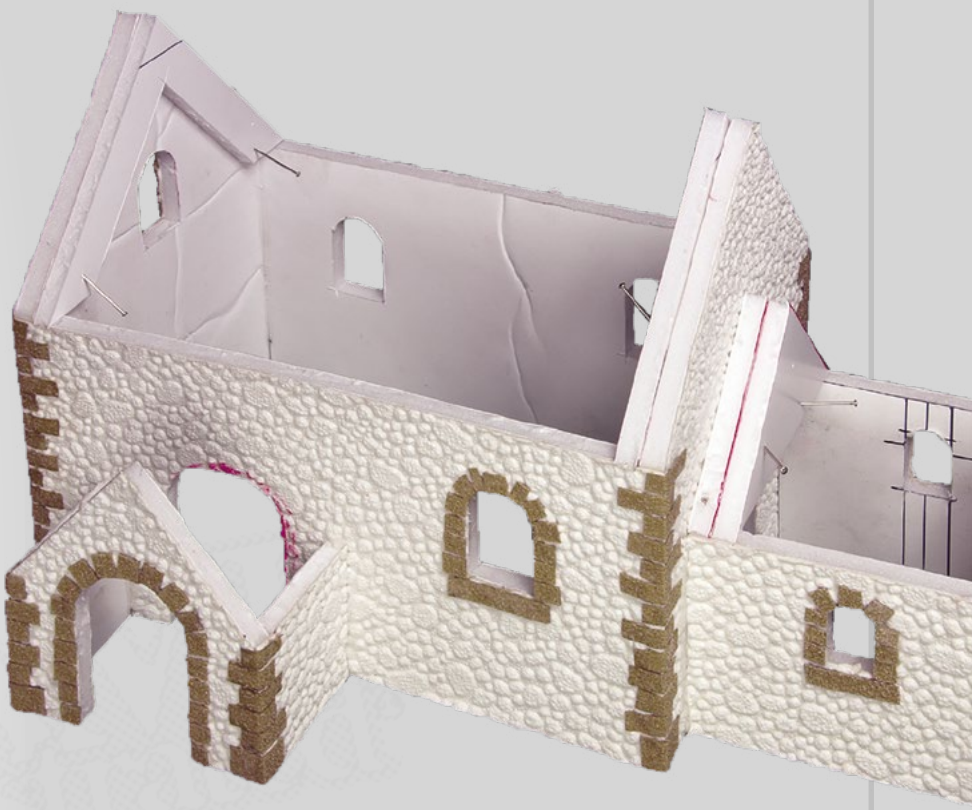
WARGAMES illustrated

"How To..."

A GUIDE TO MODELLING (4)



INTRODUCTION

This 'How To ... A Guide to Modelling (4)' is a compilation of articles published over several years in *Wargames Illustrated* magazine. It is the fourth in an on-going series which began with the publication of 'How To ... A Guide to Modelling (1)' back in 2018. Our original plan was to make the guides available to purchase on an annual basis, but instead we have decided to give them away for free with copies of *Wargames Illustrated* magazine. 'How To... Part Three' came bagged with the 402 issue of the magazine and here you have Part Four, gratis.

As mentioned all of these articles have been published in *Wargames Illustrated* previously and are also available to view via the *Wargames Illustrated* Vault. You will find they are gloriously eclectic, covering subjects as various as plastic conversions, building micro ships and modifying a model tower.

Look out for 'How To... A Guide to Modelling (5)' and (6) coming with future issues of *Wargames Illustrated*, with PDF versions being made available to view online or download by *Wi*Prime members. In the meantime I hope you enjoy this issue.

Dan Faulconbridge,

Wargames Illustrated Owner and Editor.

CREDITS

Produced in the UK and USA by Wargames Illustrated Limited.

Contributors: Paul Davies, Jeremy Painter, Andy Callan and Phil Lewis.

This publication features metal and plastic figures from a wide variety of different figure manufacturers. All miniatures featured are owned by the producers.

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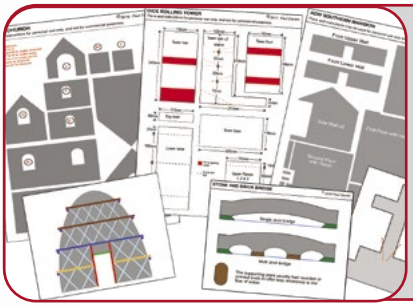


IN ORDER TO AID WITH THE CONSTRUCTION OF SOME OF THE MODELS DESCRIBED IN THIS BOOK, WE HAVE PROVIDED 'PLANS', WHICH ARE AVAILABLE TO DOWNLOAD FROM THE WARGAMES ILLUSTRATED WEBSITE.

WWW.WARGAMESILLUSTRATED.NET

DESERT BASING

By Jeremy Painter

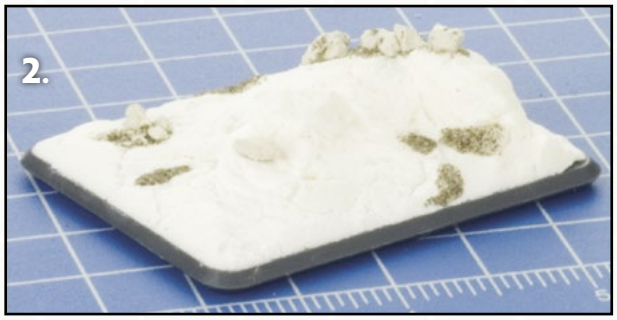
When going about deciding how to base any desert force you are creating, it is always easier to use pictures of actual arid areas as a basis for your research. From the pictures below, I've focused on a certain area of each, and created a 'test' base. It's a good idea to do a test base before embarking on a potentially huge army, considering that basing visually accounts for almost 50% of the 'look' of the force. Needless to say, whilst I have used *Flames of War* bases for my test pieces, you can use these techniques for any army.

EGYPT/LIBYA-THEMED BASE

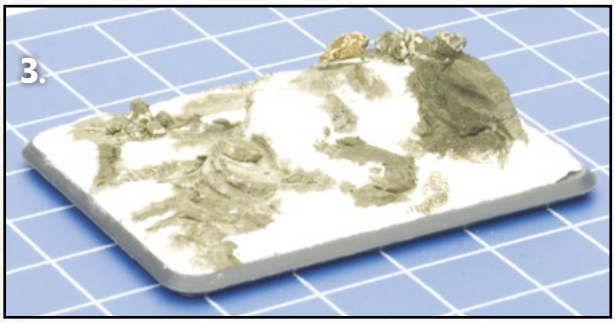
The Western Desert, which included Libya and Egypt, is a harsh, arid environment. The cliché is that this terrain is made up of rolling sand dunes, but this is far from the truth. It is dry, craggy and rough.

Do a search on the web to see what photographs you can find to guide you when creating textures and selecting colours.

Firstly, build up some tall irregular mounds with Filler/ Spackle. Don't worry if these look a little rounded when the Filler/Spackle is dry, you can carve in fissures and cracks into the walls, and around the base itself when it is dry.



I then added some kitty litter and sand. These are scattered around to create more texture. Looking at the real terrain you will often see a build-up of smaller rocks on ledges and other contour changes.



Now to the first stage of painting. I painted the taller mounds in Vallejo 887 Brown Violet and the rocks/sand areas in **921 English Uniform**. Lastly, the lower areas are painted **874 USA Tan Earth**. I then gave the rocks, cracks and other recesses a watered down **201 Black Wash**.

Now for the drybrushing. I carefully drybrushed a 50/50 mix of **874 USA Tan Earth** and **876 Brown Sand** over the entire base, followed by a further drybrush of **876 Brown Sand**, and finally **819 Iraqi Sand**.

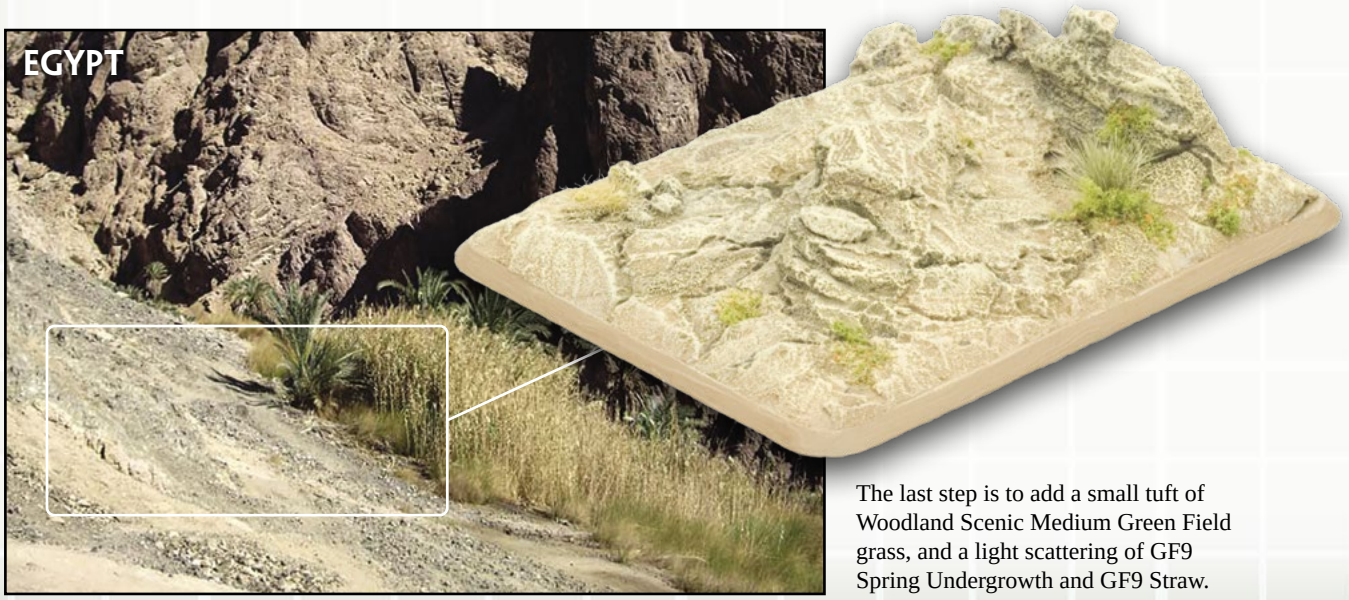


Photo courtesy of www.ecosystema.ru

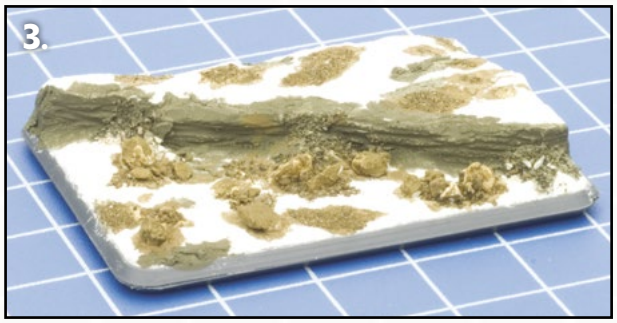
The last step is to add a small tuft of Woodland Scenic Medium Green Field grass, and a light scattering of GF9 Spring Undergrowth and GF9 Straw.

SAHARA-THEMED BASE

These bases are your more traditional desert bases—sandy ground with light vegetation. Note that it is once again more rocky than you'd expect.

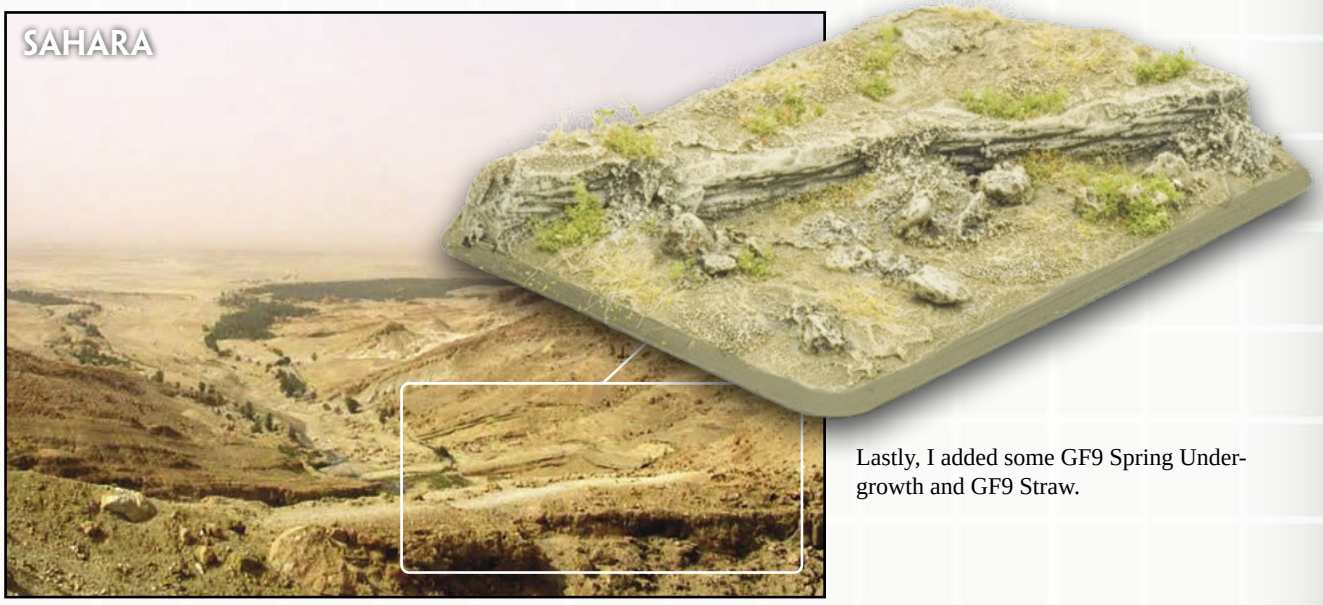
Using some larger pieces from the GF9 Concrete Rubble Mix I created a ridge to represent one side of a wadi. I used Filler/ Spackle to fill any gaps and create slippage off the wadi wall. I then carved ridges and lines into the wadi wall for extra detail.

I added kitty litter and sand in slippage areas, and a few areas around the base.



I painted the rocky face of the wadi **887 Brown Violet** and the rocks and sand **921 English uniform**. I then gave the rocks, cracks and other recesses a watered down **201 Black Wash**.

The first drybrush was **880 Khaki Grey** followed by successively heavier amounts of **914 Green Ochre**. I then drybrushed small patches of the ground with **976 Buff**, and the edge of the wadi with **819 Iraqui Sand**.

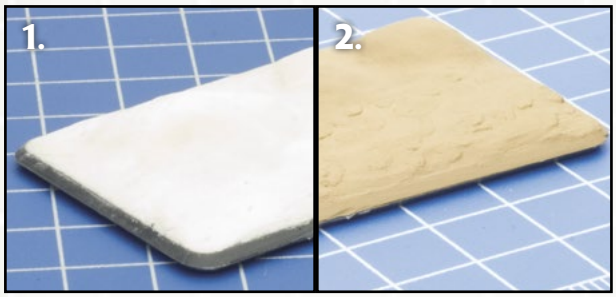


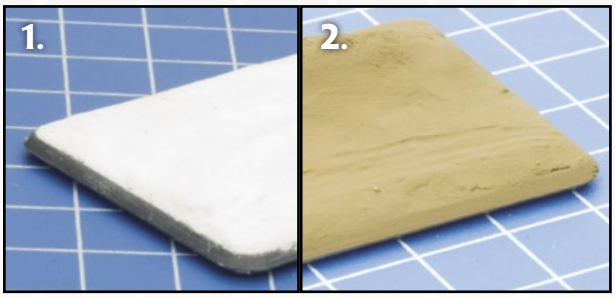
Lastly, I added some GF9 Spring Undergrowth and GF9 Straw.

Photo coutesy of www.ecosystema.ru

MAURITANIA AND TUNISIA-THEMED BASES

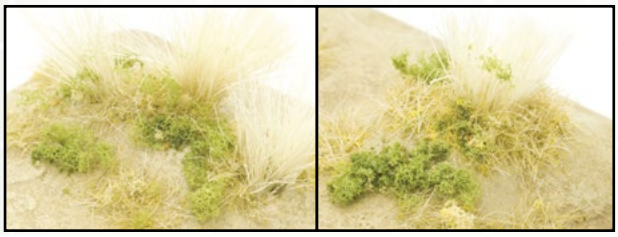
These two regions are more sandy with light vegetation. This will give you generally smoother-looking bases.





Base colours are a 50/50 mix of **824 German Camo Orange Ochre** and **874 USA Tan Earth** followed by a drybrush of **914 Green Ochre**. The last highlight is a dry brush of **976 Buff**.

Base colour is **826 German Camo Medium Brown** followed by a drybrush of **977 Desert Yellow**. The last highlight is a drybrush of **913 Yellow Ochre**. At the end of the drybrushing I added random patches of **819 Iraqui Sand**.



The final step was to add some tall, dry grass using Woodland Scenics Field Grass Natural Straw. This comes in long strands you clump together, glue down and trim off to your desired height once the glue is dry. I then added some GF9 Spring Undergrowth and GF9 Straw static grass.

The final step was to add some shrubbery using Woodland Scenics Fine-leaf Foliage in Olive Green. This comes in little bushy clumps each with its own stem. The stems are glued on the surface of the base. I then added a tiny amount of GF9 Spring Undergrowth around the base of the shrubs.

Photo courtesy of www.ecosystema.ru

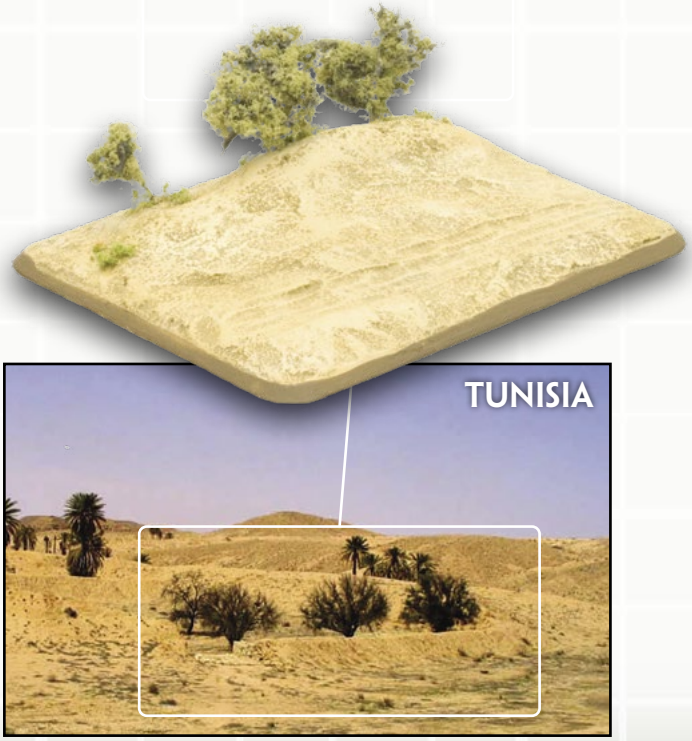


Photo courtesy of www.ecosystema.ru

APPLIED EXAMPLES

SUGGESTED COLOUR PALETTES

Apply each successive colour by drybrushing. This will enhance the texture of your basing material. It is a very good idea to make several practice bases to decide exactly what colour scheme you want to use before you begin basing your miniatures. This will ensure a consistent look across your whole army.

Check out www.gfp.com for the full range of scenic effects used in this article.

SAXON CHURCH

Culbone Church, reputed to be the smallest church in England.

This model of a Saxon church is loosely based upon the church at Culbone in Somerset. The older the building upon which you are basing a model, potentially the more problems you will find. For example, the original Culbone church was built in Saxon times, but the porch, nave and spirelet were added, and the building re-roofed and re-fenestrated (re-windowed) during the intervening thousand years. So if you want to build a model, which has maximum usage on the wargames table, there's always an element of compromise. For my model, I decided to include the nave and porch, but omitted the later style windows, and the spirelet.

By Paul Davies

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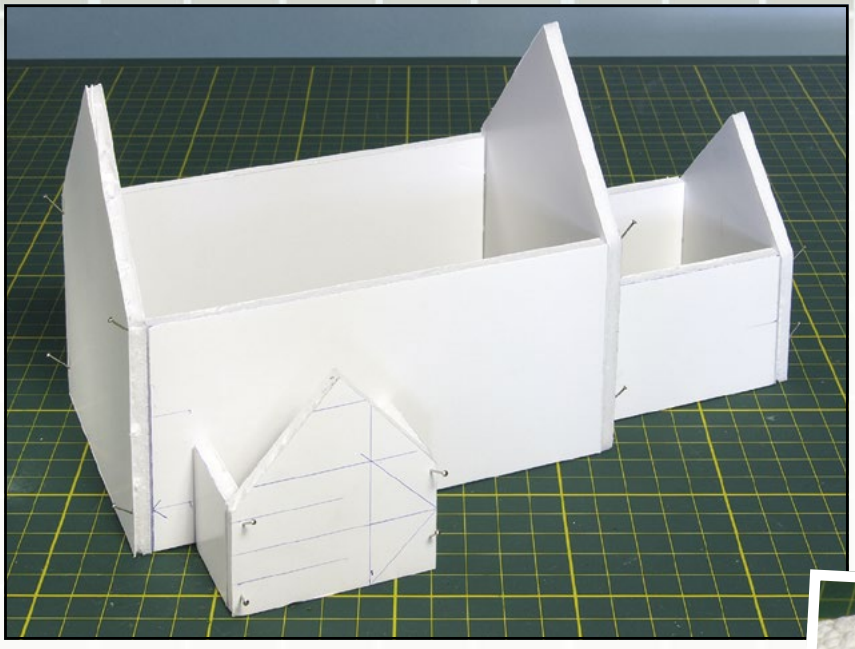
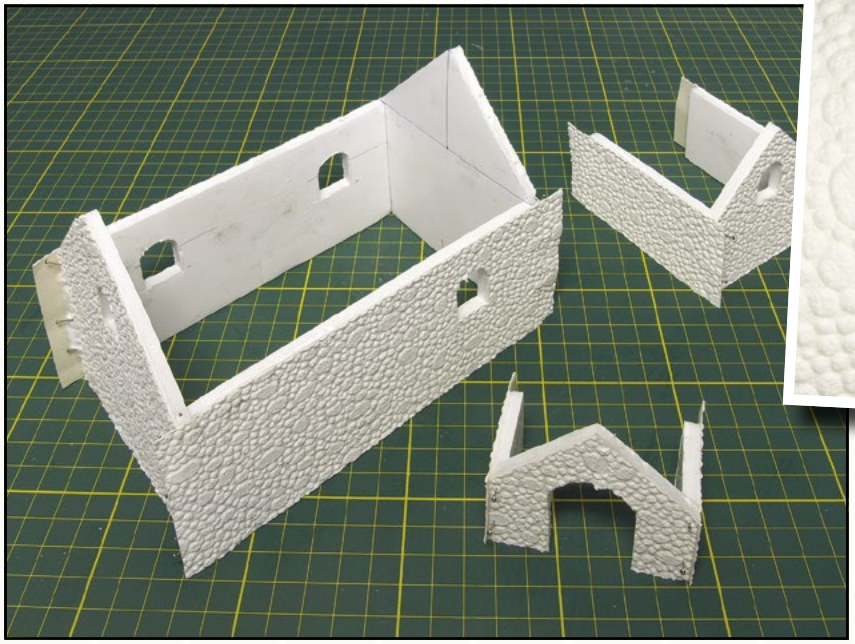
As with all the plans mentioned in our How To booklets, you can download these as PDFs from our website at wargamesillustrated.net



ASSEMBLY

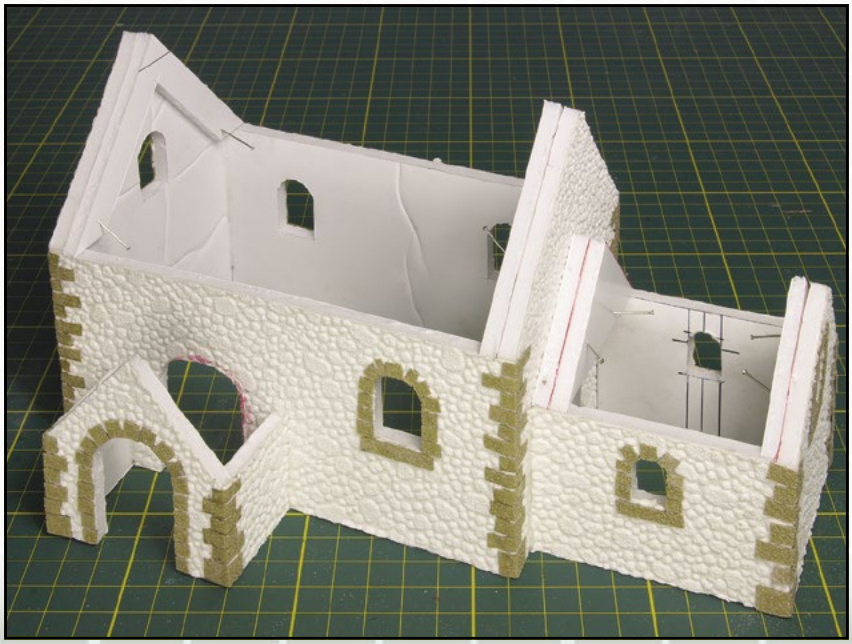
Cut out the building walls from foamboard. Before starting the construction, lightly pin the model together to ensure that you're happy with the proportions.

I'm always hunting around for different materials to use when constructing buildings. This month I thought I'd see what effect I could create by incorporating textured or 'blown' wallpaper. Available in various textures from your local DIY (aka hardware) store I discovered one that not only looked good for irregular stonewalls, but perhaps even for creating a cobbled courtyard. That's a project for another time!



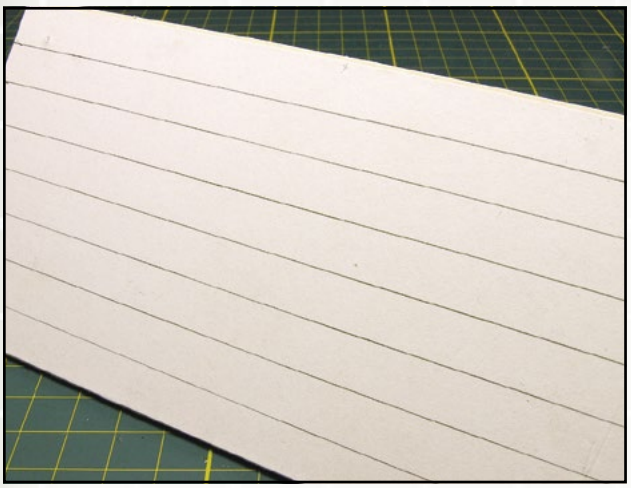
Glue each component to the wallpaper allowing plenty of overlap all round. Once the wallpaper has dried, trim off the upper and lower edges.

NOTE: The wallpaper on the sides that are enclosed by the end walls, needs to extend at each end by the thickness of the foamboard, so do not trim these overlaps off until the building has been assembled. Mark out the doors and windows, cut them out and then assemble the chancel, nave and porch, remembering that the end walls enclose the side ones otherwise the roof won't sit correctly!

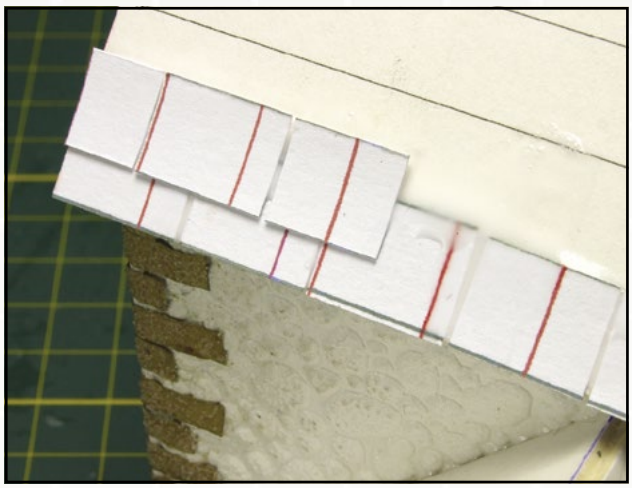


Trim off the overlapping wallpaper and glue the nave and porch to the chancel. To simulate the effect of the corner stones at the… well, corners obviously, I glued on strips of coarse sandpaper. I also added pieces around the doors and windows. The sandpaper has a different surface to the wallpaper, which adds a bit of variety at the drybrushing stage.

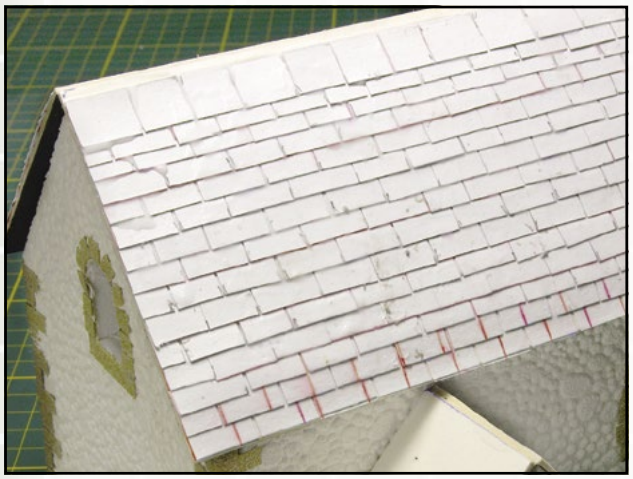
It's also a good idea to give the roof a bit more support, so I added pieces of foamboard, taking care to ensure that they didn't obstruct any windows on the end walls.



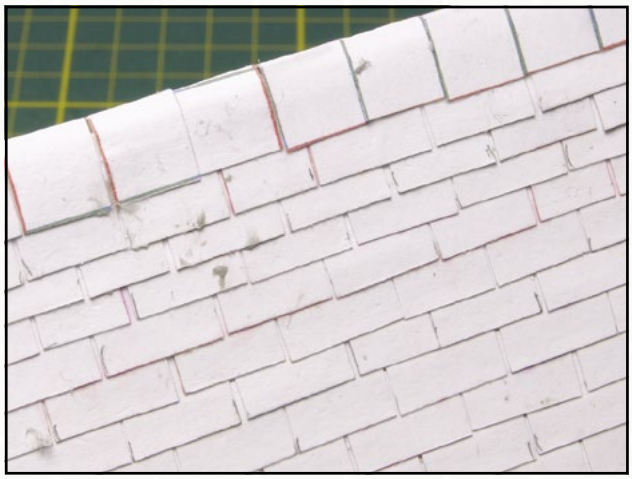
The church has three roofs. Each one needs a 'sub-roof' made from a suitably sized piece of card, scored along the ridge to aid folding. It's also helpful when it comes to 'tiling' if you've previously ruled a series of equally spaced horizontally lines onto the roof.



Pin and glue the sub roofs into position. Tiling the roof is a slow process but I think it's the best way to create a reasonable tile effect. Decide on the size of your tiles; mine were 15mm long by about 10mm deep to allow for a reasonable overlap. Cut out the individual tiles; and start to glue the lower line of 'tiles' into position. Glue on the second line of tiles starting with a half width tile slightly overlapping the first tile on the previous row.



The third row starts with a full width tile. Alternate the process until you get almost to the roof ridge.



To finish off the roof cut some strips of card as ridge tiles, and fold over the roof ridge. Repeat the steps with the other two roofs.

ALTERNATIVE TILING

To complete his tile roof, Paul cut individual tiles and glued them in place. This method is quick for cutting the tiles, but takes a little while to get everything glued. An alternative is to cut notches out of long strips of card (shown to the right) and lay those down in the same manner. This method requires a bit more time on the preparation end, but will shorten your gluing time considerably.

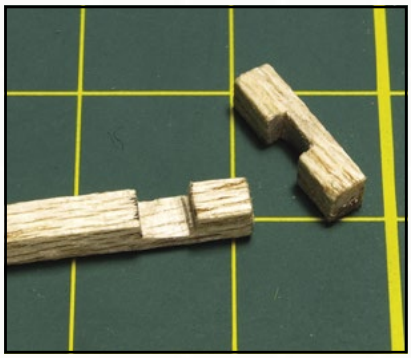
The roof was painted with a black undercoat, followed by a mid grey dry brush, followed by a light grey drybrush.

The walls were given a very thin wash of Graveyard Earth. Individual stones were picked out in Desert Yellow and Bleached Bone. The corner stones, door and window surrounds were painted with Codex Grey.

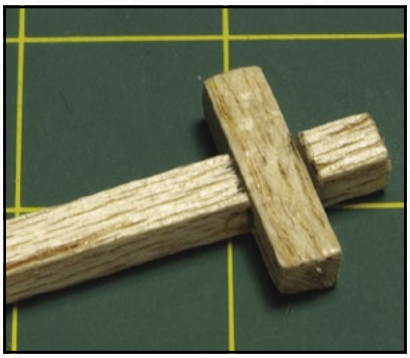
The church door was made from a piece of balsa sheet, scored with vertical lines to simulate planks, which was then painted matt black, and drybrushed with Scorched Brown, followed by Codex Grey. The 'metal' reinforcing beams were pieces of thin card painted black, glued in position. Pins were pushed through the card and balsa to represent 'bolts'. The 'bolts' were then painted black and lightly drybrushed with Boltgun Metal and any pins projecting from the foamboard on the inside were snipped off. A door knocker/handle was added using a pre-drilled metal bead and a split ring both of which were painted black. You'll notice that static grass has been added to the walls.

For the windows, use aluminium mesh, painted black.

NOTE: The paint colours mentioned here are from the Games Workshop/Citadel range of paints.



No church would be complete without a cross. Take a strip of square section balsa and make the cross by creating a 'halving' joint.

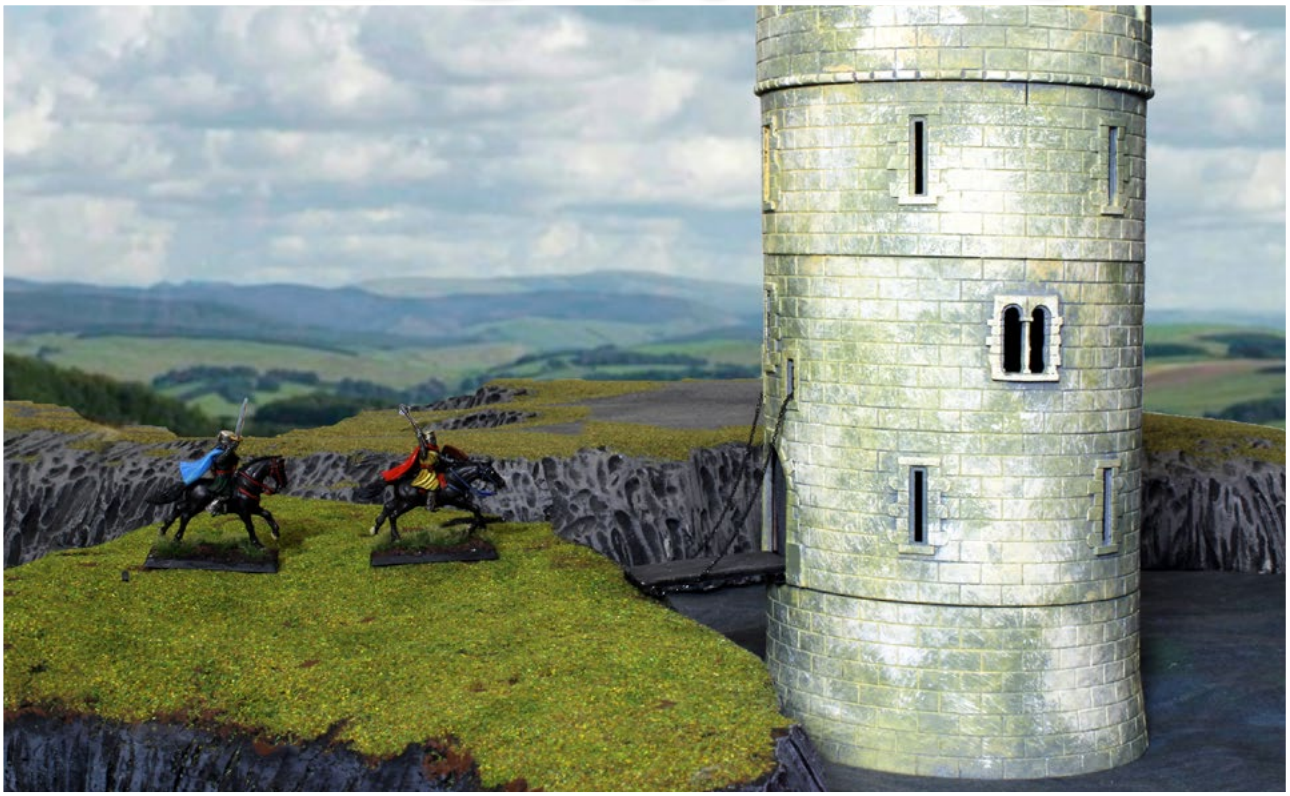


Glue the cross together.

Cut a hole in the roof and glue the cross into position. It's a good idea to use a pin to support the cross, and once the glue has dried simply clip off the end.

It's up to you how you paint the cross; it could be painted to represent stone, wood, or even painted gold!

MODIFY A TOWER



Our regular 'how to-er' Paul Davies returns to show us how to take on a tower conversion.

I'd been thinking about building a medieval tower for some time, loosely based on the one in the 1965 film *The War Lord* which starred Charlton Heston as Chrysagon de la Cruex, a Norman knight tasked with defending a village from Frisian raiders. You can scratch-build towers using the cardboard tubes used for storing carpets, but when I noticed that Warlord Games' Round Tower was available again for just £5, I decided on a slightly quicker, if lazier, approach, and I ordered two, and my next 'How to…' project, just seemed to kick-start itself.

The tower sections fit together securely without glue thus allowing access to each level, so you can place figures inside, and is essential if you want access to the drawbridge winding mechanism.

The original un-modified tower.

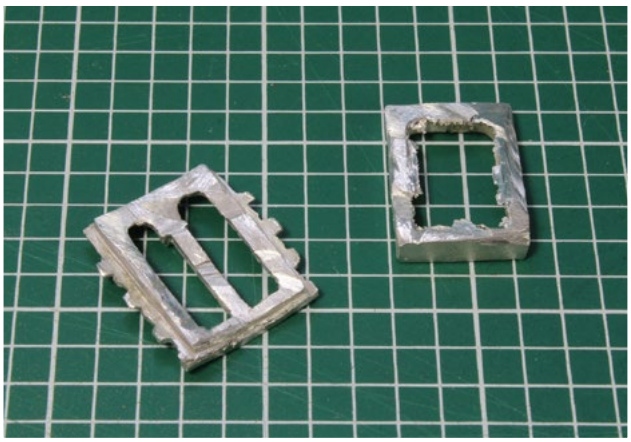
A NEW MAIN ENTRANCE

The original model has the entrance at ground level, but I wanted my version to stand in a river (or moat), so it needed a higher entry point to accommodate a drawbridge.

First I cut a suitable opening to match the height of my terrain. If you use terrain clothes, fleeces or throws, then you might need to build a small 'mound' onto which the drawbridge will rest when open. I'd suggest you make the mound first, THEN cut the entrance aperture to match it.

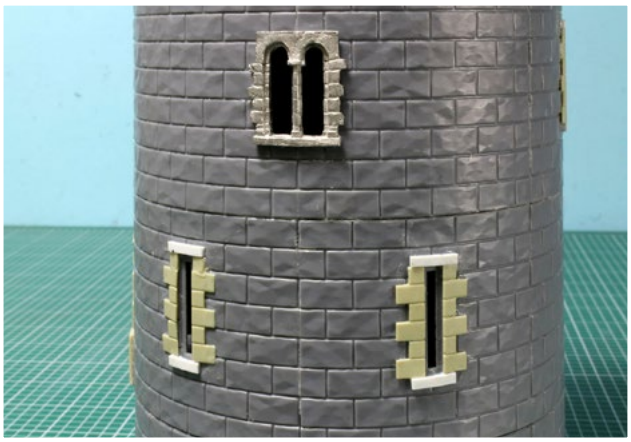
WINDOWS

I wanted extra windows in my tower, and I raided my 'bits box' for some suitable metal ones. They were quite deep compared to the thickness of the tower walls, so I thinned them down using my Black & Decker® Wizard Rotary Tool set at its slowest speed.



Next I cut matching apertures, gently curved the windows to follow the curve of the tower and glued them in place.

I also cut some narrower windows to which Plasticard lintels and sills were added top and bottom, and plastic brick edging was glued to the sides.



FINISHING THE MAIN ENTRANCE

To finish off the main entrance I added two large rectangles of Plasticard forming the abutments, and more brick edging. I cut the latter partially between each brick so it could be bent to follow the shape of the archway and finished off the main entrance with a keystone made from Plasticard.

Next I cut two narrow slots, rainures, through which the chains supporting the drawbridge run, and edged them with strips of thin Plasticard.

The lower edge of the battlement piece has a solid ring around it which I thought looked too regular, so I made a series of cuts to break it up. I also filled a few gaps using Perfect Plastic Putty® by Deluxe materials. It's a one-part filler, dries quickly, fills deep gaps, gives a really smooth finish, takes paint well, is low-odour, and is reasonably priced, so it ticks all my boxes.

I decided my added brickwork looked too neat so I randomly cut off a few corners.

The tower looked rather 'bitty' at this stage so I gave it a grey undercoat to blend everything together.

MAKING THE DRAWBRIDGE

The first step was adding a bar made from plastic rod across the bottom of the gateway.

A drawbridge was made from balsa, with lines scored on the upper surface to simulate individual planks. On the underside I glued transverse balsa 'reinforcing' strips. The reinforcing strip at the door end fits over the plastic rod to create a hinging mechanism. And at the other end I glued a piece of plastic rod to which the chains to raise the drawbridge would be attached.

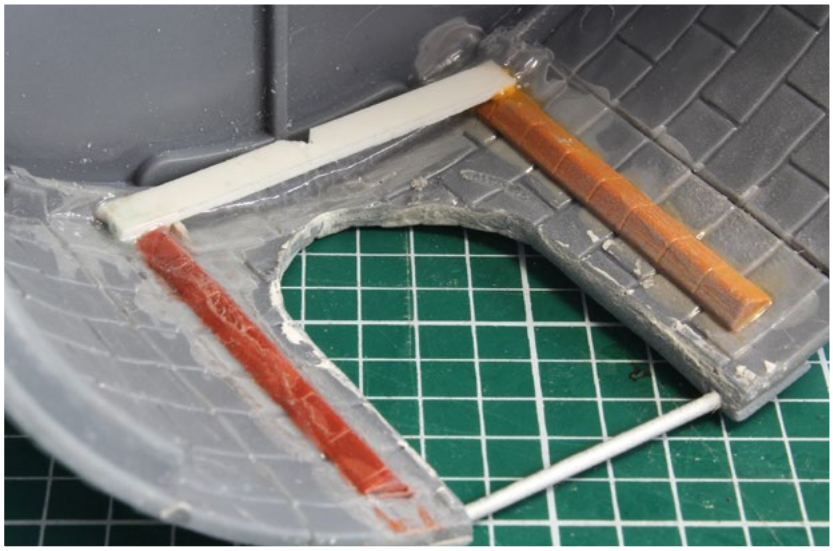
Between the transverse strips I glued thin strips of wood-grained card, because in my experience, if you score both sides of thin balsa it can weaken it or make it curve.

Although I didn't see the need for a scale reproduction of an historic winding mechanism, I needed some method of raising and lowering the drawbridge. My solution could hardly be described as elegant, but it was functional.

Two brass eyes, with a spacer made from plastic tube, were screwed into a block of balsa, and three holes were drilled into a short length of barbeque skewer which formed the horizontal winding shaft - the outer holes for the chain, and the centre for a locking pole to stop the drawbridge lowering of its own accord. This latter element wasn't really necessary because the balsa drawbridge was so light that it stayed raised, but I didn't want to take any chances. The barbeque skewer was threaded through the eyes to complete the mechanism. I wanted to be able to remove the mechanism, so gluing it in position was out of the question, so I drilled a fixing hole through the centre of the balsa base.

I positioned the mechanism in the tower and using the previously drilled hole on the balsa base as a guide drilled through the floor. The winding mechanism could then be firmly held in place by pushing a cocktail stick through the base and floor. Prior to fitting, the winding mechanism was painted black and lightly drybrushed grey.

We'll return to the winding mechanism when we get to the drawbridge fitting stage which comes after the main tower is painted.



DOORWAY

The door was made from balsa scored with a ballpoint pen to simulate the planks, and I made some inner supports from scrap Plasticard to hold it in place.

The door fitted neatly in position.

PAINTING

I sprayed the tower with random 'blotches' of different greys to break up the overall surface. But I felt that it needed something more. So I thinned some Dulux Golden Umber 3 to the consistency of milk, and using a piece of sponge, dabbed it over the tower. The extreme thinning combined with the 'sponging' generally avoids hard edges. When the paint had thoroughly dried, I added thinned white to the mix and 'sponged' that randomly over the tower too. The final result worked for me, although strangely even though the colours used were grey, orangey-yellow and white, the overall impression was 'green', but for old stonework it seemed appropriate; I'll definitely use this colour combination again.

To complete the painting stage, the drawbridge and door were painted black and drybrushed with successively lighter coats of grey.

ADDING THE DRAWBRIDGE

The tower end of the drawbridge was slotted into position over the bar in the tower doorway; the other end lowered onto the 'bank'. To connect the drawbridge to the winding mechanism, I 'borrowed' a length of fine chain from my wife's jewellery making box and sprayed it matt black.

I clipped off the clasp leaving the closed ring to fit over the length of plastic rod that was attached to the underside of the drawbridge. The chain was then cut into two pieces. Working on one side at a time I looped the ring over the rod and threaded it through the rainure and the left hand hole on the horizontal shaft.

Maintaining light tension on the chain I dripped superglue onto the chain where it rested on the shaft. Once the superglue had set, I trimmed off the excess chain and put it in my 'Bits box' for another project. To prevent the chain sliding off the drawbridge rod I cut a short length of plastic tube and slid it over the end of the rod.

I then repeated the procedure with the right hand chain, and touched up the drawbridge and fittings as necessary.

As already mentioned, I had drilled a hole for a locking rod to prevent the winding shaft 'unrolling' and with the drawbridge raised, a length of cocktail stick was inserted into the centre hole to complete the winding mechanism.

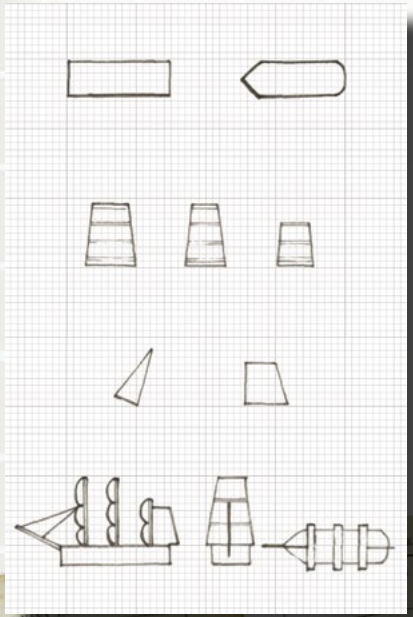
And that's about it … one modified medieval tower ready to be besieged or defended.

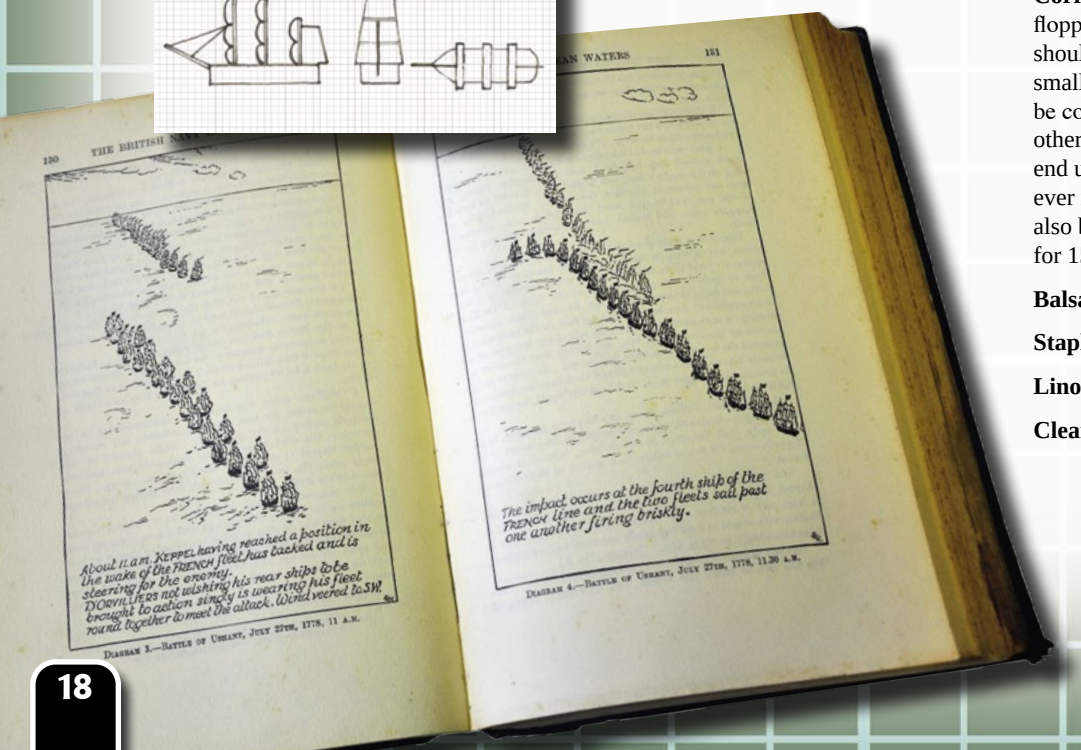
NAPOLEONIC MICRO-SHIPS

A 1/3000 (-ISH) FLEET FOR NEXT TO NOTHING

By Andy Callan

Way back in *Wargames Illustrated* issue 2 (November 1987) I wrote an article about wargaming big naval battles in the age of sail. The emphasis was very much on signalling and the problems 18th Century admirals had in communicating their intentions to their ship commanders, so the ship models and tactical rules were very much simplified and secondary. What was needed were very small models and very simple rules. A quarter of a century on and this approach remains the exception in the hobby – ship models have become ever more detailed and expensive and rules writers still seem to delight in believing that complicated rules make for greater "realism". This is all very well if you want to fight battles with perhaps half a dozen ships a side, but for anything on a much larger scale I still believe you need to keep it small and simple.





When I wanted to do a bicentennial Trafalgar re-fight I found that I didn't have enough tiny ships and the ones I had bought twenty years earlier were no longer in production. So I was forced to make my own and after some trial and error came up with some models that both look good and do the job. As is the way of these things they then went back in their box and were forgotten about until I took them along to a recent meeting of the the Nottingham White Hart wargames club (we were trying a Games Workshop *Trafalgar* rules game and I thought they might make a talking point). Anyway they seemed to create a good impression on those present, including the kindly Editor who suggested I write a "how to" piece for today's *WI* readership.

Left: My rough plans and templates for the micro ships.

Below: My inspiration for the tiny ships: W.M. James' The British Navy in Adversity (London, 1926).

HEARTS OF CARDBOARD - WHAT YOU NEED

Corrugated cardboard: not the usual floppy packaging material, instead you should look out for the stiff kind, with small diameter corrugations. This should be corrugated on one side and flat on the other. Craft shops sell it in packs. You'll end up with vastly more than you could ever need for ships, but fortunately it can also be used to make excellent tiled roofs for 15mm or 20mm models.

Balsa sheet.

Staples (from a normal desktop stapler).

Linotile

Clear plastic sheet

CONSTRUCTION

The pictures show this better than words but my sequence of work went like this :

1. Make the bases. These models are tiny and effectively weightless so unless you want them scattered to the four winds by any random sneeze you need to mount them on something solid. Linotile does the job perfectly well. Cut as many approximately 15 x 10 mm rectangles as you think you need. Paint the base to replicate water. Then make some more to save doing it again in future when you decide you want an even bigger fleet! Set them aside.

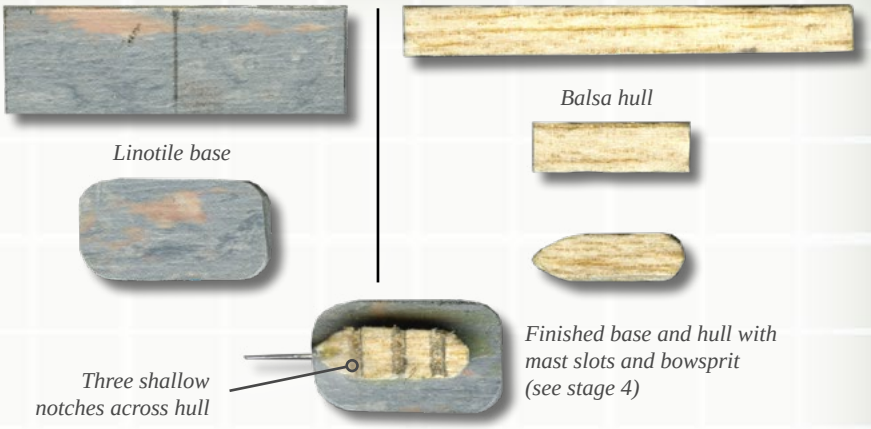
2. Make the hulls. Use thin balsa sheet and cut out rectangles around 13mm x 4mm (or slightly bigger for First Rates). Make one of the ends pointed to show the bows. Using a very fine-tooth saw cut a shallow notch across the mid-point of the hull (this marks the position of the mainmast). Cut another half way to the front (for the foremast) and one more half way to the rear (for the mizzen mast). Glue the hulls to the bases. Paint them now. At this scale you need only to give an impression that will work at a distance, so all you need to do is paint the hulls black and the decks light tan.

3. Make the sails. Use white corrugated cardboard or, if you can't find any in white, paint it with a white acrylic, front and back.

Cut the cardboard into strips with three rows of corrugations each. Then cut across the rows to give sections approx 5mm in width. You now have rectangular pieces of cardboard 5mm wide by three "corrugations" (approx 10mm) high.

Using sharp scissors taper the two corrugated edges to give a "keystone" shape. This will be your Mainmast and sails. Cut the pieces slightly narrower for the Foremast and do the same thing for the Mizzenmast but cut off the top row of corrugation. Using a fine black pen, draw the mast and the yards on the rear (flat) side. A simple "cross of Lorraine" is perfectly effective. Using a good quality impact adhesive glue a Foremast, Mainmast and Mizzenmast into the slots

BASE AND HULL ASSEMBLY



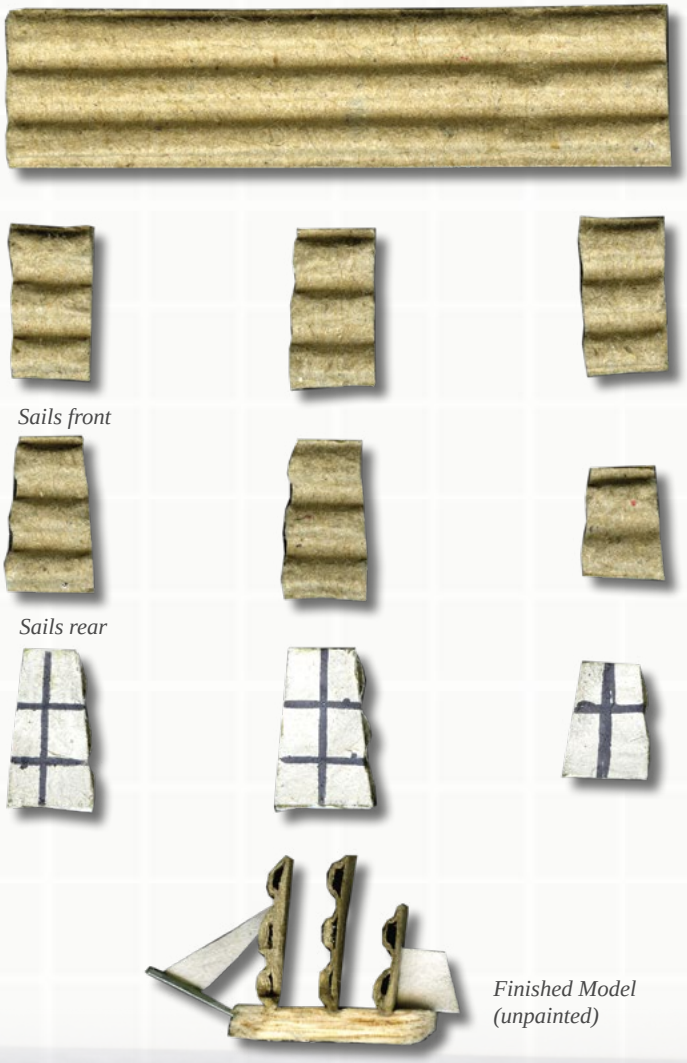
Linotile base

Balsa hull

Three shallow notches across hull

Finished base and hull with mast slots and bowsprit (see stage 4)

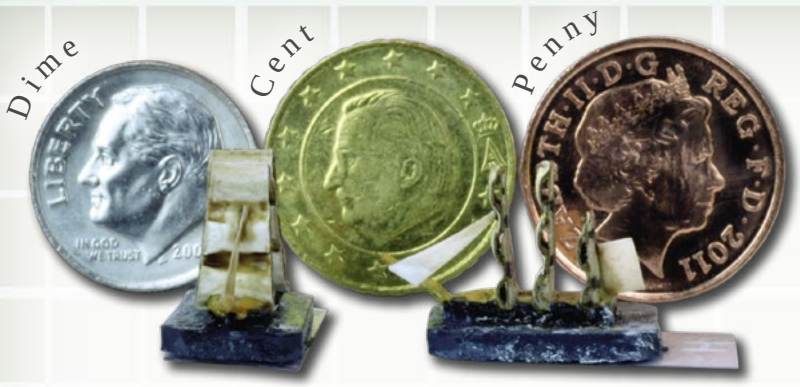
SAILS ASSEMBLY



Sails front

Sails rear

Finished Model (unpainted)



on each hull. Give the front side of each mast/sail and the areas around the joins with the hull a coating of diluted PVA and then set them aside and leave to dry.

4. Make the bowsprit. Cut staples into approx 8mm lengths. Using a pin, make a pilot hole in the bow end of the hull and then push in and glue the staple at a shallow angle. Note – I have found that using a staple is less likely to split the delicate balsa.

Paint the bowsprits light tan (like the decks) and put a dab of PVA where the bowsprit joins the hull (to strengthen it).

5. Make the jib sails and mizzen course. Use ordinary white paper. To represent the jib sails cut a thin elongated triangle and glue it to fit between the bowsprit and the top of the middle corrugation of the foremast. For the mizzen course cut out approximately a 3mm square, taper one of the edges and glue the opposite edge vertically to the back of the mizzenmast. Give the new sails a coating of dilute PVA.

6. Final details. Give the sails a wash of very dilute sepia ink - you will need some trial and error, but once you get the mix right you will find it settles in the corrugations to give a fine impression of billowing sails. Paint the linotile base dark blue, then drybrush white to represent the sea. Try to roughly match the colour of whatever cloth you will be using to cover the game surface. Spray the models with matt varnish - this stiffens them up and makes them more able to stand up to the usual rough handling on the table.

7. Glue each ship to a rectangular piece of clear sheet plastic, which is long enough to then add an identifying letter or number in white paint (the models are far too small to be identified by any legible name!).

8. Form line of battle, then stand back, and admire...

Or, of course, these days you could simply just buy some of the excellent 1/3000 scale ships now being produced by Navwar or Forged in Battle...

NOW WHAT?

As long as you make suitable scale adjustments and you use a record card for each ship, you should be able to use these models with any set of rules. But please don't try and put too many damage markers on the table - it will just look a mess. You should declare any gross damage (like loss of a mast) but I would argue that anything else should be impossible to see through all the gunsmoke. Instead, the enemy will just have to gauge how much damage he is inflicting by how well his target manoeuvers and fires, and trust to his opponent to honestly record and implement the damage his ships have suffered. If you are old-fashioned, like me, you could get over this problem by using the services of an umpire to keep track of things. An umpire won't necessarily cut down on wargaming arguments, but at least both sides will now have someone else to blame when things go wrong.

With an umpire, you will also get the opportunity to use these ships in the way I originally intended - that is, to play out a full fleet-sized battle, including all the manoeuvres before action. To do this properly you need to try and reproduce the limitations of the command and control methods in use at the time. This might be as elaborate as you want (eg a full, flag-based signalling system, as described in my original article) or something relatively simple, that still does the job of preventing our modern admirals from exercising an unrealistic level of control. For example:

SIMPLE SIGNALLING SYSTEM FOR NAVAL WARGAMES IN THE AGE OF SAIL

Signals must be written down at a point in the turn before any movement has taken place and may not then be acted upon until both fleets have completed their moves (Admirals need to plan ahead!).

The Admiral of a Well-trained Fleet can make a new signal to the whole fleet, OR to one squadron OR to one ship. With an Average Fleet he can make a signal to the whole fleet OR to one squadron. With a Poorly-trained Fleet he can make a signal only to the whole fleet.

All signals must be logged (i.e. written down) and are limited to no more than FIVE words in plain English.

A test is made to see if the signal is received before it then can be put into action: Roll a D6 (+1 for a Well-trained Fleet, -1 for Poorly-trained). Score a total of 3 or more, otherwise the ships concerned will continue to act on their previously logged signal.

Any ambiguity in signalling may be challenged by an opponent and ships will then be moved according to the Umpire's interpretation of the signal. (This is why the use of an umpire is strongly advised!)

Typical signals might include:

- *"Fleet line ahead"* (the default signal in most circumstances - conform to speed of flagship).
- *"Fleet steer NE in succession"* (i.e. lead ship turns, and the rest follow, staying in line ahead).

Above: Like a mighty Gulliver, this 28mm Foundry Naval Officer towers over the micro-ships (and also gives a good indication of the size of the ships!)

- *"Fleet tack all together"* (i.e. all ships try to tack at the same time).
- *"Rear engage enemy more closely"* (i.e. reduce range).
- *"14 quit the line"* (i.e. ship no 14 to fall out of line - e.g. if damaged - next astern will close up).
- *"Van engage the enemy"* (i.e. steer for opposite number in the enemy line and open fire).

Note that fleets found it very hard to keep station in any formation other than close-hauled in line ahead. Anything else should be subject to some randomization of movement. An extra complication could be added by making signals harder to see once battle is joined (because of all the smoke). But even the simple restrictions on a player's freedom of action set out above should begin to give some idea of the frustrations of command at the time.

MAKE BUILDINGS
GREAT PARAG
COMMAND POST

The release of Perry Miniatures' Great Paraguayan War figure range inspired this 'How to …'. The Great Paraguayan War 1864-1870, also known as the War of the Triple Alliance, was fought between Paraguay and an alliance comprising Argentina, Brazil and Uruguay. It was described as 'the bloodiest interstate war in Latin America's history'. For those interested in learning more about this conflict, *Wargames Illustrated* published an excellent series of six articles by John Sharples in the early 1990s which can be accessed from their website. And Osprey have a good book on the subject in their Campaign series, *The Paraguayan War 1864-1870 (342)*.

FOR THE GUAYAN WAR

By Paul Davies

REFERENCES AND PLANS

My first step was to source a suitable contemporary image which I found after an on-line search. The one I settled on appears to show a make-shift Command Post.

It's useful when scaling, if the original image contains a figure or two, and 'flat-on' images are best to reduce distortion, but it's not always possible, so you often have to exercise some artistic license.

Creating a working guide or plans is a simple procedure using any photo image manipulation program. I use an old version of Adobe Elements because it was cheap!

1. Re-size the image so a figure in the photograph matches the height of an appropriate wargames figure.

2. Lighten the image so that lines drawn over it will show clearly.

3. Identify important dimensions and either mark them with dots, or as I did in this example, draw guidelines.

4. Print out the image, 'take your measurements', and away you go.

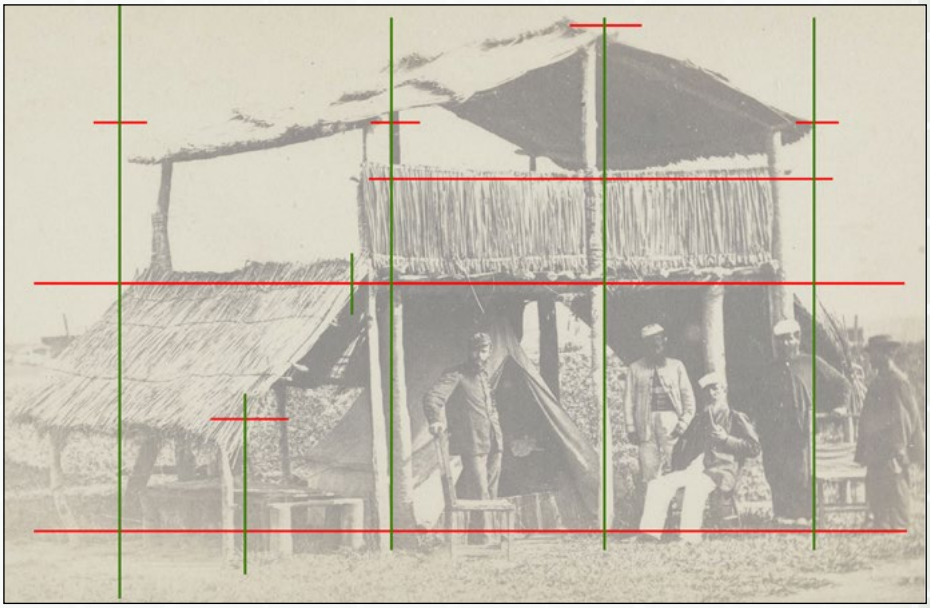
MATERIALS

Main structures: Bamboo from an old placemat and cocktail sticks.

Thatch: Bristles from a broom head.

Canvas: Paper towel soaked in pva and laid over a card tent shape.

Glue: For this model I used superglue, because it is quick BUT read the safety warnings. They are there for a reason, and definitely only use it in a well-ventilated area because the fumes from it are very unpleasant, and strangely, the cheaper the superglue, the worse the fumes!



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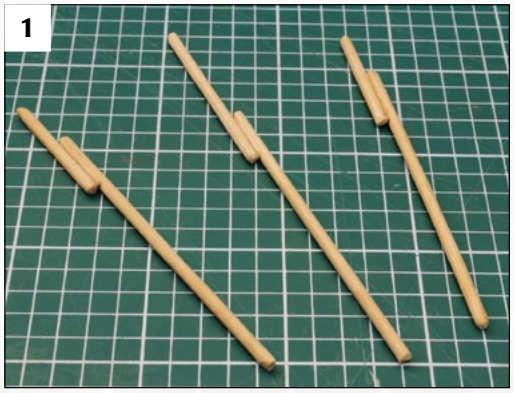
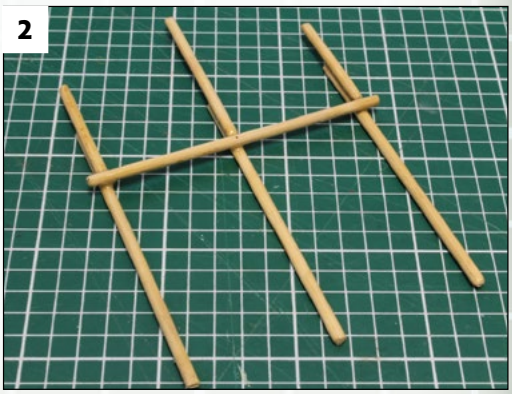


CONSTRUCTION

1. Taking measurements from the scaled photograph, I constructed two sets of three perpendiculars for the front and rear of the building. The middle one being the longer as it supports the ridge of the roof.

2. Horizontal floor support beams were added.

2



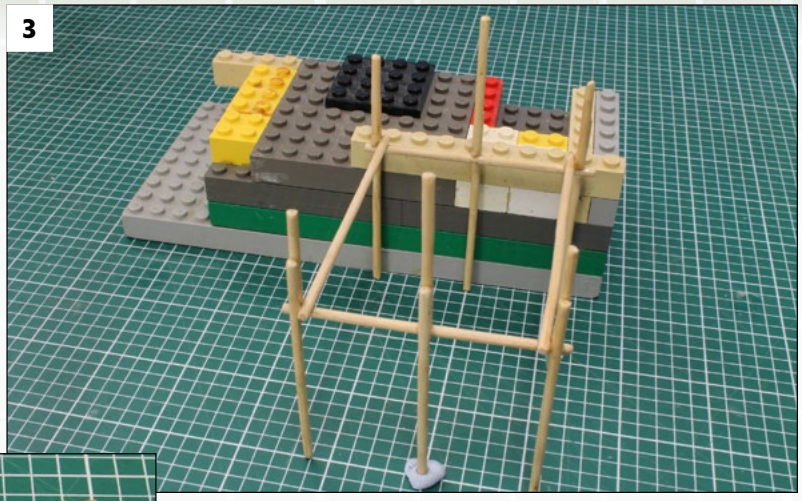
3. To keep the “perpendiculars” perpendicular whilst adding the side horizontals, I used Blu-Tack® and Lego®.

4. Frames for the two covered extensions each side of the main structure were made from bamboo sticks.

5. These were joined to the main frame using bamboo rods.

6. There was also an extension to the rear of the structure, which was made in the same way and glued in place.

3



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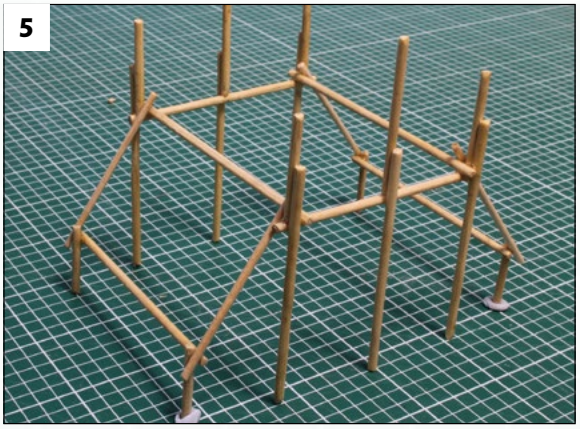

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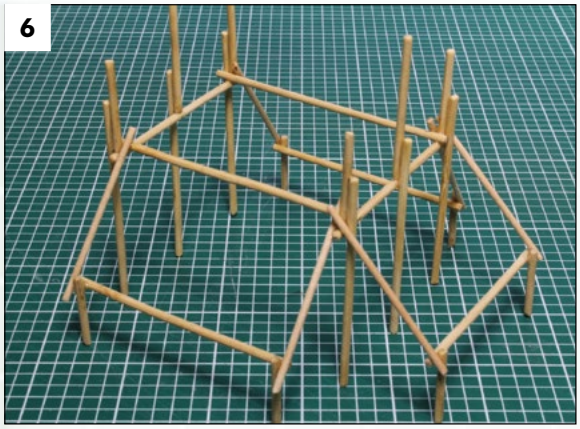


7. There had to be access to the upper floor which wasn’t obvious in the photograph, so when fitting the floor I added a couple of supports and trimmed some of the floor beams to leave a suitable aperture before completing the flooring.

7

8

8. Angled roof supports were glued to the main uprights.

9. Horizontals to support the ‘thatch’ for the main and extension roofs were added.

9

10. Lengths of bristles to simulate ‘thatch’ were glued in place, starting with the extensions.

11. Once the glue had set, any gaps were filled with more bristles and the ‘thatch’ was trimmed.

12. A front beam was glued to rest on the step between the perpendiculars.

13. ‘Thatch’ was added following the same procedure as for the roof.

THE LADDER

A ladder was made from different diameter bamboo and cocktail sticks.

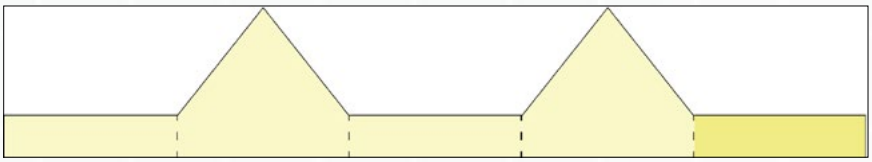
It’s up to you whether or not to glue the ladder in place.

FINISHING

When constructing a building from materials similar to those from which the original was made, and particularly if using superglue, then rather than painting, I spray a light coat of anti-sheen varnish over the building. Superglue tends to 'run' leaving a shiny stain, which the varnish will matt down. I use a spray because it is less abrasive on the 'thatch' and so less likely to dislodge it.

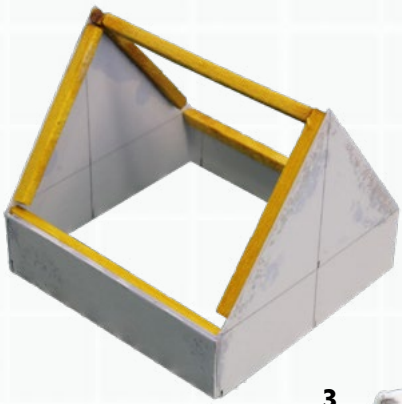
THE TENT

The reference photo showed a tent beneath the main structure, so I made a basic tent shape from thin card, cutting along the solid lines, and lightly scoring the dotted ones. The darker section was glued to the inside for extra strength.

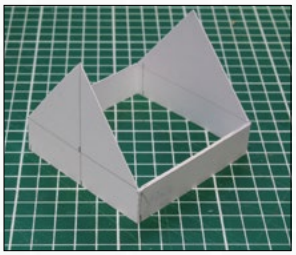


1. With the card folded to make my tent, I decided that it needed a bit more support so I glued some 'matchsticks' in place.

1

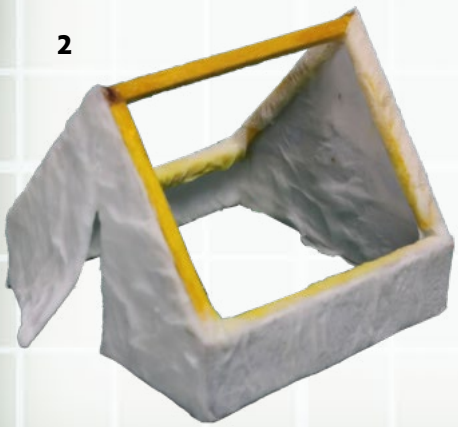


2. Using PVA glue I glued paper towel to the assembly to suggest fabric. For interest I wanted my tent to be partially open, so I cut a vertical slit and curled one side before applying the paper towel.



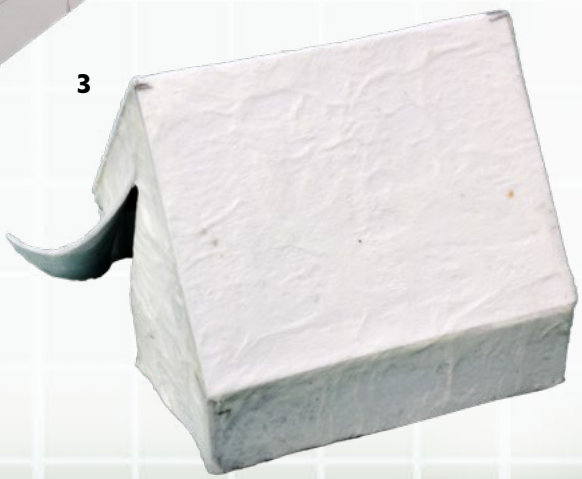
Above: The tent folded.

2



3. A card roof was added, and also given a layer of PVA-soaked paper towel. The tissue/PVA combination takes a while to dry, so set the tent aside for at least 24 hours.

3



FINISHING

I gave the tent a thinned coat of Coat d'arms Buff (228), and then dry brushed it white.

Below: Command post with tent.

COMING SHORTLY….

The second part of this article on buildings for the Great Paraguayan War will show how to construct a watchtower. Obviously whilst intended for this period, both these buildings have a potentially much wider usage.

PLASTIC PARACHUTIST CONVERSION COURSE

In this article Phil Lewis shows us how to turn an M43 uniform into the M42, to represent this infamous section as they would have appeared on the eve of the Normandy landings.

If you want to create your own *Filthy Thirteen*, then Warlord Games' US Airborne late WWII Paratroopers are the ideal starting point. With a little conversion and using the Mohawk heads included in the kit you can produce a great table top representation of Sgt Jake McNeice and the men under his command as they appeared in *Stars and Stripes*. The iconic photos of the *Filthy Thirteen* that appeared in the *Stars and Stripes* US armed forces newspaper were taken on the eve of the Normandy landings. These showed its members wearing their M42 uniforms and applying warpaint using the same black and white paint that was used to add invasion stripes to the wings of the aircraft taking part in the invasion. The main difference between Warlords' plastic US Airborne and the men seen in the *Stars and Stripes* photos is the uniform. Warlord's offering depicts paratroopers wearing the M43 uniform that was not issued until after Normandy but with a little work this can be converted to a good resemblance of the M42 uniform with a little green stuff and a suitable paint job.

A. One of the most notable differences between the M42 and M43 uniform was the change from the Corcoran jump boot to the M43 double buckle boot. The M43 can be converted to the Corcoran by cutting off the buckles, shaving down the sides of the boots, and adding boot laces using green stuff.

1) Use a sharp knife to trim off the straps and the top part of the boot so it's flush with the lower part of the boot.

1

2) Add a small sausage of green stuff (about 1.5 to 2mm wide) to the front of the shin so that it lines up with the laces on the foot of the model.

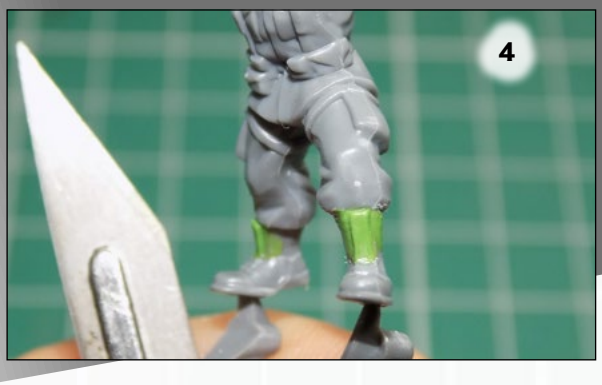
Use a sculpting tool with a touch of Vaseline to stop it sticking to squash down the sausages so that the green stuff is firmly stuck to the model.

2

3) Flatten down the green stuff and blend it flush with the leg leaving a raised area that lines up with the laces on the foot of the model.

4) Use a sharp knife to trim any excess green stuff from the top of the boot to give a sharply defined top to the boot.

5) Finally press the tip of the sculpting tool into the raised area at a 90-degree angle to add a ridged effect to the raised area to depict the laces.



B. Another identifiable feature of the M42 uniform was the distinctive canvas patches added to its knees and elbows to make it more durable, these are quite simple to add to the Warlord models using green stuff.

1) Roll out a ball of green stuff into a sheet on a smooth surface using a round object like a brush handle with a little Vaseline to stop it sticking.

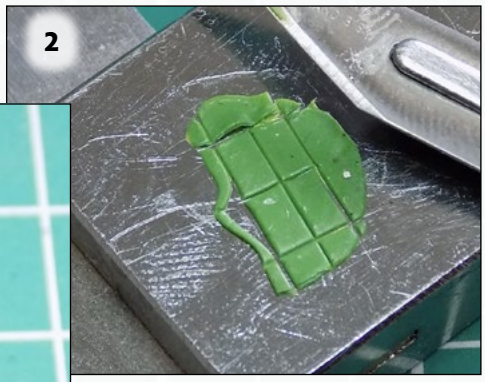
2) Using a sharp knife cut out four rectangles of green stuff approximately 6mm x 4mm.

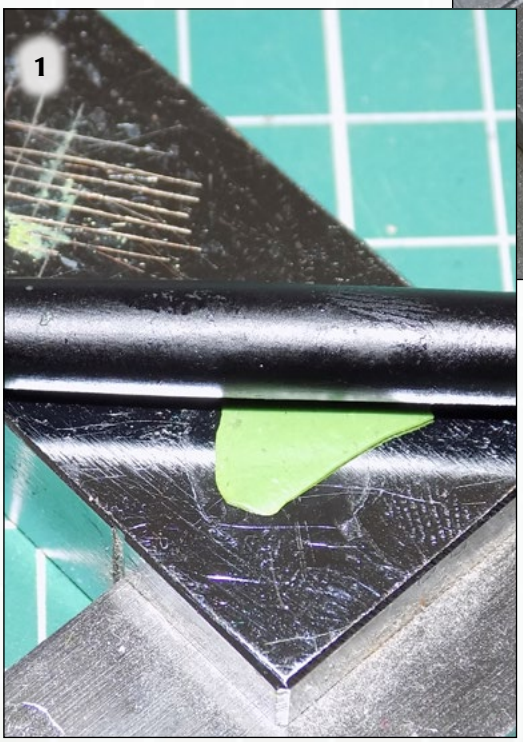
3) Use the sculpting tool to lift up two of the rectangles into place on the knees of the model so that they sit just between the cargo pockets and the top of the boots.

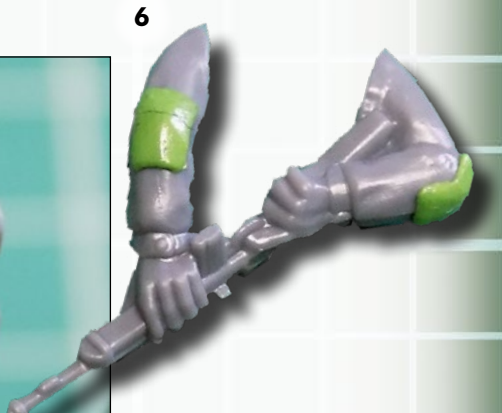
4) Use the flat side of the sculpting tool to smooth the rectangles down so that they are well stuck in place and tidy up the edges so that they are a well-defined rectangle.

5) Using the edge of the sculpting tool add some grooves leading from the centre of the square towards the edges in a pattern that looks like the Union Flag to represent the tension on the canvas when the knees are bent.

6) For the elbows follow step 3 but place the squares of green stuff on the elbows of a set of arms roughly two thirds of the way down the arm and then repeat steps 4 and 5.





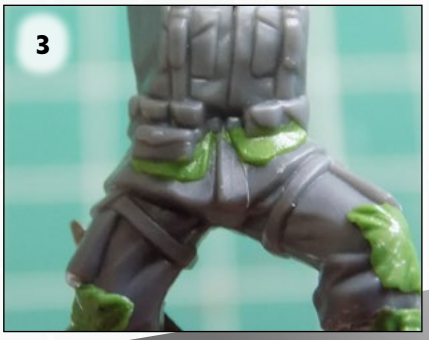


C. The final feature that needs adding to the bodies of Warlord's models to give a good representation of the M42 uniform is the two lower pockets on the jump smock. While both the M42 and M43 had four front pockets, the lower two pockets on the M43 jacket were internal to the main skin of the jacket whereas for the M42 Jump Jacket they were external and more noticeable.

1) These can be added using small pieces of green stuff to the front of the model, both directly below the webbing belt with one on each side of the model.

2) Using the flat side of the sculpting tool squash the green stuff down and smooth it out until it covers a larger area then necessary.

3) With a sharp knife trim the putty back to give you the basic rectangular shape of the pockets and then trim off the tips of the lower corners to give it a rounded finish. Use the sculpting tool to neaten up the green stuff and round off the bottom of the pockets.



D. Once you've finished adding the extra details to the bodies and arms with green stuff it's simply a case of assembling the models following Warlord's guidelines from the box. Obviously the method above can be used for any US airborne troops involved in D-Day. To set the *Filthy Thirteen* apart you can simply use the Mohawk heads provided in the kit but I would also recommend adding a helmet hanging from their webbing as no paratrooper jumped without one. To add helmets simply follow these steps:

1) Use a pair of clippers to remove most of the bottom half of the head from a helmet. Trim the bottom of the helmet flat using a sharp knife.

2) Start to hollow out the helmet using a 3mm bit to drill a hole part of the way into the helmet being careful to make sure you don't go all the way through.

3) Use a larger drill bit to expand the hole and hollow the helmet out further.

4) Once you're happy that the helmet is hollow enough, use a sharp knife to tidy up the edges of the drilled hole, so they taper out.

5) Add the helmet to the webbing of your model with the hollowed outside fitting over the top of the model's other kit so that it hangs realistically.

If you've got any questions or requests don't hesitate to drop me an email on letters@wargamesillustrated.net via the *Wargames Illustrated* bunker!

Once you've finished with the cutting, sculpting, and gluing obviously the next step is to slap some paint on the models! A good starting point for your choice of paints are the coloured plates in Osprey's *US Army Airborne 1940-90 (Elite 31)* book (ISBN 9780850459487). This has some great colour drawings of the M42 uniform that will help you get a good representation of US airborne troops on D-Day. There are a few features of the models' M43 uniforms that can be altered to represent the M42 simply by choosing suitable paints. The main difference is the colour of the main clothing items; with the M42 in Olive Drab #3 a lighter almost khaki colour and the M43 in Olive Drab #7 a distinctly greener coloured fabric. Similarly, the difference in webbing between the two uniforms was simply one of colour; the new webbing issued with the M43 uniform was essentially identical to the M36 webbing worn with the M42 uniform with the exception of the colour. All you need to do to make your webbing look like M36 is simply paint it in a light tan colour rather than the green of the later M44 type webbing.

So, there you have it, hopefully this guide will get your creative juices flowing and inspire you to convert your own *Filthy Thirteen* for your D-Day based games.

Giants in Miniature

EACH LIMITED EDITION FIGURE COMES WITH A NUMBERED CARD

John Churchill
(1st Duke of Marlborough)
GiM06

Steampunk Queen Victoria
GiM08

Napoleon in Egypt
GiM12

Warrior Woman
GiM13

A Couple of Bastards
GiM14

Lt. Col. Will Kilmore
GiM15

Major Riceman
GiM16

Dunkirk Joe
GiM20

Pulp Agent
GiM21

The Earl of Uxbridge
GiM23

Django
GiM24

Havildar Ishar Singh
GiM25

Young Rupert
GiM28

Jean Rapp
GiM30

Alexander The Great
GiM31

Presley O'Bannon
GiM32

Zhukov
GiM33

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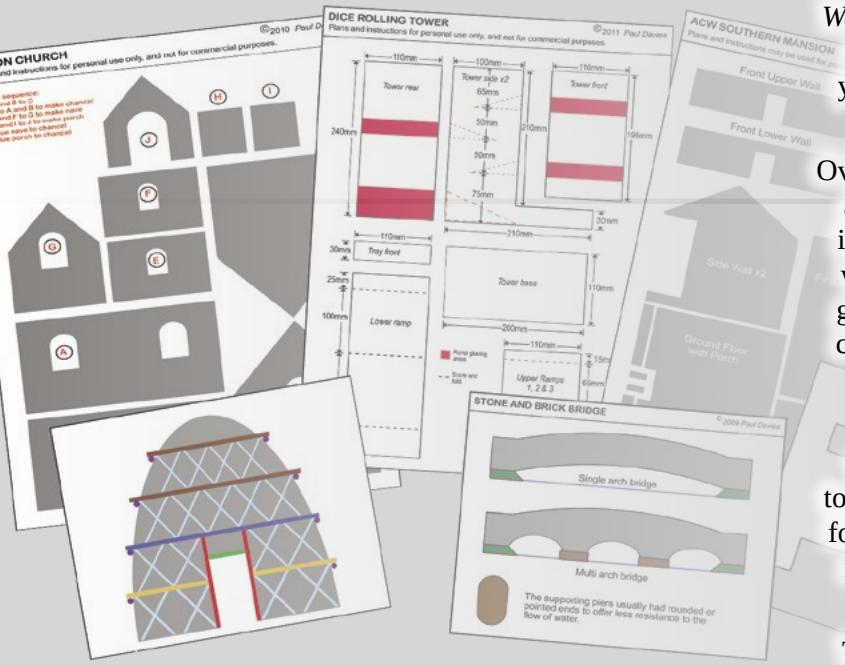

Wargames Illustrated is the world's premier tabletop gaming magazine and throughout its thirty-three years of history it has showcased some of the best model making talent in the wargames hobby.

Over recent years *Wargames Illustrated* has produced a series of modelling articles entitled 'How to ...' in which some of the best model makers currently working in the hobby have created easy to follow guides for their fellow wargamers, so they too can construct terrain, buildings and other eye-catching gaming pieces for the tabletop.

This publication is the fourth in a series of volumes which combine the best of those 'How to…' articles and present them in a clear and easy to follow format. Using the guides within, gamers and modellers will be able to make their own towers, conversions and more besides.

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