job is to clean off all the bits of excess metal - the flash lines and the odd lumps that get left on the castings. A sharp blade and modelling files are the best tools for this job. Be careful doing this, as painting figures is a lot harder with stumply, shortened fingerends. Once this is done, the figure can be firmly fixed to a base, using some sort of epoxy resin or superglue.

If you want the figure to have a scenic base, this is probably the best time to do the modelling - because we don't want to get putty on the painted model, do we? Scenic bases are easy to construct using any commercial modelling putty (Milliput or Tamiya putty etc). There's no need to buy any special tools, as I find a compass point or a pin are sufficient. Simply stippling the putty with the point of the compass will give an effective grass finish.

An easier way of achieving a grass effect is to mix sand and flock powder with PVA glue and then spread the resulting mixture on the base. Allow this to dry and the base is finished. If you leave the base until the figure has been painted and varnished, you can simply paint the base with PVA glue and then pour flock powder over it. All you then have to do is shake off the excess. All of this means that you don't have to bother with painting the base. There are other methods, but these are the three that I use.

**Lurking Just Beneath The Surface...**

After the base is finished, I undercoat the figure - using a matt white carbody primer in most cases. On the other hand, if the figure is heavily armoured, it gets a coat of black undercoat, as this gives a better base colour armour. Once this base is thoroughly dry, I put a wash of (usually brown) ink over the whole figure. This helps to pick out the fine detail.

Once all this has dried, the real job of painting begins. As far as paints go, I use a mixture of Citadel Acrylics and artists' inks. A number 1 or 2 sized brush is ideal as well, because a good quality sable has as fine a point as a size 0 or 90, and it can hold more paint at once.

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**Fig 1:** Converted C15 orc flying MAG-ies Death Banner

**Figs 2-10:** Samples of Colin's great shield designs.

**Fig 11:** Mordred (Heroic Fighters) from Citadel's latest boxed set.

**Fig 12:** C12 Skelosar.

**Fig 13 & 14:** Sauron the Dark Lord & Gandalf Greyhame, two upcoming additions to the Middle-earth range.

**Fig 15 & 16:** New F5 Paladins.
Fig 17: One of this month's new C35 Chaos Warriors.
Fig 18: C23 Ogre Executioner (available next month).
Fig 19 & 20: Some of the variants of the new addition to the Citadel Plastics Range, The Skeleton Horde.
Fig 21: A D&D Minotaur—one of Colin's best paint jobs to date.
Fig 22: The Black Ace Orcs stand ready for battle.
Fig 23 & 24: The New Skeleton Regiment of Reknon & the remade Bugman Dwarf Ranger's, coming soon from the Citadel Forges.
This month: John Blanche

John Blanche is one of the many names that appear in really tiny print on the contents page of every issue of White Dwarf. This is hardly fair, as John is not a tiny person. He is an artist of no mean skill and as the next couple of pages go to prove, a skilful wielder of the brush when his soldiers are concerned... But where did he come from? And Why?

I began painting soldiers when I was 8 years old. Tinme knights, in fact, and only in one colour: Humbrol silver.

For me, as for many people, wargames armies were the way ahead, and I rapidly graduated onto virtually every box of
Exclusively to White Dwarf this month only
The Warlock from Warlock magazine & The WD79 cover girl miniatures are for sale.
See inside for order form.

Fig 25
Fig 26
Fig 27

Fig 28: Some of the miniatures that appear on John’s work.
Fig 29: Skragg & Thravin. C47 Chaos Renegade.
Fig 30: Chaos Warrior
Fig 31: Chaos Warriors in parry pose.
Fig 32: A dawn of the 8th century.
Fig 33: A Dawn of the 9th century.
Fig 34: Chaos Demon
Fig 22: Red Partha Angel.

Fig 24: Oriental Queen
Fig 25: The Warlock
Fig 26 & 27: Amazonia Gothique & a futuristic conversion.

Fig 28:
Fig 29:
Fig 30:
Fig 31:
Fig 32:
Fig 33:
Fig 34:

Fig 24:
Fig 25:
Fig 26 & 27:

plastic figures that Airfix brought out. In those days, it was relatively cheap to build up massive armies of figures, and I ended up with a 1000-piece American Civil War army, among others. However, the first serious wargames army that I put together was also based on Airfix figures - a mass conversion of Ancient Britons and US Cavalry into a Gothic horde... And then art college intervened.
Hands up all those who thought that 'Eazy Metal' was going to come from Sheffield. So you read the bit. Err, sorry, no Sheffield. Instead, all we can offer is a Diorama (a small town in Arizona), explained by Colin Dixon, GW's figure painter...

The Basics

After painting up empty-thousand figures for games, what next? There must be something more than just putting them on separate bases. One of the next stages is to consider a diorama - a scene created with figures, some scenery, usually showing some sort of dramatic incident. It's a lot easier than it looks too, because many of the techniques and ideas used in painting figures are used when building dioramas - just on a bigger scale.

It's best to have an idea of what the finished display is going to look like before you start. A sketch of some sort is very helpful (even if it's only a diagram/map of what everything stands). Work out what figures you are going to use and paint them before thinking about building the rest of the diorama.

The landscapes are built up from polystyrene foam (a good, light and relatively cheap material), plaster and stiff card. I use a mixture of sand and PVA glue to fill in any gaps and give the ground a rough-cast appearance.

Construction

After the base board, or frame of the diorama, which is usually wood, the main bulk of the scenery in all dioramas is polystyrene, and cutting this clearly requires a sharp knife. Unless you want an authentically blood-soaked scene of carnage, be careful with the knife! Alternatively, a polystyrene cutter (one of the hot wire ones) is also very useful - the Chaos Snow Wastes were created using one of these.

If you have several pieces of polystyrene, pin them together with small pieces of wire for extra stability, as well as gluing them. Glue, of course, can be a problem with polystyrene. Superglue, for example, is definitely a bad idea. It's not a lot of fun watching all your work melt away if the PVA and epoxy glues seem to best be the best, but if in doubt, check what effects the glue has on a spare bit of polystyrene. After the main landscape shape has been built, any gaps are filled with the PVA/sand mixture or plaster.

Areas of open water - like ponds, pools, and streams - are easy enough to do. You can either paint a gloss varnish over the whole area (avoiding any brush marks, of course), or pour PVA glue over the entire area. It is possible to use cold cure resinas as well, but this can be a very messy and long-winded process.

Building the extras in the scene is the next stage: the castle towers, bridges and the like. These are made out of thick card and, once built, they are given a stone finish with a coat of PVA. Sand is sprinkled over the whole affair. Once this is dry, the whole thing can be painted dark grey and drybrushed with white.

The siege tower, on the other hand, was made from plastic card (which any model shop ought to stock). The detail was scored onto the surface using a sharp knife.

Finishing Off

The grass, stone and soil textures were all created using sand sprinkled over PVA glue as well - useful mixture, eh? This stage, once everything is dry, is the best time to paint the bulk of the diorama.

Once that's done, the figures and any small extra details can be added. I found that the easiest way to attach the figures securely was to leave the slottabases on and just hack a hole in the landscape, which then has to be hidden under a layer of PVA/sand. A quick-drying epoxy glue will hold them in place readily enough.

The final touches are putting on small details which could have been knocked off at an earlier stage. Touches like lichen and weedstools (made from modelling putty) are added at this point.

And that's just about it. Some form of protection for your hard work is a good idea. You don't really need to varnish anything as it should never be touched, but a case - or just putting the diorama in a cupboard away from dust - is a good idea.

This time, no promises about next month's 'Eazy Metal...
Dioramas

Fig 1. Gnome from the Gnome vs. Men-at-Arms diorama
Fig 2. C15 Orc stuck (literally) in the Mud.
Fig 3. Two Bone-Skull Goblins storm the castle of High Lord
Lurkenbeff.
Fig 4. C35 Chaos Warrior at home in the Wastelands.
Fig 5. C35 Demiguard Demons assault the temple of the gods
assaulting his domains.
Fig 6. C35 Warriors battle the G06 Dwarves. Note: guest
appearance of Skaggy the Slagstomper (C23 Ogre).
Fig 7. High above the battle, Dale Soullieveller, C35 Chaos
Warrior, strikes a blow for chaos against Lord Kastor (C06
Dwarf).
Fig 8. The New Citadel Red Dragon sees off the assortment
of Goblins & Goblins stealing his eggs.
Fig 9. Once again the Beaston Bulb attempts to enter Lurken-
beff's Castle staunchly defended by his Men-at-Arms.
Fig 10. The New Zombies (C14) battle the New Polypods (F5).
Fig 11. The Zombie Lord views the battle from above (C21
Unleashed Cav).
**Dragon**

1. a mythical monster usually represented as breathing fire and having a scaly reptilian body, wings, claws, and a long tail. (C13: from Old French, from Latin *draco*, from Greek *drakon*;)

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Fig. 16-25: Details & close-ups of the Dungeons & Dragons, Green Dragon
Fig. 26: The Dungeons & Dragons Green Dragon painted by Kevin Adams
Fig. 27: The Dungeons & Dragons Red Dragon painted by Kevin Adams
Fig. 28: Base: Cobalt Dragon
Fig. 29: Great Fire Dragon
Fig. 30: Green Glimmer Dragon
Fig. 31: Great Spined Dragon in all its glory, painted by Kevin Adams
Fig. 32: Nick Bibby's amazing conversion of the Spined Dragon
Fig. 33-34: Details of Nick's conversion (Kitroy gets everywhere.)
Fig 1: converted Battledroid
Fig 2: converted Great Fire Demon
Fig 3: Goblin Standard Bearer
Fig 4: War of the Roses Cavalry
Fig 5: Daves adaption of the Judge
SSJS Judges to his own scifi
Fig 6: Angman Chaos Taker shows
his defiance, this diorama features
the sadly missed Citadel giant head
and one of the dwarfs from The
Dwarf - Lords of Legend Boxed Set
Figs 7, 8 & 9: Chaos Abounds - C35
Warriors ready to find blood for
the Blood God
Fig 10: splendid Old Chaos Broo
Fig 11: C25 Men at Arms with a Paper
Banner added
Fig 12: Zoat - new Limited Edition
Model
Fig 13: Fimir - new Limited Edition
Colin Dixon is an eccentric millionaire who divides his life in unequal proportions between his collection of child-eating orchids and relatives and painting miniatures for Citadel. His skill at catching food for his charges is exceeded only by his abilities with a brush. He is also a regular contributor to *Soup Fondler Monthly*. Here are a selection of Colin's latest additions to the world of small things as we present his versions of Citadel's amazing export range. The Collector Series (well some of them anyway):
This Month: Phil Lewis - Painting His Way

Ever get the feeling that lots of Easy Metals start in the same sort of way? Just to keep with the tradition I thought that here was as good a place as any...

The figure starts, almost invariably, with a black undercoat. This is because I tend to paint up to any joints and creases in the figure and leave a 'ready made' black lining. I use enamels quite a lot. Their slightly thicker consistency gives a better covering over the black undercoat. If you use white as an undercoat you're almost certainly better off with acrylics.

As I find that drybrushing gives a better contrast in photographs, the next stage is to pick the largest area on a model that's going to end up being one colour. On Skrag the Slaugherer, this is obviously the bulk of the armour. In this instance almost the entire model was drybrushed with an aluminium enamel and left to dry overnight. When dry, the axe handle and parts of the head were then 're-blacked' with an acrylic paint. To give a little more interest to the armoured finish, a wash of brown ink was put over it, leaving the chainmail and collar the original aluminium shade. The axe head was also given an ink wash - although in this case
one of lime green. This left just the axe handle to be drybrushed brown, the studs to be picked out and, finally, the face. This was painted using a blended mixture of flesh, dark brown, yellow and white acrylics.

Bagrion posed a different challenge as I wanted the figure to look something like the picture on the front of the Spring ’86 Citadel Journal. To get the shading in the red robes and cloak I began with a chestnut brown enamel over all the relevant parts of the figure and, once this was dry, a wash of brown ink (I like brown ink). It took quite a few coats of drybrushed red to build up an acceptably “bright” finish and once this was complete the real fun began. The bags, chain, gloves etc were picked out in black (again) and a combination of drybrushed enamel and ink/acrylic was used to finish these off. Brown ink is very useful stuff.

Looking at the cover I then made a small plasticene model of John Blanche and stuck pins in it. The cheeks on his original illustration were a bit of a problem. Eventually a series of black oblongs done with a technical drawing pen over stripes of yellow enamel seemed to do the trick. The ‘stars’ were spotted using the end of a sharpened cocktail stick.

A totally enamel painted figure – and probably my favourite – is the Samurai: Jade’s Warrior. Most of this figure was done in “semi-drybrushing”. If you don’t wipe all the paint off the brush first but leave it slightly damp and then drybrush you can get some interesting effects. This does take a fair bit of practice as it can result in a very streaky finish if it goes wrong.

The skeletons were rather different: they actually started off with a white undercoat. The bone effect is a mixed wash of yellow and (you guessed it) brown ink. An offwhite enamel was drybrushed over this and the eye sockets were picked out with black.

The shields were done with acrylics over a white base and took about five times longer than the rest of the figures!
This *Easy Metal* has been devoted to one of these exciting and interesting ideas that come up every once in a while: shield and banner designs. OK, so these have happened before, but never as water slide transfers!

There are 300 different decals for use on shields and the like, featuring all the popular designs from the pages of *White Dwarf*, *The Compendium* and *The Citadel Journal*. Over the years there have been a lot of very stylish shield icons, and the transfers include all the best ones. They open up all kinds of possibilities for the gaming table - just look at the photographs to see what I mean.

The actual application of the transfers could not be easier - anyone who has made a plastic kit will know exactly how it works. Before application it is best to paint the shield back and rim, but leave the face as clear as possible. Transfers can adhere to painted surfaces almost immediately, and will then simply refuse to slide into the
The required transfer has to be cut from the sheet and immersed in water for about 30 seconds. It should then be loose enough to be slid off the backing sheet with a paint brush onto the shield or banner. If you put a film of water onto the shield first the transfer will slide into position with ease; any excess water can be soaked off with a bit of tissue.

Some of the transfers have ready-cut holes for the metal shield bosses, others are single designs. The shield boss will need painting first (before the transfer is applied) for the best results, or removing with a pair of cutting pliers and a needle file. Of course, with a bit of care cutting after application - or a careful paint job - the transfers can be used in any way you prefer.

The banner transfers can be used in innumerable ways. They can be added to pre-painted flags and banners made of good quality paper, tin foil or thin metal from, say, tomato purée tubes. You can add to the banners by shading them or painting extra runes and motos. The shield transfers can also be added to banner designs, trimmed to fit as you wish.

The overall results are great - and so much easier than having to hand paint a regimental collection of detailed shields and banners!

John Blanche
leading out of the cavity. This means the figure might have little strings of metal attached to it when you buy it. All rubber moulds come in two parts. Where they join there will always be slight ridge or 'mould line'. Again this is unavoidable and is not a sign that anything is wrong with the casting.

To prepare a figure you will have to deal with any flash, the venting and mould lines. This is easily done by the careful use of knife and file - it is generally possible to remove venting strands with your fingers and clean up any scars with a file. Pay attention to what you're doing at this stage - sloppy workmanship will always be apparent under the paint. Carefully cut away flash and file smooth any mould lines and ridges that have been left on the casting. If you are fairly experienced, or feel confident, this is a good time to consider adding extra detail to your figure. This is easy and fun to do and also adds that 'personal touch'. With the tip of a new blade in your modelling knife you can carefully score, scratch or drill small crevices into the surface of the figure. This gives the appearance of a gristy battle-scarred warrior and is particularly effective on armour.

By the same methods it's possible to alter the facial features of the figure by opening the mouth slightly. You can give your figure a scream of battle fury, the manic smile of a crazed necromancer, or the dull frown of a battle weary knight. Nostrils can also be opened and flared using a pin. The same techniques can be used for gun barrels, or for any figure or equipment requiring a hole. If you're feeling really brave you can also change the pose of your figure by bending the head, arms or legs slightly using a pair of pliers. Place a pad of tissue paper around the limb to be moved, then gently use the pliers to bend the limb into a new position. The tissue protects the metal from becoming squashed or damaged by the teeth of the pliers. We must stress that you have to be careful, it is very easy to tweak off the bit you're trying to bend, so don't attempt any major anatomical revisions! The good news is that if you do accidentally take off an arm or decapitate your figure, it is fairly easy to fix the bit back on again as will be described later in the series.

Multi-part castings are slightly more complex than one-piece figures: a horse and rider or a large monster, for example, are usually done in this way. Clean up each piece as described above, then check the fit. The fit of pieces can vary a great deal, which is unfortunate but unavoidable. If you are used to dealing with multi-part figures this will present no problems, but if you've never attempted one before, a poor fit can be discouraging. This is a result (again) of the way figures are produced. As a metal casting cools down it shrinks and sometimes twists slightly. Although this doesn't affect the quality of the individual casting, it means it is impossible to guarantee a perfect fit for every piece.

It may therefore be necessary to fill cracks once pieces have been glued together, or to file away part of a casting to make a perfect joint. We found that the best material for filling in large gaps is Milliput two-part
epoxy filler, although you can use any modelling filler for this purpose. Mix the Milliput (or whatever) as directed on the pack and apply it to the casting with your fingers. Smooth out the Milliput as it dries, and clean off any filler that gets on the rest of the model. Once it is dry Milliput is quite tough and can be scraped or filed smooth. Incidentally, Milliput comes in three grades: ordinary 'green', 'grey' and ultra-fine 'white'. Of these we prefer the grey variety: the green is a little coarse whilst the white is a bit more expensive. Milliput can also be smoothed with a brush whilst wet, and detail modelled onto it where appropriate – such as scales, hair and the like. Large monsters and dragons benefit from extra scales or warts added to the joints. This is very easy – all you need to do is roll a very tiny ball of milliput and press it into position.

Heavy parts may need drilling and pinning to hold them firmly. This sounds rather daunting, but really it’s quite easy as long as you have the right tools. The alloy used to make Citadel miniatures is fairly soft, and can be drilled with an ordinary drill bit of appropriately small size (a 1mm bit, for example). You can buy small electric drills especially designed for modelers, but these are rather expensive. A more practical alternative is to buy a pin-vise. What’s a pin-vise? Well, it isn’t a pin or a vice; it’s simply a small drill chuck mounted on a handle. You fix the drill bit in the chuck and twizzle the drill between your forefinger and thumb to drill holes. A pin-vise is more accurate and convenient than an electric drill, and costs only a fraction of the price. Unfortunately, it can be hard to find one. A good modelling shop should have one or will be prepared to order one for you. Buy a pin-vise... it will change your life. In addition to a pin-vise, you will require sturdy wire, wire-cutter or pliers and epoxy glue, all of which are readily available.

The joints are first cleaned and checked for fitting. At least one hole is drilled in each surface and a small length of wire inserted and glued. It doesn’t matter if several inches of wire stick out at this stage as you can trim them to fit later. More importantly, for maximum strength the wire should lie as deeply inside the model as possible. Corresponding holes are drilled in the piece to be attached, and the wire trimmed to fit these holes. Once you are satisfied with the fit glue the pieces together, matching the wire inserts. We suggest that all joints are glued with 5 minute epoxy glue and not contact adhesive, such as superglue, which is not strong enough.
All of these aspects can be reflected by the way you paint the model. When painting an individual character model, you must try to evoke the whole mythos and background implicit in its design. However, unless you are aiming for a deliberately comic effect, it is important not to overstate your case. For example, a figure can be made to look evil by painting a grim expression. It is not strictly necessary to cover the figure with blood, severed limbs and decapitated heads.

Individual figures will tend to suggest an appropriate atmosphere. All you have to do is bring it out. With a little experience you can remodel a figure to give it a different feel or to accentuate its qualities. In either case, the next stage is the selection of colours.

Inexperienced painters are advised to limit the number of different colours to as few as possible. If you use too many different colours or bright colours - the result will be overwhelming, gaudy and even yarbgata! A figure painted in basically neutral colours offset by one bright colour will be far more effective.

A favourite John Blanche colour scheme is white clothing, black equipment and one splash of vermillion (orange red). The pages of the *Citadel Journal* and *White Dwarf* should give you a few ideas of what can be achieved.

Of course, your experience and skill may enable you to get away with colour schemes that would defeat a novice painter. In this case, familiarity with the basic colours, mixes and methods gives a firm footing from which you can exploit your creative ideas. Try out colour mixes and contrasts on plain white paper or sketch out flag and shield designs in an idle moment. Good ideas can be filed away for future use. A small note pad is excellent for roughing out ideas of this kind. It is also useful to have a folder to keep photos, magazine clippings and "Eavy Metal."

Before we get down to the nitty gritty of paints and painting techniques, it's worth discussing light and the way it affects colour. Your work area should be such that the light comes from the left if you are right handed and from the right if you are left handed. This ensures the maximum amount reaches your painting area. Where possible it is best to avoid using artificial light. It is easier to pick out detail in daylight, and artificial light is poorly balanced compared to natural light. This means colours which look bright under artificial light may look dull in daylight and visa versa.

Similarly, what may have been careful shading in artificial light can look crude in daylight. This is all to do with the different wavelengths of incandescent, or fluorescent lamps compared to the natural light of the sun, and should be borne in mind when painting your models. Whatever you do, don't attempt to paint a model under two kinds of light. Stick to daylight or artificial light.

Having chosen your brushes your next task is to assemble a decent collection of paint. If you're an absolute beginner you will have to start from scratch. Whilst expensive, this at least means you'll be able to carefully select the colours you need. The first decision you'll have to make is the type of paint you want to use. Over the years we have used enamel, watercolour, oils, gouache, plak and acrylic and now use water-based acrylics almost exclusively.
Having absorbed the content of our first two articles on preparation and materials, you are now ready to begin the first exercise of Blanchitsu; i.e slapping on the paint!

Ensure that you’re comfortable and that you have everything needed to hand. Apply the first coats of paint, starting with the largest areas - tunic, armour, arms, legs, head, etc. At this stage make no attempt to shade, just apply the chosen colours to the model.

If you allow the brush to follow the shape of the casting, it will last longer and not show too many signs of wear. Don’t worry about small areas of detail or equipment at this juncture, just concentrate on making a neat job of the major features. Once you have completed all of the basic colours put the model aside to dry.
Nick Bibby’s Dark Angel marines involved several conversions. The rocket launcher equipped marine was the first to suffer some butchery at Nick’s scalpel blade. Two sets of legs were hacked apart, swapped around and refixed with glue and body putty. This changed the figure’s stance considerably, resulting in a rigidly upright pose that emphasised the marine’s careful aiming. The cone-shaped helmet nose was also cut off and rebuilt with putty to create a menacing grid-like face mask.

Conversions don’t have to involve such detail to be effective. Another of Nick’s marines took on deadly proportions when his hand was sawn off and replaced with one of the blades from a bolter. Another pisso-packin’ brother was simply given a spare bolter in his other hand. The resulting impression was the same: someone you wouldn’t want to mess with.

Putting these ideas together, Nick replaced another marine’s hand with one of the spare pistols, and added a grenade launcher to the top of the Bolter. Finally, another facial alteration appeared in the form of a skull mask. This was created by removing the nose, filing the faceplate and adding part of a skull from the plastic skeletons set.

Nick’s marines were given a group identity by adding skull faces to their shoulder pads. These were created in the same fashion as the faceplate. A three dimensional Chapter insignia adds to the effect considerably. A useful tip from this ace sculptor: removal of the shoulder pins allows flexibility in the positioning of the arms.

All Nick’s figures were given a black undercoat with second coat of black for the base body colour. This was dry brushed dark red with the weapons painted dark grey and dry brushed with a lighter shade. For a particularly enigmatic and original feel, Nick rubbered the edges of armour with orange crayon and the weapons with grey crayon. The unit’s insignia was painted in gouache which was black lined for the finishing touch.

A word of warning: A steady hand and a fluid mix of paint are both absolute musts for getting this sort of detail to look good. If you’re not confident, practice on sheets of white card or paper. Remember to use your finest brushes. Alternatively, you can use artist’s Rapidograph pens. These can be ideal but they do have their limitations. They only come in black and the thinnest point you can buy is 0.13″ which is still not as fine as a really good brush. Unless you’re careful, it is also possible for the ink to flood into the paint.
sharpened up, blades look quite effective if you only give them a varnish. It makes them look really shiny.

‘Very clever!’

‘Don’t be sarcastic. Having stripped off a load of detail and altered the figure, you can now start to consider adding bits. Don’t worry, it’s all in the name of individuality. Your spare box is the obvious place to look for ideas - extra weapons, pouches, stuff like that. But with a little Milliput and a bit of patience, you can add moustaches or beards, tongues (preferably only one), eye patches and so on. Clipped pins can make good arrows stuck into shields or armour. Drill a hole in the part that will receive the pin and then superglue the two components together.

‘Look, isn’t this all getting a bit unwieldy?’

‘Good point. Don’t worry. A couple of choice effects will do the trick. Now then, ah yes. Spikes! Spikes and tusk. And horns.’

‘Milliput?’

‘No. Milliput isn’t the ideal thing for these. Go to the spares box and grab a couple of old spear hafts or something similar. A carefully whittled shaft will come to a really fine point. Cut it to the length required and fit it into a drilled hole on the figure. Super glue will bond the resulting joint strongly enough. That gives you a decent horn. Spikes can be created by adding the clipped end of a pin to the figure in the same way. Be very careful when you’re clipping pins though. There can be some ‘sharpies’ so make sure your eyes are protected. The metal spike should also be strong enough to take a little bending, if you want. It adds character. Shoulder armour is a good place to add stuff like this.

‘If you want an interesting shield pattern, get an old figure - one with a good facial expression - and cut its head off. File the back of the head carefully. Take your time and you end up with just the casting of the face. This can be glued onto a fighter’s shield and looks really special.

‘If your figure has a bow, you can add string with fine fuse wire, cotton, human hair, or stretched plastic sprue. Most of these can be superglued. If the bow armed figure is Orcish or something similar, crucifix knots at both ends of the bow string are effective additions. The only technique required for this is a little patience.

And finally - a couple of favourite esoteric touches here - rose and ear rings can be created by getting fine fuse wire, bending it around a paintbrush handle, and clipping it off. Super glue in the required position for a nice gothic effect. Spittle and gore add a touch of horror. Polystyrene cement, added after the figure has been painted, looks wonderfully disgusting. Add a little light green to the glue for a polychrome effect.

Trish Morrison’s favourite gore process involves mixing some red or yellow, depending on her mood to clear nail varnish. The pass-coloured gunge you get can be added to wounds made by cutting into the figure with a scalpel. Especially suitable for nasty monsters. It’s art, man."

There’s a sudden burst of applause from the next room. John and I venture over and peer around the doorway. The hippies are all jumping up and down, whooping a lot. Mike McVey has Dave’s beard impaled on his 00.

There will be a feast tonight.

Gifts from the Earth

‘Bases! Cries John. He snatches the still twitching clamp of hair. That’s goin’ in me spare box.’

‘Basses! Rickenbacker 4001 steers, Fender Jazz?’ We wander back to the desk.

‘Yeah, bases,’ he says, throttling Dave’s faithful parasite. There are two main types - artificial and modelled. The artificial type involves things like building Milliput mushrooms and toadstools, adding details like small animals from your spare box - whatever takes your fancy. Small paddles can be made in any suitably modelled crevice on the base by pouring in a suitable amount of PVA glue and leaving it to dry. He stares longingly at the furry chimp.

‘And the modelled type?’

‘What? Ah yes, well that’s a lot more fun. A basic flock covering can be complemented with sand, grit, pebbles, twigs, moss and the like. But a wander in the woods can prove fruitful in your search for interesting items. A careful search can reveal shrew skulls and other small mammal bones that take on a whole new perspective when you put them next to a metal miniature. If you’re really ambitious and don’t mind getting your fingers dirty, the droppings of several predatory species can be broken down to reveal insect carapaces and all sorts of other goodies. Hmm, all this is making me hungry. With a single gulp, John’s cavernous mouth envelopes the recently deceased beard-creature.

‘You’re sick!’

‘Nah, it’s all biodegradable. And the results are worth the effort. Just remember to wash your hands after mucking around. Now then, how have we covered everything?"

‘Just about. You mention sticking lots of bits together. What about drying times?’
Skimpy Underwear

‘Well,’ he muses, picking his teeth with his multi-purpose modelling tool, ‘Milliput takes a few hours but you’re going to have to leave the whole thing for a day before undercoating anyway, because the various glues and the puddy are still drying underneath. Paint over them at this stage and the undercoat will crack. Have we got space to talk about undercoating?’

‘Sure have, but hasn’t this been covered already?’

‘Basically, but there are some important notes. Decide what you’re going to leave bare - sword blades and so on. Then the best undercoat usually comes from thinned enamel. Acrylic may shrink when thinned. Apply it rigorously with an old brush, working the paint into the detail without giving it a chance to build up in crevices. That just results in detail being obscured and an uneven drying time for the undercoat itself. Leave the model for a couple of hours to dry. You can speed this up by placing the model on a radiator, putting it under a hair dryer, or just holding it in front of Sirio’s mouth while he whistles.

‘A thicker undercoat is useful on areas of bad modelling (where there may be fine cracks) or plain surfaces. The thicker coat makes a smoother, better painting surface. Now there is a danger of applying an undercoat that’s too thin. This should be avoided. Later coats of paint will adhere properly to the model but the colours will be dulled. Having said that, I always leave chainmail bare to avoid destroying all that lovely texture.

‘Now then. Painting the model—’

‘Nope, sorry. We’re out of space. You can talk about that next month. Anyway, it’s lunchtime. You coming?’

‘No thanks, I’ve eaten.’

This month’s Early Metal was created by Emperor Blanche re-animating (read “brow-beating”) Munioo Masterson and is dedicated to the memory of Dave Andrews’ laments beard.

[Images of various miniature models and a picture of a man eating]

[Image to the right of the text]

[Image of a model on a tentacle]

[Image of a model on a grassy base]

[Image of a model on a tree branch]

[Image of a model on a rock]

[Image of a model on a base with a flag]

[Image of a model on a base with a hat]
As promised, this month we’re giving you a step-by-step guide to painting a typical miniature to show you the kind of results almost anybody can achieve - the famous (or is that notorious?) GW look. If you have never attempted miniature painting before, and you follow this guide, we think you’ll be pleasantly surprised by your own efforts. On the other hand, if you have been following recent ‘Eavy Metals but have nevertheless experienced problems when trying to apply the techniques described, here is the ideal opportunity to pinpoint where you’re going wrong and see the error of your ways...

STEP BY STEP...

You can apply the following treatment to any figure you like. We chose this Dwarf because it provided the opportunity to show you a variety of textures: metal, hair, flesh and cloth.

So give this guide a try and don’t be afraid to start again if you feel unhappy with the results. You need to build up experience to fully understand why the techniques work the way they do. Once you get the knack, you won’t want to stop. You could even leave some of the later stages out until you’re more familiar with the basics. You may even decide to experiment with a couple of the stages on older figures - drybrushing and face painting, for example. This provides a good way of honing your skills. From the letters that arrive in the Blanchitsu pigeonhole, many of you seem to want to paint to the standard you see in White Dwarf the minute you start collecting. But even the most talented figure painters have to train themselves first. So don’t be put off. Patience and perseverance will yield astonishing results sooner than you might think!

You need two small brushes (see photo), and one larger, older brush, your Citadel paints, a tube of superglue, a modelling knife, a jar of water, an old rag, a palette and some matt (or gloss) varnish. Wherever you decide to construct and paint your miniature, make sure it’s not on an unprotected piece of good furniture, such as a dining room table. The last thing we want to see is a claim from disraught mother, wife (husband!) invoicing us for a new table. Right then - off we go.

Clean the figure up with a sharp modelling knife (blue blades are dangerous). Pay particular attention to small bits of flash and mould lines. The quality of Citadel miniatures is such that this process is minimal. The Dwarf used here was chosen randomly from stock, and only the helmet showed a thin mould line. Drawing the blade firmly over the fine smooths the surface quickly and easily. The sword edges can be shaved down to give a clean, sharp line as well. This isn’t actually necessary (there was no fault in the casting), but blades have to be made fairly thick to accommodate the casting process. Shaving the blade makes it look that little bit more authentic.

Next, cut out the slot on the rear of the plastic base so the figure faces directly to the front. It makes for a better position if the figure is going to be part of a regiment (but the choice is yours). Leave the shield for now. We’ll come back to that later. Fit the figure into the slot. Then, holding the miniature upside down, squeeze a little superglue into the underside of the slot. Lay the figure down for 10 minutes while the glue dries (don’t leave the thing standing upright or you may find the figure gets stuck to your work surface).

There are a variety of ways to undercoat a figure. The simplest method is to use a diluted mixture of Citadel white. It doesn’t want to be so thick that it obliterates any detail, and it shouldn’t be so thin that the paint shrinks on the surface of the model or fails to provide a clear white surface.

Remember that white makes the figure cleaner and brighter looking and provides a good surface to actually paint on. Enamel white or black undercoats provide alternatives but they will invariably make your task more difficult – just take our word for it for now. Acrylic white is the way to go! Make sure that the paint is applied evenly across the whole of the figure. Blobs or puddles of paint should be avoided at all costs (if extra paint does build up on the model, use an old brush to clean it up before the coat has a chance to dry).

Now for some fun. Slowly and carefully, apply base colours. A thin wash (paint diluted a little with water) of black to the mail, sword and helmet. Allow this to dry.

Paint flesh on the hands and face next. Then, paint a mixture of orange and yellow/Speaustoff brown to the boots. These will end up tan brown. Now paint the tunic orange. This is, in fact, going...
so end up red. Don't be concerned if the orange is a little thin.

Now we have the largest areas of the figure covered, it's time for a little shading and highlighting. First, we're going to give the black metal areas a burnished steel effect. Load a small quantity of silver paint onto the tip of the old brush. Gently rub most of this off against the rag. Then quickly draw the bristles across the black paint so that some of the remaining silver paint adheres to the area. Gradually repeat this process until you have the desired effect. You'll notice that some of the black remains. Dot in helmet rivets with silver. If you have been wondering what drybrushing is all about, that was it!

Now mix some red paint with water so that the solution is quite thin. Using the good brush, cover the tunic with the mix. Be careful not to let the paint flow onto any other areas you have already painted. Notice how the thin paint settles in the folds and recesses, and the orange paint shows through the raised areas, creating a highlight. Some of you may want to leave the tunic as it is at this stage. Make a similar wash of Bestial brown and paint this over the boots and flesh areas.

Right, now let's put some colour onto the hair and beard. Apply a base colour of Spearstaff brown. The sword handle and pommel are painted gold. A mix of red and Bestial brown is applied as a wash over the hair and beard, and to the belt and pouch.

By adding white to these colours, you can carefully paint in highlights on the top part of the belt, the boot toe-caps and face. The nose can be finished off with an extra, fine line of white. The mix of white and Spearstaff brown can be used to highlight the hair and beard, drawing the brush lightly across the flow of the hair sideways.

To bring out those raised folds in the tunic, use a tiny amount of orange/spearstaff brown mix to touch up the highest areas. Notice that white isn't used to highlight the tunic. This would only make the thing look pink, which isn't the effect we want. This is painted carefully. It isn't blended as such, but as the colours graduate upwards towards the final highlight, it looks blended anyway. Note that these smooth areas are not drybrushed. Drybrushing is quick and effective if you're painting the figure as part of a wargames army, but more subtle use of the brush results in a cleaner figure. Save drybrushing for when you want to paint a textured surface.

Next, add a little silver to the belt buckle. Then use a mix of black and Bestial brown to shadow the eye sockets. Oops! Notice that the right eye was painted wrongly. It looks a little lower than its counterpart. It could be re-painted but well,

So far so good. It's starting to look a bit of a mess though, isn't it? This is the stage that seems to be putting some of you off. You get all this way following the guidelines - and your figure still looks tatty! But don't worry. This is a stage that all figures go through. So let's start cleaning it up.

Take the fine brush and load it with flesh. Paint the raised flesh areas again. Leave the gaps between the fingers, the recesses underneath (and on each side of) the nose, the eye sockets and the edge of the face. Next, with Spearstaff brown, do the same to the beard, hair, belt, pouch and boots, but this time, use a careful combination of painting and drybrushing. Painting follows the line of the model, whereas drybrushing runs across it.
it actually adds character to our weather-beaten warrior. So it stays.

Very carefully, add the whites of the eyes. Use the angled tip of the fine brush to make the eye shape (see diagram). If you're right handed, the right eye can be painted fairly easily. Turn the figure upside down to paint the left eye (reverse the process if you're left handed).

By the way, always hold the figure by the base (picking it up gently by the sword).

Adding the pupils is tricky, but with a little patience, a steady hand and some thinned black paint, anybody can do it. Just use the very tip of the brush, slightly angled (see diagram). If you slip, it won't take too long to retouch the area and try again. Anyway, practice makes perfect.

Mix some red and black to produce a very 'reddy-brown' - not too thick - and line all the edges, i.e.: helmet rim against hair and face, under the nose, the edge of the beard, tunic bottom and arm edges, belt edge, buckle, sword handle and hilt joint to sword, pouch, mail sleeve edge and shield boss.

Now, while holding the figure by the sword, paint the base black. Looks good now, dunnit!

Let's take a look at the shield. Push the shield onto a matchstick so you can hold it. Paint the back and the rim of the shield black, then paint the centre white. What about the pattern then? Well, you could use transfers (Arcane Armorial), or a pictorial design would look pretty spectacular. However, as this article is about minimal expenditure, time and expertise, the best answer is a geometric pattern painted in a colour which contrasts with the rest of the figure.

Being unashamedly derivative, the pattern you see here is stolen from the Bayeux Tapestry - it just looks suitable for a Dwarf. It's painted in green, with a small dab of green/white mix for the highlights. Drybrush the black rim with silver, making sure to pick out the rivets around the edge. Superglue the shield to the boss and, when the glue is dry, pick out the boss in silver.

Using a matchstick, coat the base with superglue and sprinkle sand, flock or soil over the top (flock was used on this figure). Leave it to dry. Then make a green wash and flood the top of the base. Again, leave it to dry before highlighting it with Spearstaff brown.

When it's all dry, varnish to taste. Da, da! Finito! Celebrations all round. Feast and merriment. Jump up and down a lot. Invested time? A couple of hours and use of a hair drier (to persuade the paint to dry more quickly).

Isn't the result worth it?

John Blanche and Sean Masterson
Welcome one and all to White Dwarf's forum for miniatures painters. The difference between this and Easy Metal is that while EM will continue to explore new avenues, techniques and subjects for the fantasy gamers who wish to bring colour to their tabletop, Bionchitsu will give you the opportunity to ask us questions about specific problems, suggest new techniques that you have discovered, and so on.

The number of such letters now received at the Studio, prevent us from replying in person to each and every one. That's why these pages have become available. So let's hear from you now!

Alan D Hamilton of West Lothian buys 1.76 scale tank decals produced for fighting vehicle kit enthusiasts. Alan suggests people use these for insignia on their 40K vehicles and figures. The kind of symbols found on these decals include a white eye, a white rhino, plumed helmet, mailed fist, a desert rat, pendent, a black bull, a red stag's head, a white armoured horse head, a white mailed fist and mast. That sounds like a rather good idea. He also mentions Panzer Division badges such as skulls, skeletons with crossed bones. You can find these decals in model shops. Friends may also have spare transfers from kits they've bought.

And while we’re on the subject, Mr Gary Short of London suggests that we buy fine scale railway alhabet to stick little numbers onto Marines and 40K Orks. The lettering adds a good detail and makes models easier to paint. Actually, if 40K fans check model railway shops, and look at the range of goods you can get, there are all sorts of little metal accessories you can buy. You can get smaller spanners, hammers, - all sorts of things.

Andrew Hodgson from East Sussex wishes to purchase a can of the often-mentioned matt spray varnish that people in Easy Metal refer to every now and then. A product produced by Letraset, designed to varnish the Letraset instant lettering, is ideal. It’s called Letracoat 102 and is usually available from graphic suppliers.

P Foster of Hampshire suggests that when painting camouflage schemes on 40K vehicles, you ought to stipple the two colours of the camouflage scheme together along where they meet, blending them in to make the joints a bit fuzzy. He says that this creates the appearance of very delicate airbrush work and goes on to state that most modern aircraft are airbrushed anyway.

Mancunian Gareth Fins says he is struggling with making a diorama, in fact he can't even start it because he's not quite sure how to make the scenic base for the figures. Well this is how you do it.

First of all you need some polystyrene: the sort you find in packaging will suffice. You can break the polystyrene up or sandpaper it into any shape you want. Then cover it with a layer of plaster of Paris and set your figures on top of that. Cover the bases with a mixture of plaster of Paris, PVA glue and flock. None of the components are expensive so it shouldn't be too difficult to experiment.

Hamish Gray of Argyll writes to tell us that having filed and prepared his figures, he brushes it with a very soft copper wire brush (before undercoating it). This removes any particles of dust and white powder that appears in figures' armpits and orifices. He says that this makes the undercoat adhere better. The brush has to be soft or it will rip the figure to shreds. He gets his tips from his local ironmonger.

His second tip concerns scenic bases. As he has not found a very good at modelling in Milliput, he has found a novel way of producing a pretty hip base! After painting the figure, he spreads superglue thinly over the base, and then pours Schwartz spacers over it. Ground pepper makes a good neutral brown base, or red chilli powder for Marilion soil. Only the texture is wanted, you can wash the spiece with watered down black and when it is dry, drybrush with green and brown over the surface. As well as producing an effective scenery, it also smells rather nice and for tree drilling holes into his figures. Well, that's one good reason for going to a dentist.

Anthony McEwan from Scotland offers some useful tips. Prior to assemblying multi-part figures, Anthony cleans any joints with a lump of blue-tak which removes all the dust, dirt, grease and bits of odd metal that might prevent good bonding. He also utilizes blue-tak when he paints individual shields. He puts blue-tak on a matchstick and sticks the shield to it.

Stephen Severs of Liverpool and Damien 'slap n dab' Reynolds of Northampton simply put the tab base of a figure firmly held in a bulldog clip when they're painting. Anything convenient, which stops you from handling painted areas before they have been varnished, is a good idea. Damien also suggests using cut lengths of cotton as tassels on banners.

Here's one from Jonathan Tass of Herts who uses dry transfer lettering such as Letrasets to put the name of the figure on the streamlined edge of the base. Now, this is something I've done as well, except that I usually paint it on with white paint and a very fine brush. Not only does the figures name look good, but you can have other information: slogans, graffiti, unit numbers etc.

Matthew Pedder of Herts wants to know what drybrushing is. It's quite simply a brush with a very small amount of paint on it. In fact, most of it is rubbed off onto a cloth or a piece of newspaper. Then it's lightly and briskly brushed across the raised areas on any part of the figure. The paint very slowly adheres to those surfaces, and gradually builds up quite a striking highlight. This does ruin brushes however, so always use an old one.

Chris Collins of Stiffsop complains that when he adds washes to a figure, it ends up looking dirty and blotchy. He's tried different consistencies but hasn't succeeded at all. His question is what comes after the washes and trying to be very subtle with them. I still get the impression (from your mail) that people are putting too much pigment onto the figure. 'Wash' is a term which really indicates that paint must flow over the figure, rather than actually covering it with a bath of paint.

Daniel Monk of Sidcup sticks small shields onto the large plastic shields to make them more interesting. Well, thanks for the samples Daniel. I'll give it a try sometime.

The next tip is from Matthew Davis of Cleveland who discovered that when one of his pots of black paint dried up and he added a bit of white spirit, the resulting mix was far too thin to paint a figure. He did however, discover that if you painted the chair and mix this, straight onto the bare metal, it made perfect looking chairmal without having to paint it black first and then dry brush it silver. It's one of the methods we use at the studio. You want a very, very thin wash of paint to make nail look good.

Peter Marston of Worcester says he's having trouble sticking the wings on the Great Fire Dragon he got for Christmas. The problem lies in the fact that he's using superglue. It's no good...
super-glueing heavy wings onto Dragons. They'll just fall off or snap off. They should be pinned in the same method that we described before and then epoxy glue for extra strength. He could just use epoxy glue on its own, but he should make sure that the two parts are held together while the glue dries.

Going on a step, somebody called Legless of Laurien wants to know how to drill straight holes in the joints of a figure (such as a Dragon wing to a Dragon body). Most experienced modellers would actually hold the bit in a pin-vice, otherwise it's down to having a steady hand and a careful technique. But I don't suppose it matters a great deal if the hole doesn't go in exactly straight because if you use a soft enough metal wire to actually stick the two joint together, you can actually bend it and push the two parts in line with each other.

Legless also says that when he dry brushes a figure, he usually ends up with a sort of rough and powdery effect. This sounds like he's actually using too much paint on the brush, or it's dying too quickly after he puts it on the brush. I suggest he actually thin the paint down slightly.

OK, this one's from Adrian Williams of Lancashire who wants to know whether Phil Lewis will eventually write an 'Easy Metal' as he thinks Phil's figures are absolutely ace, particularly the Eternal Champion Melnibonians. He's not quite sure what Phil means by the Blanchitsu tip by saying you layer each colour until a highlight is reached. Well, just a question of adding lighter tones, usually with white, to the base colour until you work up to the lightest colour. A Louis-style 'Easy Metal' is currently in the works, by the way.

Thomas Oliver of Edgworth, Surrey suggests that after undercoating a figure with white, you should give it a complete thin wash of black all over, darkening all the areas of shadow. Quite an interesting one that. Seems to combine two different ways of painting a figure. I'll have to give that one a try sometime, too.

Robbie Morrison of Aberdeen has a lot of trouble painting horses. Now, that's one thing we've never covered yet, and we ought to. I think one of the best ways to paint a horse is to look at photographs of them, and examine the way the different colours on a horse provide contrast. For instance, you quite often get black on the lower half of the legs, black manes, tails and muzzles, which contrast against a tan/brown coloured coat. Horses with white 'stockings' or dappled coats often look very effective. They are very difficult to paint, and we'll cover the subject in a future 'Easy Metal'.

Lee Barker of Nottingham, who's just started painting figures, can only achieve a horrible mess that he wants to throw in the dustbin. Now, Lee's told me how he paints his figures, and what he thinks he's doing wrong is putting an ink wash on last. Ink washes should be applied to put the shading in. High lights and details still have to be added on top of that. But it does take a long time to be able to paint a figure effectively, and he shouldn't be discouraged at his first results. Perhaps his very first attempt should be to paint a blank colour onto each part of the figure in the colour he requires, and then take it from there.

Lee also wants to know how to mix skin colours. Well, quite easy, you just use the flesh colour. You shade it with an orange brown and you highlight it with white. If you want to mix flesh, you mix white with a bit of red, a little bit of yellow, and a tiny smidgen of green. Lee also wants to know how you make bone colour. All you have to do is put a brown wash on the area of bone, drybrush it with a yellowish white colour, and then highlight it with white.

Adam Tinsley of South Yorkshire has got a problem. He's having trouble shading and highlighting. The colours he uses don't blend into the base colour very well. If he really wants it to blend properly the base colour still has to be wet, or at least damp, when he puts on the other colours, and he needs to work these colours together very carefully with a fine brush until they mix and make a gradation. If he's not blending the actual mix of colours together, he's just laying highlights and shading onto the base colour, and then the colours he uses need to be very close to each other. Adding a couple more layers of shading and highlighting so that the finished result will actually form a closer gradation is probably the best solution.

Mr Enoch of Devon wants to know how to paint an Orc Command Group. What washes do you use? What colours would you use? What highlighting would you use? In other words, how do you paint them? Well, if he wants to know what colours to use, all he's got to do is look at the photographs in White Dwarf, and to follow the 'Easy Metal' articles and Blanchitsu column. The Chapter Approved book provides specific colour guides for painting 40K figures.

This one's from Carl Roberts from Swanscombe. "Do you have to put washes on figures if you're already happy with the result you've got?" No. If you're happy with the look of the figure, stop painting it! The weathered effect or marine armour Carl wants to know about is simply a delicately drybrushed highlight.

Geoff Whitacker of Cheshire offers several suggestions. Firstly, he suggests that people should make scrapbooks of all the painting articles, photographs, and pictures of miniatures from magazines in order to build up a reference pack, and also suggests that people who are not very good at painting banners or shields cut pictures out of comics, stick them onto the shield or flag, and then colour them in. That's a good one.

He's got a good tip for making lengths of rope too. Take three or four pieces of thin copper wire and twist them together into lengths. Then paint them light brown. He uses bristles off old shaving brushes for dead grass on bases, and he uses a mapping pen bought from art shops to draw on details like tatoos or scars. Is there no stopping this man?

Of course there is. We've run out of space. I'll be back next month with another bundle of suggestions, tips and advice (keep sending them in). Until then, here's the address to write to if you have any questions on modelling and painting miniatures:

Blanchitsu, White Dwarf, Enfield Chambers, 14-16 Low Pavement, Nottingham NG1 7DL.

May your bristles never bend.

John Blanch

John Blanch
At Michael Immig began modelling some 15 years ago with airplanes and tanks - as conventional a beginning as you might expect - and discovered model soldiers in 1975 when he bought a Historex kit in London. At that time Airfix produced their collectors range of model miniatures and he quickly became involved in historical miniature modelling and conversion.

He encountered Frank Frazetta's fantasy artwork a year or two later, and decided to build some of these fantasy creations in three-dimensions with Historex bits, Airfix parts and a lot of Green Stuff (a Milliput-like substance). In 1977 he purchased a copy of the first D&D rule book from a London shop and started role-playing with some friends at a time when nobody else in Germany had even heard about roleplaying games.

When the first 25mm fantasy miniatures appeared on the market, he immediately began collecting and painting them. From that point, it didn't take Michael very long to realise their potential for diorama building, and with his experiences of 54mm figure modelling, the first of his dioramas appeared soon after. Since then he's used all kinds of colours (including oils), building materials and tools. Even now, he discovers something new every time he starts building a new diorama.

A selection of showpieces from the collection of one of the world's leading fantasy modellers.

Photographs by Phil Lewis
John Blanche returns with a new brush and the Citadel Expert Paint Set, mounts his Harley and proclaims to the world that his new packs of pigments are...

BETTER THAN INKS

HISTORY

Are they inks or aren’t they? We have been talking about using ink washes in Easy Metal for quite some time now and the move to complement our existing range of Citadel Colour paints was an obvious one to make. The skilled chemists who developed the special washes that make up the Citadel Expert Paint set followed a tight brief from us. This ensures that this new range of pigments will excel in their capacity to bring out the best in a painted miniature.

Another exceptionally subtle face. Blue green washes do strange things to the armour as well.

Phil Lewis’ skeleton (not the real one). The yellow/brown ink wash makes this a very time-effective figure to paint.

Green ink on bare metal and subtle brushwork completes the weather beaten feel.

Green & Brown shading will feature a lot when you paint Goblinoids, but a dilute yellow glaze over this enterrent skin will bring the colour to life.

Diluted yellow/brown wash for flesh, brown inked claws and tail for this Lesser Daemon of Shapesh.

The standard red shading is applied to this Goblin’s tunic.

More ferocious red armour...

Brown and black mixes of ink create an effective wolf pelt.

Green ink for another strange armour effect.
A 40K adventure with a face to remember thanks to more orange/brown mixes.

A more subtle blend blue, brown, green and black gives this individualistic armour effect. Experiment with the mixes and try to resist working straight from the pot.

Celebrating Snotlings blissfully ignorant of the thinned yellow glaze that brightens their green shading.

This Steaven's fur, the wood and the leather pouches are all treated with a brown ink wash for added depth. The putty-built base is also washed with brown - drybrush this with Citadel Colour if you like.

Every component on this plastic Elf archer has been given an ink shading wash.

Green ink for flesh shading and brown, black and blue combinations for the armour make this an eye-catching miniature.

Inks lend the natural tones to the bucklekin, green leather and the birdie in this figure. It's the different mixes which create the strength of realism.

Ink washes transform the base colours. Citadel Colour is worked on top to add the highlights.

Note the use of black ink on the gun and sword that help give the super hot metal effect.

An orange/yellow glaze on this tiger-striped Space Marine proves there's no need for subtlety.

The browns on the fur and red on the shield are results of more effective ink meddling. But care needs to enter into the mixes if you want this level of realism.

With inked flesh and armour, this Ork stands out from the crowd - which probably means it will get shot at. Add yellow and brown to the green Ork flesh if you find it too garish.

Thinned black shades this Eldar's armour and a green wash finishes off the plume.

'Huh. Just guard dis come ferra. mo, sez el!' But nobody listened to the whininging Kev Adams model who was ungrateful for the green and brown wash that made him what he was.

Argue with this tough little nut an' el'll bite yer kneecaps! Again, the thinned yellow glaze warms and brightens the base colours.

'None shall pass!' exclaimed the Chaos Warrior with the evocatively glazed bronzed armour created by mixing red, yellow and brown on top of the base colour and lightly highlighting with silver.
Shields and Banners

One of the most stimulating and rewarding aspects of figure painting is the creation of Ciadelesque shield and banner designs. fascination for the subject led to the production of the Arcane Armorial and White Dwarf 90. While these prove popular, many people prefer to create their own. Such designs may take a variety of forms, from simple symbols and runes right up to the full-blooded shield mini-paintings, as you've often seen in White Dwarf. This decoration doesn't have to end with shields and banners, though. You can apply the same techniques (with wild abandon) to any flat surface found on a miniature. Armour, cloaks, bodies, tunic, weapons, vehicles and even Dreadnoughts can all be adorned with symbols, runes, motifs, patterns, heraldic devices, mottoes and other pieces of fine art. A well painted shield can be the focal point of a model, as well as capturing and amplifying the ethos behind the model itself.

Mike McVey

A Step by Step Guide to Shields

1. The shields were left attached to the sprue during painting, for ease of handling. The boss hole was filled with epoxy putty and the shield was given a white undercoat. I quickly pencilled a rough guide to the face and gave it a wash with a mix of Red Gore and Hobgoblin Orange.
2. Blended red ink shading was applied to 'features' on the edge of the nose, mouth and eye sockets.
3. Black around eye sockets and mouth.
4. Apply red/yellow/orange thinned wash to restore original red colour.
5. Reinforce some highlights with white and red ink. Crease lines, spots, bolts and other skin blisters.
6. White was carefully placed in the eyes and fangs.
7. The finishing touches: Black pupils, lining around teeth, black shading on fangs and black rim. Note that although the shield goes through some 'scary' stages, the final touches make the difference.

Cheap and Cheerful Shield Embellishments

Our man Phil Lewis made these shield patterns simply by cutting material out of Sunday supplements:
(a) flames from a painting
(b) pattern from a jewellery feature
(c) a bat (from a painting)
(d) an eyeball
Faces

Last month we talked about the shield as a focal point of a figure. This is because the shield is a large, brightly coloured area that draws the eye. The actual figure itself has its own focal point, quite independent of how it's dressed or what items it carries. This is, of course, the figure's head, more specifically, the face. And, in even closer detail, the way the eyes of a figure are painted define the particular character of the model.

For the purposes of this article, I'm only going to talk about Humans and Orcs, as these are the most commonly painted figure types. But, as usual, the standard guidelines and techniques can apply to any race or type of creature you want to paint.

Most figure painters leave the face until last. Interestingly, a figure that looks bland during the rest of the painting process comes to life when the face has been painted. This is important. A lot of people abandon a figure before they've finished because they feel that the miniature has been let down by a bad paint job, yet the completion of the face may be all it needs to become a satisfactory piece of work.

By comparison, some painters prefer to make the face their first job as it's the most important element in the process. They will only continue working on a figure if they deemed the face to be a success. When and how you work on the face really depends upon the criteria you apply to a given model.

Anyway, I'll assume that everyone is now familiar with the process of cleaning and undercoating. As conversions and modifications to figures have also been dealt with in a previous issue, we can just stick to painting the face.

Demonettes of Shannan from the forthcoming REALM OF CHAOS minatures range. The base colour is simply a light flesh tone. Pale ink washes have been added for shading. Note how the exaggerated colours on the lips and ears help make the miniatures look fierce and strange.

figures by Aly and Blanche

Space Ork. Mike McVey's careful blending of Goblin Green, a green ink wash for shading and Goblin Green + Blacky Green + white for the highlights

A Squat by Mike McVey. The hardened-warrior look results from a successful red-brown shading and the grey beard.

JB's Astropath conversion. The base colour was white, which was then washed with thinned inks. The face was painted with acrylites.

A Space Marine by Aly. The face receives the standard treatment but note how the subtly shaded white hair gives the officer a distinguished look.
Mike McVey’s Eldar feel alien because of the extremely pale facial colouring. Blue ink is used for the war paint and hair colour.

These space adventurers show how flesh tones can be used to achieve different racial effects.

Chaos Thug conversion by Darren Matthews using Citadel Colour and inks. Darren’s use of bright colours suit the subject.

The face of this Astropath (by M) is nicely framed in green by the cowl. The blind white eyes outlined in red are particularly dramatic.

Another Dwarf, whose character comes from under-playing the eyes and exaggerating the lip.

This Dwarf Beesker’s carefully picked out teeth complete his angry countenance.

Colin Dixon’s Viking Warlord is an example of good blending resulting in a moody, natural look.

Phil Lewis’ Melnibonean demonstrate what can be achieved by building on top of a black undercoat with layers of successively lighter shades.

Finally, one of Aly’s Trolls. The pale washes on a light base colour contrast with the Blue war paint and the red mushroom hair.

Mike McVey's face close-up.
Range of Rhinos

This month we're going to concentrate on the latest phase in Citadel's development of plastic gaming models and miniatures. As you have seen elsewhere in this issue, we have dealt with the Rhino's place in Imperial History, examined its battlefield capabilities, and inspected a variety of liveries.

And the AFV's famed versatility has inspired a number of staffers to experiment with their own Rhino variations. The results are extremely interesting. John Blanche puts them into neutral and gives them a look over.

On Tim Pollard's conversion (which involved a deep bit-box delve), the sample bit effective paint job is highlighted by using some of the decals from the spare bit collection. Note the turret mounted multi-melta.

An early Rhino kit experiment by Sid. Note the headlamp cavities. They were painted yellow and filled with PVA glue. The glue becomes transparent when dry, hence the realistic headlamp effect.

Blood Drinkers marines take a well-earned rest before driving their two Rhinos into another battle.
Brown camouflage scheme by Darren Matthews. The damage to the front of the vehicle was made with a scalpel and liquid polystyrene cement.

Another Codex approved scheme, more graffiti and more flags.

Graffiti and flags adorning the machines.

Graffiti and flags adorning the machines. (see camouflage guide on p64-65). Note the graffiti and flags adorning the machines.

Codex approved grey. This colour forms the basis for Rhino livery in the Legiones Astartes. Imperial Guard Rhinos use olive green as their basic colour. Model painted by Darren Matthews.

Two rear views by Darren Matthews.

This conversion by Workshpper Tony Correll uses chains, mesh and wire from the spares box to give the Rhino an extrahely feel.
CHAMPIONS OF CHAOS
ON CHAOS STEEDS

WARRIORS OF SLAANESH

CREATED DAEMONS OF SLAANESH

WARNING: THIS PRODUCT CONTAINS LEAD WHICH MAY BE HARMFUL IF CHEWED OR SWALLOWED. CITADEL MINIATURES ARE NOT RECOMMENDED FOR CHILDREN UNDER 12 YEARS OF AGE.

Models Supplied Unpainted
THE COLOURS OF CHAOS

Whether you intend to field an army of Chaos followers, use individual miniatures for a roleplaying adventure or just collect Realm of Chaos figures, they will only look truly grotesque after they have been painted. Given the number of mutation permutations, the potential for converting miniatures is also great. But the Powers and their followers demand special attention in this respect, for who is to say what colour an eye-stalk should be? And how mutated can you make a mutant? Perhaps the master of all things miniature, John Blanche, can answer.

A wide range of unique effects and styles for this group of Chaos Warriors.

A Khorne Chaos warrior adorned with business-like Chaos armour.

A traditional armour technique is applied here.

A Chaos Warrior and his weapons as one.

Red feral points for a ferocious Chaos Warrior.

A Fleshhound of Khorne bares its ripping fangs.

Slautes with representatives from various clans.
Chaos Dwarf Boar Centaur provides motive power for the Wightwinds. Note the Khorne-style armour colours.

A Khorne Champion displays his might.

A gladiatorial style Chaos Thug.

Green washed Chaos armour.

Excellent facial detail finishes off this Chaos Thug leader.

The Beastman’s pale green skin is offset by the brilliant red shield.

Glory and dishonesty bound into the form of a Bloodletter.

Chaos Thugs in any colour you like.

Dramatic pose: Chaos Sorcerer with jester familiar.
Slaaneth Champion of Chaos - the cat, how it potential.

The Warmth of Chaos, this hermaphroditic Slaaneth Champion's cold feet.

Human Changeling, in the form of a Champion of Chaos.

Grotesque Changeling, with the face of a mount of Slaaneth reward.

Mugan Chaos Thug with Talon.

Blood-cult Champion.

Bestial Champion of Khorne.

A subtle paint job is perfect for this detailed Keeper of Secrets.

Chaos Centaur - the one on the left has brightly patterned skin, Bestial Fier and Horns attributes.

Slaaneth Champion charging on his obscene mount.
Two projects that staffs at the Studio have been quietly beavering away at recently are our Fantasy Miniatures book, and Combat Cards sets. Both have kept lensman Phil Lewis clicking away at breakneck speed. Here are some of the delights you'll find in the book and the picks. There are some more on pages 74 and 75.

John Blanche
QUICK METHODS FOR PAINTING IMPERIAL GUARD SQUADS FOR WARHAMMER 40,000 BATTLES

Imperial Guard Command Section (left to right): Sergeant, Medic, Commissar, Captain, Orderly with banner and two Guardsmen.

Imperial Guard Tactical Squad: nine Guardsmen, including one with a las-cannon, led by a Sergeant.

Reverse details of Guardsmen and Commissar, showing Death Blade gang insignia and the Commissar skull motifs.
This article tells you how to paint your Imperial Guard models quickly and effectively, ready for Warhammer 40,000 battles. Most of the models on these pages have been painted using fast techniques that give a good overall appearance to a squad.

Once you’ve bought a couple of boxes of Imperial Guard, you’ll want to begin fighting battles with them as soon as possible. That means you’ll want to get painted models on the tabletop without spending hours on all those fiddly little details that win Golden Demon Awards. For models that are part of an army, there’s nothing wrong with simple techniques that give a good battlefield appearance, but which allow the speedy painting of whole squads. This *Eavy Metal* shows you just how good squads of the Imperial Guard can look with a quick paint job.

I have chosen to paint members of the 9th Necromunda, the regiment shown on the cover of the Imperial Guard box and in last month’s *White Dwarf*. The box cover is an excellent source of painting ideas, but you may, of course, choose a different regiment, with its own heraldry and symbols. The two squads I have painted are a Command Section and a Support Squad of F Company of the 9th Necromunda. The units I have chosen are members of the Death Blades, a gang recruited in its entirety from the Necromunda Hive World.

It’s also possible to produce excellent detailed paint jobs on Imperial Guard models, as shown by the four photographs below. Unlike the other Guardsmen on this page, these models have been carefully painted as individuals for display as well as gaming.
Phil Lewis adds some more Star Players to his own Blood Bowl team.

 DIETER HAMMERLASH
 STAR PLAYER

 GARAK GRIGOLSON
 HUMAN BLITZER (SCRATCH BUILT)

 SNAKE SANDERS
 HUMAN MUTANT (CONVERSION)

 DIRTY DAN
 STAR PLAYER

 'CONSTRUCTOR' ATLANSON
 HUMAN MUTANT (CONVERSION)

 SARK FOUR EYES
 SKAVEN MUTANT (CONVERSION)

 LAXON H'RRULL
 DAVE ELF CATCHER

 MOR'GH'N'NTHROG
 STAR PLAYER

 ZY-NOX
 MOUNTAIN BLITZER

 THE CHAOS ALL-STARS IN ACTION AGAINST THE BRIGHT CRUSADERS

 BORK BULGE BELLY
 TROLL BLOCKER
**VINDICATOR** by Tony Cottrell

The finished Vindicator model, with the enormous Thunderer shells, in the colours of the Traitor Space Marine Chapter, the Emperor's Children, to represent a vehicle used at the time of the invasion of Terra. Early in the Horus Heresy all the Chapter's vehicles were painted in a distinctive purple colour scheme. However, during the later stages of the conflict, many vehicles were fielded in this basic dark grey scheme with purple flashes.

**RHINO CONVERSION**

by Tim Prow

In a similar vein to the Whirlwind conversion this model has had a smaller missile launcher added to the rear and a small turret added to the front. This is a good example of how the addition of a few well chosen spare kit or toy parts can give you a new type of vehicle.

**PREDATOR CONVERSION**

by Tony Cottrell

This command tank was made by replacing the guns with ones off SF toys and adding extra detail with parts from the spares box. The turret was mounted further back to balance the effect of a larger main gun. The aerial was made from a plastic sprue heated over a candle and then stretched to produce a thin 'wire'.
STAGE BY STAGE WITH ANDY CRAIG: LEWDGRIP WHIPARM - BLOOD BOWL STAR PLAYER

1. BARE METAL
2. CLEANED & UNDERCOATED
3. BASE COLOURS

4. SHADING
5. HIGHLIGHTS
6. FINAL HIGHLIGHTS & DETAIL

ULTRAMARINE WHIRLWIND - RHINO CONVERSION

DRAGON OGRE

SPACE WOLF WHIRLWIND - RHINO CONVERSION

This month's sensational miniatures revealed by the Studio Staff
A FURTHER SELECTION FROM THIS MONTH'S OUTPUT FROM THE STUDIO STAFF

ELDAR WAR WALKER
ORDO MALLEUS
INQUISITOR
ORDO MALLEUS
INQUISITOR
GENESTEALER HYBRID
INQUISITOR
SPACE WOLF LIBRARIAN
MARINE SCOUT
MARINE SCOUT
MARINE SCOUT
MARINE SCOUT
Pete has once again been busy with his bits box and Milliput, to create this selection of Chaos Spawn and Daemon conversions.
The latest addition to the Studio’s miniature painting team, Dale Hurst, reveals some of his stunning work. Of special note are his Terminators, which are a particular favourite of Dale’s.
A selection of miniatures and conversions from regular 'Eavy Metal' contributors Mick Beard and Steve Mussared, both of whom were category winners in the 1989 Golden Demon Awards.
A mixture of old, new, and converted miniatures from the Studio Staff, including newcomers Paul Benson (Pelanquin of Nurgle) and Dale Hurst (Blood Bowl Troll).
DRAGONS
A dramatic selection of large monsters brought to you from the brush of Tony Cottrell.

RED DRAGON

GREAT IMPERIAL DRAGON

TRICERATOPS WITH CHAOS WARRIOR RIDER

DRAGON MASTERS DRAGON

WAR WYVERN

SPINED DRAGON
A great Chaos Chariot conversion and a selection of Space Marines from the brush of Mick Beard.
STUDIO STAFF

The Studio Staff bring you this month's stunning selection featuring Orks, Renegades, Eldar, Genestealers and Advanced Heroquest miniatures

ADVANCED HEROQUEST TORALLION LEAFSTAR
ADVANCED HEROQUEST MAGNUS THE BRIGHT
ADVANCED HEROQUEST HEINRICH LÖWEN
ADVANCED HEROQUEST SVEN HAMMERHELM

A SELECTION FROM KEVIN ADAMS BRILLIANT NEW RANGE OF ORK MODELS.

MORE EXAMPLES OF KEVIN'S GREAT NEW SPACE ORKS

SNOTLING PUMP WAGON
SPACE ORK WITH PLASTIC ARMS
ORK MEKBOY
SKAVEN

Skaven society is divided into clans. Each clan is recognised by the colours in which the Skaven choose to dress and by its own distinctive symbol painted onto shields and clothing, or dyed into the Skaven's fur.

For instance, Skaven from Clan Rictus favour red and orange in their dress, while Clan Eshin are particularly fond of checked material.

Skaven do not always wear their clan's colour: each Skaven scavenges scraps of material to make his clothes, and if he cannot find material that matches his clan's colours he will simply use whatever is available. Of course, this also means that many Skavens' attire is dirty, torn and roughly-made.
Pete demonstrates his conversion of a Chaos Spawn using components from two Fimir models.

1. Fimir Body Number 1 with head removed
2. Fimir Body Number 2 with head and arms removed
3. The new arms and head are added to Fimir Number 1 and wire is inserted into the stumps
4. Modelling putty is used to form the tail and flippers over the wire supports

Paul Bonner
Artist extraordinaire turns his talents to miniature painting

OGRE
WH40K ORK
WH40K ORK
CHAOS WARRIOR
SKRAGG THE SLAUGHTERER
PLASTIC MARINE
WH40K ORK
LIMITED EDITION THRUDD THE BARBARIAN
A WIDE SELECTION OF MODELS FROM THE STUDIO STAFF, INCLUDING SOME OF THE VERY LATEST RELEASES. FOLLOWING LAST MONTH’S ARTICLE ON PAINTING SPACE MARINES, WE ALSO TAKE A NEW LOOK AT SOME OLD FAVOURITES, NOW ENHANCED WITH CITADEL’S NEW SPACE MARINE TRANSFERS.

DEVASTATOR ULTRA-MARINE - NOTE HOW FLAME BURST HAS BEEN ADDED TO THE NORMAL TRANSFER TO ACHIEVE THE SQUAD MARKING.

IMPERIAL MOLE - PAINTED IN ULTRAMARINE COLOURS

SPACE WOLF PLASTIC WITH JUMP PACK

BLOOD ANGEL MARINE WITH MULTI-MELIA

3RD GENERATION GENESTEALER HYBRID

BLOODLETTER OF KHORNE

BAD MOON NOBLE

ZOMBIE WARRIOR

CORPORAL OF THE TERMINATOR LIBRARIAN

CHAMPION OF NURGLE

IMPERIAL TERMITE READY FOR LAUNCHING

IMPERIAL TERMITE BREAKING SURFACE
PLASTIC MARINES PAINTED AS TACTICAL SQUAD ULTRAMARINES - NOTE THE USE OF CITADEL'S SPACE MARINE TRANSFERS FOR THE ULTRAMARINE SYMBOL - EASY ISN'T IT?
EAVY METAL REGULAR PAUL BENSON BRINGS US SOME MORE CLASSICS FROM HIS COLLECTION.
MODELLING
WORKSHOP

SABRE
BY TONY COTTRELL

The finished Sabre Tank Hunter is painted in the colours of the Dark Angels Marine Chapter. The model was initially painted dark grey and drybrushed using a green-grey mix. Washes of a green and black mix were then applied followed by progressively lighter drybrushing. The metal areas were drybrushed with gold and chainmail. The rusty patches were done using a brown ink wash. The Chapter symbols are taken from the Citadel Space Marine Transfers and the numbers were taken from an aircraft kit.
SCOUT TITANS

BY
TONY COTTRELL &
GUY CARPENTER

These Mammoth WH-40K scale models were both made from numerous plastic toy and kit parts as well as plastic card and rod. Both models feature fully detailed cockpits.
STEVE MUSSARED
AND
ROB BAKER
BRING US
SOME CLASSIC
FROM THEIR
COLLECTIONS

40K ADVENTURER

NIGHT GOBLIN

CONVERTED BLOOD BOWL PLAYER

CHAOS HARPY

DUNGEONQUEST ADVENTURER

SAMURAI WARLORD

DUNGEONQUEST ADVENTURER

NURGLE PLAGUEBEARER

DUNGEONQUEST ADVENTURER

WIZARD FROM "THE WARLOCK OF FIRETOP MOUNTAIN"
STAFF

THE LATEST WORK FROM THE PAINTING TEAM, PLUS DALE’S GUIDE TO PAINTING CHAOS STEEDS AND ANDY TAYLOR’S GOBLINS

ROCK DRAGON

TWO OF THE NEW MARAUDER WITCH ELVES

SPINED DRAGON

BOB OLLEY’S BLACK ORKS - NOTE THE DEEP SKIN TONES

STAGE 1

STAGE 2

STAGE 3

STAGE 4

STAGE 5

STAGE 6

DALE HURST’S STAGE BY STAGE CHAOS STEED
A SELECTION OF ORK BACK BANNERS PAINTED BY THE STUDIO STAFF, ILLUSTRATING VARIATIONS OF SPECIALIST TYPE & CLAN THEMES

GRETCHIN HOLDING THE BACK BANNER OF HIS MEEK MASTER BAD BONES
UNIT LEADER OF THE EVIL SUNZ CLAN
BOSS OF DEATH SKULL CLAN WITH PERSONALISED BACK BANNER
BOSS OF GOFF CLAN
GOFF BOSS WITH BACK BANNER
SNAKE-RITE ORK WITH PERSONAL BACK BANNER
RUNTHRED OF AN ORK MINOR CLAN DISPLAYING HIS WEALTH IN GRETCHIN ON HIS BANNER
BOAR-MOUNTED WARBOSS OF THE SNAKE-BITE CLAN
SNAKE-BITE NOB OF BOARBOYS FAMILY
BAD MOON WARBOSS & GRETCHIN SERVANT
TOP: SOME OF THE LATEST EPIC SCALE ELDAR AND IMPERIAL FORCES FOR ADEPTUS TITANICUS AND SPACE MARINE
BOTTOM: IMPERIAL AND ELDAR FORCES BESET BY AN EVIL SUNZ AND BAD MOON ORK ATTACK
STEVE MUSSARED AND ROB BAKER BRING US SOME CLASSICS FROM THEIR COLLECTIONS

LIGHTNING CLAW TERMINATOR

CONVERTED BLOOD BOWL PLAYER

40K ADVENTURER

JONNY ALPHA

40K ADVENTURER

NIGHT GOBLIN

NIGHT GOBLIN

CHAOS HARPY

DUNGEONQUEST ADVENTURER

NORSEMAN

SAMURAI WARLORD

DUNGEONQUEST ADVENTURER

NURGLE PLAGUEBEARER

ELDAR SCOUT

DUNGEONQUEST ADVENTURER

WOLF STERNHAMMER

WIZARD FROM "THE WARLOCK OF FIRETOP MOUNTAIN"

OGRYN CONVERSION
STUDIO STAFF
A SELECTION OF MINIATURES FROM THE STUDIO’S TZEENTCH AND NURGLE ARMIES

BEASTMAN OF NURGLE
BEASTMAN OF TZEENTCH
TZEENTCH CHAOS SORCEROR
BEASTMAN OF NURGLE
CHAMPION OF TZEENTCH
CHAMPION OF NURGLE FROM CHAOS DWARF BOXED SET
CONVERTED NURGLE NECROMANCER
HONOUR GUARD ON CONVERTED CHAOS STEED - THE STRIKINGLY BRIGHT COLOUR SCHEME BEING TYPICAL OF TZEENTCH
THE SHIELD ON THIS BEASTMAN DISPLAYS A COMMON NURGLE DEVICE
TZEENTCH HONOUR GUARDS MOUNTED ON CHAOS STEEDS
The Space Marine Painting Guide shows you how to paint Marines, with examples of squad markings and the personal heraldry of Marine officers. The miniatures on these pages take you further into the uniform schemes approved by the Index Astartes.
The Index Astartes provides a Marine Chapter with guidelines for squad and rank markings. Beyond these simple rules, each Chapter, and often each Marine, is able to personalise armour and a wide variety of designs and markings are seen. Kill markings, purity seals and campaign badges are common. Officers also add personal decoration with heraldic images that are repeated on their back banners. Some use variations of their Chapter symbols; others take emblems based on their name or use ancestral heraldry. The insets show details of shoulder pads.
JUST SOME OF THE EXCITING MODELS FROM THE WIDE RANGE OF ORK MINIATURES

STRIKINGLY ATTIRE

GOFN NOB SHOWING CLAN ICON ON BACK BANNER

BLOOD AXE CLAN ORK

EVIL SUNZ ORK WIELDING CHAINSWORD

GOFF WARBoss AND RETINUE
Ork nobles are known as Nobz, and are able to afford much better weapons, battle dress and equipment than Da Boyz - the rank and file Ork warriors. They can be found commanding Ork units or fighting together in their own Mobs.
There are four specialist castes - Mekboyz, Painboyz, Weirdboyz and Runtherdz, collectively known as Oddboyz. Madboyz, particularly eccentric and deranged Orks, occur naturally throughout Ork society, and form into their own bands.

- Goff Madboy
- Blood Axe Madboy
- The Camouflage Clothing Shows This Madboy is From the Blood Axe Clan
- Blood Axe Painboy
- Bad Moon Weirdboyz Dress Even More Extravagantly Than Other Clan Members
- Death Skull Mekboy - The Whole Head is Blue to Show Family Group
- Weirdboyz Are Normally Guarded by Two Minderz - Shown Here Are Members of the Evil Sunz Clan
- Mekboy from the Evil Sunz Clan with Mek Kustom Weapon
- Goff Clan Madboy in Battle Frenzy
- Bad Moon Weirdboy and Two Minderz
- Bad Moon Painboy
Inhuman Champions and followers of the Chaos Powers offer challenging opportunities for spectacular conversion and painting. This is brilliantly demonstrated by the Minotaur, Centaur and Beastmen on this page - and especially by Ivan Bartleet's Dragon Ogre Champion.
EXPERT CONVERSIONS

These spectacular miniature conversions are from the personal collections of the finest model painters in the country - the 'Eavy Metal' team of Mike McVey, Ivan Bartleet, Dale Hurst and Tim Prow, along with guests Paul Benson and Steve Blunt. All are built using numerous metal and plastic Citadel Miniatures with additional parts scratch built or sculpted in modelling putty.
Francis Ellyard is a newcomer to the pages of 'Eavy Metal. Here we take a look at a dozen of her beautifully-painted Terminators.
MADBOYZ

Every clan in the tribe can provide a few Madboyz for the Madmob. Each Madboy suffers from a specific mania which influences the behaviour of the unit in battle.
GENESTEALER
Metal and plastic Citadel Miniatures of Space Marine Terminators and their enemies, the alien Genestealers,
This month we are featuring some of the latest releases from the Citadel Design team; including Orks, Eldar and Harpies. Also shown this month are a couple of Frances Ellyard’s Terminators from her extensive collection, and the winner from the 1990 Golden Demon Slayer Sword; Dave Soper’s Predator.

A SQUAD OF FIRE DRAGON ASPECT WARRIORS. EACH MODEL IN THIS SQUAD HAS BEEN GIVEN A BANNER.

THE WINNER OF THE 1990 GOLDEN DEMON AWARDS. A NURGLE PREDATOR BY DAVID SOPER.

WARBOSS FROM THE BLOOD AXE CLAN

BLOOD AXE MEKANIAX WITH BOILERT AND FLAME THROWER

GREY KNIGHT TERMINATOR BY FRANCES ELIVARD
Waaargh the Goffs! The Snotling and Gretchen attendants hang on for dear life as the Goffs, mightiest of Orks, roar into battle. This stunning piece of modelling and painting was executed by the Studio’s own Goff Warboss, Dale Hurst. Dale has armed his battlewagon crew with various Ork hardwear and kustom weapons and supplemented them with Gretchen and Snotling attendants. Most of these attendants are from Citadel’s range of Blood Bowl Players and Hooligans, painted in the familiar blacks and checks of the Goffs. After the wagon itself had been painted, Dale festooned it with glyphs, trophies, streamers and banners.
SNAKE-BITES

Ivan's Snake-Bite Battlewagon beautifully captures the feral nature of the clan. Skulls hang from the mast, a huge horned skull is roped to the front and Marine helmets impaled on spears act as a grim reminder to the Emperor's elite forces.

The brightly-coloured banners, bunting and streamers were all painted onto paper before they were attached to the wagon, as were the crew.

Brilliant patterning and pictograms have been used to decorate the body-work and contrast well with the rusty, mud-stained wheels.

THE ROPE AND DECORATIVE TASSES ON THE SIDE WERE MADE FROM TWISTED WIRE AND MODELLING PUTTY.

ORKS AND SNOTLINGS ALIKE HANG ON FOR DEAR LIFE! IVAN HAS PAINTED THE CLAN SYMBOL ON THE SIDE TO LOOK LIKE IT HAS BEEN MADE FROM BONE.
Here it is! Waa-Wazrok's fast-growing warband ready to leave some treadmarks on the first unlucky enemies to get in their way. Specially painted in the glowing reds of the Evil Sunz and the blacks and yellows of their compadres from the Bad Moons these superb miniatures show Waa-Wazrok's boyz in all their glory. In a special once-in-a-lifetime offer we give you the opportunity to purchase all the miniatures necessary to make up Waa-Wazrok's official warband from Games Workshop Mail Order. All you have to do is assemble and paint them yourself....
Eavy Metal

Wazzokk, Evil Sunz Warboss, Leader of the Army.

Boss Nobz Mob - This consists of five Nobz from the Boss Clan, each wears a backbanners to denote his status. One of the Nobz carries the Boss Pole.

GrimGOR Weirdboy from the War-Boss Retinue

Wazgor - Mekboy from the War-Boss Retinue

Gutrot - Painboy from the Warboss Retinue

Duffbag - Evil Sunz Runtierd from the Warboss Retinue

Two Evil Sunz Mekaniaks Crewing Their Own Personal War Buggy

Boss Clan Nobz Mob - Three Evil Sunz Bosses Mounted on War Bikes
The Citadel Design Team’s newest designer Norman Swayles has just re-designed two of the Imperial Battlefield weapons, the Rapier and the Tarantula, both of which can be seen on this page. They were given a base coat of Salamander Green then Orc Brown and Spearstaff Brown were added for the highlights.
ELDAR SQUADS

The Eldar Aspect Warrior squads shown on this page were all painted by the 'Eavy Metal team, working towards an Eldar army to challenge the Ork hordes or invincible Marine forces. The very latest miniatures into the Studio are the Eldar Officers, the Exarchs and the incarnation of the Bloody Handed God, the Avatar. These are all beautifully sculpted by Jes Goodwin and must be the most impressive miniatures that he's made yet; the Avatar stands an amazing 55mm tall!

Most of the squads shown on this page have two variants of each of the Aspect Warriors - the second version of these miniatures, which we haven't shown before in 'Eavy Metal, are the latest releases. These models have very simple, mainly one-colour paint schemes, so they're very quick and easy to paint.

The base colour is applied over the entire model except for the weapons which are given a base coat of Chaos Black. The Dark Reapers are painted entirely black; the highlights are added with Moody Blue on the undersuit and Skull White is added to Chaos Black for the highlights on the armour plates. The helmets are next given a coat of Skull White – this acts as an undercoat for Blood Red.

(Continued in 'Eavy Metal)
RICHARD PICKUP

Richard was the winner of the Single Miniature category at this year’s Golden Demon Awards. This wide range of Citadel and Marauder Miniatures all exhibit the fantastic attention to detail on Richard’s bases. Note how he has used dried seed pods and husks for a natural feel.

NURGLING

TROLL CHAMPION

OGRE SHAMAN

TECH MARINE IN ARTIFICER ARMOUR

LIGHTNING CLAW TERMINATOR

MARAUDER MINIATURES OGRE CAPTAIN

TRAITOR TERMINATOR

MARAUDER MINIATURES CHAMPION OF CHAOS
Frances gives us a look at some of the beautiful miniatures from her superb collection. Horses are one of Frances’ favorite subjects and she’s achieved four wonderfully different effects such as the dapple grey and the exotic zebra stripe.
RICHARD WRIGHT
You may have seen some of Richard's stunning work in previous Eavy Metals. His most recent collection of display miniatures shows his incredible blending technique, fine use of colour and superb attention to detail which together definitely make them of Golden Demon winning standard.
Adrian learnt many of his expert techniques for painting individual models from a demonstration given by Golden Demon winner Steve Mussared. Steve is going to be demonstrating his painting skills at Games Workshop Hull on Saturday 2nd February. Don't miss it!
Following the special Golden Demon issue last month, the next few pages show you more superbly painted and brilliantly modelled Citadel and Marauder Miniatures from this year’s Golden Demon Awards. The overall standard was so high we couldn’t fit all our favourites one issue!

C. Fern – Single Miniature
Thomas Woodward – Vignette

John White – Single Miniature
Ben Fox – Single Miniature
Thomas Woodward
Single Miniature

Iain Beswick – Chaos Cultist Command Group
In the Space Marine battle report featured elsewhere in this issue, several new Eldar vehicles and weapons are used in battle for the first time. Tim Prow explains the techniques he used to achieve the brilliant results seen in the photographs below.

The Wave Serpent, Prism Cannon and Warp Hunter are all specialist Eldar attack vehicles which make deadly additions to an Eldar force.

The main bodies were first painted with a mix of Sunburst Yellow and Blood Angel Orange, then highlighted with Sunburst Yellow and Skull White. To draw even more attention to these specialist vehicles, I concentrated most of my efforts on the focal point of each model.

THE WARP HUNTERS
In the case of the Warp Hunter, the most important part is the cannon, so I gave this a base coat of Chainmail and then highlighted it with Mithril Silver to produce a bright, shining metallic effect.

THE PRISM CANNON
The rear part of the Prism Cannon was painted to represent blue crystal. To begin with I painted on a base coat of Enchanted Blue and then highlighted by adding a mix of Skull White and Enchanted Blue. The edges were given a thin highlight of pure Skull White to make them really shine.

THE WAVE SERPENTS
The Wave Serpent was given a base coat of Moody Blue mixed with Chaos Black and then highlighted by brushing with Skull White added to Moody Blue. The focal point of this model is definitely the prow, so I painted a wave design onto this area to emphasise it. The stylised waves fitted perfectly and were very easy to produce. Using a fine brush and some Skull White (thinned down slightly with a drop of water), I painted a line of waves shapes down the side of the prow to form the crests of the waves. If you look at the painted models you'll see that the waves get smaller in size towards the rear of the vehicle, leaving the crests the same distance from the top edge of the prow. Varying the size of the waves in this way gives an effect of movement. The rest of the wave is then filled in with Skull White and finally, a touch of Electric Blue is added at the base of the waves.

The new Eldar decals are perfect for adding decoration and symbols to all parts of your Epic army. Each pack contains several different sizes of decals for each Craftworld symbol, so you'll be able to fit them onto any of your vehicles. They also come in several different colours, so you'll always be able to find one that shows up well against the main colour.

To show which Craftworld they belonged to, I added an Alaitoc rune to the Wave Serpent and the Prism Cannon. First I carefully cut round the rune, making sure to leave a few millimetres clear around the edges. It was then soaked in water for a couple of minutes until the decal moved freely on the backing paper. To apply the transfer onto the model I held the backing paper next to the area where I wanted the design to go and carefully slid it off using the tip of a brush. It's a good idea to make sure that the area that's receiving the transfer is slightly wet as this allows for re-positioning. When it's in the correct place, carefully remove any excess water with a piece of tissue.
MIKE McVEY'S ELDAR TITAN

The new transfers were also used on the Eldar Titan. Mike painted a white circle onto the back of the Power Fist before the yin-yang decal was applied. This makes the clear half of the transfers appear white. The Titan infinity rune was applied to the forehead and the Alaitoc horned sword was added to the leg. Mike then shaded and highlighted the transfers to give them a little more depth.

The whole of the Titan was given a base coat of Bleached Bone, mixed with a little Snakebite Leather to deepen the colour. When this was painted over a clean white undercoat, the resulting colour becomes deep bone, so all you have to do is add the highlights. These were created with a mix of Bleached Bone and Skull White. More Skull White is added to the mix as the final highlights are applied so that the very last highlights are pure white. All of the edging round the body areas were first painted Chaos Black and then the raised surfaces were painted white. This gives the bone a black surround to make it stand out. When the white was dry it was given a coat of Go Fasta Red and highlighted with Blood Angel Orange mixed with Skull White.

All of the metallic areas on the Titan were painted with some paint samples that Mike is trying out at the moment and if we like them we could be bringing out a Metallic Paint Set in the near future. From the few models that Mike has painted with them so far, they seem to be really good and should prove to be an invaluable addition to any pallet.

THE AVATAR

The Avatar model allows you to have the Eldar God of War, Kaela Mensha Khaine, leading your forces into battle.

I then painted the inside of the cloak a deep purple colour so that the body would really stand out. For this I used a mix of Fire Dragon Crimson and Chaos Black.

THE ELDAR DREADNOUGHTS

The Eldar Dreadnoughts are from the new Epic Stompers plastic box set. I painted the bodies in Enchanted Blue highlighted with Skull White and finally yellow runes were added to the legs. Then I painted the heads Sunburst Yellow and the tiger stripes were painted in Chaos Black, using a fine brush.

AN ELDAR PHANTOM TITAN
STUDIO ARMIES

Over the last few months, we’ve been adding lots of new models to the Studio armies. Now that we’ve finished painting the rank and file (at least for the moment!) we’ve decided to add some special character models and equipment. Here you can see the Medic, Librarian, Chaplain and Land Speeder for our Blood Angels army shown in White Dwarf 139 plus a Striking Scorpion Eldar Aspect Warrior squad for our Alaitoc army (of issue 138).

As you can see, a great deal of time and attention to detail has been put into these special miniatures. As a starting point, the new character models for our Blood Angels Army were all painted in basic colour schemes so we could use them straight away in our battles at the Studio. When we had a little more time, we added fully detailed shading, highlighting and banners to make these Characters really stand out.
Level 10 Hero with Spell Shield

Standard Bearer

A Unit of 9 Elven Lords led by the Level 10 Hero

Mike has done extensive conversion work to both the Hero and his horse by adding a shield and feather detailing.
Imperial Guard Hellbore – shown aboard its huge transport vehicle

Termite Assault Unit

Leviathan
Imperial Guard mobile Regimental HQ

Goff Clan Slasha Gargant

Two Warhounds from the Iron Skulls Titan Order
Dreadnoughts are undoubtedly the most impressive looking models in a Warhammer 40,000 force. Towering above your opponent’s troops, they are the focal point of your army and therefore warrant the best paint job you can possibly give them. The models shown on these pages were painted to emphasise the enormous bulk and aggressive looks that these revered fighting machines possess.

The Ork Dreadnought has been painted in typically bright yellow Bad Moon colour scheme and the banner shows a selection of Mekboy and dreadnought glyphs. The black and white banner has some blank spaces so you can personalise your Dreadnought with your own choice of Ork glyphs.

The Tyranid Screamer-Killer was painted to emphasise the sheer power of its deadly arm-claws. They were first painted Chaos Black and then left to dry. Thinned down layers of Go-Fasta Red were gradually applied to the ends of the arm-claws. When this deep red colour had been sufficiently built up, a small highlight of Blood Angel Orange was added to the outer edges of the claws. Finally, the arm-claws were coated with a layer of gloss varnish to make them look like hardened exoskeleton.

The Blood Angel Dreadnought has a banner bearing its personal heraldry and its own name. The Dreadnought also displays chapter badges and blood drops taken from the Space Marine transfer sheet. A campaign marking has been painted on the lower leg.

The Chaos Dreadnought displays the typical red, black and brass colours of Khorne. The skull and ribbing on the carapace have been carefully picked out with Bleached Bone. The intricate banner design was created by photocopying a Khorne icon, washing over it with red ink and then highlighting it with Blood Angel Orange and Bad Moon Yellow.

The Eldar Dreadnought has been painted in Alaitoc Craftworld colours. Normally this colour scheme would be predominately blue with a yellow carapace. However, to make it stand out from the Eldar Guardian troops, we decided to reverse the colour scheme. We chose an Alaitoc rune for the banner and positioned it between the legs of the Dreadnought. Transfers were added to the Dreadnought’s arms and legs and painted different colours. Finally, an infinity rune was added to the carapace as this is the standard wraithguard symbol.
MINOTAUR CHAMPION
CHAMPION OF NURGLE
CONVERTED CHAOS CREATURES FROM TIM'S NURGLE WARBAND
Although only nineteen, Tim has worked for Games Workshop as a miniature painter for almost three years. Tim was one of the top miniature painters at the Nottingham Games Workshop store and we were just so knocked out by the quality of his work that we decided we had to offer him a job. Tim is also a keen gamer who plays Warhammer Fantasy Battle, Warhammer 40,000 and Space Marine. The models on these pages all come from Tim’s collection of miniatures. As you can see from the bases, some of them are display models, which sit on shelves and cabinets at his home, but most of them come from Tim’s gaming armies. The models on the opposite page are taken from his Nurgle Chaos Warband. Tim also did much of the work on the Blood Angels Space Marine armies – both for Warhammer 40,000 and Space Marine – which have featured in recent White Dwarfs. In his spare time, Tim is putting the finishing touches to a huge Epic scale Chaos army. We hope to bring you some shots of this and possibly a battle report as soon as its finished.

Champion of Nurgle. This is the leader of Tim’s Chaos Warband. One of the Chaos attributes he rolled up was lion’s head, and so to convert the model he carefully removed the original Chaos Warrior’s head and replaced it with that of a giant tiger. The join between the two pieces was concealed by adding a small quantity of modelling putty and sculpting this into a rough fur texture.

Converted Chaos Centaurs. All of these conversions are based on the body of a Citadel Chimera. This model is supplied with separate heads, so all that needed to be done to attach the new torso was to file the area flat and drill a hole to take the fastening pin. Three of the bodies come from Chaos warriors and one is from an Orc. These were carefully cut away with a fret saw and attached to the Chimera body with superglue.

Tzeentch Disc Rider. Tim has painted the Disc Rider in bright contrasting colours, which are characteristic of all followers of the Lord of Change. He has carefully attached the disc to the base to make it appear to be skimming forwards in flight.
The models on this page all come from Tim's collection which sits proudly on his shelves at home. The black wooden stands are a nice touch for models intended for display.

**ELDAR HOWLING BANSHEE EXARCH**

**ULTRAMARINE CAPTAIN**

**THE LAST STAND**

This beautifully painted diorama shows Dark Angel Marines in a last stand against the forces of Khorne. The bare headed marine is from the Dark Angels 1st Company - the Death Wing. His characteristic white armour shows the stylised homeworld icons for storm and war. The Death Wing are the Dark Angels Terminator company, so he also displays his Terminator Honours on his leg plates. Another nice touch can be seen in his damaged helmet, which he has removed and placed on the ground at his feet. The whole model has been based on a piece of slate that Tim has drybrushed with Elf Grey to enhance the contrast and bring out the texture.
BAD MOON BATTLE WAGON VARIANTS

BAD MOON SCORCHERS

BAD MOON SKULLHAMMA BATTLE FORTRESS

BAD MOON CLAN

DEATHSKULLS PULSA ROKKITS
Plagueships of Nurgle are hideous to behold. They are huge, rotund vessels lashed together from mildew-ridden, slimy planking. They fly vast, ragged and rotting sails from their uneven and splintered masts. Their great treadwheels lazily churn the sea as they plod forward under a cloud of flies.

NURGLE PLAGUESHIPS

PLAGUECRUSHER

PLAGUESHIP

NURGLE PLAGUESHIPS AMBUSH A BRETONNIAN FLEET
The models on this page were painted not by our own 'Envy Metal team at the Games Workshop studio but by the talented staff of the Games Workshop store in Chester. There are expert painters and modellers amongst the staff at every Games Workshop store, and in the future we hope to be able to show you more of their work in the pages of White Dwarf. All the models on this page are displayed at the Chester store where the painters themselves are happy to talk about and demonstrate the different techniques used.

In addition to individual models, we want to show you some of the best units and armies from the stores, as well as vehicles, war machines and interesting conversions. It's not only the staff that display models in Games Workshop stores, many examples of local painters' work also appear in the shop cabinets and we'll be featuring some of the best in the pages of White Dwarf too. If you have a fine army, a special unit, or even a gem-like character model that fits the bill why not take it down to your local Games Workshop shop to put on display. You never know - your work could appear in a future White Dwarf.
DWARF FLAME CANNON

The Flame Cannon is one of the most deadly inventions of the secretive Dwarf Engineers Guild. A volatile concoction of hot oil and molten tar is mixed in the barrel. Air is then pumped in until the pressure inside the barrel is very great.

At precisely the right moment the Dwarfs place a burning oily rag into the nozzle and release the pressure. The mixture catches fire as it spurts from the barrel, and a jet of flaming liquid arcs into the air towards enemy ranks, spraying fire and boiling tar over the target.

BUGMAN'S DWARF RANGERS

Josef Bugman was the most famous Dwarf Master Brewer of all time, before a Goblin raiding party destroyed his brewhouse in the eastern forests of the Empire. Prior to this foul deed Bugman had acquired a considerable reputation for the fine quality and potency of his ale. Triumphs like Bugman's XXXXXX and the notorious Troll Brew were a sad loss to the Old World.

Bugman and his remaining companions swore terrible vengeance on all Goblins. Little has been heard of them since except rumours of cunning ambushes and night raids on Goblin camps. Sometimes the band will emerge from the wilds, tattered and blood-stained, to join a Dwarf army before a great battle against Goblins. They always keep themselves to themselves, huddling around their campfire, with a strange glint in their eyes and their hands clasped around tankards of their precious ale.
DARK ANGEL SPACE MARINES
TACTICAL SQUAD

SERGEANT
WITH PLASMA GUN
WITH LASCANNON

3RD SQUAD TACTICAL BADGE
CHAPTER BADGE

SERGEANT'S BANNER
ARMY BADGE
TROOPER
COMPANY BADGE
TYPICAL HONOUR BADGES

A COMPLETE DARK ANGELS TACTICAL SQUAD
Neil Hodgson is a member of the Games Workshop 'Eavy Metal Team and a fanatical miniature collector and gamer. He is an enthusiastic Warhammer 40,000 player and the proud owner of a massive 20,000 point Eldar army, which includes the two aspect warriors shown opposite. All the miniatures on this page come from Neil’s personal collection and display his love of making minor alterations and conversions to standard miniatures.
Old Worlders tell horrifying tales of the berserk Norsemen who loot and burn the ports along the coast in their mighty Kingships and Longships. These sleek vessels can move either under oars or sail and scorn the use of heavy fire-power in favour of high manoeuvrability, so they can strike quickly at the enemy. The Longships in particular excel in boarding actions against other vessels, their decks packed with bloodthirsty warriors able to turn their hands equally to oar or sword.

A NORSE KINGSHIP AND THREE LONGSHIPS SET OUT ON A RAID.
The Blood Angels Chapter of Space Marines suffers from a grievous flaw in their genetic makeup and the Death Company is its inevitable result. All Space Marines are created in part by the implantation of the mysterious geneseed. This shapes the Space Marine’s development, preparing his body for organ transplants and the rigorous physical and psychological training required to make him a Space Marine.

However, the Blood Angels’ geneseed is flawed and although the Chapter’s warriors are as powerful as any other they each carry this flaw. On the eve of battle the afflicted Space Marine is driven to maddening rages and an unholy bloodlust washes over him. All Blood Angels recognise immediately that their time has come and so they seek absolution, preferring a heroic death in battle to an endless descent into drooling madness. Tormented by visions of their great Primarch Sanguinius they don suits of jet-black armour and daub great red crosses over it to symbolise his wounds. Icons of skulls and blood are carefully applied by the Chapter’s Artificers as Chaplains chant their requiem.

Each Space Marine in the Death Company chooses to fight with the weapons he is most familiar with. These are painted red and blessed by the accompanying Chaplain. The Chaplain’s role is to lead and direct the maddened Death Company Space Marines to ensure that their final sacrifice is not in vain.
SPACE MARINE BLOOD ANGEL DEVASTATORS

The Devastator Squads of the Blood Angels Chapter are distinguished from the Tactical Squads by their blue helmets. Otherwise, they display standard Blood Angel insignia: bright red armour with predominantly black markings. The Sergeant and Veteran trooper have reversed shoulder pad schemes to denote rank—each can lead a five-man combat squad into battle.

The Sergeant’s banner displays the squad number, in this case nine, and each Space Marine displays the squad badge on their right kneepad.

A COMPLETE BLOOD ANGELS DEVASTATOR SQUAD
HOBGOBLIN ARCHERS

BIG BOSS

BOSS

STANDARD BEARER

HORN BLOWER

ARCHER

REGIMENTAL BANNER

A HOBGOBLIN ARCHER REGIMENT
**SPACE MARINE PREDATOR**

**BLOOD ANGEL SPACE MARINES**

- **CHAPTER BADGE**
- **ARMY BADGE**
- **COMPANY INSIGNIA AND VEHICLE NUMBER**

Predator Battle Tanks form the mainstay of a Space Marine company’s support vehicles. Whole squadrons of these powerful tanks are carefully maintained by the company Artificers. In large battles these squadrons are often massed to form mighty armoured companies. However, they are usually deployed in smaller numbers with perhaps one or two Predators providing strong tactical support for each of the company’s task forces.
MAN O' WAR TZEENTCH FLYERS

GREAT WINGED TERROR

BANE TOWER OF TZEENTCH

CHAOS FORCES ATTACK AN ORC FLEET
DWARF SLAYERS

Dwarf Slayers seek a heroic demise by hunting out and fighting the largest monsters they can find. They never wear armour, spurning the very idea of self-preservation. They carry an axe. Often a very big axe.

Although driven to seek their death in battle Slayers are incapable of deliberately fighting to lose, and always enter the fray to win. The most skilled Slayers, the least successful ones in a sense, tend to survive either because they are the toughest, the fastest, or the most determined warriors in the Warhammer world.
Large numbers of Gretchin mobs swarm over the battlefield as they follow their Ork masters to war. Armed with crude but deadly weapons such as autoguns and autopistols, mobs of Gretchin can overwhelm even the most stalwart of opponents.
SKAVEN FLEET

SKAVEN DOOMBRINGER
SKAVEN DEATHBURNER
SKAVEN WARP-RAIDER

FLYING CREATURES

ORC WYVERN RIDERS
IMPERIAL GRIFFON RIDERS

A COMBINED ORC AND SKAVEN ARMADA ATTACKS AN IMPERIAL FLEET.
ULTRAMARINES SPACE MARINE ASSAULT SQUAD

Ultramarines assault troops are ever at the forefront of the most hard-fought battles in the galaxy. Equipped with powerful jump packs to quickly seize objectives, and armed with a chainswords, plasma pistols and other deadly hand-to-hand weapons, Space Marine assault troops are some of the toughest close combat warriors in the Imperium.

The Ultramarines are amongst the oldest and most renowned Space Marine Chapters. They are famous not only for their many victories in battle but also for their strict adherence to the Imperial orthodoxy laid out in the Codex Astartes. This great manual, set down by the Emperor himself, covers all aspects of the Chapter’s life from details of uniform and markings to grand strategy.
BJORN
THE FELL-HANDED
SPACE WOLVES
DREADNOUGHT

Bjorn the Fell-Handed is a mighty totem of the Space Wolves fighting history. His massive Dreadnought armour is an honoured Chapter artifact that represents an unbroken link through the centuries to the Space Wolves’ legendary founder Leman Russ. Bjorn actually fought alongside Russ during the early days of the Space Wolves Chapter and he is a potent reminder of those epic times.

Between battles Bjorn’s armour is constantly maintained by the Chapter’s Iron Priests, Rune Priests and Artificers.

Within the armour Bjorn rests, gathering his strength, awaiting the moment when his awesome power is needed by the Space Wolves and once more he has to crush their foes.

Amongst the trophies and icons displayed by Bjorn are badges and markings which refer to his early days as a warrior with the famed Leman Russ. The black, red and white pack marking is an archaic form of those currently in use by the Space Wolves.

Leman’s badge marks Bjorn as having fought alongside Russ in ancient times. The badge of Ragnar and the army badge are additions to Bjorn’s heraldry and simply refer to his being a part of Ragnar’s current task force.

BJORN’S WEAPONS

Over the centuries Bjorn has wielded an enormous variety of different weapons. He is currently armed with an assault cannon and a lightning claw, the latter having an additional heavy flamer attached. Despite the vast destructive potential of this wargear it is his fighting spirit, legendary personality and battlefield experience which are Bjorn’s strongest weapons.
FLYING CREATURES

The soul-tearing screech of bat-winged Manticores strikes fear in the enemies of the Dark Elf fleet. Ridden by Dark Elf lords, these gigantic beasts soar high above the waters to swoop down upon their enemy’s ships. As they dive towards their victim, the Manticore releases a deadly projectile, known as the Doomfist. The heavy barbed sphere smashes into the target, shattering timbers and ripping through the hull, to send the vessel to a watery grave.

Aware of the dangers posed by such attacks from the air, Bretonnian war fleets enlist valiant Knights for protection. Bretonnian Pegasus riders are heavily armoured champions mounted on mighty winged horses. Soaring aloft on these great beasts, they lunge at their foes, piercing them with heavy lances or striking them from the sky with their great swords.

BRETONNIAN PEGASUS RIDERS

A BRETONNIAN FLEET CLASHES WITH DARK ELVES ON THE HIGH SEAS.

DARK ELF MANTICORE RIDERS
GOFF ORKS

GOFF NOBZ

GOFF SKARBOYZ

GOFF ORKS READY THEMSELVES FOR BATTLE.
CLAN MOULDER RAT OGRES

Clan Moulder has relatively few warriors but sends packs of its mutant beasts into battle. They are driven on by specially trained Packmasters, experts in plying the lash and goading their truculent beasts into combat. Rat Ogres are the most feared of all Clan Moulder’s mutant beasts: huge, Skaven-like creatures the size and strength of true Ogres but possessed of the speed and ferocity of Skaven. A Rat Ogre’s small brain is devoted entirely to fighting and bloodshed so in battle units of Rat Ogres are controlled by Clan Moulder Packmasters who direct the monsters and unleash their devastating charges when the time is ripe.
SKAVEN VERMIN LORD

Towering high over even the great Rat Ogres, a Vermin Lord is a sight to make even the most resolute enemy’s blood run cold. Crowned with long twisted horns and surrounded by an aura of pestilence and decay, the Vermin Lord is considered to be the evil embodiment of the Great Horned Rat himself.

THE VERMIN LORD ATTACKS A WHITE WOLVES REGIMENT
BLACK ORC COMMAND

The origins of the mighty Black Orcs lie far back in the mists of time. Using arcane magics, the inscrutable Chaos Dwarfs, succeeded in creating this new race of Orc slaves. Black Orcs were strong, fearsome warriors, not given to endless in-fighting that characterises the other orkish races. However, the Black Orcs proved to be too independantly-minded to make good slaves, and rebelled against their masters. They have carved a niche for themselves as the most powerful of the Orc and Goblin tribes, but some Black Orcs still remain loyal to the Chaos Dwarfs.

STANDARD BEARER

BIG BOSS

BOSS

A REGIMENT OF BLACK ORCS
From the northern seas sweep the fleets of Chaos, to lay waste to the empires of the Old World. Emblazoned with the symbols of Khorne, huge Bloodships cut the water, driven by the power of insane oarsmen. As they close on their enemies, great bronze cannon rain down burning skulls, while the gaping maw on the Bloodship’s skull-shaped ram, vomits forth molten iron and lead. The dark hull of an Ironshark silhouetted against the horizon fills all sailors with dread. As these massive craft hunt down their foes, their huge fanged jaws gape open to tear their limbs apart, spilling their blood into the black depths of the ocean. Behind these vessels sail the Chaos Deathgalleys. Their hulls bursting with the zealous followers of Chaos, they roam the seas seeking only to spill blood in honour of dark powers.
HOBBGOBLIN CHIEFTAIN

Hobgoblins are the treacherous, sneaky allies of the Chaos Dwarfs. Taller and thinner than Goblins, Hobgoblins often ride giant wolves and carry bows. In ages past, during one of the many rebellions against their Chaos Dwarf masters, Hobgoblins betrayed the Orc and Goblin slaves. Since this time the Hobgoblins have enjoyed the Chaos Dwarfs’ favour and under the protection of their masters often fight as part of a Chaos Dwarf army.

HOBGOBLIN CHIEFTAIN MOUNTED ON A GIANT WOLF

CHAOS DWARFS AND BLACK ORCS CLASH WITH AN EMPIRE ARMY
SKARSNIK AND GOBBLA

Skarsnik is the chieftain of the Crooked Moon tribe and the most powerful Night Goblin Warlord in the whole of the southern Worlds Edge Mountains. All the other Goblin and Orc tribes acknowledge his overlordship of the mountains around the ruined Dwarf hold of Karak Eight Peaks.

Skarsnik is accompanied by a huge Cave Squig which he calls Gobbla. Gobbla is enormous, very smelly, and mindlessly vicious but seems totally loyal to his master. Skarsnik feeds Gobbla on Dwarfs and any Goblins careless enough to stray too close.

SKARSNIK GOBBLA GORLIN SQUIG HOPPERS

SKARSNIK AND HIS CAVE SQUIG GOBBLA LEAD AN ATTACK ON A HIGH ELF ARMY
Space Wolves Scouts are new recruits chosen from among the fiercest warriors of Fenris, the Space Wolves' homeworld. To earn a place as a Blood Claw, the Space Wolves Scouts must prove themselves by undertaking the most dangerous missions, often behind enemy lines. Scouts are only partially armoured and carry light weapons but they use stealth to catch the enemy by surprise and cause maximum damage.

Space Wolves Scout Sergeants

Space Wolves Scouts ambush a force of Goff Space Orks.
DARK ELF WITCH ELVES

Witch Elves are the most cruel and bloodthirsty of all the Dark Elves. Before battle Witch Elves drink blood laced with hallucinogenic herbs which drives them into a frenzy of bloodlust. They do not carry shields, caring nothing for their own protection, and are armed with sharp swords and long knives whose edges are dipped in venom. After battle they sacrifice victims to Khaine and bathe in cauldrons of blood, renewing their dark pact with the Lord of Murder.
IMPERIAL THUNDERBOLTS AND MARAUDERS

Swooping down from the skies, the fast-moving Thunderbolt Fighter is a terrifying weapon of war. As the aircraft dives down onto the battlefield it strafes the enemy troops with its devastating autocannons and blasts buildings to rubble with its rocket barrage.

In contrast, the larger and more heavily-armed Marauder Fighter-Bomber soars high above the battlefield. From here it is able to pick out the enemy's super-heavy tanks and Titans and annihilate them with its deadly battlecannon, lascannon and missiles.

THUNDERBOLT AND MARAUDER SQUADRONS MOVE IN TO SUPPORT THE IMPERIAL ARMoured ASSAULT
The Chaplain of the Ultramarines First Company wears black Terminator armour as directed by the Codex Astartes. His right shoulder pad retains the blue and white heraldry of the Ultramarines.

CHAPLAIN IN TERMINATOR ARMOUR

CHIEF LIBRARIAN TIGURIUS

CHIEF LIBRARIAN TIGURIUS LEADS A SQUAD OF TERMINATORS AGAINST THE ELDAR
TYRANID TERMAGANTS

Termagants are one of the mainstays of the Tyranid Hive Mind. These agile creatures hunt in large packs which rove ahead of the larger Tyranid Warriors. As they advance, their bio-weapons spit out a hail of living bullets which burrow into the flesh of their terrified victims. Before their foes can recover the Termagants charge, tearing apart any enemy troops who stand in their way.

A BROOD OF TERMAGANTS AMBUSH THE MORDIAN IRON GUARD
CADIAN
SHOCK
TROOPS

Melta-gun
Plasma gun
Sergeant with sword
Lasgun
Lasgun
Lasgun
Lasgun

Missile launcher weapons team
Autocannon weapons team

The Cadian Shock Troops ford a river in the face of heavy Eldar fire.
In the midst of battle, a Dark Elf Assassin leaps out to attack the High Elf Mage Lord Teclis.

The bloodthirsty Dark Elves surge forwards, eager to attack the hated High Elves.
The motives of the veiled House Delaque are shrouded in mystery. The foolhardy might seek to pry further, but few who cross the Delaque live to regret this error, being silently hunted down by shadowy figures emerging from the vents of the Underhive. Delaque spies are said to operate throughout the hive, and it is rumoured that some of the ruling family members of the Houses, and even some Noble Houses, are in the pay of the Delaque.

Delaque traditionally wear long coats with internal pockets for concealing weapons and other equipment. Pale and bald with eerie, whispering voices, their appearance does little to contradict an age-old reputation for double-dealing and espionage amongst the Houses of Necromunda.

Delaque Leader with boltgun and stub gun
Delaque with shotgun
Delaque with lasgun
Delaque Heavy with heavy stubber
Delaque with autogun
Delaque Juve with stub gun
Delaque Juve with autopistol
Delaque with lasgun

A Delaque gang
Eavy Metal

**Hous Goliath**

- Goliath Leader with meltagun and stub gun
- Goliath Juve with autopistol
- Goliath Juve with laspistol
- Goliath with autogun and plasma pistol

**Rat Skin Scouts**

- Goliath with lasgun and autopistol
- Goliath Heavy with heavy stubber
- Ratskin with shotgun
- Ratskin with lasgun

**Underhive Scum**

- Ratskin with autogun
- Ratskin with lasgun
- Scum with handflamer
- Scum with autopistol and plasma pistol
- Scum with plasma pistol
- Scum with bolt pistol
HOUSE VAN SAAR

House Van Saar is the most technically orientated of the Houses of the Underhiv and is renowned for the careful workmanship and high quality of its products. Because of this, Van Saar goods are able to fetch a premium price amongst the Noble Houses, making Van Saar the wealthiest House in Hive City.

Just like the other Houses, the Van Saar adopt a unique and highly recognisable dress code. This takes the form of a tight-fitting body suit designed to protect the wearer in the Hive environment. Semi-permeable membranes in the suit reduce the loss of body moisture whilst various spots on the material change colour to warn the wearer of airborne toxins and reduced oxygen levels.
IMPERIAL COMMISSARS

Commissars are held in fear and respect by the soldiers of the Imperial Guard. Their role is to maintain the discipline and honour of the Emperor’s finest troops and, if necessary, to give their lives as an example to their comrades.

Commissar with hand flamer and power axe

Commissar with boltgun and sword

Commissar with power fist and sword

COMM-LINKS

Various models of comm-links are depicted, showing the communication technology used by the Imperial Guard.
DURTHU THE TREEMAN

Durthu resembles a wizened and gnarled old oak tree. He is ancient beyond reckoning and has endured in the depths of the forest for untold ages. If the Forest of Loren is invaded, Durthu will be disturbed by the sounds of battle and destruction. Enraged, he will lurch through the forest seeking out the intruders and attack them with a savage fury that defies description.

TREEMEN

With their massive, trunk-like legs and thick branching arms, Treemen look like great old oaks, their clawed feet spreading like roots into the ground. In battle, Treeman use their immense bulk and powerful limbs to smash anything that stands in their path.
Since the dawn of time, the ancient and proud race of Great Eagles has lived among the peaks and crags of the Grey Mountains on the edge of the Forest of Lore. Here the most skilled and adventurous Wood Elves seek them out and attempt to befriend these proud birds. Those special few who are fortunate enough to succeed in winning the trust of a Great Eagle gain a true friend for life, as well as a loyal mount. Great Eagles are a fearsome sight in battle, swooping down from above to tear into the enemy with their razor-sharp talons.

Great Eagles swoop down to attack an embattled Chaos Dwarf Lord and his retinue.
WOOD ELF
GLADE GUARDS

When their forest homes are threatened by invaders, the Wood Elves must quickly muster their forces. Often their first line of defence are the Glade Guards, whose preternatural skills allow them to move through the densest woods and undergrowth without hindrance. Using their speed, the Glade Guards can quickly surround their foes, holding them up until more warriors are prepared for the bitter defence of their sacred lands.

As the Skaven advance into the shadowy realm of the Forest of Loren, a Wood Elf host emerges from the trees to give battle.
RATSKIN RENEGADES

Among the many inhabitants of the Hive, the Ratskins are often considered to be some of the most peaceful. However, ruthless Underhivers exploit their gentle nature, burning their homes and enslaving their children for profit and gain. Such desperate situations can cause outbreaks of unappeasable rage amongst the Ratskins, who band together as renegades and outlaws to wreak revenge on their oppressors.

One of the most savage figures in Ratskin folklore is Brakar – the Avenger, he that rains death. He stalks the Underhive with his trusty heavy stubber, aiding bands of Ratskin Renegades in their battles against those who would plunder and raze their homes.
IMPERIAL STORM TROOPERS

The Storm Troopers are the Imperial Guard's best fighting regiment. Unlike other regiments, they are recruited from all across the Imperium and wear a distinctive uniform which is instantly recognisable by other Imperial Guard units. In action, companies or battalions of a thousand men at a time provide a core of ultra-trained, well-equipped squads that can be used to bolster other Imperial Guard regiments as needed.

Storm Trooper sergeant with sword
Storm Trooper sergeant with bolt pistol
Storm Trooper with plasma gun
Storm Trooper with meltagun

Autocannon weapons team
Heavy bolter weapons team

Only the Storm Troopers can hold back the tide of Genestealers as they swarm over a vital defensive position.
PIT SLAVES

Many of the Guilder slaves of Necromunda find themselves “modified” by their masters – limbs are altered or simply lopped off and replaced with heavy industrial equipment, turning the hapless victim into a nightmare mannikin of steel and flesh. Of course, these devices also make very handy weapons, and so when one of these slaves manages to escape he will often find himself in high demand by gang leaders with a few creds to spare.

Pit slave with shears and laspistol

Pit slave with rock drill and stub gun

Pit slave with hammer and autopistol

Pit slave with buzz saw and stub gun

Pit slave with claw and autopistol

Pit slave with chainsaw and laspistol

The Van Saars’ fancy weapons are of little use against the brute force of the Orlocks’ pit slave allies.
Ratskins are normally a shy, peaceful people who are inclined to avoid the noisy, raucous downhivers and their settlements. They need nothing from the settlers and stay hidden in small communities far from the hivers and their guns. If hivers start working near the Ratskins’ settlements they will pack their gear and quietly slip away deeper into the wastes. Ratskins find the hivers strange and bewildering, and would rather not have anything to do with them. Sadly, the Ratskins’ peaceable ways make them vulnerable to exploitation by unscrupulous Guilders or gangs. Outlaws may run riot and murder a whole Ratskin settlement, leaving a few embittered survivors thirsting for vengeance on all hivers. These fierce Ratskins turn their backs on their own people and become renegades, hunting and killing wherever they can to cleanse the Underhive of intruders. Their vengeful cries pierce the night as they go to war, led by their fierce tribal chief.

To prove their courage the Ratskin Braves charge the foe, buying time for the war party to move into position...
SAVAGE ORC BOARBOYZ

Savage Orcs are frenzied fighters whose ferocity is well known throughout the Old World. The strongest and bravest of their kind ride into battle on vicious war boars, wielding crude stone axes and spears. Accompanying them are the Savage Orc Shamans, renowned for their extraordinary powers and their ability to make magic potions. When the Savage Orcs go to war, their Shaman marks them with tribal tattoos using a strong magical concoction. These tattoos protect the Savage Orc Boyz like armour. If a Savage Orc Shaman rides with a mob of his Boyz then the power of the tattoos is enhanced still further, while the wild energy of the mob fills the Shaman with the power of the Waagh!

Savage Orc Boarboyz armed with spears
Savage Orc Shaman on war boar

The Savage Orc Boarboyz rampage over the Empire artillery before they have a chance to fire.
SCAVVIES

Even amongst the demented and monstrous dwellers of the Underhive, the Scawies are truly the lowest, the very scum of the sump. Deformed and devolved beyond the ken of what is rightly called humanity, these foul beasts form a new class of creature. Yellow-skinned and covered in disgusting sores, warts, blisters and cracks, Scawies hide their bodies under scraps of cloth scavenged from dumps and corpses. Crude hooks and peg legs are a common sight, grafted onto arms and legs in order to replace the twisted limbs of the most horribly deformed. Even more inhuman are the Scawy’s allies – the reptilian Scalies and the infected, half-dead Plague Zombies.

A Scawy gang
WOOD ELF GENERAL

The General of a Wood Elf army will also be the Lord of one of the Kindreds of Loren. He will often ride into battle upon an Elven Steed, especially if he is a Lord of the Kindred of Equos who watch over the herds of Elven Steeds in the Meadow Glades.

WOOD ELF MAGE

Wood Elf Mages are experts in divination and are able to communicate with trees simply by touching them. They can rouse dormant Treemen, invoke Dryads and cause trees to grow rapidly in any shape they desire by chanting their strange and arcane songs.

Of all the Wood Elves, the Mages are the most attuned to the forest and the wild magic that flows through its rich, verdant glades.
Only very rarely do we get photographs of miniatures from outside the Studio that we can use in White Dwarf. It is even rarer for us to get good photos of dioramas or battles. However, with his vast photographic experience, it is hardly surprising that Fred has turned out some cracking shots.

The evil Heinrich Kemmler chants horrific rites of summoning in the dead of night.

These dioramas differ from the ones that Mike McVey makes, in that they are temporary set ups, more like the battle shots we do to illustrate battle reports and such. Each shot has been put together for the camera, using a selection of superbly painted miniatures, scenery and terrain pieces.

If you look over the page, you'll find that some of the miniatures featured in these shots actually have gaming bases which Fred has cunningly concealed from the camera. Fred uses everything from special lighting techniques to smoke blowing across his dioramas to create some very atmospheric images and scenes.

Arbaal the Undefeated marches across the Wastes in search of fresh blood for Khorne.
One of the best things about Fred's dioramas are their themes. Most of the shots we use in White Dwarf are of whole armies (or large parts of them) clashing across the battlefield. Fred's pictures, on the other hand, have a few well placed models which emphasise a particular theme or story.

If you're thinking of entering the Golden Demon '96 Battle Scene or Open categories this year, you could do worse than look at Fred's work for some inspiration and an idea of how to illustrate a story with miniatures. Of course, we don't expect you to supply a whole lighting rig and smoke machine!

Although we'd dearly love to feature photographs like this with the Studio miniature collection, we simply don't have the time. We're sure Fred isn't going to stop photographing these brilliant displays and hopefully we'll be able to show you some more of them in future issues.

If you have anything similar you think would look great in these pages, why not write in and let us know about it?
KARLOTH VALOIS AND PLAGUE ZOMBIES

Long ago the Redemptionist Crusade pursued the Zombie Master Karloth Valois into the darkness of The Abyss where he disappeared from the Underhive. However, there are those that maintain he is still alive, occasionally emerging at the head of a pack of foul Plague Zombies to wreak vengeance on those who persecuted and drove him out.

Karloth uses his special psychic abilities to draw sustenance from the souls of the living, leaving them an empty, lifeless husk. In this gruesome fashion he has managed to survive for far longer than any normal man, but his hunger constantly gnaws at him, reaching painful heights if he does not feed frequently.

SCAVVIES AND SCALIES

In pursuit of his own dark goals, Karloth has allied himself with the degenerate Scavvies on a number of occasions. In return for swilling their contaminated ranks with his enslaved Plague Zombies, the Scavvies and Scalies provide Karloth with fresh captives to feed his vast and unnatural psychic hunger.

WYRD PYROMANIA

Many humans have latent psychic powers, but the Wyrs of Necromunda have learned to control their abilities and use them in a direct, conscious manner. They are ruthlessly hunted by the authorities, but this doesn’t stop some gang leaders employing them to use their strange powers in battle.

The devastating energies Pyromaniac Wyrs can unleash make them a popular hired gun for the Underhive gangs of Necromunda. Whether he causes the enemy to spontaneously combust, conjures up a raging wall of flames or drives the foe out of cover with punishing gouts of fire from his fingertips, adversaries soon learn to fear the fiery power of the Pyrol.
ORK WAR BUGGY

All Orks love fast vehicles, none more so than the fastest, most speed-freaked clan of them all: the Evil Sunz. These greenskins just can’t help it! Not content to build the best light vehicles they can, they love to take them out to see what they can do! At every opportunity they put their foot down, perform the most hair-raising stunts, the sharpest breakneck turns, stretching their machines to the limit and far beyond. Evil Sunz Mekaniaks, Orks who really have the know-wotz about teknology, spend their lives tinkering with their creations, adding a few nails here and taking a bit off there, in order to make the fastest machine possible. Once they’ve finished their modifications, all that’s left to do is give their creation a final lick of red paint ’cos every Ork knows that “red wunz go fasta!”

Some of the most popular vehicles the Evil Sunz use are their War Buggies. As the manic driver guns the engine and hares off over the battlefield, the gunner hangs on for dear life, firing his multi-melta at anything that isn’t green! Look out! Here come the Orks!
REDEMPTIONISTS

Redemptionists are religious fanatics who believe that mankind has fallen from the path of righteousness and is destined to be drowned in the filth of its sin if left unchecked. In order to cleanse the population of abominations and heretics, zealous bands of Redemptionists crusade deep into the Underhive. There are few who have enough faith and presence to go down amongst the vile unbelievers, and the task of leading the crusades falls to the Redemption Priests. These individuals are feared and reviled by the normal folk of the Underhive—horrifying tales of their unthinking cruelty and merciless faith keeping even the most unruly in line. But these terrible images of fiery doom are no mere tale to frighten children: the grim forces of the Redemption really do lurk in the shadows...

Redemptor Priest with sword and flamethrower
Redemptionist Brethren with two autopistols
Redemptionist Deacon with grenade launcher
Redemptionist Zealot with a massive axe

Redemptionists spread the purifying flame of enlightenment to an unwilling Van Saar gang...
The Wood Elf Glade Riders belong to the Kindred of Equos. They patrol the Wild Heaths that surround the Forest of Loren, ready to chase away intruders. They ride Elven Steeds and keep herds of these swift and highly spirited horses in the secret Meadow Glades within the forest. Not only are the Glade Riders expert shots with the bow, but they are equally skilled at riding fast through thick scrub and between the trees of the forest.
WOOD ELF WARHAWK RIDERS

Warhawk Rider with spear

Warhawk Rider with longbow

Warhawk Rider with spear

Warhawk Rider Champion

A patrol of Warhawk Riders surprises a band of Trolls and Goblins as they loot a burial mound
Necromunda Wyrds

Every day the sinister Black Ships of the Inquisition bring thousands of psykers to Terra. Some are found worthy and become sanctioned members of the Adeptus Astra Telepathica or other wings of the Administratuum. For the majority, their fate is less honourable, but just as vital – their souls are fed into the massive Golden Throne that sustains the immense power of the Emperor of Mankind.

However, no matter how diligent the Inquisition, regardless of the number of witch hunts that sweep whole planets, there are those that escape the hunters. Amongst these are the Wyrds of Necromunda – raw, untrained psykers whose lives and souls are in peril every time they use their strange powers. These abilities manifest themselves in many ways, from the mind-control powers of the Telepath to the psychic manipulation of matter that is the talent of the Telekinetic.

No matter what their particular taint, all Wyrds are ruthlessly persecuted and many hide themselves amongst the mass of humanity that crowds the Underhive. Here they are relatively safe and can find service amongst the degenerate gangs who care not for the law.

Scavvies and Mutants

Life in the toxic wastes near the sump is harsh, and strange contagions and pollutants fill the air and water. For generations these contaminants have eaten away at the genetic structure of the Scavies, creating foul, misshapen mutants.
KNIGHTS ERRANT HERALDRY

Upon the appointment of their errand of knighthood, the Knight Errant will be equipped with the full panoply of a Knight. They may spend years as Knights Errant in the retinue of a senior Knight, baron, duke, or even the king himself, before finally achieving their task. During this time they wear the plain, undecorated heraldic colours of their Dukedom of origin, or colours chosen by the liege-lord whom they serve. They do not display blazons. The famed Errantry Banner carried by the Knights Errant displays the crown of Brettonia, proclaiming the allegiance of the Knights Errant to their sovereign lord.

Impetuous Knights Errant charge into the fray, scattering a mob of Savage Orcs before them.
Paul paints loads of Citadel models and does it very well. His Imperial Guard army is one of many that he has collected: this one taking about two years to complete.

The basic squads are all painted in regimental colours of his own design. For example, Paul wanted an urban look for his Catachan Jungle Fighters instead of their traditional green so he painted them grey. The Storm Troopers are painted with red berets which, along with his Cadian Shock Troops, are his favourite squads in the army.

A tank lover through and through, Paul's original idea was to have a whole platoon of each type of Imperial Guard vehicle (that's ten Leman Russ', ten Chimeras etc, etc!). But you know how it goes, there's always something else to paint. Paul told us that he hadn't really painted any vehicles before he started on the Imperial Guard so he used the same highlighting techniques as he did on his Infantry squads rather than just using a big brush to drybrush them with.

Griffons are Paul's favourite vehicles at the moment and he's come up with an interesting tactic for using them in battle. He keeps three of them in reserve for two turns or so and then brings them on to deal with any enemy troops who have strayed too close to Imperial Guard lines. In fact he quite likes to keep his reserves for later on in the battle rather than bring them on in the first turn like many players seem to do. As far as army selection goes, Paul would like to have less Hellhounds and more Griffons. He would also like to include a lot more basic 100 point infantry squads to bulk out his forces. Keep dipping your brush Paul!
A WINNING IMPERIAL GUARD TACTIC BY LONNIE MULLINS FROM THE USA

I can hear it now, "Imperial Guard? How can you possibly win with the Imperial Guard?" Let me say, I've never lost a game with my army once I found the key ingredient for success: Ogruns!

A little lesson I learned some time back as I collected my Imperial Guard army was no one really expects you to be on the offensive. The Imperial Guard make great offensive troops, and most of my opponents (and yours for that matter) will build their armies for anti-tank and assault if they're fighting against an Imperial Guard army. If you use the following tactic this will be their downfall. First take one squad of fear-causing Ogruns from your additional units allotment. Place them in your specially constructed Chimera (also from your additional units, you knew the one, it's the one with the supercharged engine, ablative armour and bulldozer blade. Next add a Commissar as a turret gunner (his BS of 5 will improve your chances to hit). Mix well and employ as reserves. The following should ensue.

The Chimera comes screaming across the battlefield on turn two, ramming into any enemy troops or bikes foolish enough to get in the way. If you're lucky, you'll find yourself in or near your enemy's deployment zone. Now the fun begins. Your Ogruns jump from your Chimera, probably taking one wound each from hitting the ground at such high speed (so what, they have three wounds to start with - just a flesh wound!). Now you open fire with your Ogruns' "DAKKA DAKKA DAKKA!" And guess what? Ogruns at close range never ever miss! Now your Commissar opens fire along with the gunner manning the Chimera's heavy bolter. Do you have any idea how many Sustained Fire dice that is? Two each for the Ogruns, two for the heavy bolter and three more from the scatter laser for a grand total of 15! Eat hot death alien scum! If anything survives, it's probably broken and running (if it's smart). Other units find it difficult to charge those fear-causing behemoths in hand-to-hand. Left to their own devices, the Ogruns will happily go skipping through your enemy's deployment zone dispensing a taste of boot and hot lead to anything in range.

The reason this tactic is so successful is that I have found there are only two types of opponent. The majority are those who play angry, "Oh you killed my Exarch! I'm gonna pound that unit into the dirt." These are the types of players who, when something goes wrong take their revenge on the unit that caused the problem. The minority fall into the category of those who play cold (me, for example), "Oh, you killed my Commissar, I guess I'll just have to continue my battle plan without him". This opponent has a set plan and will not bend (or bend very little). Both types of opponent will fall victim to this tactic as no one can afford to have 12 foot tall monsters that cause fear rampaging through their deployment zone. Most small arms won't stop them, so your opponent uses his heavy weapons to stop these beasts, allowing your tanks and infantry to move forward and sweep all that is before them.

While no plan ever survives contact with the enemy, I think you'll find no enemy will survive contact with this plan. Cheers to you all and good luck in your next game!

If you have any other great tactical ideas, send them in to White Dwarf. Don't write pages of stuff, though. Please be brief!
Paul has done some conversion work on all his tanks, and has come up with some great painting ideas too. These include diagonal colour stripes and camouflage painted in unusual patterns.

**Chimera**
We like the way that this camouflage pattern starts with narrow bands extending out from the turrets getting broader as they move down the length.

**Basilisk**

**Chimera**

**Commissar**
Leman Russ
Paul has used the spotter from the Griffin model kit as a Tank commander on this Leman Russ.

Leman Russ
Paul has replaced the lascannon on the front of this Leman Russ with a heavy plasma gun.
Brian has really gone to town on the Gorkamorka greenskins and by far the most popular of his models in this range are the Ork Nobs shown below. The other models also carry the ‘mark of Nelson’ from the feral looking Grots to the savage Ork Spanners.

Brian really enjoyed getting to grips with the greenskins because “they’re big and brutal with big and brutal guns!” What more could you want?
**WARHAMMER**

**Orcs & Goblins**

Brian's rapidly growing reputation as 'Mr Greenskin' is based on his fantastic work on the Warhammer Orc & Goblin range of models.

His first greenskins to be produced were the Orc Big 'Uns which really epitomise the Orcs with their tattered armour and crude but savage weaponry.

Brian really loves greenskins be they for Warhammer, 40K or Gorkamorka! He thinks that they are an incredibly exciting range offering an endless challenge to capture the feral savagery of these monstrous creatures.

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**BRIAN'S FAVOURITE MODEL!**

Grotag, Orc Warlord of the Iron Claw Tribe.

This is Brian's favourite of all of his models because it really is a beast! It portrays the brutish personality of a massive Orc Warlord sat astride his snorting, flatulent warboar. Stunning!

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**Orc Big 'Un**

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**Orc Boar Boy Boss**

**Orc Boar Boy standard bearer**

**Orc Shaman**

(Nazgob from the Idol of Gork campaign pack)

**Goblin Wolf Chariot**

**Night Goblin Shaman**

(Oddgits from the Idol of Gork campaign pack)
THE ORCLAND RAIDERS
The Skavenblight Scramblers bypass the Galadrieth Gladiators defence with a passing play during a Chaos Cup match.
Andy, who works at Games Workshop Reading, has been collecting Warhammer 40,000 armies since 1989. We thought this was an excellent opportunity to show his great 3,000 point Blood Angels army.

**Andy:** Blood Angels are my favourite Space Marine Chapter. I prefer my army to close with the enemy and charge into combat, so the Blood Angels are ideal!

**Left:** My Terminator Sergeant Vexator is made from a plastic Terminator with a Space Marine Scout head. The purity seals and targeters are added from modelling putty.

**Right:** This Veteran jump pack Assault Marine has additional hair and shoulder pads made from modelling putty. In order to make him stand out, I gave him Commander Dante’s jump pack. It is more ornate than a regular trooper’s jump pack. Finally I covered the base of the flying stand with texture.

**Left and below:** I gave this bike twin-linked meltaguns for real hitting power, and made it rear up on its base in a wheeleie.

**Right:** I wanted my Dreadnought to look tall and imposing. Metal spacers between the ankles and the waist make it stand tall. I finished it off by building up the base to make it even taller.

*Pop into the Reading Store and check out Andy’s army!*
SKAVEN AND CHAOS MUTANTS
HALFLINGS

GOBLINS

ZHARR-NAGGRUND ZIGGURATS

Chaos Dwarf

Hobgoblin

Hobgoblin

Chaos Dwarf
Brad DeiCas - Orcs and Goblins

Best Army Appearance Award

Best Army Appearance is decided upon by a group of painting judges who spend the day roaming the hall, soaking in the magnificent paint jobs. Army appearance takes into account individual paint jobs on character models and troopers as well as the quality of bases, creativity throughout the force, and the overall theme of the army. “The War Pigs,” Brad’s mobilized greenskin army, was constructed from nothing but boarboyz and chariots. It was truly a sight to behold, and wound up landing Brad the Appearance award.

Brad’s wheeled terrors were the scourge of the battlefield no matter who he took on. The massive 6-Boar Chariot above is the height of greenskin vehicle technology. It may not add anything to its effectiveness in the game, but it looks fantastic. (And it might just divert your opponent’s attention from the important stuff.)

Brad’s extra baggage item was a scratch built homage to the Ork gods Gork and Mork.

In addition to this fearsome unit, Brad had three other mobs of Bearboyz terrorizing opponents on the field.

A shield rack of defeated foes went to the Best Army Appearance winner.
Best Army Selection is based solely on the army list of the winning player. Composition judges select the list they feel represents the fairest, most diverse, and imaginative army list while staying within the rules and character of the player’s chosen army. Jason Russell (who you may remember from the 1999 Canadian Grand Tournament) brought his amazing Khemri army to this year’s Warhammer Staff Tournament and proceeded to pull in this award.

Al Mukhtar’s gave their torsos to these Undead horsemen to ensure they fit Jason’s overall look.

These flying carpet Carrion drew glances from everyone as they passed by one of Jason’s games. He used small snippets of cotton cloth and printed the designs from the internet straight onto them before hardening them with glue for the perfect Khemri Carrion.

The hero in this unit is an ingenious conversion using the Dogs of War Paymaster torso and creating him into a djinn. Details like this turn a good army into a great army.

Jason’s Ghouls are not your standard regiment. If you look closely, you’ll notice that they’re busy devouring a unit of Empire Soldiers as they head forward to meet the enemy.

The Best Army Selection award shows you’re “ahead” of the pack.
Mark Renye - Orcs and Goblins
Best Army Award

The Best Army Award goes to the player whose army is judged to have achieved an exemplary balance of fair army selection coupled with an outstanding standard of appearance throughout the army. Mark Renye’s horde of Greenskins is a marvel to see on a tabletop, and is an army that any Warhammer player would love to face in battle.

A novel concept, Mark mobilized his Orc Shaman by putting him on board a Boar Chariot.

Massive units of cavalry rule the day when it comes to Mark’s army. This unit of Wolf Riders is just one sparkling example.

To unify his Boar Riders and Warboss, Mark used the same shield design and skull motif.

Forest Goblin Spider Riders ignore terrain when moving. Imagine this giant block moving up and over the wall you thought protected you.

Nothing should give an opposing General nightmares like a snorting mob of Orc Boar Boyz charging in, especially when they look as good as this regiment does.

The classy Best Army award up close.
Ed Phillips - Necrarch Vampire Counts
Overall Tournament Champion

The Overall Tournament Champion combines high scores in all aspects of the Tournament. Painting, Army Selection, Sportsmanship, the Knowledge Quiz, and of course, Battle Points are all factored together and in the end leave no doubt as to who should stand at the top of the heap. Ed Phillips, a true Warhammer manic, had it all fall into place and walked away the champ.

Ed used the torsos and arms from the Soldiers of the Empire, topped with Grave Guard heads, glued onto the lower portion of the new ghosts to make his Spirit Host.

Look close and you'll spot Scylla (or a conversion thereof) leading these Dire Wolves into combat.

Ed took inspiration from a short story in the Vampire Counts book to create his own Necromancer with the "Great Book of Wisdom."

These Vampire Bats (above) and Bat Swarms (right) may look a bit different than you're used to. That's because Ed used serpents from Lizardmen Serpent Swarms for the bodies.

The Overall Tournament Champion Award - a proud momento for acts of heroism!
Fletcher Brown - Bretonnians
Best General Award

The Best General Award goes to the player who winds up with the most Battle Points at the end of the day. Battle Points result from your Win/Loss record plus or minus your modifying points throughout the tournament. Fletcher drove his Araby Bretonnians to victory on the field of battle, resulting in his taking the award for outstanding Warhammer Generalship.

Fletcher commanded an entire army of Bretonnian troops as beautiful as the ones here.

Joe Jenkins
Best Sportsman Award

One of the true honors of any tournament is knowing that those you played games against truly enjoyed having you as an opponent. In order to recognize the player who most exemplifies the spirit of a Games Workshop tourney, the Best Sportsman Award is given out based on a vote by the players themselves. Joe Jenkins, a great player, and in general a great guy, was singled out as the top sportsman this year.

A mug of Bugmans XXXXX awaited the Best Sportsman.
Chad Mierzwa - Vampire Counts
Best Character - Best Baggage Piece

This year, one of the Staff Tournament scenarios involved a piece of baggage that a player’s army would have to defend for the entire game. Some players took a bare bones approach, while others put some considerable effort into their cargo. When the judges had a chance to take them all into account, it was definitely Chad’s “Baba Yaga Hut” that took top honors. Players this year were also encouraged to enter their favorite single model into a competition where all the other players would determine the best of the best. After the votes had been tallied, Chad was again at the center of the action with his spectacular Zombie Dragon.

The fear factor of this normally intimidating Zombie Dragon is pushed nearly off the scale by having it perched on a gloomy looking tomb.

No one who walked past one of Chad’s games could resist taking a longer look at this incredible piece of scratch built baggage.

Chad’s Black Coach demonstrates his flair for customization. The additional horses make it look that much more menacing.
Shawn created this stunning Oriental Dragon to fit in with his “Mongol Horde” army based on Empire rules. He dug into his bits box and came up with a whole batch of dragon body parts, including a very old head, to make this hybrid beast. To create his character conversions, Shawn modeled human faces on the Hobgoblin Khan and Ogilah Khan Hobgoblin models. Every single one of the wolf riders on the right has an extensive conversion job, giving each one a back banner to match the army’s theme. His cannons have all been given thematic crew to make them fit in. Every one of the hats these guys are wearing are the blocking shield from the Mordheim Human Mercenaries sprue.
Tim Lison, from our Greenwich Village, NY Hobby Center, brought his fantastic Chaos Beastmen army to the Staff Tournament. Most impressive were the General in his terrifying chariot (above), the unit of Minotaurs (right) and the scratch-built herdstone (above right).

JB Coulter
Games Workshop Canada

JB, better known for his 41st millennium exploits, made another stellar showing at this year’s tourney. His army is a fine example of a well-painted Empire force with a solid color scheme. JB states that it is actually part of a much larger force painted by the Canadian Mail Order Staff.

And, while it may seem out of place, we wanted to show you Jenny Harris’ (wife of resident conversion nut Glenn Harris) Forest Dragon egg nest to represent the baggage for her Wood Elves army.
BILL EDWARDS - Overall Champion

Bill Edwards is no stranger to the Grand Tournaments. He has been to nine in total, both in the United States and England. This has, of course, helped him fine tune his tournament skills and win this year's title as the Overall Champion in Baltimore! This weathered veteran suggests that players should collect armies that they are attracted to and to choose a fair force that their opponents will enjoy fighting against.

The Overall Champion award is always given to the player who displays the best characteristics of each category. Bill Edwards fulfilled all of these requirements and walked off with yet another trophy to add to his past conquests at previous Grand Tournaments!

Bill found the 'King of the Hill' scenario to be the most challenging game of the weekend but he decided that 'Traitors' was the most fun!

Right and Below: These Bretonnians are a perfect example of what a cohesive color scheme can do for an army.

Bill Edwards commanded this Bretonnian army to victory after victory. We don't know why he's making this face though.
Jon Sattur - Best Army

Jon Sattur has been coming to the Baltimore Grand Tournament for some time now. We have watched his painting skills grow and this time he has surpassed himself! He spent nine months mustering his forces, converting and painting them. But Jon had the hardest time deciding on a theme. He wanted to include a dragon in his army without it physically being on the tabletop. Being a complete nut for runes, Jon consulted his army book and decided to use High Elf iconography to represent the dragon’s presence. All the banners mention a dragon in some form or fashion as well as the runes across the golden door and the images on the walls of his Dragon Gate display. Jon is definitely a dedicated Games Workshop enthusiast and his winning the Best Army award only reinforces that fact!

Eric Soulvie
Best Army Selection

When a player emerges who can create an army list that doesn’t contain a General who can barely fight because he is so weighed down by magic items everyone stops and takes notice. Eric Soulvie is one of these people. His massive Dark Elf army was based on the idea of a city defense force, making it unrealistic to have cavalry or have Witch Elves running rampant on the battlefield. Players blanched as he placed a total 135 models on the table and only one magic item among them. No wonder he won the honor of Best Army Selection! Eric vows that he’ll be back next year, possibly with a Skaven or Empire army.

Eric Soulvie in all of his dark glory. Eric swamped his opponents with the massed ranks of his Dark Elf army!
ALAN THOMPSON
Best General

Only a master of strategy and excellent dice rolling can produce the Best General. After the dust had settled Alan Thompson and his Necromancer Army shambled away with this award after a trying weekend of nonstop warfare. This was Alan’s first Grand Tournament and with a winning record of 5 wins, 0 losses and 1 tie he has every right to be proud! He advises that players should use a balanced force so that you can deal with a variety of threats. Sound advice from an expert tactician!

GARETH HAMILTON
Best Army Appearance

Even though Gareth, one of our visitors from England, admits he isn’t the fastest painter his Skaven are a testament to his skill with a brush. Gareth is a painting fanatic and spends at least two hours painting four to five days a week. As far as painting tips for other Skaven players: eat cheese and make squeaking noises as you work. Gareth had a fantastic time in the U.S. and vows to return with a vengeance... and another great looking army!

SEAN ZERN
Best Sportsman

Win or lose, nothing beats an enjoyable game. The Best Sportsman Award always goes to the gamer who can find the humor in having his General trounced by a rampant mob of smolings! Sean Zern, who commanded an Ogre-led Dogs of War army, was pronounced the friendliest and most enjoyable opponent of the weekend. Sean could possibly be one of the most enthusiastic gamers we have ever seen!
Of all the armies that made an appearance for the Warhammer Grand Tournament, none caught the eye of the players more than the WAAAGH! Olympics. Maryland resident Glenn Ford started this project in March of '99 and included such events as the “hop ‘n chomp” (Squig Hopper high jump) and the Wolf Rider races.

Rob Santucci summoned forth his plague-ridden filth in the form of the Nurgle World Order. Rob really put some time into his conversions as you can see below!

Matt Foutz needed some way of keeping his Chaos Spawn in check. The answer: Spawn Headlers! Ungers armed with lassoes and bolas attempted to retain control.

Glenn and his Giant reacted the exact same way when he won Players’ Choice.
Matty Hreljac’s mind must have been touched by the Prince of Pleasure when he created these beguiling Slaaneshi Harpies!

Imagine facing down these bloodthirsty fiends! Donald Spitzer’s Khorne Daemon army was well painted and special attention was lavished on his bloodsoaked banner.

This might be the most frightening Skaven Doom Wheel we have ever seen! Tyler Roman had some great conversions in this Skaven army. The spiked wheels were teeth taken from a wooden comb. He added the heads and lower bodies of Rat Ogres to Harpy torsos for spectacular results. (Below)

Adam Clark brought this awesome summoning circle to the tournament. As you can probably see, there are all sorts of conversions present that really bring this model to life.

This chariot by Kelly Wheaton really captures the surreal magical power of the Chaos god Tzeentch. Check out the harnessed Discs!
Based on the popular strip in Warhammer Monthly, Bobby Wong’s incredible Bloodquest diorama won the Slayer Sword at the 2001 US Golden Demon awards. We were so impressed that we asked Bobby to the GW Studio so we could take a closer look!

LEONATOS
Bobby wanted Leonatos to be the focal point of the diorama as he is the central character in Bloodquest. Leonatos is made from approximately 85 components, but the majority of these are tiny rivets! Most of the model is made from a variety of Space Marine plastic parts, demonstrating just how versatile the kits can be. His legs are from an Assault Marine and have been repositioned, whilst the torso is from the Tactical Squad command sprue.

Bobby is a very conscientious modeler and has recorded the development of his models every step of the way. You can see his excellent website at: http://miniature-art.tripod.com

PROTEUS
In the Bloodquest comic, Proteus often runs into battle with Glisten. Bobby filed off the hair on the miniature and then added an antenna to the headset.
VETERAN BROTHER CLOTEN
Cloten is a favorite character of many Bloodquest fans and Bobby wanted to model him making a headlong charge into battle. Cloten’s axe is made from plasticard, spikes from the Chaos Warriors accessory sprue and the front nozzle of a plastic Space Marine flamer.

BROTHER PALEMON
Brother Palemon was the easiest model to convert. Bobby chose a classic shooting pose as he is often depicted giving Cloten covering fire during an assault. Palemon’s head is from the Warhammer Chaos Warriors accessory sprue.

SERGEANT TRANDO
Sergeant Trando is often pictured directing the other knights into battle, so that’s how Bobby chose to depict him. Bobby modeled Trando with a receding hairline and repositioned both of his arms to give a more dramatic pose.

Bobby Wong pictured receiving the Slayer Sword at the US Golden Demon Awards 2001.
Beastmen live and fight in warbands led by Beastmen Champions. Like other Champions of Chaos, the Beastmen Champion worships one of the Chaos Powers. In this case Warwing Champion of Tzeentch is shown together with his loyal retinue of warriors - including a Minotaur and Centaurs as well as Beastmen followers.

The Complete Tzeentch Warband - Led by Warwing, Champion of Tzeentch
DALE HURST

Dale is another member of the 'Eavy Metal Team who joined us following his success in the Golden Demon Awards. He first entered in 1988, winning the Mounted Miniature category. In 1989 he won the Titan category and got a silver and bronze in the Monster and Mounted categories respectively.

Dale joined the 'Eavy Metal Team soon after the 1989 Awards. Since then, his conversion and painting work has reached even higher standards as can easily be seen from the models shown on this page. For example, take a look at the wonderful Goff kustomised Rhino with the huge engine on the back.
The Chasm Glades of Loren are home to the rare Forest Dragons which have dwelt there since the dawn of time. Occasionally a Mage or Lord may succeed in tempting a young Forest Dragon to leave the chasm or a thousand-year old egg will be found and warmed up until it hatches. The hatchling will be nurtured for centuries until it has grown into a worthy mount reserved only for the greatest of Mages or Lords.
GENESTEALER CULT ARMY

The coven army contains a lot of human brood brothers – here we’ve used plastic Imperial Guard miniatures. Their purple and beige colour scheme echoes the purple and blue colours of their stealer brethren. Also shown are the coven limousines used to transport purestrain genestealers in secret – these impressive models were designed and scratch built by Dale Hurst.

The complete cult army along with 2 coven limousines.
IVAN BARTLEET

Ivan first came to our attention at the 1987 Golden Demon Awards where his ‘Chalice of Doom’ won the Diorama category. The next year he went a stage further and won the Golden Demon Slayer Sword with his Barbarian War Mammoth. After winning the ultimate award for miniature painting, there was only one further step that he could take – and that was joining the ‘Eavy Metal Team.

Shown here is a selection of Ivan’s latest work, including models from his personal collection. We’ve included a couple of his conversions for extra measure.

Although Ivan is perhaps best known for his diorama pieces, these single models prove that he’s one of the world’s best miniature painters in any style.
MICK BEARD
Mick’s latest work includes a mix of Citadel and Marauder miniatures on a fantasy theme and a scene captured from an Advanced Heroquest adventure.

NURGLE CHAOS CHAMPION
PLAGUEBEARER (LESSER Daemon of NURGLE)
DARK ELF FROM MARAUDER MINIATURES

OGRE HERO FROM MARAUDER MINIATURES

Marauder Miniatures Ogre Armed with Dwarf Cannon

DWARF MOUNTAINEER DIORAMA

SCRATCH-BUILT ADVANCED HEROQUEST DIORAMA
MIKE MCVEY

Mike joined the 'Eavy Metal Team way back in 1987. The standard of his painting and converting over the last three years has risen to such a degree that he now sets the standard for fantasy and sci-fi 28mm miniatures. Just look at the incredible range of tones in Mike's shading and the clarity of definition in his fine detailing.

As well as producing the masterpieces that you can see on this page, Mike also pens the 'Eavy Metal articles in White Dwarf each month and is hoping to write a regular experts feature in the near future. This feature will give advice on how you can achieve the extremely high standards of painting you can see throughout this book with plenty of advice on advanced modelling and painting techniques.
NURGLE WARBAND
CHAMPION OF NURGLE
LOTHAR BUBONICUS AND
HIS WARBAND. THE DWARF
CARRIES LOTHAR’S
PERSONAL STANDARD
WHOSE DESIGN IS ALSO
DISPLAYED ON THE
BEASTMEN’S SHIELDS

NURGLESQUE CHAOS
DWARFS

CHAOS DWARF STANDARD
BEARER

SKAS THE OGRE

GROD THE CHAOS WARRIOR:
RIDING CHAOS STEAD

LOTHAR BUBONICUS - CHAMPION
OF NURGLE, ON HIS PALANQUIN

THE COMPLETE CHAOS WARBAND OF LOTHAR BUBONICUS - CHAMPION OF NURGLE
STEVE MUSSARED
The latest additions to Steve's ever-increasing Khorne army, showing his talent for inspired conversions.

- Converted Fleshbound of Khorne
- Troll
- Converted Chaos Champion on Chaos Steed
- Skragg the Slaughterer
- Fleshbound Converman
- Night Horror and Chaos Centaur Conversion
- Bloodletter of Khorne Riding Juggernaut
- Khornate Chaos Chariot Conversion
While we noticed Ivan and Dale through their entries to the Golden Demon Awards, Tim joined the team as a raw recruit at the age of seventeen. We first saw his work in the Nottingham shop. Tim had several miniatures on display that showed great potential, so we snapped him up.

Since then, Tim's painting has continued to get better and better until now his work stands up in any company. Tim mainly concentrates on painting single miniatures rather than dioramas and conversions, but in this field he has few betterers. Take a look at the brilliance of his colours on, for example, the three Eldar Aspect Warriors, or the fine details he's achieved on models like the Evil Sunz Weirdboy or the White Dwarf.
TZEENTCH WARBand

The followers of ThunderFist have been painted in typical Tzeentchian fashion - bright contrasting colours and striking designs, creating a visually spectacular warband.

- Chaos Thug
- Orc - Note Tzeentchian colours of hair
- Champion of Tzeentch conversion Thunderfist
- Tzeentchian Beastman
- Orc carrying the Warband's banner
- Chaos Spawn conversion
- Minotaurs from Marauder miniatures
- Cockatrice

The warband of Thunderfist - Champion of Tzeentch
Mike McVey’s stunning Warhammer Quest diorama