



PAINTING GUIDE: THE GRIFFIN INQUISITOR

This section is a step-by-step presentation of the painting of a miniature. In this first issue the Rackham painters focus on the Griffin Inquisitor, who is to be painted to fit the atmosphere of the *HYBRID* board game.

The moulding of the miniatures leaves a fine trace of excess metal around the miniature in the axis of the base bar.

This line must be removed by scraping it with a modeller's knife. The base bar can be removed using cutting pliers or a small metal saw if the piece is fragile.

The miniature's foot is then pierced using a manual drill with a fine bit (about 0.6 mm), and then a thin metal pin (a piece of a paperclip or of wire) is glued



In terms of ambiance, the Inquisition represents the darkest aspect of the Ways of Light.

With all these elements in mind, the main orientations of the paint job are chosen: the Inquisitor will be dark and dirty except for the elements bound to the cult of Merin, which will be luminous and clean, for only they deserve attention and care in the eyes of a Griffin Inquisitor.

Each miniature tells a little story within a greater context, and it is the respect for these kinds of little details that gives life to a miniature as you personalise it.

THE COLOURS' DRAMATICS

PREPARATION AND UNDERCOAT

into it. This operation lets the miniature be held by the manual drill while being painted and later ensures that it is solidly attached to its base.

The undercoat is applied using acrylic spray paint and then dried using a hairdryer to bake the paint and strengthen the undercoat's resistance.



To sense the dust, smell the leather, show a cloth's wear: these are the stakes of our paint job. A wrong choice of colours, a badly adapted scheme or a too strong contrast can ruin the best intentions and can sometimes even have an unintended comic effect.

One's techniques can be greatly enhanced by studying the history of art and the contributions of great painters and theorists. Yet without going that far, getting to know the chromatic circle, and primary and opposing colours is necessary for a quality paint job, be this on a miniature or on anything else.

THE CHOICE OF COLOURS DEFINING THE ATMOSPHERE

It is best to think about the effect and the emotion one wishes to express before starting to paint.

In this example the miniature is an Inquisitor (ref. nr. GRGM01) destined for HYBRID.

The miniature and its history bear a certain number of elements that help define the atmosphere of its paint job. The gloomy and dirty environment of the laboratories crossed with the implacable spirit of the Inquisition offers many possibilities.

The Inquisition is a fanatical religious branch of the Griffin Empire. An Inquisitor's heart is dry and hard, and his presence is impressive.

Colour has its own language, its codes, its meanings. As Zao Wou-Ki⁽¹⁾ put it: "the lightness of a space, the fusion of colours, (...) the silence of white, the serenity of blue, the despair of purple or orange."



⁽¹⁾ Contemporary painter born in 1921.

METALS

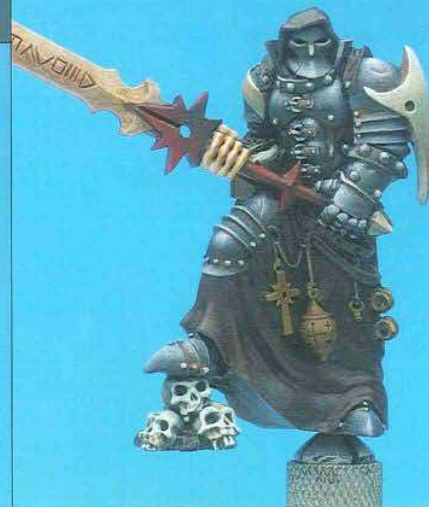
BASE LAYER OF COLOUR



Once the colour scheme has been chosen, the base layers are applied to the whole of the miniature in order to set the relations between the colours and to determine the overall atmosphere.

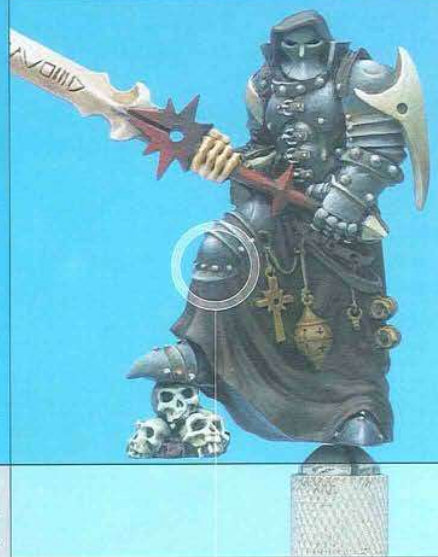
Dark grey is used for the armour's base, dark red is used for the robe and the sword's hilt, and a sand-colour is used for the sword's blade and the shoulder armour. At first the colour is pretty dark. This strengthens the realism of the volume when it is later highlighted using lighter colours.

The base colours must be very opaque and applied in several thin and diluted layers instead of only one thick layer.



The armour, being the miniature's principal element, is already worked in more detail at this step. According to the principle of lighting from above, the parts the most exposed to light such as the top of the shoulder armour and the parts of the forearms, chest and thighs facing upwards are progressively made lighter by shading the dark grey of the base layer with a lighter grey. The colours aren't made lighter simply by adding white, for this tends to make the colour too bland and chalky. White is only used for the final highlights to give the paint job its finishing touches.

AGE, RUST AND GRIME



In order to get the effect of wear and rust, apply several light layers of brown wash in the hollows followed by reddish-brown wash.

This step is done before the final highlighting of the armour with white so as not to lose the quality of the shine.

The brown wash must remain located in the darkest parts of the hollows. The effect is accentuated in the deepest hollows, notably under the arms, in order to make these zones stand out by giving them a bit of colour.

WORKING OF LIGHT



The fundamental principle when working the effects of light is to imagine that the miniature is lit by a light coming from above. The parts directly exposed to the source of light will be lighter than the parts hidden in the shade.

The armour is made darker by adding black to the dark grey in the hollows. A little bit of marine blue wash is applied to the darkest areas. Wash is prepared by diluting the paint a lot, meaning that the paint's colour is thinned by adding water to it.

The blue very slightly modifies the armour's colour by adding a bluish tinge without being outright blue. Furthermore, this colour goes well with the red parts of the miniature. Colours are selected for their own qualities, but also for the value they add to the other colours they are combined with.

The blade and the shoulder piece are darkened by tinting the parts that aren't exposed to light with a medium brown using a very diluted paint that modifies the previous colour without covering it. The idea is to play with the paint's transparency. The darkening is done in several steps. It is always better to add several thin layers than one thick one.

THE EFFECTS OF MATTER AND HEAT



The blade has been given special treatment. Its metallic sheen, similar to the shoulder armour's, is obtained by making the sand-colour lighter using lighter shades of sand and then white. A heat effect has been added to represent the incandescence of the magic letters.



DETAILS AND ACCESSORIES

The folds are shaded with dark brown and a bit of blue in the darkest areas, and the projecting parts of the folds are made lighter using light grey and medium brown. The grey dulls the colour and gives it a faded aspect.

The fairly dark paint of the main parts is highlighted by a more luminous and coloured treatment of the details such as the censer, the golden cross on the robe, the straps, the skulls and the parchments.

A first red wash is applied to the light blade around the letters. The effect sought is a dynamic reddening.

An orange-brown wash is then applied and the letters are traced with an intense yellow and then white. This makes the letters appear very clearly in their grooves and makes them stand out thanks to the intensity of the orange-red.



CLOTH AND TEXTILES



These elements are the symbols of the cult of Merin and are therefore well kept and look precious.

The overall appearance is thus that of an imposing and dark figure, and this ambience is strengthened by the contrast introduced by the details.

THE MASK, THE FOCAL POINT

The face is the first area caught by the eye when one looks at a miniature. The quality of this zone's paint job and the way it is highlighted are therefore important.

In this example the Inquisitor is masked. The dreadful appearance of these characters is also due to the fact that one cannot see their face, the duty symbolised by this mask replacing their identity. To reinforce the miniature's dehumanisation the mask has been painted like the rest of the armour. By countering the rule, the effect is accentuated.

The Inquisitor's robe was to have been red, yet its colour has changed. It sometimes happens that the colours that were planned have a different effect than the one expected, or that one comes up with a better colour scheme while painting the miniature.

Red, which is good for creating an atmosphere of violence and is bound to religious iconography, has been kept only on the Judgement Blade's hilt in order to make the part stand out.

The robe is made to look like a cowl, thus strengthening the Inquisitor's austere appearance.

Yet the red of the base colour can still be seen by transparency and gives the brown a warm glow.

The highlights are mainly towards the bottom of the miniature to simulate dust gathered on the cloth when it touches the ground. Several very thin, crossed lines have been painted at the bottom of the robe, as if the dust were revealing the cloth's texture.



DETAILS, HARMENISATION

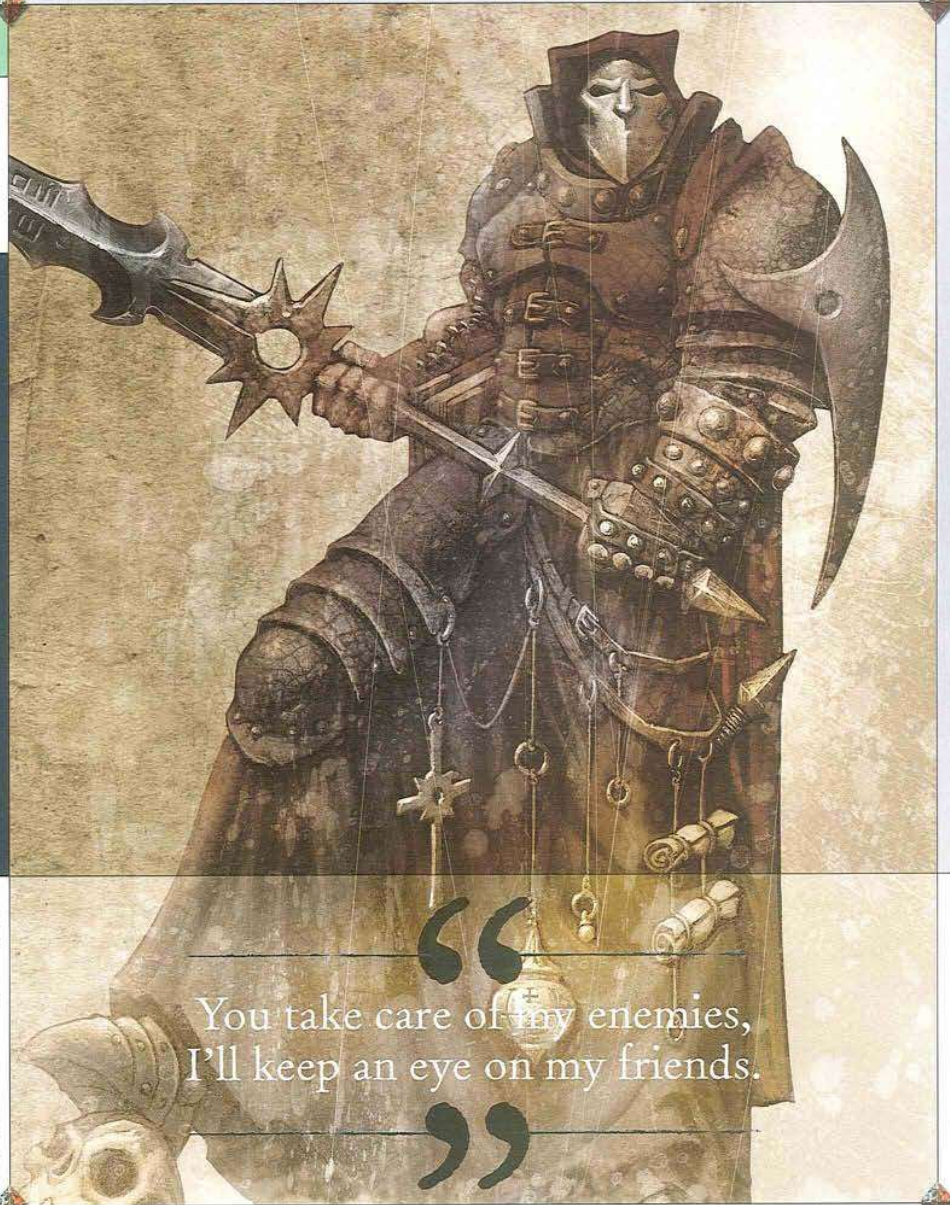
Once the various parts of a miniature have been finished, one must look at it from a certain distance. Does the overall appearance and emotion comply with the effect one had hoped for?



The directions one took at the start are now confronted with the result. One can still push a bit further and try to make a part stand out better, attempt an original effect, or add an arabesque or any other decorative element.

Painting is a dynamic creative process that mainly demands sensitivity.

Know to make the most of your observations and your imagination to enrich your miniatures and bring them to life.



“ You take care of my enemies,
I'll keep an eye on my friends. ”



OF ODDS AND ENDS

After having read this article and others to come you'll be able to build your very own scenery. No specific material is needed. What is needed most is imagination and time. The quality of your scenery depends on nothing but the work and effort you put into making it.

In every issue this column will present a particular scenery built by Rackham's model makers. The goal isn't to explain how the scenery was designed, how to copy it or to teach you to make scenery identical to Rackham's. Of course tips and technical techniques will be given in these articles, but this column will cover model making in a more global way.

The objective is to get you to experiment and to create your own tools and ways of working. A scenery is more than just a logical succession of fundamental steps. A scenery is planned, of course, but before this it is imagined, as if one were visiting a historical site. One soaks it up: the colours, the atmosphere, the smells, texture and sounds, etc. Only then does one try to render this particular ambiance. So it is a question of letting one's imagination flow and then using it to reproduce this ambiance in a concrete way.

This column is made up of three parts. Each one covers a specific aspect of building scenery: the imaginary, the use of materials and a tutorial.

For this first issue we have decided to begin with a choice piece of scenery: the sumptuous Dirz laboratory. Follow the guide!

SOMM : NEMESIS BIRTH OF A LABORATORY

"They all felt fear in their stomachs. Only their faith in Marin let them resist it. Even Misericord couldn't hold back a feeling of anxiety on seeing the walls and rooms of this laboratory. Here the architecture and the machines, even the tanks, were different."



THE DIRZ LABORATORY DESIGNED FOR HYBRID: A GAME SETTING THAT'S AS DARK AND GLOOMY AS CAN BE...

OLD STONES

Sand, as far as the eye could see. Dune after dune after dune. An endless repetition that's as stifling as this desert in which I've been roaming for the past two days. The scorching sun crushes, burns and blinds me. And the wind is as hot as the sand beneath my feet, scalding them despite the shoes protecting them. I'm going to have to find some shelter for the day. A tree, a rock, anything that will provide some shade. Yet hope is small. Suddenly, against all odds, at the bottom of one of the countless dunes a rocky outcrop bids me welcome. And, what luck, a crack in the rock is wide enough for a man to pass through. I rush into it, willing to risk surprising some wild animal. But there is no life around here. The passage, which becomes darker and wider as I move deeper into it, is a dead end. The wall at its end is engraved with strange designs and complex arabesques, testifying that intelligent life has been here before me. No matter, first I need to lie down and profit from this unexpected place of resting...

A sound and then a smell. A kind of grating sound, like a mill grinding grain, but considering the smell it must be rotten. A slight breeze finally wakes me up. No mill in sight, but there is a wide opening in the engraved wall. No grain, but a stuffy odour of rot coming from the other side of the wall. What mechanism could have triggered this opening? Curiosity is stronger than fear and pushes me towards this opening. Can this discovery be my salvation?

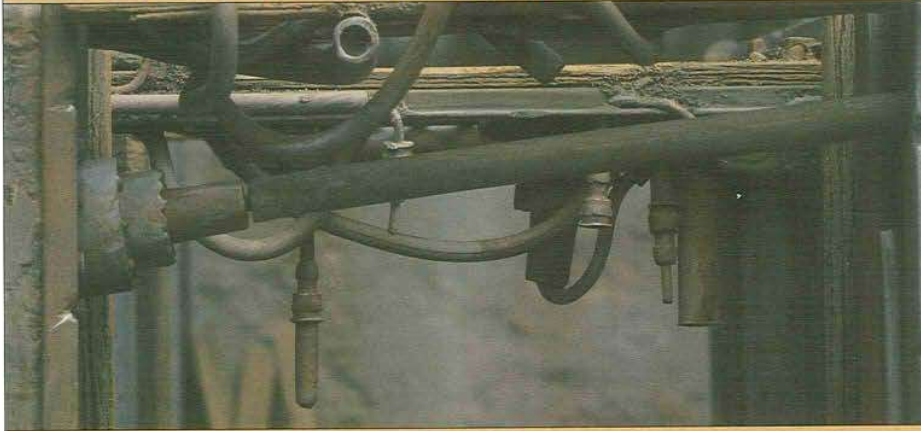


NO NEED FOR A TORCH TO VISIT THIS PLACE...



ONE CORRIDOR FOLLOWS THE OTHER, YET THEY AREN'T ALL THE SAME.

On the other side the rock is hewn, forming a long and dark corridor. The ochre of the desert progressively gives way to greyish walls. What's most surprising isn't the absence of torches. No, what bothers me is the weak fluorescent glow that lets one do without one. The rubble and debris seem to testify that this place hasn't had any visitors for a very long time. Dark and more damaged areas slow my advance, but I end up crossing another corridor.



THROUGH THIS TANGLE WORRISOME NOISES CAN BE HEARD...

This passage is wider than the corridor I just left and the atmosphere is more disquieting. The temperature has fallen a lot and almost makes me miss the desert heat. Metal pipes run along the ceiling and sometimes along the walls, disappearing just to reappear a bit further on. Chains dangle from the walls, eaten at by the rust. Dubious-looking traces can be seen here and there, soiling the walls and the chains as well as the floor.

Further on a room can be made out in the sickly light of the walls. It is relatively big and is strewn with various objects. In its middle stands a metallic table pierced with holes. It is stained with pools and trickles of dried blood. The smell is even stronger and makes me feel nauseous. The shelves still standing are filled with glass jars in which things float that I would rather not take a good look at.



IT'S BEST NOT TO IMAGINE WHAT COULD HAVE BEEN HELD PRISONER BY THESE CHAINS.



WHAT ACCURSED EXPERIMENTS CAN HAVE BEEN CARRIED OUT ON THIS TABLE?



WHAT STRANGE EVIL SPELL IS HIDDEN BEHIND THESE ARABESQUES?

The rooms and corridors that I walk through all share the fact that they cause me to feel uneasy and anxious. The air is always putrid, but sometimes it is filled with stifling humidity while at other times it is so cold so as to chill me to the bone and freeze my

blood. It also happens that the air is completely dry, but that I hear water flowing when I hear pipes that are still in working order. The grey and grimy walls and floors as well as the rust are everywhere. The variation is in the stains and irregular runoff. All this is sometimes adorned with one or two corpses that are impossible to identify.

Other rooms of the same kind follow each other. Are these dissection tables, torture chambers or experimentation areas? I couldn't tell.

After a long time, having explored this strange laboratory, I turn back. But then I notice a low opening in a wall with rubble on either side of it, as if the hole had been made using explosives. The room the opening leads to was the set of a true massacre. In the back, facing a wall identical to the one by which I entered this laboratory, a dozen skeletons are piled together. They are armed and seem to have been protecting themselves from an intrusion. Or from an escape? The wall is splattered with what looks like blood. The bones of a forearm are lying on the ground, visibly separated from its owner by the wall of stone. A deep sense of worry gripes me when I hear a clicking sound coming from the wall. What did they wish to prevent from getting out, and above all, is it still alive?

Along the arabesques there are thin cracks allowing a hidden door to be opened. My exploration can continue...

IT ISN'T EASY TO DETERMINE THE ORIGINS OF CERTAIN STAINS ON THE WALLS. IS IT RUST, BLOOD, OR EVEN SOMETHING ELSE?



THE WALLS SOMETIMES TRICKLE WITH WATER DUE TO THE GROUND WATER NEARBY.



GETTING ONE'S HANDS DIRTY

The material we use most often being plaster of Paris, choosing our first subject was fairly easy. This is an extraordinary material that has very interesting properties in regard to model making. Furthermore it has the advantage of not having the constraints imposed by comparable malleable materials such as resin or earth. It doesn't need to be baked and has no known toxicity. It is a common product that can be moulded, engraved, sculpted, coloured and painted. And once dry it looks a lot like rock.

There are various sorts of plaster, from the most coarse to the finest kind. The finer the plaster one uses, the better the imprint comes out when moulding. The one we use is modelling plaster of the finest kind.

Having decided what your scenery should look like and that plaster is the best material to use to make it, the mould or moulds now have to be created. It is easiest to divide the scenery into several parts of simple geometrical form. Indeed, these can then be glued together using carpenter's wood glue. When creating a mould one must keep several things in mind. First of all, the mould has to be slightly wider at the top in order to remove the plaster once its dry without having to break the mould. Secondly one must remember that the plaster cast will reproduce the texture of the mould. One must therefore choose the right mould to get the right texture, even though one can work the plaster cast later on. The mould's texture also affects how easily the cast is removed from the mould. It is thus better to use relatively non-porous material that won't absorb the water in the plaster. One should for example avoid using paper and it is best to cover wood with plastic film. And finally, one must take into consideration



THE MATERIAL USED IN THIS ARTICLE.

the mould's volume when preparing the plaster so as not to make too much. If you have plaster left after having poured it into the mould, you can use the surplus to make rubble, fallen rocks or other debris.



WHEN THE PLASTER IS CRACKED LIKE THIS, IT CAN BE MIXED.

One can begin by preparing the plaster in an appropriate recipient. For this the powder must be gradually added to the water in order to make it malleable. To get a medium level of plasticity one must add powder until it reaches or goes slightly over the water's surface (by 2 or 3 mm is usually enough). In reality the plaster's quality and especially what it will be used for influences the amount of powder one has to mix into the water. It is therefore best to do a few trials beforehand. This also lets one get a better feeling for the quantity to prepare depending on the time needed to dry and the volume or surface area to be filled. The plaster must then be left to stand until it cracks at the surface (after about five or six minutes) before mixing it. Mixing can be done using a knife, a spatula or by hand. Remember to work near a source of water and to protect the area in which you're working. It's important to make sure that no bubbles or lumps are formed. (See photos on the next page.)

Then one pours the plaster into the mould little by little. It takes about half an hour for the plaster to set. One must make sure that the mould is correctly filled and that no air bubbles are trapped in it. To do so one can lightly tap the mould or the surface on which one is working in order to make them rise to the surface.

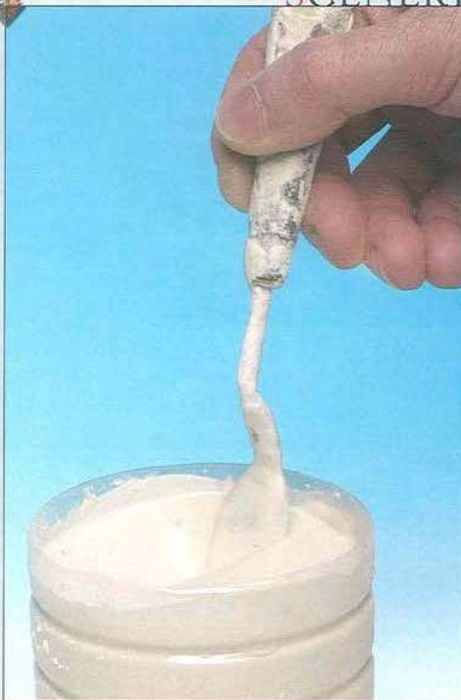
When the plaster has set the cast can be removed from the mould and one can begin engraving and sculpting it. Some tools are needed for this. One can invest in special stone, wood or plaster sculpting tools, such as files, rasps, scissors, saws and scrapers, but a box cutter or a nail is usually enough. Knives and spatulas are also very useful and inexpensive.

The time needed for the plaster to dry completely depends on the volume and shape of the cast (between several hours and several days). The plaster then becomes totally white. It can still be worked or broken to get various effects. One can also humidify it again by soaking it in water.



The sculpting phase needs everyday reality to be observed. It isn't because a world is imaginary that it doesn't have to respect the laws of physics or that no material can be found there. Observation, taking photos and getting information are essential activities when one wishes to reproduce real elements.

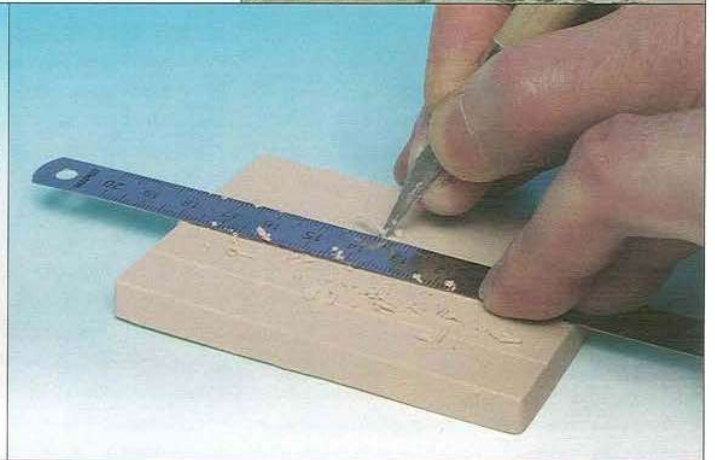
Looking at what's around oneself, remembering, reproducing, and being curious about everything: these are the bases of model making. The rest is personal and comes from experimenting. All you have to do is open your eyes to look and not just see.



WHEN THE PLASTER HAS BEEN MIXED AND IT IS LIQUID, ONE HAS ABOUT TEN MINUTES BEFORE IT STARTS TO SET.



FROM LEFT TO RIGHT: PENCIL, MODELLING KNIFE, SCRAPER, ROUGH FILE, CLAW, RULER, RASP, BRUSH, TROWEL, COMPASS AND SAW.



HUMID PLASTER IS EASIER TO WORK THAN DRY PLASTER.

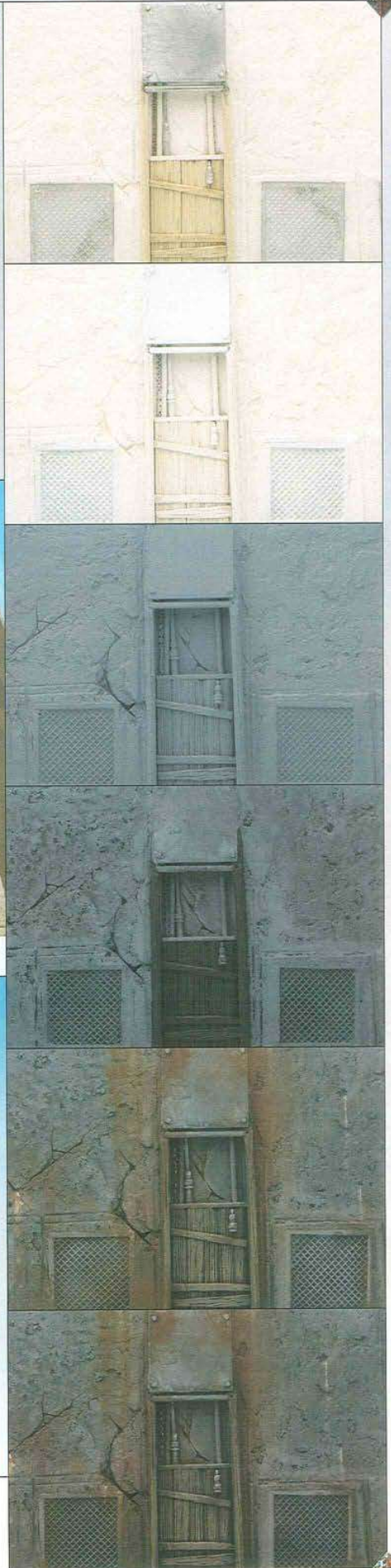
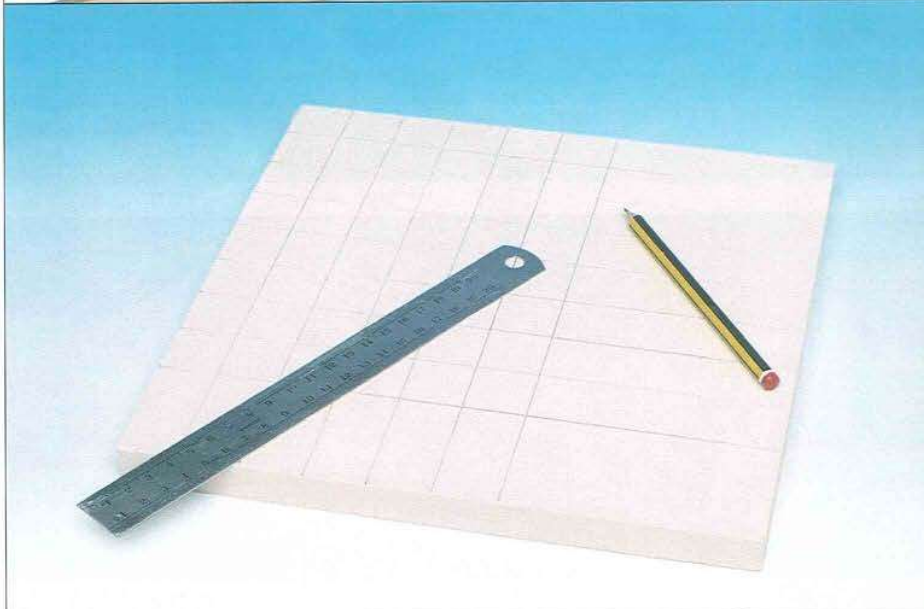
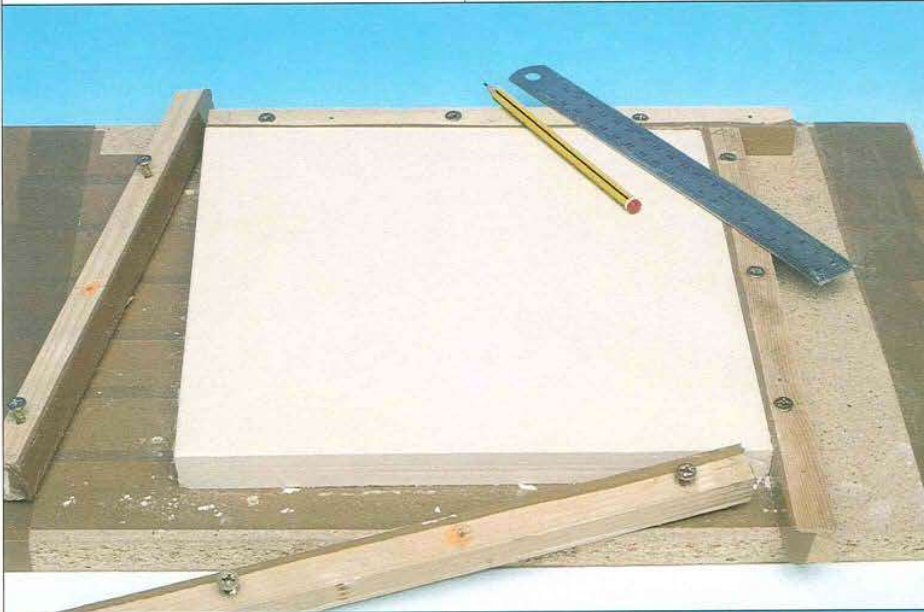
TUTORIAL

After the theory, now the practice! It would be quite inconvenient of us to end this article here without letting the tips and techniques given above be tested. As a first trial it is best to start with something simple. You have surely noticed that the laboratory's floor is made up of an assembly of stone tiles. So here we will see how to create this relatively simple kind of tiling.

First a mould has to be made. A board of wood made non-porous is used as a base. Then the buttresses, which will set the slab's size, have to be fastened to the board. Pour the plaster as explained above.

Once the slab has been removed from the mould, one has to create the numerous tiles the floor is made of. To do so one just has to draw a checkerboard on the slab using a pencil and ruler. This will help you engrave the plaster slab slightly using a metal tool after having floated it.

Floating is an operation that consists of pouring fresh plaster onto the slab and spreading it with a spatula or a trowel. The slab absorbs the water of the new layer of plaster, which will therefore tend to set rapidly. So the floating must be done quickly. If the plaster becomes too hard to spread, don't hesitate to wet it. The secret to succeeding a beautiful floor is to not float in a uniform way. It must be chaotic, there has to be movement with areas that are more uniform than others.

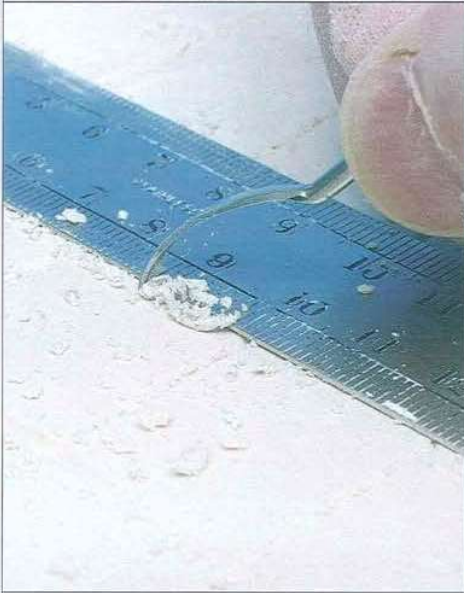
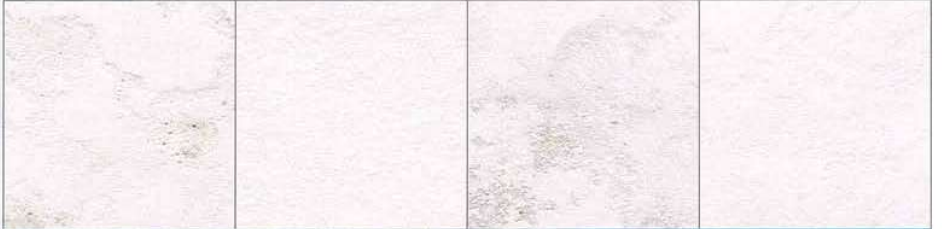
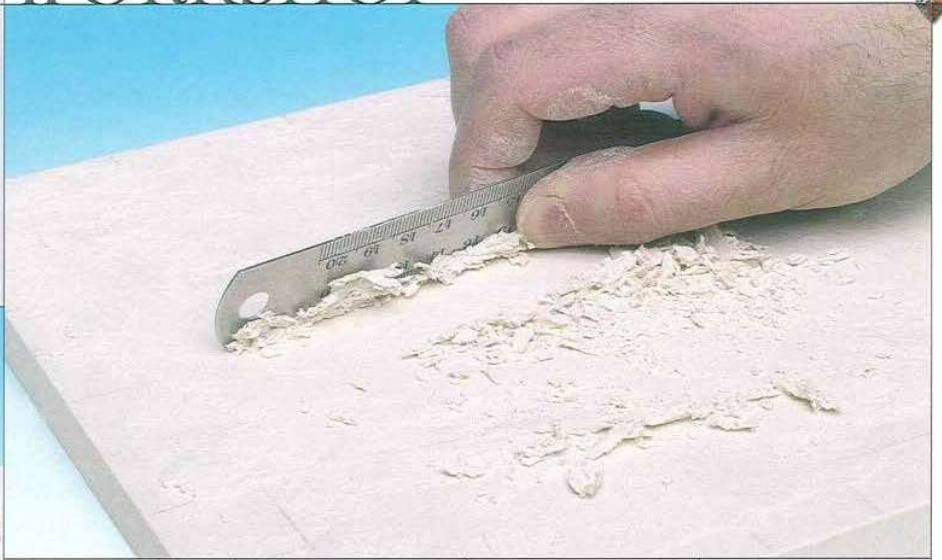


SCENERY WORKSHOP

Once this has been done the plaster's surface has to be levelled using a flat instrument such as a metal ruler to make it as even as possible (while retaining the effects of wear and chaos).

Now the lines can be engraved following the checkerboard previously drawn on the slab. There you have your tile floor. Once the slab is completely dry you can paint it (no undercoat is needed).

Show what you can do!



More and more Rackham miniatures are designed in a way to give players and collectors the opportunity to personalise their pieces. Our sculptors focus on this modularity and we are on a constant quest for new assembly techniques. The objective of what we call "multi-part" miniatures is to allow various combinations of the elements (bodies, heads, etc.) without cutting up or sacrificing miniatures.

Of course, these modifications are only of aesthetic value and don't change the miniatures' characteristics in any way. Yet it is more enjoyable to play with pieces that are all different from each other, especially in RAG'NAROK where a much bigger number of miniatures are used.

THE SECRETS OF "MULTI-PART"

This article's goal is to show the results one can get thanks to "multi-part" miniatures and to provide various techniques one can use. We have chosen a unit of Orc Brutes to be our example. These miniatures come from three identical army boxes, which each include seven bodies, eight heads, four different types of arms as well as seven hands holding machetes and seven hands holding scimitars. Among these elements, one head and one weapon are specially made for the unit's Leader. In all, this troop of Brutes therefore includes seven groups of three miniatures with the same body. These bodies can be equipped with eight different heads (of which that of the Leader) for a total of eight different groups of miniatures with the same head.

It's then up to you to make them unique.

PRESENTATION OF THE ELEMENTS USED (photo 1).



MODULATING YOUR WARRIORS: THE ORC BRUTES

Bigger battles mean bigger units. The upcoming mass battle game RAG'NAROK will have these units come in very useful. For you to create your own unique armies, Rackham has designed special regiment boxes of modular miniatures.

The Orc Brutes is one of these forthcoming regiment boxes which allow your troops to be assembled in various different ways.

This column reveals the secrets of "multi-part" miniatures.

STEP I: THE BASES

The first step consists of cutting a slit into the miniatures' bases. To avoid having a body face the same way several times, it is best to cut these slits in a different direction in each base (see photo 2).

The main obstacle one can meet during this step is the length of the shank on which the miniature is standing. Indeed, it can happen that the slit cut into the base isn't of the right size. In this case one can shorten the shank using cutting pliers (see photos 3 and 4).

This is all the more important since having them all face the same way would make the miniatures look too similar. Therefore each of the three bodies is systematically positioned facing a different direction. Thanks to this technique the warriors will all look different even though they have identical bodies (see photos 5 and 6).



ORIENTATION OF THE SLITS IN THE BASES (photo 2).



CUTTING THE SHANK WITH PLIERS TO EASE FITTING THE MINIATURE INTO THE BASE'S SLIT (photos 3 et 4).



STEP 2: THE BODIES

The second step of the assembly concerns the miniatures' bodies. Photos 5 and 6 clearly show the result of simply changing the way they are facing on the Brutes' overall appearance.

The body remains the same, yet one has the impression that the three pieces don't look alike. When several models of bodies are available, it is best to set them all on a base so as to have an overview and to avoid that a same version is in a similar pose several times.



TWO EXAMPLES OF THREE IDENTICAL BODIES FACING THREE DIFFERENT WAYS (photos 5 et 6).



STEP 3: THE HEADS

The third step concerns the heads. Their assembly lets the differences between the various miniatures be made to stand out. Like the arms, their big advantage is that they're adjustable on a rounded stump representing the miniature's neck. It is therefore possible to attach a head to a body in several different positions.

Like for the body, it is best to fix a different head to each of the three bodies to make any similarities even harder to detect (see photo 7).

Furthermore, when deploying miniatures on the battlefield it is important to avoid placing miniatures with the same head next to each other (see photo 8).



ASSEMBLING THE HEADS (photo 7).



ALIGNMENT OF MINIATURES WITH IDENTICAL HEADS (photo 8).



STEP 4: THE ARMS

The Brutes' left arm is fully part of their body, yet their right arm is modular and is presented in four different models and three different positions: bent, slightly bent and held out. Furthermore, the arms are also adjustable on the shoulder's rounded stump, thus allowing multiple positions (see photo 9).



ASSEMBLY OF THE ARMS (photo 9).

STEP 5: THE HANDS AND WEAPONS

Every box of Brutes includes two types of weapons, not counting the unique one reserved to the Leader. The right hands are part of these elements and also have rounded stumps allowing them to be attached to the arm in various positions.

This step of the assembly is very important, especially for RAG'NAROK players. Indeed, one must keep in mind that the position of the weapons must hinder the positioning of miniatures on the tabletop as little as possible (compact units and base-to-base contact during frays).

Furthermore, the way the weapons are fixed can give warriors personality by accentuating their aggressive or dangerous appearance (photos 10 and 11). A Brute holding his sword like a stick of French bread wouldn't seem very believable. And the alignment between the hand and the arm must be in a realistic position.



ASSEMBLY OF WEAPONS IN AN AGGRESSIVE POSE (photo 10).



THREE DIFFERENT ORIENTATIONS, HEADS AND ARMS ON THE SAME BODY AND ADJUSTING THE WEAPON'S POSITION ALLOW ONE TO CREATE THREE DIFFERENT MINIATURES (photo 11).

CONCLUSION

We hope this article will allow all Rackham fans to enjoy using our "multi-part" miniatures and to design original armies more easily that reflect their visions of the game and their talents as modellers.

As a continuation of this article you will soon find a painting guide for your Orc Brutes in the Workshop column.



OLD BONES

My dear daughter, it has been a very long time since I last wrote you. What can I tell you? The life of a cemetery guardian is rather dreary and not very exciting, yet it suits me. I maintain the last resting place of companions who went on the same adventures as me when you were still only a child.

But I'm writing you for another reason. Something very troubling happened last night. As the years go by it sometimes happens that I suffer from insomnia. I then wander among the graves of my friends and relive the battles of past times. Suddenly the unmistakable creaking sound of the entry gate being opened tore me from my reveries. Hiding behind a stele, I could see a group of men moving towards an isolated part of the cemetery. I followed them at a distance, whisking from behind one tombstone to the other. Despite the darkness of the night I could make out the attire of Akkylannians and other Barhans beneath their cloaks. They then entered a mausoleum. I waited for several minutes for them to come out before I risked venturing inside myself.

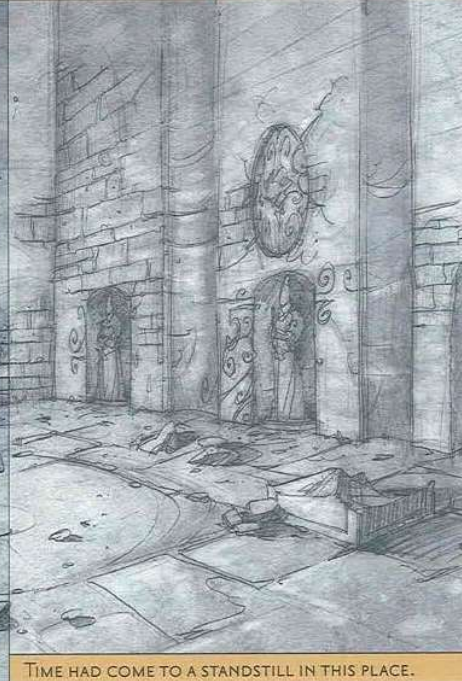
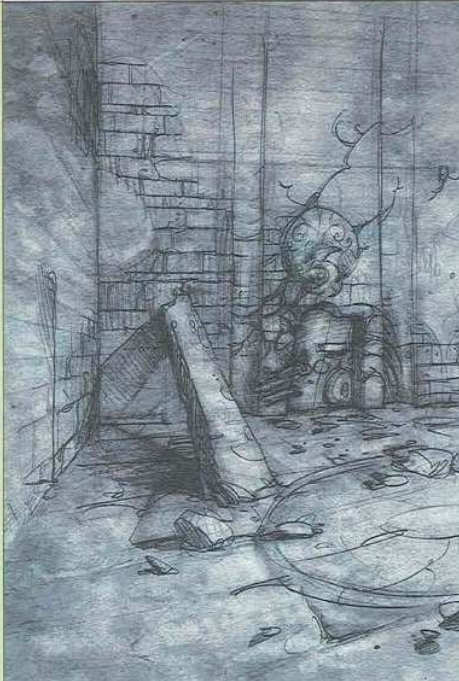
A secret staircase had been uncovered in the centre of the tomb. I climbed down the steps and found myself in the middle of a crypt. It must have been absolutely sumptuous... before it was desecrated. The first thing I noticed were the statues of guards standing in front of niches. They were fine works of art, that's for sure. I took a close look at one; they were simply marvellous. If only you knew... They were sculpted in a strange stone closely resembling metal and could have been taken for empty suits of armour if they hadn't blended in so harmoniously with the rest of the chamber.

SO28: AN OPEN GRAVE

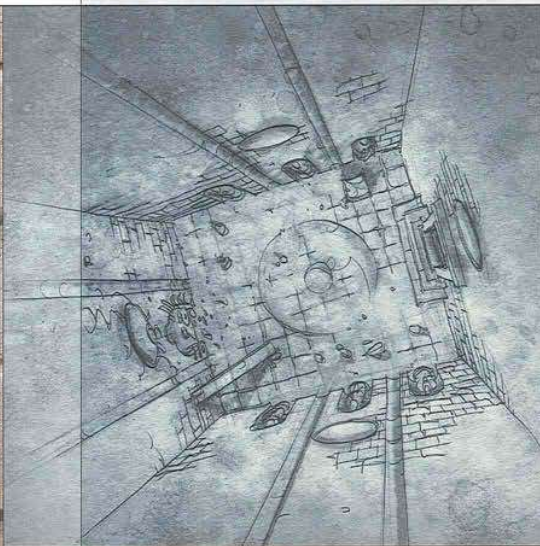
In this Workshop we again treat a setting created for *Hyrakid*. This time it is a Barhan crypt that was desecrated by the Scorpions to rob it of the corpses of illustrious warriors. Close your eyes...

No, actually keep them open or else you can't read the rest of this article.

Just let your imagination flow and go on a journey to Kallienne...



TIME HAD COME TO A STANDSTILL IN THIS PLACE.



Only then did I notice that in this place the rock was different from that of the mausoleum. The one at the level above is grey, dirty and rough. Here it had a noble feel to it, was smooth with a very elegant grain. The whole room was carved with bas-reliefs and arabesques. The warriors who were once buried here must have been very valorous for them to have been given such a vault. Yes, were once, for their tombs were empty and the broken steles were scattered on the ground among the debris, the sand and the dust. It really broke my heart to see such great warriors disrespected like that, their remains and their memories disdained. But what else could one expect from the alchemists of Dirz and their creations? An accursed glyph well known and feared by those who have already fought them had been fitted and bolted over a Barhan symbol. Hanging over an opening in the rock was a kind of mechanical bridge made of metal and



wood and many gears. These materials were totally corrupted and stood out in stark contrast with the noblesse of the material of the rest of the crypt.

The noise of combat could then be heard coming from the depths. I got back out of the crypt; these games aren't for people of my age. Being accompanied by the fiery female warrior, these people wouldn't need my help.

So tell me, my daughter, is your husband still in Our Majesty's service in a regiment of reapers? Have you had any news from him lately?

FAR FROM THE TUMULT OF THE BATTLEFIELDS, THE HEROES OF OLD NOW REST IN PEACE.

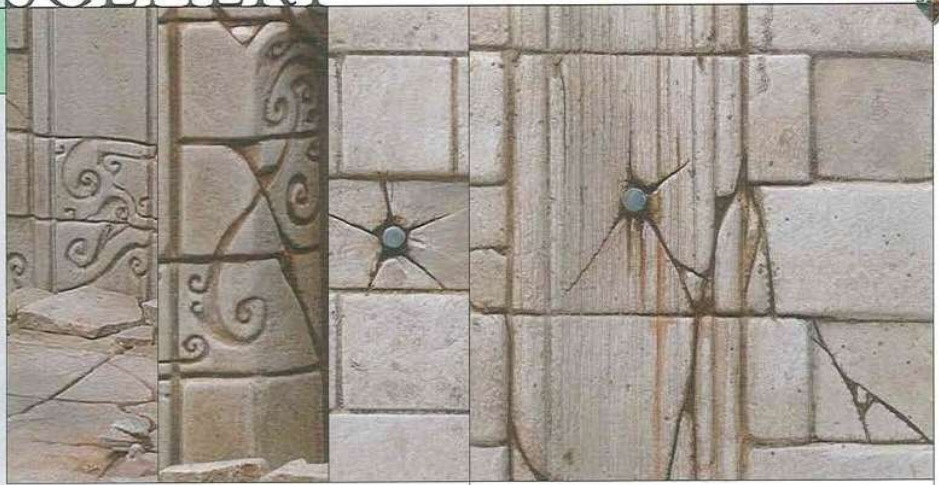


GETTING ONE'S HANDS DIRTY

Making realistic scenery and settings using plaster needs the effect of texture to be rendered. The texture that we'll be working on in this issue is that of stone and rock, since this is the ever so multifaceted material that most of the elements of the scenery created for *Cry Havoc!* are made of. There are countless ways in which the texture of stone can be simulated. However, certain characteristics must be taken into account depending on the effect one is seeking: grain, wear, hardness and brittleness. The two last characteristics are less important than the first two, but they can have an influence on the realism of your settings.

You can get a grain in several different ways.

- One is to mix other materials into the plaster while preparing it. Depending on the grain one wishes to get, one can mix more or less fine sand, gravel, sawdust (1)... Like this one gets a textured plaster whose grain may seem unusual, thus creating very interesting "accidents" when carving it. (However, a grain that is too coarse isn't great for simulating stones hewn for the construction of buildings.)
- Another solution is to work the plaster once it has been removed from its mould using various tools. The most useful ones for this task are metal or



plastic brushes. The plaster, which is smooth when removed from its mould, can then be worked for a more or less long time to get the type of stone one wants. The more one taps the plaster with a brush, the more it will be textured and pitted (2). The engraving creates the grain. It is therefore sometimes easier and faster to use the first method where the grain appears as part of the material rather than having being caused by the brush's action. One should select the method depending on the result one wants to get.

- One can also spread white carpenter's glue onto the surface of the plaster one wants to give texture to and then sprinkle sand onto it (3). This easy and

quick method nevertheless gives less realistic-looking results when simulating materials. It is, however, very good for simulating gravel, sand and accumulated dust.

Everything that is created or built one day endures the ravages of wear, be this due to time, weather or use. Simulating this wear accentuates the realism of the setting. To do so one once again simply uses a brush made of metal or plastic. It is important to keep in mind that when it comes to stone, the parts that stick out the most are the ones most likely to be damaged. Therefore one must concentrate most on ridges, angles and other protuberances. The harder the brush one uses, the more the plaster is marked and therefore appears more worn and damaged. This also depends on the pressure one puts on the brush when using it. The result also varies depending if the plaster one is working is still humid or already dry. The effect of water on stone can also be rendered using a metal brush. To do so one rubs the plaster up and down instead of tapping it. This carves grooves into the plaster that look like they were caused by erosion (4). Do, however, take care not to mark the plaster too much since the action of water, which is less perceptible, shouldn't be too accentuated. One must only put slight pressure on the brush so as to create shallow grooves.

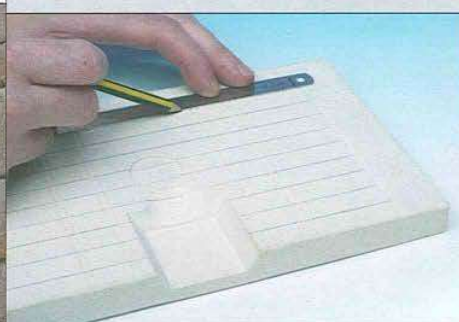
And finally, the stone's hardness and brittleness can be rendered by working the plaster at different times. To get a brittle stone it is easier to work the plaster when it is still humid, whereas to get a more solid stone it must be worked when it is dry. This also counts for the stone's hardness. When the plaster is humid it can be torn, slightly twisted and shaped.

These methods can also be fully or partially combined. Once these couple of points have been taken into account, it is up to you to observe and experiment in order to obtain a variety of rock-like effects and textures that will give realism to your settings.

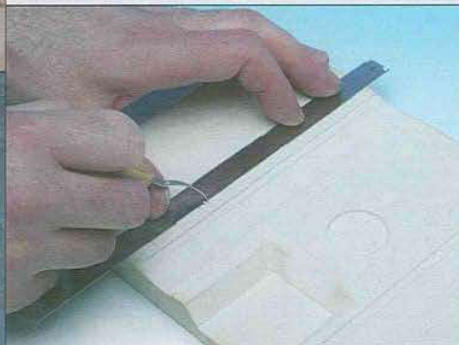
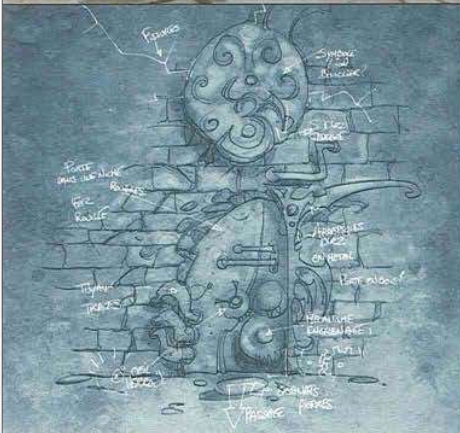


TUTORIAL

Other than the effects of texture (to simulate stone and also floating), working plaster in order to create a stone wall also has to be planned and follow certain steps and methods.



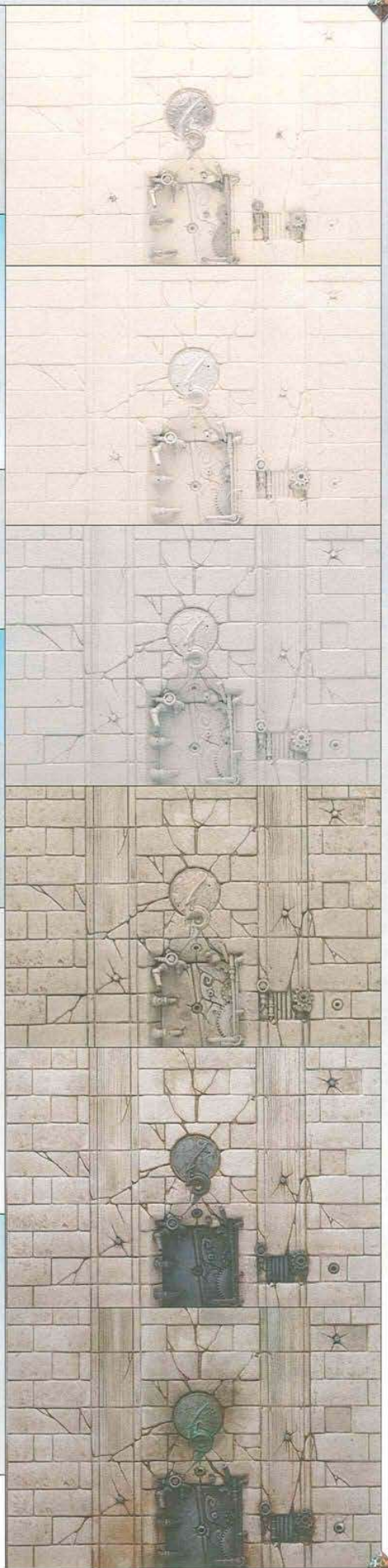
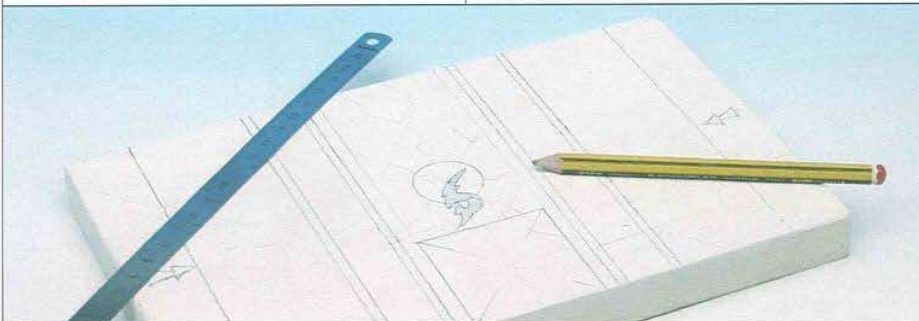
Then one traces the horizontal lines that limit the various layers of stones that were used to raise the wall. One must then let each stone appear one after the other by tracing and then engraving the last vertical segments.



Now that the wall has been built, one has to give it texture (if this hasn't already been done by mixing material into the plaster) and add the natural wear of the stone (by working it with brushes).

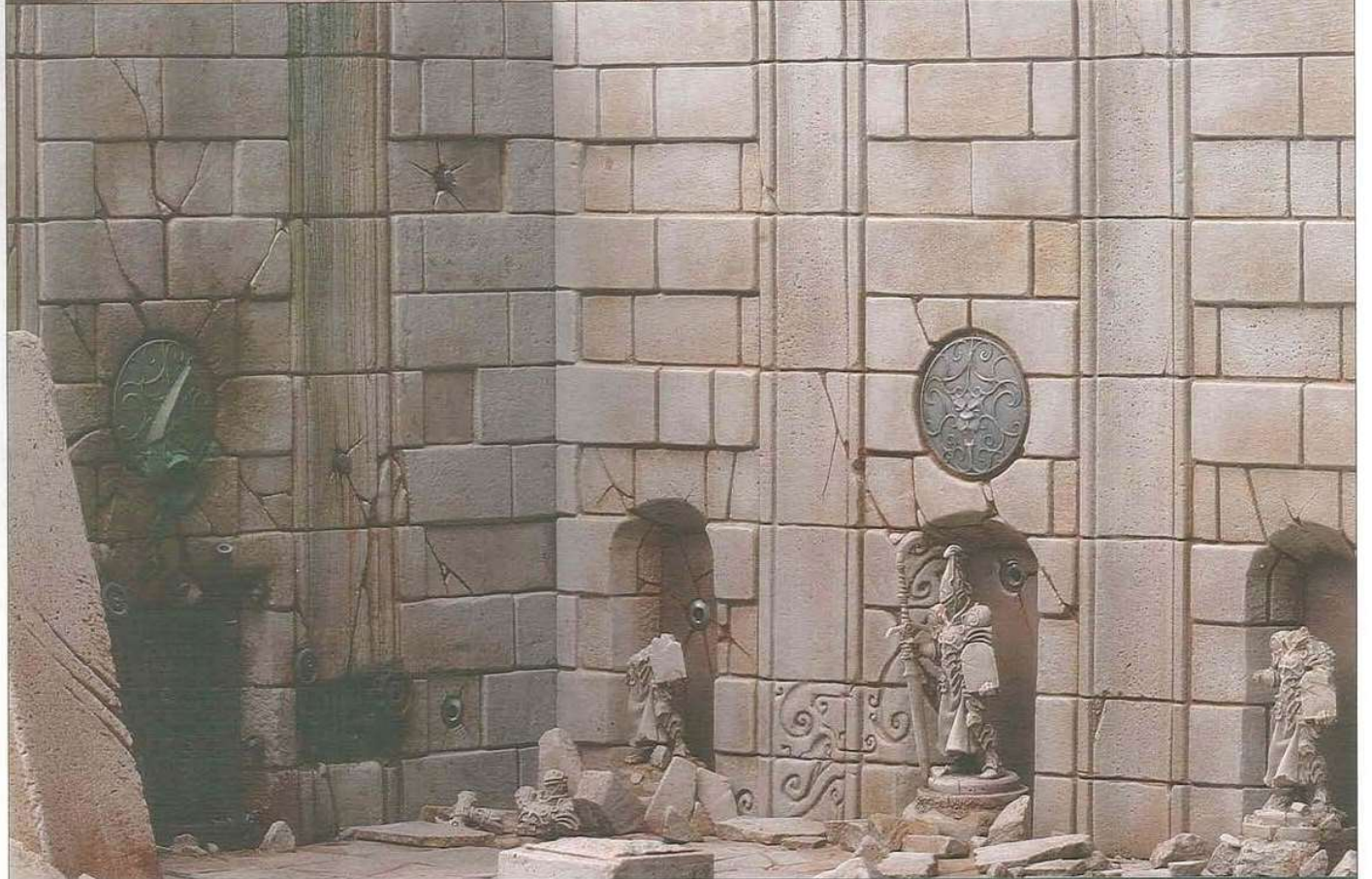
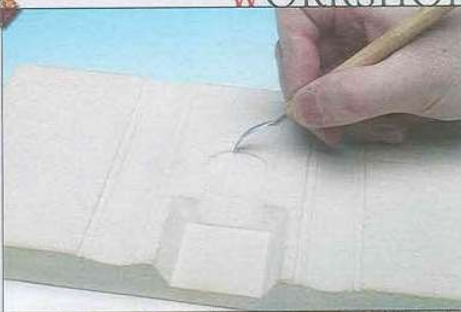
The next step is the actual decoration of the setting. In this step the details are added and the arabesques are sculpted. The details can be carved into the plaster or glued to it if you chose outside elements taken from your leftovers or extra pieces. Carving all the details can be pretty risky since anyone can make a wrong move. Practice makes perfect!

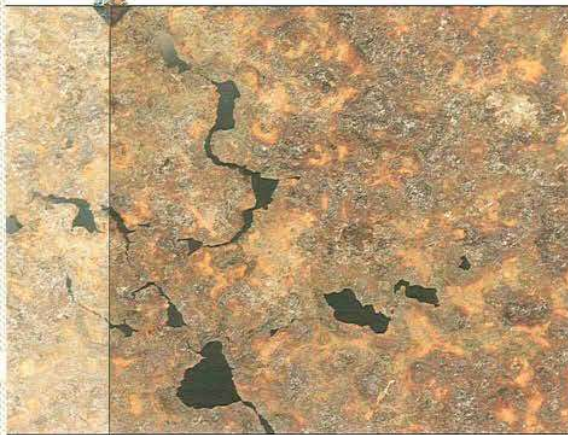
The first step is to make preliminary sketches and then a more detailed plan of the setting one wishes to build in order to have a fairly precise vision of the result one wants to obtain. Once this has been done one can begin casting the various elements of the scenery needed (see *Cry Havoc!* volume I).



WORKSHOP SCENERY

The last thing left to do before painting your setting is adding life to it. This means giving it the marks of the passage of time and of men. Thus, using the appropriate tools, one must add cracks, damaged edges and ridges and all other marks of wear and tear caused by man (or any other being such as an aberration, a minotaur, etc.) that one wishes.





PAINTING MATTER: RUST

Inspiration often comes from observing the reality, shapes and textures surrounding us. Expressing these images using paint gives life to miniatures and renders matter more realistic.

Many of you have noticed that we regularly use numerous effects simulating matter on our figurines depending on the realism and the atmosphere sought for each army.

The presence of numerous metallic parts such as weapons and armour gives many painting options when trying to show the wear of time and the neglect for their equipment of some warriors.

The following article covers the elements needed to easily reproduce these effects on your miniatures and your war machines.

Rust is the result of a chemical reaction between oxygen and iron. This reaction is called oxidation.

Rust develops over time and varies in shape and colour. The blade brandished by the fleshless hands of a servant of Acheron is damaged by centuries of battles, blows, rust and grime; the combat suit of a Thermo-priest on active duty will slowly oxidise due to the weather; a Dasyatis's armour will be stained by the bloodbaths it causes.



SHAPES AND COLOURS

Rust generally develops first in the hollows and gaps in a metallic structure, at the joints of a suit of armour and around the heads of bolts and other places where metals are assembled together.

Rust has a reddish colour going from dark red to orange and even yellow. These colours will stand out more if the metal onto which they are applied is also coloured. Thus a metal with a bluish, purplish or even greenish hue will contrast more with the orange and yellow tones in coherence with the miniature's colour scheme.

Contrast and readability are the two elements to give privilege to.





BEFORE RUST

The blades that serve as the base for the various examples of rust have been painted in order to get a neutral metallic effect by going from a medium-dark grey base to very dark grey in the hollows, and then making parts lighter using lighter greys and even white on the parts that stick out the most such as rivets and edges. In order to simulate a blade's wear, small scratches were painted using fine diluted white lines and a few painted cracks have been added.

The wood was painted green using a wash in order to make it look worm-ridden, thus strengthening the worn and badly neglected aspect of the whole.



LIGHT RUST EFFECT



A A dense and mastered wash of red and black is applied to the grey base beginning with the hollows. Several layers may be needed, which get more and more opaque as one nears the hollows. The blending with the blade's grey is gotten by playing with the paint's transparency.

B Using an orange-brown, at first mixed with red-black and then pure, the operation is repeated while limiting the area so as to leave a ring of dark red around it. The rust is lighter and lighter towards the middle of the surface it covers and in the hollows.

C Using this same method, yolk yellow is added to the orange-brown in the depths of the hollows and in the most rusted zones. This step isn't always necessary, for rust can remain orange without turning to yellow. The colour context determines to what point one pushes the lightening of the colours.



SPOTTED RUST EFFECT



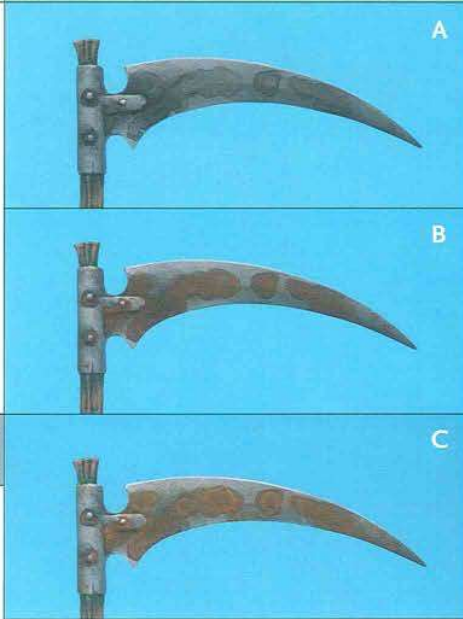
A Using the same red-black as in the previous example, the blade is sprinkled with a fine layer of extremely small spots. The consecutive spots give it a texture that spreads over the rusted parts.

B By adding orange-brown to the red-black the spots are made lighter in their centre, thus making the spotted effect more precise. One doesn't add new spots but remains within the limits of the first ones. The blending by transparency is preserved and allows a too marked effect to be avoided which would make the rust lose its realism.

C The yolk yellow is added to the spots and makes the texture very visible. The blend of rust strengthens the illusion of a metal that is slowly being transformed.



WIDESPREAD RUST EFFECT



- A** Large spots of diluted red-black are applied, partially blended with the metal base and also with each other. The very liquid paint naturally leaves a ring that one can use by taking advantage of the concentrations of pigments in the edges of the ring.
- B** Using orange-brown, the centre of the spots is made lighter while respecting the parts blended in the previous step. One continues applying this effect in coherence with the first spots in which the lighter parts remain centred.
- C** The centre of the spots is then made lighter with yolk yellow and is blended into the previous layers. In this example the dilution of the paint allows one to play with the rings. The effects of the true material become those of the matter one wishes to simulate.



In some cases it can be interesting to use the thickness of the paint like a painter uses a knife when painting on canvas to give texture to his work. One can add a mix of glue and fine sand to give texture to certain large surfaces, especially when painting war machines such as the dwarven chariot.

The various techniques described can be used depending on the desired effect, but the miniature one chooses also influences the choice of technique. A very textured suit of armour that is marked by numerous hollows is best adapted for the first method, which makes most of the contours, whereas an effect of widespread rust, which is more adapted for larger surfaces, would be perfect for a plate of armour such as the one worn by a black troll. In the troll's case the large surfaces of his armour let us use various colours in order to highlight the rust on the upper part and the wear of the metals on the lower part.

A whole variety of the colours used in this example, going from browns to red, can be used to create realistic and efficient rust effects.

After having worked on the rust one can accentuate the effect and go back to the metal and rework certain edges. The metal's shine, which may have been altered while rusting, is then restored.





THIS IS A STEP-BY-STEP GUIDE TO THE PAINTING OF THE GUARDS OF KALLIENNE, THE CAPITAL OF THE KINGDOM OF THE LIONS. ALL ALONG THIS ARTICLE YOU WILL FIND VARIOUS COLOUR SCHEMES THAT CORRESPOND TO THREE OTHER BARONIES OF ΔΛΔΗΔΗ.

PAINTING: THE GUARDS OF ΔΛΔΗΔΗ



STEP 1 – THE BASE COLOURS

After removing the excess metal, “pinning” the miniature and applying a white undercoat (steps covered in the previous issue), several thin and diluted layers of the base colours are applied onto the whole of the miniature so as to get a very opaque result. When painting troops it may be a good idea to work on several miniatures at the same time (usually four).

The base layers of paint are first applied to the parts of the miniature with the biggest surface area while taking care not to paint over the edges.

STEP 2 – THE FACE

The face is made lighter by adding white to the flesh-coloured paint for the parts most exposed to light and using pure white for the parts that jut out most (nose, chin and cheekbones). The hollow parts are accentuated by adding medium brown to the base colour. The eyes are first painted black and then the eyeball is painted white. To finish, the irises are painted black with a fine-tipped paintbrush.

STEP 3 – THE VEST

On a dark brown base the vest is made lighter by adding medium brown to the folds. The laces are made a bit lighter by adding a touch of white. The belt is made lighter by adding a bit of ochre-brown to the earth-brown.

After having applied a black wash, the belt’s metal buckles are painted grey and then made lighter until white in order to create shine.

STEP 4 – BREECHES AND SCARF

The breeches’ and scarf’s base colour are a mix of dark red and dark brown. A second layer of dark red is added while leaving the hollows very dark, and then red is added to the dark red to brighten the parts that stick out the most.



AFTER THE UNDERCOAT, THE BASE COLOURS ARE APPLIED TO ALL PARTS OF THE MINIATURE.



ON THIS PHOTO ONLY THE CLOTHES, THE LEATHER AND THE SKIN HAVE BEEN TREATED.



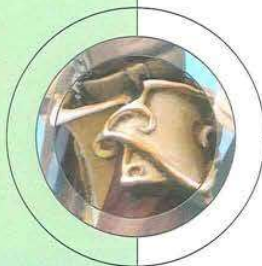
STEP
2



STEP
3



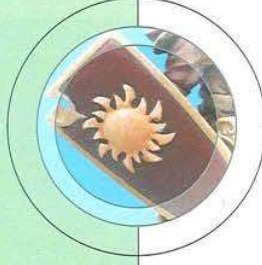
STEP
4



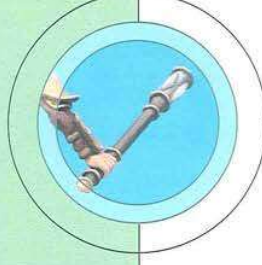
STEP 5



STEP 6



STEP 7



STEP 8

STEP 5 – THE ARMOUR

The armour is the dominant part of the miniature and is painted in order to give it an overhead illumination. Indeed, the lighter parts are applied in such a way as to suggest a light coming from above to make the shapes stand out. The armour's base is golden-brown to which white is progressively added to get a lighter colour for the parts of the plates facing upwards. Each border is then made to stand out using a dark-brown wash and painted with yolk-yellow. The parts facing towards the overhead light are made lighter using white in coherence with the armour's lighting.

STEP 6 – THE DETAILS

A blue base is applied to the helmet's crest and is then made lighter by adding white while insisting on the top of the plume and on the tufts most exposed to light. A dark-brown wash is applied to the crest's base to clearly separate it from the helmet. The sheath is first painted with a dark-blue base and then made lighter using turquoise. The dagger's hilt is painted dark-grey and then a black wash is applied to make the shapes stand out. After applying a layer of grey it is given a shine by shading it with white until reaching pure white.

STEP 7 – THE SHIELD

The miniature's colours are also found on its shield, which is painted separately. The field is painted the same way as the red clothes while taking care to lighten and darken it depending on how the shield will be positioned on the miniature. The inside of the shield is painted dark-brown and made lighter using medium-brown. The gold decorations are done in the same way as the armour's borders. The grips are painted leather-brown, made to stand out from the shield using black wash and made lighter with light-brown.

STEP 8 – THE MACE

The mace's handle is painted using a mix of brown and black; the pommel is painted ochre-brown and the iron head is given a medium-grey base. The handle then gets a layer of black wash and is made lighter using dark-brown to which a bit of green-blue has been added and then a touch of white. The iron head is shaded lighter to reach white on the upper parts as if illuminated from above and an earth-brown wash is added to the hollows.



ONLY THE ARMOUR IS HIGHLIGHTED.



ALL THAT'S MISSING ARE A FEW DETAILS AND THE FINISH.



Guard of Daneran
Fighter of the Kaiber Pass



Guard of Allmaan



Guard of Dariman



THE GRIFFIN CONSCRIPT IS A MINIATURE WEARING HEAVY ARMOUR AND MOST OF THE PAINT JOB CONSISTS OF CORRECTLY WORKING THE METALLIC EFFECTS AND LIGHTING.

ΔFTER HAVING PREPARED THE MINIATURE ONE CAN BEGIN WORKING THE METALLIC PARTS.

PAINTING: THE CONSCRIPTS OF THE GRIFFIN



STEP 1 - THE SPIRIT OF METAL

The armour's base colour is a dark-brown that will progressively be made lighter while giving it a metallic effect. A medium-grey colour is added to the base colour of the armour plates while leaving the dark-brown colour in the gaps of the joints. Simulating the effect of light on the armour's surface as if an overhead light were reflected in it provides the metallic sheen. The colours are shaded lighter and lighter the nearer one gets to the parts of the miniature facing upwards since these are in the axis of the theoretical source of light.

STEP 2 - BLENDING AND TRANSPARENCY

This principle is applied to the whole of the miniature and medium-grey is added to the plates and blended with the previous layer of paint by transparency, followed by a lighter grey and then a very diluted white.

Blending by transparency consists of diluting the paint so as to make the limits between it and the previous layer vanish yet without going through the numerous steps of intermediate shades. Transparency is enough to gently go from one colour to the other, and this is repeated while making the area that is made lighter smaller every time until one reaches the final sheen.

STEP 3 - TEXTURE AND GRIME

Just before reaching the final sheen, the shadows are accentuated by adding light layers of dark-green wash in the dark parts. A bit of earth-brown wash can also be used in certain hollows to simulate dirty or rusty areas.

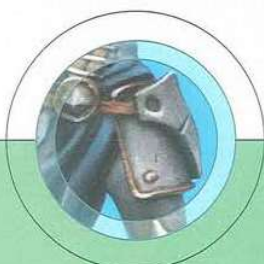
This step must be done before finishing the lightening of the armour in order to avoid losing the quality of the shiny parts by covering them.



STEP
2



STEP
3



STEP
4



AFTER THE UNDERCOAT, THE BASE COLOURS ARE APPLIED TO THE WHOLE OF THE MINIATURE.



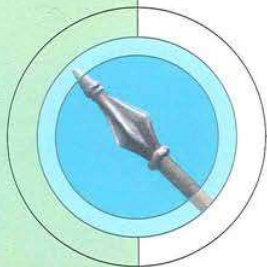
IN THIS PHOTO ONLY THE CLOTHES, THE LEATHER AND THE SKIN HAVE BEEN TREATED.



SPARKLES ARE PLACED ON THE PARTS OF THE SHIELD THAT STICK OUT.



STEP 6



STEP 7

STEP 4 - SPARKLES

The metallic effect takes on its full meaning with the final sparkle, the well-placed white spot relative to the position of the lighting. The effect is gripping if the shades are coherent in relation to the general direction of the light: the sparkle seems especially realistic and gives it texture. Generally sparkles are placed directly in the axis of the source of light on the parts of the miniature that stick out.

STEP 5 - THE SHIELD AND BORDERS

The shield's field gets a dark-blue base lightened by grey and the shadows are strengthened using a thin dark-brown wash. The symbol of the Griffon is painted the same way as the armour's borders using an orange-brown base lightened with a light beige and then white. The same principles of getting a metallic effect are applied to these zones and the shield is painted while taking into account its final position on the miniature in relation to the overhead source of light and its reflections.

STEP 6 - SKIN

The colour of the miniature's skin is really the only element that contrasts with the armour's colour. In order to remain distinct the skin is separated from the armour by a fine, very dark brown line and then shaded and lightened in a contrasted way. The base is shaded with an earth-brown in the hollows and under the nose and then the jutting parts of the face (nose, cheekbones) are lightened using white.

STEP 7 - THE WEAPON

A dark-brown base is applied to the mace's handle, a dark-red brown one to its leather parts and a dark-grey one to its iron head. The wooden handle is then made lighter by adding light-green, the leather is worked

using orange and the iron head is progressively shaded to a pure white. A thin dark red-brown wash is applied to the iron head's base to give heat to its colour and to give it a certain vibration. Like for the armour, the metal can be given thin colour washes to give it texture and to vary the shades of reflections.



THE METALLIC EFFECT TAKES ON ALL ITS MEANING WITH THE FINAL SHEEN.



Canscript of the Lodge of Had



Canscript of the Inquisition



Imperial Canscript



AARKLASH, AS FAR AS THE EYE COULD SEE...

I have travelled the continent and braved its dangers. I have seen the towers of the proud castles of Alahan defy the stars, and the lush plains of Avagddu ablaze with the flames of war. I have crossed the grey, gloomy and sterile moors of Acheron and have glimpsed death incarnate.

I have survived the implacable Syhar desert with its endless dunes that are moved like waves by the sand-laden winds, its blistering days and freezing nights. I have lived among the orcish tribes sheltered in their canyons of red rock and have shared in their struggle against their oppressors.

I have sailed to the shores of Diisha and have explored the territories of the powerful Wolfen, where the shadows of the gigantic trees reach for many leagues.

I have journeyed up the Ynkarò, the river that separates the domains of the elven nations, and have braved the thick emerald jungle of Quithayran, a place with a green and luminous atmosphere that glows with life and that resembles what the world must have looked like when it was young.

I have survived the wickedness of the forest of webs of Ashinân, the accursed lair of the Akkyshan, a jungle with monstrous shadows that has an aura of brutal hostility.

I have climbed the Cynwälls' mountains and discovered their cities perched high up in the clouds.

I have explored the lands of No-Dan-Kar and saw incredible cities, the results of the agglomeration of thousands of constructions of various styles and materials, bustling labyrinths pulsating to the frantic rhythm of the goblins' effervescence. I have felt the fervour mixed with fear of Akkylannie, a harsh land where chapels and churches grow faster than wheat.

I have choked in the steam-filled forges of the Aegis Mountains, the domain of the dwarves of Tir-Nâ-Bor.

I have ventured into the abysses of the chasms of Mid-Nor, the underground realm peopled by demons, a mineral hell of deformed stalactites. I have known the horror of the Drones' jails of mud and blood, and have miraculously escaped the morbid fate of the prisoners of the Black Woods.

I have strolled the terraces of the upper city of Cadwallon, where the peaceful cohabitation of the various peoples gives the illusion of an alternative to war...

I have travelled the continent and have glimpsed its beauty, its richness and its mysteries.

EXCERPT FROM THE INTRODUCTION OF KYLLION THE ELDER'S TRAVEL JOURNALS.

MINIATURES ON A PEDESTAL

Aarklash is a continent with varying and exotic landscapes where each people evolves in its own specific environment. The decoration of bases strengthens the rendering of your RACKHAM miniatures by highlighting them with a touch of realism.



FOUR SURFACES OF EXPRESSION FOR A MULTITUDE OF RENDERINGS.



MATERIALS

This is a list of the elements needed to create our customised bases:

- Cork (natural bark, from a bottle, board)
- Fine sand or ground peach pits
- Cyanoacrylate glue
- Spare parts of miniatures or of decorative elements (RACKHAM's range of columns, doors and accessories is ideal)
- A box cutter
- A small saw (for the cork)
- A manual drill and thin drill bits (for pinning the miniatures)
- Fine sand paper
- Several pots of paint and a no. 2 paint brush

There are of course other useful materials and many types of shapes and renderings of bases, of which some are shown at the end of this article.

TRIMMING

The first step is to trim any traces left on the plastic base by its manufacturing. The parts that stick out most must be removed using a box cutter.

Then the top of the base must be made smooth and flat using fine sandpaper (000).

PINNING YOUR MINIATURES

The creation of a customised base requires the removal of the metal bar used to fix the miniature to its base.

To nevertheless ensure that it can be securely fixed to its base, it is recommended to “pin” the miniature.



To do so, one must carefully cut off the base bar using a wire cutter, and then trim and sand the miniature's feet so as to get a perfectly smooth and even surface. A small hole is then made using the manual drill into the fighter's foot or feet up to its calf while taking care not to create any weak points. With this done, a drop of glue is put into the hole and then a pin of the right diameter is inserted. Wire or unfolded paper clips make excellent pins.

And finally, the pin is cut to a length that lets it be attached to the base in which a small hole has also been drilled.

POSITIONING

The space the miniature's feet will occupy on the base must then be determined, as well as the way it will be facing. These two parameters are very important when deciding on the base's final shape.

Two criteria are taken into account: balance and dynamism. A customised base lets the miniature's position be made more dramatic, but it shouldn't make it take on an unnatural or instable posture.

The miniature's pose and movement determine the way it is positioned on the base. The miniature's main parts and overall composition must be balanced in regard to the base's size, and form a coherent whole.

It is better to build the base before colouring the miniature in order to avoid damaging its paint job and allow the various elements to be handled without risk while positioning them.

COMPOSITION

The designing of a base involves several important artistic notions, such as the balance of volumes, of composition and of matter.

Customising a base means creating a small setting that gives the illusion of being a full landscape. A simple flagstone beneath a Cadwallon adventurer's feet suggests a road; a tree stump and a few elements of vegetation on a Wolfen predator's base transport him to the vast forest of Diisha.

The context is an endless source of inspiration for your creations and each miniature's pose can be made more dramatic in many different ways.

Thus, the ambiance one would like to recreate determines the matter and colours used.

Often the use of natural materials is a good solution. A very realistic looking tree stump can be made using roots, a dolmen can be made using a real stone, lichen can look like a bush, etc. By playing on the scale, one can imitate many textures with a minimum of work.

The disposition of the elements on the base must form an entity on its own (the base on its own must have a balanced composition) at the same time as it takes into account the installing of the miniature. The base must remain secondary and not distract the attention from the miniature, it being the main subject.



ONE TEXTURE, TWO AMBIANCES.

A harmonious whole can be reached by seeking a composition that seems both natural and light. One starts with the basic form, which one then models little by little until getting a satisfying result.

Similarly, the colours have a language that will strengthen and give realism to the base by adding matter to it (warm or cold colours, faded effect, rust, reflections, etc.). A base is painted like a miniature and one can nuance and contrast it at leisure.

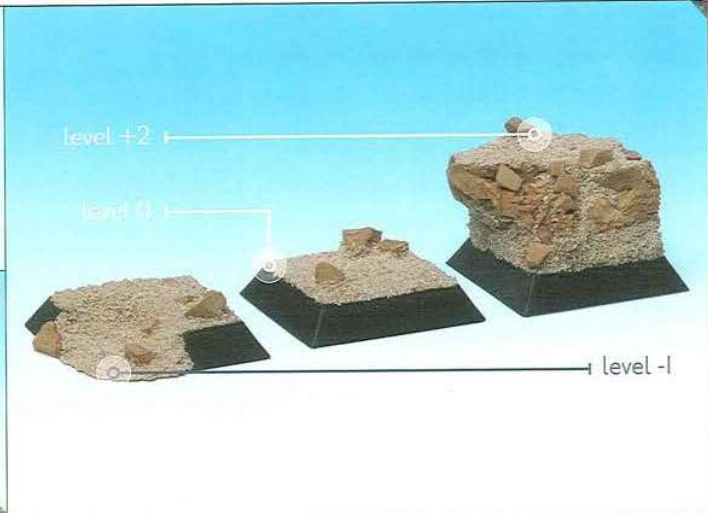
A matter such as sand can be treated in many ways to create various renderings.



mounting AN ARMY ON BASES

When mounting a whole army on customised bases, their level of detail can help form a hierarchy among the miniatures while also giving a certain uniformity to the troops. Miscellaneous miniatures mounted on a same type of base are given harmony and a regimental aspect. Simple soldiers may content themselves with basic bases, but those of characters and elite warriors have everything to gain by being more elaborately worked, and give the opportunity to attempt new experiences by including a piece of a column, a shield or a skull.

Another way to harmonise various miniatures is by adding the fragments of a piece of scenery or of an accessory to several bases (tree stumps, great blades, etc.). These elements split into several parts then become coherent when the bases are placed together in a display or on a gaming table.



THE BASE'S HEIGHT CAN CHANGE THE WAY THE MINIATURE IS PERCEIVED.

CONSTRUCTION

The customised bases used by RACKHAM represent a grassy ground strewn with rocks and ruins. The grass is made using fine sand and the rocks are made from pieces of cork cut using a modeller's knife. Cork has many advantages in addition to the fact that it has a texture that resembles that of stone. It is fairly dense,

has good resilience that allows it to be firmly fixed to the base, isn't abrasive and doesn't damage the miniature's paintjob. Moreover, it can be painted, is easy to cut, and is light and cheap.

One or several pieces of cork are cut and then glued to the base (1). At first the rough shapes are enough, as long as they evoke the outlines of the elements they are supposed to represent (a flagstone, a rock, etc.). On the other hand it is very important to cut the cork at the desired height because it is difficult to modify this aspect of the base in the next steps.

To do so, the cork should be cut horizontally with a modeller's knife or a saw, and then made smooth and flat using sand paper so as to look like rock.

It is important to wait for the glue to be dry before sculpting the cork. Once it has been given the desired shape, only the base's details have to be added.

Glue is then applied to the plastic parts of the base that are still visible and onto the foot of the pieces of cork before being sprinkled with fine sand (2).

Sand can be added to upper parts of the cork to imitate moss growing on the rock, for example.

It is often useful to apply two consecutive layers of glue and sand in order to get an even grain on the whole of the base's surface.

In this step small pieces of cork can be added to represent small rocks and pebbles that broke off from the main piece. These small elements add finesse and extra detail to the base (3). As a general rule it is best to put an odd number of small rocks to avoid giving a rather unnatural looking symmetry to the composition.

PAINTING

The sand is painted with a base layer of dark green and the rock is painted a neutral grey. A black wash is applied all over to fill in any hollows and provide contrast. A layer of the base colours is then applied using the drybrush technique, and then the colours are lightened by progressively adding yellow to the green and light grey to the basic grey.

Finally, the edges of the rock are highlighted by adding white to the mix of grey. One can nuance the paintjob by applying a thin wash of brown to certain hollow parts of the rock and the grass.

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FINISHING

The bases can still be improved by adding the bristles of an old paintbrush (to look like tufts of grass), fake or natural moss or lichen, sawdust, bark, tea, gravel, small pieces of wood, tobacco or seeds.

Some of these elements are added before applying the paintjob (4), others only afterwards because their natural aspect is enough to embellish the base.

These additional elements are added in small amounts depending on the composition of the base and the miniature's position, in order to give balance to the colours and the disposition.



CUSTOMISED BASES REVEAL A PART OF AARKLASH BENEATH THE FEET OF EACH MINIATURE.





The fusion hammer came down and pulverised the heavy steel door with a shower of sparks and projected a spray of molten metal at the goblins who quickly ran off while letting out terrified cries.

Kahinir entered the room. His weapon's red glow made scary shadows dance on his face. Scrutinising the darkness, he advanced in the narrow corridor and signalled his companions to follow him. Hogarth and Alahel obeyed in silence.

"Damn goblins," growled Kahinir with his teeth clenched. "The slums are teeming with that vermin..."

Making sure that the coast was clear, he put down his backpack holding strange gear he had collected during his adventures and pulled an old map from it. He used his hammer as a light to read it while mumbling something.

The dwarf's exceptionally bad mood no longer surprised his companions. They were following Kahinir on the traces of Strycnius, the goblin master assassin who was responsible for his father's death and fall from grace.

Alahel was beginning to get used to the new armour that his friend had forged for him; he barely felt its weight any more. His old armour was destroyed during a combat that could have cost him his life if it hadn't been for his companions' intervention. He lit a torch and wanted to approach Kahinir when he sensed an imminent danger.

He unsheathed his sword, Deliverance, and readied himself, all his senses on alert.

His companions reacted immediately and grabbed their weapons. Hogarth tightly gripped his broadsword and felt the trance of combat take hold of him.

Kahinir made sparks fly by hitting the stone floor with his fusion hammer.

The one who was about to defy these three heroes had better be very sure of himself...

PAINTING GUIDE KAHINIR THE SAVAGE

Kahinir is an adventurer of Tir-Nâ-Bor who has travelled all over the continent of Aarklash. He has confronted many perils and has won the friendship of powerful warriors such as Hogarth the Colossus and Alahel the Messenger. This dwarf's Second Incarnation is the opportunity to present you with a new painting guide...

CHARACTER & COLOURS

The dwarves love technology, complex equipment, heavy armour and bellflower alcohol. Kahinir is living proof of this.

The paintjob of an adventurer of this calibre takes into account his personality as well as the attributes of his people.

Kahinir comes from the Aegis Mountains. The imagery of the dwarves from this region is mainly bound to the forge and to metal. Like his mountain-dwelling brothers with a very tough character, Kahinir wears bright and rich colours.

The metal of Tir-Nâ-Bor can be natural or magical depending on the rank and status of the troops. Alphax, the emblematic alloy of the dwarven people, takes on an iridescent hue, its colours changing with the light.

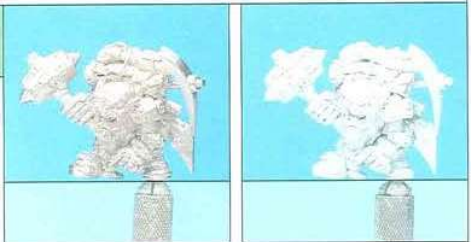
The favourite colours of the natives of the Aegis Mountains reflect their upright character and very direct view of combat. The dwarves don't hide behind drab and faded tones; they announce their presence and their strength by showing their true colours.

Kahinir is a fighter seeking vengeance who tirelessly roams Aarklash on the traces of his father's killer. With his Second Incarnation (available in the *Second Incarnations 2* pack), he has become an armoured and has gained in experience.

These changes must be kept in mind when planning this adventurer's paintjob. The dwarf has grown older and his equipment is marked by his travels. His armour is more elaborate and made out of a nobler metal.

PREPARATION & BASES

After having trimmed the miniature and applied a white undercoat, the base colours are applied. The beard and the hammer are painted caramel brown tending towards orange, the skin is painted flesh colour with a copper hue, and the armour yellow brown. The boots and the glove get a coat of dark brown with a



touch of red. And finally, the backpack is painted with mainly dark colours: chocolate brown for the barrel, the pickaxe's handle and the gasmask, night blue for the blanket, mustard yellow for the bottle, dark grey for the metal parts of the pickaxe, neutral grey for the safe, red black for the leather and orange brown for the metal parts of the sword's baldric.

LEATHER & WEAR

Kahinir's clothes are well worn by his travels and the weather, so the paintjob should reflect the patina and accentuate the leather's cracks in order to show the atmosphere bound to the character's wandering and adventures.





The dark brown base is shaded with consecutive washes of dark blue and then black. The source of light is considered to be above him, so the shading and lightening is done while taking into account this orientation. The contours are then gone over with the base colours while making sure that the passage from one hue to the other is smooth, and by playing on the paint's transparency by diluting it (thus avoiding the "staircase effect" that would look like several lighter and lighter strips without a real blending effect between them).

Then the contours lit by the light from above are highlighted, first by adding red beige and then light grey to the base colour. The last highlights are extremely fine and located on the crests.

These hues allow one to get leather that is at once warm in its dominant colour but which turns colder in its highlights. The surrounding elements being destined to be painted with warm hues, the various zones will stand out more and allow the piece to be "read" easily. The managing of warm and cold colours must be mastered to get the best from a colour scheme.

The leather's cracks, which are important to render the effect of material, are very easy to do. Carefully studying real leather (belts, old jackets) lets one understand how it cracks and breaks at the folds.

The cracks are drawn with a fine paintbrush using a light leather colour made lighter and lighter towards the contours. They mark the leather with irregular lines perpendicular to the element's axis for straps and belts, or spreading out from a zone that bears a specific strain due to a weight or a fold.



ANTIQUE ARMOUR

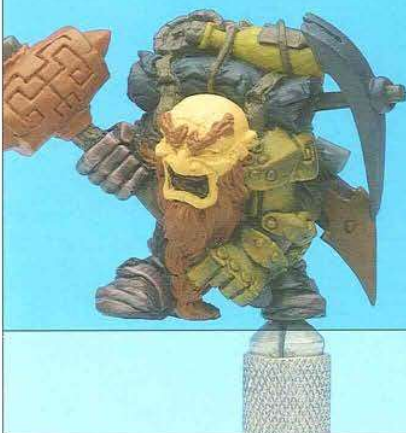
Kahinir's new armour should also express its wearer's adventurous and wandering character while taking into account his status of armorer, which demands the presence of a specific and precious metal.

Thus, Kahinir has most probably chosen to wear an ancient suit of armour, a masterpiece of craftsmanship.



The yellow brown base is shaded by adding dark brown to the parts opposite the overhead lighting and by accentuating the contrast in the hollows.

Highlights are made by adding ochre brown and then light beige to the base colour. The scratches are painted by making their lower edges much lighter in accordance to the direction of the overhead light.



Most of the armour's scratches and cracks already being sculpted, it isn't necessary to paint them onto the miniature, yet the contours are accentuated by strongly darkening the cracks' hollows.

Oxidation develops in the hollows, where first a light wash of green bronze is applied, then a darker green is added, and a bit of white is placed at the bottom of the hollows.



The bolts are emphasised by applying dark brown and then working them with grey and then light grey.

The final shine is added to all of his armour during the same step in order to gain time, the idea being to make white spots sparkle on the jutting parts that are exposed to the overhead light.



DWARF HEAD!

Being the focal point of a miniature, and especially of a dwarf, the face deserves to be its most worked and most luminous part.

The base colour is a flesh tone going on yellow. It is shaded by adding a touch of red brown and medium brown, at first in small proportions, and then in bigger ones for the hollows.



Δ LUMINOUS BEARD

The reddish parts of the cheeks, the ears and the nose are painted at the same time with a mix of bright red and the basic flesh tone. They are then shaded progressively with more and more red added to the mix, and pure red is even used in certain hollows (around the nostrils, beneath the cheeks and the nose, and in the ears).



Like most dwarves, Kahinir is proud of his beard and grooms it with great care. Hair, a mane or a beard can be painted in various ways depending on if one wishes to make them appear dirty and tangled or rather clean and tidy, even glossy.

Hair can be marked by time and get white streaks or become grey at the temples. It can become reddened by fire, dyed, or, as in Mirà's case, naturally be of an unusual colour.

Kahinir's red beard is that of a dwarven hero who has been marked by the years and the battles; so the first white streaks have appeared.

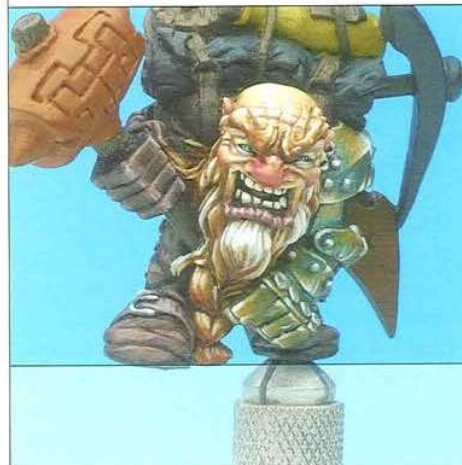


The paintjob of this type of element should allow volumes to be distinguished easily by highlighting them with the creation of a shiny effect on the areas exposed to the overhead light. This effect works if the light follows the curves of the shapes and the movement of the hairs.



The base colour is orange going on brown, which is shaded in several consecutive steps with a dark red brown applied in thin, semi-transparent layers. Yet the contrast between this shading and the base colour must not be too strong, its goal being to create a first emphasis by letting the main contours stand out. Nevertheless, it is the highlighting that plays the most important role and gives volume.

The base colour is then applied again to the areas to be made lighter by progressively adding egg-yolk yellow and by applying the paint to the contours as well as the hollows. If the latter remain dark, then dark lines appear by contrast between the hairs, which would make them look dirty.



The lightening continues on to a yellow colour while taking care that the hollows of the grooves are made light enough. The simplest thing to do is consider that there are no grooves and to treat the shape as if it were flat.

The final highlighting is done by adding white and ivory to the yellow. The grooves are taken into account for this last step of highlighting, and the hollow parts are left as they were in the previous step.

The shiny effect is now created by simulating the beard's reflection on the part that juts out as if it were one big mass.

The greying temples are obtained by shading the orange base with medium grey made lighter and lighter until reaching white.

The main surfaces are again shaded using the basic flesh tone. The passage from the darkened colour to this base colour creates the richness of the hue and helps the volumes stand out. The parts jutting out are then made lighter by adding white to the flesh tone, just like for metallic parts yet without going all the way to pure white.

The colour chosen for the eyes depends on the hair and on the overall colour scheme. In this case Kahinir has red hair, so his eyes should be green.



AN ADVENTURER'S MATERIAL

The accumulation of objects and accessories on certain miniatures is sometimes a painter's challenge, for it is hard to make an area encumbered with details very "readable." Two basic principles are used for this type of work: that of warm and cold colours for contrast, and that of complementary colours (meaning opposed on the chromatic circle).

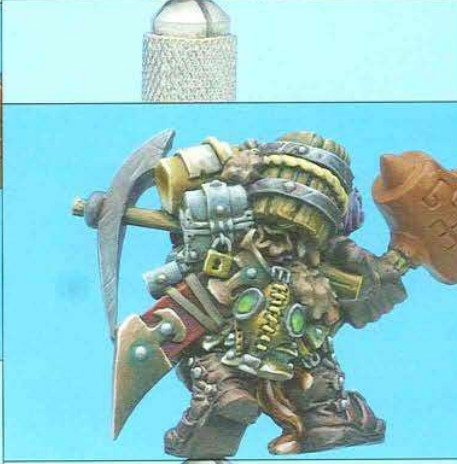


The items collected by Kahinir are very diverse: a flask of cactus alcohol from Bran-Ö-Kor, a Cynwäll blanket, a steam mask and a small Akkylannian safe are just a few of the many trophies carried by this dwarven adventurer.



Every piece of Kahinir's backpack is made of a different material that defines it among the mass of objects (fine cloth, wood, rusted steel, shiny leather, dry and crackled leather, enamelled ceramic, etc.).

To separate these items correctly, they are taken into account on their own – their composition and their colours – but also in relation to the other items. For this reason pouches can be painted using cold colours to make them stand out less and highlight



the more interesting pieces of equipment. Another solution can be to repeat certain hues to avoid getting a patchwork of clashing colours.



THE FUSION HAMMER

This magic hammer is Kahinir's emblematic item. The glowing material it is made of is red with internal heat and the goal of this weapon's paintjob is to render the fusion effect in a realistic way.

The principle is the exact opposite of the usual highlighting technique. The lightened parts are inside the hollows and the outside parts are made darker the further they are from the hot core.



The base colour is caramel orange, which is made lighter in the engravings using from bright yellow to intense pure yellow. The outline of the engravings is lightened to simulate the light shining from the grooves.

White is added to intensify the effect of heat in the grooves (yet without completely filling them) to give an illusion of movement in the molten metal. Too much white would cause the heat effect to be lost and would give the engravings a drawn and artificial look.

The flat surfaces are then shaded by applying darker and darker red (by adding black to it) to one small area at a time to give life and matter to the effect.

The darkest areas are those at the centre of the even surfaces. For "readability's" sake, and to define the limits well, the hammer's two striking surfaces are lightened with grey and then white.

THE ADVENTURE CONTINUES...

Kahinir is ready to carry on his travels and a customised base is added to emphasise the rich character of this piece. A few elements that evoke Kahinir's history are added to the usual customised base made with cork and sand. The shoulder piece of an amok slayer's armour and a brontops tusk suggest recent epic battles, and the mountain vegetation gives an idea of where this adventurer usually roams.



Panting, Kahinir advanced at a fast pace on the mountain trail. For several days now he has been stalking the troop of goblins that was accompanying Strycnus, his sworn enemy. Exhausted, the soldiers of the plains could no longer keep up with him. That accursed assassin was going to escape him once again!

When he reached the crest he could finally see the No-Dan-Kar troops fleeing as if all the demons of Acheron were on their tails. The adventurer's face broke into a wolfish grin. At last, vengeance was within his reach!





“
You will learn to fear me!
”





FANTASY ARCHITECTURE

FLAGSTONES OF LEGEND

The articles in the previous issues of *Cry Havoc* covered the technique of using plaster of Paris to build settings and scenery. This material, which imitates stone and its specific grain so well, can be used to create architectural elements that are realistic in their shape and texture.

A MAZE?

"Hmmm... These designs are fascinating..."

Karolín of the High Academy of Imperial Architecture of Klüne, an expert in ancient flagstones, was carefully studying the arabesques decorating the stone floor. The pointy tip of his nose was drawing lines in the dust while he examined the delicate spirals of granite.

"These glyphs indicate the position of the cardinal stars and place the building in the cosmic order."

Snapping his fingers, Karolín called the troll who was his mobile work platform. He jumped up the steps attached to the enormous creature and sat down behind his desk. From this high position he could study the entire flagstone floor.

Something in this room just didn't seem right to him. He was about to mention this to the member of the guild of Architects who was his guide when he saw Solkarlus, his apprentice, hiding behind a column. The brat was waving with his arms as a warning signal. Karolín thought better of it and took on an at once surprised and severe expression.

"Ah! Solkarlus! Where have you been? Come and show me your work, and woe you haven't done it correctly!"

Once his student was on the platform, Karolín pretended to inspect his notes while the brat whispered into his ear.

"Master, I have discovered that the room in which you are is only a replica. It seems that the guild invited you to Cadwallon to benefit from your expertise for free. If I understood correctly, the flagstones that interest you so much are in reality a key to a passage leading to the chasms. We had best return to Klüne..."



INSPIRATION

Though the material remains the same, the procedure and the engraving change depending on the element one wishes to create.

Floors made of flagstones are frequently used when designing settings by the RACKHAM studios. The flagstone floors of temples, of citadel ruins, or of the remains of buildings destroyed by war and slowly retaken by nature, all evoke historical events and enrich the world of Aarklash.

Floors can suggest the size of a building, its importance, and even its function if symbolic elements are used wisely. (The cross-shaped floor plan of churches and cathedrals is the most obvious example.)

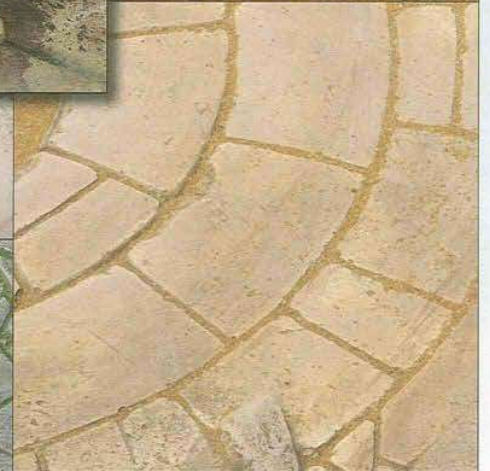
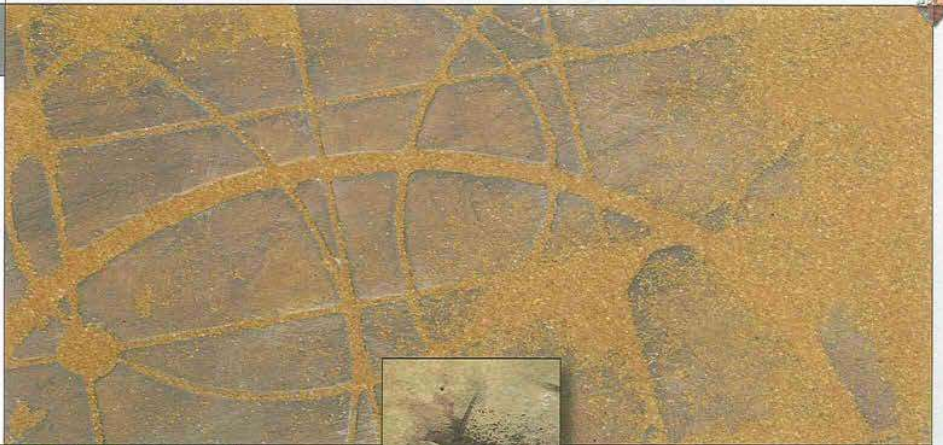
The way flagstone floors are built is bound to antique architecture and has evolved over the centuries. From the simple assembly of pavestones to the complex layout of flagstones (sometimes richly decorated with mosaics, sculpted in bas-reliefs, or with a quality that simply stems from their proportions), floors take on various aspects depending on the epoch and the civilisation that laid them.

PROJECT

The minute designing of a setting's floor provides it with high added value, be it destined for gaming or for use as a diorama.

How the creation of this type of element proceeds depends on several factors that require a minimum of planning. The setting's function defines the level of detail, of complexity and of fragility that can be permitted.

A setting made for gaming must place emphasis on sturdiness and on practicality since it will often



be handled. One should avoid adding too many contours that may hinder troop deployment when playing games.

CREATION & DECORATION

A diorama, on the other hand, can include numerous details and decorations, and benefit from a more elaborate work of sculpturing; it isn't subjected to the same need for solidity.

The flooring can be an integral and permanent part of a larger setting (such as the ruins of a castle that reveals the remains of ancient floors strewn with fallen rocks), or be independent and easily placed into various configurations.

What does one wish to represent? What kind of pavement? Floors can be arranged in a checkerboard, a spiral, in an anarchic way, symmetrically or not, with geometrical forms, decorated with mosaics, made up of various types of stones or tiles... the possibilities are endless. The flagstones can be set neatly next to each other or can partially overlap. The mortar joint between the tiles can be more or less thick.

Arabesques, glyphs, motifs and bas-reliefs can be added to give character and life to your creations.

The floor's aspect is also determined by the geographic situation. Griffin flagstone floors don't look like those of an Ophidian ruin or a Cynwall palace. A reference to Aarklash's culture places the setting in the perspective of a rich universe and helps make it realistic.

Depending on if it is located inside or outside, the flooring doesn't age in the same way. Has it been walked upon a lot? Has it kept traces of its use? What wear and tear has marked the masonry?

Weather can erode stone and sand-laden desert winds can smoothen it. Even without insisting on these details, they can only help make a setting more alive. By studying the wear, the cracks and the paths formed by repeated passage, the observer can recreate the setting's history.

The ground can also prove to be important. An instable ground can have caused the floor to cave in and reveal tunnels. Some places, such as Cadwallon, were built on top of ancient ruins. The overlaying of constructions and the instability of the ground can cause interesting intermingling of architectural styles.

In these situations some flagstones can be cracked. There can be a difference in the level of the floor, even just a slight one, as well as paving stones that have come loose in the masonry.



TUTORIAL

The creation of circular flagstone flooring engraved with arabesques follows the same steps as those of the Scorpion laboratory or of the walls of the Barhan crypt (see *Cry Havoc* 1 and 2). The following principal steps can thus be defined: concept (sketch), casting/texturing, floating, engraving, finishing and painting.

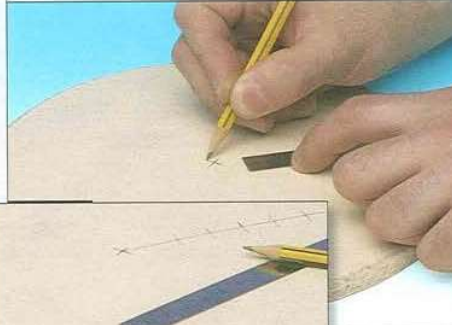
The first steps having been covered in the previous issues, this tutorial focuses on the engraving and painting of a flagstone flooring.

A plaster tablet of the desired diameter is cast and the various tools needed are gathered. The plaster is textured and made ready to be engraved.



All of the concentric circles are engraved into the plaster tablet, thus forming the first step of the flagstones' creation.

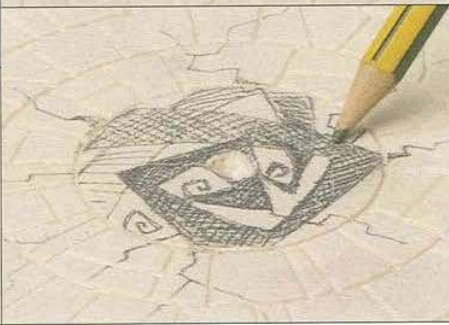
The next step is to form each individual flagstone that the circles are made of. It looks better to have the flagstones in adjacent circles not be lined up with each other. Indeed, having them overlap theoretically provides greater solidity.



The guiding marks are drawn using a pencil directly on the plaster tablet. Its centre is determined and marks are made to define the sizes of the flagstone circles.



Using a compass with metal tips at each of its ends, concentric circles are engraved following the marks made in the previous step.

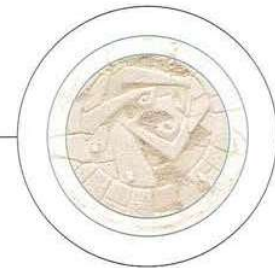


The arabesques at the centre are drawn with a pencil. They are a guide when sculpting the motif and help avoid awkward composition and design.

The arabesques are sculpted into the tablet in bas-reliefs. The drawing of the previous step wasn't respected in detail, for it was just a rough guiding sketch. Indeed, sculpting plaster requires one to be opportunistic and to take advantage of beautiful blemishes to get a coherent crack, a realistic impact or any other effect. Arabesques are created progressively by removing the plaster little by little.

The detailing, such as the creation of an area where the floor has caved in or the sculpting of cracks, is then done.

In this step natural elements, such as moss, grass or lichen that has grown between the flagstones, can be added. Most of the techniques and materials used to customise bases can also be used here, especially sand, cork and carpenter glue.



The setting is painted in the same spirit as a customised base. A base layer of neutral grey is applied followed by a black wash. Grey is then added again and made lighter using light grey. All colours used are similar to those applied to bases. The finishing touch can be given to the setting by adding some flaking or bristles of a paintbrush to simulate tall grass.

Like for customised bases, painting a setting in different ways can create different atmospheres. The type and quality of the stone can be made to vary through different colour schemes.

The techniques used to create a flagstone flooring can be applied to other structures such as walls, ceilings or any other structure made of stone. The creative process and the various steps remain largely identical.

The buildings of Aarklash await nothing more than your inspiration to come to life at your hands.





THE COLOURS OF WAR: SHIELDS OF AARKLASH

Shields are the reflection of each army's style and iconography. Their highlighting can be done in many ways. From simple emblems to complex intermingling of textures, they provide the perfect support for your colours.

Shields are a common part of the soldiers of Aarklash's equipment. Of various sizes and shapes, they are a defensive element that also allows units to be identified within their army.

Because shields are used as protection against projectiles and attacks in hand-to-hand combat, they are usually badly worn, dented by blows or riddled with arrows. Their external face, the "field," can be decorated with a coat of arms or symbols that represent the belonging to a noble family, a tribe or an army. A shield's shape and colours can also reflect a unit's mindset, and can even testify to feats carried out in a glorious past.

Regiments of Alahan that have shown extreme bravery or performed particular feats of arms usually add symbols to the field of their shields, beneath their unit's emblem. The warriors of Mid-Nor, like the orcs, enjoy decorating their shields with morbid trophies removed from their victims (though in the sons of Jackal's case these are generally exotic pieces of equipment salvaged here and there). The Khor warriors are renowned for their habit of embedding the bones of their vanquished enemies into their shields. Thus, in addition to its protective function, the shield takes on a symbolic dimension.

Some of Aarklash's most powerful artefacts are shields of great value, of which the most famous ones come from the baronies of the Lion and are carried by the barons themselves.

Hence, shields reflect the culture and the martial doctrines of the peoples wielding them.

PINNING AND PREPARATION

The casting marks are removed using a modeller's knife.

The shield is pinned for ease of handling while painting and to provide solid fixing to the miniature. Pierce a small hole in the shield's fixing point with a very thin drill bit while taking care not to drill all the



way through. This operation must be done very carefully while often checking the hole's depth in order to avoid any problems.

The affixing stud is removed from the miniature's forearm, which is then pierced in the same way as the shield while taking care not to drill all the way through the wrist.

A metal pin of the same diameter as the hole is fixed to the shield (using cyanoacrylate glue). A certain length is left of the pin to allow it to be held by a manual drill bit holder for ease of handling while painting.

Once the shield's paintjob is done, the pin is cut down to the length required to attach it to the hole

in the miniature's wrist. The assembly thus obtained is precise and solid.

SHIELD OF TIR-NÂ-BER

Here is a paintjob example for a shield included in the Soldiers of the Plains box.

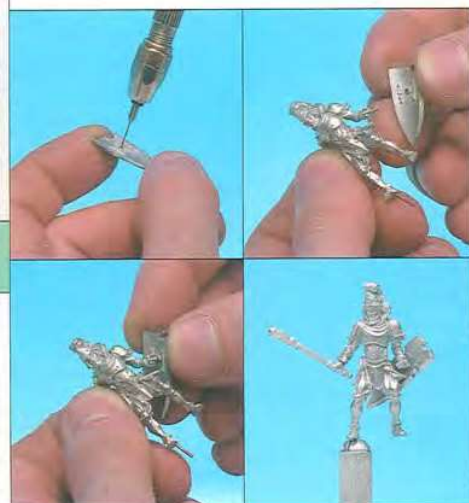
After it has been trimmed and undercoated, a combination of pastel blue and golden brown is applied to the shield as a base.

The lower parts of the shield are then shaded with a warm orange brown wash followed by a golden brown one.

The shield's field is then gone over again with the base colour, and is then made lighter on its upper parts by adding pastel blue and then white.

A base of yellow green mixed with a drop of earth brown (to make the colour cover better) is applied to the clan's symbol. It is then shaded with a transparent earth brown wash and gone over with yellow green and then white.

The leather rim is given a dark red brown base and then made lighter with red brown followed by orange brown.



WAR PAINT

Oxidation

Oxidation acts a lot like rust, a matter that was covered in an article in *Cry Havoc*, volume 2.

The greenish colour develops in the hollows, in patches or in spots. The effect spreads to the edges of the field but doesn't affect the symbol, which thus seems to be made of precious and inoxidisable material.

Starting with a bronze green to trace the edges of the patches, they are made lighter as one gets nearer to the hollows by adding bright green to the bronze green and then a bit of white in the hollows. This is kind of like inverse lightening.

Looking at ancient statues of bronze teaches a lot about the way oxidation develops on material.



CHEQUERS



TRACES OF BLOWS



doing this to the first squares that were drawn so that the paint's intensity remains coherent and that the chequers' faded effect is preserved.

And finally the squares are made lighter and then darkened.

Open field

The patterns sculpted on the shields can be removed in order to get a blank surface that allows one's creativity to flow freely.

First the symbol is removed using a flat file. The surface is then smoothed with very fine sandpaper. One

Damaged shield

To get a very damaged effect, the shield can be transformed using a box cutter, pliers or a small hammer. The box cutter can be used to create scratches and gashes caused by swords. With pliers one can damage the edges of the shield in a realistic way (as if they have been struck by an axe), and the hammer is used to simulate the impacts of maces or flails.

However, in order to preserve the piece's readability and aesthetic quality, this method should be used sparingly.



OXIDATION



BLOOD



OPEN FIELD



DAMAGED SHIELD

Blood

The violence of combat is never represented as clearly as with a nice splatter of blood. This is gotten by mixing black with bright red (a drop of shiny varnish or glaze can be added).

A first stain of blood is painted onto the shield with a single mastered yet spontaneous stroke of the brush. Before this stain dries, the brush is very quickly cleaned and is then used to play with the paint to spread the "blood" around a bit more (the time it takes to clean the paintbrush lets the paint dry a bit, and then returning to it allows one to get a realistic transparency effect).

The most important thing is that the paint and the brushstrokes remain fluid.

Chequers

A chequered pattern can be adapted to any type of surface (wood, metal, fur, skin, etc.) and is added on top of the miniature's paintjob.

The chequers are integrated and blend into the paint. They undergo changes bound to light and wear, and can be faded in certain places.

Starting in a corner, the chequers are painted (without previously tracing the pattern). The squares become more and more transparent as the brush runs out of paint.

The contours of the squares are then gone over again so as to clearly define them. One must start

must take care not to damage the edges of the shield or to remove too much material from the field.

Such a surface is ideal for painting an arabesque or a symbol to personalise an army.

Freed from its sign of allegiance, the shield can also be used to customise a miniature from a different people.

The various decorative effects described in this article can be combined, especially when one has a large surface to paint.

Traces of blows

Shields suffer the opponent's blows and bear their marks. These marks can be made using the trompe l'oeil technique.

First a thin dark line (very marked at the start and then becoming thinner and thinner) is painted to represent the impact of the blade that then slashes the shield's field. This line is made lighter by painting a line with a lighter colour at the bottom part of the gash (clear at the base and then progressively fading).

A bit of earth brown is then added in the hollows in such a way as to accentuate the illusion of the gash's depth.

Small cracks caused by the impacts are painted with fine lines of diluted white.

The same technique can be used to represent holes or missing parts on certain weapons and armour.

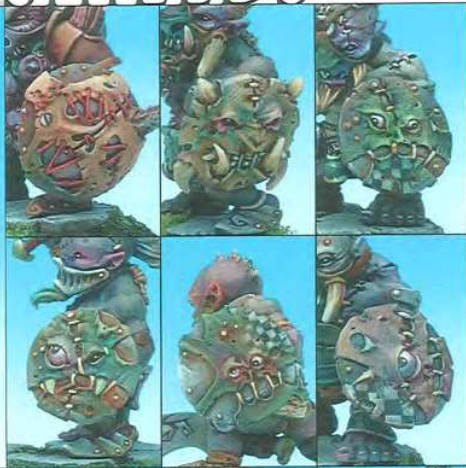
All these decorative techniques can be applied to many other elements, such as weapons and armour. The combination of several of these effects is often interesting as long as they aren't in overabundance. Like when painting a miniature, harmony and balance must be kept in mind when applying these various techniques.

DECORATING BASES

Shields are interesting for use as base decoration. Left behind on a battlefield and damaged, they are the testimony of epic clashes. A shield evokes the death of an enemy. It can be accompanied by a helmet, a piece of armour or a broken weapon.



THE DWARVES OF MID-NOR



The fields of Mid-Nor shields are made of skins stretched over wooden or metal frames. The origin of the hides used to build them is easily recognisable: the characteristic chequers of the goblins, the greyish skin of a Drune or the bluish one of a half-elf. Some of these hides have eyes or are infested with horrifying diseases while others are slowly rotting away, waiting to be replaced by freshly cut strips of skin.

THE GRIFFINS OF AKKYLANNIE



The legions of the Griffin have strict codes that allow their regiments to be identified (each one has its own combination of colours). The Commander-ies of the Temple also have specific colours that distinguish them from the other Griffin units and evoke the regions where Merin's soldiers are based. The standardisation of the Akkylannian shields attests to an advanced level of military organisation.

THE LIONS OF ALAHAN



Each barony of Alahan has its own coat of arms that decorates the pavises and shields of its soldiers. The knights wield shields with more complex designs that underscore their belonging to an elite corps. Furthermore, specific symbols attest to the bravery of certain exceptional regiments. The renowned Shields of the Baronies are legendary barriers that protect the invincible heralds of justice.

THE DWARVES OF TIR-NÂ-BOR



The dwarves of Tir-Nâ-Bor are organised into clans. The heavy shields carried by the dwarven warriors show their allegiance to a clan or a family and are usually decorated with trophies taken from the enemy, such as tusks or precious materials.

The mountain-warriors carry enormous shields that can block a catapult's projectile. These antique artefacts are true treasures of craftsmanship.

The war clones of the Scorpion, be they of Skorize class, Keratis class or any other, are often equipped with shields despite their lack of instinct for self-preservation.

The fields of the Syhar shields are often soaked with mutagenic substances and other chemical fluids. Their rims are sometimes decorated with insectile or chitinous outgrowths.



THE ALCHEMISTS
OF DIRZ

The shields of Acheron most often come from the equipment of fighters of other peoples who have returned from the dead to fight in the name of the Ram.

Damaged and rusted, the protective gear of undead soldiers is not maintained and is quickly deteriorating.

Certain shields are, however, built in Acheron. These shimmer with a wicked glow. The baroque style of their designs and the fine shapes of these unholy objects are testimony to the past of the former barony of Acheron.



THE LIVING-DEAD
OF ACHERON

The militia of Cadwallon is equipped with shields decorated with the coat of arms of the Free City. Those of simple militiamen are made of ordinary materials, but those of high-ranking officers are finely crafted out of precious materials.

The noblemen and mercenaries of the guilds are equipped in a mixed way and the simplest of shields mingle with genuine works of art that are custom made for exceptional warriors.



CADWALLON





The shaman tightened the strips of whisperm around the young Wolfen's chest. The trials were reaching their end.

"You have endured the rite of passage. You are now a warrior of the pack, a soldier of Yllia."

The pack was gathered around them in a circle beneath the moon. A solemn silence dominated, barely broken by the crackling of the flames that lit the scene.

"For you the hunt will begin. Be proud of your clan and of your brothers; fight with anger and honour."

While reciting ritual words, the shaman unfolded a leather covering, slowly revealing a pair of huge blades. Reapers.

"These are the sacred weapons of our people; they are the symbol of our strength. Learn to master them and become the scourge of the enemies of the moon-goddess."

The young Wolfen let the shaman attach the heavy reapers to his forearms.

The shaman gazed intensely at the young warrior. He gauged him one last time, his expression remaining completely neutral.

Finally he turned away and let another Wolfen enter the circle straight in front of the fang warrior. An enormous Wolfen, taller and stronger than the biggest of predators, planted his feet before the young fighter, forcing him to lift his head in order to look at him. His immense shape stood out in the pale moonlight.

Intimidated by this presence, the young Wolfen lowered his head as a sign of submission while the powerful warrior drew the symbol of Yllia on his forehead.

"Be brave and obey our laws!" spoke the pack leader.

Turning around to face the assembly, the huge Wolfen began howling at the moon, soon to be followed by the whole clan.

The rite was fulfilled. A new warrior had joined the pack.

PAINTING GUIDE THE FANG WARRIORS

The Wolfen are aggressive and powerful creatures whose paintjob should reflect their savagery. The Fangs of the Moon-Goddess box (UKWFRAC1) allows a great variety of assemblies and provides the perfect support for a painting guide devoted to the fiercest predators of Aarklash.

Δ VIOLENT NATURE

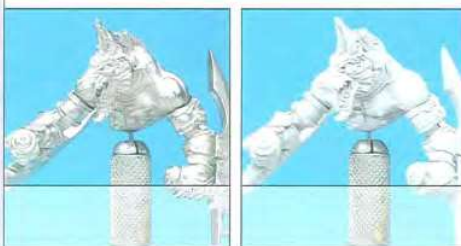
The Wolfen people is enigmatic, both bestial and bloodthirsty, and has an intensely close bond with the forces of nature.

The Wolfen's palette of colours is bound to the forest, to raw materials such as wood and stone, as well as to leather, a certain grime and the presence of blood.

Living in symbiosis with their environment, the Wolfen wear very few clothes and almost no armour. Their protection is rather provided by their accessories. Giving privilege to speed and brutality in hand-to-hand combat, the Wolfen prefer light and practical equipment.

The fang warriors being largely without clothes, the biggest part of the paintjob must be concentrated on their skin, fur, claws and fangs.

So the choice of colours for these parts should evoke nature.



SKIN



The most visible part of the miniature is the skin. It therefore deserves especially careful and elaborate treatment that plays with the variations of the shades.

The idea is to make the soft highlights of natural grey contrast with the brown, more brutal dark parts that suggest grime and the Wolfen's violent nature.

A base of fairly light medium grey is applied, and the paws, the forearms and the muzzle all get a dark grey base. The fur gets a black base and a dark brown wash is applied inside the mouth.



The shading of the lightest parts of the skin is done in progressive layers while adding a bigger and bigger amount of fairly warm dark brown to the base colour.

Adding dark brown (rather than black or dark grey) allows the colour to be made richer, to give the skin a dirty appearance, and to make the muscles stand out more.

The muzzle, as well as the darkest parts of the paws and forearms, are shaded with a very dark brown.



Once the shading has been done, the bulging parts are gone over again with the base colour in order to erase any stains caused by the dilution of the paint. In this step the limits between the areas of light skin and the darker paws, forearms and muzzle are blended by shading the two colours in such a way as to harmonise them.



The lightening of the lighter part of the skin is done by adding light grey to the base colour. The bulging parts are shaded with ever lighter layers of paint as one moves up to the parts lit by an overhead light. All lightening is done as if the source of light were right above the miniature.

The lightening must smoothly follow the curves of the bulging parts to reach light grey on the most exposed parts.

The parts with a dark grey base are made lighter with the fairly light medium grey that was used as a base colour for the rest of the miniature. Using this same colour mixed with a different one helps maintain the coherence of greys.

The fingers are then detailed by painting thin, irregular light grey lines that represent the folds at their joints (this is also done for the elbows and knees).

This trick gives a subtle touch of reality to the paintjob and makes the miniature more alive.



THE ACCESSORIES ARE UNDERLINED WITH A THIN LINE OF FAIRLY DILUTED DARK BROWN FOR MORE SHARPNESS AND READABILITY.

FUR AND MANE

The Wolfen move around and fight in the undergrowth; their manes and the fur of their tails can get caught in the branches or become dirty, so they won't be made to seem as shiny as on other pieces. The neglected, even shaggy, aspect of a Wolfen's fur highlights his wild character.

After having been given a black base, the fur is made lighter by progressively adding medium blue to the black.



A warm brown wash is applied in certain hollows to suggest dirt and tufts of grimy fur. The washes are accentuated in the deepest hollows, but some are left completely dark in order to strengthen the illusion of the strands' thickness and density.



The last highlights are made by adding a bit more medium blue to the mix. The shading follows the curves of the strands according to the overhead light.



THE WOLF'S MOUTH

The essential part of a Wolfen's paintjob is his mouth. The way the expression and the realism of the details are treated will determine the piece's visual impact.

The mouth's interior is painted dark brown red, and the eyes and the nose are painted black. A flesh-colour base is applied to the ears' membranes.

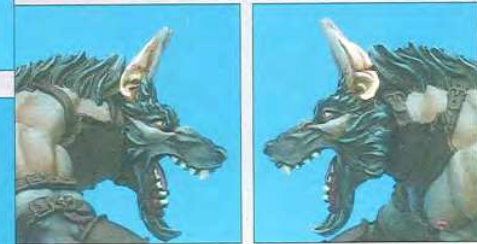
A black wash is applied in the mouth and a warm brown one in the ears to suggest depth.

The tongue and the gums are painted before the teeth are done. The tongue is given another layer of dark brown-red. It is then made lighter by adding old pink and then white.

The gums are also gone over again with dark brown-red before being made lighter with brown-red.

The teeth are first given a base of medium grey, then they are lightened with beige followed by ivory.

The chops are painted black and made lighter by adding bright red to the black. Observing a dog's chops (and its mouth in general) lets one grasp the nuances of these various textures and colours.



A black base is applied to the nose and then highlighted with neutral grey followed by light grey on its extremity in order to simulate a certain humidity.

The eyelids are painted in the same way, which makes their gaze more intense and gives the face a more realistic aspect.

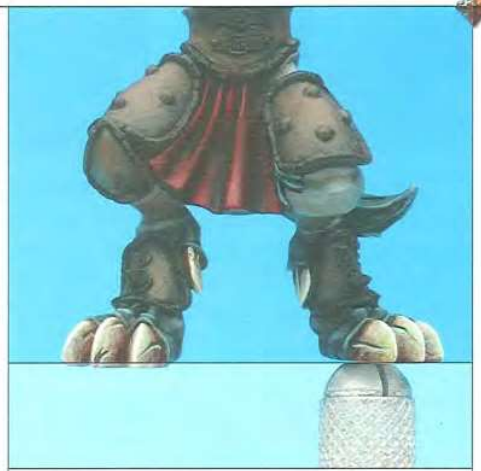
The eyeball is repainted white (while leaving a thin black line) and then bright orange-yellow made lighter with white like a metallic zone.

The iris is painted with black and gets a white dot at its centre to make it seem wet and shiny... realistic and aggressive. It's important to give the gaze a coherent direction (in accordance with the miniature's pose). A gaze directed downwards is often a good choice because the Wolfen then appears to be eyeing his prey scornfully from high above.

(becoming more and more opaque as one nears the tip of the claw). The claws are made lighter with ivory in thin transparent layers.

At this stage the claws can be given cracks using the trompe l'oeil technique. These cracks either start at the base of the claw or at its extremity. An irregular black line, which gets thinner and thinner, is drawn. A bit of brown is then added inside the line in order to accentuate the illusion of depth. Then a thin light line is added along the lower edge of the crack so as to represent the reflection of light.

The claws' final sheen is given by adding off-white to the parts jutting out the most.



THE CLAWS

The challenge of painting the claws is to succeed in getting an aspect that is dirty and damaged yet which remains readable and "clean" in painting terms. As usual, apart from the effects of colour and matter, a good blending between each colour remains essential.

A beige base is applied to the claws and they are then shaded in the hollows or indirectly highlighted by the overhead light using a fairly warm earth brown. A fairly transparent dark brown-red wash is applied to the shaded areas to represent dried blood and grime. These effects are gotten by almost completely covering the claws and then applying a very diluted base beige onto the parts exposed to the overhead light

THE EQUIPMENT

The colours of a Wolfen's equipment should evoke nature with brown, green and orange tones.

The loincloth and the leather of the mitts are treated first with a dark brown-red base made lighter with brown-red and then bright red in small amounts. A nice effect can be gotten by adding thin perpendicular lines using orange lightened with yellow to one or two places, as if dust and wear were revealing the cloth's texture.

Stains and holes can be added using the trompe l'oeil technique to accentuate the loincloth's worn aspect.

The armour plates are given a dark brown base. On these surfaces one can get a worn effect by applying

These warm colours contrast well with the colder colour of the plates of armour.

The brown and green of the plates harmonise with the red of the rims, which lets one get a good overall coherence for the miniature.

The leather straps are painted in cold tones and are given the effect of cracked leather.

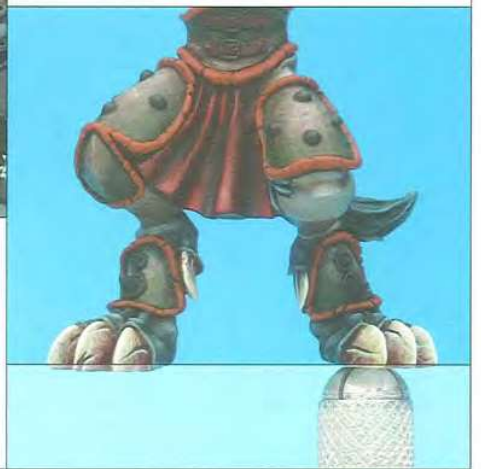
All metallic equipment, such as the buckles, buttons and bolts, are made to look like iron with a neutral grey base that is then lightened with light grey and white.



chaotic (yet nevertheless mastered) brushstrokes with slightly diluted paint that is a bit lighter than the base colour.

Green wash is added in blotches to enrich the colour.

The plates' rims get a base of leather-red and are made lighter with brown-orange and then yellow.



THE REAPERS

The reapers are painted in such a way as to get a texture that animates large metallic surfaces.

After applying a very opaque medium grey base, a light shading is made by adding a bit of black and earth-brown to the grey base colour so as to mark the direction of the lighting.

Traces of brushstrokes can be used to give texture to the metal and suggest an irregular surface that is dented and dirtied in certain parts.

In this example the texture sought is that of stone (by adding veins of dark blue and brown to the grey).

The shadows are worked with a dark blue-green wash, and the highlights are brought to off-white and then white with a shiny effect.



The medium grey is gone over again to blend the shadows through transparency by playing on the paint's consistency. Highlighting is then done by adding a fairly warm light-grey going on yellow or green to the grey base colour.

The evolution of the reapers' colour towards a warmer grey is required to ensure the miniature's good readability and to avoid that the skin's grey matches that of the blades.

Some details are added, such as traces of mud, as well as elements using the trompe l'oeil technique (marks of scratches and blows, tears in the loincloth, etc.) to "age" the miniature and integrate it into its forest surroundings.



THE SACRED LAND OF YLLIA

The base is customised using elements that evoke the forest of Diisha. On a foundation of cork cut to size, small pieces of branches are selected and trimmed, and then added to the base. A decorated stone adorns the foreground and evokes the long existence of this mythical country.

His first hunt as a fang warrior changed the way he saw the world. He felt stronger, faster, and sensed every detail of his surroundings with an extreme sensitivity.



His paws hit the forest floor in rhythm while the pack advanced at a fast pace towards the enemy camp... and towards war.

The elders had recognised his talents; the young wolf had been given the mark and the attributes of Yllia. Today the goddess's opponents would learn to fear the fury of the children of the moon!





Your place is among my prey.

”





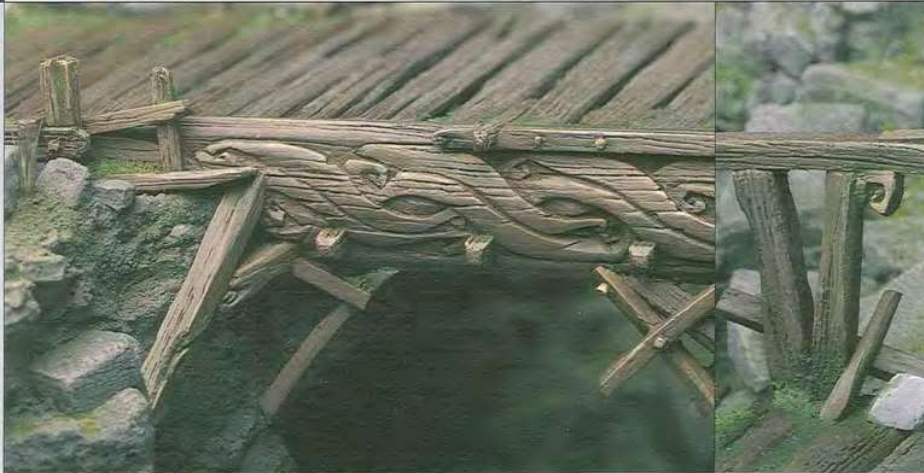
FANTASY ARCHITECTURE BETWEEN HEAVEN AND EARTH

The battle report in this issue of *Cry Havoc* is the opportunity to introduce a new material in our Workshop column with the construction of a modular wooden bridge. The combination of the various techniques used for working plaster (covered in previous issues) and wood offers new ways of building elements of the scenery.

Wood, which is introduced here for the first time in *Cry Havoc*, provides new setting opportunities. It's a basic construction material that is easy to work and with which almost any type of structures and edifices can be built.

A bridge is a remarkable and aesthetic element on a gaming table, but it also has many advantages bound to the game itself. It represents an obvious strategic objective: the crossing of a gorge or a river (see *The Tears of Yllia*, p. 28).

Its modularity allows the appearance of the setting to be changed and thus makes the form of the battle-field seem less rigid. A gaming table can have hollow spaces into which modular elements can be inserted. Furthermore, a modular bridge can be replaced by a destroyed version of the same structure, thus allowing its collapse be simulated spectacularly in real time.



MORE REAL THAN NATURE

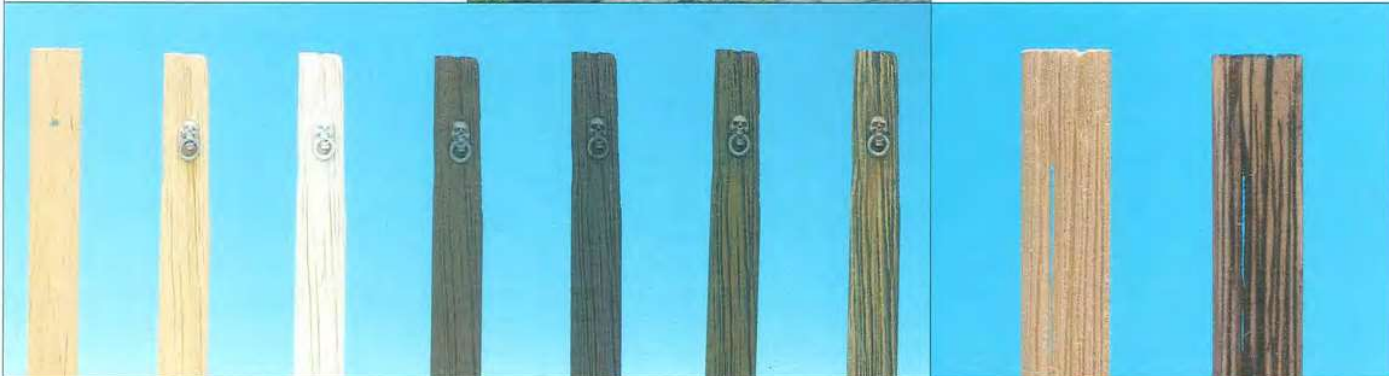
Wood can be painted in many ways depending on the type of wood one would like to represent. There is, however, a generic technique to get a satisfactory result on a setting as well as on a miniature: a black undercoat is applied followed by a dark brown base. A black wash applied to the whole piece fills the hollows and shades the veining.

A first lightening is applied (by adding yellow-brown to the dark brown base) with the flat part of



the paintbrush so as to leave the hollows and veins dark. The lightening is directed towards the ridges in order to orient the light and create volume. This step is repeated while adding a bit more yellow-brown every time until reaching pure yellow-brown. A second lightening is done by adding a bit of off-white to the yellow-brown while still following the same direction of the light.

Another quicker and just as efficient solution is to paint the wood using a simple thick brown wash. The pigment settles in the cracks and hollows while the excess water is wiped off with a paper towel, thus allowing the wood's natural light colour to be preserved. This is enough to reveal the wood's contours and texture.



TEXTURE AND QUALITY



The wood's veins are usually too thin to be correctly noticed. More marked veins are gotten by rubbing the piece of wood with a metal brush with a movement that is always in the same axis and only in one direction, never back and forth. These strongly marked veins are easy to paint and give a very recognisable texture. Small sticks and pieces of wood can easily be salvaged from packaging material or be bought in hardware and art supplies stores. Balsa wood is not recommended because it shreds when being brushed.

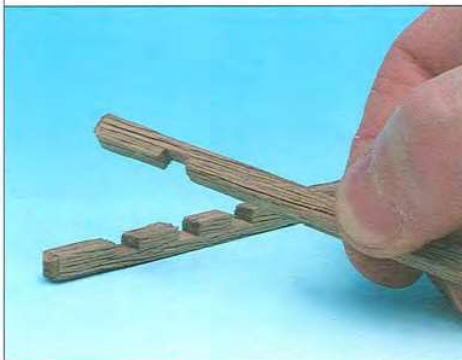
The other aspect required for the realism of a wooden construction is the respect of a minimum of logic in the choice of the size and thickness of the pieces used. A beam must be thick enough for its role as the structure's support in order to be realistic, yet thin sticks of wood are enough to form a railing.

TECHNIQUES

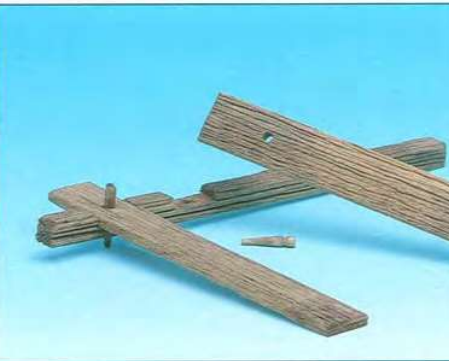
The techniques described below can be combined to meet the demands of the construction of a wooden structure.



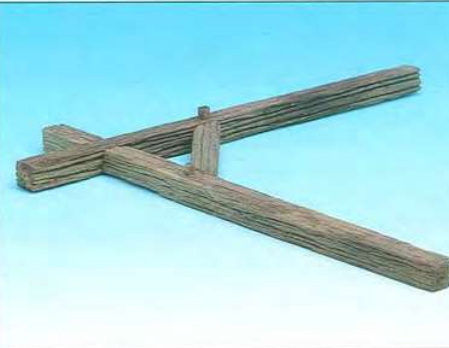
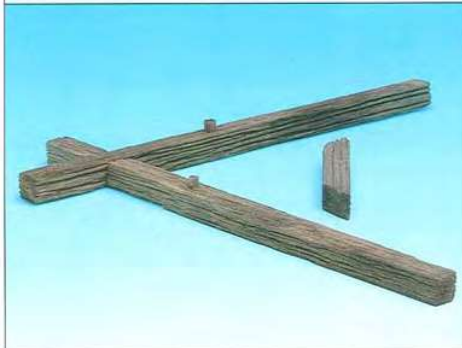
Gluing: The simplest way to assemble pieces of wood is to glue them together. This gives a rather fragile-looking result because the elements seem to be placed on top of each other without anything there to bind them solidly.



Cross lap joints: Dados are cut into the two pieces of wood using a modelling knife or a small saw. These are then assembled like the pieces of a puzzle. This assembly looks solid and realistic. The dados are adjusted little by little to allow precise assembly. A drop of glue is then added to get a solid bond.

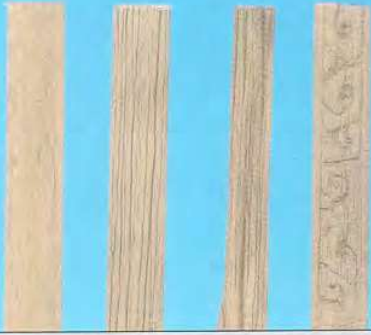


Pegging: The two pieces of wood can be pegged to one another. To do so, a hole is drilled through both parts and a wooden or metal peg is inserted and left visible. Wooden pegs usually being hammered in with a mallet, their head is often blunted and cracked at its extremity. A bit of glue helps strengthen the joint, for the peg remains very thin at this scale.



Brace: In a post-beam structure, braces are added to ensure good stability at the points of assembly and they distribute the weight of the beams. Though simply gluing them together can be enough to assemble the parts, the construction can be made to look realistic and coherent with the setting by referring to real building techniques.

BUILDING THE BRIDGE



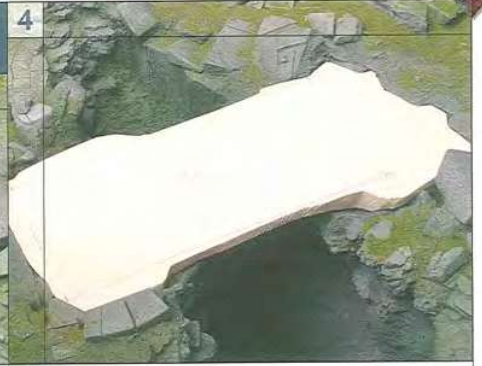
Finishing: Once assembled, the wood can be painted, varnished, dyed, burnt or made to look older. It can take on a worm-eaten, humid, cracked or patinised aspect. Paints and products that are available in stores (such as walnut stain) can let one get many interesting results. Since glue can prevent some products from adhering to the wood, it's best to work very carefully and cleanly or to paint the pieces of wood before assembling them together.

Time and weather have an impact on constructions and it is fun to imagine how the structure would react and deteriorate under the influence of these phenomena.

Wood can also be sculpted; arabesques or patterns can be carved into the mass or added as bas-reliefs made of modelling clay or wood paste.



1. Its position on the gaming table. This hollowed space sized 10 cm by 20 cm allows the various modular bridges to be inserted, they all being built based on the same template. The bridges must include the missing pieces of rock at their extremities. This method allows the modular element to be perfectly integrated into the setting.



4. The new bridge's foundation. This is a plaster slab adjusted with a rasp to fit into the space on the gaming table. This slab is the construction's support and is progressively cut apart in order to just leave the parts at the bridge's ends.



2. The first bridge made for this gaming table. It is made of a simple timeworn stone surface strengthened by a wooden framework. The sculpted stone base that is attached directly to the bridge can be seen.



5. A preview of the project is done at this stage. This allows one to check if one has the right number (and the right size) of pieces of wood and if the general appearance is satisfactory. The planks are fairly wide at the miniatures' scale, which strengthens the structure's solidity and the readability while accentuating its fantasy character.



3. The finished new bridge. The decoration and details have been taken a step further, especially with the presence of a railing and bas-reliefs sculpted into the mass.

The bridge integrates into the setting and changes the gaming table's appearance.



6. The cutting templates are drawn directly on the plaster slab (the hatched area) to roughly define the parts that correspond to the overhanging rocks and the bridge's ends - the "natural" parts of the setting.

7



7. The hatched areas are cut off, thus leaving space for the first crossbeams to be attached. The central part of the slab is then removed little by little as the timber is set into place and the distance between the two ends of the slab is maintained by the crossbeams.

10



10. The vertical elements of the railing are attached. The bridge takes on volume and shape. Sand and plaster fill the spaces between the planks at the ends of the bridge for a better integration into the gaming table.

8



8. The crossbeams are in place; the whole central part of the plaster slab has been removed. This procedure allows the right size of the bridge to be preserved so that it fits into the space provided in the gaming table. The grooves into which the crossbeams are inserted were carved into the plaster using a gouge.

11



11. Sculpted and partially broken stakes are added to the sides, level with the surface of the bridge. In addition to its decorative aspect, this addition gives the bridge thickness. Visible cracks in the wood help give it its timeworn appearance.

9



9. The planks are glued perpendicularly to the crossbeams.

12



12. Railing and support scaffolding are added. The bridge has been visibly strengthened. Many beams and breaks in the structure evoke the history of this place, the theatre of ancient battles. Some debris can be added to the sides so as not to hinder the miniatures' movements while playing. The bridge is now ready to be painted.

FANTASY ARCHITECTURE AT THE GATES OF THE REALMS

The Rag'narok is in full swing. The mysterious Úraken clan has now also joined the war. In this issue of *Cry Havoc* we take the opportunity to finish the work with wood that was started in the previous one. This Workshop article will guide us through the construction of a wooden torii.

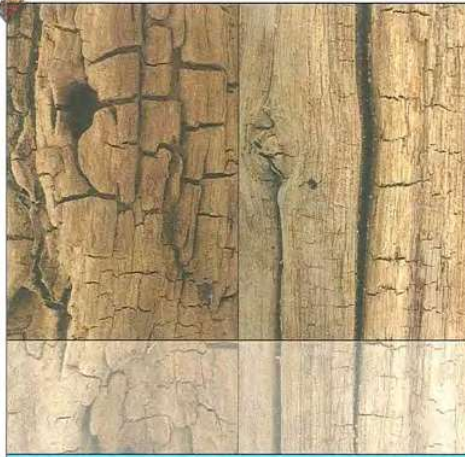
Torii means “bird perch” in Japanese. It is a structure made of stone, wood, metal and concrete, and whose shape resembles the Greek letter Pi. It is a gate through which one passes as if it were an arch. Sometimes painted red, a torii marks the entrance to a sanctuary's inner sanctum.

These symbolic thresholds sometimes open a road. More surprising still, yet not less common, torii can be found standing in a lake or in the sea. They then symbolise gateways between the world of gods and that of mortals.

The curved plank at the top of a torii is called the *kasagi*. Decorations and ornaments are hung from the beam just below, called the *nuki*.

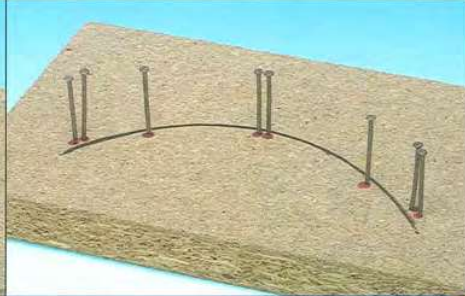
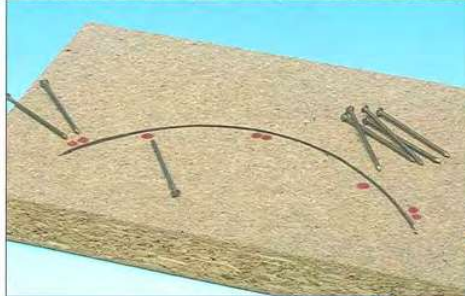






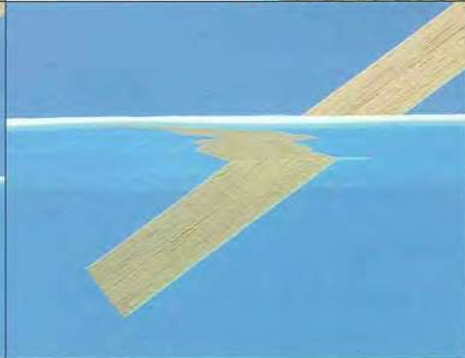
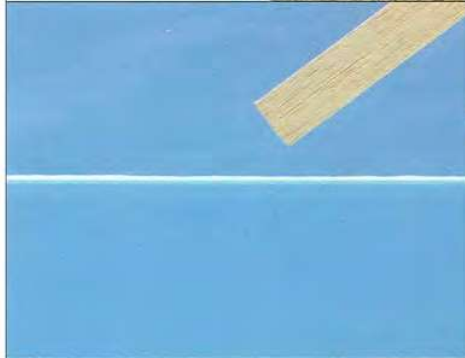
TECHNIQUE

At the top of the torii is a curved plank: the *kasagi*. This is the technique used to create this essential part.

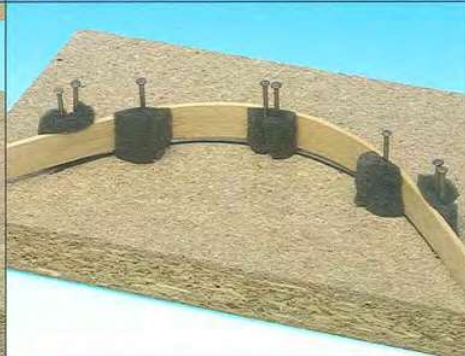
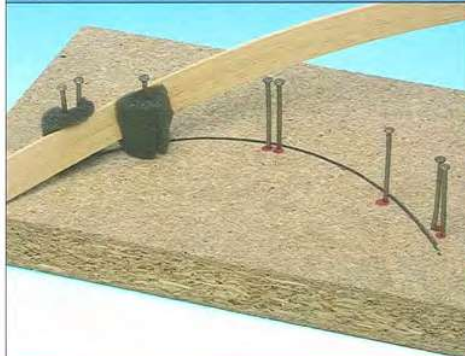


The tool used to bend the strip of wood is made by hammering a series of nails along both sides of a curved line drawn on a board of wood.

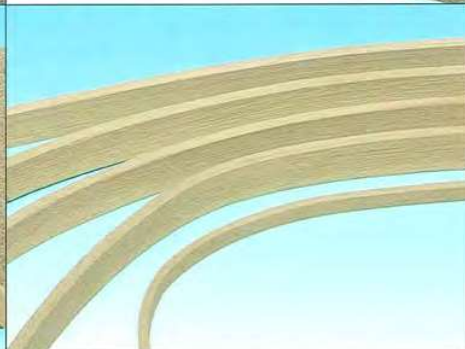
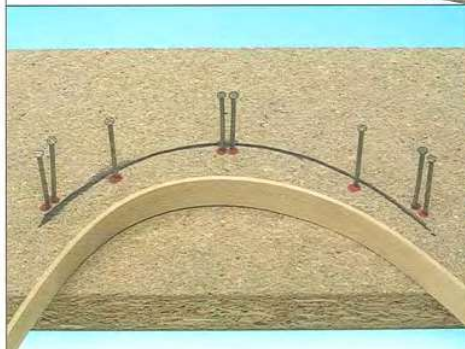
The bend is more or less marked depending on how the nails are positioned.



The strip of wood is soaked in hot water for 24 hours. The wood swells and becomes more flexible. Its fibres can then support the bending forces without breaking.

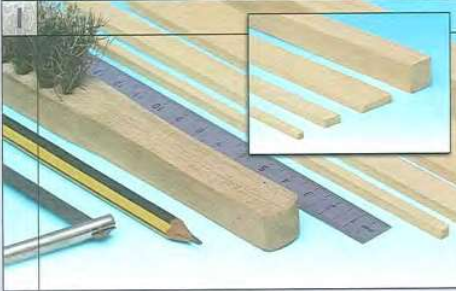


The water-soaked strip of wood is placed between the nails stuck in the board. To avoid causing marks on the wood, pieces of sponge from blister packs are placed between the strip and the nails. The wood is then dried for 15 minutes with a hairdryer, and then left to dry completely for at least 24 hours while remaining wedged on the board between the nails. It is essential that the wood is completely dry before being removed from the board for it to keep the shape it was given.



If necessary, this operation can be repeated to get the desired bend. This technique can be used to build other architectural elements out of curved wood, such as doorframes, arched beams or the framework of a boat's hull.

BUILDING A TORII

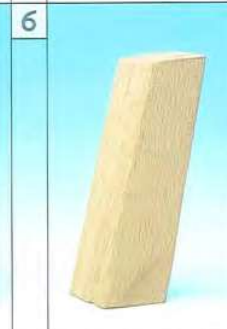
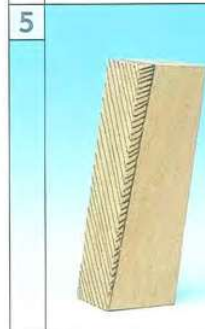
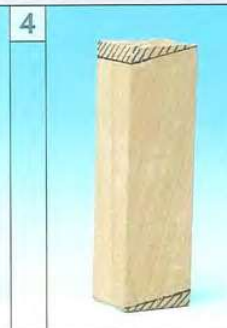
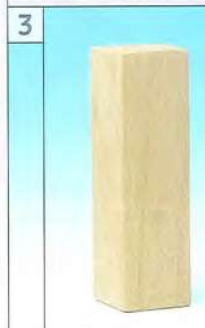


1. The torii is very simple to make using material that is easy to find: rectangular strips and pieces of wood of various thickness, carpenter glue, a board, nails and sponges taken from blister packs (to bend the kasagi), a modelling knife, a ruler, a pencil, sandpaper, a small saw and a metal brush.

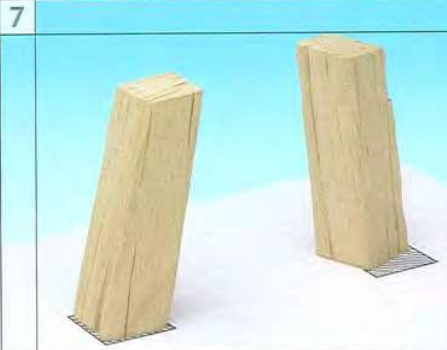
The sizes of the strips and pieces of wood that we used are 0.4 x 0.4 cm, 0.4 x 1.0 cm, 0.4 x 2.2 cm and 1.7 x 1.7 cm.



2. A rough model of the torii is made out of cardboard to visualise its shape and to balance the size of its various parts. A miniature is used as reference to make sure that it is to scale and that its dimensions are adapted.

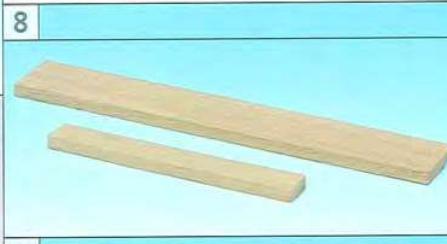


3.4.5.6. The two pillars are made at the same time. Their tops and bottoms as well as their external faces are sanded to give them their leaning aspect. The sanding is done by holding the two pillars together while rubbing them on a piece of sandpaper placed flat on a tabletop. This ensures that the two pieces are identical. The pillars are then textured using the metal brush (see *Cry Havoc*, volume 4).

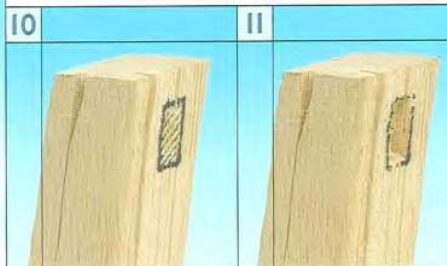


7. On a piece of paper the pillars' positions are marked with a pencil to define the distance between their bases and thus be used as a template for the horizontal parts.

The pillars' texture is accentuated using the modelling knife so as to emphasise certain cracks and highlight the wood's imperfections and knots, always in the direction of the veining.



8.9. The horizontal beams are made (the lower one, called nuki, and the upper one, called kasagi). The nuki is cut into three pieces as shown to simulate the beam passing through the pillars. The kasagi is bent using the previously described method.



10.11. The position of the spot where the nuki's beam is to pass through the pillars is marked and then carved out up to a depth of two to three millimetres to make it look like the beam is going through and to create a shadow.



12. The three pieces of the nuki are assembled in the carved out holes while taking care to maintain their alignment. If one has the time and a good drill bit, one can make holes that really go through the pillars and slide a whole nuki into them.



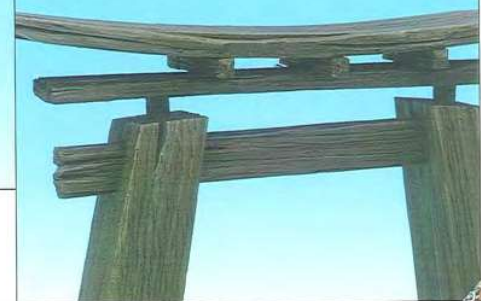
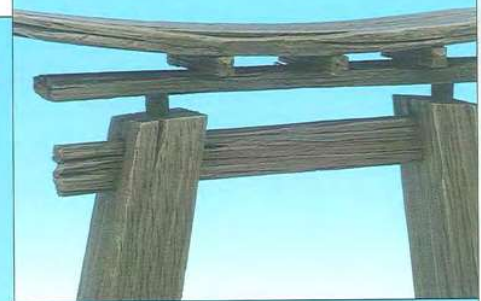
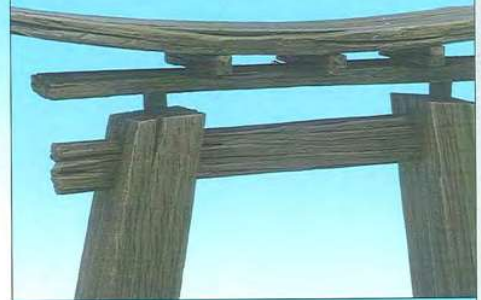
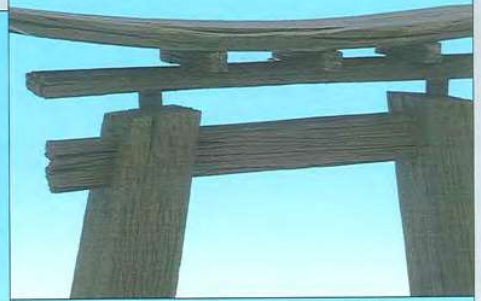
13.14. The kasagi's support blocks are glued to the top of the pillars and then the kasagi's lower plank is glued to them. The template can be used to determine how high the blocks should be.



15. Supporters are placed on the kasagi's lower plank to raise the curved one. One can give a kasagi several levels by adding more supporters and then another plank, and so on.



16. The torii is finished. One can decorate it with statuettes, ropes, bells, rings, skulls or any other accessory that adds details and strengthens the atmosphere.





Rosarius could take it no longer. The young Akkylannian conscript couldn't feel his legs and arms any more. On the other hand, the gash on his forehead made him suffer cruelly. He was cursing his leader for having dragged him into this reconnaissance mission. The walls of Kaïber were too far away for them to retreat, so the Griffins would have to confront the horde of undead fighters hot on their tails.

Imitating some of his companions, Rosarius turned around, tightly gripped his mace and said a silent prayer to Merin. He calmly watched as dozens of ghouls and zombies charged his unit, and prepared himself to die for the glory of the One.

At the last moment the living-dead fighters interrupted their charge. A blinding light that had appeared from nowhere had paralysed them. When Rosarius spun around to see where this light was coming from, he was also blinded. For a moment he thought that Merin himself had come to save his faithful.

The Cynwäll army was marching down the hill. The sun was no longer reflected in their shiny armour, and the Griffins and living-dead could now see the Dragons of Lanever. A discipline of steel seemed to rule in the Cynwälls' ranks, strengthened by the harmony of their weapons and uniforms.

The elves were no longer marching, they were rushing down the side of the hill and were charging the Acheronian troops in an eerie silence. Galvanised, Rosarius and his companions-in-arms followed suit.

Showing implacable determination, the Cynwälls thrust deep into the horde of Darkness. Adorned with the light of the sun, their units became shiny blades plunging into the mass of ghouls and zombies.

Seeing this spectacle, Rosarius stopped fighting for a moment. He was now convinced that the Cynwälls' magic didn't come from their constructs or their strange mysticism, but truly from the Light that they bore inside themselves.

THE COLOURS OF WAR UNDER THE LIGHT

INTRODUCTION

The goal of this article is to explain the Rackham studio's methods concerning the Cynwäll elves' paintjob. Because it was a new army, it was necessary to give deep thought to its colour scheme and ambiance.

The Cynwälls being the most fervent representatives of Light, their colours had to reflect this aspect, all the while underlining the elves' enigmatic side. Bizarre effects and uncommon colours had to be found to accentuate the strangeness of these fighters. The army's character and spirit had to be reflected in its colours.

The first Cynwäll miniature was Syd de Kaïber, the main character in the novel *The Fault of Kaïber*. To begin with a Character, who is furthermore a commander, is not the usual way Rackham works. Usually regular troops are done first, which allows the basic colour scheme for the whole army to be determined.

In Syd's case, the studio's painters were inspired by the Character's history. This Cynwäll hero fights for Light, yet his artefact (the Echyron) makes a part of his Dark side come forward. So it seemed logical to us to give him a colour scheme made up of sombre and luminous shades. His clothes are therefore dark, but the rest of the miniature is bright: the white



mask, the artefact's old gold and the lunar shades of his sword are all elements that are found on a part of the Cynwälls, albeit sometimes worked differently. As for Syd's clothes, they give him a melancholic and solitary look. The whole is heightened using rich and colourful tones, as well as with complex decorations that amplify his commander status.



SELSÿMS

Regulars allow the whole army's basic colour scheme to be defined. The studio's painters compare their ideas to determine the best choice of colours. Once this has been done, all they have to do is get to work!

In the selsÿms' case, white was the first choice for the most visible parts. The black clothes allow for a sharp contrast. All that was missing was a colour to enhance the whole, since black and white aren't really colours. Orange, the studio's first choice for



the launch of this army, was too "acid" compared to the rather pastel tones of the rest of the miniature. Once this was corrected by using only pastel tones, the army's basic colour scheme had been found.

For the overall treatment of these miniatures a new visual style was needed, which is why their armour was painted in pearly tones, thus giving them a poetic and faded air. The clothes were worked like simple cloth in black to make it stand out from the armour. For the spear's shaft the studio decided on a purplish blue-grey, and for its blades on a very light bluish metal. The blue created an interesting contrast with the pale yellow of the loincloth and armbands.

For the face a shade of ivory skin (as well as filled eyes) was chosen to strengthen the miniature's icy and mysterious aspect.

SYNCHRONÿMES

The synchronÿmes' aspect is similar to that of the selsÿms, yet with a few changes made to the paintjob. They being Warrior-mages, they had to be slightly differentiated, all the while remaining in the same tones as Regulars. White was therefore a mainstay, as well as green and blue.

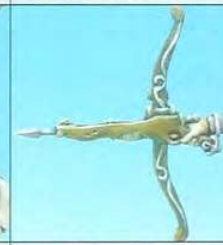
The armour's arabesques are lighter and the blue background is more marked than for the selsÿms.



AZURE HUNTERS

Being Veterans, the azure hunters had to remain simple. Their clothes are painted in shades that bring to mind the miniature's name. The dominating blue colour contrasts with the crossbow's gold that, for the sake of coherence, is the same one as used for Syd's artefact. The red hair also stands out from the rest of the miniature to give it depth.

It is preferable to use a few bright colours when the miniature is mainly pale to make it more readable.



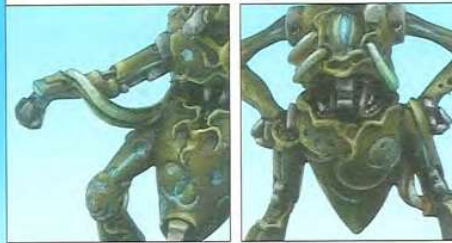
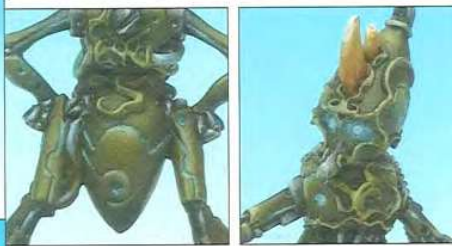
CONSTRUCT WARRIORS

The method used for the Constructs' paintjob is simple. In order to distinguish these machines from the "living" fighters, their colour scheme is different. It can therefore be used for all future Constructs to get a homogenous visual effect specific to automatons. This lets the elves' Constructs be more easily identified within their army.



In order to preserve the overall coherence, the colours are the same as those already used for other miniatures (especially for their equipment).

In fact, the principle of the negative is used. The elves' armour being light, it is dark on the automatons. Their clothes, on the other hand, are light in contrast.



Other important point: the Construct's structure has to be defined with the help of colours. The hydraulic tubes, gears and articulations (internal parts) are painted in shades of grey with a greasy effect that is gotten by using a thin brown wash (to colour the steel) and adding glossy black in the hollows. The armour plates (external parts) are painted old bronze colour. A "magic" effect is added to this (by adding blue into the armour's engravings and to the eyes), which creates a play of colours between the armour's light yellow tone and the blue added to the hollows.

ASADARS

The asadars are a majestic elite corps and thus deserve special treatment. The idea is to get a range of shades for the whole miniature that change with the movement and the lighting. To paint this effect, one first has to apply the armour's basic colour, and then add the basic shade of gold. Then all of the armour is shaded (the golden and pearly parts). A final shading of the pearly parts (in the hollows) is done with the violet used on the golden parts. The golden parts are then made lighter, and then are the pearly parts (by slightly overlapping with the gold). Thus the colours blend and give the impression that the pearly parts dominate and that the gold is just a reflection.



For the robe's drape, there is still the same idea of changing colours. Shades of blue, green, grey and orange bring to mind a sunset or a stormy evening sky. The drape's paintjob reflects the asadars' light weight and avoids making the miniature seem heavier and overfilled. Visually the asadars perfectly integrate the rest of the army while presenting obvious differences.

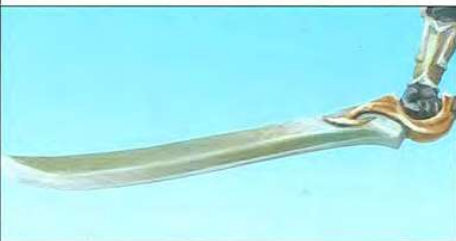


NELPHAËLL

To paint this other character of *The Fault of Kaiber*, the colours described in the novel were used, especially for the mask (honey colour), the hair and the crossbow (both golden). For her clothes the colours and symbols are similar to those used for Syd. Her armour is painted using the same colours as for the rest of the army (for more coherence).

GALHYAN, CYNWÄLL HELIAST

The tones used to paint this Adept remind of those used for the rest of the army. Thus, his armour is identical to that of the selsýms and the draped robe is similar to the asadars'. The main differences lie in the colour of his collar and the plaque in front of his belly, which is slightly more blue-green to make them stand out better from the rest.



The tricky part was to avoid "burying" his face. The darker backdrop of the collar and the golden crown fit with the blue to let the face stand out.

Her mask, the upper part of her arm and her construct were painted the same colour to show that these elements are part of a whole.

And finally, the dark clothes give Nelphaëll a discreet appearance and also remind of the azure hunters' blue.



VARSÿMS

For the varsÿms the idea was to create a nighttime atmosphere that brings *The Thousand and One Nights* to mind (for the miniature's scout aspect) and to preserve the overall harmony thanks to their armour. The clothes' dark blue-green tones are treated as if moonlight were shining on them. The blades' gold going on silver lets them contrast with the clothes (the yellow gold stands out from the blue). These miniatures being fairly unburdened and very dynamic, their paintjob shouldn't alter them or weigh them down.



EQUANIMOUS WARRIORS

The equanimes are very original miniatures that, due to their apparent complexity, may seem difficult to treat. Above all, one must study their structure and distinguish the "material" zones from those that are turning into clouds of smoke. Once the miniature has been understood, all that's left to do is let oneself go with the flow.

The idea is that the chopped up areas are changing shape and follow the curls of smoke, as if the matter were being pulled towards a point of gravity and were dissolving into the air.



Adding light pastel tones lets one accentuate the impression of movement: a ghostly green is applied to the cut-up zones to evoke a "magical" effect.



First the material zones, such as skin, armour, clothes and weapons, are treated. Most of these areas are painted with the colours already used for the other troops, except for the spear's shaft, which requires a stark colour in order to contrast with the pale colours of the other parts (always with readability in mind).

Then the colours are blended on the curls of smoke or stretched while following the smoke's curves to get a "cloudy" effect. The masses of air are painted in pale shades of yellow to avoid getting them confused with the various elements. The miniature shouldn't appear to be monochromatic, so one should avoid putting too dark colours in the hollows (to preserve its "immaterial" aspect).

ALTERNATIVE CYNWÄLL SCHEME

The studio's painters have also painted several miniatures following their own inspiration to get more personal variations.







PAINTING GUIDE CYNWÄLL SELSÏM

The selsÿms are the backbone of the Cynwäll armies. These warriors of Light proudly rise against the hordes of Darkness, ready to confront evil wherever it may hide.

The beauty of these elves' armour and equipment reflects their noble soul and their implacable determination in combat.

BASE COLOURS

The base colours are applied in several thin consecutive layers of diluted paint (while taking care not to clog up the details). They must be very opaque to preserve the miniature's clean appearance and to avoid effects of transparency.



PREPARATION

The Cynwäll elves are among the finest and most detailed of the Rackham range of miniatures, so particular care is required for their preparation and for the insertion of the pins that hold the various parts together.

It is important to take one's time when trimming off the moulding mark so as to avoid damaging the armour's decoration, to "pin" carefully with a thin drill bit to strengthen the most fragile parts (ankles, wrists), and to make sure that the various parts are adjusted with precision for them to fit together correctly.

Because the colours used to paint this miniature are mainly light ones, the undercoat has to be white.



A dark brown-red wash is applied in the hollows to accentuate their depth and to counter the blue of the lighter parts.

Pure light-grey is used to mark the most protuberant folds and make them stand out.

The face is done at the beginning due to the crown framing it, which will then be painted the same colour as the armour.

The appearance sought for the face is an icy paleness that reflects the Cynwälls' austere and brooding character.

The armour is given a grey and light-beige base; the clothes get a black base; the loincloth and armbands a desert yellow one; and a bluish grey one is applied to the sword's blade.

CLOTHES AND FACE

The finesse of the details on a miniature such as the selsÿm warriors' requires that some parts (like the clothes and the face) be worked before the armour is painted, due to the risk of making them too tricky to reach.

The clothes are treated as if made of fine cloth with a certain sheen to make their folds stand out. The black is made lighter using dark blue going on grey, and then with light grey. A thin black wash is then applied to blend the shading and make the passage from the dark tones to the light tones softer.



A warm beige base is applied to contrast with the armour's cold tones.

The skin is darkened by adding a drop of dark brown to the beige, which will make his complexion greyer and accentuate his stern expression.

The lightening is done using cream white going on ivory to give a porcelain-like aspect to the skin.

The hair is painted bluish grey and highlighted using light grey to give it a silvery appearance.

The eyes are painted turquoise, without pupils. Only two white spots give direction, sparkle and intensity to their mysterious gaze.



“
The Dragon is going to war...
”

ARMOUR AND SHIELD

These very decorated parts make up the most of the miniature's surface. A pearly and precious finish gives a refined image and suggests the finesse and expertise of elven craftsmanship.

Blue-green is applied in the shadows of the volumes. This operation consists of shading the base colour through consecutive transparent layers.

The brush strokes should be directed in such a way that the pigments are concentrated in the darkest parts to intensify the colour.

The same operation is done with bluish grey (or bluish violet) in the hollows while playing with the tones to create a pearly effect.

The armour's arabesques are made to stand out using this technique, which makes the pattern of the decorations even more readable.

The same principle is used for lightening using light beige and then glossy white for the final shine. This makes the pearly appearance look realistic.

The final highlighting is not done by adding sparkles, like on metallic armour, but rather by having the reflection of light follow the parts of the miniature that stick out.

In case of uncontrolled stains one just has to slightly wet the paintbrush and quickly erase the mistake while avoiding drenching the zone with too much water.

LOINCLOTH AND ARMBANDS

Desert yellow made darker with a mix of brown and orange, and then made lighter with light beige, creates a tone that stands out from the rest of the miniature without clashing with the armour's colour.

The sword's bluish hue answers to the yellow cream of the loincloth.



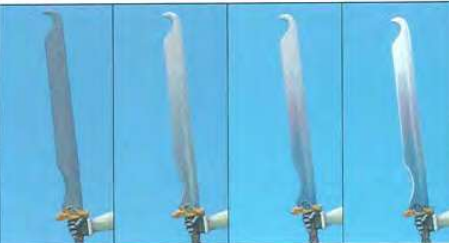
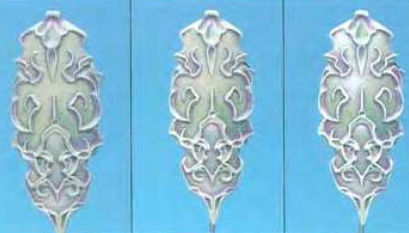
WEAPONS AND DETAILS

The sword's bluish grey base is made lighter using light grey, and then shaded and tinted again using the base colour for a better blending and a mineral appearance.

Blue and then transparent red are used as light washes to colour the blade's base.

The metal's final shine is given using glossy white.

The hilt and the guard are painted with warm and contrasting colours.





PAINTING GUIDE THE CENTURUS CLONES

THE CENTURUS CLONES ARE UNSTOPPABLE KILLING MACHINES. THEY TIRELESSLY ROAM THE CORRIDORS OF THE SYHAR LABORATORIES, PROTECTING THE HERETIC SCIENTISTS, THEIR IMPIOUS KNOWLEDGE AND THEIR MACABRE SECRETS. THE TIME HAS COME TO RENDER HOMAGE TO THIS PIECE, WHICH IMPRESSES DUE TO ITS SIZE AND THE AURA OF STRENGTH THAT IT RADIATES.

PREPARATION

The Centurus clones are voluminous and complex miniatures that must be prepared correctly (trimming, filing, sanding, assembly). Special attention has to be given to make sure that the various parts fit together perfectly, but the arm holding the voulge is not glued to the rest of the miniature yet. This element is painted separately and attached to the rest later on. This allows the piece to be understood before it is painted and avoids making certain details inaccessible.

The painting of these miniatures sometimes requires great finesse so it is important to work using a high-quality paintbrush with a flawless tip.

Once it has been assembled, the miniature is given a white undercoat.

INSPIRATION AND TECHNIQUE

The source of inspiration for this piece is, of course, the cover illustration of the third issue of *Cry Havoc*. It just takes a few moments to understand that the Centurus are ruthless killers devoid of all emotions.

To show this, the miniature should be painted in a sober way with a color scheme dominated by shades of gray. Thus, a 50/50 mix of *Gray of Darkness* (045) and *Accursed Black* (002) is made to get dark gray, which is then found in practically all the tones used. To create a certain harmony these tones must complement each other.



The miniature can be divided into four different zones: the armor, the cloth, the skin and the head. Each zone is to be treated completely before passing on to the next one. The work is to be done in layers: the hollow parts are painted before progressively moving to the more exposed parts. This technique allows a zone to be treated without having to worry too much about accidentally going over the edge to the bordering areas. What more, when painting the next layer it's easier to leave the hollow parts intact. When there is "contact" between the hollow parts and the exposed parts, the exposed ones "cover" the hollow ones so as to make it easier to follow their contours.

Regarding the Centurus, the zones are to be painted in the following order: the skin, the cloth and then the armor. The details, such as the tubing, the face and the skull, are done last.

After having applied each zone's bases, each one is worked in the same way: darkening using wash, a first lightening with the base layer, consecutive shading to "raise" the light, outlining done with the same mix used for the wash (to better define the zones and strengthen the darkening). And finally a last lightening is done to get a clean rendering and to correct any smudges there may be in the outlining.



THE BASE LAYER

Once the undercoat has been applied, the whole miniature is covered with a wash made with a 50/50 mix of *Gray of Darkness* and *Accursed Black*, which makes the details as well as the limits of the various zones stand out. What more, it also slightly tints the base layer, which perfectly suits the ambiance that is being sought.

A base layer is then applied to the skin, armor, blades, skull, face and cloth. A 70/30 mix of *Pearly Flesh* (031) and dark gray is used for the skin, dark gray is used for the armor, *Gray of Darkness* for the blades, an 80/20 mix of *Gray of Darkness* and *Kallienne Yellow* (023) for the face and skull, and a 10/30/60 mix of *Accursed Black*, *Chasm Green* (016) and *Soil of Avagddu* (022) for the cloth. While applying these bases, the various parts to be lightened and darkened are noted

DARKENING

The skin is tinted with a thin wash of *Arcavia Red* (035) mixed with *Divine Purple* (006) and the rest of the piece gets a black wash. In addition to darkening, the latter allows the various zones to blend with each other by linking the shadowy parts together.

ARMOR

Being the most visible part of this piece, the armor requires particular attention, especially the rivets and plates. The first step is to apply a layer of a 50/50 mix of *Gray of Darkness* and *Accursed Black* over the black wash. While doing so one should locate the areas that will be treated using bronze. This layer is to be applied in a "chaotic" way while avoiding the very dark areas. On the other hand one should insist on the crests and volumes.



Progressive shades are made by adding *Sharp Gray* (043) to the dark gray. These shades are made lighter and lighter until reaching 95% of *Sharp Gray* (practically the final lightening). The "chaotic" paintjob and the unavoidable accidents are taken advantage of to create fine trompe l'oeil scratches all over the armor.

Then one insists on the crests and on the most visible scratches. The paint should be slightly more liquid than the base coat, yet not necessarily as liquid as when doing regular shading. The armor will be worked again later on in consecutive layers of glazing, which will make the shading finer while adding color to the metal.

THE SKIN

The skin is lightened for the first time with the mix that was used for the base layer. Only the hollows are not covered. The parts that are hit by light should be insisted on and those that remain in the shadow are worked less. The basic flesh tone is then progressively added to this mix as the consecutive shadings are applied. This mix is then brought to *Noesis White* (041) in successive shadings. Then the shadows are colored again by transparency using the basic mix.

Before reaching almost pure *Noesis White* one does the outlining using *Soil of Avagddu*. This mix is applied in such a way as to clearly define the skin zone (while letting the brushstrokes cross over onto the areas that haven't been treated yet) along the armor plates and the cloth, the blades, the skull and the face where applicable. This outlining can be stretched into the dark areas to accentuate the contrast and highlight the lighter parts.

Once this operation has been done, a last touch of almost pure *Noesis White* is applied to get a clean result (while going over any smudges in the outlining) and to finalize the lightening.

THE CLOTH

Another layer of the 10/30/60 mix of *Accursed Black*, *Chasm Green* (016) and *Soil of Avagddu* is applied to the wash while leaving the latter visible in the hollows. Then successive shadings are applied on the cloth's folds while mixing more and more *Kallienne Yellow* (023) to the 10/30/60 mix of *Accursed Black*, *Chasm Green* and *Soil of Avagddu*, and finishing with pure *Kallienne Yellow*. Then it is shaded to *Sharp Gray* (043). All that's left to do is give the cloth texture by carefully and sparingly applying fine and relatively transparent crisscrossing lines (using very liquid paint). Then the cloth is made to look even more tattered by going over some of these crisscrossed lines again because the more they're visible the more the cloth looks worn.





A first glazing is done using dark gray on the intermediary parts of the armor and around the rivets. The glazing is stretched at its extremities to make it blend with the previous coat. After the dark gray one a black glazing is applied to blend the previous one in the shadows. Each of these glazes is applied two or three times in order to make the shading smoother.

To blend the dark gray glazing with the lighter areas it's better to push back the paint than to stretch it in order to preserve the luminosity. These glazes make the crests stand out and allow each zone to be clearly defined anew.

To finish, a glaze made with a 40/40/20 mix of *Chitin Green* (019), *Migol Blue* (005) and *Accursed Black* is applied, which tints the armor (one or two coats). The lighter parts will become bluish and in the darker parts the gray and black will take on color. By tinting the armor, a colored counterpart is given to the brown cloth.

Then touches of *Arcavia Red* (035) are applied in the hollows and between the plates of armor. This color looks like rust, makes the shapes stand out better than black and responds to the armor's blue.

And last but not least the first sparkles of light are applied using pure *Sharp gray* on the crests and scratches with very liquid paint. The scratches are given depth using a mix of *Accursed Black* and *Sharp gray*.



THE ARMOR'S DETAILS

These details are the bronze parts of the armor, the tubing, the spheres and the symbol. Each one is treated differently.

The bronze is gotten using a 15/15/70 mix of *Gray of Darkness*, *Accursed Black* and *Forgotten Gold* (025) stretching towards pure *Forgotten Gold* and then towards almost pure *Eternal White* (001). The bronze is oxidized using *Antique Green* (013) in the shadowy parts and then made lighter using *Antique Green* and *Eternal White*.

One then gets back to the mix of *Eternal White* and *Forgotten Gold* to give the finishing touch to the sparkles of light.



The smooth tubes take care of the clone's blood circulation, so some are painted in reddish tones while others are given bluish ones. They are all first based with a 50/50 mix of *Antique Green* and *Forgotten Gold*. The "blue" tubes are shaded with *Chitin Green* and the "red" ones with *Fusion Red* (037). They are then lightened by going progressively from *Alchemical Yellow* (047) to *Wizard Blue* (007) and then to *Eternal White* to make them look transparent.

The spheres should have a strange appearance. They are simply painted using *Accursed Black* and a glossy varnish. To make them stand out a mix of *Rackham Red* (036) and *Accursed Black* is placed into the hollows and on the parts facing downwards.

The symbol is red and should remain dark. It is therefore only made lighter on its crests so that it doesn't stand out too much. It is given a *Natural Leather* (034) base. This color is drawn to *Rackham Red* and then the crests are highlighted with *Lahn Yellow* (040).

THE HEAD

The teeth, gums and eyes are treated before painting the head to make it easier to reach them. These parts are given a *Chasm Green* (016) base that is lightened using *Sharp Gray* and then *Noesis White*.

The gums are based with a 40/60 mix of *Arcavia Red* and *Parchment Yellow* (026) before being made lighter with *Fiend Flesh* (033) and then *Eternal White*. The eyes are painted *Eternal White* and then a bit of *Celestial Pink* (046) is added to the upper part of the eye sockets.

By giving it a different treatment the face is differentiated from the skull and spine. The former is made to look like stone whereas the latter two are made to look like bone.



A balanced mix of dark gray (50/50 mix of *Gray of Darkness* and *Accursed Black*) and warm gray (80/20 mix of *Gray of Darkness* and *Kallienne Yellow*) is applied to the whole as a base and is then progressively shaded towards pure warm gray. One must take care to leave the shadows on the face clearly visible so as to preserve the stone's rough aspect. The skull's shading can be finer. *Noesis White* is then used to lighten.

The skull and spine are made even lighter using almost pure *Eternal White* (90%).

The rivets on the skull and face are treated the same way as those on the armor.

THE VOULGE

The blade is based with *Gray of Darkness*. The voulge's shaft is treated in the same way as the bronze parts (see above). The grip and the part attaching the blade to the shaft are treated in the same way as the armor.

The voulge is fixed to the rest of the miniature before proceeding with lightening so as to better distinguish the parts that are exposed to light and those that are in shade.

FINAL SPARKLES

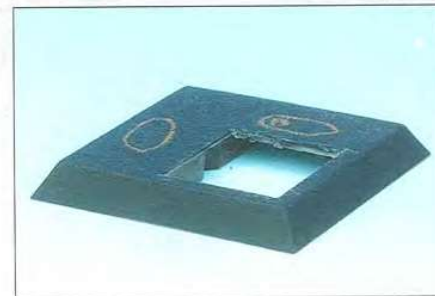
When the miniature's paintjob is almost done the last sparkles of light are added using pure *Eternal White*. Each zone is gone over using very liquid paint while insisting on the main crests as well as on certain scratches. This is done two or three times to "melt" the sparkles of light.

+THE BASE

The Centurus's base should highlight him and reflect the ambience that one wanted to give to the miniature. The idea is to give the impression that the clone is standing in the same scenery as the illustration. Therefore the base should look like a part of a laboratory of the Hybrid Project.

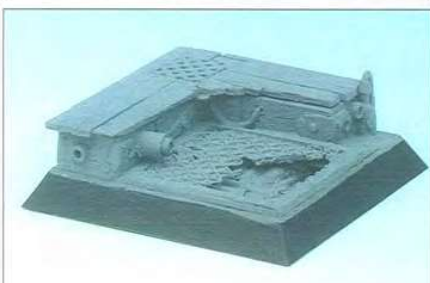
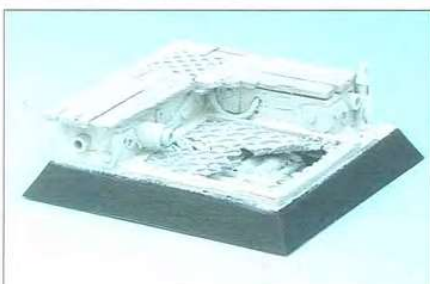
The impression of depth is given by cutting a hole in the base in which a network of pipes can be seen through a broken grating. Using the little bit of space available under the base allows another dimension to be given to the piece. The presence of cables, pipes, rivets and metal plates takes you to a mechanical underground complex. The wooden enclosure gives the miniature added height, thus making it more imposing. It also gives a colored and symbolic answer to the metal that is complementary to the rust since it is more "organic." Yet this aspect is minimized by the presence of mechanical grime and oil stains (made using glossy black paint).

The paintjob should remain rather basic so as not to rival that of the miniature itself. Here the whole is treated with a restricted range of colors that are less vivid and therefore more discreet. Now that this is done, it's up to the Centurus to make history.




















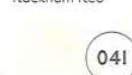






The blade is lightened using *Gray of Darkness* to reach *Sharp Gray* on its most luminous parts. The intermediate zone is colored again with an *Accursed Black* wash on its lower parts. A coat of *Kallienne Yellow* wash gets rid of the stains left by the black one and makes it softer while tinting the blade to give it a rusty aspect.





Useful colors

| | | |
|---|---|--|
|  001 Eternal White |  002 Accursed Black |  005 Migal Blue |
|  006 Divine Purple |  007 Wizard Blue |  013 Antique Green |
|  016 Chasm Green |  019 Chitin Green |  022 Sail of Avoqdu |
|  023 Kallienne Yellow |  025 Farpallen Gold |  026 Parchment Yellow |
|  031 Pearly Flesh |  033 Fiend Flesh |  034 Natural Leather |
|  035 Arcavia Red |  036 Rackham Red |  037 Fusian Red |
|  040 Lahn Yellow |  041 Naesis White |  043 Sharp Gray |
|  045 Gray of Darkness |  046 Celestial Pink |  047 Alchemical Yellow |

STARTER PAINT SET

SET D'INITIATION PEINTURE - STARTER SET DI PITTURA
SET DE INICIACIÓN DE PINTURA - FARB-STARTER-SET



RACKHAM COLOR

WHILE THOSE WHO VISIT CONVENTIONS (AND ESPECIALLY THE FRENCH OPENS) ARE ABLE TO MEET THE MEMBERS OF THE RACKHAM STUDIO AND DISCOVER THEIR KNOW-HOW, MOST OF YOU ONLY HAVE YOUR BIMONTHLY ISSUE OF CRY HAVOC TO HELP YOU MASTER THESE TECHNIQUES. IT IS NOW EASIER TO COMPREHEND THE ARTICLES IN THIS COLUMN, FOR THE COLORS MENTIONED BY THE STUDIO'S PAINTERS ARE THOSE OF THE OFFICIAL RACKHAM COLOR RANGE OF PAINTS!

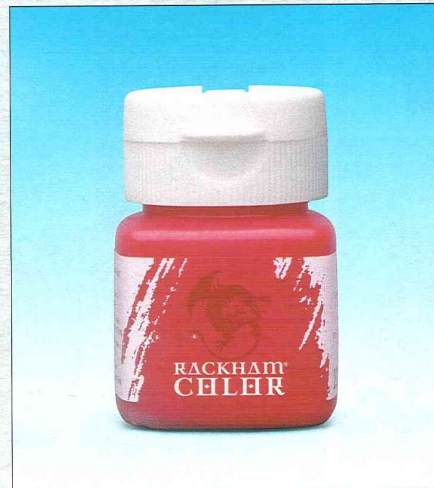
A RANGE FOR AARKLASH

After having worked with products of various brands for a long time, our painters have identified about twenty indispensable colors to which many others have been added to allow you to paint more comfortably. Thus, the Rackham Color range of paints already includes a palette of fifty different colors covering all shades selected to paint the fighters of the Rag'narok. The studio's requirements have also taken into account criteria of quality: luminosity, covering power and transparency, fluidity and resistance.

Various projects were studied. One was to produce several boxes: a starter set and then three boxes bound to the various paths of alliance (Light, Destiny and Darkness). This idea gave way to a single starter set that can be complemented with separately sold pots. Whereas the Starter Paint Set is aimed mainly

at beginners, the separately sold pots are more for experienced painters who know which colors they need.

The first fifty colors make up a coherent whole. With the arrival of AT-43, our science fiction universe,



they will be completed by more futuristic shades. This will also be the opportunity to add metallic colors and to offer hues and inks.

The studio's requirements for quality are expressed through the tools we create and that we wish to make available to everyone. That's why our range of paints has been designed for painting miniatures used for gaming as well as those for contests or expositions. Therefore the quality demanded by Vincent Fontaine and his team will satisfy players (with its heightened resistance to wear and tear) as well as painters (the paints are richer in pigments, thus less bland, with a more legible and luminous result and higher covering power).

PRINCIPLES OF PAINTING

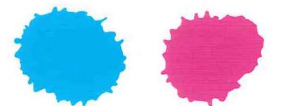
When the colors are balanced with each other, one can speak of harmony. This is what is sought when painting, be it on a miniature or a canvas. Harmony is the result of the combination of colors as well as of their quality (luminosity) and their quantity (surface). With experience and some know-how, anybody can find the right color, meaning exactly the one that is desired. There is no magic formula to learn in this apprenticeship. It's all a question of practice and patience.

The result of a miniature's paintjob owes as much to the color scheme as to the richness of the colors used. There is no miracle shade that is sufficient on its own. The shades in a range of paints come from the primary colors and are then mixed: primary colors, secondary colors, tertiary colors, intermediate colors, and so on. Some blends are frequently used and it is more practical to have them available in a pot than to have to mix them every time.

That is what Rackham Color has to offer: a range of shades, a sample of colors that fit to Aarklash. These colors have evocative names for those who know this universe. They provide pre-established blends for ease of painting and the chromatic scheme of the miniatures.

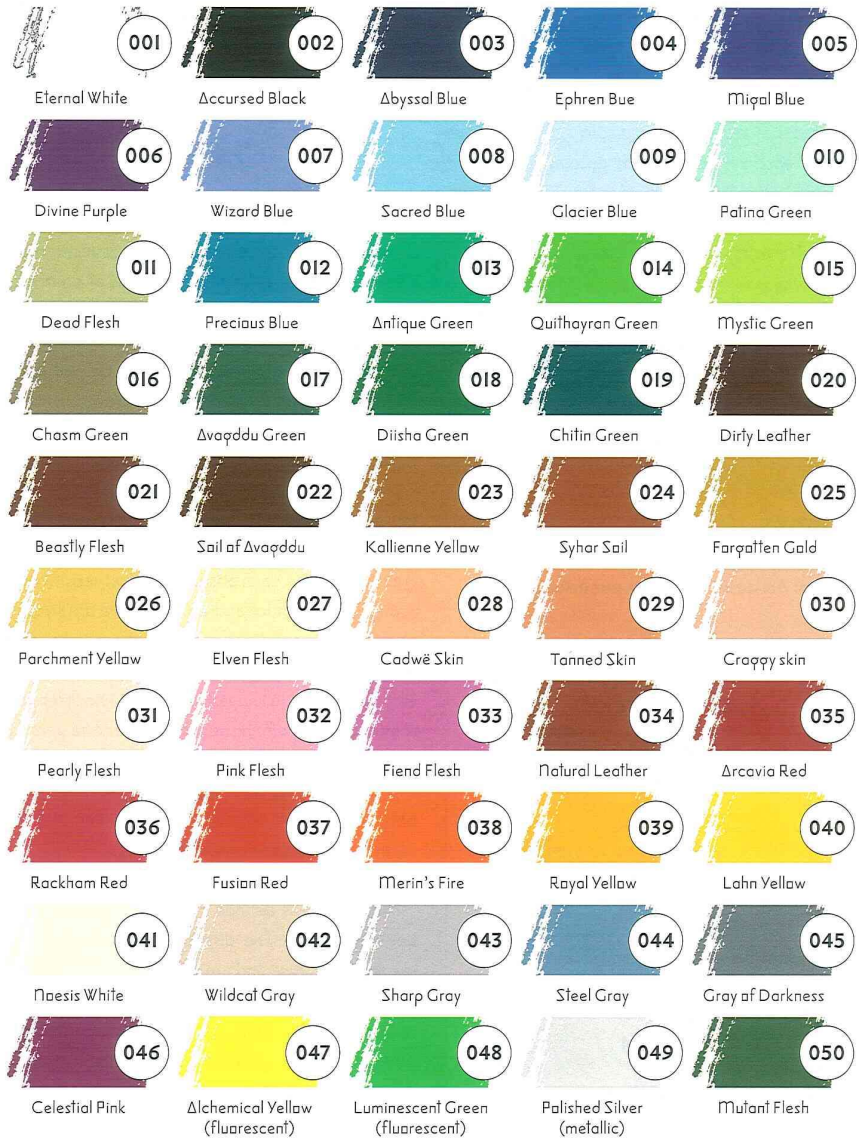
While waiting for the range to grow, here's how to make the most of the Starter Paint Set and the fifty colors that already exist.

Primary colors



There are three primary colors: cyan, magenta and yellow. They are called "primary" because they cannot be gotten from any other colors. When these

RACKHAM COLOR CHART



three colors are mixed in equal proportions, the result is a brown that is close to black due to the pigments that usually aren't pure and dense enough.

Physics and art have different interpretations of these primary colors and their relation to absolute black and white. In physics, light (white) can be split into a spectrum made up of these three colors and their complementary ones. Black is the absence of light.

In painting, on the other hand, white is the absence of pigments and black is the mix of the primary pigments.

Yet this color is not easily gotten using the primary colors. It is therefore necessary to use black created using specific pigments. Similarly, because the absence of pigments cannot be gotten using the primary colors, a white paint is also required.

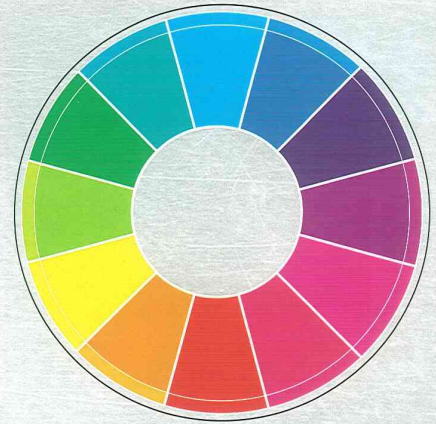
Using the primary colors, black and white, one can get all of the colors one desires. These essential shades are therefore included in the Starter Paint Set: Accursed Black, Eternal White, Lahn Yellow, Ephren

Blue and Rackham Red. Though this last color is not a primary one (the magenta in our range is in fact *Celestial Pink*), it remains an indispensable basic color. What more, the blend required to get it is hard to make. The box also includes a shade of brown (*Soil of Avagddu*) and of green (*Diisha Green*), a flesh color (*Pearly Flesh*) as well as a metallic color (*Polished Silver*).

Secondary colors



Each primary color has a complementary one, which is gotten by mixing the two other primary colors:

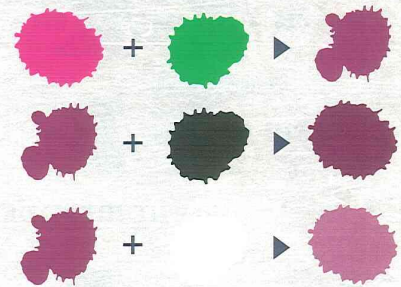


green for magenta, orange for cyan, and purple for yellow. Primary and complementary colors therefore provide an interesting contrast. Using a complementary color to contrast and highlight a primary one, or vice versa, is a technique that has been widely used. The secondary colors in our range of paints are *Diisha Green* (included in the Starter Paint Set), *Merin's Fire* and *Divine Purple*.

Tertiary and contrasting colors

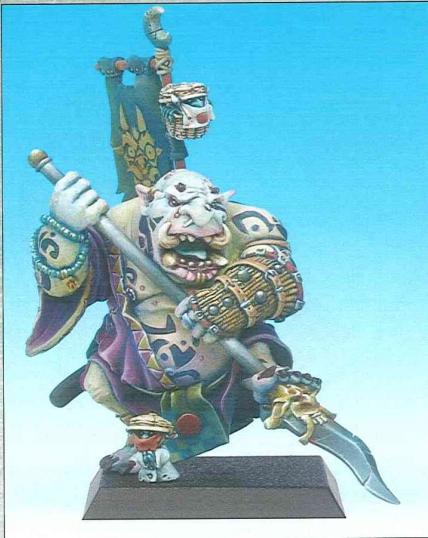
Tertiary colors are gotten by mixing secondary ones with primary ones. They are generally placed between these on the color circle and allow natural gradations to be gotten due to their proximity to the primary and secondary colors.

A complementary color is also useful for darkening its opposite color on the color circle, and thus to get richer and more natural results than by simply adding black. One can go even further in the various possible blends. By mixing two complementary colors and then separately adding white and black, one gets contrasting colors that combine harmoniously.



Color scheme

From what we have just seen, it becomes clear that one shouldn't simply limit oneself to the colors provided in our range of paints; one should also experiment with various blends. The combining of colors to get deep and rich shades is a basic part of a painter's work. Successfully mixing coherent and



homogenous blends with the chosen colors requires experience.

However, for starters the colors of the *Rackham Color* paints are sufficient. The large size of the pots (20 ml) allows you to practice and at the same time gain in confidence. The use of a palette quickly becomes indispensable for mixing colors. Cleaning this tool after each use prevents the ensuing mixes from becoming "dirty," especially if the paint hasn't had time to dry completely.

Before throwing oneself headlong into painting a miniature, one should always take the time to select the colors to be used, especially by testing them. Though one may be tempted to paint the various parts using different colors, it's better to choose a limited selection of colors and play on nuances. Indeed, if all its parts are highlighted in the same way, the miniature will be a lot less "readable."

It's better to define areas or parts that one wishes to highlight, choose a color that stands out from the others for these parts, and paint the rest of the miniature in close yet harmonious shades. When choosing one's colors, one can use the principle of contrast.

Contrasts

There are various contrasts. They create a dynamic, an opposition between colors that results in mutual intensification or softening. This rule of contrasts is an important element in the theory of colors. For these contrasts to be applied in the best way, the use of a palette of colors, which is fairly limited at first, allows for greater understanding of how they work.

Light-dark

This is the opposition between white and black. Between these two extremes there are infinite shades of gray (light and dark ones). The degree of gray depends on each observer's visual sensitivity and acuity. Though black and white provide the strongest contrast between light and dark, the primary colors represent the strongest chromatic contrast (equilateral agreement in the color circle). The strength of these contrasts diminishes the further one gets from the primary colors. Thus, the contrast between orange, green and purple is less intense. The contrast between tertiary colors is even weaker. Any pure color can form a contrast of this sort.

Warm-cold

This contrast is defined by the subjective difference between colors. The distinctions of warm and cold are always relative and are therefore left to one's appreciation. This classification allows a range of colors to be chosen that suggests and creates a certain atmosphere. Contrasting shades are chosen from the opposing range of colors. *Fusion Red* is the warmest color; *Antique Green* and *Patina Green* are the coldest ones.

HOISTING COLORS

In the following chart are the principle colors of the peoples of Aarklash. This list is not exhaustive and will be completed when new shades are released.

THE WAYS OF LIGHT

Lions of Alahan



Griffins of Akkylannie



Sessair Kelts



Cynwäll elves



THE PATHS OF DESTINY

Goblins of No-Dan-Kar



Orcs of Bran-Ö-Kor



Dwarves of Tir-Nâ-Bor



Wolfen of Yllia

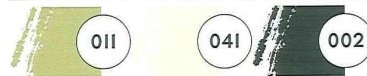


Devourers of Vile-Tis



THE MEANDERS OF DARKNESS

Limbo of Acheron



Alchemists of Dirz



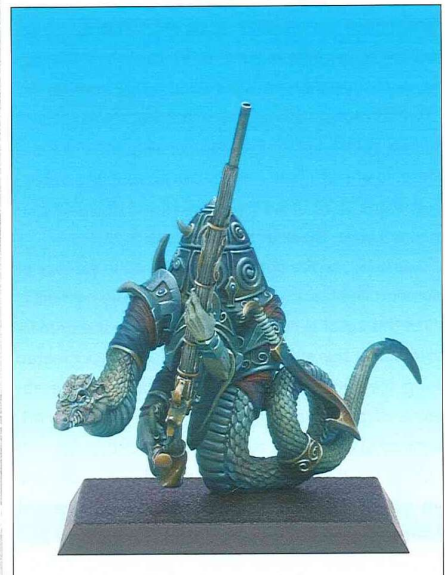
Drune Kelts



Dwarves of Mid-Nor



Ophidian Alliance



COLOR CLASSIFICATION BY PATH

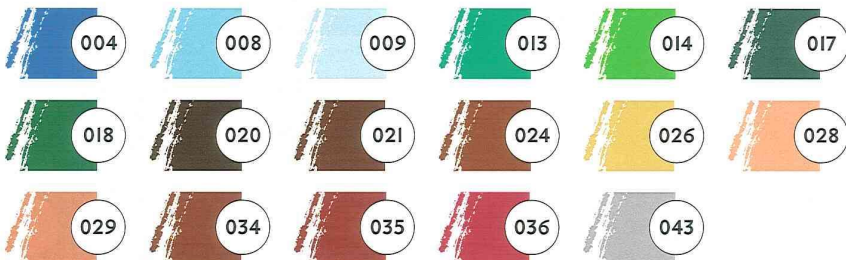
THE WAYS OF LIGHT



THE PATHS OF DESTINY



THE MEANDERS OF DARKNESS



Warm colors are used to make the foreground in an image seem nearer. The warm-cold contrast stands out the most and, to strengthen it, it is best that the corresponding colors are relatively close to each other on the color circle.

The *Rackham Color* shades can be classified according to the paths of alliance of the Rag'narok. Some colors are used by all three groups. Thus, a miniature bound to the Meanders of Darkness can be painted with colors associated with this path, and then be highlighted with one or two colors bound to the Ways of Light or the Paths of Destiny.

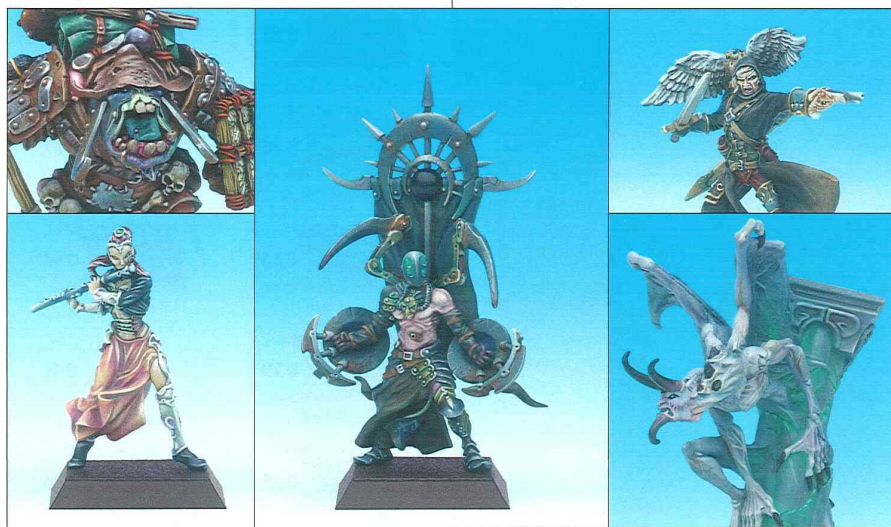
Influence of complementary colors

The complementary colors are diagonally across in the color circle. They mutually intensify each other to reach a maximum contrast in color and light. However, their mix destroys them by producing colored shades of gray. By decomposing the pairs of complementary colors, one can see that they contain the primary colors.

If one carefully mixes complementary colors, one gets a series of grays. With this contrast, one can use a limited palette of colors. Based on a given color (the pure color and the neighboring shades in the color circle), contrasts are added using small amounts of the complementary color here and there.

Contrast between quality and quantity

- The notion of a color's quality involves the color's degree of purity or saturation. The contrast in quality designates the opposition between pure colors (luminous) and weakened ones (which are duller). To get such a contrast, a pure color is placed next to weakened ones, meaning that they are created by mixing the chosen color with its complementary one. This is the **faded light effect**.
- The contrast in quantity concerns the surface ratio of two or more colors. This is simply the ratio in proportions between the chosen colors. The size of the area painted in the same color has an important effect on the overall rendering of the miniature or painting. A color's strength of expression is determined by two factors: luminosity (the light-dark contrast) and quantity.





PAINTING GUIDE

THE MOUNTAINEERS OF THE BEHEMOTH

With the release of the Rackham Color range of paints as well as of the Orcs of the Behemoth, the painting guide is given a fresh layout for the new format of Cry Havoc. These articles will now treat the painting of miniatures from two different points of view: from a gamer's and from a painter's. The techniques mentioned in this article are explained in the guide included in the Starter Paint Set.

AN ELITE TRIED BY THE COLD

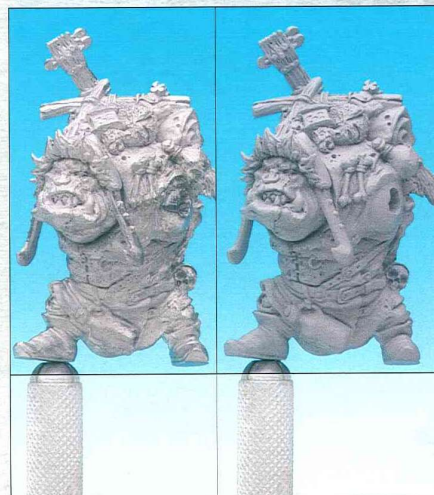
The mountaineers of the Behemoth are more heavily loaded than their warrior of the wind companions. Their paintjob has to be carefully planned so that their various parts remain in harmony and that the whole remains legible. Two consecutive approaches can be used. The first one is to paint the miniature while avoiding getting too deep into the details, yet without sacrificing the esthetic qualities of the paintjob. In this case the goal is to get a miniature made to play with. The second approach is to continue the work that has already been done to reach a more detailed result that is more apt to please fans of beautiful paintjobs. In this case the miniature is brought to life by delving deep into the details and representing the effects of time and the surroundings on the miniature. Whichever approach is chosen, one first has to decide on the atmosphere one wishes to create for the miniature. To do so, one often simply has to imagine the miniature in its context. For the mountaineers of the Behemoth this is the Behemoth Mountains, an environment with an extremely rude climate where only an extraordinary ability to adapt allows for survival. And only Elokani knows how to do this... One therefore has to imagine the most chilling cold, the most biting wind and the most jagged landscape to visualize the conditions these orcs live in at the borders of the barony of Acheron. Rudimentary. This word must come to mind when painting these brave fighters. The huge coats covering them suffer the bad weather of this hostile

region in addition to the endless skirmishes with the undead... The miniature's overall paintjob will therefore be done using natural hues and its gear should appear to be old and battered.

PAINTING FOR GAMING TABLE

Basic colors

The casting mark is completely removed and the miniature is given a gray undercoat to get a chromatically colder ambiance. Each part is undercoated and then painted separately. The parts are only assembled at the end, before adding the final sparkles of light.



Several useful colors

- | | |
|---|--|
|  001 Eternal White |  002 Accursed Black |
|  003 Abyssal Blue |  011 Dead Flesh |
|  017 Avoqddu Green |  020 Dirty Leather |
|  021 Beastly Flesh |  022 Sail of Avoqddu |
|  023 Kallienne Yellow |  024 Syhar Sail |
|  026 Parchment Yellow |  027 Elven Flesh |
|  033 Fiend Flesh |  034 Natural Leather |
|  039 Royal Yellow |  041 Naesis White |
|  035 Arcavia Red |  036 Rackham Red |
|  042 Wildcat Gray |  045 Sharp Gray |

THE MOUNTAINEERS OF THE BEHEMOTH



The whole of the miniature is then “based” using thin, consecutive layers. One has to proceed like this in order to avoid clogging up the details that give the RACKHAM miniatures their richness.

The clothes are given a base of *Natural Leather*. The gloves, boots and hat get a layer of *Dirty Leather*. The skin is painted *Avagddu Green*; the shield’s reeds are painted *Elven Flesh*. The wood of the club and the shield get a coat of *Soil of Avagddu*. As for the metal, it is painted *Gray of Darkness*.

The clothes and the gear on his back are given a wash of *Dirty Leather* that makes all the details stand out. The gloves, boots and hat, as well as all the metal zones, are then covered with a black wash.

the overcoat



After the brown wash, the overcoat is gone over again with *Natural Leather* to cover up any smudges. The first highlights are done by gradating from *Natural Leather* to *Syhar Soil* (by mixing the two colors and then increasing the proportion of *Syhar Soil* to finish with this color pure), and then on to *Dead Flesh* using

the same technique. This gradation is then softened with a glaze of *Natural Leather* and *Dirty Leather*. To finish, the whole is outlined with a mix of one-third *Accursed Black* and two-thirds *Dirty Leather*. And finally the crests are gone over with pure *Dead Flesh*. Take care not to clog the overcoat’s fine texture!



the gloves, boots and hat



After the black wash, all of these parts are gone over with *Dirty Leather*, then with *Beastly Flesh*, and finally with *Sharp Gray*. A glaze of *Dirty Leather* and *Accursed Black* is then applied in order to clean the gradation and make it shinier. Pure *Sharp Gray* is added to the crests to make the lighting, and thus the shapes, stand out well. This is to be done in clean and consecutive gradations. The hat’s fur is given a wash of *Kallienne Yellow* directly onto the gray undercoat, and then the tufts of fur are made lighter with *Sharp Gray* and *Eternal White*.



the face and skin

The face is the only part of the miniature where skin shows. As in most cases, it is the focal point of the miniature where its expression and attitude are concentrated. The secret of a successful paintjob lies here. It therefore has to be given more attention than the rest of the miniature.

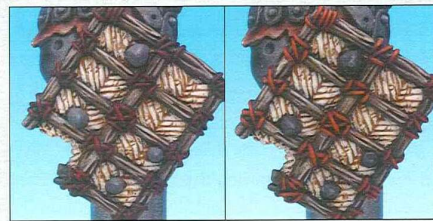
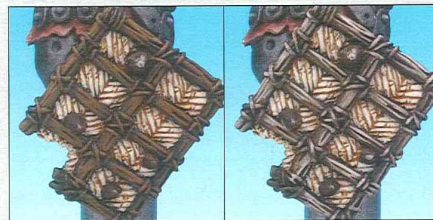
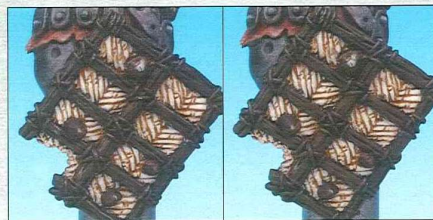
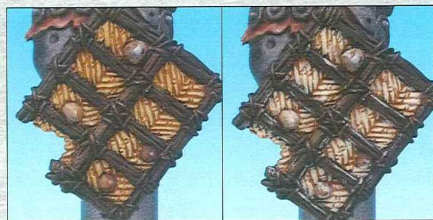
First, the *Avagddu Green* is darkened with *Abysal Blue*, starting by mixing the two colors and then tending toward pure blue for the darkest hollows.

Then the highlights have to be taken care of. One first returns to the green, which is progressively gradated until reaching the color of *Dead Flesh* by adding more and more of the latter to respect the *Avagddu Green*. Be careful to follow and respect the face’s shapes so that they remain readable! One especially has to avoid clogging the fine wrinkles in the orc’s skin. For this it is important to paint carefully and lightly so that the result is as clean as possible.



The details, such as the eyes and teeth, are then taken care of. The eyes are painted with *Accursed Black* and then a small dot of white is added. The teeth get a black wash and are painted *Kallienne Yellow* before being shaded with *Parchment Yellow* and *Eternal White*. As for the lip, it is based with *Abyssal Blue* and made lighter with *Fiend Flesh* and then *Eternal White*. The scar is given a light wash of *Arcavia Red*.

Weaponry



The shield's reed parts are given a *Kallienne Yellow* wash. The small jutting parts are gone over with *Elven Flesh* and made lighter with *Noesis White*. Some hollows are made to stand out with *Kallienne Yellow* and the wood around the shield is outlined. All of the wood's veins are lightened with *Soil of Avagddu* before progressively mixing this color with *Kallienne Yellow* and, to finish, with *Noesis White*. The club's wood is treated in the same way.

The leather strips are painted the same color as the shield's reed parts.

The embedded stones are treated as if they were of flint. The shield's laces are "based" with *Arcavia Red* and are then lightened with *Rackham Red* and *Royal Yellow*.



the backpack

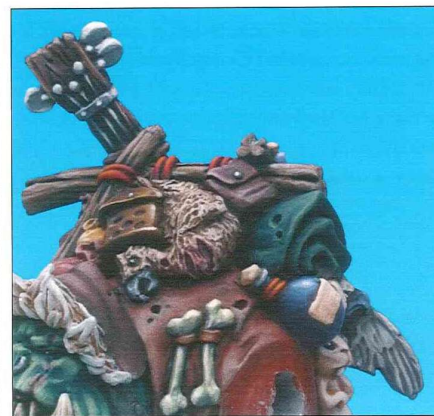
This part may seem intimidating seeing the multitude of details it is made up of. Yet one just has to be methodical to get it right.

First of all one has to understand how the various elements are laid out in order to get an idea of which colors are to be used. The wash applied when doing the base coats helps identify these details.

Once the colors have been chosen, the parts underneath are painted first. Then one has to "move

upwards" following the layers of objects lying on top of each other. One finishes with the details sticking out the most, such as the leather straps.

Each detail must be able to be recognized (meaning that it should be independent of the others) while integrating harmoniously in the whole. To do so, one just has to choose contrasting yet complementary colors. These shades should accord each other in the color circle.

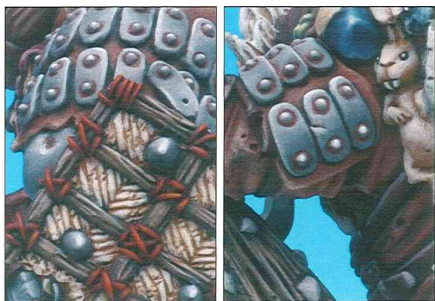


THE MOUNTAINEERS OF THE BEHEMOTH

Metal plates

The plates that were based with *Gray of Darkness* are given an *Accursed Black* wash. A thin color wash of *Arcavia Red* is applied in the hollows to suggest slight rust and to lessen the black, which may sometimes be too “intense.” The plates are then high-lighted again with *Gray of Darkness* and then with *Sharp Gray* on the crests.

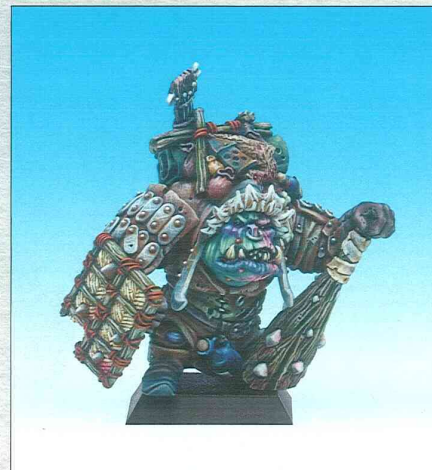
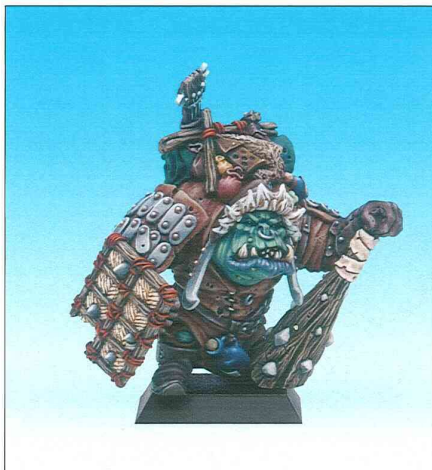
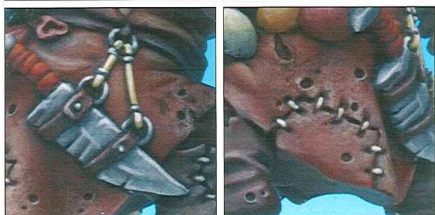
To finish, sparkle is added using *Eternal White*. To make it easier to place the reflections of light, the arms are assembled before the metal plates are treated.



Last details

Shades of dark leather are added to the bindings in order to make them stand out from the clothes, which are more neutral. The bolts are treated in the same way as the metal plates.

At this stage the miniature is ready to be played on a battlefield worthy of the name. All that’s left to do is build a base that evokes the wintry hostility of the Behemoth Mountains.



GIVING LIFE + THE MOUNTAINEERS OF + THE BEHEMOTH

For those who wish to go a step further, here are some enhancements that will make the miniature richer and more alive.

The clothes are given texture, stains, and wear and tear by adding brown, red, blue and green in the hollows to make it look like the textile is worn. *Wildcat Gray* is applied for the last highlighting.



The boots, gloves and hat are treated in a similar way as the overcoat, though the colors are different.



The skin is made bluish with *Wizard Blue* on the cheekbones and knee. *Celestial Pink*, *Fiend Flesh* and *Arcavia Red* are added here and there to make the face look less dull, more alive.



The weapons are made dirtier: mold, worm-ridden wood, and a bit of blood to stand out from all the green.



The backpack is made to look older: bloodstains, dirt, etc. The details are pushed further: the metal is made “rusty” by adding reflections (brown and blue) and “scratched” until it looks like old metal.



There is a way to enhance the rust effect on metal: add more orange to the spaces between the plates, then brown and blue reflections with a glaze, and to finish, fine white lines to simulate scratches.



“I AM
KAMΔHRU'S
WRΔ+H!”



PAINTING TECHNIQUES

Cry Havoc follows up on the thought process begun in the previous issue with the color theory. This time, we take a look at remarks on painting techniques in general and the theory of light.

THE RIGHT POSITIONS TO PAINT IN

The main difficulty with miniature painting resides in the finesse of the details and the relatively small size of the surfaces involved. The gist of the matter, in this case, is to have a steady hand and not quiver. There are no secrets involved: it is vital to pick a good position to paint in. The best solution is to lay your feet flat and put your forearms on a level area (a table or counter). You can also block your elbows against your own knees (in which case you'd be better off stabilising your wrists against your worktable). If painting smaller details, you should use one of your wrists as a rest for the other.



Stability is the key to a steady hand which will allow you to follow the details and neither over-paint nor dribble. Each and everyone of us has to find the painting position they prefer.

If you plan on having long, drawn-out painting sessions, you would also be better off finding the time for short breaks. During these breaks, you should simply look at the model from a different angle. Painting fine details has an impact on your field of vision. Often, your field of vision will restrict itself,

focusing on the area of the model that you are in the process of painting and going into "partial vision." In order to ensure the well-being of your eyes, it is important to regularly go back to "global view" (go for a walk or do something else before coming back to your model). This allows you to reconsider the miniature as a whole, to judge contrasts and harmony, and to correct mistakes.

It is also sometimes necessary to momentarily put aside the miniature you are working on and come back to it later. It is then possible to look at it differently and rectify anything wrong.

COVERING POWER AND UNDERCOAT

Based on which undercoat you use, some colors are more difficult to work with than others. This is due to the covering power of specific paints. Several coats of paint are sometimes necessary to obtain a correct finish on flat surfaces. You need to find a compromise between fluidity and covering power (the more fluid your paint is, the less covering power it has).

For that reason, when using a black or gray undercoat, it is necessary to apply a coat of white paint before using some colors (yellow, red, flesh...).

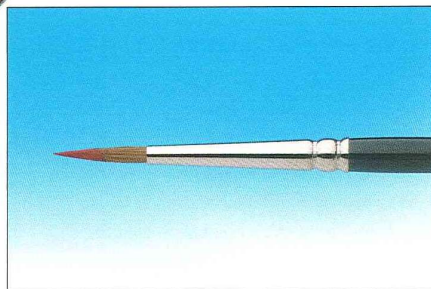
HOW TO PROCEED

The first thing to consider is the fluidity of your paint. You do not pick the same fluidity depending on whether you wish to simply apply paint to a model or if you're looking to blend colors.

In general, always mix your paint with a bit of water. Never use "pure" paint. Paint somewhat less liquid than water is close to optimal fluidity. Finding the right balance between paint and water is a question of experience. Therefore, don't worry if it takes you more than a single try to obtain that optimal fluidity.

Once you've reached said fluidity, you have to get enough paint on your brush (without "drowning" it), then gently wipe it to remove any excess paint.

Then, simply apply the brush to the area you wish to paint.



You should consider the model as a set of overlapping areas or layers: skin, clothing, armor, ornaments and details.

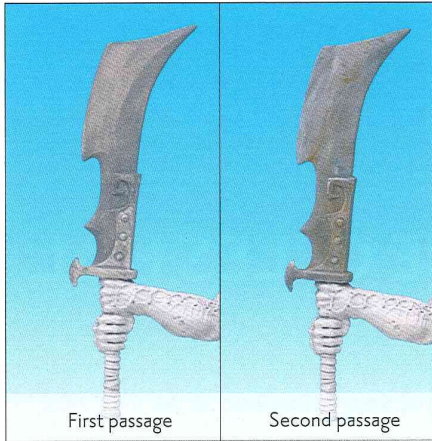
It is preferable to start with the lower layers. This allows you to over paint slightly, as the upper layers will be done at a later point. This also makes said upper layers easier to paint without risking going over previously painted areas (as they're generally raised).

We proceed layer per layer, basecoating each element before going any further. Each color area representing a particular element of the model is treated following the same steps. Paint the base color on, then create shadows (by shading the model) and finally, "raise" the light areas (via highlighting). To "raise" these light areas, we start with the base color and progressively move it towards white, light.

You can "raise" each area entirely before moving on to the next one or do it on each part of the miniature at the same time to make sure the whole works together. It is preferable, at least in the beginning, to follow this second method to practice a bit.



The basecoat is a uniform coat of paint obtained by applying a certain number of coats of watered down paint to the model. With enough experience, you can reduce their number to two or three. You can also mix the basecoat with other paints in order to start the blending process.



Generally, it is useful to dry the basecoat with a hairdryer before moving on to the following steps. Indeed, paint is slower to dry than it appears. When you go over it with a different color, you risk dirtying the new one and damaging any previous work at the same time.

MERGING COLORS

After applying the base coats, you should start to work on volume and lighting. Before that, you need to blend the colors together to stop your model from looking like Harlequin. To this end, you can use a wash. Apply this on the entire model or on various areas. This depends on the model itself and on the result you want to obtain. If you want some elements to stand out, simply refrain from washing them.

This wash can be used as a simple blending, but its effects sometimes aren't perfect. Its main purpose is to merge different colors into shadow areas and, therefore, to unify or smooth transition from one color to the other.

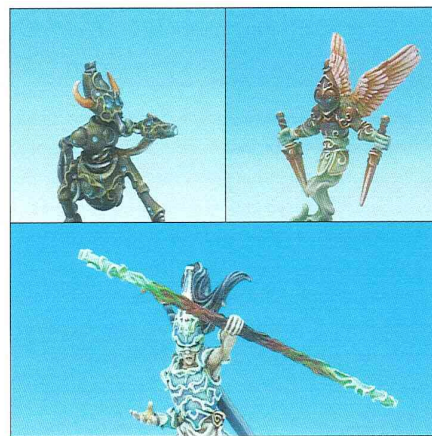


LIGHTING

Volume is born from the contrast between shadow and light. It's easier to shade a model before highlighting than it is to do the latter first. This way, the light areas do not risk being dirtied (since they have to stay vibrant to achieve a better effect).

+ THEORY OF LIGHT+ (ZENITHAL LIGHT, GLOBAL LIGHT, ETC.)

To know where to place your shadows and light, you need to study the play of light on volumes. This behavior changes depending on the position of your source of light. When painting models, unless you wish to create a particular mood, you should only consider two types of lighting: global light and zenithal light. The first one is relatively easy to achieve, but the second yields a much more convincing result. The light used is considered to be daylight, that is to say whitish. You can still work on your lights and shadows with a colored light source, though, again striving for a particular mood.



Global light and lighting

Global light comes from no particular light source. It allows you to simply darken the recesses and highlight the raised areas to achieve volume. Each element is therefore put forward through blending, a simple difference in colors. This is the type of highlighting you'd best start with in order to comprehend the basic principles and volumes. With global lighting, simply darken all recesses independent of their position. Then, just highlight the raised areas, especially the more prominent ones.



Zenithal light

As its name indicates, zenithal light comes from above. It creates strong contrasts and deep shadow zones. It's this type of lighting that better highlights the models. The technique isn't that complicated to grasp; you just need to know where to place your light and shadows.



Sometimes, people tend to not accentuate the right shadow areas. The hardest part is resisting the temptation to create shadows and volumes in the same way as with global lighting. What's more, you need to understand that some areas, though depressed, are in actual fact in the light.

Zenithal light distorts volumes slightly. The trick is finding the balance between zenithal light and volumes, placing these and spinning the light around. Indeed, the latter is in no way fixed; it interacts with the model being painted. This light "travels" between the different parts of a miniature and, like shadows, tends to flatten the different colors.

These are the practical bases of miniature painting: a comfortable and stable position, a fluid and dry base and the creation of shadow, light and volume according to a realistic light source.



PAINTING GUIDE MELIADOR THE CELESTIAL

THE START OF THIS YEAR SEES THE APPEARANCE OF AN EMBLEMATIC MODEL FOR THE LIONS OF ALAHAN: MELIADOR THE CELESTIAL. WITH HIS PREVIOUS COLOR SCHEME, THIS MAGE DID NOT BLEND LIKE WE WANTED HIM TO IN THE BARHAN ARMY. THIS NEW SCULPT GIVES US THE LONG AWAITED OCCASION TO BRING HIM BACK TO THE FRONT OF THE SCENE.

Δ STAR-GAZING MAGE

The objective of this new treatment of Meliadur is to restore all of its magnificence to this first class model whilst at the same time adapting it to the color scheme chosen for the Lions of Alahan.

Intimately linked to the sun and as one of the Ways

of Light's most powerful mages, Meliadur must be painted in dazzling and warm colors likely to evoke the benevolence of solar light. An adept of Air, he must also call forth an impression of weightlessness.

The chromatic ambiance of the models translates to a mix of colors linked to the Elements: shades of warm and cold colors that contrast naturally with one another. It would also be best to steer clear of pastel shades, instead dedicated to Cynwäll miniatures.

+ TABLETOP PAINTING

1 / Preparation

The miniature is first cleaned up, excess metal scraped and filed down. On this new version, the head is no longer attached to the body: it has to be pinned, then glued before the undercoat is applied. The latter is white, since the color scheme is mainly composed of light colors. The colors are thus more vivid, especially since Rackham paints are heavily pigmented.



2 / Base colors

For the base coats, great care is taken with flesh colors. It is important to always apply paint in successive layers, thin and neat, until you obtain perfect opacity. This operation facilitates the ensuing blending process.

Several useful colors

| | | | |
|-----------------------|------------------------|-----------------------|-------------------------|
| 001 Eternal White | 002 Accursed Black | 003 Abyssal Blue | 004 Ephren Blue |
| 007 Wizard Blue | 009 Glacier Blue | 013 Antique Green | 020 Dirty Leather |
| 021 Beastly Flesh | 022 Sail of Araqddu | 023 Kaliene Yellow | 024 Syhar Sail |
| 025 Forgotten Gold | 027 Elven Flesh | 030 Crabby Skin | 032 Pink Flesh |
| 033 Fiend Flesh | 034 Nature Leather | 035 Arcavia Red | 036 Rackham Red |
| 039 Royal Yellow | 042 Wildcat Gray | 043 Sharp Gray | 045 Gray of Darkness |
| 046 Celestial Pink | 050 Mutant Flesh | | |

The coat receives a layer of *Elven Flesh*. The celestial robe is basecoated in *Glacier Blue*, the skin in *Craggy Skin*, the beard in *Syhar Soil* and the staff in *Dirty Leather*. All his utensils and esoteric objects receive a wash of that same color. This allows you to subsequently see their details properly.



3 / The Coat

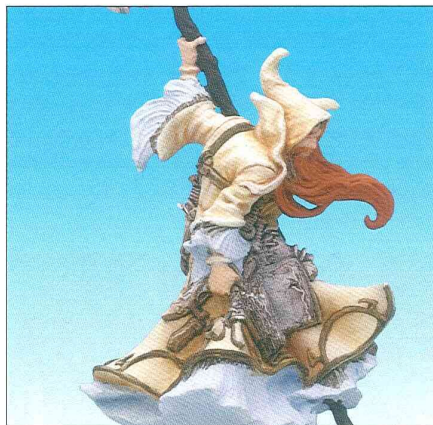
The coat evokes the benevolence of Lahn, main god of the Barhans. It is worked on in warm shades, all the while staying away from too vivid a yellow. It is relatively light-colored, which brings out the details. The whole of the paint job is done in very thin, successive layers. The *Elven Flesh* is first shaded with *Kallienne Yellow*. The latter possessing a strong in-



tensity, it confers, through transparency in the blending process, a certain warmth to the *Elven Flesh*.

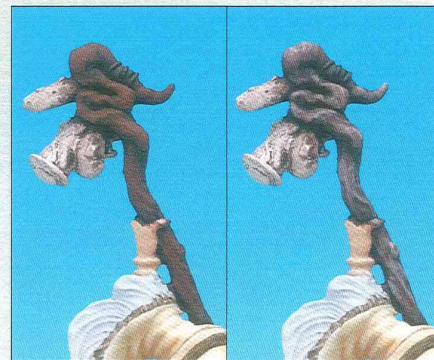
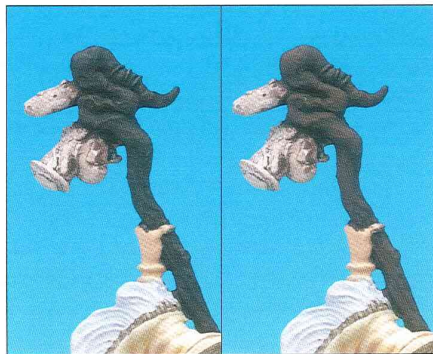


The shading is done progressively until a mix containing 85% of *Kallienne Yellow* is used in the deepest folds. The volumes are then redone in *Elven Flesh* in order to properly define them and to do away with any unwanted smudges.



4 / The staff

This wooden staff is treated very soberly and in cold shades of paint. Furthermore, it is painted in dark colors in order to distinguish itself from the lighter shades of the rest of the model. The *Dirty Leather* receives a wash of *Accursed Black* before the veins are picked out in *Sharp Gray*, highlighted with *Dirty Leather* (85/15% mix). There's no need to spend too much time on this, the sort of element that isn't part of the model's more important fea-



tures. In addition, painting neutral elements helps to bring out the colorful portions of the model. The flasks are painted subsequently.

5 / The skin

The skin, slightly rose-tinted, is painted in classical shades. *Craggy Skin* is shaded with *Kallienne Yellow* (up to roughly 80%) before the volumes are gone over in *Craggy Skin* and finally highlighted with *Eternal White*. Everything around the skin is lined and details like the eyes and lips are emphasized. The eyes are painted *Accursed Black*, then an almond-shaped *Eternal White* dot is applied following the outline of the eye. This demands great precision and can be difficult. The lips are based in *Beastly Flesh* and first highlighted with *Pink Flesh* before being further highlighted with *Eternal White* on a very small area to suggest a sheen. The whole thing is finally underlined with a mix of 80% *Soil of Avagdu* and 20% *Accursed Black*.



6 / The beard

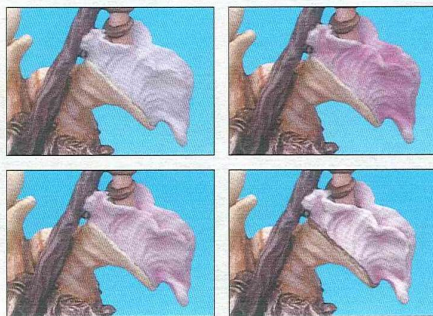


Meliador's beard could have been painted gray to show the age of the venerable mage. However, we chose to paint it red to prevent the model from appearing too white as a whole. The colors chosen are still slightly grayish, giving the beard the appearance of an old lion's mane.



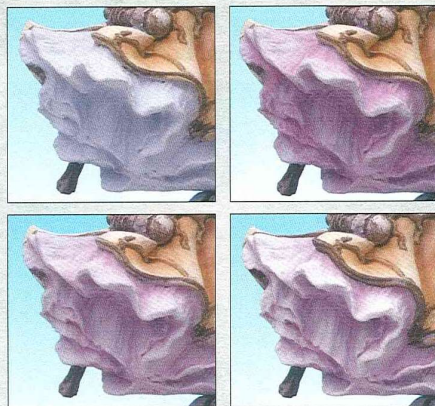
The *Syhar Soil* receives a wash of *Beastly Flesh* before being gone over again in *Syhar Soil*. It is then highlighted with *Sharp Gray* (until using pure *Sharp Gray*) and finally, with *Eternal White* (up to a 15% gray, 85% white mix). It is important to follow the curves so that the light is properly oriented.

7 / The celestial robe



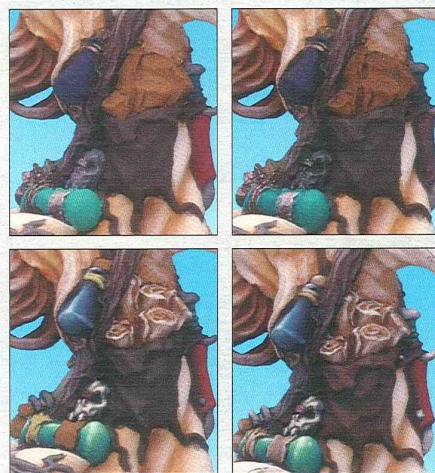
The celestial robe, under the coat, is painted in such a way that it responds to the latter. As seen before, the coat is painted with warm colors. The celestial robe must therefore be cold and airy, painted in pastel shades. This clothing evokes the second of Meliador's elements, Air, synonym of immateriality and gentleness.

The base coat is done with *Glacier Blue*. Several coats are necessary, since this particular paint is rather transparent. This base is then darkened to *Fiend Flesh* through successively blended layers. It is then gone over again with *Glacier Blue* in order to make volumes easier to see. Finally, it is highlighted to pure *Eternal White*.



8 / The details

Since the color scheme revolves around quasi-pastel shades for the model as a whole, the details need to be painted in starker colors. This, by contrast, emphasizes the entire miniature. Details include daggers, phials, books, purses, scrolls, the trim on the robes, skulls and bracelets. These elements each receive a basecoat before being dealt with separately. This allows the positioning of colors so that they don't overlap and so that they complement each other adequately. To avoid obtaining an overabundance of hues, it is recommended that you use the same colors for identical elements. For example, the dagger sheaths are all painted *Arcavia Red*, and the metallics *Gray of Darkness*.



It is preferable to take your time when dealing with these small elements that demand a lot of attention. If at all possible, it is advisable to paint details of the same color in quick succession so as to not have to mix paints over and over again.

After basecoating everything, you need to analyse the details to deal with them layer by layer, as described in the painting guides for Kahinir the Savage and the Mountaineer of the Behemoth (see *Cry Havoc*, volumes 3 and 8). It's a case of painting part of the details first. These are then lined before moving on to the next layer, and so forth and so on until the more prominent details are reached.



The book and scroll have an aged appearance to them, translating into small, irregular dabs of paint. The prisms and phials are painted different hues: *AbyssalBlue*, *Wizard Blue* and *Ephren Blue*, *Antique Green* and *Celestial Pink*. These are worked in such a way that they resemble glass. The silver trim is treated with *Gray of Darkness* progressively highlighted to *Sharp Gray*, then up to *Eternal White*. The bag is painted *Dirty Leather* highlighted to *Beastly Flesh*. Finally, the daggers' sheaths are painted *Arcavia Red* and highlighted with *Rackham Red*.

We can stop here – Meliador is ready to light up the battlefield with his devastating magic at this point



BRINGING MELIADOR +THE CELESTIAL +O LIFE

To make Meliador even more radiant and stylish, you need only add a few simple effects.

The face is reddened slightly at the nose and on the cheekbones with *Rackham Red* mixed with *Craggy Skin*.

The beard is washed in *Arcavia Red*.

A bit more work is done on the coat. Contrast is heightened with *Avaggu Soil* and *Gray of Darkness*.



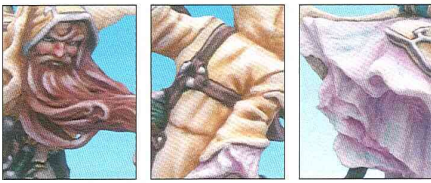
MELIADOR THE CELESTIAL

A pattern reminiscent of that used on the coat is painted through the use of trompe-l'œil on the hood. Said hood is furthermore yellowed via the use of *Royal Yellow* (using transparency).



The metallic parts receive extra gleam done in *Abyssal Blue* and *Wizard Blue*. The shine (in white) is also intensified.

The robes are reworked with reflections of *Celestial Rose*, *Antique Green* and *Wizard Blue*. The whole thing is done through small dabs and transparency.



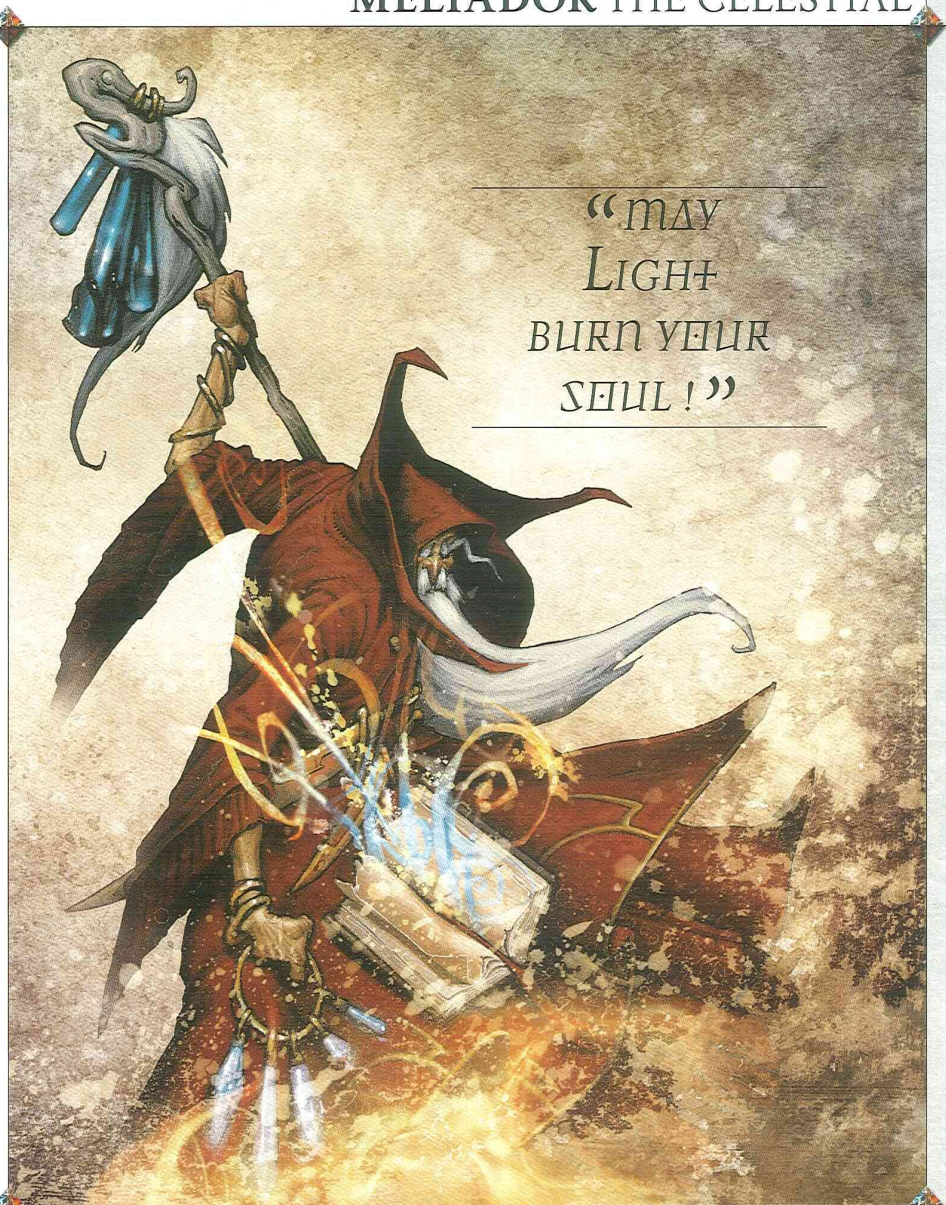
The bag is highlighted even more with *Naturel Leather* followed by *Wildcat Gray*. A golden symbol is painted on it. Its base is done in *Forgotten Gold* shaded with *Syhar Soil* and highlighted with *Royal Yellow* through to pure *Eternal White*.

Phials and prisms receive added reflections through the addition of more colors as well as extra shine. The finishing touch consists of gloss varnish.

The staff is given a worm-eaten appearance thanks to the addition of *Mutant Flesh*. A few of the veins are further emphasized with *Sharp Gray*.

Finally, these details are reasserted when necessary.

Once this work is done, Meliador is ready to illuminate your showcase!



“MAY
LIGH†
BURN YEUR
SEUL !”





PAINTING GUIDE DWARVEN CROSSBOWMAN OF CADWALLON

ONCE AGAIN, *CRY HAVOC* APPROACHES THE PAINTING OF A MINIATURE THAT HASN'T BEEN RELEASED YET: A DWARVEN CROSSBOWMAN OF THE MILITIA OF CADWALLON. THE ROLE-PLAYING GAME, WHICH SHOULD COME OUT THIS SUMMER, ALREADY HAS AN EXPANSIVE RANGE OF MINIATURES. SO THIS IS THE OPPORTUNITY TO SPEAK A LITTLE ABOUT THIS MILITIA BEFORE WE GET TO KNOW MORE ABOUT IT IN THE NEXT ISSUE OF *CRY HAVOC*.

A PRAGMATIC VE+ERAN

The militia of Cadwallon has soldiers with all different kinds of past in its ranks. Also called the Free City and the City of Thieves, it constantly has to deal with rascals, cutthroats and all sorts of other brigands. The life of a militiaman isn't easy. Unlike the free leaguers, they are paid a salary, but have neither the advantages nor the prestige of these adventurers. For all these reasons some of them hit the bottle. The paintjob of the dwarf militiaman reflects this through the choice of colors.

The lower half of this militiaman is mechanical; it is therefore painted in brass tones for the structure and of steel for the cogs.

The expression of the face reflects a certain tendency to drink. From there to imagining that the garment must be stained with grease, dirt and wine, is just a small step that we can easily take.



PAINTING FOR THE GAMING TABLE

The casting line is completely scratched off. The miniature is sanded and then pinned. Each of the elements is undercoated in white, and then painted separately. The parts are assembled only at the end, before adding the last sparkles of light.



Several useful colors

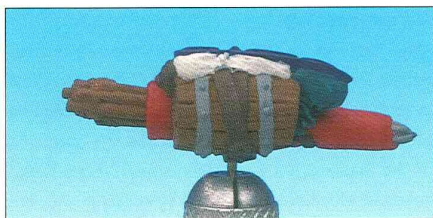
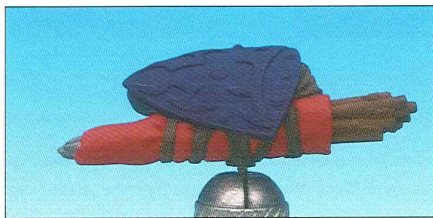
- | | |
|---|---|
|  001 Eternal White |  002 Accursed Black |
|  006 Divine Purple |  010 Patina Green |
|  012 Precious Blue |  013 Antique Green |
|  019 Chitin Green |  020 Dirty Leather |
|  021 Beastly Flesh |  022 Soil of Avagdu |
|  023 Kallienne Yellow |  026 Parchment Yellow |
|  028 Cadwë Skin |  033 Fiend Flesh |
|  034 Naturel Leather |  035 Arcovia Red |
|  036 Rockham Red |  038 Merin's Fire |
|  039 Royal Yellow |  040 Lahn Yellow |

DWARVEN CROSSBOWMAN OF CADWALLON



1 / Basic colors

The whole miniature is then carefully “based” with several successive coats of paint. The skin is based with some *Cadwê Skin*. The shirt is based in *Kallienne Yellow*, whereas the rolled up parts of his sleeves are painted *Abyssal Blue*. The mechanical breeches are given some *Natural Leather*. The crossbow and the helmet are painted in *Beast Flesh* and their metal parts are based in *Gray of Darkness*. The gloves and belt receive some *Dirty Leather*, the bolts and the keg some *Soil of Avagddu*, the quiver some *Arcavia Red* and the shield some *Abyssal Blue*. To finish, the three pouches are respectively painted *Dirty Leather* and *Wildcat Gray* to answer already used colors, and *Chitin Green* to highlight the last pouch thanks to a contrasting color.



2 / Skin and face

The skin is gradually shaded by adding more and more *Beast Flesh* to the basic color. We use this last shade pure in the deepest folds. We return to the *Cadwê Skin* which we lighten by progressively mixing in some *Eternal White*. We finish with a mix having for base 85 % of white. A outlining is then done with a mixture of 80 % of *Soil of Avagddu* and 20 % of *Accursed Black*.

The inside of the mouth is painted in *Arcavia Red*. We apply a wash of *Accursed Black*, and then we start again with red on the tongue. This one is lightened with a mixture of red and *Fiend Flesh*. The gums are made lighter with *Rackham Red*; the teeth are painted with *Parchment Yellow* and then *Noësis White*. We finish with a coat of *Eternal White*. The eyes are painted *Noësis White*, whereas their outline is drawn in *Accursed Black*. The irises are painted with *Abyssal Blue*. The pupils are made by depositing a dot of *Accursed Black* in the center of the irises.

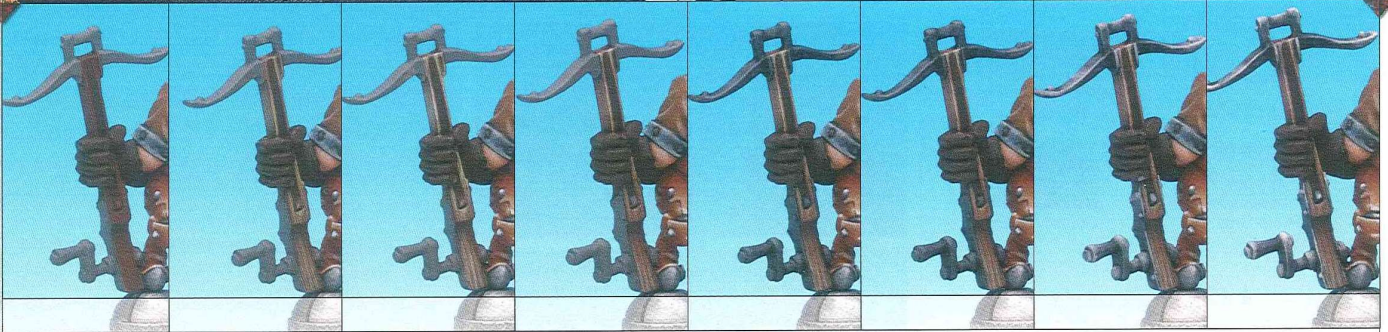
The beard, which is based with *Sharp Gray*, is darkened with a wash of *Soil of Avagddu*. It is then gone over again with *Sharp Gray* and gradated up to *Eternal White* (up to a mixture of 85 % white).

3 / The shirt

The shirt is relatively easy to paint for the gaming table. The trickiest part is to make it dirty afterward. The darkening is done by gradating the *Kallienne Yellow* with *Soil of Avagddu* and using this color pure in the deepest folds. We return to the yellow which we are going to lighten until reaching a mix of 85 % *Noësis White* for 15 % of yellow.

The rolled up parts of the sleeves are given a black wash. They are then gone over with *Abyssal Blue* and gradated up to *Wildcat Gray* (pure on the edges). A juice of *Dirty Leather* is then applied.





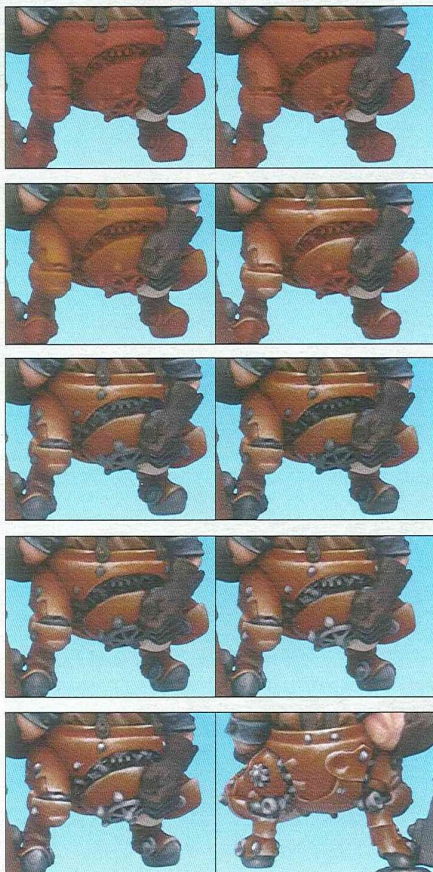
4 / +the mechanical breeches

Before the cogs, pistons, nuts and hoofs are based in *Gray of Darkness*, they are outlined with a mixture of *Soil of Avagddu* and *Accursed Black*. This allows them to stand out and be highlighted.

The structure is made lighter using *Syhar Earth* up to *Lahn Yellow*. We finish with a mixture of 15 % yellow and 85 % *Eternal White*.

To smooth the gradation and reaffirm the color, we go over it again using successive glazes of *Natural Leather*. This allows any unfortunate brush strokes to be corrected.

We then move on to the steel parts. They receive a wash of *Accursed Black* before being gone over again with *Gray of Darkness* lightened until reaching *Sharp Gray*. A mixture of this last color and *Eternal White* (85 %) is then applied for brightness.



5 / Crossbow and helmet



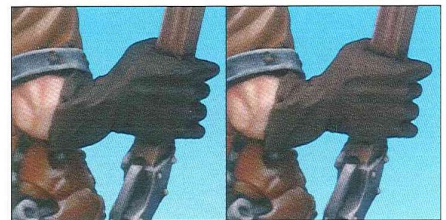
These two elements are treated in the same way. They contain a wooden part and a metal part. The former is shaded in *Dirty Leather*. It is then made lighter with *Beast Flesh* while stretching toward *Parchment Yellow*, then toward a mix of yellow and *Noesis White* (85 %). The goal is to make the wood look varnished, lacquered, like that of a violin.

The metal part is treated in the following way (the same method as for the steel of the breeches is used). The *Gray of Darkness* is darkened with a thick wash of *Accursed Black*. Once dry, this shade is of use as base for the steel. The whole is lightened using very diluted *Gray of Darkness* on the lighted zones (the treated zones are slightly bigger than those that effectively receive the lighting). The paint being

very diluted, we are going to “stretch” the pigment towards the place that we wish make lighter. For a satisfactory result, it is necessary to do three to four passages, to obtain a sufficient density of pigments on the lightened zone. This technique of gradation by transparency is particularly effective with *Gray of Darkness*, a fluid color whose pigments are easy to “stretch”. The *Gray of Darkness* is then made lighter by returning to the method of classic gradation, that is by adding *Sharp Gray* to the successive coats.

6 / Gloves and belt

Some *Accursed Black* is mixed to the *Dirty Leather* to do the darkening. We return to the *Dirty Leather* which we lighten all the way to pure *Beast Flesh*. If possible, we apply this last color in small perpendicular lines in the sense of the folds (meaning vertical lines for the belt) to simulate the wear and the cracks in the leather.



7 / +the backpack

The whole backpack first of all receives a wash of *Accursed Black*. We differentiate then the inside (keg and bolts) from the outside (quiver and shield) which we treat separately.

The keg and the crossbow bolts are painted together. The wood is lightened with *Kallienne Yellow* up to pure *Noesis White*. The bands of the keg and the tips of the bolts are treated like the steel. As for the feathers, they are given some *Noesis White* darkened with *Kallienne Yellow* by washing; they are

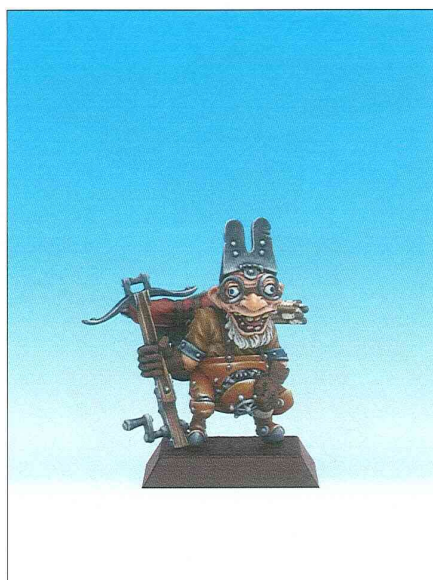
DWARVEN CROSSBOWMAN OF CADWALLON



again lightened with *Noesis White* and the gear is finally outlined with a mixture of *Accursed Black* and *Soil of Avagddu*.

The quiver is simply lightened using *Rackham Red*.

The shield receives a wash of *Accursed Black*, then is lightened with *Darkness Gray* using the gradation by transparency technique. We then “stretch” this color to *Sharp Gray*, then to the mix of *Sharp Gray* and *Eternal White* (85 % of white for the last mix) for brightness. A series of *Abyssal Blue* glazes is then applied to the intermediate parts of the gradation to refine the latter and make the whole blue. The symbol of the militia is based with a well-balanced mix of *Forgotten Gold* and *Wizard Blue*. This mix, which is slightly greenish, is lightened with blue (to finish with a mix of 70 % blue). Little by little *Eternal White* is added to this last mixture to stress the brightness (until 85 % of white).



The militiaman can be then assembled and glued together. The last bright parts on the whole miniature are made using pure *Eternal White*. All that’s left for the dwarfven crossbowman to do is join his colleagues on the game boards of *Cadwallon* to give the free leaguers a headache.

HE’S ONE OF US...

As in many cases, it’s the representation of the effects of time and of life on the miniature that gives it its authenticity (cf. *Meliador the Celestial*). For this militiaman of *Cadwallon*, it is a question of representing the gross stains of uncountable drinking bouts and very greasy meals.



The face is treated by transparency with some *Rackham Red* on the tip of the nose and the cheekbones to give a drunken appearance. Similarly, some

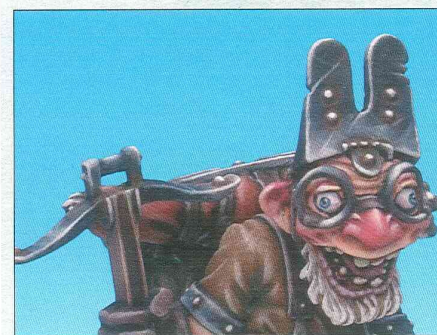
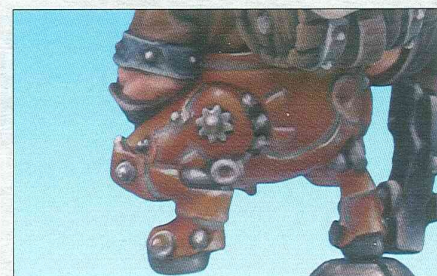
Arcavia Red and *Divine Purple* are applied in corners of the nose to stress the alcohol-induced rosacea of the skin.

The bottom of the iris is made lighter with *Precious Blue*, then with *Eternal White*, whereas the top receives a point of the same white which slightly comes to be astride the black of pupil.

The lips are painted *Beast Flesh*, then lightened with *Fiend Flesh* and *Eternal White*. During these various stages, brush strokes streak the lower lip to give it a chapped aspect.



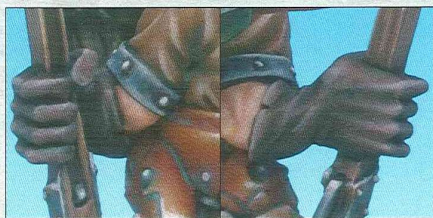
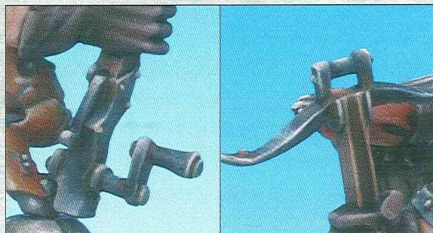
The shirt is made dirty, stained (notably using *Rackham Red* to represent wine stains) and woven. We add some green in the hollows to make them look like moldy and dusty zones.



The copper-colored parts of the breeches are given an additional shade of *Arcavia Red* by transparency.

WORKSHOP PAINTING

It turns certain zones pinkish and makes them seem “softer,” while better calling to mind the aspect of copper. To finish, we apply some *Antique Green*, then some *Patina Green* in the hollows to oxidize the breeches.



The metal parts of the helmet and the crossbow are treated so as to obtain a rusty aspect. *Beast Flesh* is applied to certain parts and gradually mixed with some *Merin's Fire* (at the level of 70 %). Some *Abyssal Blue*, is applied by transparency, letting blue reflections to be added to the metal. To finish, the latter is striped with some more or less diluted *Sharp Gray* to look like more or less deep scratches (a fine black line can be added along the deepest ones to stress them more through an effect of trompe-l'oeil).

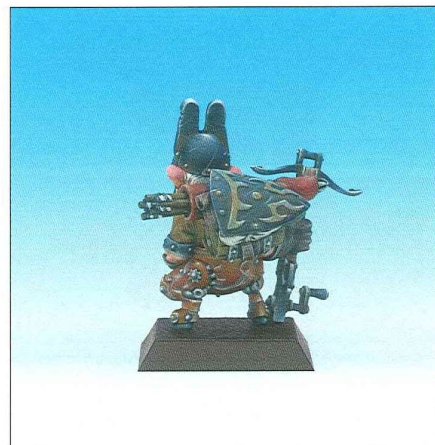
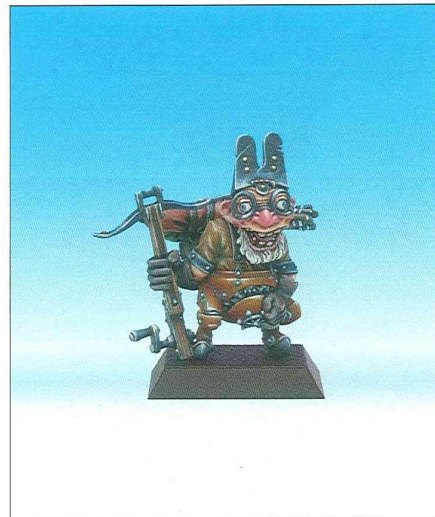


The leather of the gloves and belt is even more damaged by stressing the lightening of the wear cracks with some *Sharp Gray*.

The quiver receives an additional lightening of *Rackham Red* mixed with some *Royal Yellow* (approximately 75 % of the mixture). To finish, some *Wildcat Gray* is added to the mix for the final brightness. Furthermore, the quiver is made to look worn with pure *Wildcat Gray*.

Scratches are added to the *Sharp Gray* on the shield. Reflections and spots of *Kallienne Yellow* are added on its bottom (it turns the shield green in certain places). Rivets can be made rusty in the same way as the helmet to answer the blue.

All dressed up like this, the dwarf can join the dirty alleys of the lower city and his companions of the militia.





PAINTING GUIDE OPHIDIEN WARRIOR

A new painting guide and yet another way of approaching the subject. The guide in this issue of *Cry Havoc*, although build around the Ophidian warrior, deals with the painting of ophidian armies in general by stressing on a didactic approach of the painting techniques. Henceforth, photos will come along with a color chart for a better reading of the color schemes and understanding of the painting techniques of the Studio.

AN EXOTIC AND DISTURBING PEOPLE

Snakes are ancient people, for a long time they were affiliated to the Meanders of Darkness. The Ophidian Alliance deliberately followed the dark way and fought against the forces of Light well before the emergence of the others peoples of Darkness. After the fall of their empire, the surviving Ophidians worked in hiding, protecting the prohibited knowledges and manipulat-

ing the powerful, wanting for to convenient time to make their move. Their return and the advent of Vice is a bad omen for Aarklash.

The Rackham studio wanted to reflect these various aspects in the painting of the Ophidians to make them the deserving representatives of a disturbing and mysterious people, agents of a prohibited knowledge. The used colors are thus at the same moment rich and "disturbing". Blue, purple and magenta are tints susceptible of evoking as much nobility, as malevolence. Associated to greens, oranges and blues of the snake skin, they infer anxiety and strangeness. Besides you

just need to add sheen tints to armors to obtain an antique and preserved feel.

There are numerous works on reptiles in which you can find the inspiration to paint the skin of the Ophidian. Moreover you should not hesitate to inquire about the other species of reptiles, such as iguanas and crocodiles. For the exotic side, paint the scales in bright colors, as it exists in nature; it can only be beneficial. It is however necessary to be careful to keep a good legibility of pieces.

Some useful colors



RICHER AND DEEPER COLORS

Getting deep and rich tints, letting appear here and there changeable reflections, is one of the determining elements of the painting of Ophidian. However, the whole should not be too heavy. The piece has to remain discreet and harmonious. A lot of colors are the result of a set of various tints which respond to each other, a bit like the style of the various elements of a miniature, but at the level of a single material, zone, volume. It can be more easily done on reasonably vast surfaces than on details. You just need to play with transparency on the painting. You choose a color (secondary or completely different) which goes well enough with the shade which you wish to enrich, then, by adding its secondary color to darken it, you deepen the result. So, by overlaying tints and by playing on their transparency, you enrich the color.

You just need to work by glacis on certain zones. But instead of resuming the basic color to intensify a gradation, you use another shade which is blended in by successive passages on the previous layer. By making several passages of this glacis and by reducing the surface every time, you realize a nuanced gradation. Various tints applied to the same zone can produce a more brightly colored effect.

Stand in line

To paint a group of fighters always requires a certain reflection on the colors scheme of before doing anything else. You can establish a scheme, and then alter it according to the role of every miniature. In the same way as for an army, it can be interesting to spend more time and give more attention to the Characters, to make them stand out among the rest.

For *Confrontation*, you can easily distinguish the troops according to their rank. So, the Ophidian miniatures have armors or skin of different color according to their rank.

Although it is not the case in the studio, you can also mark a gradation in the level of painting of the troops according to their rank.

Until now, the Ophidian warrior and Ophidian archer, respectively Regular and Veteran, received an almost identical treatment. The Vortiran (Elite) was painted in a completely different way, but the same principles were applied. Thus he has a stranger skin (which gives him a more disturbing appearance), as well as an armor and a toga with different colors.

The slaves are painted according to a brighter and less noble scheme, which reflects their rank in Ophidian society. Nevertheless they still have a "antique" aspect thanks to their decorated armors



S'ERUM ET AYANE

with a sheen. Besides they have a pale and sick complexion which evokes the deterioration of their body and their spirit by the *Enskēm* (see *Ashes of Anger*).

In spite of the differences of treatment, the army keeps a coherent and homogeneous aspect, while allowing every piece to distinguish itself from the others.



EPHIDIEN ARCHER



EPHIDIEN SLAVES



EPHIDIEN VORTIRAN

PAINTING FOR GAMING TABLE

1/ Preparation

You proceed as usual. The molding line is carefully scraped away since details are very fine. It is then necessary to be careful during the assembly of the miniature and to make sure that the connections between the various fragments are well in place before "pinning" it. If it is not the case, it is necessary to remove the excess of lead with a designer's knife.

Fragments are then drilled carefully and "pinned" to facilitate the painting. This stage takes time, but is of major importance if you wish to avoid problems afterward.

2/ Basic colors

The whole piece (apart from the water pipe) is based. It takes a little more time at first, but clean and opaque result will help to advance more easily afterward. The body is entirely assembled since no element requires to be painted a part. Arms and sword are painted separately and assembled before the last brightening.

Green chitin serves as base for the scales part of the skin, whereas *Dead flesh* is used to cover the stomach part. The fabric is painted in *Divine purple* and the armor in *Natural leather*. The handle of the halberd is coated in the *Grey steel* and the blades of the sword and the halberd is based with *Dirty leather*. The water pipe does not receive a base coat at this stage.



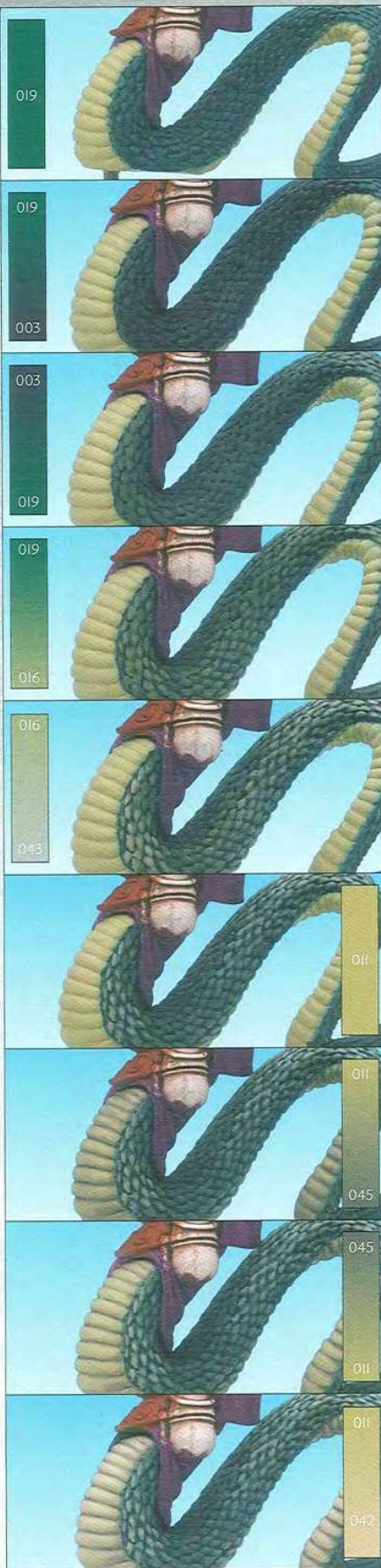
3/ the skin

As usually, the lower layers are painted first. In this particular case the scales. The top is shadowed first with a wash of *Abyssal blue*. It is necessary to see to it that the painting slips in between every scale. All the surfaces are then painted again with the basic green, then the *Chitin green* is enlightened to pure *Chasm green*. It is necessary to follow the curve of the body and use the flat part of the paintbrush on every scale. This last move allows to enlighten several scales at the same time.

The scales of the head are done in a classic way. To finish them of, you enlighten until *Sharp grey* (that is 20 % of *Chasm grey* and 80 % of *Sharp grey*). All the surface is then done by *glacis*, to blend in and smooth the lightening. You work at first on the *Chitin green*, then you use *Abyssal blue* to re-enlighten the chinks. To finish up, it is necessary to paint once more the edges in pure *Sharp grey*.

Regarding the stomach part, the skin is darkened until it is pure *Grey of Darkness*. Surfaces are then enlightened until *Wildcat grey* (20 % of *Grey of Darkness* for 80 % of *Wildcat grey*). Pure *Grey of Darkness* is then used to re-enlighten hollow parts and the last lightening is made with pure *Wildcat grey*.



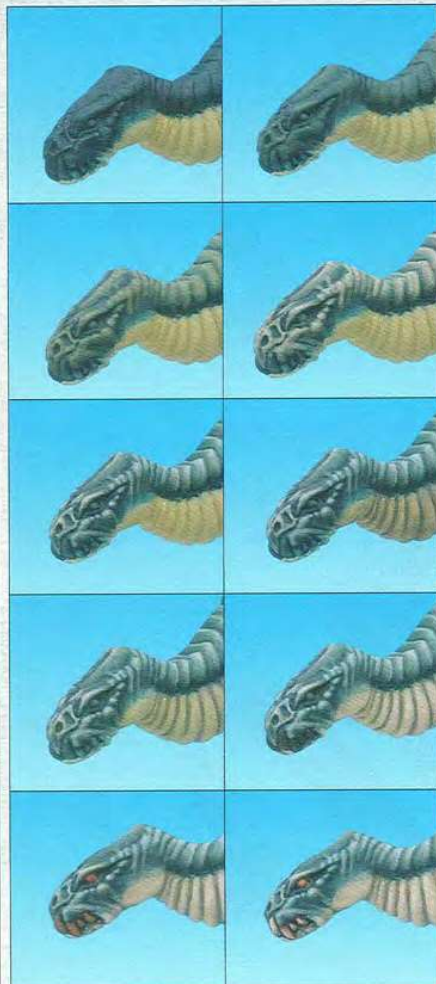


Hands are done in the same way, but painted after the handle of the weapon because they are situated on a higher layer to that of handle.

4/ the mouth

The painting of the scale parts of the head having been explained previously, this stage is centered on the teeth and the eyes.

Teeth are lined with the mixture of *Accursed black* and *Soil of Avagddu* which was mentioned in the previous issue of *Cry Havoc*. They are then based in *Kalienne Yellow*. You enlighten them then until they are *Elven flesh*, then until *Eternal white*. Eyes receive for their part a layer of *Fire of Merin* before being enlightened in *Royal yellow*, up to *Eternal white*. During the last stage, everything is lined, the teeth as well as the eyes. These elements are thus relatively small and a little difficult to paint. It is necessary to keep throughout the process properly mixed and fluid paint (for the gradation transitions). Thus the meticulous work required by the head of the warrior is facilitated.



5/ the toga



By painting the fabric, we are going to give to the Ophidian their mysterious, learned and mystic feel. The purpose is to give to the material a rich aspect susceptible of evoking the learning and the refinement of Serpents. The whole also has to appear ancient and decadent. Thus you are going to parti-

cularly insist on the **deepening** and the **enrichment** of the colors, following the example of what was said higher and in the article of the issue number 09 of *Cry Havoc* about the colors theory.



The fabric is darkened with pure Migol Blue, color which once mixed with Divine purple, allows to obtain a rich shade (purple being already additional to the green of the scales). Afterwards it is enlightened with glacier Blue. It is a question of representing precious silk with beautiful bluish reflections and among which

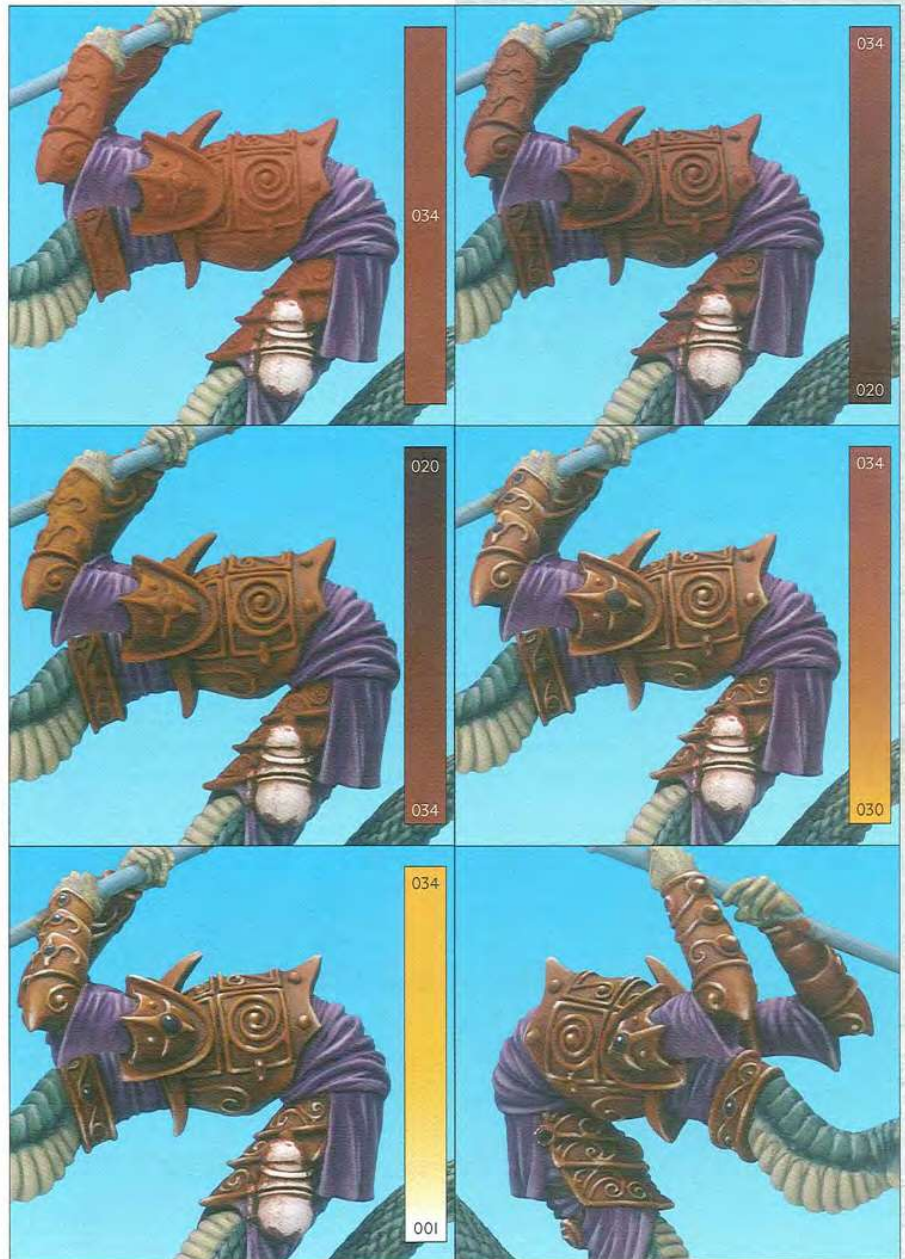
the shadows and the lights react harmoniously with the yellow orangy tints of the armor. This part of the miniature is full of small folds; it is interesting to create numerous reflections there which will be painted as if it was metal. Indeed, the work is done on a cylindrical deformed base (a circular part of a bump), curves which allow to easily spread the paint and the light (see *Cry Havoc 10*).

6/ the armor

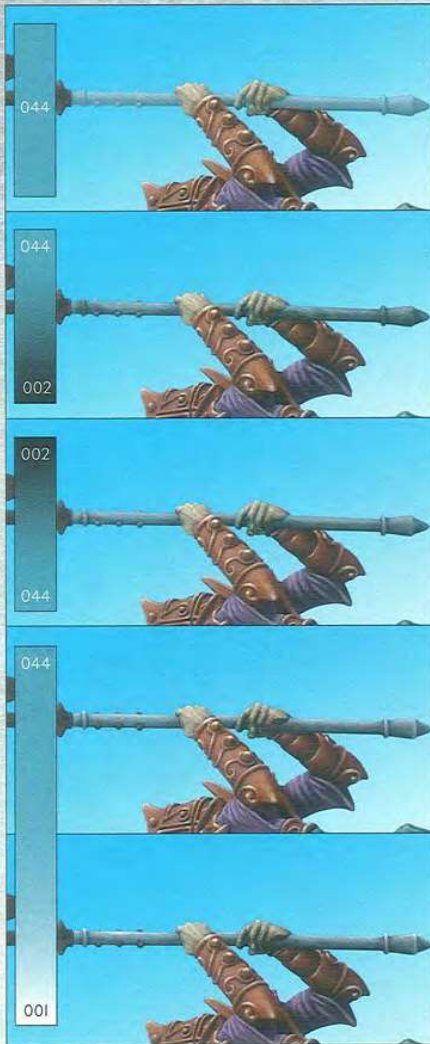
The *Natural leather* is gradually shadowed by adding to it some *Dirty leather* (you finish with a mixture of 80 % of *Dirty leather* and 20 % *Natural leather*). Raised designs are then done in *Natural*

leather, then enlightened up to a mixture of *Royal yellow* (70 %) and *Natural leather* (30 %). The same mixture is enlightened with *Eternal white*, however without going as far as pure white. Most of this lightening is made on the carvings of the armor, as well as near the edges of the greater volumes. A glacia of *Natural leather* and *Dirty leather* (equal quantities) is re-done, to soften the gradations of the various surfaces and show the decorations of the armor. Pure white is then deposited on the most striking and the most exposed edges to a zenithal light edges to render the shining brightness. Everything is lined to properly differentiate the various parts from one another.

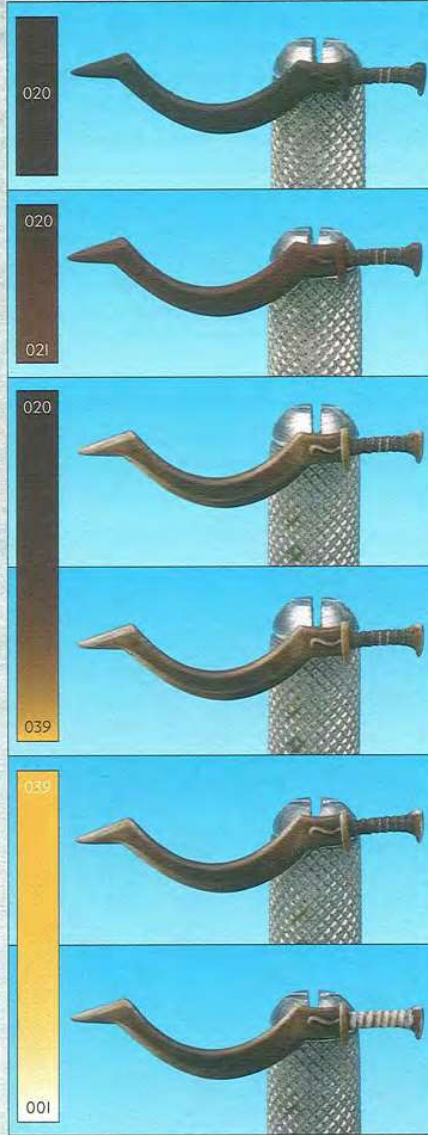
Finally, precious stones are painted in *Abyssal blue* before adding a shiny spark of white.



7/ the halberd



Handle in *Grey steel* is painted with a mixture of *Accursed black* (60%) and *Grey steel* (40%) to darken it. It is then gradually enlightened to *Sharp grey*, then to *Eternal white*. To create a very rectilinear light, it is necessary to carefully follow the cylinder of the handle lengthwise.



The blade of the sword (as well as the halberd) is enlightened at first to pure *Beastly flesh*. You keep this color that we mix bit by bit with of *Royal yellow* (until 80% of yellow for the last mixture) and finally with *Eternal white*. To paint some metal with not metal colors is not as complicated as you might believe



it. The most important thing is not to hesitate to enlighten it to Pure white and to create strong contrasts between the shadow and the light while keeping relatively limited transition zones. To reproduce the effect of light on metal is essential to get a good result with none metal colors.

The halberd is treated in the same way as the sword.

8/ the water pipe

Almost all of the miniature being painted, you can now take care of the water pipe and choose its color according to the general chromatic atmosphere of the piece. A very dark color allows to make the water pipe stand out besides the miniature. We also wished to give it the aspect of glass, so that one might guess strange substances burning away. To do so, we opted for a bluish black. To easily represent a glass object, it is necessary to represent a ray of light crossing the object in question. In the case of the water pipe, it is on the higher part of the spheres that the light hits it. It crosses then the inside of the sphere in a straight line, then spreads and extends at the bottom.

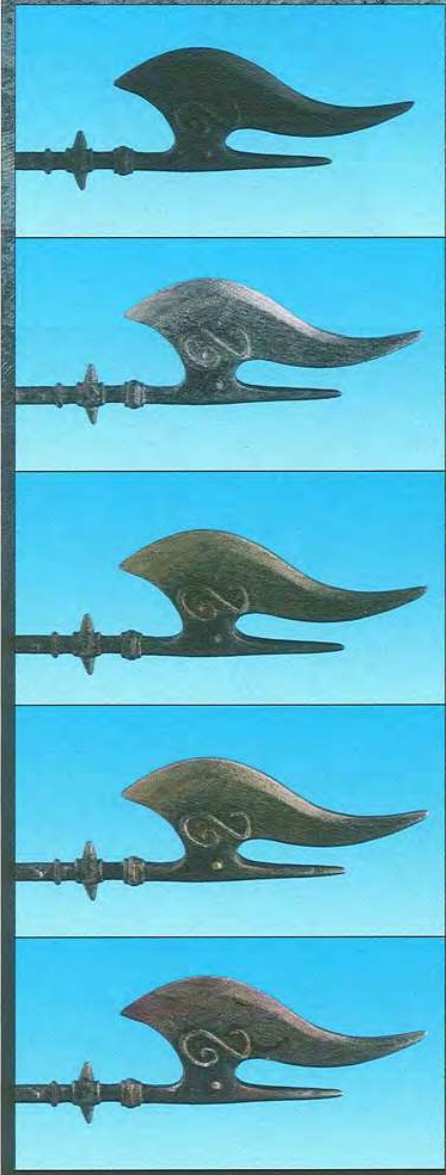


The base of *Accursed black* is enlightened with *Precious blue*, then the bottom with *Glacier blue* (contrary to a zenithal lighting). A light glaxis of black allows then to ease the gradations. To finish it, a white dot is placed at the top to represent the point of entry of the light. It is this effect of inverted light that produces the illusion of glass

HALBERD AND SWORD IN METAL

Metal paint offering a better depiction on a black base, the blade and handle of the halberd receive a coat of Accursed black. The blade is then handled in the Polished silver in such a way that we see a gradation towards black. So, the metal seems less shiny, more ancient. After this stage, you tint the blade by successive washings of Syhar soil and Natural leather, to obtain a less uniform and richer, colored metal. Once the washings done, you enlighten once more the Polished Silver, mainly on the edge. All that is left is to paint the traces of blood on the blade.

The sword can be done in the same way. Besides, the handle of the halberd and the armor can be also painted with some polished silver; you just need to change the color of the washings.



The pipe is painted in red and the bits which connect it on both sides with the globe and with the beak allowing to inhale the smoke are painted in the same way as the handle of the halberd.



The sword is then glued and the base modeled. The Ophidian warrior is then ready to join the ranks of his people to enslave all living beings and shroud them in the dark designs of Vice.



Δ SUPPLEMENT OF SOUL

The skin receives spots of dirt, dust and traces of earth, as well as bluish reflections (on base of Wizard blue). These reflections aim at making the part with no scales look more alive, to break a little the unit. Also, all the spots of dirt, done in orangy brownish tints (a mixture of Accursed black, Syhar soil and a pinch of Merin's Fire), make the Ophidian warrior look alive. In theory, the two colors we added are complementary because they are appreciably additional. You work it by using a glacis which you deposit in the chinks between the rings.



For the Scales part, you just need to enlighten certain edges in white to give it shiny reflections and to darken gradually the tail.

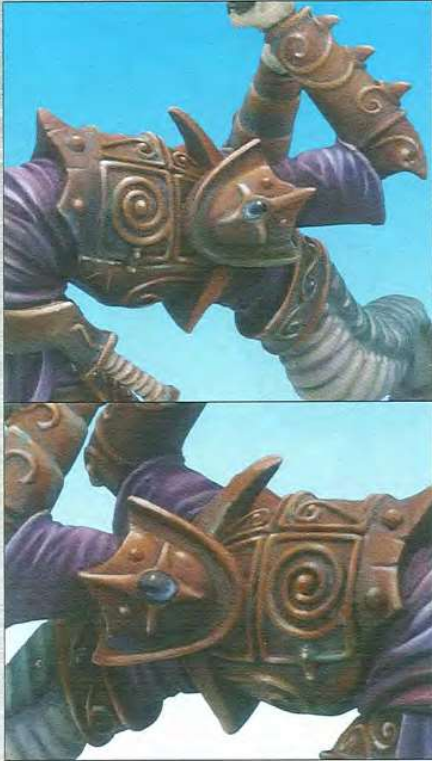


The most delicate part is the toga. The purplish base is gradually "dragged" towards blue or red, according to places, to stress the moiré effect realized previously. The bluish tints are done in Wizard blue and Migol blue, degraded up to Noësis white, even up to Pure white. For the red, use mixtures of Arcavia red and Celestial pink.

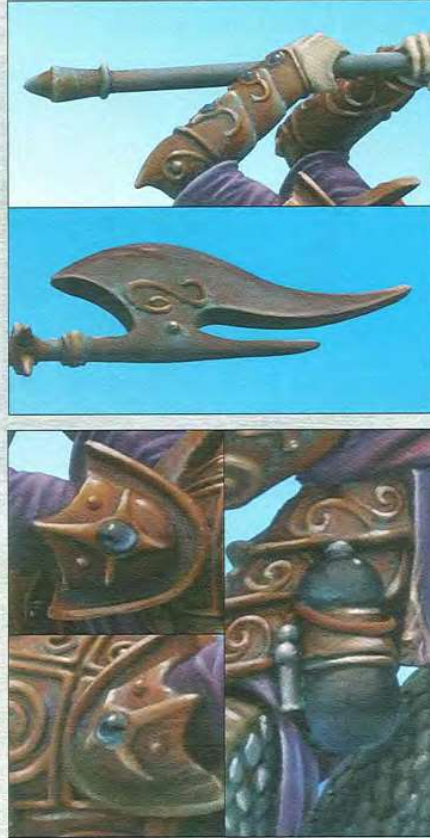


WORKSHOP PAINTING

The armor is given sheen, oxidized and lined. By transparency, you add tints of Antique green and Patina green in the hollow parts of the arabesques. The smooth parts are scratched, chipped (in *trompe-l'oeil*).



The handle of the halberd is dirty, to break the unit of the metal. It also allows to show the ring.



You add extra shiny and opalescent reflections at the bottom of the water pipe, whereas of Pure black is used to darken, by transparency, the top (by paying attention not to erase the white dot of the ray of light). Gems receive a similar treatment.

The Ophidian warrior has put on his parade suit. He can join the depths and the luxurious ophidian cities which hidden down their.





PAINTING GUIDE GOBLIN ASHIGARŪ

THE INFLUENCE OF THE ŪRAKEN FACTION EXTENDS OVER THE GOBLIN ARMY. THIS IS QUITE NATURAL FOR THE NEW JAPANESE INSPIRED TROOPS OF THE STUDIO TO FOLLOW THE ŪRAKEN COLOR SCHEME.

THE GUIDE OF THIS ISSUE OF *Cry Havoc* TAKES A LOOK AT THE SECRETS OF THE GOBLIN ARMY, BY ANALYZING THIS COLOR SCHEME AND ITS VARIATIONS, BEFORE STUDYING IN DETAIL THE CASE OF A REGULAR WITH MACE.

COLORS OF ŪRAKEN

For more than a year now, RACKHAM has strengthened the position of the Ūraken clan with the emperor Izothop with ever more releases. Thus a new color scheme for this faction was born. It relies on the simple and natural Japanese inspired dressing materials, protections and weapons used by these goblins.

Weapons and armor mainly consist of wood and wicker. Thus there is relatively little metal except for the sword blades, spear and mace. Fabric is very sober, worn out and dirty. Certain fighters also wear thin leather pieces for additional protections.

These materials reflect well the Japanese influence of these miniatures. And goblin cultural influence is found in the absurd details of the sculpture as well as in the characteristic motives of the rat and the checked pattern.

In terms of painting, it is interesting to take into account these two influences:

- Armor plates as well as the edges of the wicker protections are done in red to represent the lacquered wood of samurai armors;
- The Characters and the Dāi-bakemonos' fabrics are meant to remind of silk;
- The wide skin areas are decorated with tattoos (certain miniatures, such as the Zoukhoi ogres, have carved tattoos);
- Besides, you should not forget that the goblins show little care for their possessions. Clothes are thus dirty and ripped, in spite of the refinement of the material used.

Ninjas are a little different because of their furtive role. They stand out well thanks to their dark brown kimono, and yet do not clash with the rest of the army.

The treatment of fabric can also be used to reflect goblin hierarchy. Thus, the higher the rank of the piece, the less the clothes will tend to be worn out and soiled. It is also possible to paint Asian motives (swallows, cherry tree flowers, ideograms, etc.) on wide fabric or skin areas.

Stand in line

For the Ūraken goblins, the differentiation between ranks is especially noticeable on the sculpture. You can stress it through the use to certain of colors and subtle alterations of the general Ūraken clan color scheme. Thus the ashigarūs and the spearmen are barely dressed or protected. Būshis have better protections, but few clothes. Samourās possesses richer clothes and heavier armors.

A swarming multitude to serve the Shogun

Although the miniatures of the studio follow the Ūraken color scheme, nothing should prevent you from creating vassal houses or even your own clan. The only limit concerning variations is your imagination. Here are some color schemes allowing to create minor clans; they are based on two principles: an alteration of the skin color while still following Ūraken colors and new chromatic schemes for the equipment.



SPEARMEN AND ASHIGARŪ



BŪSHIS AND NINJAS



SAMOURĀS AND HOOSŪ ŪZO

GREEN
AND BLOOMING



COMMON GOBLIN SKIN



Base: 029 Tanned skin
 Shadowing: 021 Beastly flesh
 Highlighting: 031 Pearly flesh



Base: 043 Sharp grey
 Shadowing: 022 Soil of Avagddu
 Highlighting: 001 Eternal white



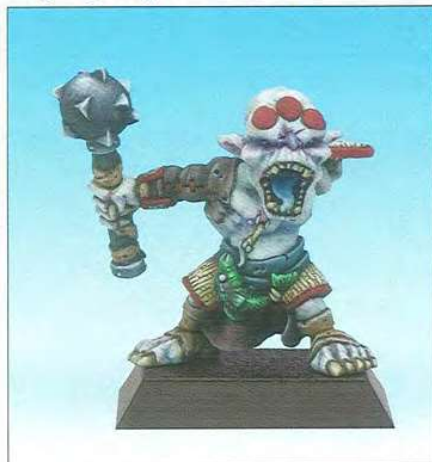
Base: 020 Dirty leather
 Shadowing: 003 Abyssal blue
 Highlighting: 029 Tanned skin



Base: 023 Kallienne yellow
 Shadowing: 035 Arcavia red
 Highlighting: 033 Fiend flesh



Base: 007 Wizard blue
 Shadowing: 005 Migol blue
 Highlighting: 041 Noësis white



Base: 043 Sharp grey
 Shadowing: 044 Steel grey
 Highlighting: 001 Eternal white

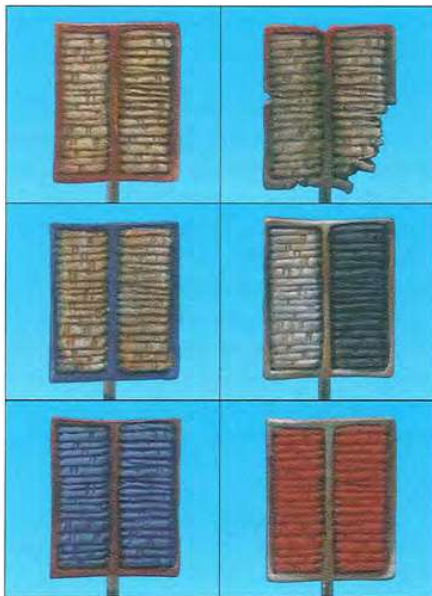


Base: 011 Dead flesh
 Shadowing: 017 Avagddu green
 Highlighting: 041 Noësis white



With a little research and patience
 you can also realize
 Japanese inspired tattoos.

COLORS AND ARMOR



PAINTING FOR GAMING TABLE

Some useful colors



1/ Preparation

The mould lines on the mace and the shield are carefully removed. Particular attention is given to the shield and to the hands. It is generally between the fingers that it is most difficult to reach and scrape the mould line away. The body is scraped and then carefully sanded. Finally the base bar is removed, one foot and both wrists are pinned. The arms being spread out, it will be easy enough to paint the assembled miniature. Thus the mace and the shield are glued before painting on a white undercoat.

2/ Basic colors

The various elements receive a base coat before being treated in detail one after the other.

The skin receives a base of *Mutant flesh*. The pieces of wicker are painted in *Elven flesh*. Borders, inside of the mouth as well as dots on the forehead are based in *Arcavia red*. The leather armband and the small purses in the back receive a base of *Dirty leather*, the handle of the mace is based in *Soil of Avagddu*; strips and flute are painted in *Kallienne yellow*. The fish is based in *Steel grey* and the loincloth in *Wildcat grey*. To finish the mace receives *Grey of darkness* base coat.



3/ the skin

The skin is shadowed at first by dragging gradually *Mutant flesh* towards *Migol blue* in the hollow parts. You then paint the volumes with *Mutant flesh*, to improve gradations and eliminate any stain. The following stage is the most important because it gives all its intensity to the final color of the highlighting. It is also the step which can seem the most improbable. Indeed it consists in highlighting the skin by mixing little by little the base with *Pink flesh*. It might surprise you, but the mixture gives a very pale khaki green a lot closer to white than yellow. Create a very light gradation until pure *Pink flesh* on the zones where the highlighting will be the most obvious.

It is at this moment that the skin is lined, simply with diluted *Dirty leather*.

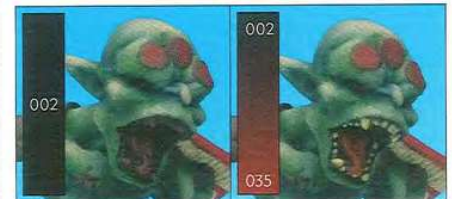
It is all about giving the skin its definitive color. To do so, create a 90/10 mixture of *Mutant flesh* and *Parchment yellow*. It is important to abundantly dilute this mixture, without however turning it into a wash. This color is applied by transparency to the zones



which have already been highlighted in *Pink flesh*. It's better to work in successive layers which are dried each time with the hairdryer. This technique will allow to tint the skin and to obtain a brighter color, which would have been duller if *Mutant flesh* had been directly degraded with *Parchment yellow*.

The principle of this technique is to degrade a color from its shadowing to the highlighting with the only design of obtaining a nice shadow/light relation. The purpose is not the color in itself. Tint this gradation by transparency with the color which you wish to obtain in the end. It is sometimes simpler to work this way because certain colors are difficult to highlight. Thus highlighting red can turn out pretty tricky, and the result can range from pink to orange. In this precise example, you will obtain a deeper red in the shadows and brighter red in the lit zones if you tint a pre-existent gradation of blue to orange.

4/ the details of the head



The inside of the mouth and the eyes are given a wash of *Accursed black*.

The tongue is then painted in *Arcavia red* by transparency. With diluted paint as if it was a wash, you are going to apply the red to the tongue and drive it, taking care that the color does not pour either into the side hollows or towards the back of the throat. Teeth are painted in *Parchment yellow*.

Then degrade rather quickly (in two or three successive mixtures) the *Arcavia red* to pure *Fiend flesh* on the tip of the tongue. On the extremity of the tongue, stress the highlighting by drawing *Fiend flesh* to pure *Eternal white*. A white spot is put on each eye. Teeth are also highlighted till white.

5/ +the loincloth

The loincloth is very clear. Shadowing and highlighting will thus have to be light.

To shadow it, simply use *Tanned skin* which you are going to lay down in the hollow parts by transparency. Then go back to *Wild cat grey* to erase the possible tracks and the haloes. Then do the highlighting by degrading the *Wild cat grey* to pure *Eternal white*.



6/ +the Sleeve and the Purse



The *Dirty leather* is shadowed by a wash of *Accursed black*. Then use *Dirty leather* before drawing it to *Beastly flesh pure*. Finally mix *Sharp grey* and *Beastly flesh* 80/20 and paint several fine and diluted layers on the edges, folds and tears. The dilution is important because it brings to the mixture a transparency which will become blurred with every passage, thus allowing to realize a gradation quickly without too much effort..

7/ +the Wicker

The wicker of the shield and the protections is done in the same way. Elven flesh is shadowed with a wash of *Soil of Avagddu*. It is necessary to insist on hollow parts and the details of the wicker. Then highlight it twice. It is necessary to use the edge of a thin paintbrush, to highlight only the volumes.



The first highlighting is done with a 50/50 mixture of *Soil of Avagddu* and *Elven flesh*. The second is done with pure *Elven flesh*.



The details of the wicker are so small that a true gradation is useless. Before passing to the following element, every piece of wicker is lined.



8/ +the Handle of the Mace



Give it a wash of *Accursed black* in order to shadow it. Paint the veining in *Soil of Avagddu*, and then draw to *Wild cat grey* (for a final 90/10 mixture) on the volumes, as for the wicker.

9/ the Strips

These are shadowed by a wash of *Dirty leather*. They are painted *Kallienne yellow*, and then highlighted up to pure *Noësis white*, insisting on the edges and chinks.



10/ the Borders and the Dots of the Forehead



The *Arcavia red* acts here as a dark base that only needs to be highlighted with *Rackham Red*. You proceed in the same way as for the wicker on the borders by working with the edge of a thin paintbrush.

The dots of the forehead are done normally; add a glaci of *Arcavia red* to re-highlight the shadows and smooth the gradation. Finish by applying a balanced mixture of *Red Rackham* and *Yellow royal* to the edges.

10/ the Head of the Mace

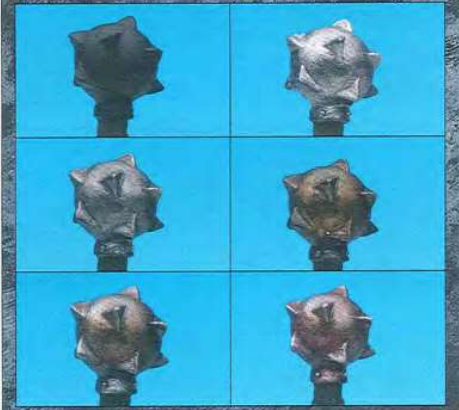


A wash of *Accursed black* is dropped on the *Grey of darkness* as shadowing. The shadowing must not be too light to obtain a base dark enough to work on strong contrasts on a rather small zone. Then paint by transparency some *Grey of darkness*, and stress the highlighted zones then. Stress the highlighting quickly

METAL MACE

As you saw it in the previous issue, paintings metal comes out better on a black undercoat. However the mace or the sword is undercoated in white to protect the brightness of the other tints. Thus first paint a homogeneous black layer on the blade or the mace. The element is then painted in *Polished silver*, then shadowed by a wash of *Accursed Black*, lighter than for non metal painting. You can go on passing the other washes consisting of black mixed with *Syhar soil*, then with some *Natural leather*. Go back to *Polished silver*, highlight it using *Glacier blue*.

Finally add traces of blood with some *Rackham Red* mixed with *Accursed black*, as well as in a drop of shiny varnish.



by drawing the *Grey of darkness* to *Sharp grey* then to *Eternal white* (90/10 mixture of white and grey). The intermediate zones between every color of the gradation must be restricted to obtain the strong and almost immediate contrast specific to metal. Finish by passing *Pure white* on the edges.

II/ the Last Details

- The fish is shadowed with *Divine purple*. Use *Steel grey* to make the scales stand out from one another. The latter are quickly highlighted to *Pure white*. The eye receives a layer of black then white, to represent the glassy effect.
- The flute is undergoes a wash of *Soil of Avagddu*, then some *Kallienne yellow* is added before being highlighted with *Noësis white* and a final lining.



- The laces which close the leather sleeve and tie the purse, the flute and the fish are painted in *Parchment yellow* then a quick highlighting is done with diluted *Eternal white*.

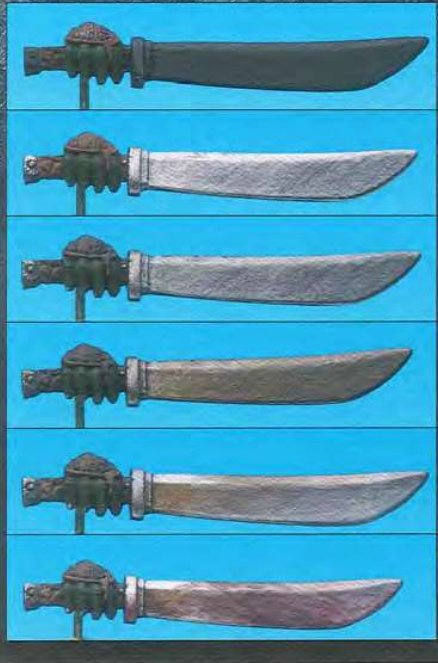
MORE ELABORATE METAL

The sword and the mace can have a more elaborate finish by playing on washing tints and the highlighting. Following the example of the technique used for metal painting, it is done «by breaking» colors by incorporating them little by little to the other tints. Thus, the shadowing wash can be done with red or bluish blacks. In this particular case, hints of *Migol blue*, *Syhar Earth* and *Natural leather* were used.

Besides, the highlighting can also be tinted. In the present example, a mixture of *Natural leather* and *Merin's fire* has been delicately laid in dark areas.

The rest of the work of lighting is identical to the treatment described for the mace.

It is also possible to appreciably shorten the highlighting of the metal, and thus arrive rather quickly to *Pure white*. Then the goal will be to blend this white into the grey tints and to homogenize the shading. It is then necessary to work by successive glacis, and to make sure the previous is completely dry before beginning anew. The movement must be quick and repetitive (the glacis almost has to dry at the same time as it is worked) to keep the control over the colored liquid and avoid any halo or inconvenient stains. The last stage consists in intensifying the brightness once more by using diluted *Pure white* on the edges.



• The nipples receive a layer of *Arcavia red* and are gradually degraded to pure *Fiend flesh* then to *Eternal white*.



• The fishhook is done in the same way as the mace but in a less elaborate way, given its size. Nails receive a treatment identical to the teeth.

The armies of Úraken are ready to welcome among them this new comrade-in-arms, ephemeral grain of sand among the swarming multitudes of Rat.



Δ SUPPLEMENT OF SOUL



The main part of the improvements which can be done concerns the skin, the metal and the integration of patterns (whether it is on metal, wood, fabric or skin).



The skin is done differently according to location (in shadows, in light or in the intermediate zones), but always with the same perspective. It is a question of giving it variations in tints. They are not meant to be very elaborate; a little indistinctness agrees perfectly with the chaotic and hazardous side of goblin life. Even if the colors of the mixtures are carefully chosen, it is up to the painter to decide on the proportions of every color.

These tints can be applied with a traditional gradation or by dilution by playing on the transparency of the painting. You just need to dilute more and more the painting as the worked zone is widened.

• Shadow areas are first given some *Purple divine* and/or *Celestial pink*, pure or mixed. Apply in some places a mixture of *Merin's Fire* (at least 50 %) and *Dirty leather*.

• The transition zones are done with a more controlled mixture, consisting of 40 % of *Forgotten gold*, 50 % of *Merin's fire* and 10 % of *Chitin green*.

• The highlighted zones are painted with *Wizard blue* which is drawn to *Noësis white* (to avoid a «smurf» look).

CHECKED PATTERNS

When the Babayagob traveled down the abyss of Mid-Nor, she discovered the checkerboard which she hurried to show her brothers. Declined mostly under the shape of multicolored checked pattern, it was soon adopted by goblin culture where it became a characteristic pattern.

It is all based on dilution and four critical steps. Begin by drawing a rough, blurry pattern just by laying color zones (in this particular case *Arcavia red*). Dilution is important because you have to preserve the light coming from the element underneath.



Go back to red to highlight the limits of every square, by insisting on shady areas. It creates a lighting effect.



To stress this effect, mark the contrast between the dark squares and the clear squares using transparency, by juxtaposing well diluted white next to previously shadowed zones.



When it is dry, apply a glacis the color of the element underneath to integrate the checked pattern to the latter.



Once this done, work again on the global lighting of the element, by taking into account the checked pattern.

PAINTING GUIDE

The face will get more attention.

- The nose is reddened (to represent blood or to give slightly tipsy look) with *Arcavia red* by successive glazes, and by insisting on hollow parts. *Rackham Red* (20 to 30%) is gradually added. You can also add a hint of *Merin's fire* (no more than 10%).



- The ears can be done in two ways, if you wish to give them a natural bluish shade or to represent flesh bruised after a blow use purple. To obtain a natural shade, lay some *Divine purple* in hollow parts then draw it to *Wizard blue* and to *Noësis white* on highlighted zones.

If they are bruised, it is necessary to avoid highlighting the *Divine purple*. Do not paint the hollow parts but the tip of the ear. Operate then the opposite

transition to *Noësis white* then to *Wizard blue* in hollow parts.

This principle can be applied elsewhere that on ears; near the lips or on the cheekbones for example.



- Cuts and stitches are done on the skin. Draw a very thin black almond shape. Paint the wide part of the almond *Arcavia red*.

Other notches and chinks are painted on the goblin's equipment. Checked patterns are done on the shield as well as on the loincloth.



Further painting is not required. It is a rather simple piece and too much detail would eventually harm its look. Thus the ashigarû can join your shelf case without disgracing his ancestors.





PAINTING GUIDE ΔΗΣΑ ΡΟΥΑΡ

THIS SUMMER WAS RELEASED THE *PLAYERS HANDBOOK* FOR CADWALLON. YOU WERE ABLE TO CREATE YOUR CHARACTERS AND HAVE THEM LIVE EXCITING ADVENTURES IN THE FREE CITY. ΔΗΜΗΝ PROMISES TO BE EVEN MORE MYSTERIOUS: SECRETS, THE GAME MASTER'S GUIDE, WILL TAKE YOU FURTHER INTO THE BREATHTAKING PLOTS OF CADWALLON. THE SUBJECT OF THE WORKSHOP COLUMN IN THIS ISSUE WILL THEREFORE BE A MYSTERIOUS PIECE, IMPLICATED IN THE PLOTTING: ΔΗΣΑ ΡΟΥΑΡ THE NECROMANCER.

THE CITY OF A THOUSAND FACES

Cadwallon is the cosmopolitan city among all others: its neutrality in the conflicts of the Rag'narok draws all sorts of refugees, and its many fiefdoms and districts are home to people from all known nations. From the upper city to the lower city, you will find all social and cultural classes. This translates first of all into differences in clothing. In Cadwallon clothing is an extremely important social indicator, especially among the lower classes. The workshop dedicated to the militia dwarf crossbowman (see *Cry Havoc vol.09*) is quite representative of the gloomy streets of the lower city. But the lower city does not have the exclusivity on shady and nasty individuals. The upper city is not void of corruption and misery: they are simply dressed

in finer fabric. The Usurers have spread their influence and their practices over the upper city long ago. It appears slyer, but remains efficient still: boudoir plotting, blackmail and extortion... Under the shiny varnish of the Cadwë finest, they play on the weaknesses of the wealthy, their hidden and shameful desires, their family or business secrets. The Usurers are all fake smiles and nasty threats; they stop at nothing to remind who really rules Cadwallon.

In painting terms, a certain number of miniatures from the guild of Usurers, of which Ahsa Ruyar, will be painted according to similar shades. The scheme was chosen to remind of the romantic and gothic imagery. The actual appeal of these words perfectly corresponds to the feel the Studio wishes to give to the Usurers: worrying, mysterious and therefore fascinating people.

In terms of sculpture, this imagery is assumed, as you can see in the tailoring and the fabrics of the clothing.

The painting of fabrics and leather is therefore particularly important to underline the gothic aspect of the miniature.

PAINTING FOR GAMING TABLES

I/Preparation

The miniature of Ahsa Ruyar is relatively thin and rather slender. Therefore it is not necessary to paint the elements separately since once the miniature is assembled, everything is accessible. The molding line is removed, the miniature is then sanded and pined, before being assembled and based in white. There are no other particular indications.



2/ Base colors

The skin is based in *Pearly flesh*. The leather clothes get a base of *Arcavia red*. The dress and the hair are treated with a 70/30 mix of *Accursed black* and *Ephren blue*.

The cape is done similarly, changing the *Ephren blue* for *Divine purple*.

To finish, the jewels are painted in *Gray of Darkness*.

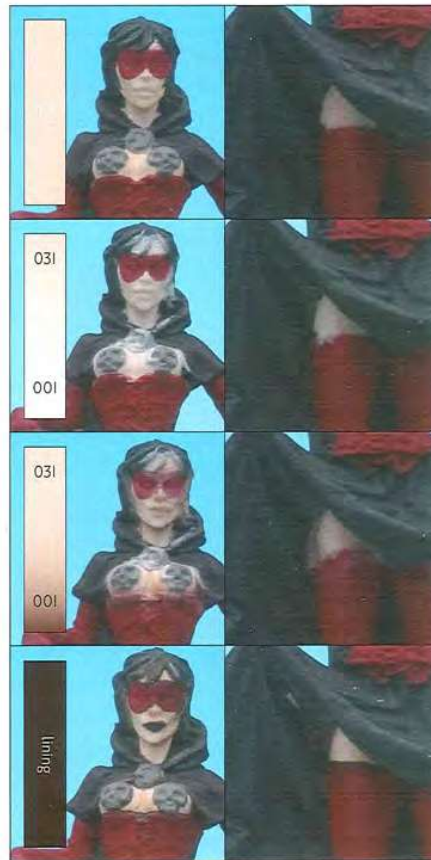
3/ the skin

The skin has to seem very pale, almost livid. In fact the courtesan probably doesn't get to see much sunlight. Besides, very clear skin will create a heavy contrast upon her dark clothes.

Some useful color



To do so, the *Pearly flesh* is highlighted through repeated smooth blending till it reaches pure *Eternal white*.



The shadows are then done with successive glazes in order to control the intensity of the shadows. These glazes are done by adding little by little *Beastly flesh* to *Pearly flesh*.



The lips are then painted as if they were metal: first a layer of *Accursed black*, the paint is then drawn to pure *Gray of Darkness*, then to white, pure also.

4/ Leather clothing

The *Arcavia red* base is darkened with a wash of *Accursed black*. The clothes are then done in red. The highlighting is done progressively drawing the *Arcavia red* to pure *Rackham red*. To finish a light black glaze is done in the hollows.



5/ the dress

The purpose is to represent a really dark blue dress, almost black with shimmering reflects. We are trying to paint a silk dress with discreet yet visible magical properties, as suggested by the ethereal creatures emerging from the fabric. So the basic mixture is highlighted till pure *Ephren blue*, then until *Sharp gray*. To stress the details and the shadows, a glaze of *Accursed black* will be the final touch to this dress.



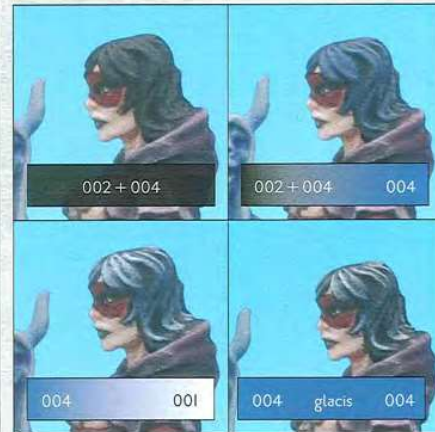


The bluish ethereal creatures are done at the same time as the dress. Here the *Ephren Blue* is used for the shadows; it is drawn to *Sharp gray* for the highlighting. It gives them somewhat of an intangible aspect.



6/ the hair

The basic mixture is lightened up till *Ephren blue*. The latter is progressively drawn to *Eternal white*. The blending is then pushed to an 85/15 mix of *Ephren blue* and *Eternal white*. Then a black glaze is done. The final shades are then done with a 90/10 mix of *Ephren blue* and *Eternal white*.



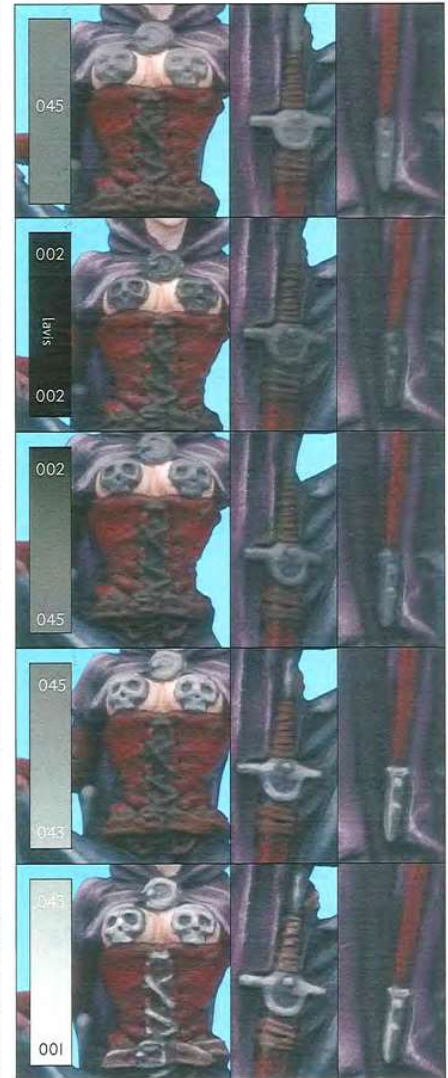
7/ the cape

The 70/30 mix of *Accursed black* and *Divine purple* is progressively blended till pure *Divine purple*. At this point the whole is drawn to an 85/15 mix of *Divine purple* and *Glacier blue*. Like the other pieces of clothing, a last glaze of *Accursed black* is applied to finally darken the folds. To finish, the gleams are painted using pure *Glacier blue*.



8/ the jewellery

The *Gray of Darkness* is darkened with a wash of *Accursed black*. The *Gray of darkness* is done again by transparency before the usual *Sharp gray* highlighting. Then it is drawn to an 85/15 mix of *Eternal white* and *Sharp gray* before doing the last gleams in pure white.



The diplomat woke up, a dull pain pulsing at the rear of his head. He could not remember that he had drunk that much the previous evening. The night had started in a very charming way. A delightful young woman had been at his arm during the evening gala. When it ended, they had gone up to a room. From there he could not recall what had happened.



He examined the situation, trying to find out how he had ended there. The only explanation was that he had been drugged. It had to be the courtesan. But what was the purpose? He knew nothing and held nothing which could endanger his Kingdom...

CADWALLEN BY NIGHT

The last details are done by amplifying and enriching the shadows and highlighting.

Fiend flesh is applied in the skin folds to make it look more realistic.



Divine purple is also added to the hollow part of red leather. The Rackham red is then highlighted with Royal yellow, and then Pearly flesh to create reflects.

The magic effects are then stressed. The purpose is to create the illusion of a shine for the ethereal

creatures. The blue is therefore drawn by transparency on the inner parts of the dress. Could this dress be a portal...



Extremely diluted washes of Luminescent green and Alchemical yellow are applied in the hollows. The motives are highlighted again in Noësis white and then Eternal white.

The fabrics are enriched with new shades added to the hollows: Celestial pink for the dress and Chitin green for the cape.



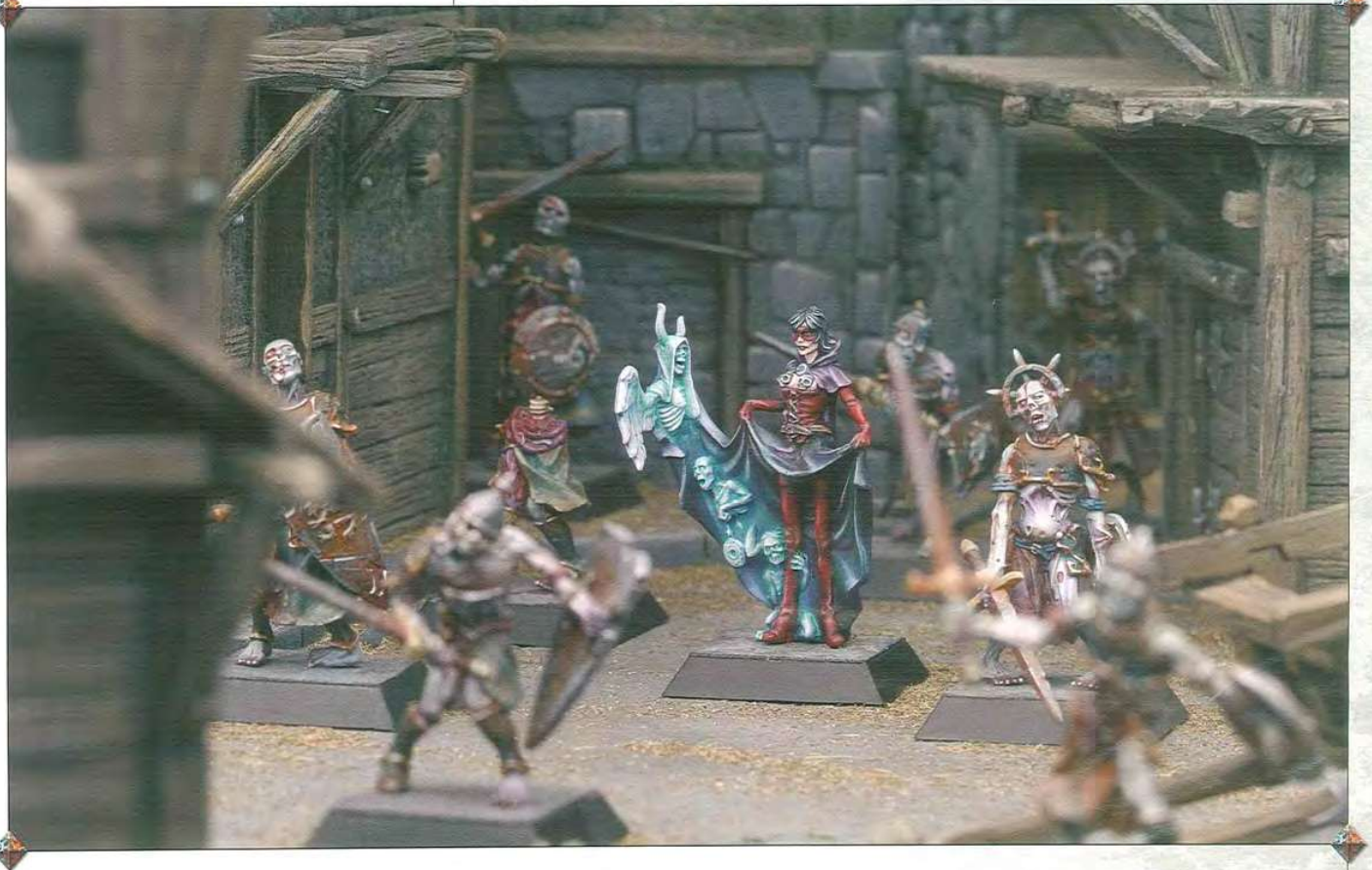
Ahsa Ruyar swiftly stepped into a backstreet. The secret passage was well marked for her and her kind. She stepped in and soon found herself wandering the

underground tunnels squirming under the city. Following the itinerary known only by a chosen few, she reached her master's lair after making sure she had not been followed.

The guards announced her arrival. After a short wait, she was introduced to holy of holies.

"I am back master. The mission you honored me with, has been accomplished. The Barhan diplomat as been programmed has you ordered. He remembers nothing and will act as you wish."

"Well done Ahsa my dear, come close so I can reward you..."





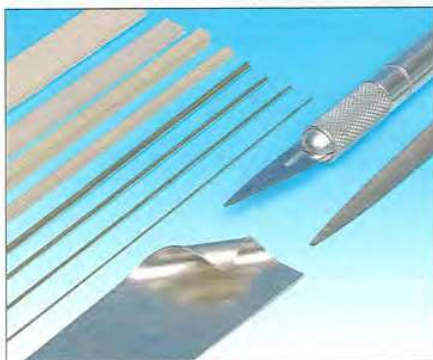
FANTASTIC ARCHITECTURE BEFORE THE DOORS OF CADWALLON

THIS ARTICLE PRESENTS THE CREATIVE JOURNEY OF THE RACKHAM STUDIO CONCERNING CADWALLON AND OFFERS SOME TIPS TO MAKE DOORS. THE TECHNIQUES DEVELOPED HEREAFTER COMPLETE THE WORK STARTED ON THE MATERIALS IN THE PREVIOUS VOLUMES OF CRY HAVOC.

You might use them to decorate your battlefields or simply to highlight your miniatures; anyhow doors are elements which require special care. Plain or ornate, they can stress an ambiance or the characteristics of a people.

LE MATÉRIEL

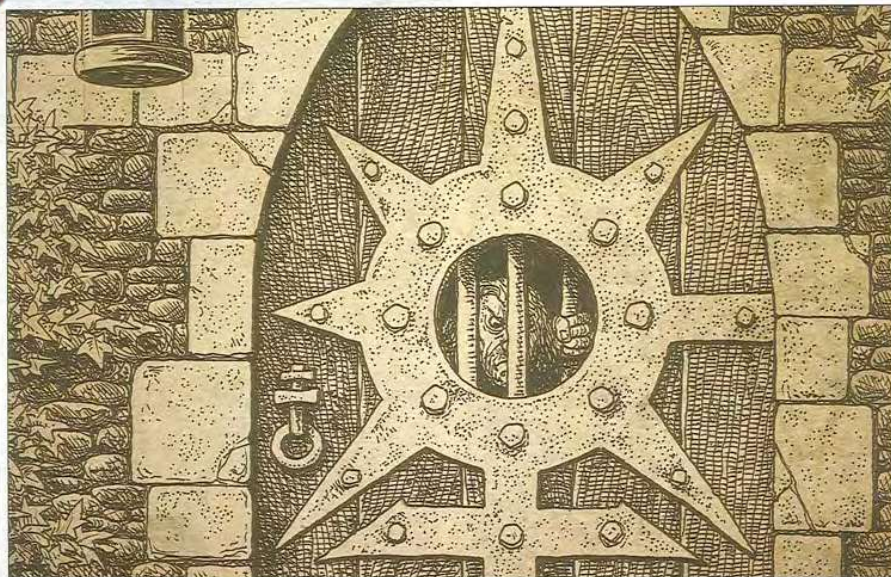
The material necessary for this workshop is easy to find: thin balsa planks, plaster, brass or ordinary wire, a file, a wire cutter, a scalpel and pewter sheet.



MAKING A DOOR

the template

The template is made from foam board, thus you will have an exact idea of the proportions wanted for the door. You can all add preparatory drawings, as well as the measures and some cutting markings.



the door

In short, a door is composed of a door, a frame (doorposts and lintel) and fittings. We have made several examples of wooden doors and used plaster for the posts and lintel (the making of these is not detailed in this article). No matter the type of arrangement chosen, the most important thing is to respect the scale.

The metal parts are important elements which participate in creating a particular atmosphere. We designed several to decorate the doors and give them more personality.

You may also find inspiration by looking for interesting sites in your city, notably historical monuments.



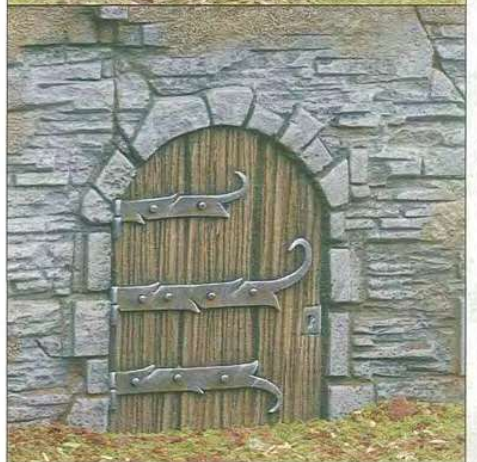
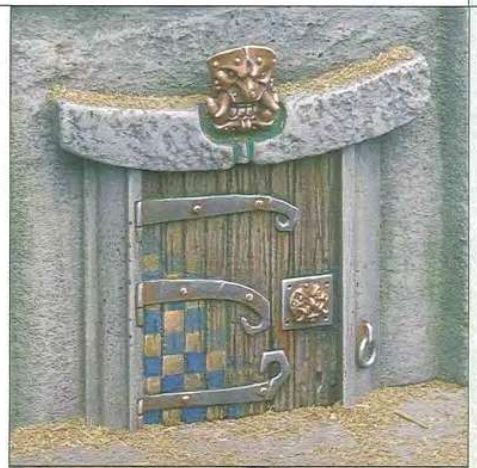
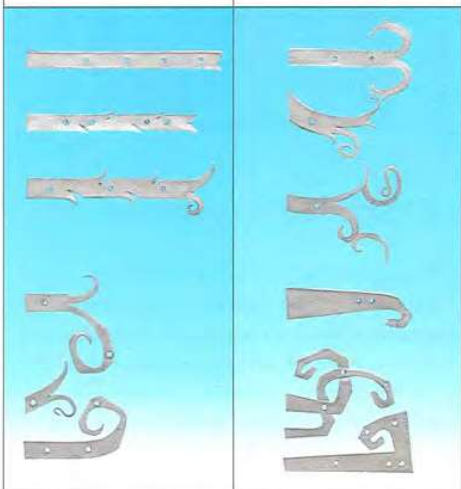
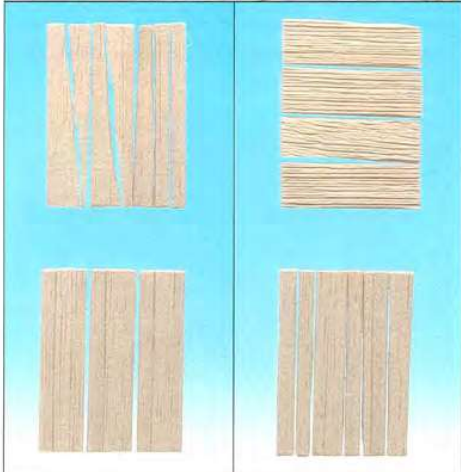
△ classical door

This door is supposed to be very simple: square angles, straight strap hinges (metal bands fixed flat on the mobile parts of the door). The very small elements (hinges, key hole) do not need to be sculpted; it is a lot easier to paint them in trompe-l'oeil.



Goblin gate

The lintel on these doors is curved, to remind the kasagi of a torii. We have also used odd bits and pieces. The painting is more angular, with a more "goblin" touch. Finally a checked pattern is painted to confirm the goblin manufacturing of the door.



Elven door

This time, the wood of the door is directly carved on the plaster saving time and increasing its solidity. Seeking an elven atmosphere, we have added some height. The intertwining strap hinges enhance the effect by giving it a feeling of elevation (reaching for the Noësis?).

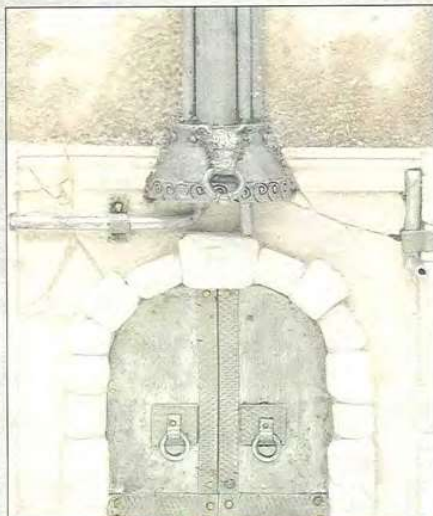
Concerning the painting, the metal parts receive a richer, more golden and more elegant treatment.



Dwarven door

The objective was to realize a truly massive door. The pewter sheet has been given various textures to simulate the various metals. The stone blocks are also more massive but also rounder.

Elghir the Resolute's cauldron has been converted to become a hood to which are connected pipes and steam systems.



Armored door

After having made the door, we entirely covered it with a pewter sheet and stressed the texture to emphasize the heaviness of the door. The contrast between the steel door and the wooden doorposts is there for the same reason.



Bearded up or rammed in door

It can also be very interesting to "de-structure" the various elements to obtain a door that seems to have been rammed in. It is pretty easy to imagine the troll with what ever is left of the door knob in his hand...

On the contrary, you can also barricade an entrance by sticking loads of chains, planks and bolts to it.

TECHNIQUE

Making rings

To make a large quantity of identical rings, you need an axis with a constant diameter (file handle, scalpel handle or a simple nail) around which to wind a brass or metal wire.

You then get a spring that needs to be cut.

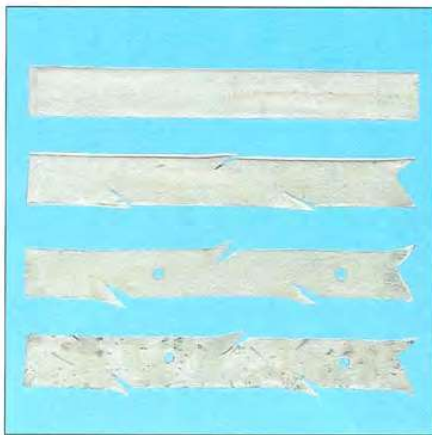
Important: The cutting must be done according to a single axis; otherwise the rings might end up misshapen.

All there is left to do is close the rings using a flat pair of pliers to avoid marking the surface.



Using pewter sheet

Pewter sheet is relatively soft. It can be cut and bent easily. We are going to decompose the making of a strap hinge.



1: Cut out as many strips of the proper size as needed.

2-3: Cut off the extremities and slash some parts lengthwise to create gaps that will be widened later on. Pewter is a very soft material; you just need to push the metal using the blade while working on a flat smooth surface.

4: All there is left to do is drill the strap to add the bolts and to texture it.

To do so, you can use sand paper with different grit sizes, a hammer or any other surface which may leave a lasting (and believable) dent in the metal.





PAINTING GUIDE: ABERRATION PRIME

FEBRUARY HAS SEEN THE ABERRATION PRIME JOIN THE SWARMING ALCHEMICAL RANKS. THIS MODULAR AND EXTREMELY DETAILED PLASTIC MINIATURE REQUIRES DIFFERENT PREPARATION WORK THAN A METAL MINIATURE. HERE ARE THE SECRETS TO BRING OUT THE MAJESTY, THE VICIOUSNESS AND THE PREDATORY ALLURE OF THE BEAST.

(RE)BIRTH OF A MONSTER

The carnyris clone was elaborated from scratch by the Heresiarch using the genetic stems of the monstrous isatephs. The creature was destined to mass production to secure the Scorpion troops supremacy over Aarklash. The destruction of the first Shamir put an end to this project...or rather delayed it, as the process was picked up once again during the grim events of the Dawn ritual. The first Griffins to ever come across this massive construct and to witness its unbelievable ferocity, simply called it the "aberration".

Several members of the Lodge of Hod have recently reported the existence of some oversized specimens. However they were met with the skepticism of their peers.

It seems today that those claims were not exaggerated after all.



The recent discovery, in the depths of the Second Shamir, of archives attributed to Dirz himself have allowed the Syhar to develop the genetic code of the creature to achieve its full potential: the first generation of aberrations was only the sketch work, a vanguard destined to test the enemy's strength in order to adapt their level of aggressivity according to the enemy's response.

The definitive version of the carnyris, as it was intended by Dirz himself, has emerged from the spawn-in tanks and is now ready for combat.

The new version of the aberration prime brings many changes to its predecessor without betraying the original concept.

Its obvious gain in size justifies a lot more the definitely offensive profile of the creature, although it would be more correct to talk about "profiles". In fact, the carnyris clone (the real name of the aberration) was until now not much of an adaptable fighter in gaming terms. A great number of variations are now possible thanks to the many alternative pieces clearly representing the different mutations.

Mandibles, dorsal spine, scrawny chest or femoral blade are there to put the final touch to this living nightmare.

Aesthetically speaking, the aberration retains its characteristic squatting position, but its legs, arms and overall look have been redesigned to seem more catlike.

With the same goal in mind, the pelvis bone appears under the stretched skin, giving it an even more predatory feel.

Very early in the making, it was decided that the dissymmetry in its figure should reflect the randomness of this unusual assemblage. Various pieces of armor, pistons, hydraulic jacks and cables penetrating the flesh are there to remind of how good the technomancers are at the impious merging of organic material and metal.

This chaotic aspect is an obvious reflection of the beast's true nature: an artificial brute built around a mechanical frame. It is more of a machine with instincts than a living creature in definitive. The complex entanglement of internal organs (visible through the ribcage) is there to wipe away any doubt about its bio-mechanical nature.

Finally, the beast stands on its textured base, representing the floor of some forgotten Scorpion laboratory where the clone was brought to life.

The thick armored door slid open with a mournful hiss, revealing two improbable figures. Small busy constructs were buzzing around like the actors of a grotesque ballet. In many ways, they resembled the infamous Pherera clones, despite their more controlled moves and their developed manipulating appendices.

A bleak phosphorescent glow lit the laboratory; the ornate ceiling reminded of the vertebrae of some oversized monster. The fact that there was a small genes library was also pretty unusual. The furniture was composed of disturbingly shaped alembics and retorts, resembling here an insect or there a crustacean.

With infinite caution, Ikkal Kazzaz picked the translucent tube from the hands of the Androctis clone standing by his side and put it solemnly inside a cooled alcove. The precious stem cells were finally safe after such a long journey... The Androctis clone had delivered its burden. Its mission accomplished, it gazed impassively



at what surrounded him. Its vertical slit pupils ran over the strange artifacts, without being able to make sense of what it saw.

Remembering the existence of the clone waiting for his orders, Kazzaz dismissed it with irritation. His attention was immediately focused on the center of the room, where a gigantic matrix tank hummed softly. Inside its container, the larva was hardly any bigger than a yopleud ball, but the shape of a supreme predator could already be guessed.

The technomancer stuck his hand against the glass panel of the tank, contemplating its occupant with respect and excitement. The recent expansion of the carnyris code was a window open on infinite possibilities! Of course, he had already thought about altering this clone, but the fate of Danakil, executed for having had the arrogance of perverting the creation of the Herestarch, had persuaded him not to. Today however, the situation was different since the alteration templates showed His seal.

The exploration of the lower levels of the city had in fact brought to light an extraordinary discovery. Among the remains of redundant experiments, obsolete clones and codex lost to the wear of time, a sealed laboratory was discovered in the Jejunum sector. The find caused quite a stir in the True Born caste. The Basylëus himself had made his interest known. Kazzaz wondered how this passage could have been missed by the Skorizes in charge of mapping out the lower levels of the city. Rumors concerning the existence of complex mechanisms concealed by Dirz himself had to be true after all. The reappearance, after so many years, of these secret archives written by the hand of the Heresiarch was there to prove it. He obviously had foreseen the current events and had deliberately hidden in this forsaken laboratory the weapon that would secure his people's domination over Aarklash and the victory of Aar-Tolth. Kazzaz could still feel the ecstasy he felt the first

time he had ever laid his eyes on the sacred texts, written in ancient Syhar, concerning these perfectly preserved carnyris stem cells: He knew that what he held had to be the legacy of Dirz to the Scorpion people. Working on the carnyris clone, Dirz' masterpiece, was blasphemy no more; it was an act of faith.

The newly found stem cells had been entrusted to various cities and laboratories of the Empire scattered across Aarklash. Right then, dozens of technomancer were working on the same code, putting all their energy and time into this project to outdo their colleagues.

With a smile on his face, Kazzaz spared a thought for the class proteus aberration, the latest version to have left the tanks. The clone had been tested in the Crimson Sands. It had taken less than minute for it to mince two Dasyatis into an unidentifiable pile of flesh...without mentioning the spectators killed by the outbursts of rage of the beast! Within a few months these prototypes would receive the status of replicas...

His trail of thought was interrupted by a persistent noise from the corridor. What was first a distant rattle soon became a vigorous clatter. It was the walk of an entity with more than four locomotor appendixes. A few meters on the other side of the wall, a deep growl sounded, before what was on the other side carried on. Probably one of those custodian centipedes, the masterpiece of Haka! Ozen, that would have never gotten the approval of the master suffetes without the support of some superior authorities. Strangely enough, the posting of these horrors, supposed to guarantee his security, made Kazzaz feel irritatingly vulnerable inside his own laboratory. He was glad he had given orders to keep the airlock doors closed at all times.

With the guardian gone, Kazzaz went back to work with unfeigned delight. The metal appendixes running along his backbone were connected to the machine,

unifying the inert and the living in perfect harmony. His extensive knowledge of the process allowed him to do the work of three bio-surgeons; watching him work would have been like admiring a demented organist play while his constructs danced around him coming and going with samples.

According to the code he had been given, he injected an honorable dose of wolfsen aggressivity, a hint of Akkyshyan viciousness and a pinch of brutality freshly deliv-
ered from the Behemoth.

Some more unspeakable philters were poured into the tank. Dark clouds of various colors were being mixed to the feeding liquid. The humming of the tank soon became a profound and mesmerizing pulse. The technomancer's face showed a smile of almost absolute ecstasy. This time, he knew it: nothing could possibly stand in the way of his creation. This was his masterpiece.

TABLETOP PAINTING

I/ Preparation

It is possible to build many different aberrations. The range of possible configurations (reaching twenty four!) being way too wide for this workshop, we have preferred to concentrate on a single profile. We have chosen an aberration prime with blades, femoral blade, "Argus module" head, mandibles, armored chest and simple dorsal spine.

The way plastic is prepared is completely different from metal. First the pieces must be cut out from the frame using wire cutters, then the residue should be removed using a hobby knife. The mould line is often more visible on plastic than metal. This step requires particular caution. The line has to be scratched off, using a hobby knife again, without damaging the surrounding plastic.

It is then essential to clean the various pieces with water and soap, using a toothbrush or a nail brush to remove the layer of grease used to get the piece out of the mould. This will make it easier to basecoat it properly.

It is not necessary to pin all the elements, thanks to the lightness of plastic; besides, the use of cyanoacrylate glue will cement the pieces together. The only elements that need to be pinned will be the pieces holding the miniature to the base and on the pin vise during the painting.





Only the dorsal spine will be glued to the torso; all other pieces will be painted separately. The different parts are given a white base coat.

2/ Base colors

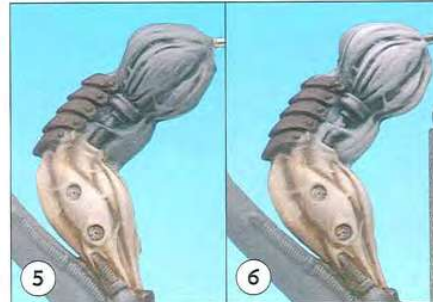
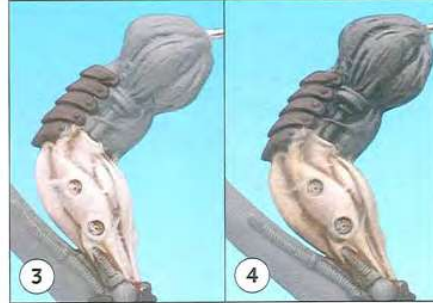
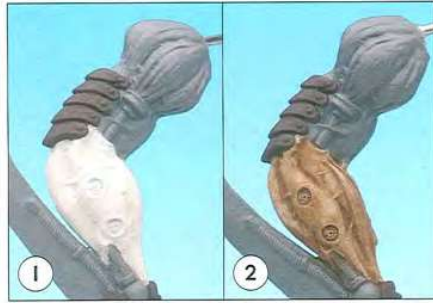
The overall warlike aspect of the aberration prime is more important than its accessories. So there are less elements to treat than other pieces previously presented in this rubric. We will be able to concentrate on the essential, such as the aspect of the skin. Besides, since the surface of the armor plating and other metal elements is wider, it is crucial to put some time and effort into painting the gradations. The best thing to do is to concentrate on a step by step process with concrete objectives that can be done in one session. It's not a 100 meters dash...unless you want it to.



The skin is by far the most important element of this miniature. The painting needs to be sober and simple to make sure the miniature speaks for itself, without being dull though. The greatest difficulty on this piece is the two color pattern used for the creature's skin. The goal is to manage a natural and efficient transition between the grey and beige zones.

Some useful colors:

| | |
|---|--|
|  001 Eternal white |  002 Accursed black |
|  003 Abyssal blue |  005 Miqal blue |
|  006 Divine purple |  010 Palina green |
|  013 Antique green |  019 Chitin green |
|  020 Dirty leather |  021 Beastly flesh |
|  022 Sail of Δvaqddu |  023 Kallienne yellow |
|  033 Fiend flesh |  034 Natural leather |
|  035 Arcavia red |  036 Rackham red |
|  041 Paësis white |  042 Wildcat gray |
|  043 Sharp gray |  044 Steel gray |
|  045 Gray of Darkness |  047 Alchemical yellow |



So the grey parts get a layer of *Gray of Darkness* and the beige zones are primed in *Noësis white*. Like many animals, the clearer zones are located on the stomach and the extremities of the rear limbs.

Fiend flesh will be used as a base for the reddened zones, once the gradation between the grey and beige is done.

The metal plating gets a base of *Dirty leather*, while the pistons, tubes and gears are done in *Gray of Darkness*. The same goes for the blades.

For the jaws, the gums are painted *Arcavia red*; the teeth will be done with the mouth details, before the finishing step.

The internal organs found under the armored chest are treated like the gums. Finally, the claws are painted in *Accursed black*.

3/ the skin

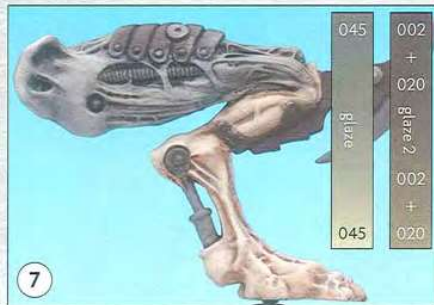
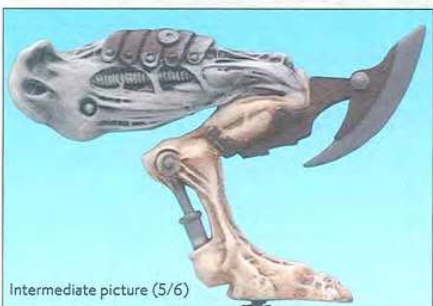
The skin is done in two major steps: first the beige zones then the grey zones.

The beige (1) is first shaded with a wash of *Soil of Avagddu* (2). It is then softened with *Elven flesh* before blending it to *Noësis white* (3). This is done mainly on the beige zones, slightly overlapping the grey ones.

To unify the grey and beige zone, a second wash is done, using *Gray of Darkness* (4), both for the shading and highlighting. Touches of grey are left here and there to connect both parts.

In parallel with this second wash, the grey is shaded with a 30/70 mix of *Accursed black* and *Dirty leather* wash (4). It is then softened with *Gray of Darkness*, which is then lightened towards a 90/10 mix of *Noësis white* and *Gray of Darkness* (6). A glaze of *Gray of Darkness* is applied. A second glaze, done with a 30/70 mix of *Accursed Black* and *Dirty Leather* (7), is used to darken these areas. Finally, the highlighting mix used previously is used to re-color each muscle.

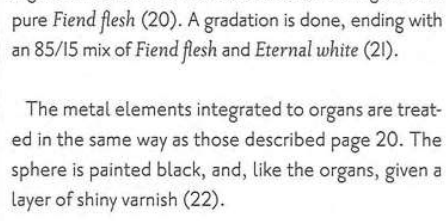
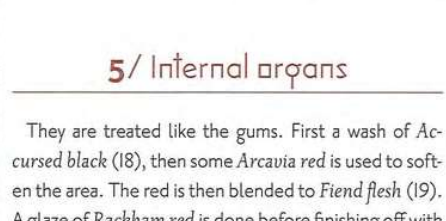
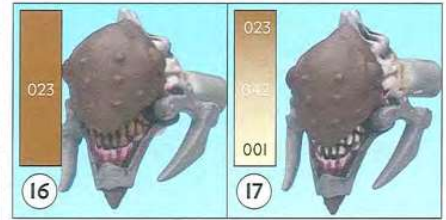
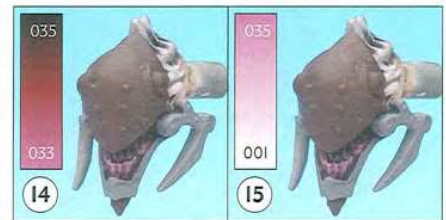
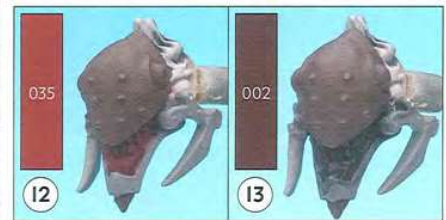
The skin is then reddened around the rivets, tubes and other non-biological implants, to represent irritated flesh and scarred tissues. As seen above this requires a base of *Fiend flesh* (8). This base is shaded using *Arcavia red* (9), with very light washes. They are then softened with *Fiend flesh* (10). Each element is lined with a 30/70 mix of *Accursed black* and *Dirty leather*, and highlighted to reach pure *Eternal white* (11) for the brightest parts.



4/ the mouth

The gums are done first. The Arcavia red base (12) is shaded with a wash of *Accursed black* (13). As usual the area is blended with *Arcavia red* before blending it to pure *Fiend flesh* (14). A touch of *Eternal white* is used to highlight the lot before a glaze of *Rackham red* is used to finish of the gums (15).

The *Kallienne yellow* base (15) is used for shading. A black wash is then applied to clearly separate the teeth (13). Each tooth is then highlighted in two steps, to reach the pure color: first *Wildcat gray*, then until *Noësis white* (17).



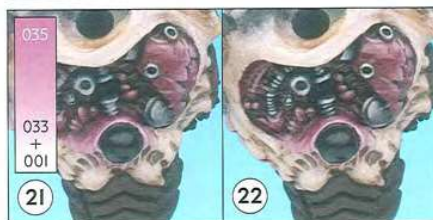
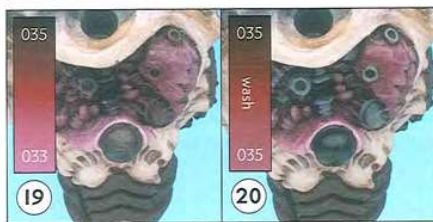
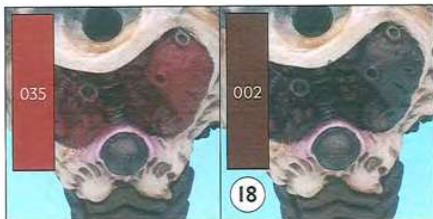
5/ Internal organs

They are treated like the gums. First a wash of *Accursed black* (18), then some *Arcavia red* is used to soften the area. The red is then blended to *Fiend flesh* (19). A glaze of *Rackham red* is done before finishing off with pure *Fiend flesh* (20). A gradation is done, ending with an 85/15 mix of *Fiend flesh* and *Eternal white* (21).

The metal elements integrated to organs are treated in the same way as those described page 20. The sphere is painted black, and, like the organs, given a layer of shiny varnish (22).

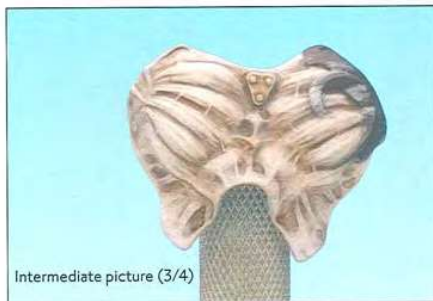
7/ Armor plating

These zones are pretty easy to paint but it takes time. However, there is no need for too much detail. Simple and efficient painting will bring out the work done on the skin through the choice of colors. It will be more



6/ the dorsal spine and armored chest

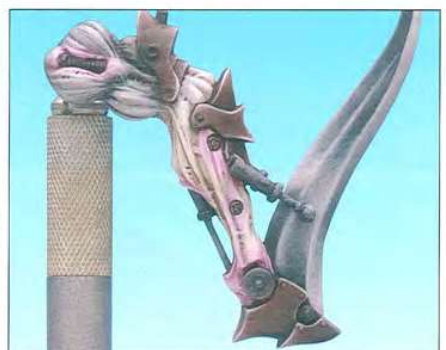
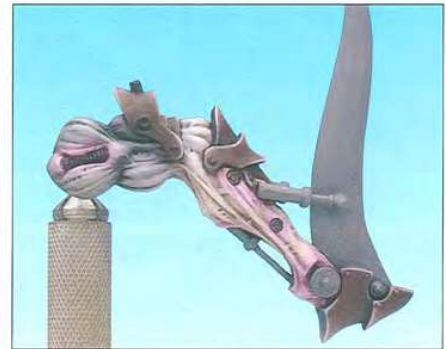
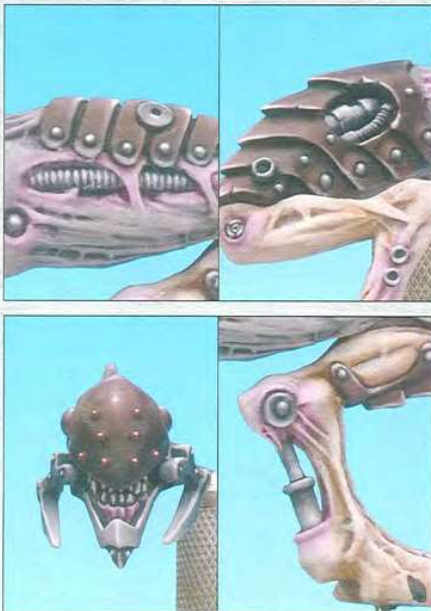
The armored chest is treated exactly like the skin parts. The spine is treated exactly like the beige parts (I to II).



interesting to detail the other metal parts, because of the fact that they are set into the skin. It is the same for the blades that tend to attract the eye and whose wide surfaces allow more freedom.

The *Dirty Leather* base coat (23) is shaded with a wash of *Accursed black* (24). The whole is softened with *Dirty leather* (25), which is blended to pure *Beastly flesh* (26). The same operation is repeated with *Noësis white* but only around the edges. The edges are finished off with a hint of pure white (27).

8/ Metal element (tubes, pistons, gears)



As you will have noticed, the base color of metal elements is the same on many Rackham pieces. The aberration prime is no different. The *Gray of Darkness* base (28) is shaded with a black wash (29). The whole is softened with *Grey of Darkness* using transparency, still using a reversed and controlled wash (30). A gradation is pushed to *Sharp grey* (31). The color is then blended to *Eternal white* and used pure for the edges (32).

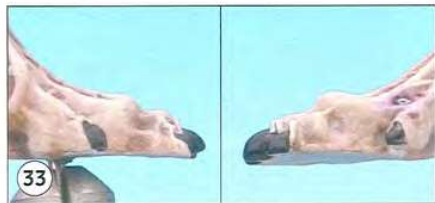
9/ the blades

The base is treated just like other metal elements, except that bright white edges are not done immediately. Each blade is worked first with glazes of *Abyssal blue* and *Soil of Avagddu* to tint them. Scratches and dents are then added using *Sharp grey*. They are then blended to white. It is important to give some forethought about where the white should be added according to the lighting angle.



10/ the claws

All we need to do is stress them slightly. Some shiny black varnish mixed with *Accursed black* to get a shiny black paint. The shiny black is then simply and progressively softened (33).



33

11/ the eyes

The eyes get a base of *Arcavia red* before being highlighted with *Rackham red*. Finally a white dot is dropped on each eye (34).



34

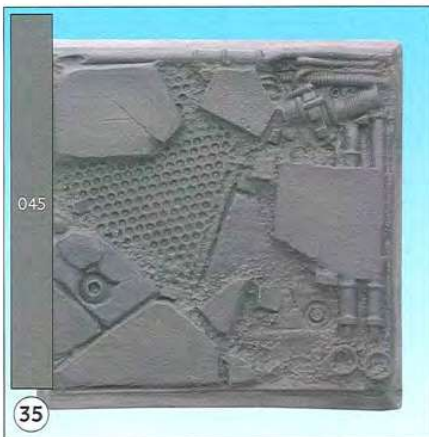
12/ the base

The base included in the box with the aberration prime is already sculpted and textured; no need to dig into the precious remains of previous conversions.

The entire base is primed in *Gray of Darkness* (35). It then gets a wash of *Accursed black* (36). Stone and metal are then painted differently.

The stone parts are softened with *Gray of Darkness* (39), before being highlighted until *Sharp gray* (38), then tinted with a wash of *Soil of Avagddu* (40).

The metal elements are also softened with *Gray of Darkness* (37) and highlighted until pure *Sharp gray* (38). Several successive glazes of *Abyssal blue* are applied (40). Finally, glimmers are added with pure *Eternal white* (42).



35



39



36



40



37



41



38



42



The amniotic liquid flowed slowly from the incubation tank. The cables and feeding tubes were disconnected one after the other, falling on the metallic and sterilized floor. The creature, in its reinforced steel shackles, woke up. Infuriated by the pain, it gave its first "wail": a cry announcing death and destruction. Total and uncontrollable destruction.

CLING! CLANG! BONG! CLANG!

The chains were solid.
But suddenly...

CLACK...
...CLACK...

...CRACK!
... ..

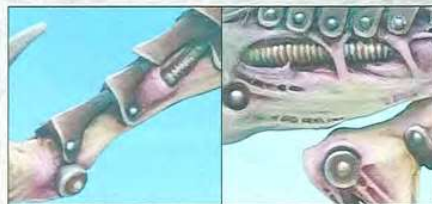
THE POWER OF MUTAGENIC

Almost all of the pieces could do with some further work, especially with some subtle washes and glazes. The skin may receive several extra treatments.

First the extremities of the limbs could do with some dirt using *Steel Gray* and *Soil of Avagddu*.



Then, in order to push the tortured and ill looking aspect of the live flesh surrounding the implants, *Divine purple* mixed with *Arcavia red* is dropped in the hollows and around the implants. It is also possible to push to pure red. A similar but lighter glaze is done with *Migol blue*.



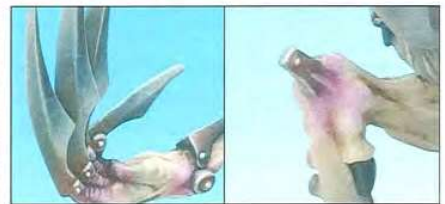
Finally, a 70/30 glaze of *Rackham red* and *Accursed black* is dropped on the grey parts.



The armor can be made to look oxidized. To do so, some *Chitin green* is left by transparency in the hollows and in places where the metal plating overlaps. The effect is stressed by adding *Antic green* and *Patina green*.



The elements supposed to be made of steel get a glaze of *Abyssal blue* and another of *Soil of Avagddu*, in order to create reflections. Scratches are added using *Sharp gray* and then tracing thin *Eternal white* lines. The plugs that used to link the aberration to



the tank get some *Antic green*, which is progressively blended to *Alchemical yellow* to look like some oozing mutagenic liquid. A little rust is added to the plugs with tiny touches of *Natural leather*.



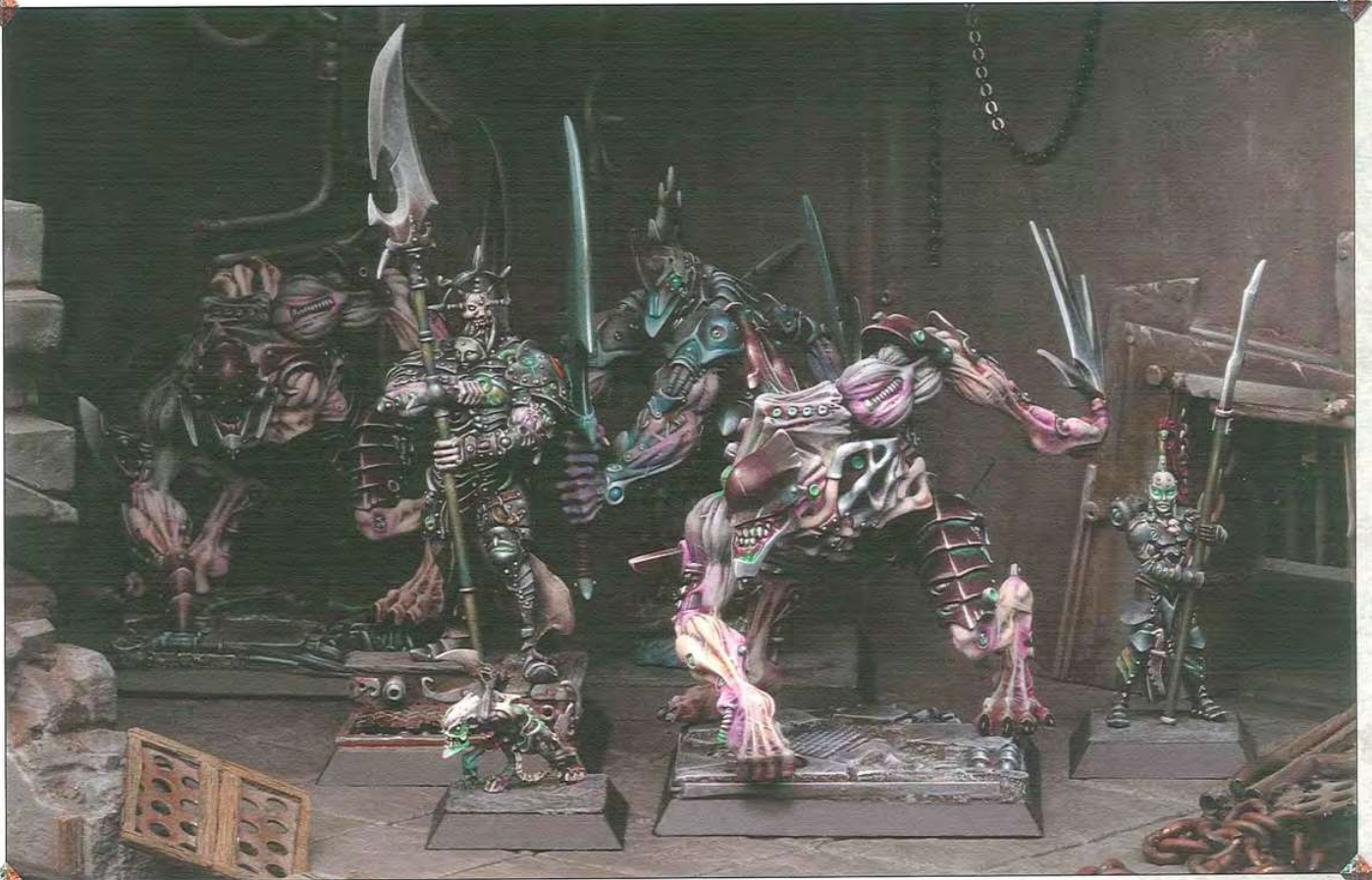
ABERRATION PRIME

Outside, howls of despair were distorted by their own echo. A terrifying hiss answered the call. Metal screeched and the howl died away suddenly. After a few seconds, a different and lighter hiss, almost inquisitive, was heard. Then the noise of claws rattling

on stone slowly faded as the creature walked away.

Inside, the room was littered with pieces of torn flesh, scattered across all over the place by the madness of destruction. Dirz only knows what happened there. Once the location of forbidden experiments, all

there was left of the laboratory was a mass grave. At the end of the corridor, light came pouring in through the smashed airlock door...





WAR PAINTS

AT-43: the Rulebook HAS BEEN OUT FOR A WHILE NOW. IT IS HIGH TIME TO DEDICATE AN ENTIRE WORKSHOP ARTICLE TO *AT-43*! ALTHOUGH THE MINIATURES AND THE TERRAIN ELEMENTS OF *AT-43* ARE SOLD ASSEMBLED AND PAINTED, IT IS VERY EASY TO ADD YOUR PERSONAL TOUCH OR CREATE A BRAND NEW COLOR PATTERN. HERE ARE A FEW IDEAS TO CUSTOMIZE YOUR U.N. TROOPS, AND ALSO YOUR LOW WALLS AND CONTAINERS.

STEEL TROOPER

Preparation

The first thing to do is prepare the miniature(s) that you want to customize. There might be some mold lines that need to be scraped off here and there. The painting will be damaged of course, but it will not have any consequences on what follows. If the purpose is a complete change of the miniature's color pattern it is not necessary to remove the paint (in fact, it would damage the miniature). The factory painting constitutes an excellent starting point that can be easily modified. However, experienced painters who do not want to use this base will need to prime the miniature on top of the factory painting. The two alternative patterns presented here are the result of both techniques.

The green steel trooper has been customized directly from the factory painting while the blue steel trooper was primed before being customized.



Customization

The factory painting is more or less a base followed by a wash. So the color resulting from these two stages needs to be reproduced where the mold line was scraped off.

A custom job consists of stressing details, cleaning any possible smudge and highlighting on top of the wash. It is then possible to repaint the weapons in NMM (*Non Metallic Metal*, a technique of giving the look of metal without actually using metallic paints) and push the details to the max (unit marking, dirt, wear, etc.).

Classic Steel trooper

A mix of *Steel gray* and *Kallienne yellow* is applied to the armor plates. A touch of *Accursed black* is then added to the mix to create a wash that produces darker shadows. The first mix of *Steel gray* and *Kallienne yellow* is used to highlight the armor plates, to add some emphasis to them.

As for the khaki uniform, a mix of *Accursed black* and *Kallienne yellow* is used to clearly re-define the areas where the painting of the armor might have been smudged. It is notably the case around the feet.



Blue Steel trooper

The armor plates are base coated in *Abyssal blue* and progressively lightened until the mix is pure *Ephren blue*. The uniform is painted *Gray of darkness*. A gradation is then produced to reach *Ephren blue*, and continued to reach *Sharp grey*. The gloves are stressed by adding some *Elven flesh* to the final highlighting.

Green Steel trooper

The armor plates and the uniform are done in almost the same way. A thick wash of *Chitin green* is added on top of the factory painting. *Accursed black* is left by transparency in the shadows. More *Chitin green* is applied and graded till *Mutant flesh*. For the uniform, *Abyssal blue* is added on top of the *Accursed black* in the shadows.

Common elements

The skin is painted *Chitin green* and is followed by a *Soil of Avagddu* wash. Go back over it with *Tanned skin*, a gradation is painted till *Craggy skin* and then till *Pearly flesh*.

The triple lenses are worked using *Chitin green*, and brought to reach *Alchemical yellow*.



Δ few useful colors



The weapons are painted in NMM. Starting with a black base, a gradation is then done in several steps to reach *Gray of darkness*, *Sharp gray* and finally *Eternal white*.

The end of the weapon gets an *Arcavia red* and *Rackham red* glaze directly over the black layer.

To finish the work, touches of rust can be added to the armor. The magic formula for this is *Natural leather* and *Merin's fire*, applied in successive glazes in the hollow parts of the armor. This mix can also be used on bases, low walls and containers.

Identification

In the dark corridors of Damocles, a U.N. officer needs to be able to identify the units under his command. The military use markings to clearly identify the chain of command and the various platoons. The proper customization of your steel troopers will require these additional markings. Besides a touch of realism, the interest is both aesthetical and fun: these markings will make your miniatures stand out not only on the shelf but also on the gaming table.

This operation can be done by hand or by using transfers. In the second case, dry transfers are preferred. These can be found in any military modeling store; the font used will then be most adequate (*Stencil fonts* are widely used by contemporary military forces).

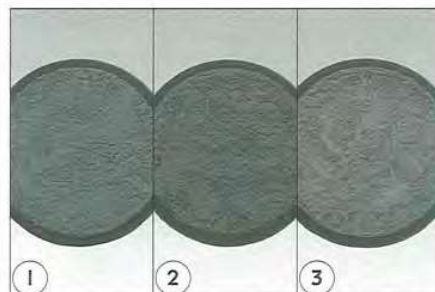


To apply these transfers, the letters and or the numbers chosen are cut out and carefully rubbed onto the miniature using a smooth pointed object. A paintbrush's handle will usually do the trick.

Wear and rust can be added once the transfers have been applied. The transfer can be scratched using the tip of a modeling knife*, and partially covered with the color used on the armor or by a rusty glaze.

Base

Finally, the base is customized. It is first coated in *Gray of darkness* before a wash of *Accursed black* is applied. Small *Natural leather* and *Merin's fire* (the magic mix) washes are left here and there as weathering. Some *Gray of darkness* is dry brushed on, followed by *Sharp gray* highlights. Markings can also be added to the base to mimic the industrial environment of Damocles. The techniques used for this are the same as for the armor.



+ TERRAIN ELEMENTS

Low walls

The low walls can be worked in thousands of different ways. Starting from the original paint job, these terrain elements can become spectacular very quickly. They might be damaged with various impacts, covered in U.N. markings and/or smeared in traces of rust.

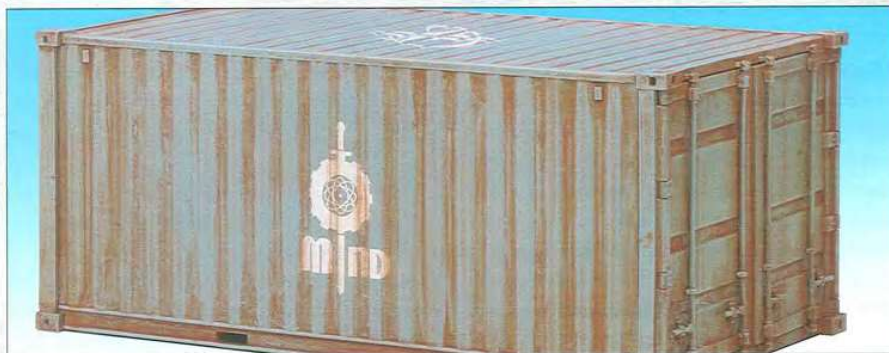
To simulate impacts, small slices are made using a modeling knife* and holes are drilled using a hand drill. Scratches are then marked around these impacts to represent the breaks and chips due to the impacts.

Bigger impacts can be made using an electric drill. Different size drill bits may be used. The low wall might even be partially destroyed.

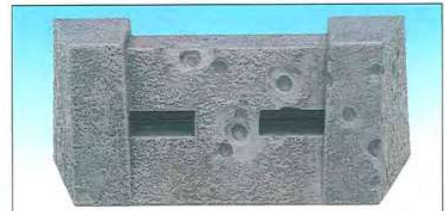
All that needs to be done then is to paint the areas that were customized (using *Gray of darkness* and then *Sharp gray*, just like the base). A very, very light wash is then added to mark the hollows.



* respect the safety instructions



Low walls can also be marked. For instance, some black and yellow safety bands can be painted to give them an industrial feel. The chosen area is painted with a mix of *Merin's fire* and *Gray of darkness*. Then a stencil is made by cutting parallel bands out of some removable adhesive tape. The stencil is applied to the zone (only once the previous layer of paint is completely dry) and the surface is painted in *Accursed black*.



For the final touch, rust and traces of run offs are added to the hollow parts to produce an astonishing effect. The technique used for this is exactly the same as for the steel troopers.

Containers

Obtaining a beautiful effect is easier on containers than on low walls: all they need is some weathering. However, this time the technique is slightly different. The surface and the factory painting require a special treatment.

Using a large paintbrush, a thick *Natural leather* and *Merin's fire* wash is applied on the surface. By the time the whole surface is treated it will have started to dry already. Patting the container with some

kitchen roll will soak up the wash in places where it was too dark. However, be careful not to remove too much of it. By using both the brush and the paper in turn, it is very easy to obtain the result you want.

The container can then suffer the same treatment as the low walls: impacts, scratches, etc. It is also possible to add chemical burns by melting the plastic. This can be done using a pyrographer or a blow torch (this operation must be done under the supervision of an adult).

Once the plastic has been melted, the rim of the hole needs to be blackened. A mix of *Accursed black* and *Dirty leather*, with a possible addition of gloss varnish, will do the trick perfectly.

Plastic is fantastic, and ready painted is a godsend! This is how easy it is to work the AT-43 range for even more spectacular results.

For players in a hurry, or those who have little interest in painting, the factory base gives them the opportunity to play a harmonious and "easy on the eye" army. Painters will appreciate the good base that will spare them the painstaking base coating process. And for those who want to change everything all together, there is nothing to stop them!





STORM GOLEM

APRÈS LES STEEL TROOPERS DES U.N.D. LE MOIS DERNIER, C'EST AU TOUR DES STORM GOLEMS THERIANS DE PASSER AU NANOSCOPE. SCHÉMAS ALTERNATIFS, GLYPHES ET SOUCLES SONT DÉTAILLÉS ICI POUR VOUS AIDER À PERSONNALISER VOS MACHINES.

Comme on a pu le voir dans le précédent atelier, personnaliser des figurines AT-43 est des plus facile.

Pour le storm golem, cela consiste simplement à préciser certains détails, à nettoyer les éventuelles bavures et à éclaircir par-dessus le lavis. Il est toutefois possible de pousser très loin le niveau de détail, en traitant les armes et les griffes, ou encore en ajoutant glyphes et marques d'identification.

Préparation

La préparation des storm golems que l'on souhaite personnaliser est similaire à celle des steel troopers. Pour commencer, les lignes de moule encore présentes sont grattées. Bien entendu, ce processus abîme la peinture, mais il sera aisé par la suite de repeindre ces zones.



Si le schéma de couleurs doit être entièrement modifié, comme pour les storm golems « .livrée_Urash », « .livrée_Tiamat », « .livrée_Atis » et « .livrée_pôle », la figurine est ensuite sous-couchée, sans qu'il soit besoin de la décaper.

Le storm golem « .livrée_standard » est quant à lui simplement gratté puis rebasé par-dessus la peinture industrielle. Il est également possible de le sous-coucher.

Personnalisation

Le storm golem est composé de quatre éléments distincts : le corps, la tête, les armes et, pour finir, les interstices entre les plaques d'armure. Pour chaque

schéma de couleur présenté ici, seule la peinture du corps est détaillée. Tête, armes et interstices sont des éléments communs à tous ces schémas et sont traités de façon identique, à la fin.

Storm golem « .livrée_standard »

La peinture d'origine est à peu de choses près composée d'une base et d'un lavis. Cependant, comme la figurine est entièrement retravaillée, il n'est pas nécessaire de chercher à retrouver la teinte industrielle.



Quelques couleurs utiles



Blanc éternel



Noir damné



Bleu de Miqal



Cuir besace



terre d'Avagddu



Jaune de Kallienne



Jaune parchemin



Chair noyée



Cuir naturel



Rouge d'Arcavia



Rouge Rackham



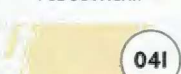
Rouge fusion



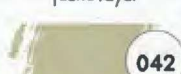
Feu de Merin



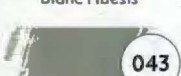
Jaune royal



Blanc Naësis



Gris fauve



Gris tranchant



Gris des ténèbres



Jaune alchimique

Le corps est donc basé en *Noir damné*. Puis il est dégradé par ajout progressif de *Gris des Ténèbres*, jusqu'au *Gris des Ténèbres pur*. Le *Gris des Ténèbres* est lui-même dégradé jusqu'au *Gris tranchant*.



Le tout est alors retravaillé par glacis de *Noir damné*, pour bien finaliser les dégradés et pour re-teinter le corps. Celui-ci ne doit pas paraître trop gris, les zones saillantes et les arêtes doivent bien prendre la lumière. Cela permet de faire ressortir les volumes.

Vient alors le travail de coloration et d'enrichissement du noir.

Pour figurer des traces de rouille, du *Cuir naturel* est déposé par endroits (principalement dans les creux, mais aussi sur certaines zones planes). De petites touches de *Feu de Merin* viennent accentuer cet effet.

L'étape suivante consiste à réaliser des rayures. Elles sont faites à l'aide de *Gris tranchant* dilué au point d'être légèrement transparent. En jouant sur l'opacité de la peinture (en faisant plusieurs passages sur certaines rayures, voire sur une partie seulement de la rayure), il est possible de peindre des éraflures de différentes profondeurs.



Storm golem « .livrée_standard »

Storm golem « .livrée_Urash »

Les extrémités des quatre membres sont peintes en rouge. Le reste du storm golem est peint selon le schéma du storm golem « .livrée_standard ».

La base des membres est faite de *Rouge d'Arcavia*, suivie d'un lavis de noir. Les jambes et les avant-bras sont repris au *Rouge d'Arcavia*. Cette couleur est ensuite tirée vers du *Rouge Rackham*, puis vers du *Rouge fusion*. Pour les derniers éclaircissements, des pointes de *Jaune royal* puis de *Chair nacrée* sont

successivement ajoutées au rouge. Pour terminer, des glacis de *Rouge d'Arcavia* puis de *Noir damné* dans les creux rehaussent le dégradé.



Storm golem « .livrée_Urash »

Storm golem « .livrée_Tiamat »

Le storm golem rouge est intégralement traité comme les parties rouges du storm golem « .livrée_Urash », à quelques différences près.

Base, lavis et premiers éclaircissements sont les mêmes. Après le *Rouge Rackham* toutefois, le *Rouge fusion* n'est pas utilisé. Les éclaircissements sont directement faits vers le *Jaune royal*, puis vers le *Chair nacrée*.

Les glacis de *Rouge d'Arcavia* et de *Noir damné* sont ensuite appliqués. Il faut cependant y ajouter un glacis de *Bleu de Migol* dans les ombres.



Storm golem « .livrée_Tiamat »

Storm golem « .livrée_Atis »

Ce golem s'éloigne plus radicalement du schéma d'origine. L'ensemble du corps reçoit une base de *Cuir besace*, avant d'être éclairci progressivement jusqu'au *Jaune de Kallienne*. Il faut ensuite tirer vers un mélange de *Jaune de Kallienne* et de *Blanc Noësis*, sans aller pour l'instant jusqu'au *Blanc Noësis* pur. Un glacis de *Cuir besace* est tout d'abord appliqué, afin de rehausser les marrons. Ce glacis est déposé sur les parties intermédiaires et sombres des dégradés, en évitant les zones les plus claires.



Storm golem « .livrée_Atis »

Il faut pour cela tirer les glacis en les travaillant comme un dégradé.

C'est seulement ensuite que sont déposés les éclats lumineux au Blanc Noësis pur.

Storm golem « .livrée_pôle »

Ce storm golem, quasiment à l'opposé du schéma standard, reçoit pour base une couche de *Gris fauve*. Cette base est assombrie par glacis : tout d'abord, un glacis de *Gris fauve* et de *Gris des Ténèbres*, à parts égales. Puis, dans les ombres les plus profondes, un deuxième glacis de *Terre d'Avagddu* enrichit l'aspect général. Le corps est alors repris au *Gris fauve*, dégradé jusqu'au *Blanc éternel pur*.

Pour finir, des glacis sont appliqués çà et là, notamment sur les avant-bras et la tête. Ces glacis sont effectués avec un mélange de *Gris fauve* et de *Cuir naturel*. En jouant sur la teneur en *Cuir naturel*, il est possible d'obtenir des glacis plus ou moins ruges.

Les parties représentant des éléments métalliques sont peintes en *Noir damné*, puis successivement éclaircies jusqu'au *Gris des Ténèbres*, au *Gris tranchant* et pour finir au *Blanc éternel pur*. Le tout est rehaussé par un glacis de noir. Pour finir, du *Rouge d'Arcavia* puis du *Rouge Rackham* sont déposés par glacis dans les interstices.



Storm golem « .livrée_pôle »



Éléments communs

Les lames, ainsi que les tuyaux et toutes les parties souples du storm golem, sont traités de la même façon que le corps du golem .livrée_standard.



La tête est basée avec un mélange équilibré de *Gris des Ténèbres* et de *Jaune parchemin*. Les assombrissements sont réalisés par lavis de *Gris des Ténèbres*, puis de *Terre d'Avagddu*. La figurine est retravaillée avec le mélange de base, puis éclaircie par l'ajout de *Jaune parchemin* dans le mélange de base, sans aller jusqu'au jaune pur. Ce mélange éclairci de gris et de jaune est tiré jusqu'au *Blanc Noësis pur*.



Les interstices, quant à eux, sont repeints en blanc, afin que la couleur déposée ensuite soit bien éclatante. Ils sont basés au *Feu de Merin*, puis éclaircis par ajout progressif de *Jaune alchimique* dans le *Feu de Merin*.



Identification

Sur le champ de bataille, il peut être utile de distinguer les différentes unités de storm golems. Comme pour les steel troopers, il est possible d'utiliser des transferts à sec. Toutefois, ces derniers ne reflètent pas forcément la culture therienne. L'imagerie therienne est plutôt caractérisée par des logos et des glyphes étranges. Les logos des boîtes ou les marquages du Wraith golgoth et de l'Hekat golgoth sont de bons exemples de marquages theriens.

Une autre méthode consiste à utiliser un schéma de couleurs spécifique pour la tête ou à peindre le fameux masque de mort (cf. *Cry Havoc* vol. 15). Un principe similaire peut être utilisé sur les storm golems leaders. Ce concept peut être poussé plus loin en agrémentant la tête du leader d'un glyphe particulier.

La tête est l'élément qui attire le plus le regard sur une figurine. Accentuer le caractère focal de cette zone par la couleur est un moyen simple et efficace de bien différencier les unités. Pour ceux qui souhaitent développer l'aspect peinture, c'est également un bon moyen de s'exprimer et de faire de chaque storm golem un modèle unique.

Socles

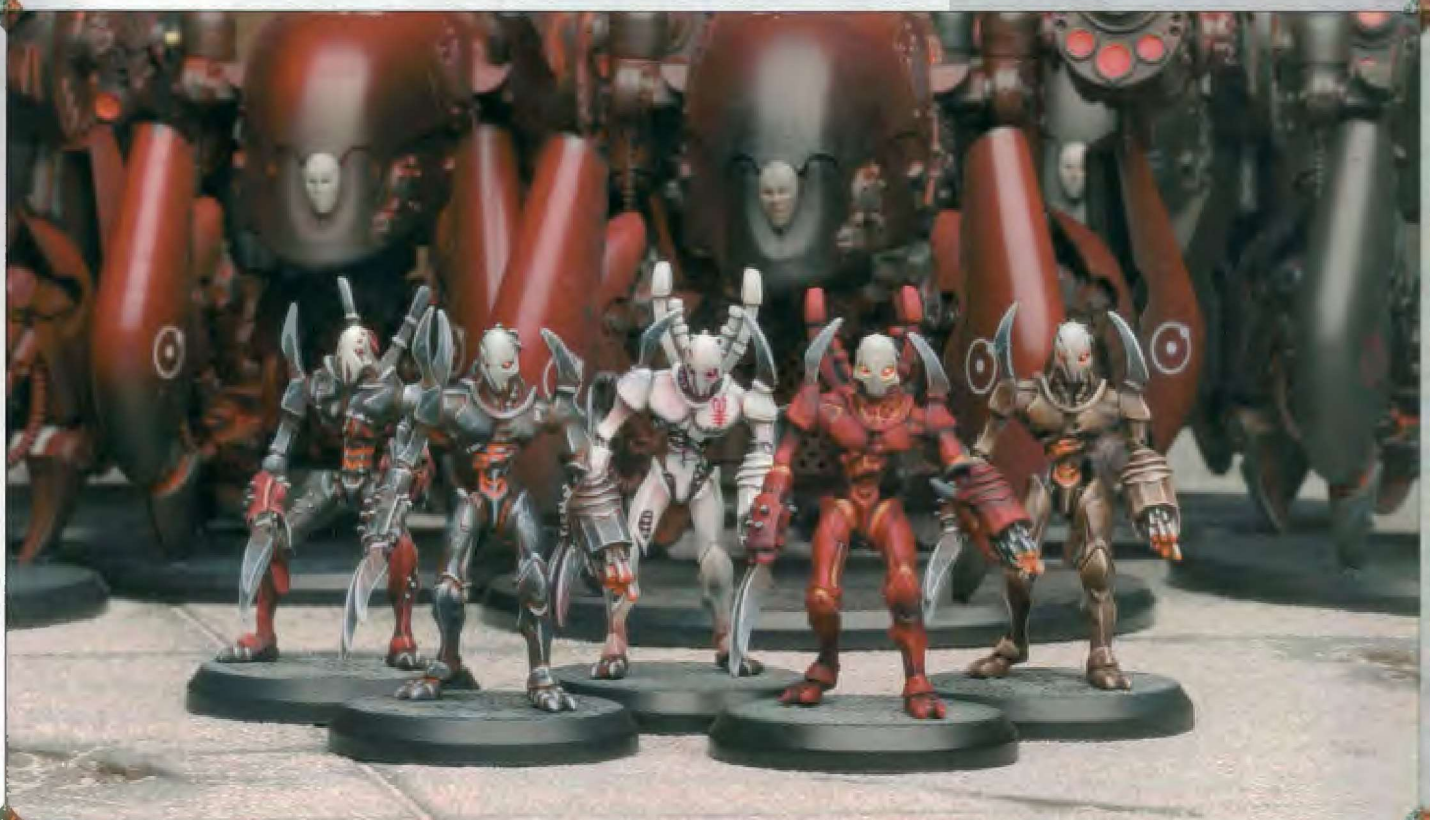
Le socle peut être traité comme celui des steel troopers : il est basé en *Gris des Ténèbres*, puis un lavis de *Noir damné* est déposé sur l'ensemble. Des touches de *Cuir naturel* et de *Feu de Merin* sont déposées

ça et là par lavis. Le *Gris des Ténèbres* est à nouveau utilisé, en brosse, puis des éclaircissements sont apportés par endroits avec du *Gris tranchant*. Comme pour les steel troopers, des marquages de type industriel peuvent être ajoutés. Il est également possible de transposer les marquages déjà utilisés pour les têtes.

Les socles peuvent également servir à distinguer les unités ou à donner une identité à une armée. Dans cette optique, les socles des golems peuvent être travaillés différemment. À l'aide de pâte époxy, il est possible d'ajouter toutes sortes d'éléments sur les socles, de la plaque d'acier rivetée à l'écouille, en passant par des crânes ou un Gauss rifle de spetsnaz commando.

La peinture peut elle aussi refléter différentes inspirations, grâce à tout un ensemble de teintes. Un sol martien, par exemple, sera basé en *Cuir naturel*, puis assombri par un mélange équilibré de *Noir damné* et de *Gris des Ténèbres*. Un léger brosse de *Cuir naturel* fera ressortir les détails, complété si nécessaire par un lavis de *Cuir besace* dans les aspérités.

Que ce soit pour les Theriens ou les U.N.A., les figurines pré-peintes permettent de s'affranchir de l'étape rébarbative des couches de base. Amusez-vous et laissez libre cours à votre imagination !





WELCOME ABOARD COLONEL

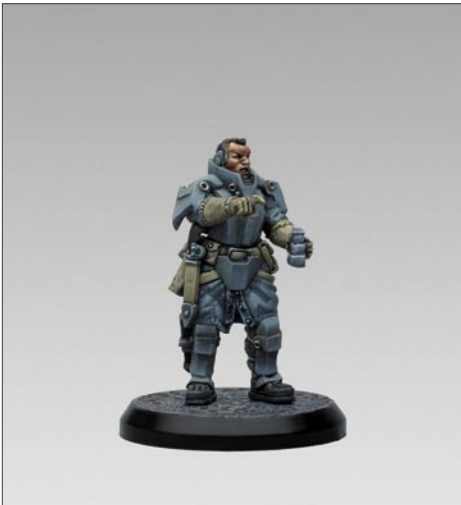
THE THERIAN INVADERS AND THE REVOLUTIONARIES OF THE RED BLOK MIGHT BE GETTING REINFORCEMENTS; BUT THE PROUD WHITE STARS ARE JOINED BY COLONEL STARK. THIS ARTICLE WILL SHOW YOU THE WAY TO CUSTOMIZING THE MINIATURE OF HIS COMBAT STRIDER, COPPERHEAD, SO HE CAN CLIMB ABOARD IT. THE CHARACTERISTICS OF THIS NEW VERSION OF COLONEL G. STARK ARE PRESENTED IN THIS ISSUE OF *Cry Havoc* PAGE 50.

AN EASY CONVERSION

The purpose of this conversion is to show Colonel Stark aboard his Cobra while retaining the possibility of playing him on foot with the miniatures from the same boxed set. What we intend to do is carefully separate the upper body from the lower body on Stark's miniature and work on the top hatch of a Cobra in order fit his torso inside.

1/ Stark

The body on Colonel Stark's miniature, as with most human soldiers in AT-43, is made of two sections: the legs and the torso – which can be separated. To do this all you need to do slip a modeling knife* in between the belt and the breastplate. However, if too much glue was used during its assembly the miniature will have to be cut in two as neatly as possible. If this is the case, it will be necessary to pin the upper body and the legs, to be able to reassemble him without having to use glue.

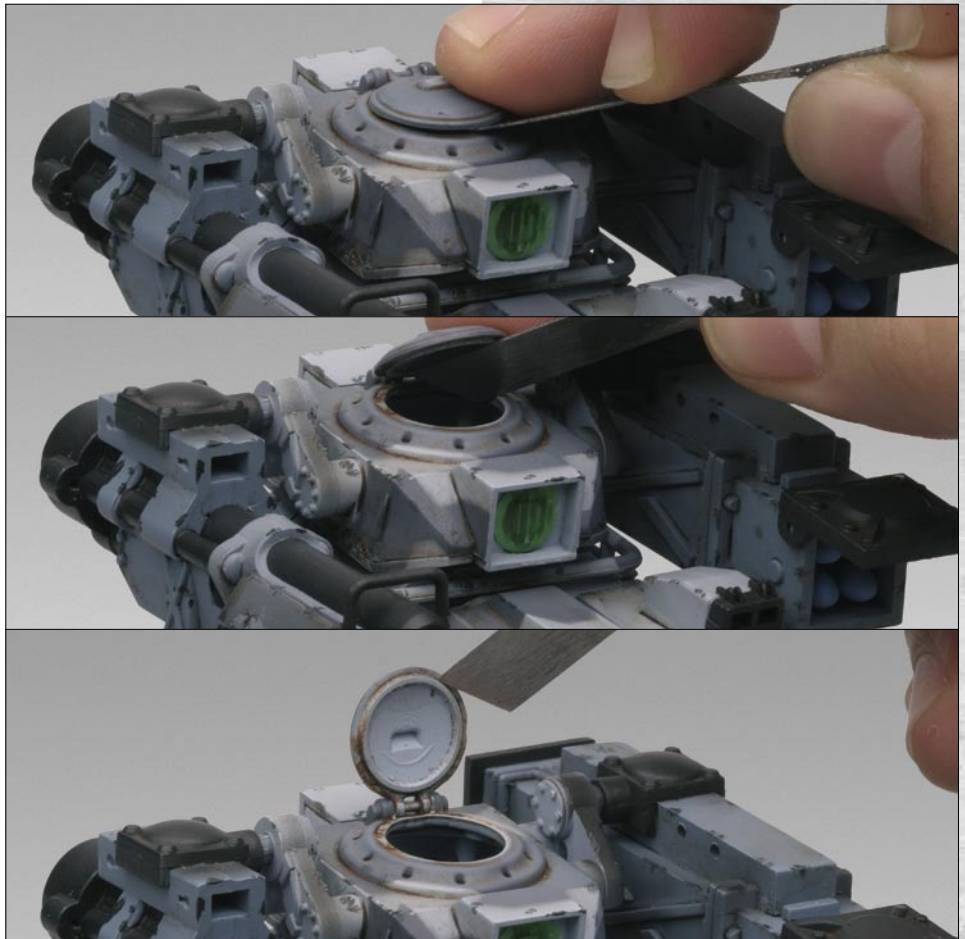


2/ turret

The top hatch of the cobra is not glued: it is the only layers of paint that hold it shut. To open it you will need to carefully slip the tip of a modeling knife* in between the hatch and the turret, opposite the hinge. Then gently use the knife as a lever, while being careful not to break the piece. If the paint shows some resistance, it is possible to take some of it off by using a flat headed modeling tool on the sides.

3/ Stand and belt

Once the hatch is open, a stand has to be made so that Stark can be placed aboard. This stand is topped by a simplified reproduction of Stark's belt, to hide the join between the colonel's upper body and the structure of the Cobra.



* Follow the safety instructions



To build this stand you will need to cut a plastic or brass tube 11 to 12 mm long and 6 mm wide. Then, you will have to reproduce Stark's belt using modeling putty*. This "sculpture" is easy as it is not necessary to spend too much time on details. However, two important things need to be taken into account.



* Follow the safety instructions

First, you will have to keep an eye on the depth of the inside of the turret: the belt has to be sculpted so that the hatch can still be closed. Second, the diameter of the tube is important. The stand has to fit inside the turret, of course, but there is a bit of a catch: the inside of the hatch door has a circllet that is meant to keep the hatch closed when the door is shut. So don't forget to leave a 1 to 2 mm gap between the inside of the turret and the belt to make sure the circllet doesn't touch the stand when Stark is not aboard and the hatch door is closed.

"WE NEVER LEAVE ANYONE BEHIND!"
— *CAPTAIN G. STARK.*

For the sculpture of the belt a thick and regular ring of modeling putty is put around the tube. The buckle is made first. Lightly carve two rectangles with round corners onto the putty ring, one inside the other. After this step, small "bricks" of putty are added to represent the satchels. It is also possible to sculpt a holster with the handle of a pistol sticking out.

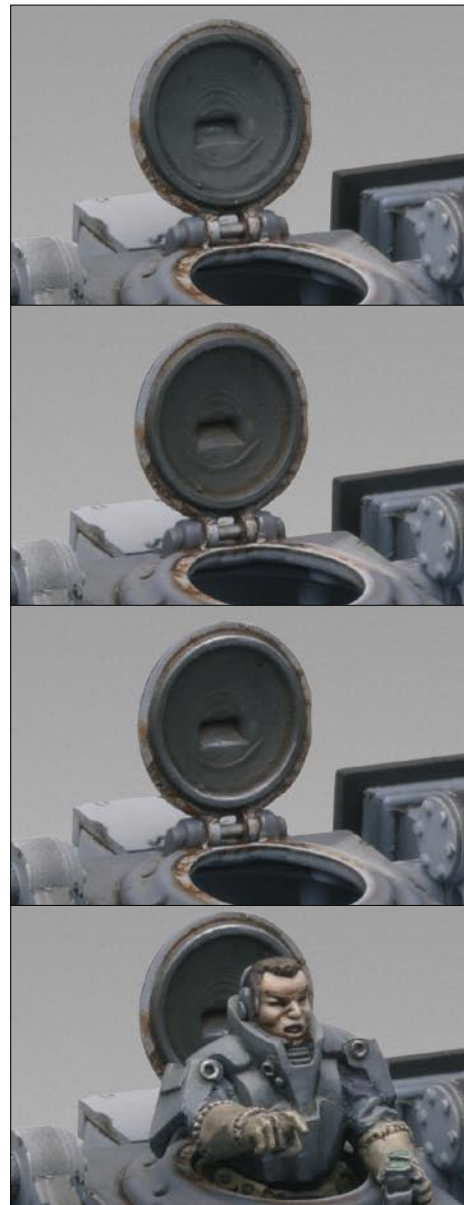
At this stage of the conversion the sculpting can be improved. However, it is not important: once inside the cockpit and covered by Stark's upper body the belt is barely visible.

PAINTING

The paintjob is pretty quick. It is mainly limited to the painting of the stand. For the rest, it requires touching up the places where the factory paintjob might have been damaged in the previous stages.

I/ the hatch

The inside of the hatch gets base-coated with a 25/75 mix of *Accursed black* and *Gray of Darkness*. A black wash is then applied. The second step is a very thin wash of rust, composed of a 50/50 mix of *Natural leather* and *Merin's fire*. The circllet is touched up with the base mix, then with *Sharp gray*. To finish off, a thin white gleam is added on the inside at the bottom of the circllet and on the outside at the top of the circllet. A final gleam is applied to the edge of the hollow in the centre of the hatch door.



Δ few useful colors



2/ Stark's stand, breastplate and legs

The breastplate is touched up in U.N. blue, i.e. a 5/45/50 mix of *Accursed black*, *Gray of Darkness* and *Steel gray*. The brass tube is simply painted *Accursed Black*.

The belt of the stand is base-coated with a 40/40/20 mix of *Forgotten gold*, *Wildcat gray* and *Soil of Avagddu*. A *Soil of Avagddu* wash is then applied, followed by highlighting done with a 20/80 mix of *Forgotten gold* and *Wildcat gray*. The belt buckle and the pistol grip are painted the same way as the inside of the hatch.

Stark's legs are done in the same way around the belt, to cover any traces of the conversion.

Finally, the stand is glued inside the turret.

This fairly simple conversion will allow you to play the Cobra with Stark aboard, without having to sacrifice a standard Cobra and a colonel on foot. On top of that, it looks awesome out on the battlefield!



LEXICON

To Base: First step consisting in applying a unified color to a zone. On ready painted miniatures, one coat is enough, instead of three for a non painted miniature.

To Highlight raised areas: Technique used to emphasise various zones and volumes without having to paint a gradation. The paint needs to be very fluid and of a brighter tone. The edges are barely brushed using the flat part of the paintbrush. By pressing the broad side of the paintbrush against the volume, it is relatively easy to follow each edge. All raised parts are treated this way. It can be interesting to mark the difference between the edge that are in broad light and the others by using slightly different tones.

Wash: Technique used to create color gradations. The color used to darken the paint is mixed with water to obtain something close to colored ink. The wash is quickly painted on the zones of the miniatures that need to be darkened. As it dries the water evaporates, leaving the pigment in the hollows, creating a shaded zone. This might need to be done several times to obtain the perfect result.

