

# TOURING THE LONE PINE TABLE

 With terrain and model maker Dave Bodley, of Grand Manner, [www.grandmanner.co.uk](http://www.grandmanner.co.uk)

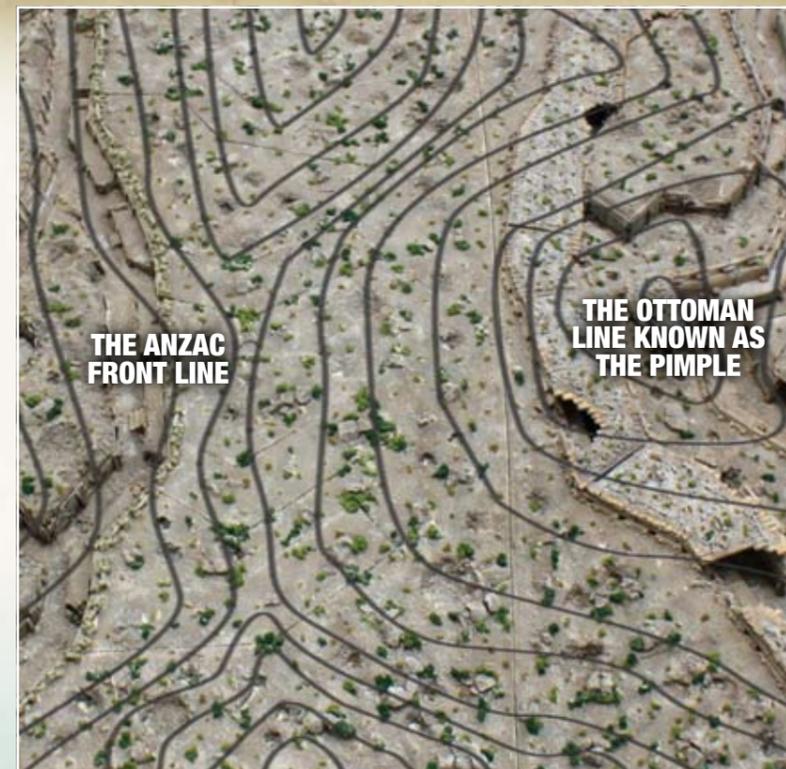
Hopefully you didn't miss last month's *Wargames Illustrated* magazine. If you did, you missed out on seeing a staggering piece of model-making craftsmanship in the form of our *Gallipoli 1915 - Lone Pine* table. Commissioned by us and built by Dave Bodley of Grand Manner, the table was the centrepiece of both our Gallipoli theme content (*WI283*) and our stand at Salute 2011.

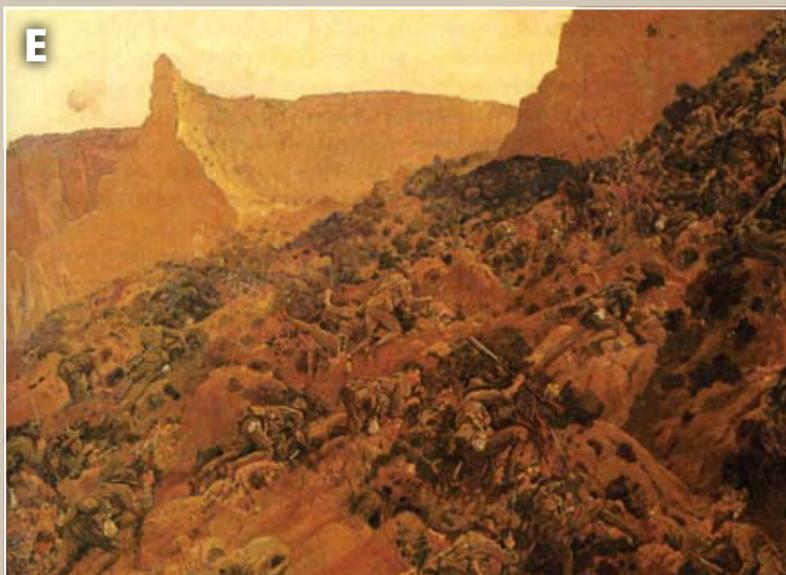
If you did miss out don't despair, and even if you did see it I hope you will agree that last month's photos didn't give this mighty model enough time under the spotlights, so over the next few pages we would like to present a more in depth view of the board, and give its creator the chance to tell us a bit about its inspiration, conception and how bloody difficult it was to make!

**Dave Bodley:** The initial contact from Dan (*WI* UK Editor) was after seeing the terrain board I made for Gripping Beast for Salute 2010. Having only a few time slots per year to make terrain boards, I kept one open for *Wargames Illustrated* in 2011.

Dan emailed me maps and trench layouts from John Bianchi who was putting together the articles/scenarios for the mag. My pals at Gripping Beast lent me their collection of reference material which they used to create their Woodbine Designs range. Armed with that information and only having a six-week window to work in, I met up with the guys from *WI*. They went over their rough plans for what they needed to fit in with the scenarios in *WI283* by John Bianchi. The main feature was targeted on Lone Pine and The Pimple, two different trench lines on a ridge. All very nice, but how do we make the board look like Gallipoli?

I highlighted some images from the reference material and proposed a "bolt-on, drop-off" section to the board to include a cove with cliffs rising to Lone Pine Ridge. This would add height and depth as well as creating an unmistakable image of Gallipoli - 'fighting from the beach' and 'digging in'. The plan shows the topography of Lone Pine and The Pimple.





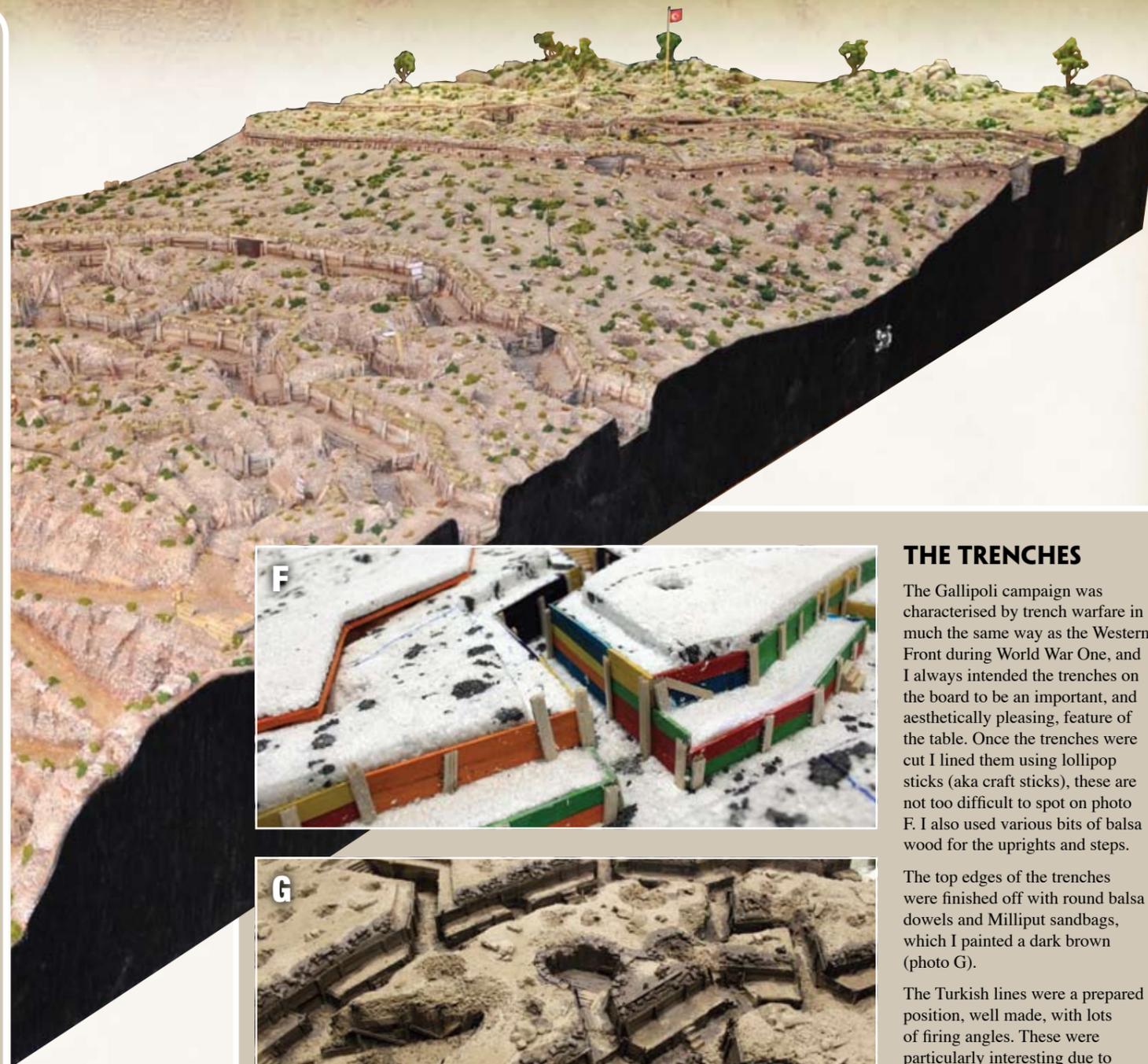
## THE MAIN BOARD

The photo above (A) shows you the cut layered foam construction of the board after carving the contoured landscape. This stage was vital to get right as the topography of Lone Pine and the cove shouts out "Gallipoli" and not just another trench game. The next stage was the marking and cutting out of the trench lines, remembering to allow enough space for figures and bases to fit in. You can see the Turkish trenches and The Pimple in photo B, dropping off to no-man's land.

I prefer to use a hacksaw blade and chisel to carve the foam. Many materials can be found at builder/DIY centres e.g. glue, sand, paint, wood etc. The cheapest were stones, which I picked up from a disused rail track. All the timber work and the rocks are glued in place before painting, using a hot glue gun, as seen in photo C.

The whole surface of the board was covered in an Artex and PVA glue mix to give it a hard, egg-shell surface before I began layering on the brown paint. I used four or five layers of brown paint to achieve the colours I was after. Photo D shows the beginning of the dry brushing. In a contemporary painting (E), you can see the types of colours I was trying to achieve. This picture also shows you where I drew inspiration for all the shrubs and grasses to add to the board.

*Note for those outside the UK: The Artex Dave mentions is sold as a medium for texturing ceilings. Apparently it is formulated to receive and hold textures well. It may be possible to find a similar product in your hardware store.*



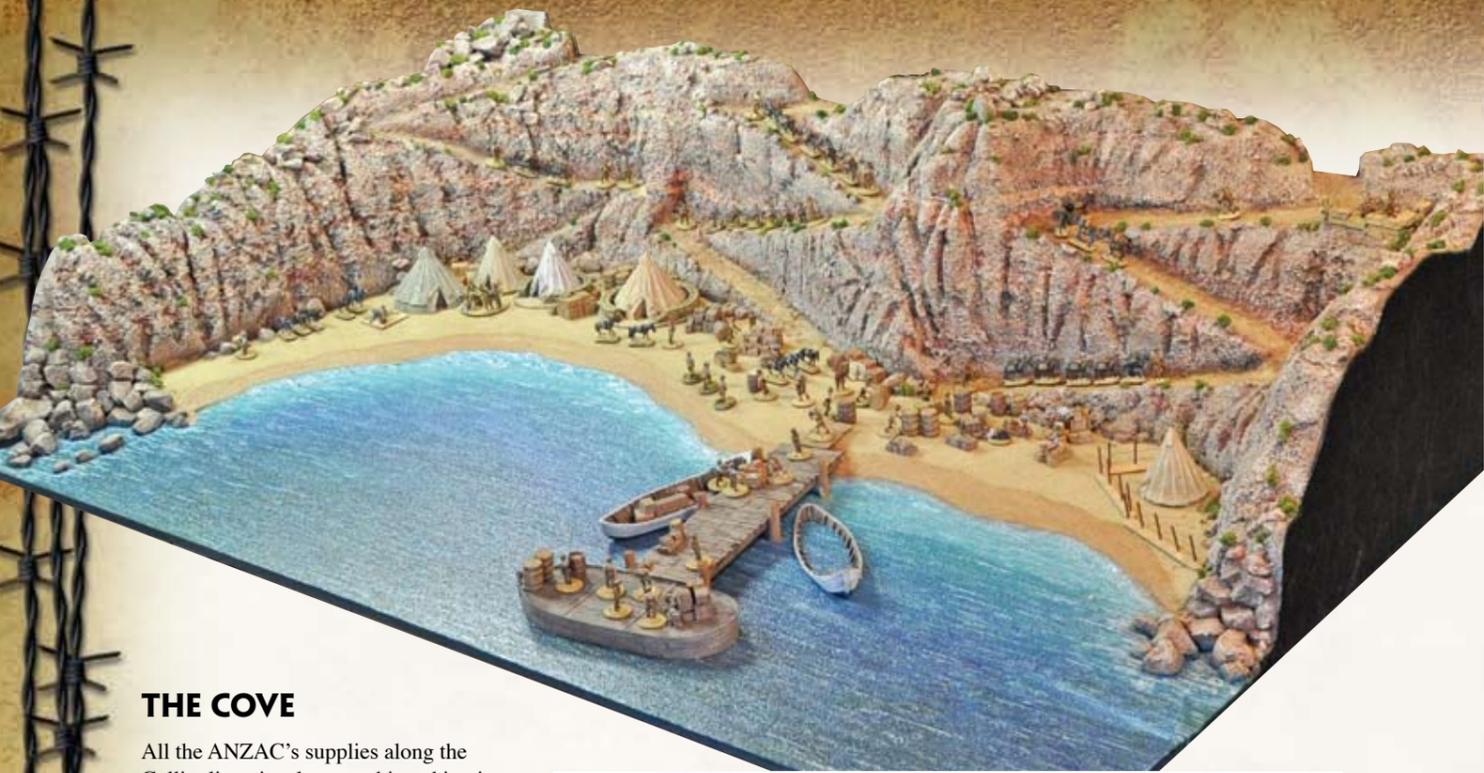
## THE TRENCHES

The Gallipoli campaign was characterised by trench warfare in much the same way as the Western Front during World War One, and I always intended the trenches on the board to be an important, and aesthetically pleasing, feature of the table. Once the trenches were cut I lined them using lollipop sticks (aka craft sticks), these are not too difficult to spot on photo F. I also used various bits of balsa wood for the uprights and steps.

The top edges of the trenches were finished off with round balsa dowels and Milliput sandbags, which I painted a dark brown (photo G).

The Turkish lines were a prepared position, well made, with lots of firing angles. These were particularly interesting due to the fact that the front line was covered by railway sleepers and earth. Covered trenches present a challenge during a wargame of course, as the tops really need to be removable so players can get their hands on their troops. So, I created trench 'lids' made from thin board and decorated with more bits of wood and Artex/PVA. You can see them coming together in H.

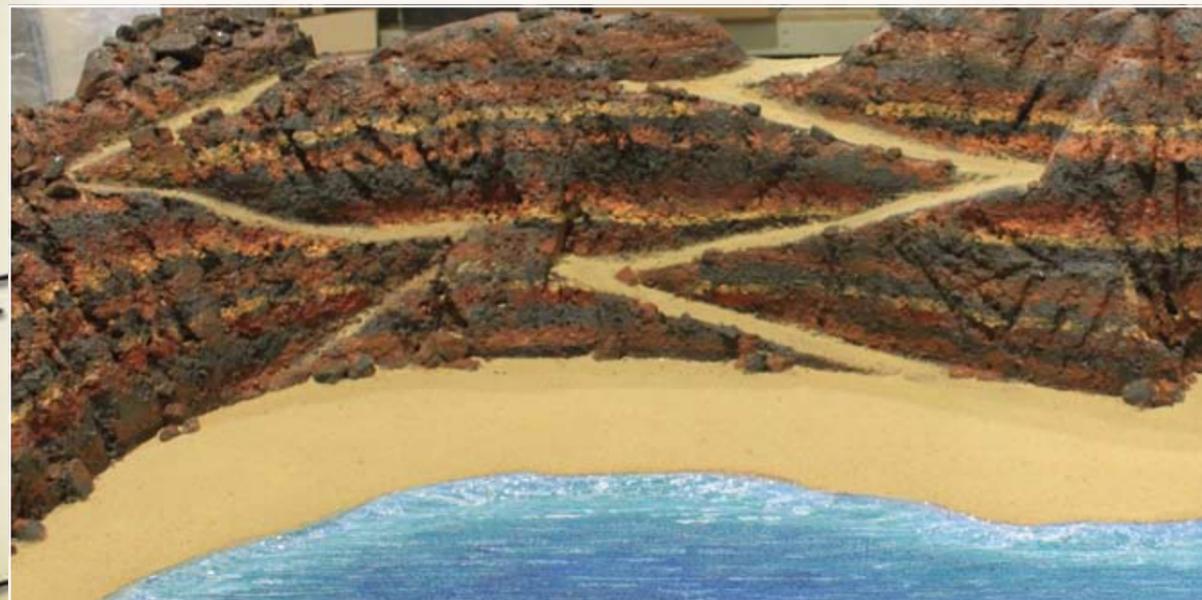
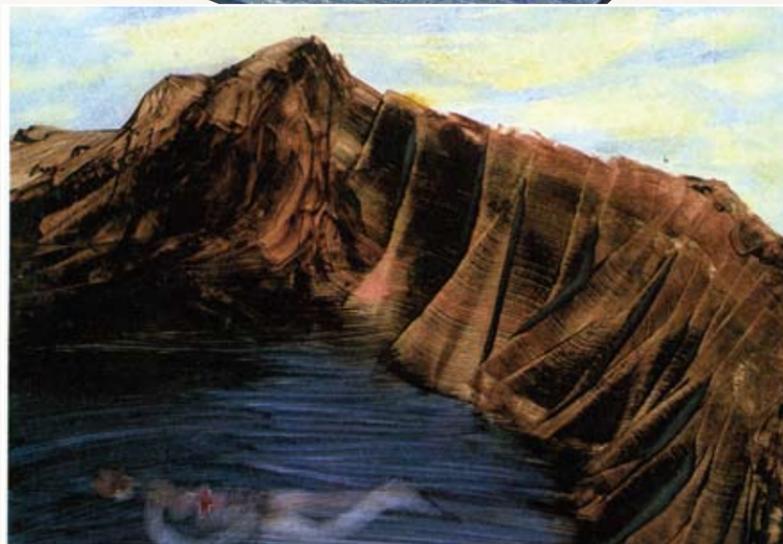
I had a lot of work to do with all my small bits of wood to achieve the broken, worn and blasted effects I was looking for in the finished article.



## THE COVE

All the ANZAC's supplies along the Gallipoli peninsula were shipped in via sea to beaches and coves on the coast, and although 'the cove' would not be a big part of the wargaming element of the table I wanted it to be a feature of that board as I fancied the challenge of reproducing it in miniature. I knew that, done well, it would look great.

The artwork from Alan Moorhead's book again proved very inspirational for the strata of the rocks/colours of the cliff walls, as you can see to the right. You can see how the paintwork on the cliff face is taking shape below, as I added different coloured layers of paint. This photo also shows the painted sea (using wallpaper to create the texture) and sand (left natural), which form the other, most striking, components of the cove.



## ACTIVITY IN THE COVE

**Dan Faulconbridge:** As you can see from the contemporary photo above, the beaches were packed full of activity. This was a challenge because not only did we need more figures (we were already using 250-plus figures on the main section of the board) but we needed ANZAC figures which had their arms out hauling boxes and barrels or were relaxing and not doing much – not the norm for wargames figures.

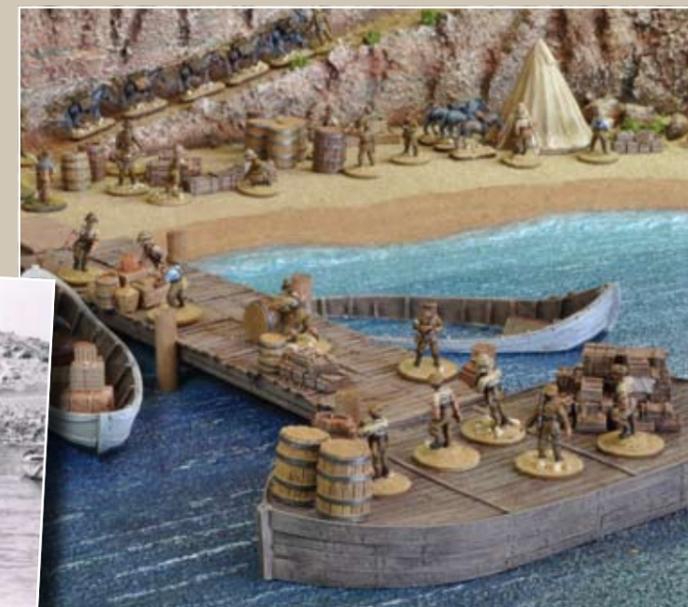
*Wargames Illustrated's* in-house painter and modeller, Matt Parkes, was called into action here.

He chopped, changed and generally converted a load of Woodbine Design's gun crew, officers and generally less active looking models to form the 'men on the beach'. Some Matt went on to paint himself (check out the card players and map readers), while others were given to our regular (and ever reliable) painting service Artmaster Studios, who (as usual) did a great job of knocking out, double quick, both men and beasts for the beach.



Speaking of beasts – you can't fail to notice there are mules everywhere on the beach and along the cliff paths. The ANZACS used mules by the ship load for transporting their supplies during the Gallipoli campaign, so we wanted to make sure this noble beast was well represented on our table. Thanks go to Warlord Games for providing us with 30+ mules – they're the one-stop shop for all your miniature mule-based needs!

The brown barge was made by the capable hands of Tony Harwood, who made the mistake of calling round to Dave Bodley's workshop 'mid project' and asking if he could help out. Dave gave him two hours to knock up an ANZAC barge. By looking at shot to the right, I think you will agree he did a great job. Below is a contemporary photo that Tony worked from.





## THE TUNNELS

Prior to the battle of Lone Pine, the Australian troops had dug several tunnels leading out from their own lines towards those of the enemy. Again this was something we were keen to represent on the battlefield. You can see them under construction in the photo above. Something similar to the lids of the front line Turkish trenches were again required so that figures could be moved inside the confines of the tunnels. They were dressed in the same way as the trenches, with make-shift stairs at the far end from which the Australians sprang up (to face a hail of Turkish bullets!)



## THE BUILDINGS

All the buildings, lean-tos and shelters dotted about the table were scratch-built from either plasticard or piles of resin sandbags. It was easy to find inspiration for the 'accommodations' from the many contemporary photos from Gallipoli, particularly those from Moorehead's book, such as the Aussie shelters above and the Turkish barracks below.



## THE GRAVEYARD

Several make-shift graveyards were dug around Gallipoli during the campaign. The troops had a terrible problem with the stench of the dead and related hygiene issues. I thought the graveyard made a nice addition to the Australian rear lines.



## DAVE WOULD LIKE TO THANK...

His daughter Katherine for help with modeling the trenches and for her painting skills - from dry brushing to detailed work on all the boats, boxes and 'table clutter' on the board.

Also his friend and fellow model maker Tony Harwood who made time after work to help and created the barge at the end of the jetty, at short notice and without complaint!



## A SELECTION OF DAVE'S SOURCES

Alan Moorehead, *Gallipoli*, H. Hamilton, 1967

P A Pedersen, *Images of Gallipoli*, Oxford University Press, 1988

H. Basri Dansman, *Diary of Lt Mehmed Fasih, 5th Imperial Ottoman Army 1915 - Gallipoli 1915 Bloody Ridge*, Denizler Kitabevi, 2001

Phillip Haythornthwaite, *Gallipoli 1915*, Osprey Publishing, 1991

Nigel Steel, *Gallipoli - Battleground Europe*, Leo Cooper Ltd., 1998



With such an impressive table (you can tell we're quite chuffed with it) we wanted as many people as possible to get to see it. So, it's heading off to HISTORICON 2011, where John Bianchi will be running games on it in our Battlefront booth (in the Vendor Area). We invite all attendees to come and see it up close for yourself! [www.HISTORICON.org](http://www.HISTORICON.org)



Dave Bodley took almost one hundred photos of the build process, a handful of which you've seen here. On our website you'll be able to see dozens more, along with more great photos of the finished piece!