Aesthetics, Function and History

by
Rodger B. MacGowan
with
Randal Thomson & Vincent DeNardo

There were three main reasons for writing this article. The first grew from a need for information. For the last two years I have expanded my graphics and design studio into the field of wargame maps. Most of these maps have been published in either *The Wargamer* or *Strategy & Tactics* magazine. Many readers are under the impression that these maps are done "in-house"—as in fact they once were in the days when *Strategy & Tactics* was based in New York and there was an in-house graphics department.

In fact, all the maps done for *Strategy & Tactics* and *The Wargamer* have been done by independent studios. We work in conjunction with the game designer(s), the *S&T/Wargamer* staff and the printer(s). This "long distance" working relationship and the design methods we use are described in this article.

My second reason for writing this article was a series of lectures and seminars I was asked to give at *Origins* and other gaming conventions concerning graphics and art in the wargame business. The ideas and thoughts expressed combined with the questions from the audience convinced me that further discussion of wargame art was needed.

The third reason is simple, to hear from you. One does not get rich doing graphics and art in the wargame business. It is out of interest in the subject area and/or the challenge artistically in presenting involved and complex information in an aesthetically pleasing and functionally useful manner that spurs us on. But to work in silence, with no feedback or reaction is difficult, especially over a long period of time.

We hope that you will write us to let us know what you like/dislike about wargame graphics and what ideas and suggestions you have for improving the state of the art.

The Logic of Creativity

You may recall an article I did on wargame graphics a few years ago in *The Wargamer* #34 (*State of the Art of Wargaming*, October 1984). At that time my studio, RBM Graphics & Design Studio, was working primarily in game packaging for the wargame business. This had been an area neglected by most game companies. My efforts from 1976-1986 have been to try to bring attention to and improve "the state of the art" of wargame packaging. Having done over one hundred game packages myself I felt my efforts had proven successful. During those ten years many professionals and fans have asked me to get involved in another area needing graphic improvement — wargame maps.

I began by doing some research into this *apparent need*. This resulted in the above noted *Wargamer* article. The article's result showed a lack of awareness on the subject. Graphics, as a whole, existed only in the subconscious of the hobby and game business. The article helped to focus some attention on wargame graphics. In fact soon after the article was published a number of editorials calling for greater graphic awareness led to the return of the graphics category in the "Charles Robert's Origins Awards" (a category that mysteriously disappeared years before).

My research and the article's impact convinced me that my studio should expand and begin work towards improved historical wargame maps. As if this had all been planned (it was not) I was soon contacted by Keith Poulter to see if RBM Studio would be available to do maps for *The Wargamer*. Keith was looking to improve his magazine's map graphics and I was faced

UP FRONT
The Squad Leader Card Game
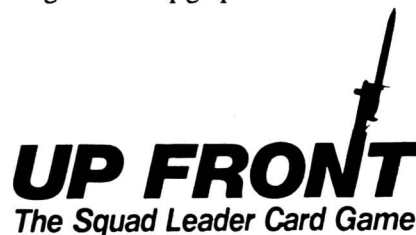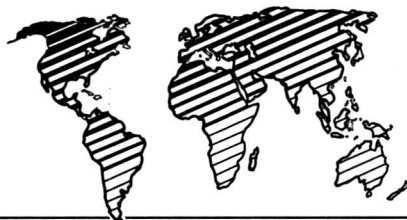
in Wargame Graphics

with the old saying, "practice what you preach." We had critiqued the state of the art of wargame maps, we had to now roll up our sleeves and get to work.

My co-author of the *State of the Art* article was David Fuller. I had brought David kicking and screaming into the wargame graphic business a couple years before. David had worked for RBM Studio on packaging projects for 3W's boxed games, SSG computer games and other special projects. Eventually David started his own studio, Earth Surface Graphics, and I then recommended him to Quarterdeck and 3W Games Companies. Thus, *The Wargamer* now had two studios to call upon for wargame maps — both based in the Los Angeles area and both directed by "grognards" (experienced and knowledgeable wargamers). We therefore began at the same time, but separately, to change the look of *The Wargamer* and its maps.

I wanted RBM Graphics & Design Studio's approach to the maps to be based on the logic of creativity — the channeling of creative ideas — and the establishing of specific working methods. Redmond Simonsen, when he was Art Director of SPI New York, faced the problem of producing numerous wargame maps in a short period of time by establishing his "physical systems" approach. In short, this system created a standard look for all SPI maps. By taking this approach Redmond was able to direct numerous map projects at once, no matter the scale, complexity or time period, with full knowledge of the final product from the start. This was efficient and helped reduce the number of Art Director headaches. Where this approach was unsatisfactory was in the area of new ideas and creative solutions to new problems. I therefore wanted RBM Studio's maps to have a quality look, but not a sameness. We would approach each map as an individual entity.

On the one hand we were looking to improve the look and function of *The Wargamer* maps, but on the other hand we were facing real constraints and limitations. The budget was modest at best. This limited our choice in terms of map colors, screens, special effects, etc. Also we were faced with tight publication schedules — unlike boxed games that tend to have some flexibility in release dates, magazine games are tied to the magazine's release date. The challenge was clearly before us.

To overcome these production restraints and to achieve the quality and individual strength I wanted in RBM Studio's maps I contacted two very talented graphic artists to join my studio. I had worked with both of them before on a number of projects and I knew that their special skills would add to the final production. Randal Thomson had worked in computers, television and publishing graphics for a number of years in the Los Angeles area. His technical skills were excellent and his concern for "quality" work was most impressive to me. Randal didn't know the first thing about wargames, but when I posed the challenge to him he was ready to go to work. My other choice was Vince DeNardo (Art Director for *Fire & Movement*, *Space Gamer* and *Computer Gaming World* magazines). Vince's graphic knowledge and skills combined with his extensive game knowledge made him a clear choice. I felt we complemented each other in terms of abilities and skills — thus the RBM Studio Map Team was established.

As Art Director it was my job to coordinate all the different projects, assign the maps, work out a production schedule and establish the look and layout of each. I also communicated with the artist, designer, printer and publisher to make sure all the details were being taken care of on each map. This was all done in the hope of keeping things from falling between the cracks.

It is interesting to note here that when my studio received its first map project from *The Wargamer* the magazine itself was in production on its 50th issue — that's 50 wargame maps since 1977. Yet, there were no established procedures for map production for *The Wargamer*. This was due to many factors including the major change of location of the magazine from England to California. So, I began by establishing policies and procedures for doing maps for the magazine. This method of production has served us well and continues to do so (see *Step-by-Step* module for details). We are constantly revising the system in order to make it work even more efficiently.

Rodger B. MacGowan is a television art director, graphic designer, professional illustrator, marketing director, magazine editor and design consultant. He founded RBM Graphics & Design Studio in Los Angeles in 1973. Today the professional staff includes Vince DeNardo, Ralph Ivy, Mae Gin and Randal Thomson. In the wargame business Rodger MacGowan founded *Fire & Movement* magazine, is co-founder of *International Simulations* and is currently a design consultant for *BattlePlan* and *CounterAttack* magazines. His packaging designs and paintings have appeared on over 125 games for numerous game companies in Japan, Australia, Europe and the United States. Award winning games utilizing art from RBM Studio include: *Squad Leader, Cross of Iron, World in Flames, Carriers at War, Storm Over Arnhem, Korsun Pocket, Crescendo of Doom, Mayday, The Russian Campaign* and *White Death.*

DUEL in the DESERT

Rommel's Campaign in North Africa

Our first assignment was a "double-blind" game on the war in North Africa, 1941-42. The subject matter was not new, in fact there had been a recent "flood of North Africa games," and we didn't want our first map to be lost in the crowd. The color choices were our first area of concern as we wanted the feeling of a hot desert sun contrasted against the cool Mediterranean Sea. We also wanted to eliminate the dominant feel of the hex grid on the mapsheet. To do this we used a drop-out of the hex grid against the warm desert color we chose. This resulted in the desert color dominating the map itself (we also used this color in the charts and unit boxes). Another significant decision was the elimination of hexagons in the sea area (there was no sea movement or combat) thus resulting in a cleaner and subdued-hexagon look overall. A clean, functional map was our main intention, but we also wanted it to capture the feeling of the time. To achieve this we used German and British army symbols and we developed a "logo" or "title block" for the game with a portrait of Field Marshall Rommel incorporated into it. This way the player would instantly recognize the location, theatre of operations and historical time period. This "logo" idea would become one of our trademarks. We also chose two other items to incorporate and develop in future map projects — the map compass and map scale. Along with knowing location, theatre of operations, and historical time period we felt the gamer would appreciate knowing which way was north and what each hexagon represented. Our logic of creativity for wargame maps was taking shape and we were eager to explore additional new ideas.
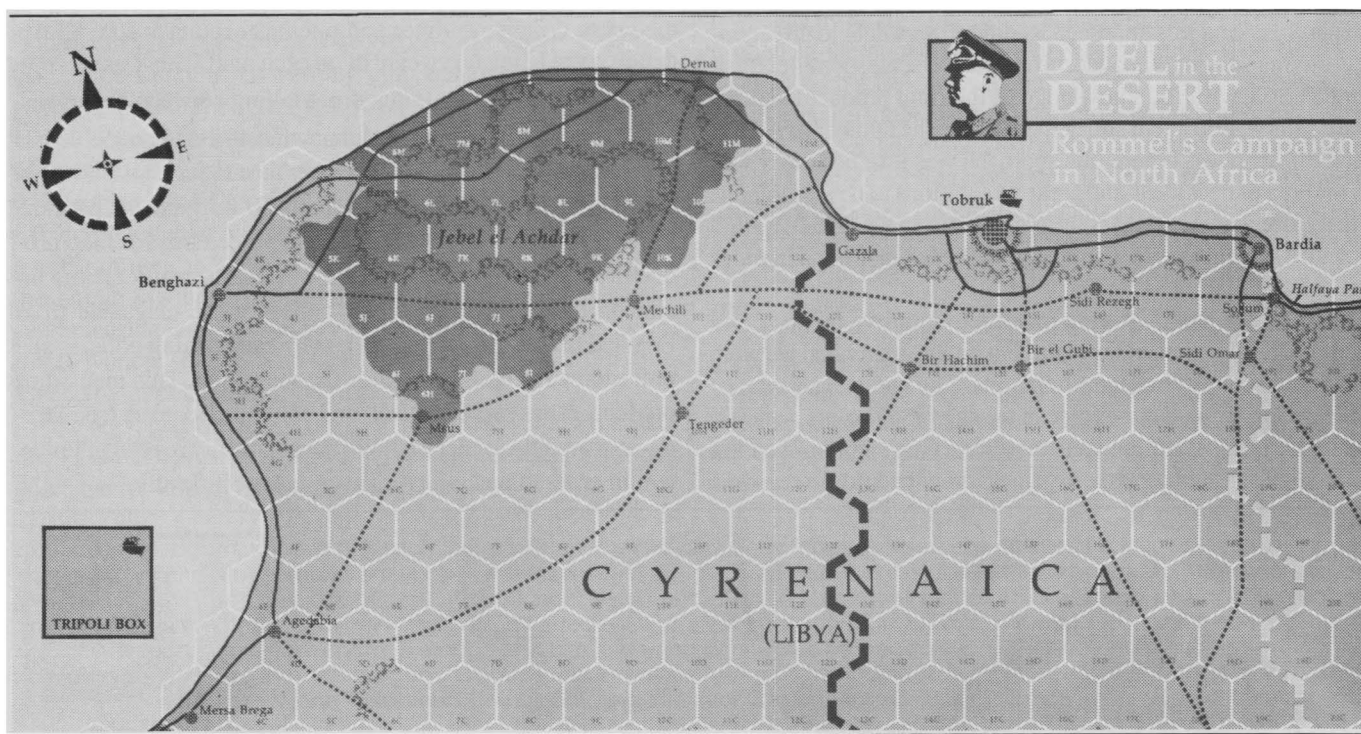
GLORY ROAD

THE FIRST BATTLE OF BULL RUN

Simultaneous with our production work on *Duel in the Desert* we were also doing an American Civil War map on The First Battle of Bull Run. *Glory Road* was a traditional style board wargame, unlike *Duel in the Desert*, which was "double-blind". We therefore decided that a "traditional" approach was best, but we also had to take into consideration a number of key factors: 1) this was the *first* game in a planned series of Civil War games; 2) how was this battle depicted on other wargame maps on the same subject?; and 3) of the other Civil War maps produced over the years which proved to be the most functional — those the players like the best? Our main intention with *Glory Road* was to design a map that one would enjoy playing on, that wasn't confusing with strange colors and symbols. In short something that one would feel *comfortable* with and would want to play on the minute the mapsheet was unfolded. Since there was a large amount of 'clear' area we decided to screen it with a color to avoid the vast 'whiteness' you find on many Civil War maps. We chose traditional colors for the hills and forests to go along with the overall look. We also created a Civil War logo-title-block for instant recognition of historical period and location. We felt that this combination would work nicely in the project series of Civil War games to appear in *The Wargamer*.
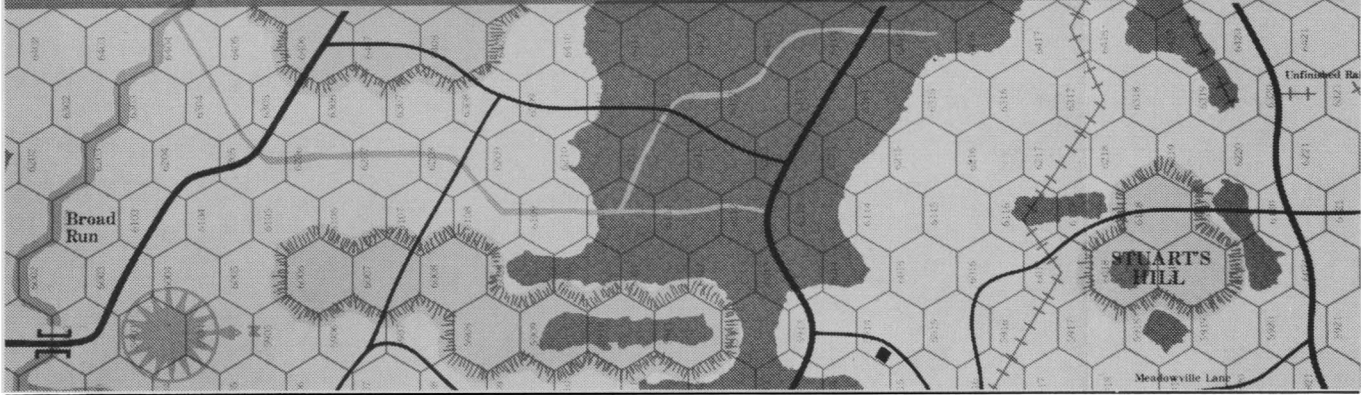

GLORY ROAD
The First Battle of Bull Run
July 21, 1861

		MOVEMENT	COMBAT			MOVEMENT	COMBAT
Major Road		1 MP if movement is along road; negates extra cost of moving through friendly units.	None		Clear	1 MP	None
					Major Stream	Impassable.	Charges across are not allowed.
Minor Road		1 MP if movement is along road.	None		Building	No Effect.	No Effect.
Woods		2 MPs for infantry. 3 MPs for artillery. 3 MPs for cavalry.	Constitutes "cover"; see CRT and other charts for effects. Blocks LOS.		Settlement	1 MP	Constitutes "cover"; see CRT and other charts for effects. Blocks LOS.
					Ford	2 MPs (ignore cost of other terrain)	No Effect.
Ridge hexside		+1 MP when moving up.	May block LOS.		Barricade	No Effect.	Die-roll modifier for combat across.
Minor Stream		No Effect.	-1 attacker's dice-roll, if charge is across minor stream.		Railroad	No Effect.	No Effect.
					Unfinished Railroad	No Effect.	No Effect.

Map © RBM Graphics & Design Studio 1986

Graphic Artist: Vince DeNardo

Broad Run

STUART'S HILL

Meadowville Lane

Unfinished Rai

OKINAWA

THE BLOODIEST BATTLE IN THE PACIFIC

By now we had had a chance to see our first two maps fresh off the press. We saw things we liked and disliked — things we wanted to change and things we'd never do again. Our next assignment was *Okinawa*, with the most detailed map yet on the subject. Like most of the Pacific Theatre land operations of World War II, the battle for Okinawa had been pretty much overlooked in terms of wargames — only SPI's old quadrigame came to mind. But this wasn't our biggest obstacle on this map project. The real problems we had on this game related to policies and procedures for map production. This game was designed before our policies went into effect. There were many things we had to do to clean-up and correct this map before it could even begin production. As you may recall, this game was rescheduled in *The Wargamer*; this was why. In going back in rethinking this map we were able to add some new elements and answer creatively some of the game's design questions. This extra effort must have been noticed, as this map was nominated for "The Charles Roberts' Award" for best game graphics last year.

What we wanted to achieve with *Okinawa* was the color effect of Duel in the Desert, where the sunlight dominates and the ocean contrasts and surrounds the area with a cool, fresh blue color. Also, this map called for numerous charts and tables surrounding the actual playing area, with an additional inset map of Ie Shima Island. All of this was achieved using the above noted color scheme and variations of it for effect. To add the time period and historical flavor we designed our compass using the U.S. Marine Corps symbol, and the title block was done in English and in Japanese. In fact, I had recently been in Japan on assignment for the Hobby Japan Game Company and while shopping at a local Tokyo graphic arts store I came upon Japanese "press-on" characters. With the help of my friends from Hobby Japan I was able to buy the correct characters for "Okinawa", which were later imprinted on the mapsheet. The staff at Hobby Japan indicated to me that most all of the U.S. and European game designs using Japanese or Chinese characters are incorrect. With *Okinawa* I knew we were correct.
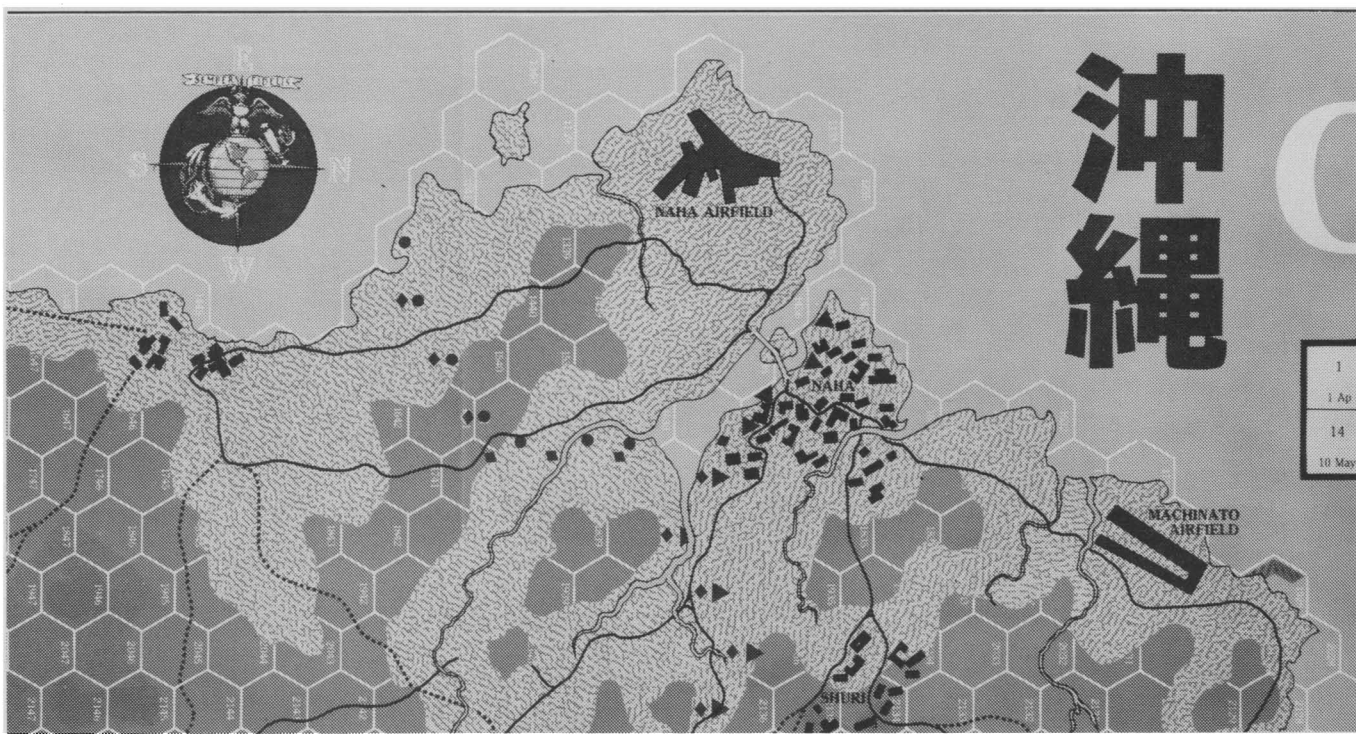
CLASH of EMPIRES
AUGUST 1914

World War One has been one of the least simulated periods in 20th Century wargames. There are several reasons for this, not the least of which is the view that WWI features only static, trench warfare — not very exciting as a *game*. (I imagine it lacks something in *reality*, too: ed). Our aim with the *Clash of Empires* map was to give the true feeling of open field maneuver in August-October, 1914. The fact that the game was a "point-to-point" movement system helped us, since we didn't have to deal with the hexagon grid. We therefore went for a more contoured, relief map look by incorporating a map of *the actual terrain* generated circa 1920, with emphasis on the fortresses, hills and forests. We created 3-D looking cities whereby the player could actually recognize the symbol of the German Army's main objective, the Eiffel Tower in Paris. We also incorporated an "in-set" map showing the actual game map area superimposed over a map of Europe, and we continued our RBM Studio signature with a compass created from the German Iron Cross and our title-block showing a mass of German soldiers advancing in spiked helmets. We then took the Turn Record Track and converted it into a calendar design and depicted all the supply centers with either the French or British flag or the German Iron Cross. We put a great deal of work into *Clash of Empires*, but in the end we were disappointed with our color selection. One of the key production limitations we have had to work with is the use of only four *different colors* per map. We cannot add any additional colors, but we can achieve variations using screens of the existing four colors.

This leaves little room for error, even if we choose just one color that does not work correctly in balance with the others. Where this can happen is in the production of the map, as we work on the overlays using amberlith and masking film which is ALL the same color. That's right, we must visualize before the map is printed how the colors will look in combination. Even the "color-key" phase (see *Step-by-Step* module) does not help us here, since the color-key is always based on the printer primaries — magenta, cyan, yellow and black — not the colors we may be using for a particular project. We never see the actual ink colors we choose for a map until it is *printed*. We learned a lesson with *Clash of Empires*, and have developed new techniques to avoid this problem in the future, but there are no guarantees short of using the same colors over and over again as SPI did in the days of Simonsen's "physical systems approach". In short, you can't succeed and advance the state of the art unless you're willing to take chances, experiment and try new ideas.
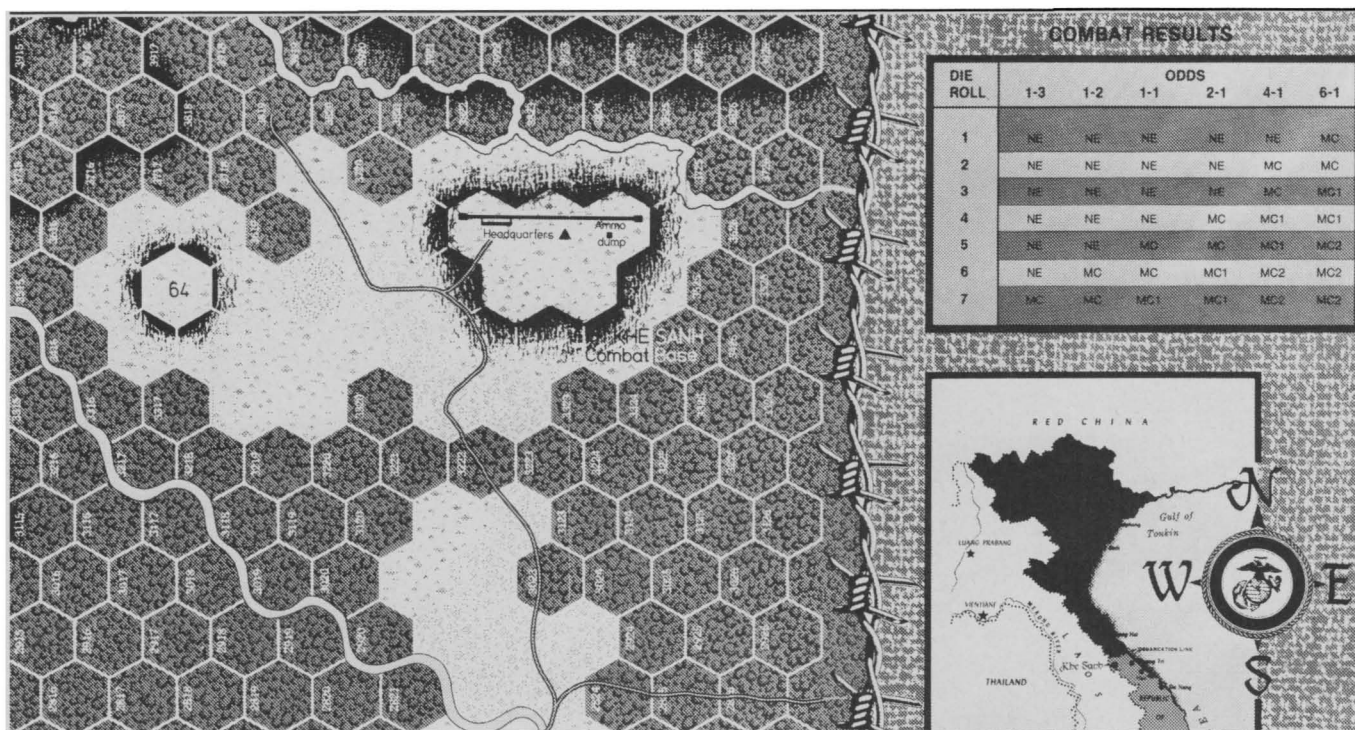
FALLEN EAGLE
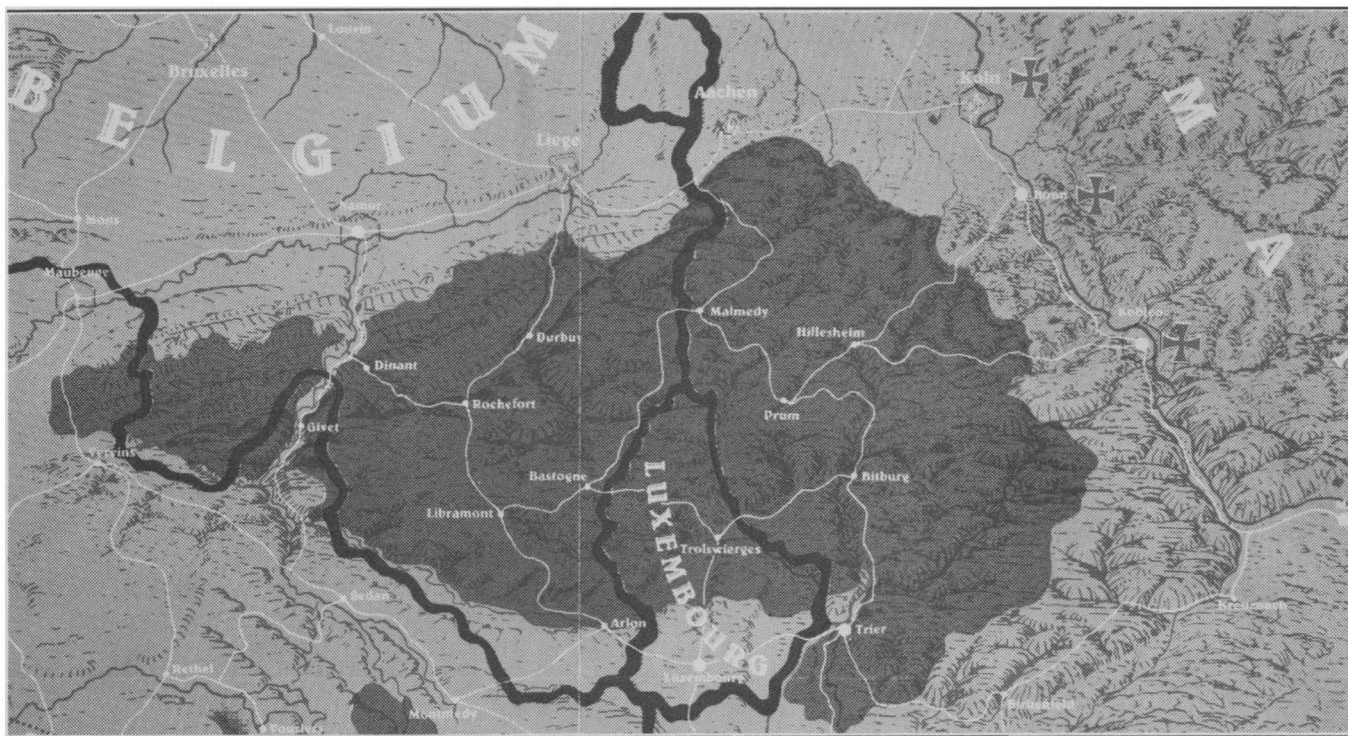
The Battle of Khe Sanh
VIETNAM, 1968

Our next project for 3W was a bittersweet assignment, as it turned-out to be the final issue of *The Wargamer* magazine as it had originally been conceived — the last issue with a game in the magazine, owing to the purchase of *Strategy & Tactics* by 3W. The game covered the Battle of Khe Sanh in Vietnam, 1968. The playtest/proof map from the designer was very simple — almost every hex was jungle terrain. I had just seen the motion picture *Platoon* and I vividly recalled how the jungle seemed to be the dominant factor in the movie's combat scenes. I therefore decided that we'd put our color emphasis on the jungle by making it dominate the map-sheet with a rich, deep green — like an ocean of jungle growth. We designed a "frame" for the map using barbed-wire (derived from the defensive positions) and a burlap surface depicting the texture and look of sandbags. We then added an inset map of all the Vietnam and a compass based on the U.S.M.C. symbol (since they were the actual defenders of Khe Sanh). The inset map was based on a map from a U.S. Marine Corps publication my Father gave me before he went to serve in Vietnam — he was a U.S. Marine and served along the DMZ, 1970-71. The title-block showed a C-130 Hercules dropping supplies — this was the "life-line" for the Marines surrounded at Khe Sanh. The pieces came together well.

When *Fallen Eagle* was printed we felt we had reached our first plateau in terms of map design. Color and graphics worked in harmony and the 'feeling' we were striving for was beginning to happen. *Fallen Eagle* marked our first anniversary of map production and we were looking forward to the new challenges that would be coming from doing maps for the "new" *Strategy & Tactics* in our second year of map production at RBM Graphics & Design Studio.

| DIE ROLL	ODDS					
	1-3	1-2	1-1	2-1	4-1	6-1
1	NE	NE	NE	NE	NE	MC
2	NE	NE	NE	NE	MC	MC
3	NE	NE	NE	NE	MC	MC1
4	NE	NE	NE	MC	MC1	MC1
5	NE	NE	MC	MC	MC1	MC2
6	NE	MC	MC	MC1	MC2	MC2
7	MC	MC	MC1	MC1	MC2	MC2

PATTON
GOES·TO·WAR
Tunisia, March~April 1943

Our first project for *S&T* was nothing less than creating the linking game in a family of games covering the *Battles for North Africa* series. A number of years ago the first game in the series was published in *The Wargamer* (issue #23) entitled *Decision at Kasserine*; also, a boxed game entitled *Rommel at Bay* was later published in the series. Our job was to create the third, linking game of the group — the center-map covering the heart of Tunisia. Of interest here is the fact that each map was done by a different graphics studio. RMB Studio was the third studio and we faced the dilemma of choosing between the look of *Decision at Kasserine* or *Rommel at Bay*. Neither map met the objectives we were looking for with *Patton Goes to War*, so we decided to use as little from each as would be needed to allow a player to link all three maps up and play. We would not compromise to the extent that the final map would suffer. I kept thinking that this was the first map from the "new" *Strategy & Tactics* — first impressions can be so important. We mixed warm colors to create the desert and rough terrain giving the effect (through color) of contoured escarpments and mountain tops. The wadis and marshes were done in a cool blue in sharp contrast to the dry sand and desert colors. The few roads and trails were done in red, but depicted in hairlines, giving them a crisp, sharp look. An interesting problem we solved with *Patton* was the "set-up sectors" for the different forces. Since this is NOT really part of the map's geography we decided to use outline lettering and double-weight hexsides as the only indicators — the information is there, but it does not intrude on the mapsheet itself.

In the RBM Studio tradition we added a portrait of General Patton in the title-block the U.S. Army symbol for the center of the map compass and a "new and improved" map scale based on hex centers, which we hope you find useful. Our final contribution was a small inset map showing how all three games in the *Battles for North Africa* series link-up.
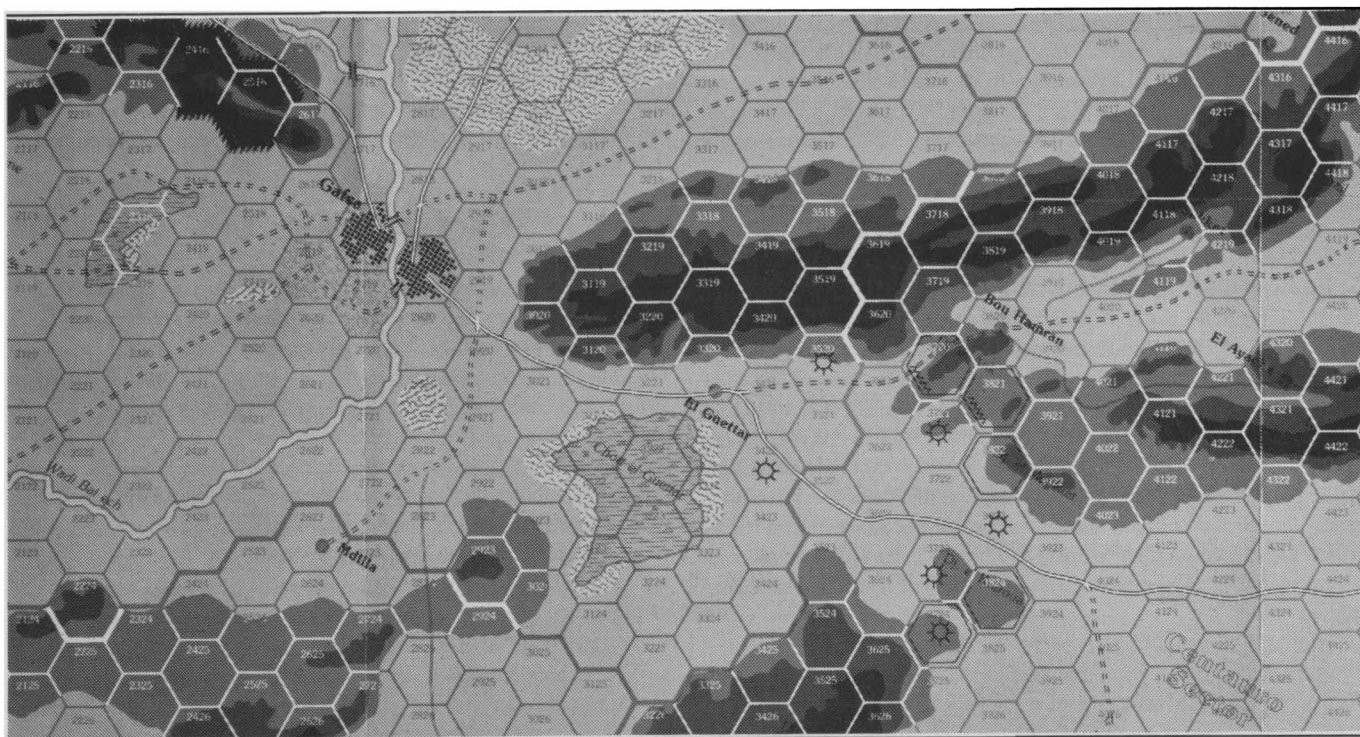
Step By Step: Historical Wargame Maps

As I am writing this article we are at work on four new upcoming maps for Strategy & Tactics magazine. The first will be Kanev: Parachutes Across the Dnepr, September 1943. The map will have oversize hexes with numerous charts and tables for ease of play. Kanev will have appeared by the time you are reading this. We'll follow this with Manchu: The Taiping Rebellion, China 1850-1868, Iron Cross tactical level WWII game and Nicaragua. Each game is special in its own away and as I hope you've seen with the maps we've done we will approach each of these maps looking to highlight the important factors — aesthetics, function and history.

The following is an outline of the normal procedures and methods we developed at RBM Graphics Studio in preparing the map for publication by 3W/S&T. Some of these procedures are unique, due the fact that our studio is located in Los Angeles, the publisher (3W) is hundreds of miles away in Cambria, and the designer is quite often thousands of miles away and the printer is in Grover City. The need for strong and effective C3 is clear — Coordination, Control and Communication — with the emphasis on Communication:

I. PRE-PRODUCTION

A. Studio Receives Final Proofing Map

This is normally sent from the publisher after he has made a photocopy for his files. This map is usually hand drawn by the game's designer using colored markers and pens. It is understood that this is the final playtest copy of the map and that there will be no changes, but there usually are. It should serve as a "blueprint" for the final mechanical needs in the creation of the camera ready artwork, but it usually requires changes, corrections and a major redesign.

B. Charts, Tables, Rules and Special Requests

At this stage consideration is given to space, if any, surrounding or bordering the actual map area (the geographic area being portrayed). If there is space we must study the rules to see which charts are most important and necessary on the mapsheet itself. Also, we normally check with the designer to see if he has any special requests on the map. Some designers are very specific and have set ideas while others are open to new approaches. We try to keep their ideas and requests in mind, but the studio must make the final decision — there are hundreds of decisions to be made on each map and deadlines are critical.

C. Design Comp Prepared

At this point we begin to design the map, making decisions according to levels of visual significance — a visual ranking of the data being depicted. Each element in the map is important, but some more than others and we begin to conceptualize this in the polished sketch or chart for our own use. This will be our rough guideline for overlays and even color choices. In fact we now create a preliminary color scheme based on the publisher's budget — the point here is that there are restrictions to the number of colors and screens we can use since each map must fall within the agreed production budget. Therefore, part of our challenge is getting multi-color effects without the luxury of being able to use unlimited colors.

D. Historical and Cartographic Research

There is a misperception that all the research has been done before the graphic designer works on the final map. In point of fact we spend many hours doing research on each map. This research falls into two categories: 1) Historical — here we are looking to capture the time period, the conditions of the conflict, and to find the key visual elements that will enhance the mapsheet; 2) Cartographic — when we receive the final playtest map the designer has naturally made geographic decisions based on his own research — for example which side of a city the river flows on or where the forests are, etc. We research the area also. If we find minor differences we will leave them, but in the case of serious oversights we will bring them to his attention. We will not make changes without checking first, since clearly the game has been "playtested" based on the working map — changes could have a major impact. We will also add additional geographic "color", in the form of place names and such, where we know it does not impact on play.

E. Referencing the Hobby Record

Since RBM Graphics & Design Studio has been in the wargame business for so long we've built up a nice library of game titles. Whenever it is appropriate, we will refer to maps done in the past on the same or similar subject to the map we're working on. Our aim is to improve upon the past and this is not possible if you don't know what was done before on the particular subject. Reinventing the wheel seems unwise and unnecessary.

F. Levels of Visual Significance and Color

This is the final step in the pre-production of the map. We now roughly determine the number of overlays and their position of importance; what colors we will use and the screens and mixtures; the actual symbols for towns, trees, etc.; and the final layout and design of the mapsheet — where the charts, tables, title block, compass, etc. will be placed. This information is also later recorded on our "Printer's Instruction" sheet for easy reference and will be sent to the printer when the actual final camera ready mechanicals are shipped. It must be noted that our preliminary choices are not carved in stone, but rather they guide us. Each map evolves as it nears completion and it is imperative to allow this evolution, as predetermined choices sometimes hinder the creative growth of each map as a separate entity.

II. PRODUCTION

A. On the Drawing Board

Work now begins on the final artwork. Everything must be exact and correct and all the pre-production planning goes into motion. Large 25x34 inch sheets of overlay films and masking are cut to exact size and placed on a massive light table using a special registration system.

B. Lateral Production and Team Effort

At the same time all the lettering and charts for the map are typespeced for typesetting. This must be exact for size, position and historical feeling. The typography is critical since so much depends on it. This is done outside the studio and requires careful planning and coordination so that all the elements come together at the right time. Also, each map requires symbols, art or sections of the map to be photographed in order to achieve special effects or to fit exactly. Therefore, like the typography, we have photography done and prepared by an outside vendor.

C. Logo, Title Block, Compass and Graphic Art

We try hard to capture the historical flavor of the period being depicted on the map. Part of this is achieved through the use of illustration, lettering and symbols. This is designed and created parallel in time

From Concept to Reality

to the production of the map itself.

D. Camera Ready Mechanicals

The final art is now assembled and pasted-up in registration with the hand cut film overlays. This is pain staking work requiring great skill and effort — any mistakes here will be duplicated thousands of times over in the printing process. The complexity increases with each overlay and keeping things straight in the graphic artist's mind is critical to a successful final production, the last loose choices becoming final decisions as the pieces of a giant

III. POST-PRODUCTION

A. Review, Final Proofing and Instructions

At this stage we review all the overlays and prepare the final written instructions for the printer.

B. Packaging & Shipping

This is a minor project in itself since we are shipping a very large, relatively flat package containing very sensitive and easily damaged artwork. We take great care in actually building the shipping container for the final map art.

C. Color-key From the Printer

After the printer receives the map art he prepares it for printing, using film and plates. From this a "color-key" is made of the map and sent to us for final check. At this stage we are looking for any registration, color/screen and screen alignment problems — this is the final step before printing.

D. Printing & Feedback

We receive the final printed mapsheet and wait to hear the reaction. What you, the player, thinks is very important to us — what you like or dislike — all your comments are of interest to us. We also look forward to comments from the "professionals" (from the designer to the publisher) to help guide us with the next project.

Wargaming Packaging Design Gameography: Illustrations and Design by Rodger B. MacGowan (1976-1987)

I began RBM Graphics & Design Studio in 1973, shortly after graduating from UCLA. My early accounts included Vertex magazine, which featured science fiction short stories by some of the top SF writers and Mankind magazine which covered world history. I was quite busy doing illustrations for these and other magazines, when I was approached by The Avalon Hill Game Company to do a game box cover. They had seen my work and wanted to know if I would do an upcoming game entitled The Russian Campaign. Since I had been a wargame player since 1960 I just couldn't say no. Little did I know it would lead to over one hundred future projects.

Title Blocks, Logotypes and Company Logos: Identity on the Wargame Battlefield

In a market where there are hundreds, even thousands of products, it is important to be able to "identify" one from the other. To do this we created identity symbols or marks for each game. The "title block" includes an illustration or graphic image in combination with type (game title, sub-title, etc.); the standard approach is the "logotype" — we try to add some flair to this, for example with *Up Front* (see illus-

tration) we incorporated an M1 rifle and bayonet into the lettering design; the third approach is through "logo" design — this is usually for a company or series of games (see illustration for the contrast between our design for 3W Game Company and International Simulations)

Please rate maps on the following scale: "1" is a poor rating; "5" is an average rating; and "9" is an excellent rating. When a question requires a "Yes" or "No" answer please write either "Y" or "N". When completed, please send this chart (or photocopy) to — .
Rodger B. MacGowan, RBM Graphics & Design Studio, 2210 Wilshire Blvd., Suite 239, Santa Monica, CA 90403

The results of the following questions comprise the statistics in the Rating Chart. After each game title there are five questions lettered "A" through "E" concerning each game map:

Question A — What do you think of the Design of this map? The overall layout, charts, tables and titleblock?
Question B — What do you think of the use of Color on this map? Do the colors work well together?
Question C — What do you think of the representation of Terrain on this map? Is the feel and style appropriate to the subject?
Question D — What do you think of the Historical Flavor of this map? Does the map capture a clear sense of the historical period?
Question E — What do you think of graphics and design of this game map overall?

Critique and Rating Chart

Duel in the Desert (Wargamer #51)	Okinawa (Wargamer #55)	Fallen Eagle (Wargamer #62)
1. _____ (A) Map Design	11. _____ (A) Map Design	21. _____ (A) Map Design
2. _____ (B) Color Use	12. _____ (B) Color Use	22. _____ (B) Color Use
3. _____ (C) Terrain	13. _____ (C) Terrain	23. _____ (C) Terrain
4. _____ (D) Historical Flavor	14. _____ (D) Historical Flavor	24. _____ (D) Historical Flavor
5. _____ (E) Overall	15. _____ (E) Overall	25. _____ (E) Overall

Glory Road (Wargamer #52)	Clash of Empires (Wargamer #58)	Patton Goes to War (Strategy & Tactics #112)
6. _____ (A) Map Design	16. _____ (A) Map Design	26. _____ (A) Map Design
7. _____ (B) Color Use	17. _____ (B) Color Use	27. _____ (B) Color Use
3. _____ (C) Terrain	18. _____ (C) Terrain	28. _____ (C) Terrain
9. _____ (D) Historical Flavor	19. _____ (D) Historical Flavor	29. _____ (D) Historical Flavor
10. _____ (E) Overall	20. _____ (E) Overall	30. _____ (E) Overall

31. _____ Do you believe the design and graphics quality of maps appearing in *The Wargamer* in 1986-87 improved substantially? (If NO please explain.)

32. _____ Does the design and graphics quality of game maps appearing in *The Wargamer* (1986-87) and *Strategy & Tactics* (#112 on) motivate you to purchase and/or subscribe to these magazines? (If NO please explain.)

33. _____ Are the qualities of game maps created by RBM Graphic & Design Studio "state of the art" in your opinion? (If NO please explain.)

Please note your ideas and suggestions for improving wargame maps and any additional comments you would like to add — thank you!

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