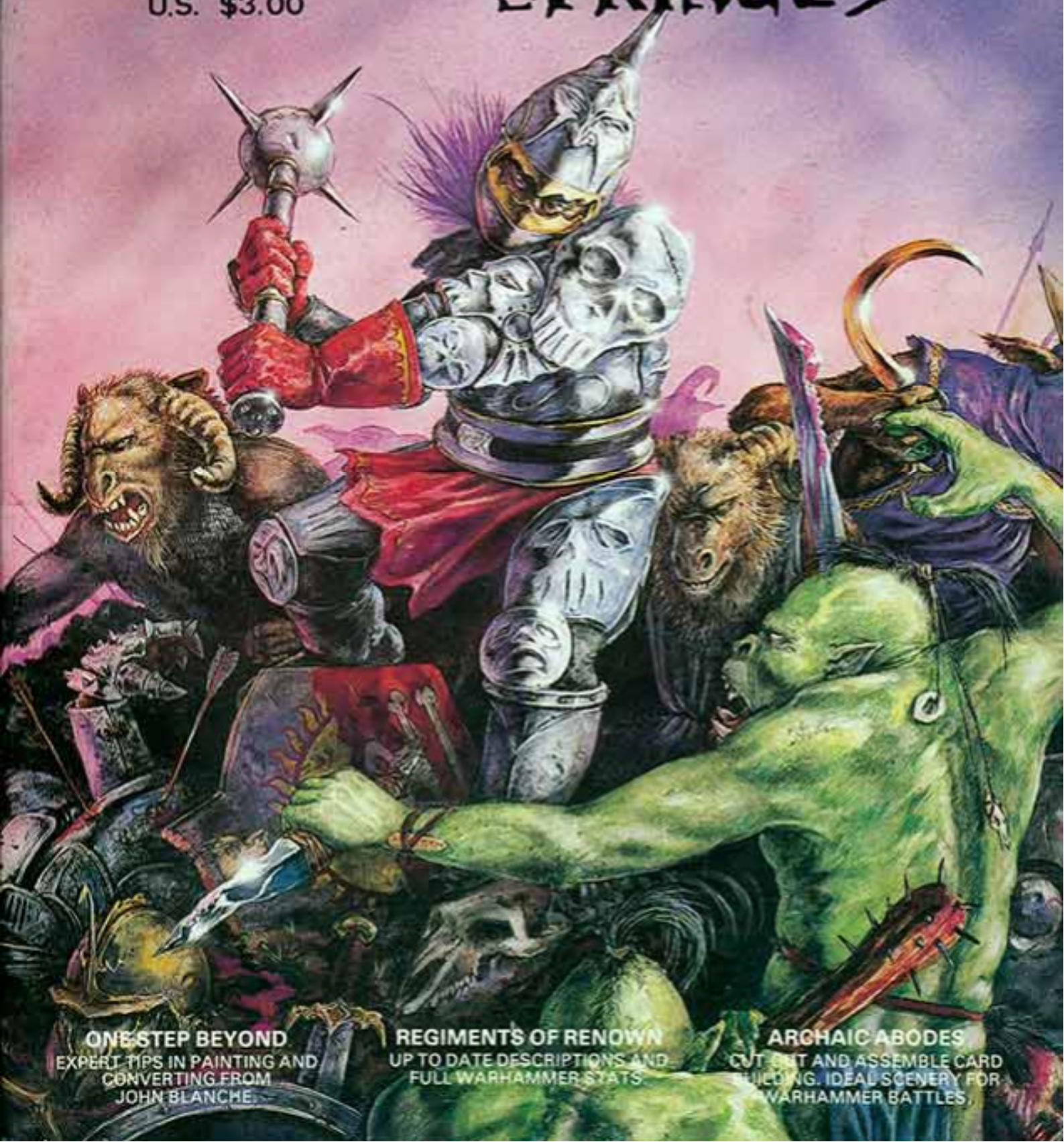


THE CITADEL JOURNAL

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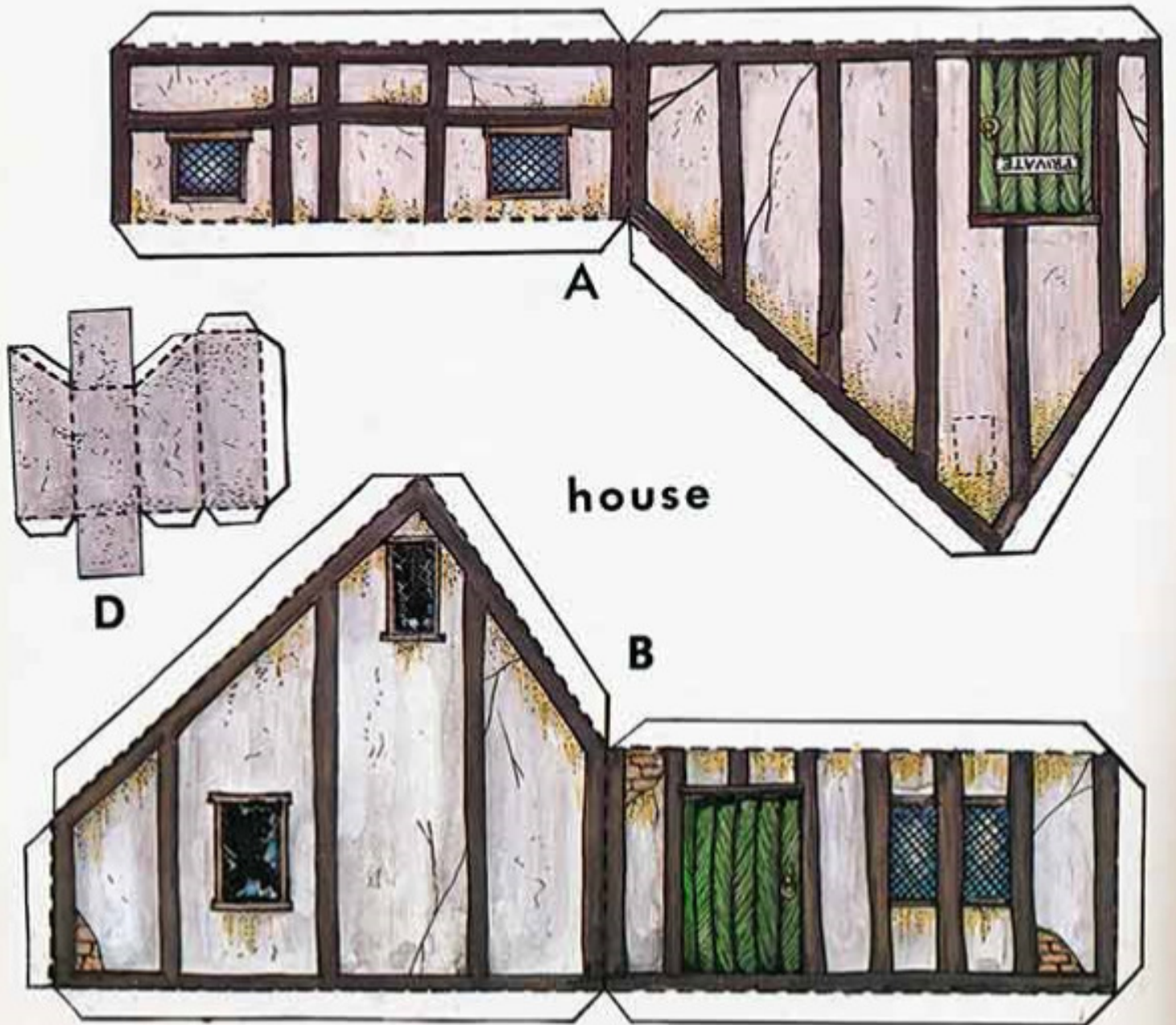
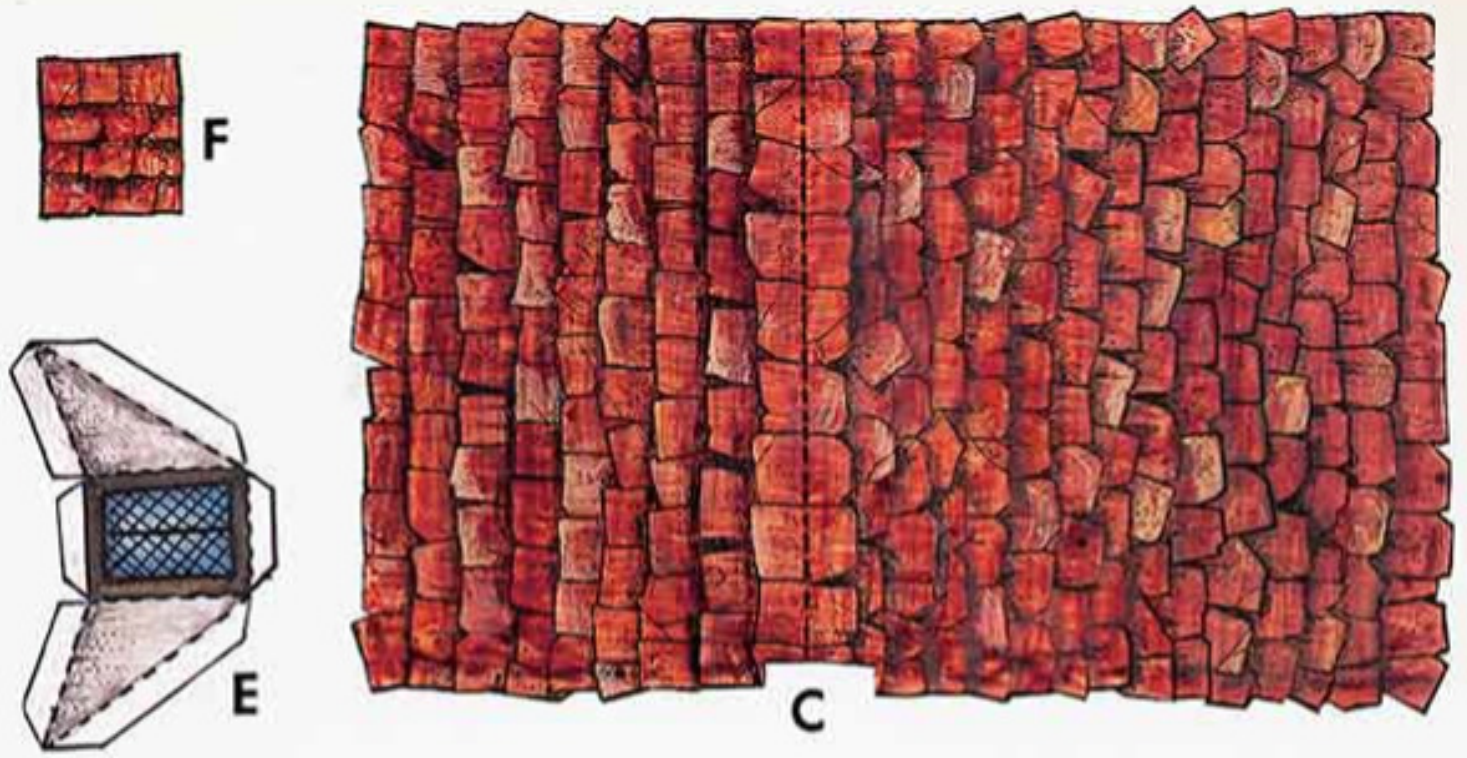
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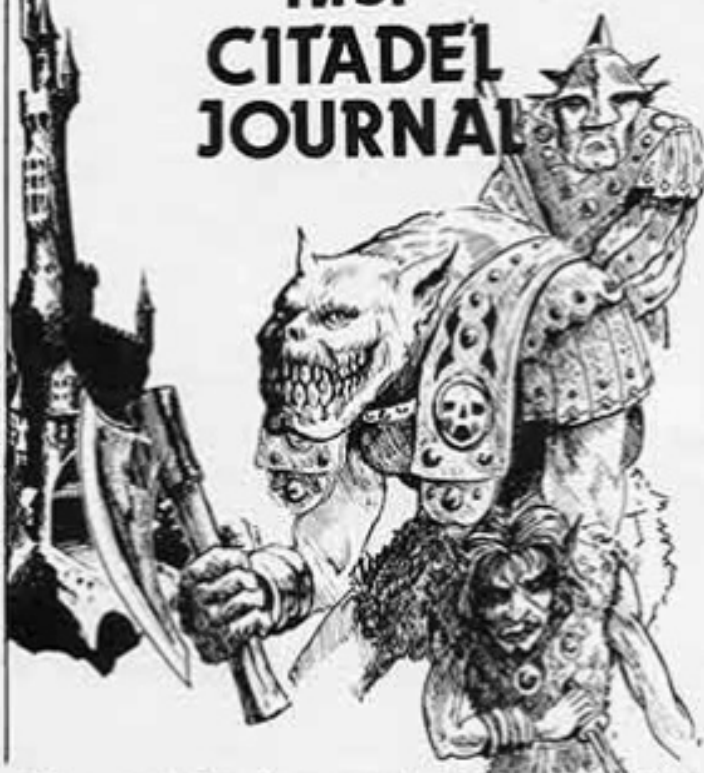
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WELCOME TO THE first CITADEL JOURNAL



Welcome to the first of a new magazine *The Citadel Journal*. The Journal is a unique organ in the fantasy hobby in that it is devoted almost exclusively to fantasy models and modelling. We'll be publishing articles on fantasy gaming too, based around Warhammer - Citadel's own mass combat fantasy game, and there will be regular features such as a reader's art page, letter columns and competitions.

However, the Journal's primary function is to serve as an update on the *Citadel Compendium*: Citadel's fantasy miniatures catalogue. The *Compendium* is published once a year, and contains a full selection of Citadel models, whose availability is guaranteed until the next *Compendium* is published. The Journal is to be published irregularly to begin with, and contains selected illustrations of new models to augment the current *Compendium Selection*. We hope to make the Journal quarterly as soon as possible.

The models appearing in the *Compendium* and this Journal are only a small sample of our entire ranges; ranges that you can discover by keeping your eyes peeled at your local hobby shops. Apart from the illustrated models your local dealer will be able to supply you with any number of additional models. Remember Citadel Models are changing all the time, bringing you a continuous selection of adventurers, warriors and monsters. At least six new models are made every single working day!

CITADEL OPEN DAY

When we moved into our new Eastwood factory we were more or less obliged to adopt a policy of **NO VISITORS WITHOUT AN APPOINTMENT**. In the past we had always welcomed visitors to our previous factory, even though we had absolutely no facilities for visitors and conditions were somewhat cramped. Realising that this would disappoint many people we decided to institute a series of *Citadel Open Days*.

The first open day was in September 84, and was attended by over 1000 people. Apart from being able to see how our models were made, customers were able to buy them straight from the moulds! Citadel and Games Workshop trade stands provided for customer's needs, whilst there was plenty to look at as well. Our design staff were busily modelling master figures in their specially designed, re-inforced cage. Meanwhile, our art staff were displaying their modelling, painting and drawing skills - with the venerable Tony Ackland drawing characters to order. Warhammer battles, displays by the Player's Guild and the welcome presence of games personalities Steve Jackson, Joe Dever and Gary Chalk all helped make the occasion a great success.

Future Open Days will be announced in *White Dwarf* magazine.

PLASTICS

1985 will see the release of the first 60 mm tall Citadel plastic models. Plastic fantasy models have gained a somewhat poor reputation over the last couple of years, with many being sold as 'toys' and few being of a very high quality. Well, we aim to change all that. The Citadel plastics models have been produced by our own exacting design staff, the same people that make the metal models. We have insisted on making each model as detailed as possible, taking the extra time and effort, and spending the extra money necessary to bring you a product of the design quality you would expect from Citadel. We don't think you'll be disappointed. In fact we think you'll be quite surprised.

A selection of old ex-Citadel models are also sold by Ral Partha amongst their Partha Imports range. However these models are not from the current, up to date, full Citadel range that is available only from Games Workshop U.S.A. Only models from Games Workshop U.S.A. are permitted to bear the official Citadel brand and assurance of quality.

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Overseas customers will be pleased to know that Citadel Models are available from all of these enlightened world spanning outlets. Those in toned boxes are the sole distributors for Citadel models in their respective countries.

CITADEL MINIATURES

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A special house design makes up into an ideal scenic item for Warhammer or any large diorama. Architect - David Andrews.

The Citadel Journal is produced by the sadly maligned and often misunderstood Citadel Art Department - Tony Ackland, David Andrews, John Blanche, Joanne Podolski and Rick Priestley; prompted and cruelly beaten by the unforgiving Bryan Ansell and his hordes of chaos.
Cover art work by David Galloway

bubbling under



A progress report on new and future games from Citadel

WARHAMMER FANTASY BATTLE RULES

The new edition of Warhammer is proving extremely popular with gamers, and looks set for a great future. We sold out of the original edition of Warhammer quite some time ago, and decided against reprinting. Instead, we took the opportunity to improve on the original game, incorporating changes and new features that we felt were needed to bring Warhammer up to the high standards now demanded by the gaming public.

WARHAMMER ROLE-PLAY

We are still preparing the Warhammer Role-Play game from Richard Halliwell's initial draft. Things are shaping up very nicely, and we anticipate the Role-Play set to turn Warhammer into the new Role Playing game. Features include a very thorough generation system that creates a real character complete with past experiences and skills as well as basic equipment. The combat rules mesh in with the Battle Rules game, enabling players to enact spying missions, skirmish encounters and dungeon adventures within the context of a Warhammer campaign. There are many new spells, magic items and other detailed rules, all of which are fully compatible with the Battle Rules. Naturally enough we have a scenario too. So when is it going to be ready? We hope to have this in the shops by the summer of '85.

ROGUE TRADER

Work on our set of science fiction role-playing rules has more or less stopped pending the completion of the new Warhammer sets. As soon as possible Rick Priestley will be re-writing the original draft to make Rogue Trader fully compatible with Warhammer. Gamers will then be presented with a unique and totally compatible system for fantasy and SF role-play. Rogue Trader has a complete set of ship to ship combat rules, as well as rules for interplanetary travel and trade. Ground combat and role-play employs the Warhammer game mechanisms, but introduces new creatures and many new technological weapons.

REALM OF CHAOS

As with Rogue Trader, Realm of Chaos has been temporarily shelved whilst we finish the improved Warhammer system. Needless to say, work will resume as soon as possible, and Bryan Ansell will be unleashing his monstrously mutated creations upon the gaming public. Warriors of Chaos, Wizards, Gods and the minions of the Gods are all covered in insane and mind wrenching detail.

LUSTRIA

Richard Halliwell has almost completed his script for Lustria - a complete role-playing continent for Warhammer. From what we've seen already Lustria is shaping up to be an invaluable playing aid, with full descriptions of the cities, lands and peoples of Lustria. Complete city maps are given, together with building plans for houses, temples, fortresses and other buildings of this land.

THE CITADEL COMPENDIUM

The Citadel Compendium is Citadel's full catalogue, featuring illustrations of our entire Compendium Selection of models as well as articles on gaming and modelling. We plan to bring out a new Compendium every year. The current Compendium has an excellent modelling article by Tony Ackland, an informative guide to painting models by Kevin Adams, a complete Warhammer scenario by Richard Halliwell and the usual letters, readers art and competitions.

THE CITADEL JOURNAL

The Journal is a new venture for us, of which this is the first issue. We hope to publish the Journal 4 times a year. It will include illustrations of new ranges of models released since the last Compendium was published, and so it will serve as an update on the current Compendium. It will also include articles about modelling and gaming in a similar way to the Compendium....but I don't need to tell you that, look for yourself!

WHO'S WHO AT CITADEL?



From his secret room at the top, General Manager Bryan Ansell surveys the Citadel Empire in all its glory.



Is Albuquerque near Dorking then? Asks Administration Manager Diane Lane.



Sales Manager John Stallard pretending to understand how the telephone works. John has asked for 473 other cases to be taken into consideration.



Bemused, confused, but eternally handsome; Rick Priestley fondles the computer and wonders what is going on.



Artist Tony Ackland smiles for the camera in one of his most monstrous poses yet. We were thinking of turning this into a poster. What do you think?



A rare photograph of the deeply sensitive John Blanche, doing what comes naturally to artists.



A group of Mail Order Trolls seen here basking in the warm rays of the flash-bulb. From the left; 'Pank', Tim Wilson, Andrew Wheatley and Neil Toyne.



Paste-up artist Joanne Podoski busy with some important measuring for the Citadel Journal.



Art department enigma and genetic curiosity David Andrews working on drawings for the new Warhammer game.

PAINTING WITH OILS

Written by Simon Cass



Most modellers would agree that oil paints are far from ideally suited for use on metal miniatures. Nevertheless, there are dedicated individuals who doggedly stick to this age-old medium. Why go to all this trouble? Is it really worth it? Are the people that use this stuff dangerous madmen or what?

Well - the famed Citadel Staff would not recommend oil paint, certainly not to a beginner. Simon Cass, however, thinks differently. Is he on to something? Judge for yourselves.

Painting with oil paints is not easy or cheap, they do not flow and take a long time to dry, if you use real turpentine they smell pretty chronic too. So why you may ask do I use oil paint? I hope to explain some of my reasons; or perhaps to inspire a few adventurous souls to have a go.

Oil paints are certainly hard to master. If you are a new-comer to figure painting then I think you would really be better off with enamels or Citadel's Acrylic paints and then move on to oils when you have got the hang of them.

The greatest advantage of oil paints is their colour. The pigments used have a richness that cannot be matched by any other paint. No matter how good a figure done in enamels, acrylics or whatever, one done in oils to the same standard will look better because of the richness that somehow puts 'life' into even the smallest figure.

Buying oil paints can be very confusing, it is true. I always go to an artists' suppliers, where the assistant is more knowledgeable about materials and can give good advice.

In order to paint with oils you will require some paints, here is a list of colours necessary for a basic palette:

- Flake White
- Ivory black
- Sepia
- Burnt umber
- Burnt Sienna
- Chrome Yellow
- Bright Red
- Yellow Ochre
- Terre-verte
- Monestial Blue (or something similar)
- Cerulean Blue

Other useful colours include: Dark Cadmium Red, Winsor Violet, Prussian Green and Olive Green.

I would leave Winsor Violet for a while, as purples tend to be transparent and are harder for the novice to use. This goes for all paints, check with the shop assistant and explain that you want dense solid pigments, not transparent ones. In general I have found Winsor and Newton or Rowney to be the best.

You might have heard some people run on about mediums, liquid etc, all of these are totally unnecessary. If a paint is too thick then all that is needed is some turps to thin it down.

Having bought your paints, you next need something to mix them on. I use a small piece of glass about 8" square. Use whatever you want, so long as its white and inert, e.g. old plates, white tiles, glass on top of white paper, it doesn't really matter, but there must be a white background for the colours to come out true when mixing. Next to get is your turps jar, look in the artists suppliers at the little turps pots and then go home and find something similar, I use an old paste jar. Choose a jar which can be easily cleaned out.

If you don't want to splash out on a lot of paints in one go, I suggest

that you start off painting something easy and simple like orcs, or goblins, and buy the paints that you need for them, and then gradually build up your collection as you require more colours.

As with all figure painting it is vital to remove all the flash from the casting. Painting with oils will tend to highlight such glaring omissions and ruin all your work. The insides of those flat plastic scourers help to clean off file and knife marks and finish the figure off nicely. I should point out that oils, being slow drying are very prone to dust, fluff and other dirt. You must keep your painting area clean and tidy. If you work in a messy area you will produce messy results, so finish your preparation work, clean away filings and mess, then start painting.



On figures with large areas of armour I paint this by first polishing up the casting as bright as I can get it, with a PLASTIC or BRISTLE brush. Do not use a wire one as it will wreck the detail. A cut down (new) toothbrush will work fine. Cut the bristles down to about $\frac{1}{2}$ of an inch long, with a sharp knife. Having polished up the casting paint it with lamp black oil paint, without any added turps, ensure that you get the paint into all the cracks and crevices of the armour. Then all you do is wipe off the paint using a LINT-FREE cloth, an old cotton shirt works well. You will now see that the armour is already shaded for you, the amount of paint you wipe off obviously affects the finish of the armour. Try to keep wiping in the same direction and its a good idea to keep some tweezers handy to pick off the bits of fluff that are bound to stick to the paint. Put the figure aside to dry. This might take some days, especially if your paint is new and quite oily. Which brings me to an unfortunate dilemma when using brand new oil paints, they hang on racks in the shop cap-up, the excess oil rises and so the first few inches of 'squeeze' are very oily and quite hard to use. I am far too tight fisted to throw this paint away and so I struggle on. I'll leave it to you to decide what to do but don't say I didn't warn you! The excess oil can be soaked away with a piece of tissue when on the palette which helps a little.

When the figure has dried it can be stuck to a cork with superglue, to give you something to hold onto when you are painting. Once you are satisfied that it is firmly stuck down you can prime the non-armour areas with matt white enamel. When the primer is dry (overnight) give all the white areas a thin wash of Burnt-Umber oil paint. The paint should be well thinned so that it gives only a slight colouring to the white in all areas but the fine cracks and crevices. The wash of paint serves to take the harshness of the white away and also to show up the detail on the casting. Allow this to dry overnight as well. You can see it may take you a week to get your figures this far; oils are not for those in a hurry.

Now for the colours. The whole basis of this technique is to apply a dark shadow colour over the entire areas to be painted and then wipe it off again, leaving paint in the shadow area. You then apply your general shade. The general shade is applied in a way that I can only describe as being very similar to dry brushing. You will soon learn how much paint to have on the brush, not a lot, but not as little as with dry brushing. Because both shadow (base colour) and general shade are wet, they blend together quite nicely. The highlights can then be applied in the same way but do not wipe it off, just lightly brush them off.



Often people starting out with oils, use far too much paint. Try not to think in terms of painting a coat of paint, think more of applying a thin film of colour onto the figure. If you do find that you have a thick gungy blob of paint, don't worry, lift it off with your brush and wipe on some tissue or rag and carry on.

When mixing colours two basic rules apply. First always add dark colours to light ones, you will waste less paint. Second, never use the brush you intend to paint with for mixing, you will wreck it. Use an old one instead, or a cocktail stick or the like.

The best way to describe the painting technique is to go through the various steps on a figure as an example, I have chosen an Orc as they are quite easy to do.

I have assumed that you have got your figure all cleaned up, primed and ready to paint. I paint my Orcs a dark red-brown colour, if you want to do yours differently then check table 1 for your colours, the method will be the same.

First apply the base coat to the skin areas trying to keep it off the other parts of the figure. Ensure that there are no 'pin-holes' of primer showing through and do not thin the paint at all with turps.

Once you are happy with that, all you do now is wipe off the colour with the lint free cloth, the amount you wipe off will effect the darkness of the finished skin. Next apply your general shade, also trying to keep it to the relevant areas, then apply your highlights. You might like to re-define some of the shadow areas with fine brush and some base colour now, if you want to. When the skin areas are finished put the figure aside to dry thoroughly. When the skin is dry, first re-prime the eyes and teeth with matt white. Then paint in the clothes, and equipment in exactly the same way using whatever colours you like, see table 2 + 4 for the relevant paints to use. When they are all dry, paint the eyes and teeth. I use red for the eyes, with black pupils, with a black line around them and yellow ochre for the teeth. You can paint the metallic areas as well, once again (yes you've guessed it) set it aside to dry thoroughly.

I seal all the metallic areas with varnish and leave it overnight to dry before varnishing again with matt polyurathane.

The last job is to paint the bases. I use enamel Panzer Grey as it is unobtrusive and almost all colours show up nicely against it. The major point to remember when doing the bases of figures is that the base must show off the figure and not compete with it.

We now come to the most important aspect of figure painting. When you look at someone, the first thing you look at is the face and mainly the eyes. The same is true with models even in the 25mm scale, people instinctively look to the eyes of a figure and it is the face and eyes that makes or breaks a model.

Ordinary skin is straight forward enough. To flake-white skin add very small amounts of yellow ochre to get your flesh tone. Adding more yellow ochre will darken the tone, up to a point, try it and see.



If you want to make a figure look swarthy or evil use more sepia in the base colour, if you want to make it look extremely evil or ill, then add some olive green to the already darkened base colour and use a slightly paler general shade. With weather beaten faces on Dwarfs, Rangers and the like, you can add a very small amount of red to the cheeks to give a ruddy appearance. Use your finest brush and be very careful.

I only ever give Elves coloured eyes, the rest get sepia pupils. Once you have re-primed your eye whites with matt white and it is dry carefully paint in a dot of sepia for the pupil. Do the same on the other side, making sure that the pupils are the same size and that the figure is not cross-eyed. Next carefully paint down over the edge of the eye white at the top with sepia and gradually lower the line of paint until the eye is the shape you want. Then do the same with the lower eye lid using burnt umber. Once thats done carefully soften the edges of the sepia and burnt umber into the flesh tone and thats it, the eyes are now complete. I give normal Elves turquoise (Cerulean Blue) eyes, the technique is exactly the same except that you must allow the pupils to dry before attempting to paint in the eye surrounds.

Red/albino type eyes are best done pink and not red, so first paint the re-primed eye whites with thinned red to make them pale pink, set the figure aside to dry for half to three quarters of an hour and then paint in the pupils with a darker pink colour. This type of eye must also be left to dry completely before attempting to paint the eye surrounds.

Lips I don't usually bother with, when I do I just add a little red to the general flesh shade. Lips on evil figures can be done with a redder lip colour or you can add a little blue or purple to the general flesh shade and use that.

As a rough guide, the usual order for painting a humanoid figure is as follows. First the flesh areas, allowing them time to dry. Then re-prime the eye whites and do the lips, eyebrows, hair, clothes, bag and equipment and allow them to dry. Paint in the eyes and surrounds and the metallic parts for example buckles, pommels, and the like, the figure should now be finished, so set it aside to dry.



Your first figures in oils may look a total mess, don't worry. Don't give up, many of the prize winning figures are done in oils, so there must be something good about them. Keep on trying and you will soon get the hang of it.

I hope that this brief description of my painting technique works for you too. You might find that you do not like the dark grimy effect that you get from oils, if that is so then just experiment until you get the colour balance you like, the actual technique of painting should work with all colours, so have fun and happy painting.

TABLE 1 SKINS

RACE/COLOUR	BASE COLOUR	GENERAL SHADE	HIGHLIGHT
HUMANOID	BURNT SIENNA + SEPIA	WHITE + RED + YELLOW OCHRE	WHITE + RED OR YELLOW OCHRE
GREEN	SEPIA	TERRE-VERTE	YELLOW OR YELLOW OCHRE
BROWN	SEPIA	BURNT SIENNA	YELLOW
YELLOW	SEPIA	YELLOW OCHRE	CREAM/WHITE
VERY PALE GREEN	GENERAL SHADE + SEPIA	WHITE + TERRE-VERTE + BLUE OR TURQUOISE	WHITE
PALE/ILL	SEPIA + BURNT SIENNA + OLIVE GREEN	PALE HUMANOID	WHITE

TABLE 2 COLOURS

	BASE COLOUR	GENERAL SHADE	HIGHLIGHT	RE-LINING WHEN *DRY IN SHADOWS
RED	D, SEPIA N, RED + SEPIA OR BURNT UMBER	RED	CHROME YELLOW	NOT USUALLY
ORANGE	D, SEPIA N, BURNT UMBER	ORANGE	CHROME YELLOW	NOT USUALLY
YELLOW	D, SEPIA N, BURNT UMBER + BURNT SIENNA	CHROME YELLOW	CHROME YELLOW WHITE	NOT USUALLY
GREEN	SEPIA	TERRE-VERTE OR TERRE-VERTE + YELLOW	CHROME YELLOW	NOT USUALLY
BLUE DARK	SEPIA	BLUE OR BLUE + CERULEAN BLUE	CERULEAN BLUE + WHITE	NOT USUALLY BLUE + SEPIA
BLUE PALE	BLUE	CERULEAN BLUE	CERULEAN BLUE WHITE	NOT USUALLY BLUE + SEPIA
PURPLE	SEPIA + WINSOR VIOLET	WINSOR VIOLET + WHITE	WHITE OR WHITE + GENERAL SHADE	NOT USUALLY
WHITE	WHITE + SEPIA	WHITE	MORE WHITE	QUITE OFTEN SEPIA
BLACK	SEPIA	MIXED BLACK**	WHITE	ALWAYS WITH LAMP BLACK
TAN	SEPIA	YELLOW OCHRE	WHITE OR YELLOW OCHRE + WHITE	NOT USUALLY
BROWN	SEPIA	BURNT UMBER	YELLOW OR WHITE	NOT USUALLY
RED/BROWN	SEPIA	BURNT SIENNA	CHROME YELLOW	NOT USUALLY
GREY	SEPIA	WHITE	MORE WHITE	QUITE OFTEN SEPIA OR LAMP BLACK
WARM GREY	SEPIA	BURNT UMBER + WHITE	WHITE	NOT USUALLY

D = DARK N = NORMAL

* USE SEPIA OR BASE COLOUR

** MIX MONESTIAL BLUE + BURNT UMBER

TABLE 3 METALLICS

EFFECT	BASE COLOUR	1st COAT	2nd COAT
METHOD 1 STEEL	BLACKENED CASTING	GUNMETAL*	BRIGHT GUNMETAL*
METHOD 1 DIRTY STEEL	BLACKENED CASTING	THIN STREAKS OF B. UMBER + B. SIENNA	GUNMETAL*
RUST	B. UMBER ALLOW TO DRY	DULL ORANGE** THEN YELLOW ALLOW TO DRY	SEPIA - RE-LINING
CORRODED BRONZE	ANTIQUE BRONZE ENAMEL ALLOW TO DRY	WHITE** + CERULEAN BLUE + GREEN ALLOW TO DRY	PRUSSIAN GREEN IN SHADOWS GOLD FLECKS ON HIGHLIGHTS*
GOLD CLEAN/GOOD	B. UMBER ALLOW TO DRY	GOLD*	SILVER + GOLD*
GOLD GRIMY/EVIL	SEPIA ALLOW TO DRY	GOLD*	SILVER + GOLD*
METHOD 2 STEEL	MATT BLACK ENAMEL ALLOW TO DRY	GUNMETAL*	BRIGHT GUNMETAL*
METHOD 2 DIRTY STEEL	MATT BLACK ENAMEL ALLOW TO DRY	GUNMETAL* ALLOW TO DRY	STREAKS OF B. UMBER + B. SIENNA

* DRY BRUSH

** APPLY THICKLY + STIPPLE TO GIVE A ROUGH SURFACE

TABLE 4 HAIR/FUR

COLOUR	BASE COLOUR	GENERAL SHADE	HIGHLIGHT
BROWN	SEPIA	BURNT UMBER	WHITE OR YELLOW
RED/BROWN	SEPIA	BURNT SIENNA	YELLOW
YELLOW/BLONDE	SEPIA	YELLOW OCHRE	WHITE
GREY	SEPIA	WHITE	MORE WHITE IF NECESSARY
BLACK	SEPIA	MIXED BLACK ALLOW TO DRY	GREY OR WHITE DRY BRUSHED
WHITE	RE-PRIME WITH MATT WHITE	THIN WASHES OF SEPIA	-----

WARNING - Artist's Oil Colours may contain toxic pigment and are not suitable for children.



CITADELS' NEW SLOTTA-BASES

Citadel's new Slotta-bases are a new idea in the metal miniatures field and have been slowly permeating into the shops over the last few months. They have certainly caused a great amount of interest amongst modellers, gamers and collectors.

So What is a Slotta-base?

In the past Citadel miniatures were cast with an integral metal base, and, indeed, many of our models are still made this way. However, as we re-mould our existing ranges and introduce new ones, the old style integral bases will be replaced by the new Slotta-bases. The new Slotta-base is made from a tough, textured plastic. They are of an appropriate size to accommodate the models, and, incidentally, the same size as recommended for use with Warhammer - thus making it unnecessary to use card bases. Slotta-bases are ideal for displaying your painted models, and can be built up with scenic material if you wish.

How is a Slotta-base model assembled?

Each Slotta-base has two weakened grooves set underneath the base. Use a screwdriver to push out one of the sections of grooving so that you have a groove on the top of the base into which you can fit the tab on the model. The two different weakened grooves allow you to position the model in one of two ways on the base. Do not use the model itself to push out the groove, as the tab is delicate and can be easily broken.

Why Slottabases?

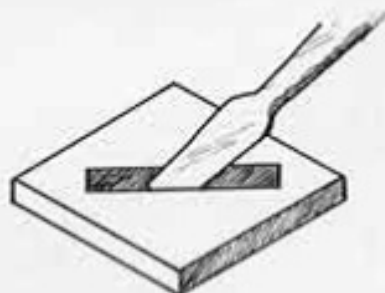
A great many people ask why we decided to introduce the new Slotta-bases. The idea originated as one of the schemes put forward to help try to keep the price of Citadel models as low as possible. As the base of a model often represents over 10% of the total metal cost, using a plastic base seemed a good idea. After seeing the first few trial Slotta-bases we realised that they had lots of other advantages in their own right that made them well worth continuing. Firstly, they actually look far better than a metal base, they are ideal for display and are always flat. In the past metal bases often needed filing flat before a model would stand up. Secondly, freeing a model from its base allows our sculptors to use a whole new range of positions and other features. Having an integral base on the model had always imposed certain restrictions about the way arms could be positioned for example, whilst cloaks had always had to be modelled so that they reached the ground. Thirdly because bases are all a standard size we could tie them in to the Warhammer game. Having a constant size for bases is also useful as part of many other role-playing games.

What next?

We have many new Slotta-base models under design, and hope to introduce Slotta-base cavalry and monsters before too long. Warhammer players will soon be able to buy multi-Slotta-bases, a single long Slotta-base designed to carry three models. If reaction proves favourable (that means write in and tell us!) we will also be producing circular and hexagonal Slotta-bases, useful for many of the most popular role-playing games.

And even!

We have found that Slotta-base models are far more adaptable than conventional metal based miniatures. Suddenly, every model can become a chariot crewman or part of a diorama with only the minimum of conversion. Slotta-base models also go easily onto your own circular, or multiple bases. Simply discard the plastic base and make your own base from card, plastic, a coin etc. Apply a layer of milliput (or similar) modelling compound to your base and push the model tab into it. Texture the base to your taste, let it dry and there you have it! A model based exactly how you want, with no need to chop away large areas of metal base.



STOP PRESS!!!! Individual Slottabases are available from us at 2p each (please remember to add for postage if you are only ordering Slottabases - or enclose a first class stamped S.A.E for us to put them in). Available Now hexagonal Slottabases! Available soon - our next venture into the unknown separate plastic shields, enabling realistic shield thickness for the first time ever, endless new modelling possibilities and even more variation. Decorate them with the forthcoming Citadel adhesive shield pattern and banner transfers.

GIAKS AND GOURGAZ

A description and full Warhammer profiles for Citadel's Lone Wolf boxed set by Gary Chalk and Joe Dever - co-authors of the popular Lone Wolf series of adventure books.

Giaks are a breed of evil goblinoids consisting of three main sub-species: Mountain Giaks, Swamp Giaks, and Szalls. Of these, the Mountain Giaks are the strongest and most prolific type, accounting for over 90% of the total Giak population.

Originally bred as slaves, the Giaks have evolved into a formidable fighting force. They have developed their own language, and a war-like society based on the concept of the strongest Giaks ruling the weaker or socially inferior breeds. Their demonic creators (the Darklords), use them to form the mainstay of their armies, and as slaves for the construction of fortresses and cities within their domain. The largest and most notorious of these strongholds is Helgedad, that owes its name to the Giak language ('Hel' - meaning Black, and 'gedad' - meaning city). Although originally believed to only occupy mountainous areas of Nagamund, there is growing evidence to support the belief that Giaks have been spawned on other worlds.

They are small and grey-skinned, and tend to favour weapons and armour of black steel. As all Mountain Giaks are part of a strict military society, the clothing that they wear always adheres to the colour of their respective regiments (see Army Structure chart for further details).

Shields and banners usually depict the personal symbol of each Regimental leader, although it is common for a Darklord emblem or device to be used in conjunction with a regimental symbol.

SPECIAL PROVISIONS

- 1 No more than 25% of Giak Infantry units may be armed with bows. These archers may only use the short bow, and at the usual points cost.
- 2 Giak infantry regiment can be led by a Gourgaz, in which case they take all present characteristic tests on his characteristics.

ORGAR REKENAR ('REKENAR' = SCOUT)

NAME OF REGIMENT	REGT. COLOUR	REGT. SYMBOL	SPECIAL NOTES
GORAKIM ('THE ANIMALS')	RED	FANGED JAWBONE	GOURGAZ LEADER
KONKORIM ('THE HUNTERS')	YELLOW	BOW CROSSED BY 3 ARROWS	ALL ARMED WITH SHORT BOWS
KAGGAZHEG ('FIRE-DOGS')	ORANGE	FLAMING DOGSHEAD	LEADERS WEARS A DOOMWOLF PELT
MOGGADOR ('THE HAMMERERS')	DARK BLUE	CROSSED WARHAMMERS	NO EDGED WEAPONS
NADUL-NAK ('NIGHTFIGHTERS')	BLACK	BLACK FLAG	DRESSED IN BLACK
LAJAKANN ('THE STONEHEARTS')	GREY	GREY HEART & SCIMITAR	GOURGAZ LEADER
OGSHASHEZ ('THE THROAT-SLITTERS')	PURPLE	SERRATED DAGGER	NO BLUNT WEAPONS NO POLE-ARMS
NANENRAKIM ('THE LIFESTEALERS')	LIGHT BLUE	BLACK ARROWS	ALL ARMED WITH SHORT BOWS
ORGADAK-TAAGIM ('THE HUMANKILLERS')	DULL RED	HUMAN HEAD ON POLE	ALL ARMED WITH POLE-ARMS

SPECIAL RULES

- 1 Giaks hate Dwarves and Nudnicks.
- 2 Giaks Fear units of Elves that number greater than half of their own numerical strength ie. 20 Giaks would fear 11 or more Elves.
- 3 Giaks are not subject to Inter-goblinoid animosity within their own army structure. Animosity exists between them and other non-Giak goblinoid breeds.
- 4 Giaks are subject to frenzy. If their regimental commander is a Gourgaz, or if they are within 6 inches of a fighting Gourgaz, they add 1 to their dice score when testing.
- 5 Giaks are immune to all non-corrosive poisons and venoms.

HEROES AND LEADERS

Each regiment must have a leader. Unless he is a Giak champion, his 'profile' will be normal for his type.

Each Giak regiment may have a regimental champion, who may also be the regimental leader if you wish. Regimental champions have the profiles as given.

If a regiment is in the service of a Darklord Army, you may choose to give it a Gourgaz leader. In this case, the normal Giak leader is treated as the regimental champion, second-in-command to the Gourgaz. If the Gourgaz is killed in battle, the Giak leader automatically reverts to his normal status. Nb. see 'special rules' sections 5 and 6.

GIAK ARMY STRUCTURE

The following chart details the command structure of a Mountain Giak Army Group. Specialised troops e.g. Doomwolf Riders, are generally grouped together into separate units known as 'Gogozim' (which means 'twenties'). These gogozim are then attached to Giak Battalions when necessary.

- | | | |
|---|--------------|-------------------------|
| 3 | GIK WARRIORS | = 1 KEZNEG (squad) |
| 4 | KEZNEGS | = 1 NADAROG (company) |
| 3 | NADAROGS | = 1 D'ORGAR (regiment) |
| 3 | D'ORGAR | = 1 ZEGORIM (battalion) |
| 3 | ZEGORIM | = 1 ORGAR (army group) |

To help you with the painting and organisation of your Giak army, the following chart is a breakdown of the regiments that make up the 'Orgar Rekenar'; the Giak army group that features in the set 'Giak Attack' of miniatures.

GOURGAZ

These large (10ft +), cold-blooded saurians are a tribal, swamp-dwelling brood of giant troglodyte. Their intelligence and uncanny battle-wisdom is much sought after by evil army leaders, for the Gourgaz are motivated by one overwhelming desire - the taste of human flesh! To feast upon the field of battle is all that they usually demand in return for their services.

When a Gourgaz is engaged in combat, it literally exudes 'cool'. Scent glands that ridge the underside of its tail, secrete an oil that makes them immune to Fear and Terror reactions (including magic-induced). This scent is odourless and undetectable by all creatures except Gsaks. When Gsaks inhale this scent, a chemical reaction takes place in their blood, stirring them to a frenzy and on some occasions, to total fearlessness.

Gourgaz never wears clothing or armour, for their tough, scaly hide offers armour-like protection in battle. They are commonly grey or grey-green in colour, with orange or pale green bellies.

SPECIAL PROVISIONS

All Gourgaz have only one close combat weapon as their basic weapon. This is the mighty double-handed war axe.

SPECIAL RULES

- 1 The tough hide of this creature provides the same protection as mail armour, at no extra points cost, thus giving them a minimum saving throw of 6.
- 2 All Gourgaz cause fear in man-sized or smaller creatures.
- 3 Gourgaz are immune to fear and terror (inc magic).



The Standard of Vashna



The Symbols of Kraagenskul and Zagama, Darklords of Helgedad

	Fighting Characteristics								Personal Characteristics				Basic Weapon	Points Value
	M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP		
GSAKS														
Warrior	4	3	3	3	3	1	2	1	5	5	5	5	Sword	22
Champion	4	4	4	4	3	1	3	1	5	5	5	5	Sword	42
Minor Hero	4	5	5	4	4	2	4	2	6	6	6	6	Sword	52
Major Hero	4	6	6	4	4	3	5	3	7	7	7	7	Sword	81
GOURGAZ														
Gourgaz	4	4	3	4	4	2	2	2	10	8	10	10	Axe (2-H)	36
Champions	4	5	4	5	4	2	3	2	10	8	10	10	Axe (2-H)	40
Minor Hero	4	6	5	5	5	3	4	3	10	9	10	10	Axe (2-H)	90
Major Hero	4	7	6	5	5	4	5	4	10	10	10	10	Axe (2-H)	140





ONE STEP BEYOND

EXPERT TIPS ON PAINTING AND CONVERTING
BY JOHN BLANCHE



There have been no shortage of painting articles in the modelling and hobby press over the last few years. Most are aimed at the beginner, or explore the different techniques that you can employ to bring your models to life. An excellent article by Kevin Adams appeared in the second Citadel Compendium, and you need do no more than read this in order to learn about materials and techniques. However, there are routes of exploration which could enable you to achieve a standard of finish which you might have thought impossible to achieve.

This does require a certain degree of sacrifice on your part. Effort, concentration, practice and patience are just as important as technique and materials. Indeed, your attitude plays a more important role in creating a connoisseur model than does the equipment you use. Good results can be achieved with only a few basic items of equipment, there is no need to arm yourself with a warehouse full of different materials.

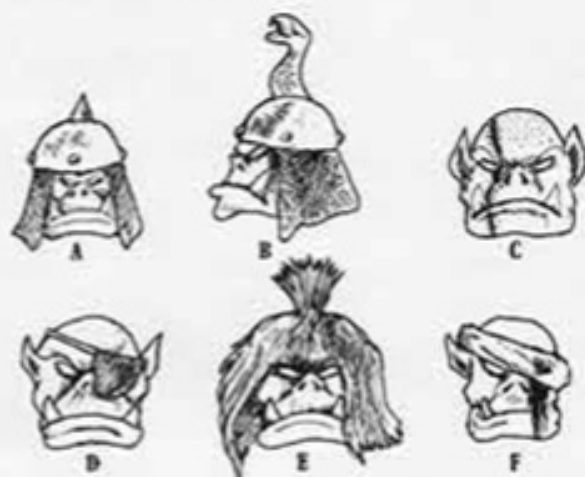
Here I describe the techniques that I use to paint individual figures. They are far too time consuming to apply to whole armies of models. Of course, nothing can look finer than huge painted armies marching across the wargames table, but this article can supply you, with the means to create an outstanding general, hero or standard bearer as the focal point of your forces.

Be prepared to take time with your chosen figure. I might spend anything up to twenty hours painting just one figure, excluding converting or the painting of standards, so be patient. Choose your figure carefully, only attempt one that inspires you for it is very easy to be too ambitious. Many excellent painters embark on mammoth projects, usually designed to impress their ego's, as well as their friends. Many get left unfinished, so paint for the enjoyment of creating, and remember the finished figure should exist in it's own right as a work of art, not as a crowd puller. Finally, remember that any skill is something which must be developed. It is not attained quickly or immediately, so do not be frightened of stripping your figure and starting again, be ruthless with yourself.

After making your choice of which model to paint, remove the excess metal and flash with a modeller's knife or file, and glue it to a base so you do not have to handle the figure whilst painting. An old paint tin or pot is perfect for this purpose, the figure may be removed when complete and given a gaming or decorative base as required. Don't use too strong a glue like epoxy resin, as damage may occur when removing the figure. I recommend a small dab of super glue for this purpose.

Now look again at your figure, is there any conversion work that you would like to do, to make your figure unique and to give it more character. A new head, helmet crest or extra weapons, can make a figure more impressive. There is no need to go to extremes, covering a figure with spikes, severed heads, axes, daggers, swords etc. The result could destroy the flow of the figure, hiding the very

qualities which attracted you to it in the first place. Often one or two additions can achieve a strong visual impact. You can use other ideas you have had on your next figure. Below I have illustrated various additions to the head of a basic figure, turning it into an individual model.



- A The basic head. I have chosen an Orcs head, as a more imaginative variation is possible with a monster type figure.
- B The addition of a crest cut from a monster or another figure. (often a small animals head, wing or hands make good crests.) Make sure the figure is not overpowered by a crest which is just too big.
- C The helmet has been filed away and a scar has been painted or drawn on.
- D An eye patch as been modelled on the head.
- E The helmet has been cut and filed away and hair has been modelled in. Obviously many styles and looks can be achieved this way. From long flowing locks of an aged veteran to a spiked mohican worn by a young blood of the tribe.
- F Again the helmet has been removed and a bandage modelled on. Often figures shown with battle worn clothes, battered and rusty old armour, broken weapons, and with wounds and scars are much more evocative than the figure which looks as if he has just come out of officer training school, wearing newly purchased equipment.
- G Small holes have been made in the helmet side, and horns filed from spear shafts and have been glued in place.
- H In the same way as in the paragraph above, a spike has been added to this figure. Pins can make good spikes.
- I Here a pin as been pressed into the nostrils of the figure slightly opening them out. Similarly a modelling knife is used to open the mouth out. Teeth can be modelled in or painted on the figure. This is very effective for making your figures more fierce.
- J As well as adding horns and spikes to helmets, horns may be added to the figure itself.
- K Ears and nose rings look very effective and can be made easily, by curving fuse wire around the end of a paint brush and then glued in place on the figure.
- L Sci-fi Orc

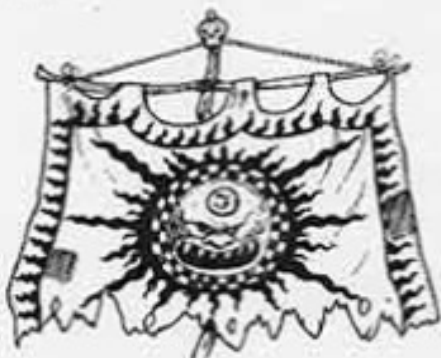


Adding the head from one figure to another makes a very satisfactory conversion and is probably one of the simplest ways of altering your figure. Using a pair of metal snips or toe-nail clippers you can easily remove the old head. In the same way cut away the new head you have selected. Make sure the new head 'looks right' then glue the head in place. If a permanent bond is required, drill a hole into the torso of the basic figure and through the neck of the new head. The two can then be joined by a short piece of wire and glue. Although there are many fancy electric modeller's drills on the market the best thing to use is a pin-vice. Your local modelling or hobby shop will be able to supply you with one, they are not expensive.



When you have completed any additions you have chosen to make, all gaps may now be filled in with modelling material. The most common and extensively used product is milliput, available from wargame and hobby shops. A cocktail stick can be used to mix and apply the milliput. Please note that glues and modelling mediums can cause irritation if you have sensitive skin, so keep your hands and modelling tools clean.

The focal point of a well painted wargames army is the banner or standard. Each individual regiment bearing a flag with it's own device or motto can be one of the most visually exciting aspects of a collection. Banners are usually made from paper or various sorts of thin metal foil. Metal toothpaste tubes or tomato puree tubes, opened and cleaned make an ideal source of foil. These are easily cut with scissors when mounted on poles made from wire, they make excellent and realistic flags. Over the years I have developed a form of standard, which has been copied by many wargamers. Because it is always tiresome to repeat an image on the reverse of a flag, I started to use the standard employed in ancient wargames armies. This gives you one face to paint and can be used in many sizes, giving the artist a much larger area than the usual 25mm figure to try out his skills. The bearer that I like to embellish is based somewhere between an ancient style standard and the sail found on a 16th Century galleon. My armies often feature these great standards, along on crooked poles, strung with ropes or wires and embellished with skulls, severed heads and captured armour.



Many people use thin brass wire purchased from model shops for the flags and standard poles. An alternative wire I use and find very good, mainly due to its softness, is the type used for flower arranging. It can be purchased from any flower shop. Incidentally, the same wire makes excellent pikes and as the softness of the metal allows you to hammer the end flat, and then to shape the head accordingly. This can be done with an old pair of scissors, take note never use your mother's best pair of dress-making scissors or the wrath of one thousand Balzogs will descend upon you



More ambitious modellers can attempt the re-modelling of various parts of their figures by using Milliput or a similar product. New noses, pouches, bags, bed rolls, tunics and armour can be successfully made this way. No one can tell you how to do it, trial and effort is the best way. A few tips to get you started might help. For instance, if you wish to model a bag onto the belt of a figure first mix a small amount of Milliput and press it into the position required. Then carefully shape with a modelling tool or cocktail stick. Study Citadel's fine models, and see how experienced modellers have shaped theirs.



Remember you can model shapes onto your figure that could not be cast onto it, so an added depth of realism may be achieved. Cloaks and tunics are probably the easiest effects to create and are very useful for covering damaged areas, or large gaps in converted figures.

Figure A shows the top half of one figure joined to the bottom half of another. The joint does not fit properly.

Figure B a Milliput tunic is pressed into position and the hems of the tunic cut straight with a modelling knife.

Figure C the surface of the tunic is scraped with a modelling tool or cocktail stick to give a fur effect. Hair and beards can be modelled in the same way. When you are more experienced try modelling cloth with folds and creases, copy models you think have been modelled well, you will be suprised how fast you will improve.



Armour is probably the hardest to model, but chain mail is easier than you would imagine.



A Model a tunic onto a figure.

B Press a line of circular holes around the tunic, with a pin or needle. Then the next line is pressed in the opposite direction.

When all conversion work has been completed, leave the figure to dry properly. If you paint onto partially dry glue or certain modelling products they can shrink causing the paint to crack. You can speed up the drying time of Milliput by placing the model on a radiator, under a lamp or by using a (hot) hair dryer, but do remember the wrath of Balrogs.

Now your figure is ready to paint. An undercoat is absolutely necessary, the paint will adhere to the undercoat making the colours cleaner and brighter than painting onto the raw metal. Also the finish will last longer if you use an undercoat, especially if you are going to use the figure in games. Let the undercoat fully dry before you start adding the colour. Too much undercoat on your paint brush will flood the detail and sinks into cracks and crannies, so you might find it useful to brush out excess undercoat when it is half dry, particularly around the face.

Many good words have been written by expert painters, and there are many techniques and various paints you could employ. What I shall outline in this article is my own personal approach to figure painting. Most modellers and gamers seem to employ a dry brush and wash technique using acrylic paints, indeed Citadel's range of acrylic paints is all any modeller could wish for. My own method is the opposite of this technique. I usually blend the tone onto the figure, using a spirit based paint. Water based paints are easier, cleaner and brighter and are generally more effective, but they are extremely hard to blend subtly. The blending of colours is difficult to achieve but it can give a figure quality and life which is most satisfying and aesthetically pleasing.

Generally I avoid gaudiness in figure painting, using a minimum of colours these are- white, black, bright red, plum, yellow, dark green, mid blue, silver, gold and chestnut brown. Most colours can be made from these. For example red can be shaded with plum, green can be shaded with dark green, blue is shaded with a dark blue, yellow is shaded with yellow mixed with a touch of red and black. Flesh colour is best mixed and not bought as flesh, so your figures do not have the same flesh tones. It can be mixed by using white, yellow and red with a small amount of green to tone down the brightness. A tiny amount of any colour may be added to give varying skin tones. White is generally added to all these colours for highlights. Red being the exception for if white is added a duller or pinkish colour will result, just highlight red with a small amount of yellow mixed with red. Gold may be mixed with varying degrees of red and black for bronze tones. Silver may be shaded with black, dark green or blue when it is mixed in with the silver. Small patches of rust look good on iron, this can be achieved by using red, yellow and black mixing it together to make an orangy brown colour. It can be applied to the metal colour in areas of thin wash, this is paint thinned with turps or white spirit. Thin scratches and scuffs add more realism and character to painted armour, black in the case of iron, and brown in the case of gold.

Indeed, small holes and scratches scored in the metal before painting, achieves a similar effect.

Before I go on to the main points of painting your figure, a word about brushes. Only the best quality will do, this means buying sable. Try and buy them from an art dealer. Kolinsky sable is the best, these are expensive but you will find they are well worth it and you will only need three brushes. Unfortunately, painting metal figures is very wearing on these types of brushes. Generally I use two number ones or naughts, one for applying the colour and one for blending. A finer brush is used for detail work, this is usually one which has been worn down.

When buying a brush wet the tip, most art shops provide a pot of water for this purpose, choose one of a medium length; too long and it's hard to control, too short and it will not hold pigment. Look closely and carefully at the bristles and pick one that tapers to a point and try to avoid ones with bristles that stick out at the sides.



Now on to the main points, some of you will find it hard to blend colours but remember a craft is learned and only practice and effort will provide you with the route to excellence. The base colours are added to the figure first, paint slowly, keeping to the areas to be covered with that particular colour. This has a two-fold purpose

- 1 Too many layers of paint cover the detail.
- 2 Painting more carefully than is absolutely necessary trains your eye and hand.

When the base colours are touch dry you can start shading the figure, again carefully follow the lines of creases, dips, hollows and the underparts of the limbs.

This is where the first stage of blending takes place. The colour on one brush and just thinners on the other. Taking each crease and area of shadow in turn, apply the pigment with the colour brush then with the clean brush lightly draw out the edge of the line of colour into the base colour, so a graduation of tone occurs.



If you have had no experience of this technique, do not be disappointed if a mess results. Try again and vary the amounts of pigment and thinners used, until a pleasing blend is achieved.



When the area of shadow has been applied and are thoroughly dry then the highlights can be painted. Again with the pigment on one brush and the thinner on the other carefully blend the edges of the highlights, which follow the raised parts of the model.

A three dimensional effect should now manifest itself on your model. Finally, using thinned black or dark brown and the thinnest detail brush follow the edges of equipment and clothes very carefully. I have found that this takes great concentration and effort. Make sure your painting area is well lit, day light being the best source of illumination. Artificial light tends to bleach out colour. I focus my eyesight on the area I am painting, wedge my arm to the desk, and my brush hand to my left arm in a very tight grip leaving only my fingers of my brush hand mobile.



For this stage I mix a small amount of the colour required on my thumb nail. The result of this, other than having a convenient palette is that my thumb is near the figure and I haven't got to move my hand out of position. I do have one problem with this method, I permanently have a black finger nail. At future conventions I shall be on the look out for fellow members of the 'order of the black nail'.

When all the base colours have been shaded and highlighted, the figures equipment may now be painted, straps, armour etc.



Shields are great fun to paint and you can go to town, letting your imagination loose in free flight. Copy pictures from your favourite paintings or look at one of Citadel's publications such as Warhammer or Forces of Fantasy.



My favourite shield designs are illustrated above, and can be painted using the techniques already described. Please remember blending can look quite scruffy until final outlines have been added, so have a little patience and don't despair until you have finished.

Finally the face. I have left it to the last as I consider this the most important and you will find that painting the face will bring your model to life. Many painting articles deliver a treatise on faces to great lengths, but I find a simplistic approach to be much more effective than attempting true realism. A 1" high model has to be exaggerated to give it appeal, a real live man shrunk to wargame size would be quite dull.

First mix your flesh, and paint the face and hands, and body if the figure has a naked torso. When this is dry blend in a greyish brown or chosen colour into the areas of shadow



When the shading is dry, paint in the highlights and blend.



At this point I find that fantasy figures need to have very dark eye sockets, almost black for very evil creatures. When dry add the eye white, then the pupil. For this I use a 0.13 Rapidograph, a fine tipped brush will do with a lot of care.



Finish the eye with thin dark lines around the eye itself, the top line being slightly thicker than the bottom. This lining is the finest you will have to attempt, often it goes wrong just start again if it does.

Now the lips may be added, a good lip colour can be achieved by mixing a small amount of flesh colour to red.



Experiment with lip shapes to give different expressions, see how artists do this. Comic books being a particular good source of exaggerated expressions.

Of course as you get more proficient at this technique, you can experiment and push the limits of detail even further. For instance you can shade the whites of the eye, try different coloured irises and highlight the pupil. The lips can also be highlighted, and teeth can be painted in. A 5 o'clock shadow painted in using a thin black wash, will make a hero look tough and even chin stubble can be added with a fine rapidograph.

Hair, fur and many other textured items are best painted using the dry brush technique. That is, the pigment is mostly wiped off the bristles and the tip of the brush is lightly pulled against the grain of the texture. Pigment that is left on the brush rubs off onto the raised areas of textured surface.



For hair try painting the base colour black, then dry brush brown and yellow ochre. Other colours for hair are red with orange and yellow or yellow with beige and white. Personally I prefer jet black hair, this frames the face and produces a more striking figure.

You may now think your figure is complete, not so, you only have the basis for embellishment. A list could be endless, so here is just some which I have found either particularly attractive or effective.

Cuts and scars

Using a similar colour to the lips



Stitching

You can put stitching on flesh or clothes.



Warpaint

Add warpaint, to add realism to a figure.



Boils and spots

These look effective especially when painted on monsters.



Spots and stripes

Use spots and stripes on animals and monsters.



Jewels

Small rhinestones can be used to decorate belts, swords and shields. When varnished they will sparkle. You can purchase small rhinestones from dress-makers and craft shops.

Bright acrylic or fluorescent paint can also be used to pick out patterns, or the eyes in monsters. Green Goblins with fluorescent red eyes look tremendous.



C16 ORC WITH RHINESTONE JEWELS, MILLIPUT POUCH, AND C22 WIZARD'S FAMILIARS.

An alternative scheme which looks good for evil warriors is to put on a base coat of black, then dry brush dark green and highlight gold or silver. Embellish with bright red runes. Glossy black armour with gold embellishments looks very attractive, or glossy red armour with black decoration, which is a particular favourite of mine.

Do not be afraid to experiment, there are no limitations, particularly with fantasy subjects. Only your imagination will limit you with what can be achieved. Try odd shading colour schemes, for example shade pink flesh with green, or red shading on yellow. But remember too many embellishments on one figure will make it gaudy and lose visual impact. One pattern of bright colours will have a better contrast against plain ones.

Now a word about the use of rapidographs. These are quite expensive drawing pens, producing a line of a given thickness and used by draughtsmen and artists. The smallest nib size is 0.13 which requires a very light touch, although this size of pen tends to clog up far too easily.



When you are finally satisfied with your finished figure, it will need a coat of varnish, if only to protect the care and attention that you have lavished on it. Here a decision is called for, which has divided the ranks of modellers for years, gloss or matt. This is down to personal choice. Matt looks very real, but gloss protects so much better. A matt varnish is granular in composition, breaking the reflection of light but this also means a slightly rough surface which does pick up dirt and grease when the figure is handled. Also a matt varnish tends to wear quite quickly, although you can gloss varnish the figure, before adding a matt finish. Larger figures definitely do look better matt. A matt finish tends to sometimes create a murky feel to the figure.

Three or four coats of polyurathene high gloss varnish applied to a 25mm model creates a porcelain like quality, and gives the colour a clean depth. A gloss varnish is also very tough and very pleasing to the touch.

All that remains to be done now is to base your figure. Again the variations are limitless, and have been described many times in articles such as this. Here I shall outline my particular favourite, but first a word about the base. For many years I have experimented with various materials, card, plastic sheets, coins, washers, and various shapes, square, hexagonal, and circles. Now Citadel have come up with the perfect answer the 'Stottabase'. A black plastic base with a chamfered edge, it is a marvellous idea and saves alot of time making your own.

Now for the base construction itself and it's back to Milliput. First cover the base, avoiding the feet of the figure, with a thin layer of Milliput. Then a modelling tool may be used to fashion small rocks, toadstools, skulls, weapons into the modelling media.



Areas of vegetation stippled in or added by cutting strips of foil with scissors.



This technique is also good for fringing on flags and banners. Of course real stones, twigs, and parts of other models can be used to good effect.

All that remains now is to paint the base. Wash and dry brush technique is the best way to do this. Give the base a matt finish, keep or paint the chamfered edge black and fill the underneath with Milliput. This will give more weight to the figure making it more pleasing to handle. If you name your figure, then this can be added to the edge at the bottom of the base.

Now your figure is finished and complete, you have probably planned your next. This will be better still, for the best way to achieve excellence is by practice, enthusiasm and dedication.



WARNING - When using scalpels or modelling knives, do be very careful and always cut away from yourself. Also be sure to wash your hands thoroughly after using modelling materials or handling figures.



One of Citadel's new 60mm plastic Fighting Fantasy models, just released. Painted and converted by staff artist Dave Andrews.



Great Emperor Dragon - Modelled and painted by Tony Ackland - soon to be available for thirty quid or therabouts.



Ninja - One of the new Slottabase models painted by Dave Andrews



Chaos Lord - Another Slottabase model painted by John Blanche

Haunted House - Scratch built, painted and lived in by David Andrews.





Part of the Citadel dungeon diorama, depicting a wizard summoning a fire elemental. Constructed and painted by Dave Andrews.



Part of Citadel's newest diorama featuring models painted by John Blanche, David Andrews and Tony Ackland.

Orc War Galleon - Modelled and painted by the infamous David Andrews (again).

A selection of Citadel Miniatures - photographed by Phil Lewis





CITADEL COMPENDIUM SELECTION Additions

Requires Assembly - this symbol shows that the model or models indicated comprise of two, or more, castings, and will require to be assembled. A degree of modelling competence is necessary to construct any multi-part kit, and we do not recommend them for inexperienced or very young modellers.

NOTE. These selections are in addition to those presented in The Second Citadel Compendium.



COI Fighters



KNIGHT TEMPLAR



KNIGHT



BRIGAND



HANDGUNNER



MARAUDER



CYBORG WARRIOR



KNIGHT



NORTHERN HERO



NEGRO HERO



FEMALE WARRIOR



MANIC EASTERNER



GUARD



OLD FIGHTER



KNIGHT



MERCENARIES



C02 Wizards



C03 Clerics



C27 Pygmies

SUPPLIED IN SETS OF FIVE



BLOWPIPES

SHAMAN

STANDARD BEARER



CHEFTAIN

UG

OG

ARG

GUARD

C28 Giant Demons



ARCH DEMON



DEATH DEMON



C29 Young Dragons & Other Monsters

ALL FIGURES ILLUSTRATED ON THIS PAGE ARE



GIANT BEETLE



JABBERWOCK

Dragons



C11 Gnomes

SUPPLIED IN SETS OF TWO



FIGHTER



HERO



THIEF



CLERIC



CHIEF



FEMALE WARRIOR



NOBLE



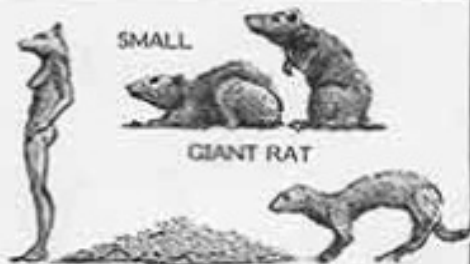
ILLUSIONIST//THIEF



ILLUSIONIST

C22 Creatures

Each pack contains a small, medium and large Creature.



SMALL

GIANT RAT

WEREOFX

RATS SWARM

WEASEL



GIANT SNAIL



BASILISK



CHAOS DEMON



WEREWOLF

LARGE



WIZARDS FAMILIARS



MEDIUM



BABY DRAGON



AMPHIBENA



CARNIVOROUS SNAPPER



MUD ELEMENTAL

C33 Mounted Adventurers

ALL FIGURES ILLUSTRATED IN THIS SECTION REQUIRES



HALF-ORC HERO



ROGUE



ELF HERO



WIZARD



C34 Demons

ALL FIGURES ILLUSTRATED IN THIS SECTION REQUIRES



DAEMON



PIT FIEND



CHAOS DEMON



CHAOS DEMON



DEMON LORD

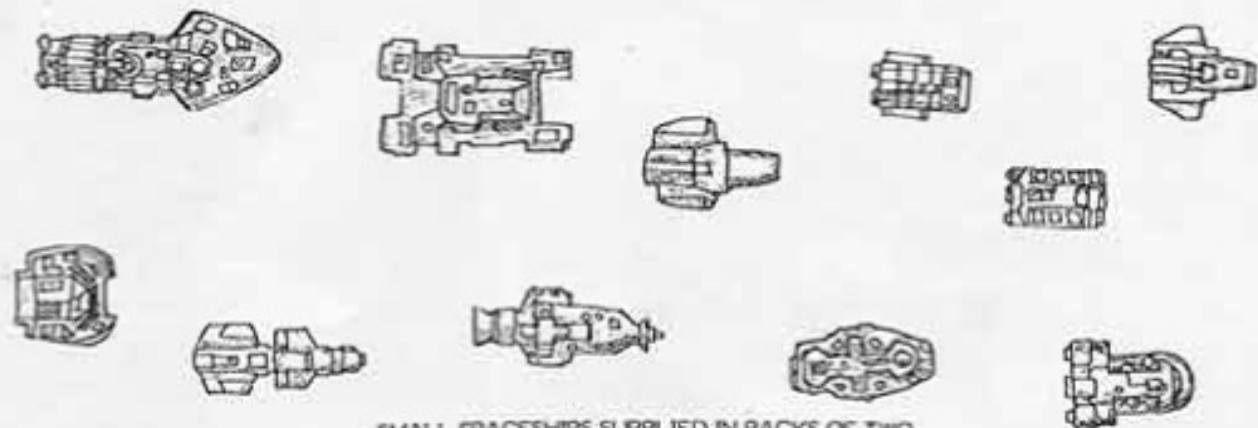
C34 Elementals



C35 Chaos Warriors

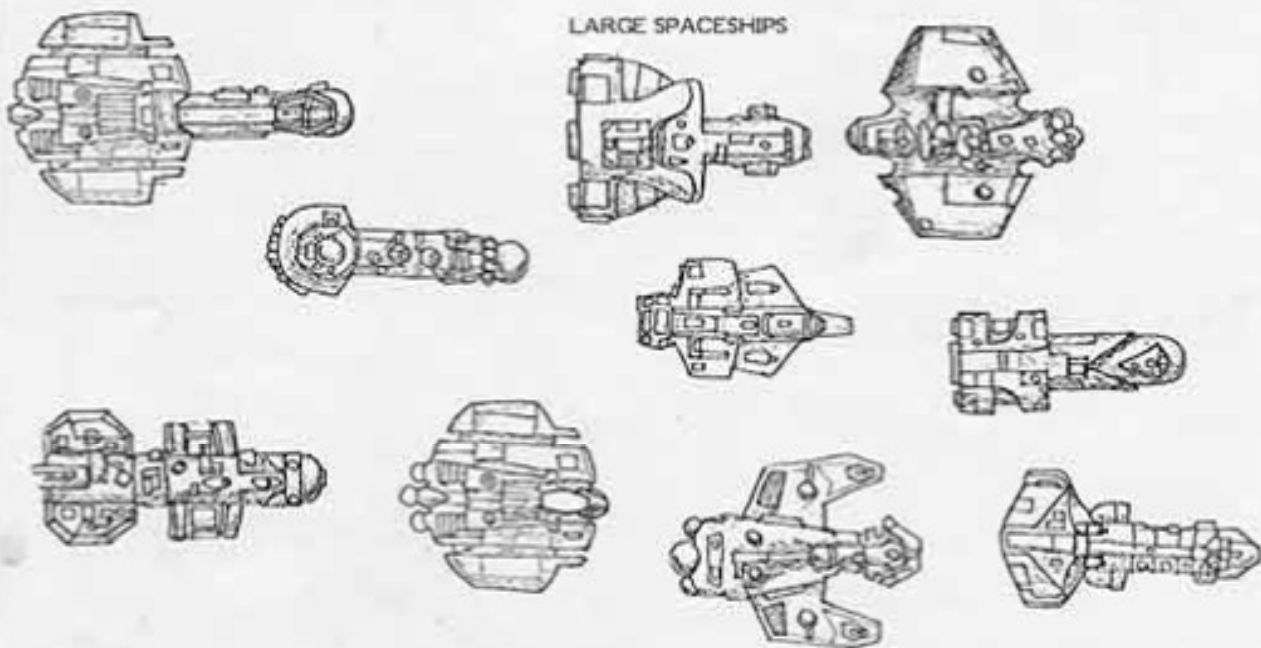


C43 Spaceships

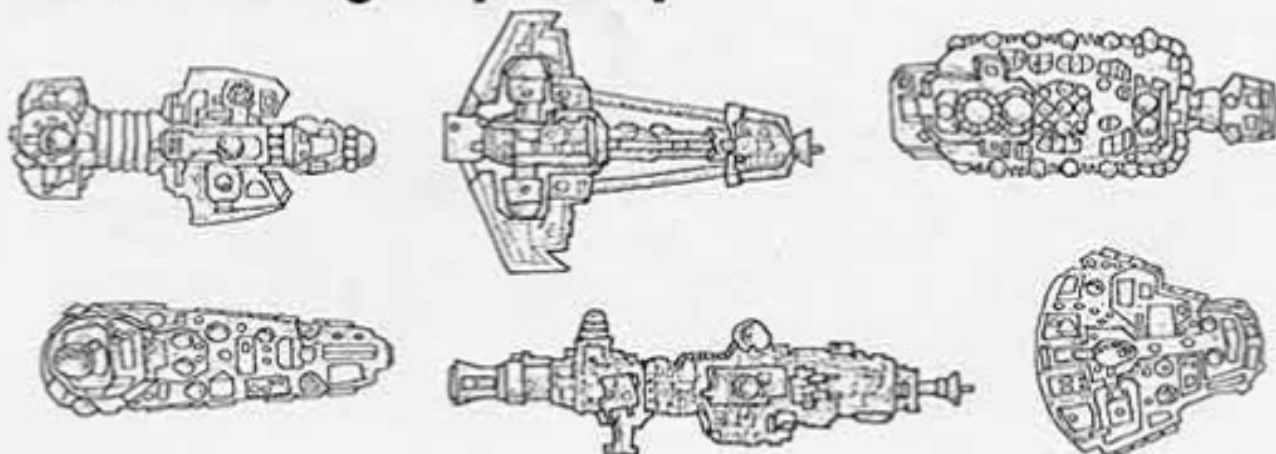


SMALL SPACESHIPS SUPPLIED IN PACKS OF TWO

LARGE SPACESHIPS



C44 Dreadnought Spaceships



DRAGONS

ALL FIGURES ILLUSTRATED ON THIS PAGE ARE



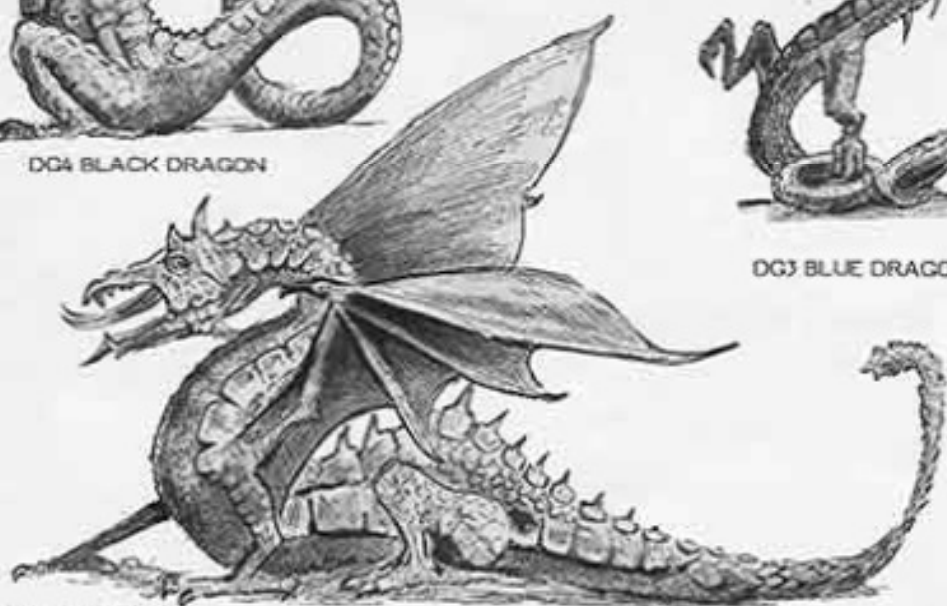
DG1 ORIENTAL DRAGON



DG4 BLACK DRAGON



DG3 BLUE DRAGON



DG2 RED DRAGON



DG5 FIRE DRAGON



RR9 MUDAKS MERCENARY MANIACS



RR10 ELWINGS ELVEN GAURD CAVALRY

Regiments of Renown



RR11 KARNACKS REPTILLIAN RAIDERS

RR12 HELLISH FLYING GARGOYLES OF BARDA



FIGURES SUPPLIED WITH FLYING BASES

Regiments of Renown

RR13 LORNIER ELVEN CITY GUARDSMEN



RR14 NOTLOB ORCISH BOLT THROWING ENGINES

RR15 DESPOILING HOBGOBLINS OF THE WASTE LANDS



New Starter Sets

BC 1 Adventurer



CLERIC



FIGHTER IN CHAINMAIL



FIGHTER IN PLATEMAIL



DWARF THIEF



WIZARD



DWARF FIGHTER

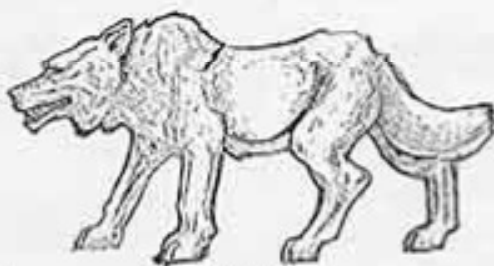


GNOME HERO



PACK MULE

BC 2 Monsters



GIANT WOLF



HOBGOBLIN



ORC



DARK ELF



OGRE CHAMPION



GOBLIN



LESSER GOBLIN



ALL FIGURES EXCEPT
ME35 BEORN-WEREBEAR
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J.R.R. Tolkien's

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ME15 GIMLI DWARF HERO



ME72 DEAD MEN OF DUNHARROW



ME63 LORD OF NAZGUL



ME41 GOBLIN WARG RIDER



ME14 LEGOLAS ELF HERO



ME13 FRODO THE HOBBIT



ME35 BEORN-WEREBEAR



ME61 SAURON THE DARK LORD

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ME73 BARROW-WIGHTS



ME43 HALF-ORCS OF SARUMAN



ME54 EASTERLING



ME23 ROHIRRIM NOBLE KNIGHT



ME11 GANDALF THE WIZARD



ME71 THE CORSAIRS OF UMBAR



ME44 URUK-HAI

LONE WOLF

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YOUNG THAUMATURGIST



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N16 Cave Goblins



SMASHER



HACKER



CUTTER



SLASHER



ELITE



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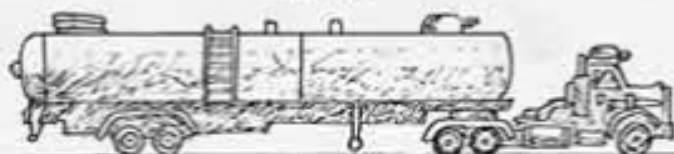


SMALL



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VEHICLE

MEDIUM



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1 TRUCK & 1 MEDIUM
VEHICLE



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GIAK ATTACK



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AMENDMENTS

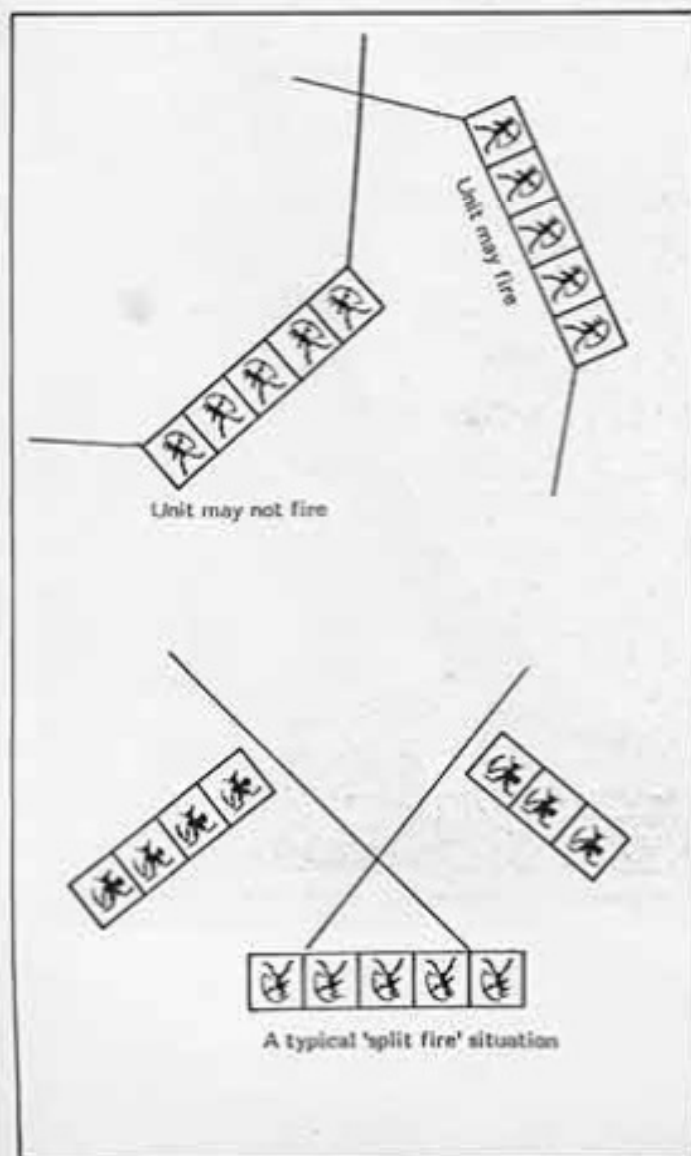
Although we are all very pleased with the new second edition Warhammer, one or two niggly errors managed to creep into the printed copy. The main problem was with sections of correction actually physically falling from the pages before the printing plates were prepared! Must remember to use stronger glue next time.

This manifested itself most alarmingly on the page reference numbers - the numbers simply fell off, so we have many references to page 'x'. Whilst this is irritating it in no way affects the playability of the rules themselves.

Some of the other corrections do effect the rules, and you will find it worth while to note them down and remember them.

COMBAT VOLUME

- p12 Final paragraph p x. should read p 38.
 p15 Left hand column, final paragraph p xx. should read p 20.
 p18 **Firing by Units.** The diagrams are not as clear as they might be, and although the diagrams are not essential to the rule, players might like to refer to the diagrams below.



- p19 **Measuring Distances.** On the diagram at the bottom of the first column write **maximum range** next to the line as drawn. On the diagram on the top of the second column write **short range** next to the line as drawn.
 p22 **Who Can Fight.** Note that the shading was missed off the diagram. All front rank models can fight except for the large model on the extreme left hand side.
 p24 Left hand column, final paragraph p xx should read p 29.
 p26 Left hand column, second paragraph page xx. should read page 27.
 p28 Right hand column, third paragraph page xx should read page 31.
 p34 Right hand column final paragraph. Delete **Animals which are used as mounts for champions and minor heroes cost +10 extra points. Animals which are to be used as mounts for other characters cost +20 extra points.**

Instead substitute:-

Arms and Arms modifiers apply to mounts in exactly the same way as to weapons and armour. Creatures with a basic PV of more than 10 will have to pay extra points for their mounts, this will invariably include some champions, and all heroes and wizards. The PV of the mount and any arms and armour can be added together, and a suitable modifier applied to the total.

- p38 Final paragraph page xx. should read p 34.
 p45 Note that the diagrams have actually been positioned wrongly. The diagram on the right hand side should occupy the position top left. The diagram top left should occupy the position bottom left. The diagram bottom left should occupy the position top right. In all cases **unit A** is at the top of the page, and **unit 1** is at the bottom of the page.
 p51 Stone Thrower Profile. BS is given as 3, but note that the BS is not actually used to determine hits anyway.

BATTLE BESTIARY

- p14 **Dwarfs - World Distribution.** ...remaining New World should read .. remaining Old World of course. There are a few Dwarf adventuzers in Lustra and the South Coast, but they are small in number compared to the relatively numerous Norse and Old Worlder humans.

Dwarfs - Special Rules. Insert:-

Dwarfs are a hardy people, well able to carry heavy loads without obvious signs of stress. Dwarfs **never** suffer any **Movement Allowance** reduction for shields and armour that they wear. So a Dwarf wearing full plate armour can still move at his full 3". See Combat p 15.

- p28 **Troglodytes - Special Rules.** Note that the strange and unpleasant smell emitted by Troglodytes is known as **Nausea**, and the -1 'to hit' penalty imposed on foes is known as **-1 for Nausea**.
 p43 **Swarms - Special Rules.** Note that a Swarm represents 100 creatures not 1000 as given.
 p44 **Warhorses - Basic Points.** We have arbitrarily decided that the points cost of the Warhorse works out as far too cheap compared with normal horses. The Basic Points is therefore increased to 5 + 5 if used as a mount, a total of 10 points.
 p46 **Lesser Demon - Basic Points value** is 66 points not 32.

READERS ART GALLERY



MATTHEW ELLIS
GAINSBOROUGH
LINCOLNSHIRE

We are always pleased to receive artwork from readers of the Citadel Journal, whether presented as an idea for a new creature, or just an illustration of a favourite character or scene. These pictures are just a small selection of the many drawings we receive every week. If you would like to send us a picture of your own, make a drawing in black ink only and mail it to Citadel. Remember to include a stamped Self Addressed Envelope if you would like your artwork returning.

We're sending £5 Citadel Vouchers to all of the contributing artists featured below. We'll also send a £5 voucher to anyone who has artwork printed in a future Journal or Compendium - so get drawing.



GARY PARKES
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JARROW
TYNE & WEAR



REGIMENTS OF RENOWN

REGIMENTS OF RENOWN

With the introduction of new sets of the Regiments of Renown series, many Warhammer players have written in asking about fighting profiles and other details for the new models. Well here they are, together with the original descriptions of the first Regiments of Renown, rewritten to fit in with the new second edition of Warhammer. A new feature of the Regiments of Renown sets is to be the introduction of a Regimental Champion as one of the personalities, giving four different boxes instead of three. Descriptions of Champions for the original sets have been given, but these won't be available just yet. Full details about these, and all of our other new releases, will appear in our usual mailings.

KARNAC'S LIZARDMEN RAIDERS

When the Dwarfs built the mountain city of Caraz-A-Caraz in the East of the Old World, they created the largest, most wonderful and impenetrable fortress the world has ever seen. Its chambers and halls opened into the heart of the mountain and deep into its roots. Unknown to the Dwarfs, their tunnelling was to lead them into the still vaster, still deeper and unfortunately more ancient caverns below the mountains.

Within these caverns dwell many foul creatures. Little did the Dwarfs guess of the blood-letting and savagery that was to rise from beneath their feet. Soon the lower passages of the Dwarf Kingdoms became the hunting grounds of the perilous Lizardmen, the most feared of whom was the reptile known to the Dwarfs as Karnac, leader of a savage band of Lizardmen including the great animal called Huris. For almost a hundred years the Dwarfs battled against the Lizardmen, chamber by chamber and level by level. But the Lizardmen proved too strong, and grew ever stronger as they feasted upon the flesh of the slain and drank the blood of their doomed captives. Eventually the Dwarfs gave up hope of ever recovering the lower levels, and sealed them off by collapsing the connecting passages. What then became of Karnac, Huris and the Lizardmen can only be imagined.

EQUIPMENT The Lizardmen carry a Long bow and usually two large decorated quivers. Each Lizardman has in addition at least two swords, and often a stone club as well. Each warrior carries a shield.

BATTLECRY Before battle these creatures raise up a great noise of hissing and snarling, as the cry gets louder and louder the Lizardmen's thirst for blood reaches an uncontrollable level, and they fall upon their unfortunate enemies.

DEEDS In the main chamber of the 142nd level Karnac slew and subsequently ate a dozen Dwarf warriors, including Baluk Ironfist, the heir to the Kingship. After this occasion his howls of indignation echoed throughout the fortress for many weeks.

POINTS VALUES
Trooper 24
Huris 25
Karnac 174
Standard +120
Horn +45

SHIELD The shield carried by these troops is made from the hide of some underground reptile, and is of mottled grey or green colour.



UNIFORMS

The colours of the reptiles themselves vary from dull browns to sparkling reds and blues. Karnac himself is white. Huris is green. Most of the equipment carried by these creatures is black, whilst the commonest metal used by the Lizardmen is either copper or a copper alloy such as brass or bronze. Lizardmen sometimes use captured Dwarf

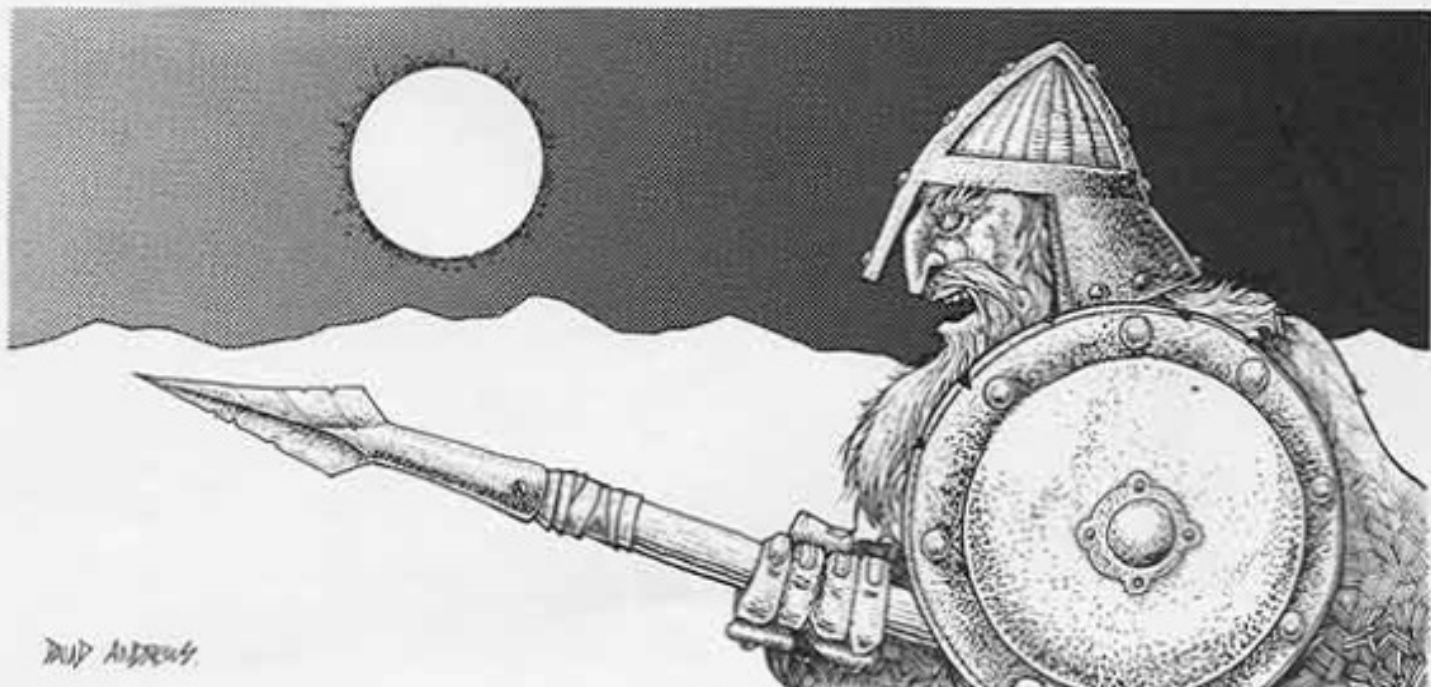
armour, which is often iron. Huris wears a very distinctive helmet which formerly belonged to a Dwarf warrior, but has been beaten so that it more or less fits his reptilian head.

NOTE

Lizardmen have tough, scaly skin which count as mail armour.

KARNAC'S LIZARDMEN RAIDERS

Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	3	3	3	4	2	1	1	10	5	10	10
Karnac - Lizardman Major Hero											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	6	6	4	5	4	4	3	10	7	10	10
Huris Lizardman Champion with a profile as follows.											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	4	4	4	4	2	2	1	10	5	10	10



DUP ANDREWS

THE KNIGHTS OF ORIGO

The island outpost of Fyrus seemed a good place for the monks of the Holy Order of Saint Origo to build a monastery. True, Fyrus did lie but a dozen miles from the coasts of Anab, it was the birthplace of the revered Arabian holy man Sultan Akbar's, and its harbours did control the main east-west trade routes; but the Brother Knights of the order decided Fyrus would make an ideal place to rest and meditate. They started by kicking out all of the natives and building a huge fortress. This they called 'The Holy Monastery of the Divine Origo'.

When the good brothers found their prayer disturbed by Arabian pirates and the continued complaints of the disinherited, they reacted in the only way they knew how. They built fleets, wiped the waterways clean of eastern ships, and fired every Arabian port within a hundred miles. For the purposes of this 'Mission of Charity' the Grand Master of the Order designed the special uniform and banner illustrated here.

The Knights returned to a life of peace and contemplation, disturbed only by annual charitable excursions amongst the Arabians; burning, looting and pillaging the heathen coasts. After a few years of this routine they were shaken from their solitude by a vast army of Easterners. These foul desperadoes and cut-throats laid siege to and completely destroyed the monastery. Many of the order's Knights were slain in this unprovoked attack, but a large company escaped. Under their new Grand Master, Sir John Tyrweld, and aided by the Order's Champion Donna Don Domingio, the Order reformed in the West.

From then on the Company crusaded extensively against the enemies of 'All Right Thinking Folk' and gained a considerable reputation from their foes. Amongst the Goblins they became renowned as 'The Frothers', whilst the Easterners dubbed Sir John, 'The Faming One'.

All the Knights have the usual +1 WS for Knights, including Champions and Heroes. In addition the Knights are subject to *Frenzy*.



EQUIPMENT Long-sword and dispatching knife

BATTLECRY The Motto of the Order is 'Peace and Justice', often shouted in moments of righteous indignation. Sir John Tyrweld's own family motto is 'Only the Sword Purifies'.

DEEDS Sir John's daring raid on the Palace of the Grand Vizier must rank as one of his most famous exploits. On this occasion a handful of Knights rid the world of several hundred heathen souls and liberated many riches. The latter were then distributed amongst the poor and needy.

POINTS VALUES Sir John Tyrweld - 144
Donna Don Domingio - Champion 9
Trooper - 7
Extra for Standard - 35
Extra for Hero - 14

SHIELD The shield is the badge of the Order of Origo.

UNIFORMS Mail armour, great helm and surcoat from the basin drive of the Knight on the battlefield. The surcoat is red, symbolising the blood that was shed so that others may go on. Specifically the blood of their enemies.

THE KNIGHTS OF ORIGO

Sir John Tyrweld - Human Major Hero

Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	7	6	4	4	3	6	3	9	9	9	9

Donna Don Domingio - Champion

Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	5	4	4	3	1	4	1	7	7	7	7

Brother Knight of the Order of Saint Origo

Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	4	3	3	3	1	3	1	7	7	7	7



GOLDFAG'S REGIMENT OF MERCENARY OGRES

The war between the Goblins and Dwarfs had just begun when Goldfag and his Ogre band emerged out of the northern darkness. Goldfag was the chief of the Rutdrogg clan, and he saw the impending war as a good opportunity to gather loot and fresh meat. The Rutdroggs shambled out of their mountain homes and straight into the employ of Bogdan Legbreak, the chief of the Goblins of the northern World's Edge Mountains.

After a limited period of service Goldfag had taken part in several early actions of the war. The Rutdroggs proved themselves to be excellent troops, if somewhat undisciplined. One night, after an especially long and intense drinking bout, Goldfag and Bogdan, who had never liked each other much anyway, fell to arguing. Within moments the whole regiment was up and blood was flowing freely. By morning Goldfag's Regiment had fought its way out of the Goblin stockade and taken to the woods.

Goldfag soon found employment again, this time fighting for the Dwarfs against his former allies. In this capacity he and his champion Grat'nud led a Dwarf party into the Goblins' stronghold, and slew Bogdan Legbreak in a bitter fight. Goldfag later established himself as one of the most adventurous leaders of the war and collected a great deal of gold, loot and captives before returning to the frozen north.



EQUIPMENT Armament - Two-handed mace
 Armour - Shield, Mail Coats

BATTLECRY Bestial in the extreme. A phonetic transcription would look something like 'Grough agh agh waaaaa'. Recent scholarship by Ogre linguists has shed new light on this strange cry. It now appears to mean, 'I get so angry when I don't have a cooked breakfast.'

DEEDS The most popular story about Goldfag concerns the time he was captured by the Dwarfs. He was imprisoned in the famous Black Hole of Raven's Hold, along with several dozen assorted goblinoids. Crammed into a tiny space, with no air and hardly enough room to breathe, the Dwarfs expected the occupants to die. However, when they opened the door the following morning the Dwarf jailers were aghast to see Goldfag the Rutdrogg chewing on the

remains of the last Goblin. The cell was otherwise empty, although there was a good deal of gore and blood on the floor. The Dwarf leader was so awed by this feat that he ordered Goldfag to be taken a long, long way away and released.

POINTS VALUES Goldfag - Ogre Major Hero 311
 Champion - 73
 Trooper - 46
 Extra for Horn - 88

SHIELD Shields are strapped onto the back during combat to allow the Ogre to swing his mighty war mace.

UNIFORMS Rutdroggs have long tunics down to their knees, with heavy breeches and boots. Over their tunics they wear mail armour, and over their backs they have long furry cloaks.

GOLDFAG'S REGIMENT OF MERCENARY OGRES

Goldfag - Chief of the Rutdroggs. Ogre Major Hero											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
6	6	5	5	6	5	6	4	7	6	7	9
Grat'nud - Ogre Champion											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
6	4	3	5	5	3	4	2	5	4	5	7
Trooper											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
6	3	2	4	5	3	3	2	5	4	5	7



THE MIGHTY THROG AND HIS HOBGOBLIN DESPOILERS OF THE DARK LANDS

Driven from the Old World at the end of the Goblin Wars many of the Goblins, Orcs, Hobgoblins and other allied creatures fled into the Dark Lands. The Dark Lands were then, as now, truly dark: ceaseless volcanic activity, steaming tar pits and terrible, natural pollution shielded the land from the sun. Little could grow in such a place, and very few creatures could tolerate the barren landscape, the gloom and the choking air. Throg, however, quite liked it.

From his armed camp on the eastern side of the World's Edge Mountains, Throg gathered his seasoned warriors and began to carve himself out a little empire. Soon a goodly chunk of the western part of the Dark Lands were under his control, and he began to extend his power deep into the mountains themselves. Here he and his Champion, Grunmunter the Beast, fought numerous battles in the valleys and passes of the mountains, and eventually within the Dwarf fortresses. His enemies were mostly Dwarfs, and the Hobgoblins soon acquired a taste for the flesh of these creatures. What became of this renowned fighter is a mystery, some say that he disappeared whilst leading a mixed force of goblins into the Dwarf Fortress of Raven's Hold. Others link his disappearance to treachery on behalf of the ferocious Grunmunter, a callous individual.

EQUIPMENT Sword and Shield. The sword carried by Grunmunter is a heavily serrated weapon, forged specially for him.

BATTLECRY The strange and animalistic battlecry of these creatures is in the Goblin Tongue. It means, 'Mark your target well and eat it!'

DEEDS Of all the many bloody and violent deeds of Throg the most often remembered is the so called Feast of the Dwarven King. On this occasion the Hobgoblins infiltrated the underground fortress of Boran Fireheart a powerful Dwarf lord. The Hobgoblins secreted themselves in the kitchens until the night of a feast, subdued the servants and disguised themselves in the aprons and other clothing of the waiters. That Boran Fireheart failed to notice until far too late that his kitchen staff were all over 4' tall and incredibly ugly, can only be put down to the general level of intoxication. The feast went ahead as usual, but instead of the planned proceedings the Hobgoblins ate Boran and his guests, while Throg entertained by torturing a troop of Halfling Jugglers unlucky enough to be passing through.

POINTS VALUES Throg - Hobgoblin Major Hero 88
Grunmunter the Beast - Champion 71
Trooper - 51
Extra for Standard +27
Extra for Horn +11

SHIELD The shields carry the emblem shown drawn in the blood of their enemies. Colours will therefore vary from bright red to darkish brown or black.

UNIFORMS Clothing is mostly made out of leather or fur, and is of various shades of brown. Grunmunter wears a huge fur cloak, and around his heavy belt he keeps his latest trophies - the heads of his victims.



THE MIGHTY THROG AND HIS HOBGOBLIN DESPOILERS OF THE DARK LANDS

Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	3	2	3	4	1	3	1	7	6	6	6	

The Mighty Throg - Major Hobgoblin Hero

Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	6	5	4	5	3	6	3	9	8	8	8	

Grunmunter the Beast - Hobgoblin Champion

Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	4	3	4	4	1	4	1	7	6	6	6	



MAD MULLAH AKLAN'D'S DEATH COMMANDOS

The famous 'Mad' Mullah was probably the most influential figure in Eastern history. It was he that united the Arabians under a common administration and religion. Although Arably has been subject to disunity and civil war since, the Arabians still accept the nominal tutelage of a single Sultan.

Aklan'd may have been insane; many claimed as much, most of them died horribly. His brand of religio-magic was based upon the old religions of the desert tribes, modified to accord more closely with his own distorted view of the world.

His most dedicated followers were the Aklan'd Death Commandos. This elite regiment was formed from the most devoted of the young desert warriors, men willing to die, and in dying gloriously pass into the highest of the 7 heavens, known as S'foc.

The successors of the Mullah maintained the fine traditions of the Death Commandos, always choosing the finest equipment for them and always placing them at the forefront of battle. The most honoured post in the Death Commandos is that of Champion Eunuch. Hasim - the current Champion is an enormously fat Eunuch renowned as the slayer of over 100 Infidels. As a Eunuch he has +1 CI and L6. All of the Death Commandos are subject to Frenzy.



EQUIPMENT

Armament - Scimitar and dagger
 Armour - Mail Coat and Shield

BATTLECRY

The Mullah's most famous slogan is 'Purity through Death'.

DEEDS

The Death Commandos have fought with distinction at almost every battle fought since the Mullah's time. Perhaps their greatest achievement was at the Great Siege of Fyru, where the regiment was slain to a man. However, their self sacrifice eventually carried the day, and the island fortress was liberated for Allah.

POINTS VALUES

Mullah Aklan'd - Major Hero 93
 Hasim - Champion 7
 Trooper - 6
 Extra for Standard - 32
 Extra for Horn - 13

SHIELD

The shields display the badge of the Mullah himself.

UNIFORMS

The Commandos wear silver mail armour and an enamelled helmet. The long coat is made of thick, padded material and can be worn either underneath or over the armour. It is blue.

MAD MULLAH AKLAN'D'S DEATH COMMANDOS

Mad Mullah Aklan'd - Major Hero												
Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	CI	WP	
4	6	6	4	4	3	6	3	9	9	9	9	
Hasim - Eunuch Champion												
Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	CI	WP	
4	4	4	4	3	1	4	1	8	7	8	7	
Trooper												
Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	CI	WP	
4	3	3	3	3	1	3	1	7	7	7	7	

HARBOTH AND THE BLACK MOUNTAIN BOYS

The Black Fire Pass is the only route over the Black Mountains, and for years the mountain and the pass were, by and large, impassable due to the presence of a large Orc settlement. This dirty and squalid township consisted of several dozen wooden shacks, a large but wretched saloon and hundreds of mean, greedy low-down Orcs.

The town was run by Harboth, aided and abetted by his insane right-hand man Yaskin Forit. Harboth and his mates spent most of their time in the saloon, sheltering from the almost non-stop rain which is an everyday phenomenon along the slopes of the Black Mountains. They would take turns manning the toll gates and torturing travellers. Occasionally there would be a fight as some indignant Halfling or Dwarf tried to defend himself - but not often.

The Black Mountain Boys don't go in much for fine clothing or fancy gear. They have quite an extensive collection of armour and weapons looted from travellers, including sturdy bows as well as iron hooked cleavers called Dwarf Ticklers, an invention of Harboth's of which he is justly proud. Yaskin Forit carries an especially large, double-handed version of this weapon.

EQUIPMENT Armament - Dwarf Tickler, Knife, Club
 Armour - Mail Coat and Shield



BATTLECRY

Harboth's favoured expression is, 'Pulp the Stunties'.

DEEDS

When the local Dwarf leader offered a bounty to adventurers bold enough to try to destroy the Orc settlement, Harboth responded by meeting, and subsequently eating each adventurer stupid enough to try it. Yaskin Forit made a necklace of the ears of these unfortunate characters, whilst Harboth sent their bones back to the Dwarf leader together with instructions to send more Halflings as he found them particularly palatable.

POINTS VALUES

Harboth - Major Hero 100
 Yaskin Forit - Champion 9
 Trooper - 6
 Extra for Standard - 32
 Extra for Horn - 13

SHIELD

Harboth and his troops prefer to individualise their shields by screwing offensive pictures or slogans on them.

UNIFORMS

Ragged tunics and breeches, all chattering or very dirty with a generally cast-off appearance.

HARBOTH AND THE BLACK MOUNTAIN BOYS

Harboth - Orc Major Hero												
Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	CI	WP	
4	6	6	4	5	5	5	3	9	7	9	9	
Yaskin Forit - Orc Champion												
Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	CI	WP	
4	4	4	4	4	1	3	1	7	5	7	7	
Trooper												
Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	CI	WP	
4	3	3	4	3	1	2	1	7	5	7	7	

FLYING GARGOYLES OF BARDA

Barda Van Micklestein was neither the most famous, nor the most powerful wizard ever to live within the confines of the busy seaport of Marlenburg. He was, however, almost certainly the most careless. It was as a result of his personal ineptitude that a horde of flying Gargoyles were to be released upon the unsuspecting folk of the city. The ensuing orgy of destruction lasted for a week; 7 days in which hellish, abhuman forms stalked and slew the petrified citizenry. By the time things quietened down much of the city lay desolate, and Barda Van Micklestein dangled from a hastily improvised gibbet outside the Dog and Duck Inn.

The Barda Gargoyles were a new and previously unknown type of Lesser Demon, but other wizards were soon to learn how to safely summon and control them using the level 2 Summon Lesser Demon spell. The Gargoyles can fly as **wings**, and have a profile as given below. They have normal Lesser Demon powers, causing fear in living creatures under 10' tall and having psychological and routing immunity (except when caused by Greater Demons or Devils). In addition Barda Gargoyles have an affinity with fire, and cannot be affected in any way by fire or fire based magic.

The Great Standard carried by these demons appears to carry the device of some unknown, but undoubtedly powerful God. So long as the Barda Gargoyles carry this standard no other demon troops will dare to attack them, not even Greater Demons.

The foul Double Horn carried by the Gargoyle musicians is also magical, for its blast causes severe pain, or even death in any one unit of living creatures within 20'. This is the equivalent of a missile attack with 06 automatic hits at Strength 4.

The Barda Demons are led by Demonic Champions with improved profiles and the ability to use limited magic. They count as wizards, with a Constitution of 10 points and the ability to throw 1 level 1 Fire Ball spell per turn. Constitution points cannot be regained whilst the demons remain in the Known World, but are replenished automatically when the demons return to their own plane. 10 points are added to the demon's points total for this ability.

EQUIPMENT Armament - Sword and Spear
 Armour - Shield and Mail

BATTLECRY A croaking howl, or insane cackle.

OOOOS The assault upon Marlenburg may have given these creatures a taste for human blood. In any case they have fought in numerous occasions on behalf of the wizards of Marlenburg, always with barbaric ferocity.

POINTS VALUES Trooper - 80
 Champion - 134
 Standard - 600
 Double Horn - 160



SHIELD

Both the standard and the shields carry the same strange device, almost certainly the emblem of the deity which the Gargoyles serve.

change their colour - some appear black, others green or red. Their mail armour is made out of shining brass. Spears have red shafts and brass tips.

UNIFORMS

No uniforms are worn as such. The Gargoyles themselves appear to be able to

NOTE

Fly as **wings**.

FLYING GARGOYLES OF BARDA

Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	5	5	4	3	1	6	2	10	10	10	10	
Demonic Champion Leaders												
Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	6	6	5	3	1	7	2	10	10	10	10	

GROM'S GOBLIN GUARD

Grom initiated the Goblin Wars when he slew Wilfrid Willoughby, King of the Northern Dwarfs, in a drunken brawl. The cause of the dispute is not recorded, although the relative merits of Old Sam's Brown and Bugman's Best may have been responsible. Grom led the armies of the Goblins in some of their most notable victories. For a Goblin he was a fine tactician and soldier. He was not a pure Goblin, but of mixed ancestry, and presented the appearance of an especially ugly Grom. He was known as 'The Paunch of Misty Mountain' because he was so fat.

Grom selected his guard from outcasts amongst Goblin society, creatures of doubtful ancestry and little standing. These guards were especially large and vicious. Their armour was scavenged from the early battlefields of the war, and their weaponry was forged at the Dwarf smithy of Zhuf Field after its fall to Grom's armies.

Grom was killed in the first assault upon the Dwarf fortress of the Middenheim. From then on they were led by the regimental Champion, Crud Longbone. Crud was an unusually tall, thin and lanky Goblin with a distinctively long nose. Crud and the remainder of Grom's guards were exterminated at the final battle of the war at Mad Dog Pass.



EQUIPMENT

Armament - Sword
 Armour - Mail Coat and Shield

BATTLECRY

'Yaaaagghhrruuuuuuur' - Goblins are not known for their eloquence.

OOOOS

Apart from starting the Goblin Wars, Grom is now chiefly remembered for the atrocities of Zhuf Field. Many Dwarf captives were taken on this occasion, but all were doomed to a horrible death. On every day for the following month Grom had a hundred Dwarfs brought before him. He then personally sat on each captive until the victim died of suffocation.

POINTS VALUES

Grom - Major Hero - 87
 Crud Longbone - Champion 12
 Trooper - 31
 Extra for Standard - 182
 Extra for Horn - 71

SHIELD

Grom's shield depicts the death of Wilfrid Willoughby, with a great deal of blood and the faded boasting fock very much in evidence.

UNIFORMS

Leather jerkin and trousers, with mail coat and heavy iron helmet.

GROM'S GOBLIN GUARD

Grom - Major Goblin Hero												
Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	5	5	4	4	3	5	3	7	7	7	7	
Crud Longbone - Goblin Champion												
Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	3	3	4	3	1	3	1	5	5	5	5	
Trooper												
Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	2	3	3	3	1	2	1	5	5	5	5	

MUDAT'S MERCENARY HALF-ORC MANIACS

It was general anti-Goblinoid feeling, coupled with religious mania, that resulted in the banishment of the Half-Orc population from Núin, one of the Human settlements on the borders of the Old World. The Half-Orcs resented this very deeply.

Such a Half-Orc was Mudat Brokenbone. After spending several years organising the Half-Orc Torayk tribe (most of whom had turned to cattle rustling and ambushing travellers), Mudat put his new army into operation. With his warhammer in his hand and revenge on his mind, he led the Torayk horde against the town of Núin. Resistance soon crumbled and the body of the unfortunate town champion was impaled on a pole, later becoming the regimental standard.

The Torayks wandered the borders of the Dark Lands fighting in a number of wars for both Orc and Human paymasters. Proving themselves to be unreliable and unscrupulous mercenaries in the best Half-Orc tradition. However, during the battle of Gonnear, after changing sides for the third time that day, Mudat was crushed by the infamous Goblin general Cron 'The Paunch of Misty Mountains'. Their leader slain, the Torayks dispersed into the wilderness under the command of the company Champion and paymaster Earwangle.

EQUIPMENT Weapons vary but are usually some kind of bludgeoning weapon such as a hammer or mace.

BATTLECRY The battlecry of this famous Regiment is 'Only for the Money'.

DEEDS Mudat Brokenbone was to rise to fame (and fortune) by being both the defender and attacker of the fabulously rich city of Helmgart. With two clients and the resources of two warring kingdoms at his disposal, Mudat managed to keep the siege going for almost 2 years without actually striking a single blow.

POINTS VALUES Mudat Brokenbone - Half Orc Minor Hero 42
Earwangle - Champion 81
Trooper 41
Standard 311
Horn 121

SHIELD The shields are encribed with the runes of the Torayk tribe to which the Half-Orcs belong.

UNIFORMS Mail armour is worn beneath a tattered red tunic, a cloak made of animal skin is worn by every member of the regiment. Earwangle is the keeper of the company coffers, a large and heavy chest which he has chained upon his back. In battle the pay chest often forms the rallying point in an emergency.



MUDAT'S MERCENARY HALF-ORC MANIACS

Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	3	3	3	3	1	3	1	7	6	7	7
Leader and Minor Hero Mudat Brokenbone											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	5	5	4	4	2	5	2	8	7	8	8
Paymaster and Champion - Earwangle											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	3	3	3	3	1	3	1	7	6	7	7

BUGMAN'S DWARF RANGERS

Joseph Bugman was possibly the most famous Dwarf Master Brewer of all time. The brewing community of Bugman's Brewery, in fact a small town, had been founded in ages past by the great Samuel Bugman, Joseph's long-dead Grandfather. By the time of the Goblin Wars, Joseph was a prosperous and wealthy brewing merchant, and a reasonably passive and contented Dwarf. His small community lay well off the beaten track, away from the worst excesses of the fighting, and Joseph felt no inclination to meddle in what seemed to him to be a domestic quarrel. After all, 'Dress was brass', and Bugman's Bitter sold well to Goblins and Dwarfs alike.

Joseph found himself unexpectedly involved in the war when a convoy transporting Bugman's Best Bitter into the Troll Country was attacked by a rampaging Goblin band. Every last Dwarf was slain, including Bugman's only son Bone. The news came as a terrible blow to the old Dwarf, who instantly swore uncompromising revenge upon the Goblins for their foul deed of theft and murder. Without hesitation Joseph took up his sword and armour, and gathered a small band of his workers, all of whom had lost relatives or friends in the massacre. As second in command Joseph appointed old master-malder Jorj Ruddle, an experienced veteran of many a war against the Goblins. Jorj may have been old, and he only had one good eye, and it was true that his left leg was in fact wooden, but he was still a mean old coot.

The band disappeared into the Bad Lands, and little was heard from them during the following years. Rumours from the south told of the re-swags of Bugman's Rangers, of cunning ambushes, of deadly nocturnal raids and of the devastation of the Goblins.

Eventually, wounded and deathly exhausted, Bugman and his now pitifully small band returned to their homes, only to fight their last battle defending Bugman's Brewery from the advancing armies of the Goblins. Joseph Bugman's body was never found, it is generally assumed that he died along with every other member of his Regiment and their families.

EQUIPMENT Double-handed axe, hand saw, short sword and crossbow.

BATTLECRY 'Hilns Abeil', shouted by half the company, to which the rest reply, '2'yor Roud'. This is in the Dwarfish tongue, and the translation is not known.

DEEDS Bugman's greatest deeds must go forever unrecorded, all memory of them dying along with the Dwarf and his troops. His later life and struggle against the Goblins is itself a source of popular speculation and myth making. The invention of Troll Brew is considered by many to be his greatest achievement, however.

POINTS VALUES Joseph Bugman - Dwarf Major Hero 147
Jorj Ruddle - Champion 13
Trooper - 11
Extra for Standard - 55
Extra for Horn - 22

SHIELD The shield design is that of the Bugman family.

UNIFORMS The troops wear sturdy buff coats, heavy earth coloured rough-weather cloaks, buckskin breeches and heavy boots. Mail armour is worn underneath the buff-coat.

BUGMAN'S DWARF RANGERS

Joseph Bugman - Dwarf Mighty Hero											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
3	7	6	4	5	3	5	3	10	9	10	10
Jorj Ruddle - Champion											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	5	4	4	4	1	3	1	9	7	9	9
Trooper											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
3	4	3	3	4	1	2	1	9	7	9	9



NOTLOB'S ORCISH BOLT-THROWING ENGINES

For many years the only route over the Black Mountains was dominated by an Orcish settlement run by Harbush - an Orc of great size and strength. Many battles were fought within this mountain pass, the Black Fire Pass, and many heroes emerged on both sides. Dwarfs and men tried desperately to destroy the Orcs, and the Orcs in turn responded by strengthening their defences and enacting countless revenge raids on human farmsteads.

Notlob was already famous amongst his kind when he arrived at the Black Fire Pass. Had he not invented many fiendish engines of war and instruments of torture? Had he not designed and commanded the War Engines that battered down the walls of half the cities in the Badlands? How Notlob was to apply his creative genius to designing new engines for the defence of the pass.

The Men and Dwarfs didn't know what had hit them when their next assault foundered under a driving storm of huge bolts - as large as spears and capable of piercing straight through even the toughest Dwarf armour. Further assaults proved equally fruitless, and eventually the Orcs were left alone, to continue their age-old trade of murdering travellers and plundering merchant convoys.

Notlob himself is an Orc Major Hero. He is also an extraordinary engineer, and counts as a full crew of 3 when firing a war-engine. In addition, any other engine in his unit cost +1 to their normal 'to hit' score with war engines.

EQUIPMENT Bolt Throwing Engines

BATTLECRY Due to the nature of their weaponry these Orcs do not employ a battlecry as such - although they will happily enter hand to hand combat, screaming, yelling and gesticulating in the usual Orcish fashion. However, unusually for Orcs, many of Notlob's crewmen can write a few words. They employ this talent to engrave various slogans along their missiles, including such amusing witticisms as, 'Notlob does it from 300 feet' and 'Chaw on this Stunnic'.

DEEDS The Black Fire Pass conflict was to earn Notlob a reputation amongst Human and Dwarf kind. However, he always considered the invention of the 'Happy Hurling Mangling Rod and Head Press' to have been his greatest achievement.

POINTS VALUES Crewman 14
Notlob 27
Engine 30

UNIFORMS Orcs do not wear uniforms. They despise uniformity and prefer to individualise all their clothing by applying a good layer of filth. They have a similar attitude to their war engines, and take great delight in giving them names and painting slogans on them. Many Orcs even keep a record of their kills on their engines, together with the names of battles and campaigns in which they have fought.



NOTLOB'S ORCISH BOLT-THROWING ENGINES

Notlob - Orc Major Hero

Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	6	6	4	5	3	5	3	9	7	9	9	

Crew

Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	3	3	3	4	1	2	1	7	5	7	7	

THE BOWMEN OF WOOD ELF PRINCE OREON

All of the remnant wood-clives of the Old World are noted for their amazing skills with the bow. From amongst his father's people, Prince Oreon chose the best archers and woodsmen and assembled this famous Elven band. With his Company, Oreon left the Old World and took ship to the Elf Kingdoms, where he joined the crusading army of the Sea-Elf Lord Stalor. He fought with distinction in Stalor's Southlands campaign, losing an eye in hand-to-hand combat with the Evil wizard Dornbeast.

Oreon's company wear the traditional hunting green of the Wood Clives, with full capes and hoods. In addition to his bow, each warrior carries a shield, sword, long knife and two quivers. Regimental Champion Ifrun also has a huge double-handed sword, a weapon wrested from a fearsome Giant during the Southlands campaign. The company proved more than willing to get stuck in, and after their return to the Old World formed the basis of the Greenwood's defence.

Oreon himself grew sullen over the years and took to brooding over the loss of his eye and vitality, a result of a wound inflicted by Dornbeast. One day he simply vanished. Popular legend has it that he went in search of his lost eye. The tale is told in some length in the 'Lay of Oreon's Folly', a well known drinking song.

EQUIPMENT Arcament - Elf Bow, Sword, Long Knife.
Armour - Shield



BATTLECRY 'The Greenwood', also 'Oreon, Oreon', and 'Take the high ground'.

DEEDS The Bowman of Oreon earned eternal fame on the occasion when a huge Giant Champion challenged Oreon to single combat. Oreon accepted, and as the Giant strode out to do combat, his entire company launched a single volley of arrows, killing the Giant instantly. Although many people thought this a dirty trick, Oreon always maintained that the Giant had rancid breath, smelled utterly foul and deserved to die anyway.

POINTS VALUES

Prince Oreon - Major Hero 154
Ifrun - Champion 14
Trooper - 11
Extra for Standard - 32
Extra for Hero - 13

SHIELD

The shield illustrates the Greenwood, and the arrows of the company.

UNIFORMS

Green tunic and breeches with weather stained green cloak and hood. Long leather boots are worn, with turned down tops. Oreon wears the same uniform, but in a more elaborate cut.

THE BOWMEN OF WOOD ELF PRINCE OREON

Prince Oreon - Elven Major Hero

Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	7	7	4	4	3	9	3	10	10	10	10	

Ifrun - Elven Champion

Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	5	5	4	3	1	7	1	8	9	9	8	

Trooper

Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	4	4	3	3	1	6	1	8	9	9	8	

THE LOTHERN CITY GUARD

The Elves have always been an insular race, arrogantly proud of their culture and contemptuous of other folk. The Elf Kingdoms themselves are considered 'off-limits' to other races. Any Man, Dwarf or Halfling who attempted to despoil the fair lands with his presence would be executed on sight. The only exception is the huge, walled city port of Lothern. Lothern is the one and only place in the entire Elf Kingdom where other races are tolerated. Accordingly it is full of Norse traders, Old World merchants, adventurers, sailors, drapists, drunkards and other assorted weirdoes. Maintaining order is not easy.

The job of Captain of the Guard of Lothern is not a popular one. Few jobs are popular in the Elf Kingdom, as Elves despise all forms of work. Perhaps it is because of this that important or responsible positions tend to fall to eccentric. O'rol Halplinn, Captain of the Guard of Lothern, is a case in point: a neurotic, homicidal maniac. At dusk he can be seen pacing the battlements of the great lighthouse of Lothern, racking madly and, perhaps, torturing an underting.

All this is most un-Elf like, as are his habits of shouting abuse at travellers, spitting on sleeping Halflings, eating small foods in public and bathing in cauldrons of steaming goat sfil. But then O'rol Halplinn is no ordinary Elf.

His men respect him. The Champion of the Guard Halplinn's right hand man, respects him even more. This is Lahaven Ramjewe, notorious libertine and rake. Ramjewe is a Elf of good family, but estranged and disgraced as a result of an much publicised incident with a drunken Dwarf mariner.

EQUIPMENT Armament - Sword and Spear
Armour - Shield and Mail

BATTLECRY The battlecry of this regiment is based on the age-old tradition of challenging strangers during the hours of darkness. In Elyish the cry is 'Eie Callor Goids Llet', which is popularly supposed to translate as 'Hello, Hello. What's going on here then?'

DEEDS Amongst Halplinn's many deeds of infamy the destruction of the 'Halfling House', Inn and rest home, must be one of the basest. Many Halflings were slain, or suffered horrible and embarrassing torture at the hands of the Guards. Halplinn's only motivation seems to have been that Halflings are short, ugly and have very poor dress sense.

POINTS VALUES Trooper 10
Lahaven Ramjewe 12+130 pt magic sword
O'rol Halplinn 20
Standard +50
Horn +20

SHIELD The shield and banner carries the proud symbol of the city of Lothern.

UNIFORMS The Guardmen uniforms are highly traditional, although officers, standard bearers and musicians are allowed to wear pretty much what they like. The uniform comprises a close fitting helmet which is gilded. The tunic is gaddid and white, the belts and other decorative items are red. Spear shafts are blue, whilst most metal is either steel or silver.

Halplinn himself wears the arms of his family, including the tall, red crested helmet, purple embroidered tunic and equipment in gilded metal. He also has a metal breastplate.

NOTE Lahaven Ramjewe carries the magical sword Lightshaft. This is a Runesword with an Armour Rune, a Cutting and Smashing Rune and a Minor Death Rune on Goblins.



THE LOTHERN CITY GUARD

Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	4	4	3	3	1	6	1	8	9	9	8	
Guard Champion Lahaven Ramjewe												
Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	5	5	4	3	1	7	1	8	9	9	8	
Halplinn himself is a Minor Hero with a profile as follows.												
Fighting Characteristics									Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	
4	6	6	4	4	2	8	2	9	10	10	9	



ELWING'S ELVEN GUARD CAVALRY

The Elves have never been a very militaristic nation, preferring to raise impromptu armies of citizens rather than keep a large standing army. The seclusion of the High Elves and the basically maritime nature of the Sea Elves also made it essential to have a large army. However, to guard the coasts of the Sea Elf lands against possible foreign incursions, a body of Guard Cavalry are maintained, small units being distributed throughout the Elf Kingdoms.

Captain Elwing of Lothorn was the leader of one such small unit, stationed along the north coast of the Elf Kingdoms. He sprang to fame during the Norse Raids - at a time when adventurous Old Worlders were beginning to nurture territorial ambitions in the Elf Kingdoms. The Elves quickly put the invaders to flight, and those that fled to their kingdoms were later intercepted and destroyed by the Sea Elf navy.



EQUIPMENT Each trooper rides a horse, wears chain mail armour and carries a sturdy lance as well as sword and shield.

BATTLECRY The battle cry of the Cavalry Guard is 'Death to the Defilers'.

DEEDS Elwing's rout of the armies of Norse Champion Cecil Bloodaxe the Mauler of Men, and his subsequent slaying of the same were much talked about in Lothorn and still form the basis for many popular stories of heroism. Elwing's extreme cool in insisting that he finished his game of shove hujenny against the Regimental champion Estrulan before riding out to meet the invaders has passed into Elvish folklore.

POINTS VALUES Elwing Elf Minor Hero - 119
Estrulan Champion - 18
Trooper 16
Standart +80
Horn +32

SHIELD The symbol of the Regiment is emblazoned upon the shield of each trooper.

UNIFORMS The Elves are dressed in blue uniforms, whilst most of the leatherwork is black or red. Helmets and other metal fitting are silver or silver plated. Spear-shafts are painted blue, with white, blue or red pennants indicating different Companies. Elwing Company have Red pennants. As the Company Champion, Estrulan carries the Company Charter around his neck. This sacred container establishes the right of the Company to bear arms in the Elf Kingdoms and is the symbol of their authority.

ELWING'S ELVEN GUARD CAVALRY

Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
8	4	4	3	3	1	6	1	8	9	9	8
Captain and Elven Minor Hero Elwing of Lothorn											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
8	6	6	4	4	2	8	2	9	10	10	9
Regimental Champion Estrulan											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
8	5	5	4	3	1	7	1	8	9	9	8

MENGIL MANHIDE'S COMPANY OF DARK ELVES

During the spring of his last year, Kraal the Heartstealer gathered about him all the young men and women of his immediate family. Spells were cast, bloody sacrifices made, and, at last, the young Elven warriors were initiated into their family cult. At the completion of the ceremony Kraal banished all of the young Elves, expelling them from the forest and forbade them to return until each had slain a human warrior. Such was the way of the Dark Elves of Kraal's family.

Mengil, son of old Kraal, had never before strayed from the dark leafy confines of his forest home. He soon acclimatised to his new social role, however, and discovered that he liked the marauding life as much that he decided against returning to his father's people. He set out on a career of banditry and mayhem. His first victim was a huge Norse Champion, whose skin Mengil fashioned into a cloak, establishing both the mode of dress of his followers and his full name - Mengil Manhide. The company of Dark Elves was further strengthened when Mengil joined forces with the Dark Elf renegade and Champion Can Hawkbane. Hawkbane's distinctive feature was the large trained owl which accompanied him in combat.

In hand-to-hand combat Hawkbane's owl gives him an additional WS ST2 attack. The owl has T and W of 1, and an initiative of 8. The creatures will not attack independently, but only as an extra attack whilst Hawkbane is fighting. Should its master be slain, the bird will fly away.

Note that the company consists of both Elven males and females, Dark Elf women being easily as mean and aggressive as their menfolk.

EQUIPMENT Armament - Long Sword, Knife and Repeating Crossbow.
Armour - Mail Coat and Shield

BATTLECRY None - they prefer sneaking up quietly in the middle of the night.

DEEDS Whilst the Chaos incursions were at their height Mengil and his followers crossed the temporary land-bridge between the New and Old Worlds. Here they satisfied their vast appetites for destruction and blood, slaying indiscriminately and adding greatly to the disorder of those times.

POINTS VALUES Mengil Manhide - Major Hero (69)
Can Hawkbane - Champion (3)

Trooper - 111
Extra for Standart - 64
Extra for Horn - 22

SHIELD The device of Mengil is encribed upon each warrior's shield.

UNIFORMS Black tunic and breeches with light leather boots, elegantly shaped. Over the tunic the Elves wear a coat of mail armour, belted around the waist. Over their shoulder's each warrior wears the mark of his company - a man-hide.

MENGIL MANHIDE'S COMPANY OF DARK ELVES

Mengil Manhide - Dark Elf Major Hero											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	7	7	4	4	3	8	3	10	10	10	10
Ean Hawklord - Dark Elf Champion											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	5	5	4	3	1	6	1	8	9	9	8
Trooper											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	4	4	3	3	1	5	1	8	9	9	8



BATTLE CHARIOTS OF BOGDAN THE GOBLIN WARLORD

Bogdan Legbreak was the chief of all the Goblins of the northern Old World Mountains at the time of the Goblin and Dwarf Wars. He was of 'Cave Goblin' stock, a fairly small breed but incredibly tough and strong. From his stockade at the foot-hills of the mountains Bogdan led many raids against the Men and Dwarfs of the Old World, including numerous sorties into the north and the area known as the Troll Country between the Old World and Norsca. It was here where Bogdan's marauding chariotsteers met and destroyed a Dwarf convoy under the command of Bone Bugman, and it was also here that Bogdan met and teamed up with the treacherous Ogre mercenary Golgfag the Ruldroop.

Although Bogdan was killed before the Goblin/Dwarf wars came to an end, his famous chariots continued the fight and took part in every major engagement of the war, including the battles of Zhuf Field, the onslaught on the Middenheim and the final catastrophic battle of Mad Dog Pass. Bogdan's son and the Regiment's Champion Mad Eyed Hogg led the chariots after his death, and survived the war to become a thorn in the side of the Dwarfs for many years. If anything Mad Eyed Hogg was even more violent and drunken than his father, and could be heard for miles around bellowing his war cry of 'Beer for Hogg!'. After the war the chariots were dispersed, although many continued to fight in numerous small skirmishes after the war had ended.

EQUIPMENT Sword, spear and chariot.

BATTLECRY Bogdan's usual battle-cry was, 'Tear out their livers and eat 'em raw'. After his betrayal by the mercenary Ogre Golgfag, Bogdan took to shouting out 'Rot you Golgfag' during moments of stress. These were reputed to be his last words, uttered as the Ogre tore him limb from limb. Mad Eyed Hogg preferred the cry of 'Beer for Hogg!'.
DEEDS The destruction of Bone Bugman, and the convoy of Bugman's ale that he was guarding was one of Bogdan's most influential deeds. Bogdan was present at the Battle of Bugman's Brewery just before his death, and Goblin legend tells of how he goaded Bugman with tales of his son's death before slaying the Old Dwarf in an undignified and painful manner.

POINTS VALUES Bogdan's Chariot 199
Hogg's Chariot 30
Normal Chariot 24

UNIFORMS The chariotsteers were pretty much what they like, or what they can steal or plunder. The chariots themselves are often left natural wood, or painted in black. The Goblin take great pride in displaying trophies on their chariots, weapons, equipment and the anatomy of the slain being fixed onto the chariot.

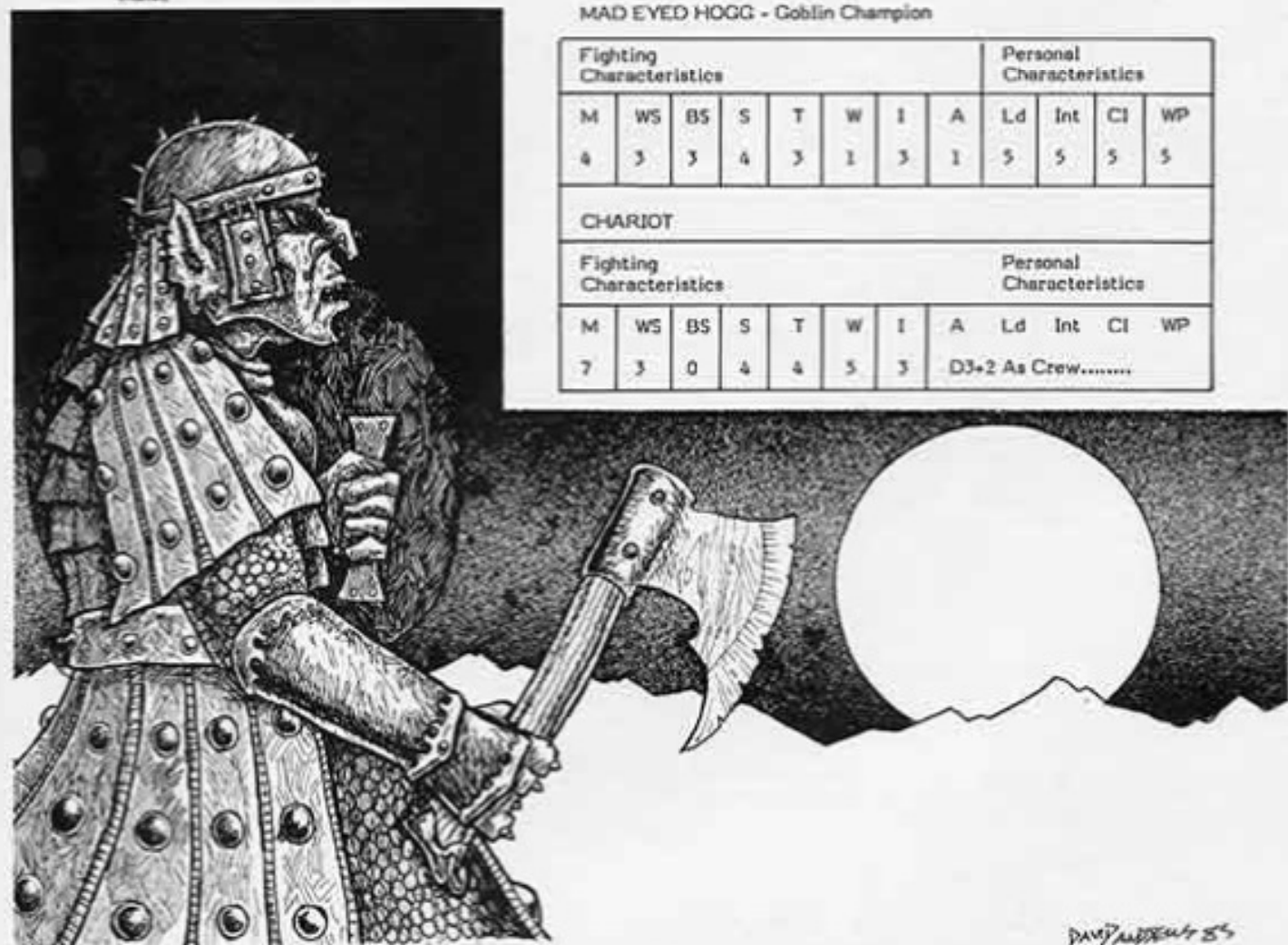


BATTLE CHARIOTS OF BOGDAN THE GOBLIN WARLORD

CREW											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	2	3	3	3	1	2	1	5	5	5	5
WOLVES											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
(7)	4	0	3	3	1	3	1	3	4	4	4
BOGDAN LEGBREAK											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	5	5	4	4	3	5	3	7	7	7	7

MAD EYED HOGG - Goblin Champion

Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	3	3	4	3	1	3	1	5	5	5	5
CHARIOT											
Fighting Characteristics								Personal Characteristics			
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
7	3	0	4	4	5	3		D3+2 As Crew.....			





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Swansea
Wales

Mike Birch takes up his pen and writes (briefly) on matters plastic...

.. are these rumours true? I mean to say, bendy plastic Orcs!
C'mon - Surely!

Indeed not! Well certainly not bendy anyway. About a year ago we realised that the rocketing price of our metal-alloy was making the metal model an expensive proposition. We'd always had plastics at the back of our collective consciousness, but not until then did we take any steps towards doing anything about it. Making plastic models is a horrendously expensive business you know! Also, very slow. Our first step will be the Fighting Fantasy range of 60mm high plastic models to be released later on this year. To start with we've done Barbarians, Knights, Warriors of Chaos, Dwarfs, Skeletons, Goblins, Ogres, Orcs and Wizards. All have either separate heads or helmets, weapons, shields and assorted bits. Plastic models have had rather an unfavourable press in the past, often being labelled as 'toys', or poor in detail. Well, our models are neither, and so far everyone who has seen them has been surprised at just how good they are. You still don't like the idea? Well don't worry, the metal miniature is alive and well for the foreseeable future at any rate.

And - don't call me Shirley

Derby

Phillip Curran writes with a whole list of useful suggestions and is determined to know:-

A possible date for the publication of Rick Priestley's Rogue Trader, this is because you once sent me two asteroid spaceships and I would like to know what to do with them.

I've got the entire Citadel projects department (that's Rick Priestley incidently) working hard on 1 - this Journal and, 2 - Warhammer Role-Play. Once through with that we'll move on to Rogue Trader, as well as Warhammer supplements and other game aids.

Neil Jarvis was one of the visitors who came to the Citadel open Day in September. He writes:-

..we enjoyed ourselves immensely. Everybody was very friendly and helpful, willing to answer any question we cared to put to them. ...The standard of the painting competition was very high and the Player's Guild display was phenomenal. The Bring and Battle stands were good, and I will surely enter next time! By the way, when will the next Open Day be? You can count on me being there.....How many people turned up in the end?

The Citadel Open day was a great success really. We had Warhammer battles, painting competitions, a display game by The Player's Guild, and guest appearances by Gary Chalk, Joe Dever and Steve Jackson. In addition all of our own designers were there, as well as Tom Meier (the one walking around in the bowler hat, and false moustache and nose) and Nick Bibby (the one with the Conan-esque physique). Richard Halliwell was seen stalking around, trying hard to maintain an 'Aura of Normality Spell'. One of those unlucky enough to speak to this elusive gaming personality was heard to mutter, 'He's even worse than I imagined'. Many other gaming personalities were present, far too numerous and rabid to mention. Will we do it again? I'm afraid so. We have nebulous plans to do 2 Open Days a year, the second one being in March '85. We made it just over 1000 visitors by the end of the day, not bad going, and certainly more than we expected.

Kevin Adam's suggestion that Oil based paints were unsuitable for use on our models prompted quite a few replies from experienced painters who favour the medium. It also prompted the article elsewhere in the Journal. Mr J.D Finagin wrote what I felt was a good summary of the 'case for oils'.

...Using an oil/white spirit mix and layered wash techniques over 2 (thin) coats of household emulsion base, along with dry brushing, I can get results that are life-like and detailed. Perhaps your comments, 'don't use oils' apply to novices, but to anyone with some experience in figurine painting they are well worth trying out. Oils will mix well with matt enamels, including metallic paints, providing a wide range of tints to metals etc. Pigment quality does vary, but this can be overcome by experiment and technique....

Mr Finagin goes on to stress the advantage of control that you gain with oils, and mentions other points covered by Simon Cass's article. I still wouldn't recommend oils to novices myself, but I take the point, and I'd certainly like to see some examples of some modern work in oils.

Leeswood
Wales

Waldo The Wally wants to know if we can:-

..shed light on the rumour that Tony Ackland is releasing a Citadel calender, containing large colour sketches of Citadel figures. I send this dispatch in order for you to verify or denounce such a delicious rumour.

Our artists were preparing a calender before Christmas, but failure to get our act together at a critical moment knocked the whole project on the head. Oddly enough, some of the artwork intended for the calender has since been used in the new edition of Warhammer, and could well see light in White Dwarf and other future publications. As for a calender.....well, maybe next year.



Lancaster

Lee Connor writes on the subject of our metal, casting and the recent price rise.

I have been buying your figures for quite a few years now, and I am still amazed at the continuous improvement in design. Every new batch of figures is just better than the last! But - arghhh! 60p for a foot figure.....Is this astronomical price rise (15p on average) really necessary? Are we just paying more for fancy packaging?To make matters worse, I cannot but help notice the declining standards in quality control. Last week I bought two Fighters, both of which were very badly cast, with either scabbards or weapons not formed properly.

Quite a few collectors have expressed their dismay at the new batch of price rises, but sadly it is out of our hands. The alloy we use contains a proportion of bismuth, as well as lead, and the price of bismuth has just gone through the roof. We suddenly find that the cost of our raw materials are something like two or three times what they were six months ago. We absorbed one major price rise in the summer, but have no choice but to increase our prices now. It is true that some manufacturers of wargames figures and traditional 'toy-soldiers' manage to sell at a much lower cost than Citadel. In all cases you'll probably find that this is because a cheaper alloy is being used, or economies are being made in design standard, customer service or just the number of different designs being made. Obviously, this is perfectly satisfactory as far as it goes. Fantasy gamers, however, are a much more demanding lot on the whole.

Packaging accounts for only a tiny fraction of the cost. If Citadel were to supply models unpackaged very few shops would be prepared to stock them. Only by selling a relatively large amount of models in many shops can we keep costs down, so, in the long run, packaging doesn't really make much difference.

Quality is something we're very keen not only to maintain, but to improve. Remember, a model you buy in your local retailer's might have been cast six months ago, maybe even a year ago. If you are a regular collector, then inevitably, sooner or later, you will find a poor casting. Unacceptable castings are those missing some part of the model, such as an arm or leg missing or only partially formed. If you buy a model like this send it to Citadel Miniatures together with the original packing and the name of the shop where you bought it, and we'll gladly replace it.

Rest assured, we realise that it is in our own interests to keep prices down as far as we can, and we're always trying to find new ways to do so. Slottabases are one such idea, Regiments of Renown boxes are another. In the future we have the 60mm plastics, which have already given us practical experience with plastic techniques. We are also experimenting with new metal alloys, many of which we considered too expensive in the past, but are now cheaper than the standard bismuth alloy.

Ealing London

Max Gibson was also at the last Citadel Open Day. Max would like to know-

...the manufacturer or manufacturers who produced some of the models used in your display games. They certainly were not Citadel figures unless I am very much mistaken, nor any company I know of.

Max goes on to say that he has a collection of over 1000 25mm figures including several hundred Citadel fantasy models as well as many of the historical models from traditional companies. Like Max's own collection our own collections have been built up over many years, but most of the models we use in displays are Citadel - simply because a modern Citadel figure stands out as being so much better than the old ones. This is not surprising really, these days there are so many superb modelling materials about, better production methods and, I think, more skilled designers. The figures you didn't recognise were probably some of our own conversions of Citadel figures. We do this quite a lot to give us unique models. It isn't really very difficult either, just a case of swapping over heads, torseos, changing weapons and doing a bit of routine re-modelling with epoxy putty.

Mind you - we've all been collecting metal models for quite a few years. Our collections do include many models from now-defunct companies. But, on the whole, we don't bring these to conventions such as the Citadel Open Day.

Portsmouth

Jimmy Roberts and several million other people have posed the age old question:-

Is it possible to have my character made into a metal figure, and if so how much would it cost?

Unfortunately it isn't really possible for us to do this sort of thing, as our schedules are extremely busy producing our regular batch of new models, without having to devote time and effort to making one-off Ferdinand the one-legged, geriatric half Goblin half Gnome with an especially large wart on his nose. The expense involved in producing a new master model is also not inconsiderable. If you have a character which you think would make an interesting model, then why not send us a sketch of him/her/it. We receive many such suggestions all the time, and we always look at them and use them for inspiration. Our designers are sometimes very difficult to inspire and your drawings come in useful. Not as useful as the big mallet over the fire-place, but useful nonetheless.

AND NOW.....

A UNIQUE CREATURE FEATURE

RICHARD HALLIWELL - A WARHAMMER MONSTER



The Richard Halliwell is a strange and elusive monster, rarely seen in the daylight, preferring to spend much of its time asleep in its underground lair or 'pit'. The beast can easily be recognised by its nervously quivering eyes, body shaking hands and by the many tea stains that cover its clothing.

Physique:- The Richard Halliwell resembles humans to some extent, a fortuitous coincidence that serves to confuse government bodies and, sadly, Richard Halliwell.

World Distribution:- Nottingham. The creature has a very strict pattern of migration that takes it from Hyson Green to Canning Circus and back.

Alignment:- Chaotic

Special Rules:- Causes Fear in small children and vacuum cleaner salesmen. Causes Terror in peoples mothers. Subject to Strangeness - will act strangely for a turn on the D6 roll of a 6, otherwise will fall comatose.

Points Value:- Impossible to measure due to erratically fluctuating personal characteristics.

ARCHAIC ABODES



HALF-TIMBER HOUSE AND TOWER

A specially designed building ideal for Warhammer games or as part of any scenic background for any role-playing game or diorama. The house can be assembled either with or without a tower, and two optional tower designs are provided. In addition there are outhouses and an attic window to position where you wish. The heavy paper on which the house has been printed will give you a reasonably sturdy construction if you glue it onto a heavy card base. If you are careful your building should stand up to quite a few battles! If you wish to make your house more durable we would recommend fastening the sections to a thicker card before assembly.

If you would like to see more card-building plans why not write and tell us. Would you prefer to have buildings printed as part of the Citadel Journal, or do you think they should be available separately?

1. The House

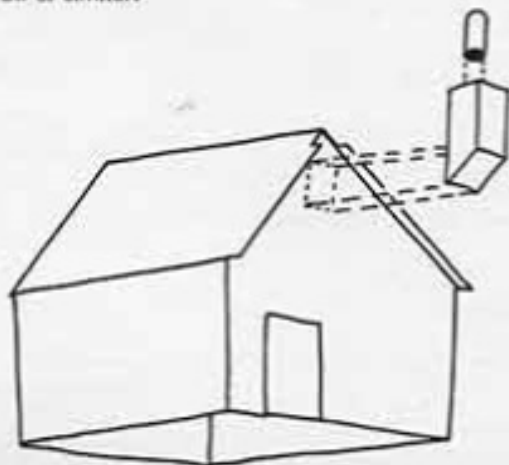
Cut out wall sections A and B.
Cut along the solid black lines using scissors or a knife and ruler.
Fold along the dotted lines so that the flaps face inward.
Glue the two wall sections by the flaps on the end of the walls.
Glue the walls to a card base using the bottom flaps.

2. The Roof

Cut out the large roof section C. Fold along the dotted line.
Apply glue to the top flaps on the walls.
Carefully position the roof, making sure that there is an equal over-hang on either side.

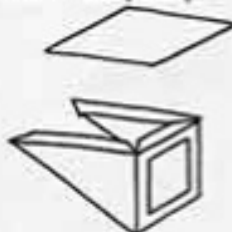
3. Chimney

Cut out chimney section D. Fold, glue, and assemble as shown in the diagram.
Glue the chimney into place on the area marked on the wall.
You can make your own chimney pot from a piece of drinking straw or similar.



4. Attic Window

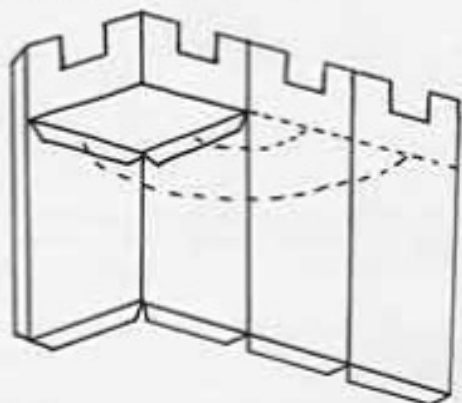
Cut out parts E and F. Fold E along the dotted lines and glue F into place as shown below. This piece may be fitted anywhere on the roof or left off completely.



Two towers are provided - choose which one you wish to assemble. For the wooden tower follow stages 1, 2, and 3. for a stone tower follow stage 5 below.

5. The Tower

Cut out section G and H. Fold along the dotted lines.
Glue one of the flaps on floor H to the inside of the tower.
This should be done at such a level that a model standing in the tower has his head level with the top of the battlements.
Glue the remaining three flaps on the floor section and the flap on the end of the tower.
Assemble the tower.
Flaps are provided along the bottom of the walls, allowing you to glue the tower onto a card base.

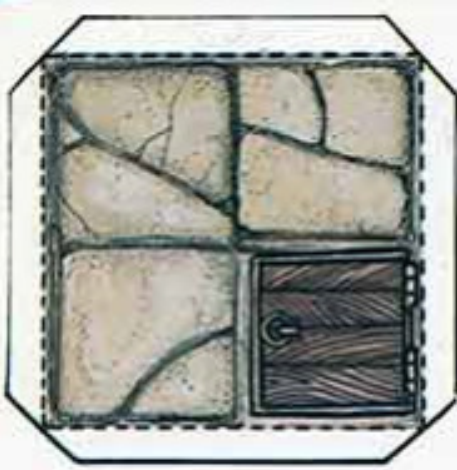


6. Out Houses

The two out houses are optional and should be placed where you see fit.
Cut out section I and fold along the dotted lines.
Glue the flaps on the end of the wall to the desired location.
Cut out and glue roof J to the flaps on the tops of the walls.

7. Repeat 6 using pieces K and L.

8. The tower and house are designed to be part of the same structure although they can be used separately if you wish. They can be joined where ever you choose. You will have to trim the roof over-hang away to get a good join.



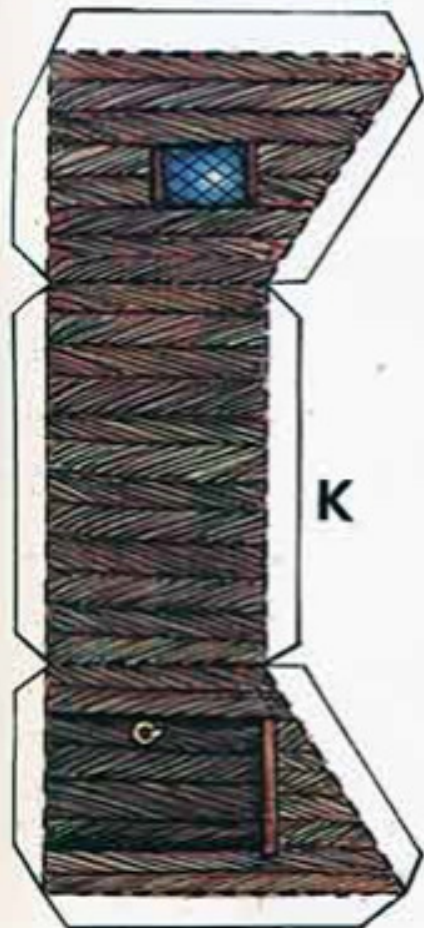
H



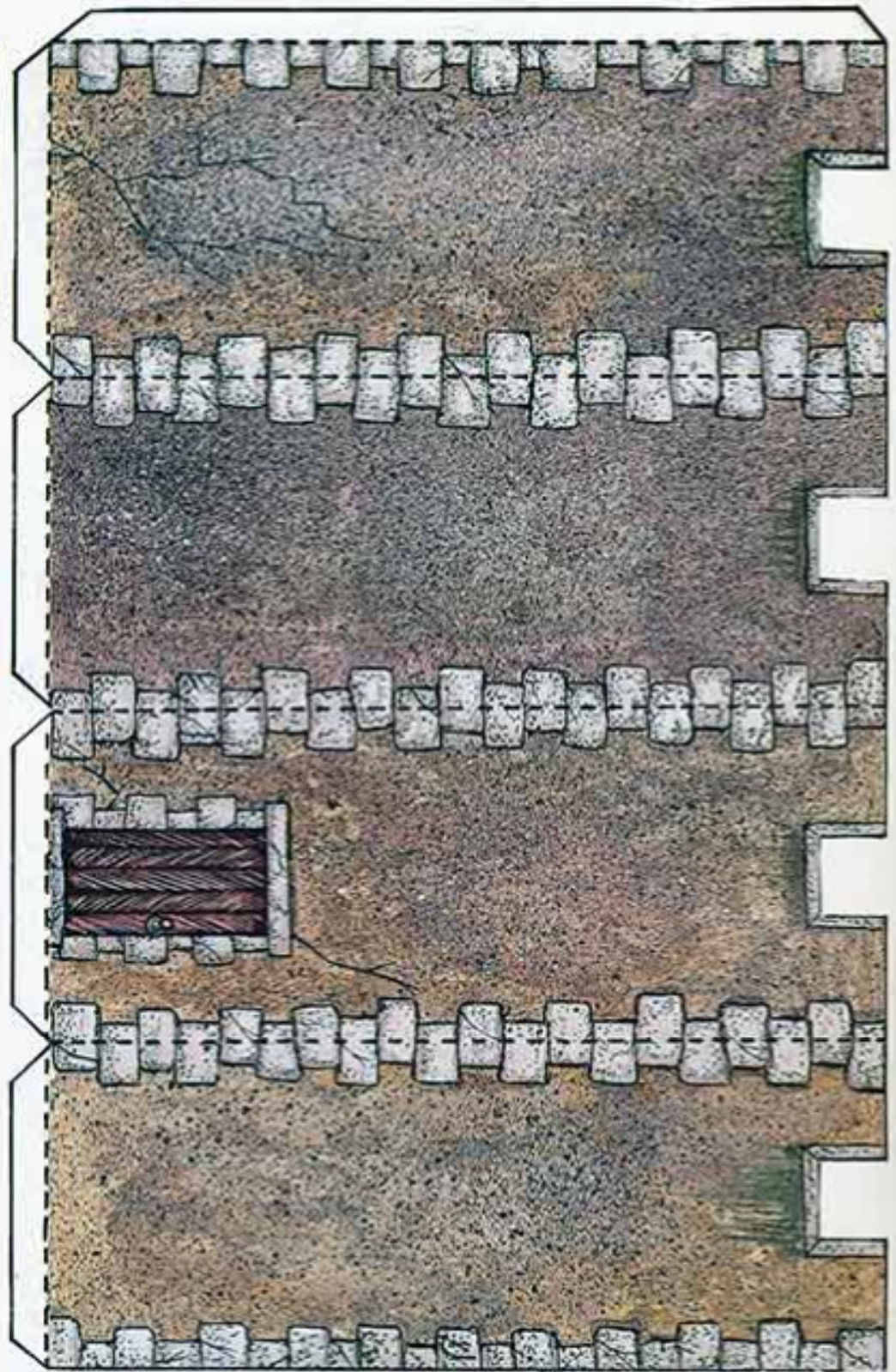
L



J



K



G

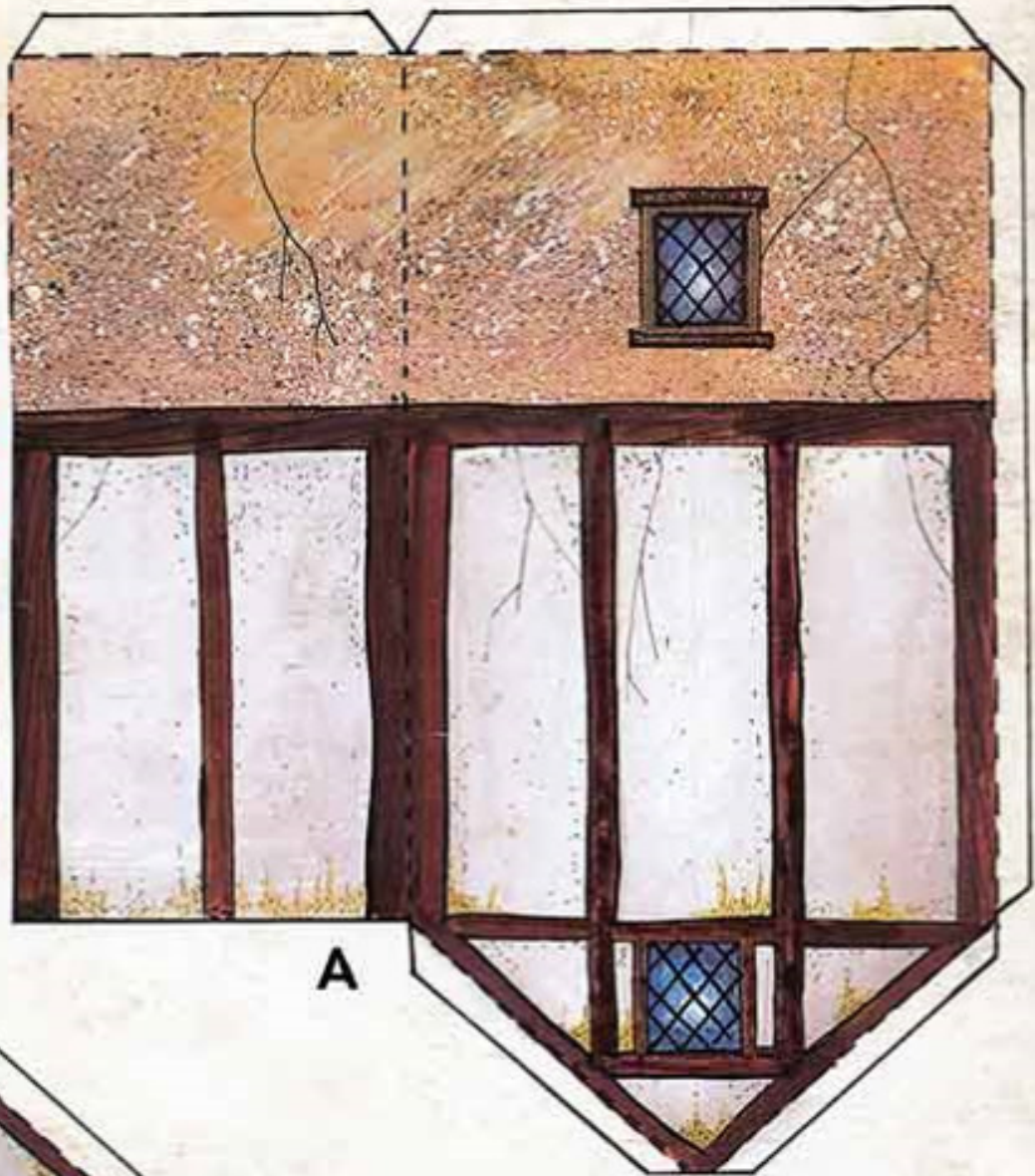
wooden
tower



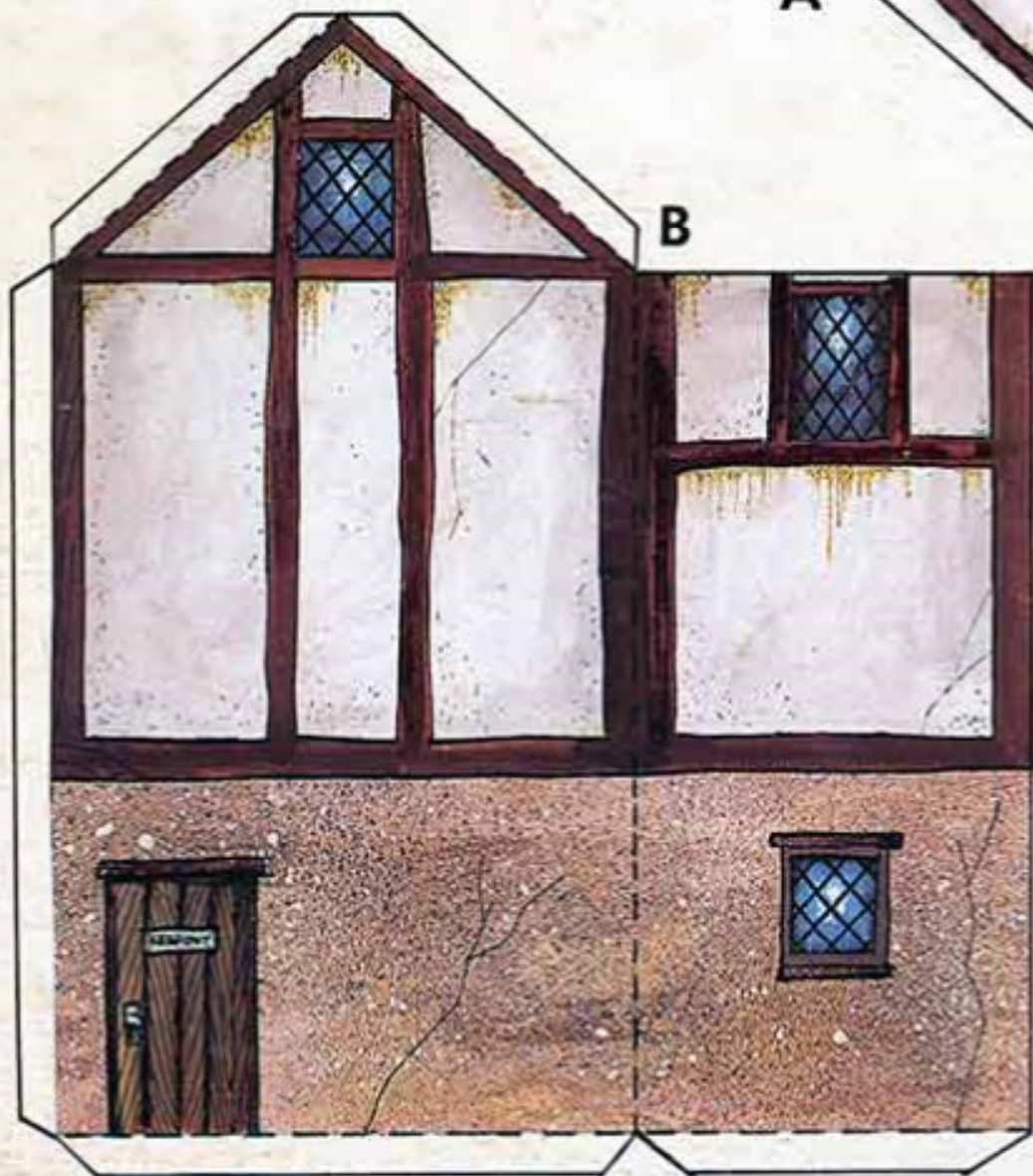
I



C

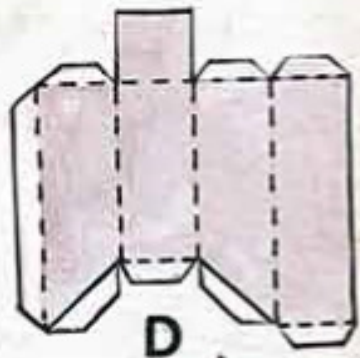


A



B

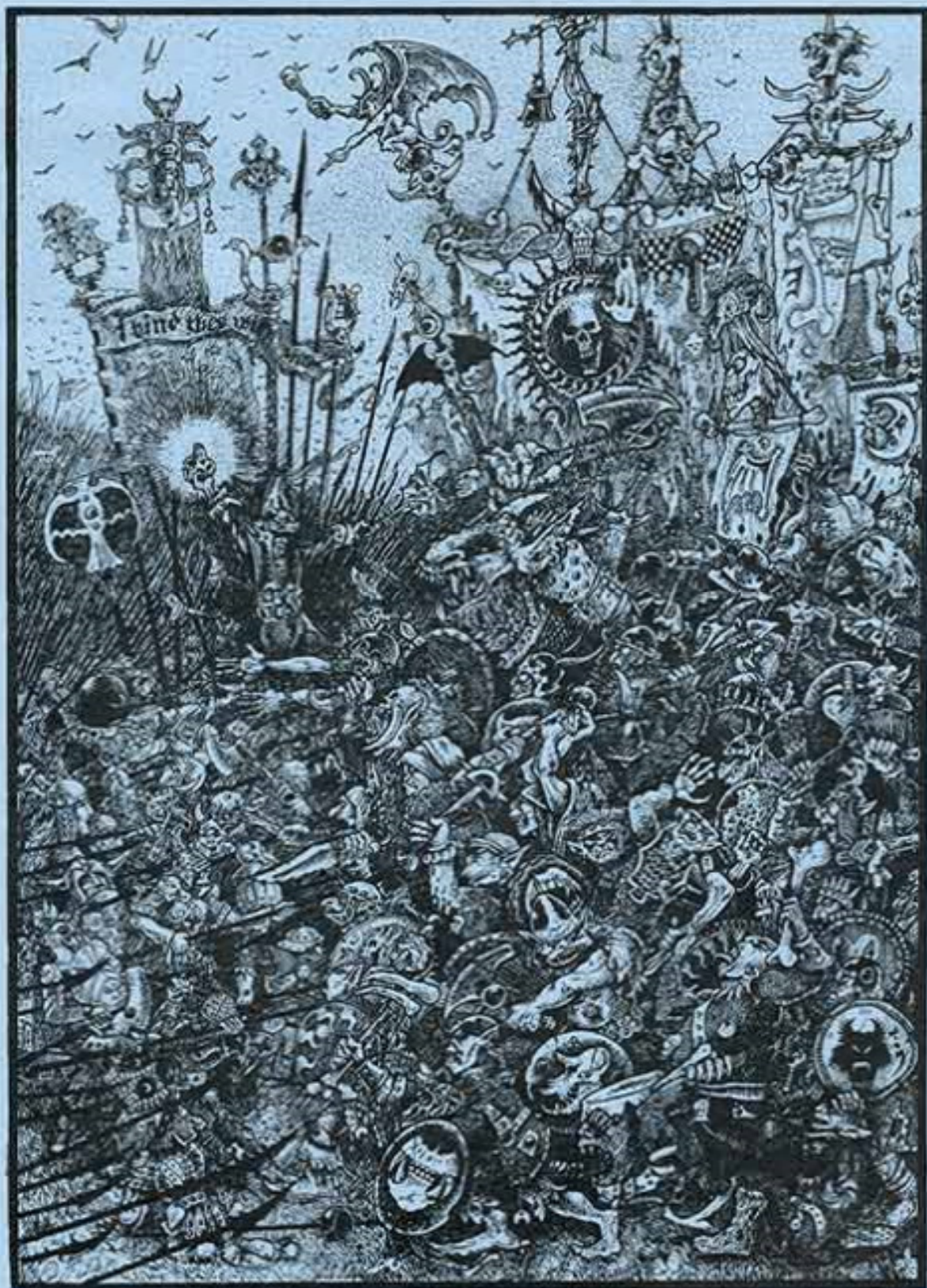
wooden
tower



D



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DRAGONS

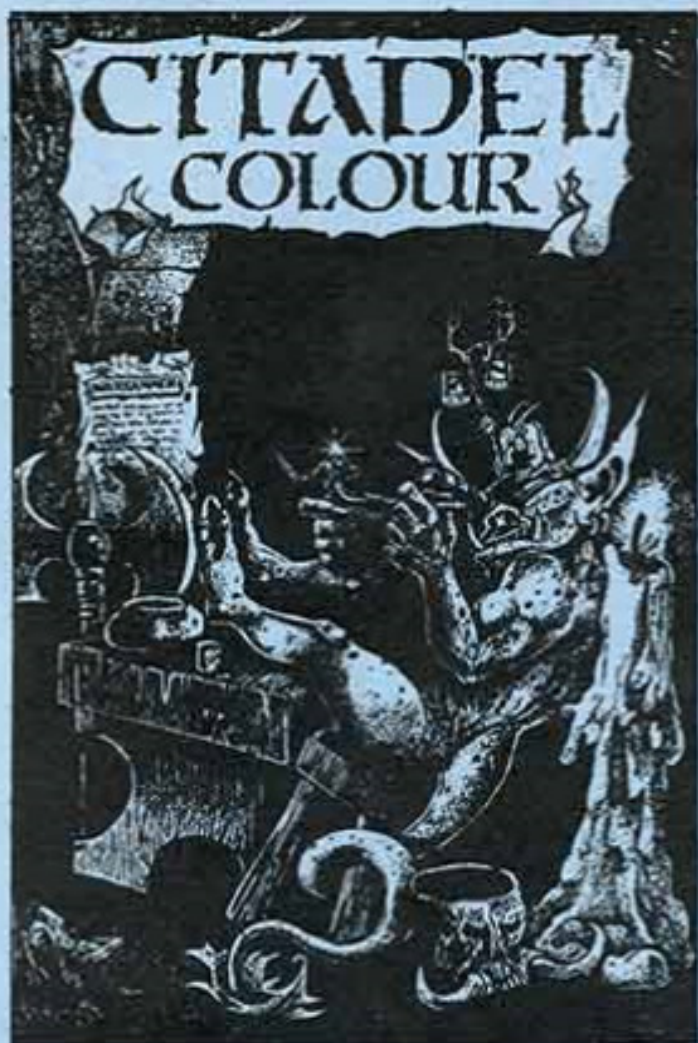
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SET ONE	£ 4.95
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USING CITADEL COLOUR

Before painting your model first clean off any mould lines or other irregularities on the casting. Use a file or modelling knife, but remember to take care as all modelling tools are dangerous if not used properly. Make all cuts away from yourself.

Undercoat the model using a matt white enamel paint. We recommend the sort sold in spray cans, you can buy these from your model shop. Car body primer is just as good and usually cheaper. This will provide the ideal background on which to apply paint.

Whilst painting you will need a good brush, at least one jar of water and some tissue. You will also need an old plate or tile to use as a paint palette.

It is best not to use paint direct from the pot, as this tends to mess up the pot and it is all too easy to accidentally mix the colours. Place as much of each colour as you are likely to use on the palette, and do all your mixing on the palette.

It is best to keep a separate water jar for metallic paint, otherwise you will find bits of silver or gold will cling to your brush, and usually end up exactly where you don't want them.

Citadel Colour is water based, and can be freely mixed with other water based paint. It cannot be mixed with oil paint or enamel, nor can it be thinned using turps or similar solvents. Use water to thin paint and clean brushes. Wet and repaint brushes after use, and they will be ready next time you want them.

After you have finished painting your model you will probably want to protect its paint job against handling and accidental damage. To do this you can apply a polyurethane varnish, available either in spray can or tins from your local hobby store. Household polyurethane is just as good, and works out cheaper in the long run. Before varnishing you **must** allow the model to properly dry, otherwise the paint will run. Metallic paints take three days to dry properly, non-metallic colour can be varnished after 24 hours.

Citadel Colour is an entirely new range of paints, especially designed for painting white metal models such as Citadel miniatures. Citadel Colour is a water based acrylic, so it is thinned with water and brushes are also cleaned in water.

The pigments have been specially selected by us to provide a comprehensive range of strong fantasy colours. We think you'll be amazed at the difference between our new paint and ordinary hobby paint.

SET 1

- 1 SKULL WHITE
- 2 CHAOS BLACK
- 3 BLOOD RED
- 4 BRONZED FLESH
- 5 WOODLAND GREEN
- 6 ENCHANTED BLUE
- 7 SUNBURST YELLOW
- 8 MITHRIL SILVER
- 9 SHENING GOLD

SET 2

- 10 ROTTING FLESH
- 11 GOBLIN GREEN
- 12 ELF GREY
- 13 WORM PURPLE
- 14 HOBGOBLIN ORANGE
- 15 ORC BROWN
- 16 SPEARSTAFF BROWN
- 17 SWAMP BROWN
- 18 CHAINMAIL

Each boxed set contains 9 individual colours in plastic pots and costs only £4.95. Individual pots are available separately at 60p each.

