

Issue #5

\$2.95 • £1.99 • 5.80 DM

# FORGE

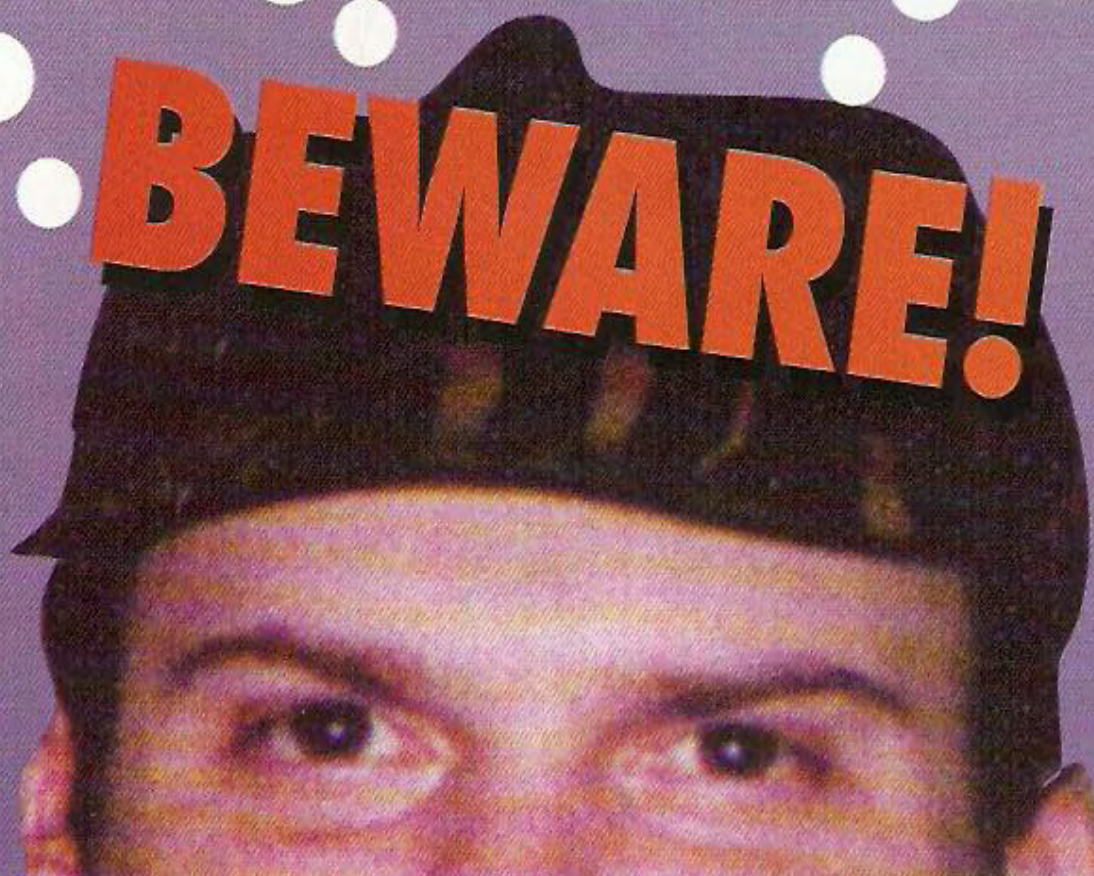
Heartbreaker's Magazine  
of Adventure Gaming



**This Man  
Wants to  
Come to Your  
House Every  
Month!**



**BEWARE!**



# Summer Convention ~~Circuit~~



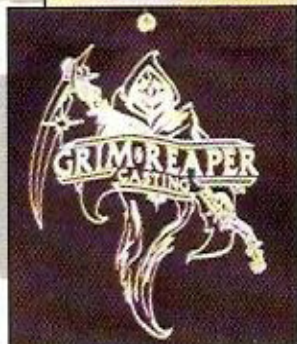
Part of the Heartbreaker Milwaukee Breweries Assault Squad



Awesome Spawn of Demnagonis air-brushed T-shirt by Off-World Designs. 708-739-5274



CIRCUS!



The Grim Reaper Banner flew proudly at both origins and GenCon. Pictured above is Grim Reaper President, Rich Jennings, with his head buried in the latest exciting issue of *Forge*.



Wrong finger, pal!



Christmas in July? A winter Warzone battlefield at Origins



Over the course of the 4-day GenCon weekend, this man personally beat the crap out of 27 G.W. gamers.

# Camouflage in Warzone

By Dennis O'Toole

Figures painted by Daniel O'Toole, David O'Toole, and Neal Schaffer

To camouflage or not, that is the question.

The purpose of camouflage is to blend in with the surroundings. As logical as this seems for a squad deployed in a combat area, being inconspicuous has rarely been considered important for combat troops. Historically, the reverse has been true. The eighteenth century was the period of the military tailor; bright colors, intricate embroidery, piping, lace, turnbacks, and ornamental buttons were standard wear for even the lowest private. During the Napoleonic Period every soldier was a fashion piece. And this helps to indicate the dilemma facing wargamers who desire to paint futuristic soldiers: should you paint for the artist or paint for the game?

To many artist/gamers, painting a miniature figure well is as much fun as winning a battle. Fine uniform details and physical characteristics created by the sculptor make it seem a disservice not to paint the figure with as much care as it was sculpted. Hours are spent choosing complementary colors, blending, washing, and then highlighting. With the art of camouflaging, the clothing and armor colors are normally muted and the detailed accessories are painted with subdued colors. If this muting and subduing is done in order to create a camouflaged warrior, the details of the figure will be unnoticed and the work of the artist is unappreciated. "So what? You can paint a tree!" sayeth the Artist. "Ah, but my tree can shoot!" replyeth the Gamer. A part of the universal dilemma — to be or not to be — a tree.

Placed on a pedestal or in the hand, the figure can be examined and analyzed for realistic features and detail. (Have you noticed that when your figures are really well painted, you ask them for a report of the battle?) But does it become one with the environs when placed near some scenery? Maybe that's not such a bad thing, especially when you've got your Free Marines "hidden and waiting" and your opponent doesn't see them as he moves his units. After all, "Art is in the eye of the beholder," and if the marines beholdin' the guns ready...

## Camouflage Theory

The variations in brightness help to confuse the eye about distance. The irregularity over the different parts (body, clothing, armor) are necessary to break up the tell-tale outline of the easily recognized human form or the evenness/symmetry of a vehicle.

One problem with painting camouflage is that the theory is to mute the figure. If that is done totally, then the figure has little appeal to the eye. And if you are standing three feet away, at the edge of the gaming table, you may not even SEE your own troops, much less receive any recognition for your excellent handiwork of many ideas and hours. Can a middle ground be established? Each artist/gamer must decide that dilemma individually — there are no rules or dice rolls for this conflict!

These figures have been painted to provide a variety of ideas. The Sea Lion Sergeant offers the idea of camouflaging even the exposed flesh, including the face. That concept is popular currently in the U. S. Forces, and it is carried to a technical craft in understanding which areas get the dark colors in order to mute the

high spots of the face. (Yep, put black and dark brown on those big ears.) But, as a gamer, how do you feel about it?

Daniel and Neal have taken artistic license by not painting the equipment in a camouflage pattern. On some figures, these accessories are downright garish, as in the case of the Bauhaus Kapitan. However, does that befit his character; i.e., in uniform but fop-pish? Equipment, as with the uniform, could be "camo-ed". There are some items of equipment that are currently made in camouflage for various military services but it is left primarily to the force command to modify or attach camouflage. Will such latitude be granted in your Warzone Command? How strict is your discipline, general?

Everything in "Tactical Black"! That is a philosophy popular with many urban combat units (made famous during the SAS Iranian Embassy hostage rescue in London). As a figure painter, that could be a challenge. For some non-painters but avid gamers, it may be the answer ("Wow, Black primer and I'm done!"). Perhaps. But see how your fellow gamers react to your "non-descripts." (At least drybrush a dark grey!)

And then there is the 90's "ultimate" in camouflage - the Ghilly Suit. A sniper "uniform" made of multi-colored burlap, and attached to the burlap cloth will be the various flora of the area in which the sniper operates. Gamer, wrap your figure in a burlap cloth and move it about the table! (At least losing to a well-cammied figure/bush would be more acceptable than getting beat by "black-primered hole".)

## Figure One: Capitol Sea Lion Sergeant (Daniel O'Toole)

The uniform and armor of this Sea Lion were painted with three varying shades of blue, a dark, a medium, and a light. The blue befits the Sea Lions' primary operating environment — water. (Probably clean Venusian water, as opposed to Earth's sewer system of the Warzone period!) The dark shade occurs most and has the effect of breaking up any outline which may be caused by armor



FIGURE 1



or distinctive shapes of the body. The medium blue is applied in a ratio of about as half as much as the dark hue. And the light blue is applied only occasionally along the border between the two darker blues; when it does, the lightest blue will cause a blending effect and is barely noticed.

Another interesting item is the use of flesh paint as a camouflage. This is currently popular with U.S. elite field forces. It serves very well when the distances of observation will be close, such as jungle, urban, or forest.

## TECHNIQUE

The colors chosen for this Sea Lion are variations of blue. It is expected that the Sea Lions will be approaching their target from deep water. Since surprise is the primary element of their mission, the camouflage selected will support the clandestine aspect during the critical time of approach. The dominant blue is dark, because their insertions are generally designed to be done during the darkest time of day, or via sub-surface.

This figure was painted by Daniel using Accent colors for the blues and Armory Paints for the other colors. No wash was used. Fine aquarium sand is used on the base.

*Sergeant (Patrick) Mitteo floated in from the sea with the gentle movement of the waves. His body was slanted at a forty-five degree angle to take maximum advantage of the tide change. His eyes and ears remained above the surface and he took air only when the undulating waves provided space and time. He could not see his point man, Buttram, but he knew that he was directly in front, probably seven yards out. Buttram's job as point man was to find the path to the target and to lead the team in. Mitteo knew he was directly in line with Buttram since he was hitting the plastic seaweed markers that were being placed every few yards.*

*Mitteo was drifting toward the foot bridge that Bauhauser had built to connect the portals of the harbor entrance. A lone sentry was on the bridge, and he halted at the center of the span as Mitteo approached. The bridge was the elevator type that the Bauhauser technology marketed with pride. It could be raised high enough for even the super-trawlers to pass under, or lowered below the water's surface. It was now resting less than five feet above the waves.*

*The watery path that Buttram had made led directly under the lookout, who was now staring into the waters below his perch. "Is he alerted or thinking of a schotšic?" wondered Mitteo as he withdrew his K-bar from its sheath along his calf. The sentry was now looking directly at the Sea Lion but the body language of the guard was too relaxed and unburied for Mitteo to believe he was in danger. As the gap closed between them, the Bauhauser illuminated the water surrounding Mitteo with the chest-mounted flashlight. The Bauhauser was well-trained; he used the red lens so that his own night-vision would not be disturbed or reduced. The beam was dancing about Mitteo and even played over his face occasionally.*

*Mitteo reduced his eyes to a slit. The distance was too far to reach up and grab, but Mitteo didn't want to upset the operation by deploying a noisemaker. He thought of his odds in that slow span of seconds. "What was the probability that the Bauhauser could hit his head on the first burst?" "If he were able to dive while the water was frothing from the shots, should he come around from the back and slit the sentry, or pass without further action and hope that the guy would look like a goof to his Kamaruden?" "Would the Sentry activity catch any of the three Sea Lions still on the watery path?"*

*The water level dipped and he took a silent breath. His mind needed the oxygen to think clearly and his muscles might soon need it, too. The red beam stayed like an annoying gnat but Mitteo saw no urgency in the sentry's moves. His float continued and soon he was*

*under the span. He quickly considered stopping to dispatch the attentive guard but decided that the absence of a diligent soldier like this would be noticed. Once clear of the underside of the span again the annoying beam danced nearby but now it began to search in a wider arc. Mitteo kept his face front and relied on his tri-colored scarf to shield the back of his head.*

*Within a half hour he was closing on the shoreline and at thirty meters out he began to deploy his "sandcloth." As he body-surfed onto the beach he spread the cloth over his shoulders to obscure the sea-blue that covered his body. The sandpit had been selected as the team's land staging point, and he saw that Buttram's seaweed was placed in a form warning that the area was being patrolled and was under watch from the sentries in the bunkers above. He moved as slowly as a beached sea turtle until he was at the base of a triangular rock, which was the agreed location for the team leader. He dug his body into the sand with as little motion as if he had crawled out of the surf. It took time but he was confident that by "pre-dawn nautical twilight" only his head and weapons would be left above ground. And those would be covered by the sandcloth, which matched the color and texture of the beach.*

*As he dug in, he watched three beach bumps emerge from the frothy surf. It took a half hour for each to reach its assigned "hide", but Mitteo knew that they too would be dug in on time.*

## Figure Two: Blood Beret Trooper (Daniel O'Toole)

This is a rendition of Imperial camouflage that appears on p. 143 of the Warzone rulebook. This is obviously for Martian terrain (perhaps some area where the atmosphere or environment is thick with the color red and produces thin, black horizontal shadows).

This style of camouflage is very similar to the "Tiger Stripe" that was popular among ARVN (South Vietnamese Government) elite units during that war. The base color is very dominant, and the only support color is muted and patterned. The purpose, and thus the advantage, of this system is that the wearer blends in with the environs (the dominant color) but can make some movement without detection because of the shadowed effect of the horizontal stripes.

## TECHNIQUE

For this figure Daniel painted Red over the flat white primer. Orange was painted, not drybrushed, over the high spots of the red in order to increase the depth. The tiger stripes are black and a dark grey line added to the center of the stripe as a highlight. The base is covered with fine model railroad ballast, which was painted red and then given a red wash.

## Figure Three: Bauhaus Hussar Kapitan (Daniel O'Toole)

This figure has little camouflage, or so it would appear. We have placed this character in a snowy, cloudy environment where the sky rarely clears and the nights are long and dark — thus, no distinct shadows. The uniform is a single color to match that of the surrounding terrain — voila, camouflage, and in this case snow camouflage on a cloudy day. Notice that there is a slight variation to the depth of the light grey. However, our officer has chosen to decorate his excellent camouflage with the enemy of subtlety —

i.e. ornamentation — and lots of it: various heraldry, ornate presentation dagger, etc.

Rank and unit insignia are necessities in a large military organization. A soldier's tunic viewed from the front will give the observer everything he needs to know about the soldier in order to address that soldier — a unit patch is worn, a rank is displayed, and a nametag is usually present. Occasionally, even special awards are worn, especially if it is a uniform worn for social or non-work related functions. In field conditions, the uniform is equipped only with the essential parts — name, rank, and unit. Additional items worn will have a tendency to make the individual more noticeable than the other soldiers about him or the environment. Thus he becomes high profile and an easy target for a sniper or an enemy low on ammo and desiring to be efficient.

With many uniforms or "kits," there will be a separate item of equipment which will serve as a piece of camouflage. The German Army of early WWII had a poncho/shelter half called a "Zelbahn," which was made in an angular green/red brown pattern. It was the German Army's base for camouflage patterns; it was an idea that would later be widely expanded. Daniel has given this Hussar Kapitän a dark cape, impregnated with fine metal strands the purpose of which is to shield his body heat from thermal imaging attempts of the enemy. (Thermal imaging sees the heat and ignores the colors, and thus is a countermove to camouflage.) This cape, once wrapped around, also covers his glory awards, making him less conspicuous. (Our Sea Lion has a similar piece of "kit" — a sandcloth which has the color and texture of beach sand and acts as a camouflaged shelter while the "blue" Sea Lion is on the beach.)

## TECHNIQUE

The uniform of the Kapitän was given an even coat of Aridry-medium grey over white primer. Then a drop of lighter grey was added and was spread. This was done in random locations and was not intended to act as a second coat of grey. The cape was done in a flat black; a glossy (old Citadel Ell Grey) grey was thinned and painted over the outer surface of the cape — the important element here is to keep the paint thin (but not watery) and not to apply too much. The base is model railroad snow.

*As the Hussar leader looked out over the wintry landscape he considered allowing himself the pleasure of smoking a cigar. "Two problems," he thought. "First, a true smoking event begins with the ignition of a sulfur match, but that would produce enough heat for anyone within 637 meters to target me, and I must open..." His musings were disrupted by Funkmeister (Radioman) Voronyez, who presented himself before the officer and stood at a stiff position of attention. The Prussian officer examined this Russian's uniform, stance, and attempt to maintain his posture in the gale force wind before acknowledging the salute. "What a boring uniform these enlisted wear. No awards, presentation daggers, badge of rank, or unit heraldry. Officers uniforms are demonstrations of our character!" The officer had not moved in the wind-driven snow that frequently occurred during the long Venusian polar "night." The Russian shivered and was uneasy. "Undisciplined Untermensch," scowled the officer as he returned the salute.*

*"Sir," began the radio operator, "Gefreiter Kleinst has determined that there are two squads of the enemy approaching from the 270/285 sector and should be at the command trench in nine minutes. The squads are moving forward without reconning or concern of being detected."*

*"A typical Mishima suicide mission," thought the commander. "They are planning to destroy the command bunker or me. Because I*

*am more important than the concrete, they are obviously after me." The officer ordered the radio operator to secure the bunker as he returned to cover inside. The officer drew his dark, holographic cape closed around himself, thus covering his "chest parade," then mounted the ladder leading out of the trench, and walked toward the approaching enemy. He stopped fifty meters in front of his trench line, stood erect, and watched as the samurai moved forward. "Clauiswitz would be proud of you little people," observed the Prussian. "Your line is perfectly formed and each soldier is maintaining his distance and alignment with the fellow on each side."*

*The enemy's linear formation was disrupted when two mines went off, but just as linear-era troops reformed on the march, so did these disciplined soldiers. They did not slow nor rush forward to avoid losing the element of surprise; they maintained the rate of march as though a drummer were beating a 2/4 pace. The enemy line closed to within a meter of the officer and samurai passed within centimeters on his left and right.*

*None of the soldiers noticed him, nor looked in his direction as they passed. "The material and colors of these new capes offer much better concealment," the commander said to himself. He did an about-face and watched as the demolition charges were exploded to penetrate the bunker. A Gehenna Puker was used at the bunker doorway and a large flame reached skyward... Strum troopers rushed forward from the communication trenches and began hacking the samurai. With three to one odds, even the skilled martial artists would be unlikely to win.*

*Looking at the flame reminded the officer of the purpose of his sojourn outside. He extracted the cigar from his magazine pouch, lifted the visor of his pickelhaube (nickname for the early WWI style helmet of the Bauhaus), and ignited the sulfur-tipped match along the fingers of his left glove. He drew in the sulfur tasting smoke through the cigar until he knew the tobacco was burning well, then he dropped his match into the snow. "With that big fire behind me, no enemy sniper will notice this small smolder." The officer then turned and walked toward the burning bunker, partially to determine the status of the structure and its troops, and more to avoid the stinging cold of the Venusian polar winter since he had to open his visor in order to enjoy a good cigar.*

## Figure Four: Mishima Hero (Daniel O'Toole)

This camo scheme was chosen after examining period color photographs of Japanese snipers of World War II. The dark brown uniform allowed the soldiers to blend in with the jungle shadows. To this uniform, Japanese snipers would attach leaves or branches in large quantity. Movement was actually the big drawback of this camouflage system. When the foliage-adorned soldier moves it is unnatural, i.e. a soldier does not move in the same manner as bush or tree branches do. Therefore the soldier would have to remain very still and any movement would have to be extremely slow. In these instances, the fewer items of outline the better, and therefore a dark subdued solid was preferable since the branches leaves would be to the exterior.

But why do the Samurai have such shiny sword blades when it detracts from the camouflage concept? One philosophy prevalent among knife-fighters is that a shiny blade will cause the defender to react to that threat, and since most warriors who prefer that style use two weapons, the defender will be hit by the second blade while attempting to deflect the first. This figure certainly expresses that threat.



FIGURE 2



FIGURE 4



FIGURE 3



FIGURE 5



## TECHNIQUE

This figure is painted with earth tone colors on the skin, uniform, and most of the equipment. Only his ceremonial swords, and small parts of the equipment, have non-subdued colors, but note how these bring out those intricate details and add to the appearance in lieu of subduing. The skin has been painted Citadel Burnished Gold, to which was then applied Citadel Flesh Wash. The body armor was painted with Accent Burnt Umber, and after that was dry Accent Tumbleweed was painted on the higher areas. The Greaves armor at the forearms and shins was also given a base coat of Burnt Umber; however, Accent Sedona Clay was then applied, in a thin coat and avoiding the creases, to create the depth which appeals to the eye. The attached camouflage is constructed of natural broom strands to which are glued onion-skin paper which has been coated with yellow and flesh washes. Elmers Glue Colors in black, usually found only during the Halloween Season, was used to attach the leaves. Hudson and Allen Autumn Leaves were used to cover the base.

## Figure Five: Capitol Heavy Weapon Inf. (German SS Camouflage) (David O'Toole, Dan's older brother)

This Capitol soldier was painted in the "Autumn Oak Leaf" used by German SS troops in 1943-45. (The SS also had a Spring variant, which was the same outline but the browns were replaced with greens.) As you can tell by the name it was intended for deciduous forests in the fall of the year. However, the floor of leaf-treed forests even in spring and summer have "dead fall" prevalent, and thus it would make a good cover for units waiting in ambush.

## TECHNIQUE

Colors used were Armory New Equine Brown, Dark Brown, and Yellow Ochre. No washes or highlights were used; the figure was painted over semi-flat black primer.

(The advantage of this figure is that it allows the viewer to perceive the camouflage without the distraction of the outer elements, such as the weapon and other equipment. The viewer can easily observe the purpose of the camouflage. This is how the partially painted figure should look at this stage if the painter is moving outward when painting the figure.)

## Figure Six: Blood Beret Sergeant (Ambush Scheme of German Armor, 1945) (Neal Schlaffer)

This figure was painted by Neal Schlaffer, who is an employee of The Armory Store in Baltimore. He usually occupies a pedestal there on Saturdays and answers those of us who seek his knowledge on armored fighting vehicles (AFV), painting techniques, and World War II (his

(Continued on page 25)



FIGURE 6



areas of expertise!). Having seen some of Neal's excellent work on tanks, we offered him the challenge of painting a Warzone figure in the AFV technique of his choice. This figure is his reply.

The technique is called "The Ambush Scheme" and it is taken directly from the Wehrmacht. It was used on German Panzers late in the war — in 1945. This system became popular when the fortunes of war were changing and the

Germans were becoming more sedentary and defensive in their tactics. Hitler's tanks now had to be very aware of what was overhead and daytime movement was extremely restricted. Thus for daytime, the tanks would locate a probable avenue of attack which would offer a good field of fire and then "go to ground" (dig in). Typically these areas were selected for the concealment which they provided from aircraft flying overhead, a background which did not cause the Panzers' outline to be distinct when viewed from the approaching enemy's perspective,

and the probability of successive hits on enemy armor caught in the open. The tank would then lay in wait while infantry supported by armor advanced. As the enemy tanks got within range the hidden Panzer cut loose. Thus the title of "Ambush."

### TECHNIQUE

After starting with Armory Grey Primer, three colors were used for this Imperial Sergeant's uniform and armor: Yellow Ochre, Red Brown, and Dark Green (The Armory paint names). The dominant color is Yellow Ochre, which was used as a base color for most German army large equipment after 1942. Painted over this base color in amounts about equal in size and quantity are the Red Brown and Dark Green. This alone breaks the distinctive outline which is especially vital for a tank lying in wait. However, when the complementary "dots" are added to the large shapes it has a unique ability of concealment in a well-lit environment. The "dots" are painted in the Yellow Ochre color. This has the effect of



FIGURE 7



"lighting" the dark areas as would occur in the thinly wooded areas of Europe, the battlefield at the time.

Troops could be relatively close and not "notice" the tank because of the effect caused by this camouflage. "Alluvial" Sand was used on the base (Neal advises to get it at your curbside drain after a good rain).

(By the way, Neal would like to see how good your eyesight is. Can you count the teeth? He knows the number. Good sculpting and painting, eh?) (Editor's Note: I don't think my photography skills are good enough to do justice to the paint job — you really can distinguish the teeth on the figure!)

### Figure Seven: Blood Beret Sergeant (Daniel O'Toole)

This Blood Beret Sergeant is painted in a camouflage similar to one which is currently in use by the British Special Air Service (SAS). It is called the Dennison pattern and has been used by Brit paratroopers since 1944. Many NATO countries have since developed similar camouflage patterns, each distinct to the eye of a trained observer or on direct comparison. This pattern, as with many of the NATO designs, is popular for wooded area operations, as would be found in Europe.

### TECHNIQUE

(Described in previous issue of Forge)

### Corporate Camo

Camouflage in the urban/work/corporate environment? An example is the MP-105 carried in the cartel agent's attaché case. It is aimed/targeted by using the laser sight, which is also housed in the case and activated by gripping the handle in a certain manner. Once on target the weapon is operated by pulling the trigger remotely; the remote trigger is located near the bottom of the case's handle. A silencer is integral. In the world of the cartel, caseless ammunition will exist and thus even noise produced by ejected brass within the attaché case will be eliminated.

### In Summation For Camouflage:

Break up the outline. Avoid symmetry. Subdue the highs and highlight the lows. Eliminate any gear that reflects. The colors should match your environs and its shadows. The best camouflage may be "hiding in plain sight"—the enemy won't expect you there. But will you lose the detail of the figure to win the battle? ☛

# CARTEL AFFILIATED

**Store  
Managers:  
For Info on This  
Program Contact  
Heartbreaker**

The Dark Legion approaches, leaving a wave of destruction in its path. New Citadels are erected, some even crushing outposts that were loyal to their Dark Soul. Can nothing stop their quest for dominance? To answer this onslaught the cartel is establishing their own line of defense.

A Cartel affiliated retail store is knowledgeable about the *Mutant Chronicles* universe, especially *Warzone* and *Doomtrooper*. They also stock a good selection of Heartbreaker products and hold Heartbreaker events year 'round. More outposts will be formed every month.



Bill Hays from Mythical Realms



Dr Kinsley (far left) overseeing a game of *Doomtrooper*



Mission Games



The Game place in Washington, D.C., host of the Eastern Regional *Doomtrooper* Championship



Scott Haskell (L.) and Tom Hillman



*Warzone* in progress at Greenhouse Games

## War & Pieces

7 South Main St.  
W. Hartford, CT. 06107  
(860) 232-0608

• Call Jim about *Warzone* Leagues

## Mythical Realms

12909- U.S. 71 HWY.  
Grand View, MO 64030  
(816) 763-5075

• *Warzone* Every Saturday Morning

## The Game Place

4441A Wisconsin Ave. NW  
Washington, DC, 20016  
(202) 237-2445

World's FIRST  
Cartel Affiliated  
Store!

## Greenhouse Games

279 Harrison Ave.  
Gardiner, ME 04345  
(207) 582-6486

• *Mutant Chronicles* Event Every Month

## Legends

376 State St.  
North Haven, CT 06473  
(203) 230-3686

• *Warzone* League every Friday on awesome dio-tables!

## Showcase Comics I

874 W. Lancaster Ave.  
Bryn Mawr, PA 19010  
(610) 527-6236

## Showcase Comics II

Granite Run Mall  
Media, PA 19063  
(610) 891-9229

## Showcase Comics III

620 South St.  
Philadelphia, PA 19147  
(3215) 625-9613

## Mission Games

33128 First Ave.  
Mission, B.C. V2V1G4 CANADA  
(604) 820-3224

• Call for info on the *Mission Games* rag and the *Warzone* League