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FREE WITH THIS ISSUE: 32 PAGE "HOW TO ..." MODELLING GUIDE, VOLUME 3

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WARGAMES ILLUSTRATED ISSUE WI402 JUNE 2021

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FROM THE EDITOR

This month we are going micro mini with our theme, that doesn't mean we are going "all 2mm" on you, but rather our 'Billhooks Redux' theme consists of just two articles. Both are an expansion on the *Never Mind the Billhooks* medieval small battle rules which were given away free with the September 2020 issue of the magazine (and are still available as a free PDF to WiPrime members).

Never Mind the Pitchforks features new official rules and scenarios, written by *Billhooks* author Andy Callan, whilst *Chevauchée* is a fan contribution supplied by author and *Wi* regular Simon MacDowall. Look out for some bonus *Billhooks* content in Quick Fire too.

We are sure you will enjoy both articles, but if 'Billhooking' isn't your thing we have plenty more to enjoy in the form of turnips, windmills, vacations and vignettes - sounds intriguing doesn't it? Good, that's the idea.

This month's freebie is the third volume in our 'How To...' series, in which we compile and republish a collection of the best modelling articles which have appeared in *Wargames Illustrated's* illustrious pages over recent years.

I hope you enjoy both the magazine and your free supplement.

Happy reading and rolling!

Dan Falconbridge

Editor and Owner

Cover Artwork: 'Cade's Rebellion' by Neil Roberts.

Below: Jack Cade's Rebellion, 1450 in miniature! Figures by Fireforge Games and 1st Corps. Buildings by Tabletop Workshop (mostly). Barrels by Debris of War.



CREDITS

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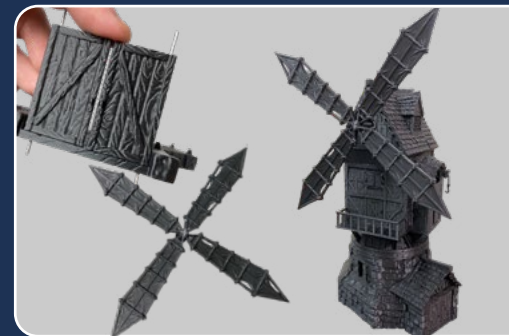
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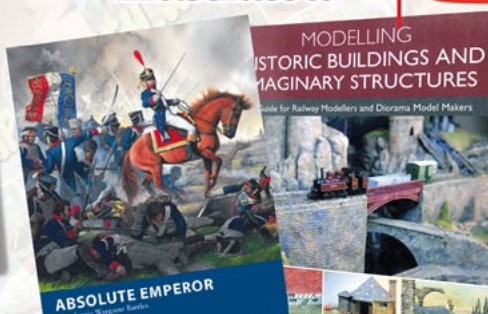
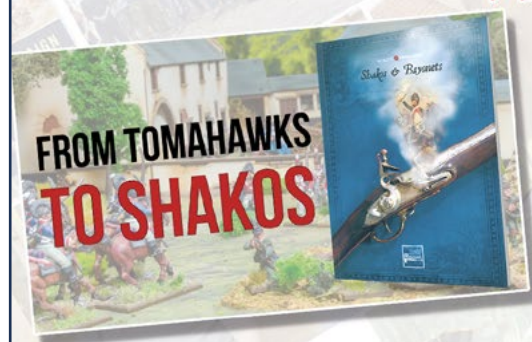
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QUICK FIRE!

Short, quick-read posts from *Wi* readers about their hobby projects, notes, news, and observations.

MAKING AND REPAIRING 28MM NAPOLEONIC MUSKETS

By Paul Mackay

Often the weakest point of metal or plastic miniatures is their bayonets or muskets and if broken it can ruin even the finest paint job. Some of the new plastic kits are especially fragile, but metal miniatures are hardly immune to this breakage problem.

Repairing muskets, however, is not impossible. On chunkier metal miniatures I use thin paper clips to repair broken muskets. A pin vice drill bit prepares a hole for the missing musket, it is glued into place, and modelling putty can then be used to sculpt additional detail and a sling to match the rest of the figure. On plastic castings I use the same technique but more care and a smaller size drill bit.

FIX BAYONETS!

For bayonets (as in the photographs here) I butt joint the bayonet to the musket after filing both parts flat for a sturdier join. This can still be fragile and a sturdier (though perhaps less realistic effect) can be created using thin triangles cut from aluminium cans. Again, a butt joint is used, and modelling putty makes the bayonet more substantial. The bonus of using putty is that the bayonet will bend rather than break off the paper clip and can be easily straightened again. This process is fiddly but not particularly time consuming - waiting for the superglue and putty to dry is the lengthy part.



Above: The broken musket before it was clipped back.



Above: The plastic Perry Miniatures musket added to the drilled left hand.



Left: Close up of the repaired figure (he is in the front rank).

PLASTIC PATCH UP

I recently purchased Perry Miniatures' French Heavy Cavalry box set and discovered it came with plastic muskets. It is these I have used to repair my Russian Jäger. I cut the remaining part of the figure's musket with clippers, to sit flush with the hand. The hand is drilled to accept the plastic musket which is cut to size to match the muskets on the rest of the figures.

The hardest part of this repair is getting the sling to the musket and the repair took no more than five minutes.

While you may not fancy repairing muskets or bayonets from scratch, if you have a pin drill, a spare plastic musket, and some patience, it is an easy way to smarten up your more battleworn units.

FLEXIBLE FIREARMS

The Perry musket appears to be a Brown Bess. My sculpted addition to the stock is not meant to represent an historical firearm but rather a generic Napoleonic musket. My Jäger now carrying a Brown Bess could actually be historically accurate though. Apparently 60,000 fine English weapons were given to worthy recipients.



Above: The stock with its barrel and sling resculpted.



Above: The completed musket.

WW2 EMPLACEMENTS

By Kreighton Long

Humans are squishy, fragile creatures who leak profusely when punctured, so combatants have embraced the value of fighting from holes in the ground! Digging in is a feature of much warfare, yet dug in fortifications or emplacements are the exception rather than the rule on the tabletop. Players tend to prefer skirmishes and battles of manoeuvre, but scenarios based on historical engagements frequently have one side defending and the other trying to destroy or root the defenders out. Emplacements are a useful piece of terrain to add to your collection!

My inspiration came from the *Bolt Action* campaign books which often allow the defender to utilize emplacements; the ones I've designed serve as the standard 6" emplacement found in *Bolt Action* scenarios. You can adjust my approach to meet the needs of whichever system or scale you use. You could even take these steps a bit further and make yourself some prepared positions for weapon teams, vehicles, or big guns.



1) Cut a block of Styrofoam into 1" x 1" x 6" pieces. Rough cuts can be tidied up in the next step.



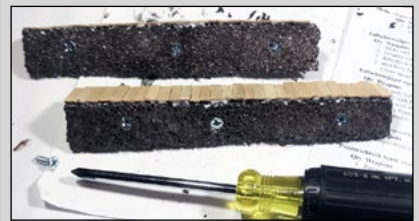
2) Using the flattest Styrofoam edge as the bottom and the second flattest edge as the rear start to shape the emplacement. Shave a long corner of the rectangle with a foam cutter or knife to create a slope, then further carve the shape of your emplacement. It helps to have a few reference models to get height right. A little undulation in the foam helps make the final product look more natural and after carving you can apply a mixture of glue and paint to stop the Styrofoam from shedding if you desire.



4) Combine water, glue, and paint at a 1:1:1 ratio and slather the emplacements with a healthy coat, avoiding the underside and planks. Allow yourself to be heavy handed with the coat to cover the holes from the Styrofoam. Once coated, cover with basing sand and allow ample time to dry.



5) Prime the emplacements with flat black spray paint and dry-brush with layers of brown and beige for the dirt. If you decided to add planks I recommend drybrushing them dark brown, then khaki, then grey.



3) Add ballast by inserting 1/2" metal wood screws into the bottom of the piece and (optional) apply wooden planks to the back of the emplacements by cutting down wooden coffee stirrers. I measured mine out to 2cm and clipped them with wire-cutters.



6) Apply a 1:1 mix of glue and brown paint to the lower portion of the emplacements then add whatever flock you prefer.



BOOSTING BILLHOOKS

By Steve Wood

I've been adding some extras to my *Never Mind the Billhooks* army lately, going beyond the troops and creating models to represent some of the special rules from the game. Over the next couple of pages I'm going to show you how I made a Hidden Ditch and a Medieval tent for storing tokens. You can also find 'fun with arrows' at wargamesillustrated.net

A HIDDEN DITCH

This represents the Special Event - Terrain Advantage card and it is a simple first project to have a go at. I built it on the base of a spare movement tray and, to make the ditch look hidden, I built up the front with a piece of scrap balsa and 'landscaped' the rest with standard Milliput. Once dry dark earth texture paste blended everything together and pebbles from my garden, along with some ballast, created additional detail and texture. Drybrushing brings out the different textures when you paint and by applying a darker colour to the interior of the ditch the illusion of depth is created.



I converted a Perry Miniatures billman by sanding down the front of the figure to lie flat in the ditch and repositioning the arms and legs to make him look as though he had fallen. I drilled a hole in the body and snipped an arrow from the command frame, gluing it in place.

A variety of Gamer's Grass tufts - a mixture of the 12mm long jungle, light green and dry green tufts, as well as the shorter 6mm dry green tufts - brings realism. I painted the casualty in a red and white livery as I don't have any troops in these colours!



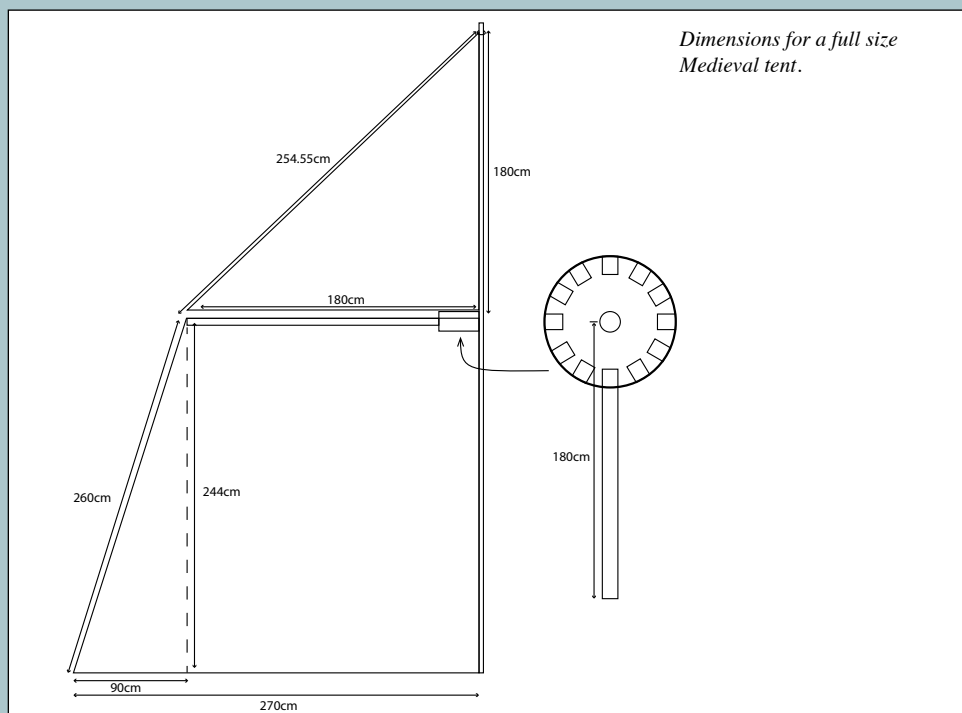
I think that the effect is better when seen at tabletop level - you can see that there is a barrier but not the ditch behind. I am going to add some acrylic 'deep pour water' to the ditch to make it look even more realistic.

A TOKEN TENT

I came up with the idea of using a Pringles tube as the core of these tents, used to hold Morale tokens, but needed a way of making the tube look more tent like! Having done a bit of research on the internet, I found a plan for a full-sized Medieval tent on Pinterest, complete with dimensions, and scaled it down.

I used the following tools and materials:

- Pringles tube
- Glue gun - you can just use PVA but a glue gun is ideal for most of the work here
- Cocktail sticks
- Tissues (Kleenex type)
- Cardboard or foamboard
- Compass or compass cutter
- Sharp knife
- Clippers
- Ruler and pencil
- Set square (if you want to be precise with your measuring)



1) Cut the metal base end of the Pringles tube away using a sharp knife. Don't worry if you don't get an exact straight edge to your cut, the top will hide any errors, but try and get it around 5cm high.

2) Cut out two circles. One at 11cm diameter will make the base of the tent, while the other circle should be the same diameter as your Pringles tube - just draw around it. The tent base is made from cardboard, the top is foam board. You could use cardboard for the top too, but I wanted to give it a bit of strength.

3) Glue the Pringles tube to the base, making sure that you have it centred, and glue eight cocktail sticks equally around the base and to the top of the tube.

4) Clip off the excess length of the cocktail sticks then put the top disk in place (but do not glue it as it needs to be removable later). Glue a stick through the exact centre, and add more around the edges, connecting to this central stick.

5) The next part of the process is messy but fun - cut standard three-ply tissues to size, dip them in watered down PVA, and clad the base of the tent. I left one section opened and used two pieces of tissue to make the open door.

6). There's no doubt that this is the trickiest part of the operation, but I found that it was easier to place the tissue on the structure and 'paint on' the PVA. With hindsight, I think that crepe paper or perhaps kitchen towelling would have worked better as these products are stronger and less likely to rip when wet. Apply the same technique to the top.

7) Leave to dry for at least 24 hours before spraying the tent with Army Painter Skeleton Bone and drybrushing with white, then add any detailing you wish.



Below: The Medieval tents on the tabletop, with added pennants and fringing, ready to receive the enemy's Victory Tokens!.



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OBSERVATION POST

NEW AND FORTHCOMING 'WARGAMES STUFF'
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PIRAN'S WARRIORS - ASSORTMENT

SPINS

Cornwall, UK based Piran's Warriors began as a figure painting company but have now branched out into producing their own miniatures, starting with a 28mm range of Austrians for the Second Italian War of Independence/Franco-Austrian War of 1859.

The infantry range are sold as individual miniatures, or they can be purchased in battalion packs of 24 which include a mix of poses along with an officer, drummer, and two standard bearers.

In terms of size, these metal miniatures weigh in at the shorter end of the 28mm scale and would be closer to Perry Miniatures or Warlord Games than to Foundry.

First up are the line infantry, which you can purchase marching or in a variety of firing line poses. These miniatures are cast in the kepi style shako, wear the short *kittel* coat, and are carrying full packs along with rifles and fixed bayonets. All are one-piece castings except for the officer, who has separate arms so you can pose him how you like.



Above (L -R): Austrian 1859 Line Infantry Drummer, Line Infantry Standard Bearer, and Line Infantry officer (28mm).

Also available are a range of Austrian Jaeger who, not surprisingly, are all cast in a variety of skirmishing poses. They wear the distinctive Corsican style headgear with plume. Their blanket rolls are placed over their shoulder, rather than across the top of their packs like the regular infantry. There is also a Jaeger officer and "bugler", sold separately. All of the infantry are nicely cast with a good level of detail and very little flash or visible mould lines.

The standout miniatures from this range might be the cavalry and with Hussars, Cuirassiers, and Uhlans available, this range is off to a great start!

Mid-nineteenth century European cavalry uniforms were generally very well turned out and the Austrians of this period are clearly no exception. The detailing on these miniatures is excellent, with the crests on the Cuirassier helmet clearly visible, along with the braiding on the Uhlan shako and the Hussar jacket and dolman.

The horses are nicely proportioned and come in some dynamic charging poses. Top marks to Piran's Warriors for the detailing on the horse bridles, saddles, and tack, which is often overlooked on cavalry horses but can really make a range distinctive.



Above: Hussar.

Right: Cuirassier

Below: Uhlan.



This war may not be one of the wargaming 'biggies' but anyone with an interest in mid-eighteenth-century European wars would do well to have a look at this range.

As you would probably expect from a company that started out painting, a gallery of painted examples of the range can be found at Piran's Warriors' website.

NORTH STAR - STARGRAVE CREW

SPINS

One of the most appealing things about *Stargrave* are the various options that allow you to create a cool crew. If you want that crew themed to existing intellectual property you can make the game work nicely with *Star Wars*, *Battlestar Galactica*, *Starship Troopers*, *Firefly*, *Fireball XL-5* [You weirdo! - Ed], or whatever else you might desire. If, however, you want to build your own world you will need figures to populate it; that's where this Stargrave Crew set from North Star comes in.



There's enough versatility in this box to build many of the crew options in the *Stargrave* book and the figures look appealingly old school and slightly camp. There are influences from existing sci-fi worlds in their design; we can see *Star Wars* in parts, particularly some of the alien heads, while *Star Trek* is there in the more utilitarian accessories, but the melange of these and more makes for a unique *Stargrave* style in the end.

Each frame has enough parts to build five crew, so the four frames included can provide for a maximum of two crews. You'll probably want to add extras to differentiate some of the crew's specialists as well as the Captain and First Mate (who probably warrant even more bits) but you can construct a very workable full crew with this box set.

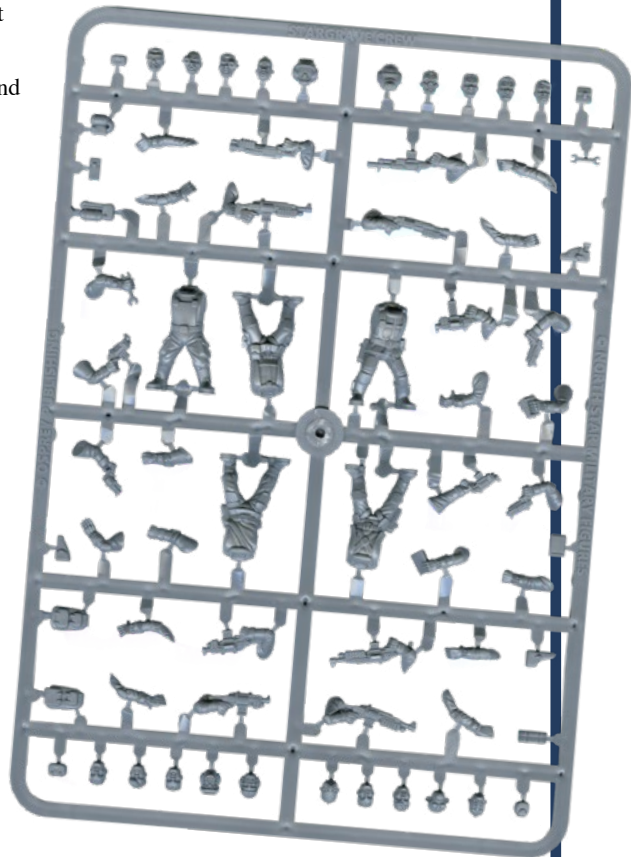
Things start with the five bodies on the frame which incorporate legs and torsos and come with different levels of armour. There's strapping and equipment included here, making for a detailed start to each model, onto which more detail is added with the many arms. As with other North Star sets, you'll be filling your bits box with spares too.

As well as pistols and carbines of differing styles there are items of specialist equipment. These are somewhat nondescript - a data chit, for example, could represent a hacker's device (and where we've used it on our build that's the intent) but it could equally be used as some kind of vital signs scanner for a Medic. The same goes for the small trigger device we've given to our pilot crewman. It could be a snub pistol but we're envisioning some sort of interface device; it could fix robots, hack systems, and much more. This is smart design and means there's loads of potential here for varied figures. Any arm sets are marked with numbers to ensure you put the right bits together.

There are lots of extra accessory parts to add to your crew and these are equally versatile: pouches, holsters, packs, and canisters. Again, these let you theme models to a specialism or background. We gave our fish-faced crew member a canister on his back to represent a water rebreather, allowing him to survive in fresh air environments, but putting it on the hip of a different model could represent a propellant supply.

It's the 20 different heads, human and alien, that bring the finishing touch to each figure. That's a generous offering, and the styles vary from smarmy looking Duke Nukem type heads to truly weird alien visages. With helmets and bionics mixed in there's loads of sci-fi flavour.

We haven't yet got our hands on the other North Star box sets they're releasing for *Stargrave* but we're looking forward to seeing how well the parts from them mix with these ones to bring even more options. If you're getting ready to play some *Stargrave* this crew box looks like an essential purchase.



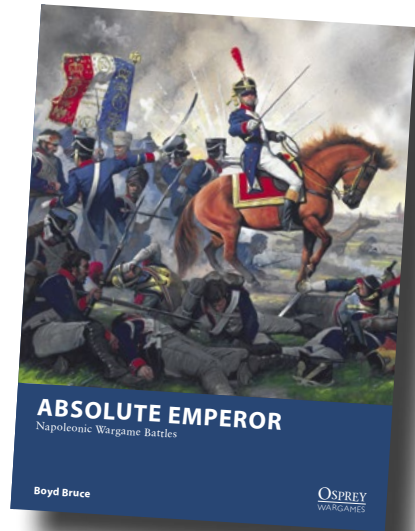
OSPREY GAMES - ABSOLUTE EMPEROR

FLIPTHROUGH

There are roughly as many sets of rules for Napoleonics as there are players of Napoleonics, but that doesn't stop the regular drop of new ones onto the *Wi* review table every month! *Absolute Emperor*, a new addition to Osprey's blue book series, is an interesting offering from first-time wargame author Boyd Bruce. It's a compact 64 full-colour pages and the introduction from Boyd sets out his goals; foremost is the desire to scale down the size of games without scaling down the feel. Where many Napoleonic games are aimed at a battalion or brigade level *Absolute Emperor* is playable with a much-reduced model count - 50 to 100 figures per army - and focuses on divisional command.

Despite that scale shift much of the ranks, flanks, manoeuvre, and command and control difficulties you'd expect in 'bigger' games are present here - let's flip our way through the book and take a closer look!

After a good breakdown of how in-game units and scale connect to the history, with a conversion table for everything from 10mm through to 54mm figures, the book gets into how you'll need to rebase your models to play, or rather that you won't! Frontage, not basing, is of paramount importance; you can essentially use whatever you already have. Phew!



The game itself plays out in a sequence of phases: command, movement, shooting, charges, and combat. The results of actions within these phases are determined simultaneously, but lowest overall élan (at the core of command and control, which we will get to shortly) determines who has the initial initiative and acts first.

The game manages to condense much of its dice rolling rules into a five-line, blink and you'll miss it section on activation. A D6 roll determines the success of making a contested charge, forming an emergency square, taking a waver test, shooting or combat phase actions, and more. The required roll varies by the type of unit: Conscripts need a 5+, Seasoned a 4+, while Veterans are successful on a 3+. This is a good way to condense many rules that, in other games, require a huge number of tables, modifiers, and explanation. That's something we like! That such an important rule is so visually insignificant within the flow of the book is something we aren't so keen on. We skimmed past it on our first read!

Highlighting key rules like this (and others that come later) would help readers focus on the game's essentials; it is an area that we often find could be improved in the Osprey blue book rulesets. It might sound petty to raise it amongst many positives but it's a consistently weak area of these publications and we'd really like a to see more emphasis and visual flair in the future please Osprey!

But we move on! Several pages of dense text (by *Absolute Emperor's* standards) cover infantry, cavalry, and artillery types and formations - nothing too radical here - before the section on Command and Control arrives. This is the crux of *Absolute Emperor's* gameplay and we're happy to report that it's an enjoyable system. You are represented on the table as the overall commander and have a 36" command range from your model. Your Corps Commanders operate within this range and they each have an élan value and divisions to control. Their divisions must stay within 8" of them to act under orders, otherwise taking a compulsory move action towards the CC to get back within range.

Élan is a number between one and six per Corps Commander and changes as battle progresses. Once per turn each CC can spend an élan to reroll an activation roll, recover from a negative status, change orders, or reroll an attack. Your Corps Commander picks an order at the beginning of each command phase - Attack, Defend, Hold, or Flank March - represented by face down tokens. To change those orders and alter a division's activity the aforementioned élan will need to be spent. It's a simple system that neatly represents the limits of command on the Napoleonic battlefield without the need for any terribly complex systems.

Movement, which is phase 2, is so simple and obvious that we don't really have a whole lot to say about it - formations determine how far divisions can move, and that distance is impacted by terrain types.

Once all five Phases are complete, the game proceeds to the next turn taking each Phase in order again, and so on until the game is concluded through élan attrition or a predetermined number of turns has elapsed.

Turn Initiative
While each action Phase is simultaneous, one side must actually initiate each Phase. Both sides count up their total élan in the Command Phase. The player with the lower total will have the initiative, acting first in each Phase, allowing the side with higher élan to view their plans and tactical movements. All actions in the Shooting, Charging, and Combat Phases then proceed from left to right or right to left across the table from the perspective and preference of the person with the higher élan. It must always be remembered that each Phase is simultaneous for both sides, so results received in the Shooting Phase, for example, will not affect the unit until the end of the Phase.

Activation
Whenever a unit has to make a contested charge, countercharge, form emergency square, or take a waver test, make an activation roll using 1d6. The target number is based upon the type of unit: a Conscript unit succeeds on 5+, Seasoned on 4+, and Veteran on 3+. The number needed for activation is also the number a unit needs to roll in order to score a "hit" on an enemy unit in both the Shooting and Combat Phases of the game.

Types of Unit
In this section are the types of units, the variations of the types, and the specific rules for movement, shooting, and combat for each. The base manoeuvre units in this game are the divisions of infantry and cavalry, and manned batteries of artillery.

one grand battery may be used in a game, and only if there are enough batteries to do so. Batteries are reallocated by the overall commander from one corps to another through an activation roll.

General de Rationale
At the scale of *Absolute Emperor*, the only *command* batteries that constitute independent units are what were commonly called "reserve batteries". Historically these were unattached batteries of guns held under the direct control of the general in charge. Often these were the bigger guns; or the best artillery units, such as the French Guard artillery. Smaller batteries, at the battalion and brigade level, are factored into the combat effectiveness of the division; such batteries were used mainly in support of the infantry or cavalry division they were attached to.

Command and Control

You are the overall commander in the game. Your goal is to see the job done and the enemy dispatched. To that end, the Commander model represents the centre of the army, from which all Corps Commanders are either "in command" or not. One Commander model, with a vignette of two or three figures, represents you on the battlefield. You have a command range of 36" and should keep all Corps Commanders within that range unless they are on a flank march. You have no divisions and are under no orders.



Must at Borodino by Peter Dennis © Osprey Publishing Ltd. Taken from Campaigns 246: Borodino 1812

moves directly to the rear of that section of cover, forms into an Attack Column, becomes disordered, and marks the number of hits it received. In both instances, one enemy unit (the one inflicting the most combat damage) moves forward to remain in combat contact with the receding unit.

Terrain
In general, there are three types of terrain: Open Ground, Cover, and Difficult Ground. All movement rates for each unit type and formation are given on the unit of the slowest type. A unit moving from one type of terrain to another moves at the rate of the slowest type. It is suggested that terrain be ethetically pleasing, but more importantly that it be representative. Because much of the terrain will have to be moved temporarily-out of view while a unit is moving through woods for example - I recommend modular terrain: the GM or players should, of course, use what they prefer.

Open Ground
Units move at their normal rates, based upon formation, in open ground. Open fields, pasture, and rolling hills are typical open ground. Hills may be covered by difficult terrain, and in these instances it also takes on the characteristics of that type terrain, and combat penalties to the units ascending uphill.

Phase 3 is where shooting occurs and the D6 rolls start to happen. How many D6? That is determined by formations (4D6 if in line to 1D6 if in march) and modifiers (+1D6 if shooting at a square, -1D6 if the target is blocked or uphill, and so on).

Phases 4 and 5 connect with their charge and combat resolutions. There's much you'd expect here: counter and reaction charges, cavalry follow ups, and so on. Combat resolves in similar ways to shooting, but the modifiers vary - infantry squares make a huge difference to melee effectiveness.

The results from rolls in these phases are cumulative over the phase and a D8 (placed behind each unit) keeps a running total. Once the phase ends the effects of any hits taken are resolved all at once. After five cumulative hits a unit becomes exhausted and drops down to the next type; this will mean it needs to roll one higher on each D6 to achieve success and nicely represents the attrition of prolonged combat.

There are Extraordinary Resolutions too, caused by multiple hits in the space of one phase: two hits will halt a unit in the shooting phase, three hits will make a unit recoil and become disordered in the combat phase, 5+ hits will force a waver test in shooting and combat. Any unit that accumulates a total of eight hits must take an activation roll. Success means it retires with colours intact, failure means it leaves with its integrity decimated; the victorious CC gains an élan at the expense of the losing one. Should a CC's élan reach zero his units will gradually fall back until they are off the table.

That's *Absolute Emperor's* rules in condensed form and half of the book covered - a simple system that has a good feel and allows for quick gameplay.

The rest of the book expands things with advanced rules to add more flavour: detachments and guard units, historical Corps Commanders with their own varied élan values, horse artillery, lancers, ammunition restrictions, and more. These all add extra realism to games, as does the list of modifiers to represent the various nationalities in different years. Pre-1803 France cannot have more than one CC above three élan, 1805-1809 CCs get a boosted 12" command range, and 1810-1812 units in Spain get downgraded. Simple stuff (and those are just a taste) but effective at conveying the feel of the army.

The book ends with details on army building for tournament play and some example scenarios - three 'learning scenarios' (which include a walkthrough) designed to help you better understand the game by playing, and three historical scenarios: Eylau 1807, Wagram 1809, and Waterloo 1815. These feature some great maps and special rules that will ensure accurate deployment and intriguing games. Thanks to the tight ruleset and reduced scale, even big battles can be completed in hours, rather than days.

Time will tell if Boyd's pared down approach will convert the grognards or bring in new players to the period, but we're certainly keen to get some games in as Lockdown restrictions lift in the UK. Time to blow the dust off the ranks!



The Chasse of the Spanish Cavalry Regiment in Square Formation at the Battle of Salamanca 1809

- Disordered units may not shoot.
- Infantry in Square formations cannot shoot.
- Infantry not in Square formations at a Square: +1D6.
- Target partially blocked: -1D6.
- Target in area covered: +1D6.
- Target in area covered: +1D6.

Unit Formation Diagram: Shows a red unit (1) and a blue unit (2) in various orientations (A, B, C) relative to a target.

Tactical Map: A map of the Battle of Waterloo showing various units and their positions. Key locations include Mont St Jean, Uxbridge, Waterloo, and the River of Waterloo.

Army Lists:

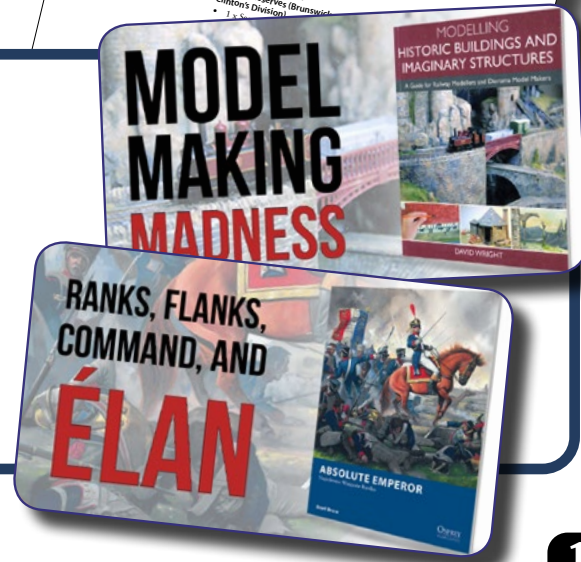
- D. Lohau (3) (VI Corps)**
 - 2 x Seasoned Infantry Divisions
 - 1 x Artillery Battery
- E. Milhaud (3) (IV Cavalry Reserves)**
 - 1 x Seasoned Heavy Cavalry Division
 - 1 x Seasoned Light Cavalry Division
- F. Drouot (4) (The Imperial Guard)**
 - 2 x Elite Infantry Divisions
 - 1 x Elite Cavalry Division (large 6 bases)
 - 1 x Artillery Battery
- Allied: Wellington**
 - 1 Allied Reserves (Brunswick Clinton's Division)
 - 1 x ...

UNBOXINGS, FLIPTHROUGHS, SPINS AND MORE

You will notice that our Observation Post articles sometimes include sub-headings. These are terms taken from our online Primetime Bulletin, which our Prime members will already be familiar with.

WiPrime members get to see video unboxings of games and box sets of miniatures, along with video 'Flipthroughs' and 'Rules Focuses' of new rulebooks. Plus interactive 'Spins' of figures - using the wonder of modern technology some of the miniatures you see on the pages of *Observation Post* spin around at the swipe of the mouse, providing a 360 degree view of the figure.

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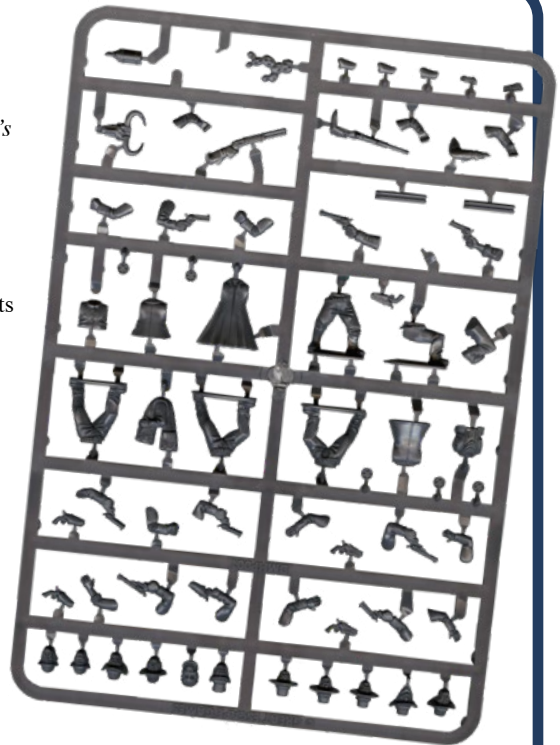
GREAT ESCAPE GAMES - DEAD MAN'S HAND GUNFIGHTERS

SPINS

This set has caused much excitement at *Wi Tower*, offering fans of *Dead Man's Hand* (that'd be us!) some plastic Old West miniatures from Great Escape Games for the first time. We're going to be quick on the draw, put our cards on the table, and summarise our feelings right away - the frame's excellent and has us building gunslingers with abandon. Why are we so excited? Well, the photographs here hopefully show what a wide range of excellent looking models can be built and customised, and these are all from just some of the bits on one frame; there are a lot of possibilities!

Two frames and bases are included in the box set, allowing you to build ten 28mm figures. Torsos and legs are separate so you can rotate bodies in advancing and swivel poses; even the varying length of jackets and dusters does little to restrict the pose possibilities. The crouching legs are a welcome addition, coming in two parts that fit together nicely, giving a height variant and telling a different sort of story - a man ducked behind cover or kneeling to steady a shot.

You can build five gunslingers from each frame and the sets of legs all have similar pants. One set, in chaps, is the main variant and we made a cowpoke looking figure with those. The torsos offer some extra diversity, ranging from basic and rugged coats, bandanas, and dusters for outlaws and hired guns to more dapper styles that are perfect for Sheriffs, townsmen, and more. Once you start to add arms and accessories things get really exciting.



Above: Shotgun.

Some basics worth mentioning: the arm sets are next to each other on the frame (so it's easy to match them when building), neck joints are rounded (making it easy to pose heads turned or looking down sights), and everything fits cleanly (which means building models is a joy).

This is a packed frame of gloriously versatile parts, many of which are guns - various six shooters in left and right hands feature, along with empty hands that look like they are reaching down to make a quick draw. If you want something bigger there are different shotguns including a double barrel that comes in two parts. We reckon that experienced builders can probably make some fine-looking reloading figures with this.



Above: Gunslinger.

There are loads of empty and filled holsters to add to the models; these fit nicely and add extra realism. Also included on the frame are details such as a cactus, a skull, and a fistful (and then some) of dynamite.

As you can see from our builds there's a lot of diverse head designs in the set and we used just five of the eleven options.

We made a crouching Pinkerton type, the aforementioned cowpoke (carrying saddlebags and a lasso), a bandit hiding his face, a more civilian type, and an Unforgiven salty dog.

The only thing we're a bit confused by are the Sheriff badges on the frame - they're too big to sit comfortably on the figures, too small to be used as counters, but that doesn't make this anything less than a truly rootin' tootin' set of figures.

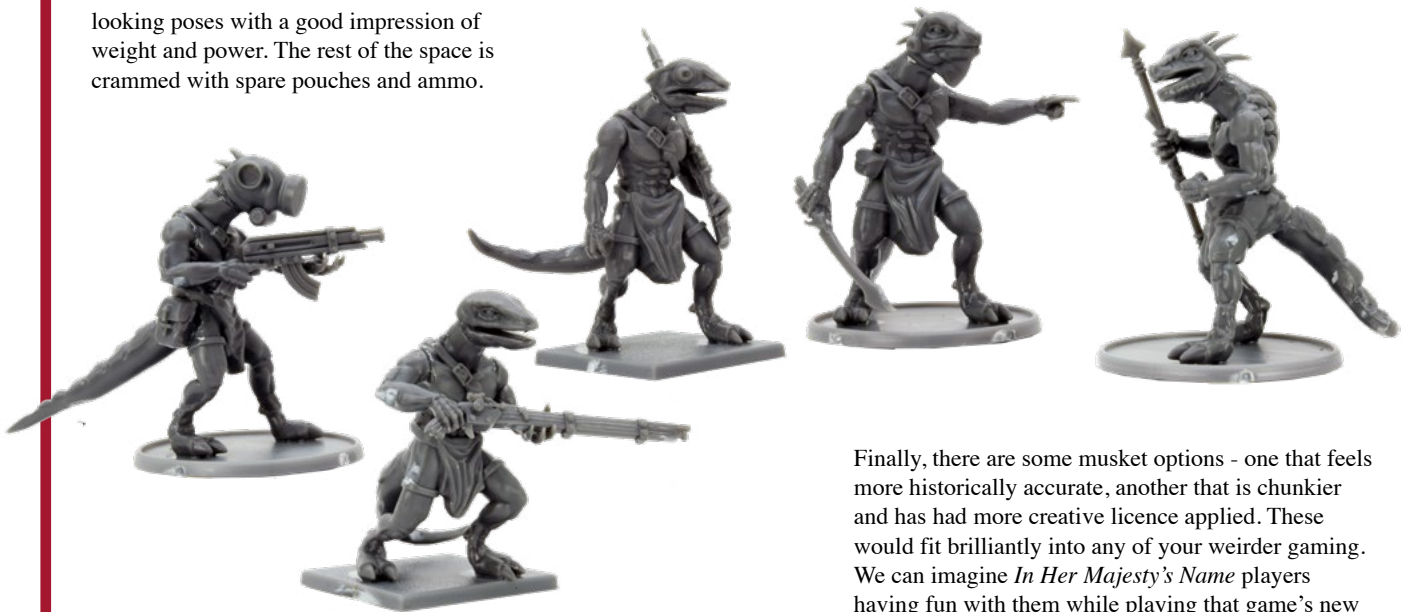


WARGAMES ATLANTIC - LIZARDMEN

SPINS

This box is all about the frames. To be more precise, it's about the same frame eight times as that's all you get! None of the instructions, bases, decals, and so on that a company like Games Workshop includes with its plastics are present here; that might be disappointing, if not for the fact that those frames hold enough bits to quickly make a large number of models. You can build 24 Lizardmen (tailored to multiple period choices) and will end up with a load of spare bits too. That's the kind of generosity GW certainly don't provide for £25 (\$35 US)!

There are three 28mm body parts on each frame, in varied upright poses, surrounded by a generous offering of arm and head options. There are also three tails to attach to your Lizardmen and these make for balanced looking poses with a good impression of weight and power. The rest of the space is crammed with spare pouches and ammo.



The Lizardmen stand slightly taller than models such as WA's historical Partisans, British Rifles, and so on, but will still fit just fine with those ranges. The slightly bulkier sci-fi models that WA produce are a near perfect match for the Lizardmen in height. Should you intend to mix these miniatures into a *Warhammer* or *AoS* army you'll find they complement the GW Saurus in a Lizardmen/Seraphon army well while remaining visually unique.

There are two spear arms and a sword arm per frame for fantasy gaming, along with many different head options. We're not lizard or Lizardman experts so we'll describe them as spiky lizard, slick lizard, and chameleon lizard and we especially like that last one.

If sci-fi is your preference, there is one more head option wearing gas masks; this caused a giggle in the office as we had a far too in-depth discussion about the practicalities of said masks. Consensus is that their design would almost certainly render the wearer combat ineffective, blinding them to anything ahead, but it's sci-fi so we might be taking it all too seriously! The gas mask style fits well with the arms carrying auto-rifles, allowing you to leave the jungle kingdoms of your preferred fantasy game for the jungle kingdoms of your sci-fi favourite!

Finally, there are some musket options - one that feels more historically accurate, another that is chunkier and has had more creative licence applied. These would fit brilliantly into any of your weirder gaming. We can imagine *In Her Majesty's Name* players having fun with them while playing that game's new second edition.

This is a well sculpted and nicely cast set that has clear detail that paints up nicely. The versatility will add appeal and we suspect it will be useful in a huge range of games.



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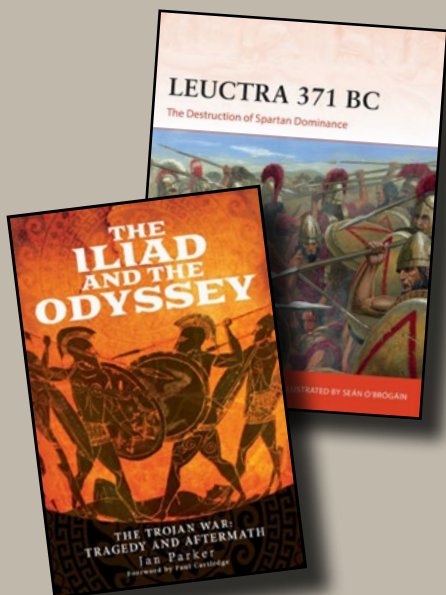
BY NEIL SMITH

June is a happy month. Happiness is bringing you four new Ancients books rather than the usual odd one. It is also finding books for new project ideas that you were already thinking of doing. And it is a month of long, warm summer evenings that are ideal for reading your new book. And with that in mind ...

ANCIENT

I have been reading about Greek mythology lately and how the Greeks very much lived alongside their Gods in ways that we do not. That, of course, included their warfare - no throwing bad dice for the weather on the day of battle: Poseidon did it! There are a couple of rulesets now that attempt to recreate that semi-mythological world, but what about straight-up historical encounters? Can we take the dice out of those and bring in the will of the Gods? Take the classic example discussed in Jan Parker's *The Iliad and the Odyssey: The Trojan War: Tragedy and Aftermath* (Pen & Sword). Parker provides all the background you need on the Trojan War, so the wargamer can choose a conventional historical simulation, or throw the Gods into the mix and see what happens. And if all else fails, then no need to blame the dice; it was Ares, he hates you!

On a more prosaic note, leap to almost the end of Classical Greece with Murray Dahm's *Leuctra 371 BC: The Destruction of Spartan Dominance* (Osprey). Leuctra was a historically important battle, not just because it ended Spartan hegemony, but because the Theban victors under Epaminondas introduced the Refused Flank tactic, which has echoed through military history. But my question for wargamers is, if you are playing the Spartans and you know this is coming, what do you do? At least this book will tell you what they did not do: win.



We stay in the Ancient world for a subject that is as far away from Leuctra as you can probably get. The busy Murray Dahm investigates 4th Century CE Rome in *Late Roman Infantryman vs Gothic Warrior: AD 376-82* (Osprey). What would you do if a large Goth and 200,000 of his best friends knocked at your door asking if they could use your kitchen? That metaphorical dilemma faced the Romans on the Danube in 376, so they let some in, believing they could control the hordes outside. They could not. War broke out between the Romans and Goths, including the crushing Roman defeat at Adrianople in 378. There is an argument here about the size and role of the Gothic cavalry - some argue lots, some opt for less, but for me it depends on how much you like painting horses! Nevertheless, this initial war with the Goths would be a fascinating project to embark on with Dahm's help.

If late Late Rome is your thing, your ears will prick up at Michael Whitby's *The Wars of Justinian I* (Pen & Sword). And if you follow the fortunes of the Romans, you will know that from the 4th Century they took some serious beatings, leading to the collapse of the Western Roman Empire. Then along came Justinian and his two brilliant generals Belisarius and Narses who took on all-comers between 527 and 565CE. They recaptured Rome and Italy, then charged through North Africa and into Spain, all the while holding off the Persians. If you are not sure about this period, not to worry, Whitby has you covered with a complete description of the Roman Army and how it fought. All you will need to get them on the table are the rules, dice, tape measures, figures, paints ... etc.

EARLY MODERN

A little bit of an unusual detour for this month's Early Modern period reading. Andrew Abram brings us *For a Parliament Freely Chosen: The Rebellion of Sir George Booth, 1659* (Helion). Traditional views have it that this was a bit of a non-event: Booth took charge of a local royalist uprising in Cheshire that the Government forces quickly squelched after a minor affray at Winnington Bridge, scarcely worth the title of battle. Abram invites us to take a second, longer look at all this. He gets into the wider context as well as



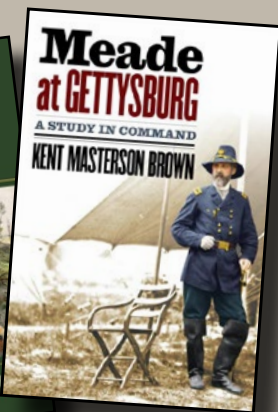
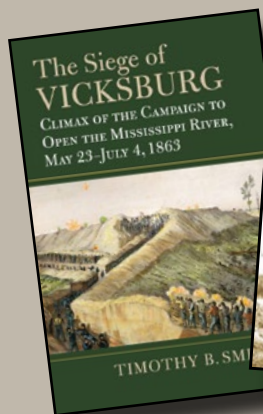
Booth's forces and actions to present a bit of a 'what might have been'. And, of course, that's where wargamers can step in because we love playing out what-ifs. The biggest one here is to refight the battle perhaps as part of a wider campaign, adding the support that Booth was promised but never came. There are also what-if skirmish actions to play as the rebels are hunted down, including Booth dressed as a woman but in need of a shave, which is usually how I paint women!

NAPOLEONIC

The prolific Stuart Reid takes us somewhere exotic for his latest book *Egypt 1801: The End of Napoleon's Eastern Empire* (Frontline). This follows the British victory over the abandoned French army that had occupied Egypt since 1798. I suspect most Napoleonic wargamers will be familiar with this campaign, but for those who are not, Egypt will provide different challenges and that is not just from changing your grass mat to one for sand. Supply and heat are two of the biggest issues to deal with and bringing in local forces will add to the struggle.

AMERICAN CIVIL WAR

Our trip into the American Civil War this month takes us to an unusual form of warfare for wargaming this conflict and another great what-if. Timothy



Smith's *The Siege of Vicksburg: Climax of the Campaign to Open the Mississippi River, May 23-July 4, 1863* (University Press of Kansas) is a detailed account of an engagement that rarely gets more than a chapter in books on the war. Yet capturing Vicksburg unpicked the lock of the Mississippi River and so deserves greater attention. As for wargaming, we tend to skip this battle for the major open field battles, particularly in the eastern theatre. Vicksburg, however, offers up some excellent wargaming opportunities as dogged resistance met determined attack. Smith describes the action from the command level down to the trenches. The latter aspect sets up scenarios for trench raids, meaning skirmish wargaming for a wargaming genre that rarely sees that level of close-up action.

As for the what-if, that comes at Gettysburg, or rather after that iconic battle. Kent Masterson Brown's *Meade at Gettysburg: A Study in Command* (The University of North Carolina Press) is an analysis of a general who curiously won arguably the most important battle of the war yet was replaced not long afterwards. Obviously, refighting Gettysburg is high on many wargamers' bucket-lists and this book will help with that. The great what-if comes when Meade seemingly had the retreating Lee at his mercy as the Confederate general moved into a defensive posture at Williamsport. But Meade did not attack, he withdrew much to the chagrin of Lincoln who had seen quite enough of this behaviour from his generals. Brown argues Meade was right not to attack, but as wargamers we do not have a grumpy Lincoln to answer to, and we also get second or third chances. So why not send the boys in blue into the fight?

SPANISH CIVIL WAR

Not only do we have a book this month for the tank era that focuses on the smaller models, but one that helps us understand the sadly underplayed Spanish Civil War. Anthony Candil's *Tank Combat in Spain: Armored Warfare During the Spanish Civil War 1936-1939* (Casemate) highlights how Spain became a proving ground for new weapons from three of the major European

military powers: Germany, Italy, and, the Soviet Union. But that did not really apply to tanks because there were too few of them (transport issues?) and those that arrived were not the best. Candil spins this as a positive, though, because what was not done was as important as what they achieved. I am not sure I'm buying that argument, but I want to read it properly before I'm convinced either way. Certainly, this sparse use of tanks is a boon to those of us who quite like tanks but do not want them cluttering up the table or have to fight ones that overpower the enemy force, usually mine! Maybe it is time then to give the Spanish Civil War another look?

WORLD WAR II

I am always on the lookout for books that focus away from the mainstream for World War II, especially if they are in my favourite Far East theatre. Marc Lohnstein has made me happy then with his *The Netherlands East Indies Campaign 1941-42: Japan's Quest for Oil* (Osprey). Here the Imperial Japanese forces are in full flow, attacking the islands held by the Dutch in their pursuit of oil but also to establish bases and airfields. Allied troops from the Netherlands, Australia, the UK, and the USA tried desperately to hold them off, hoping for reinforcements. But the Japanese were too powerful at this stage of the war and took almost everything. That has wargame campaign written all over it. Like the Allies, who could resist?

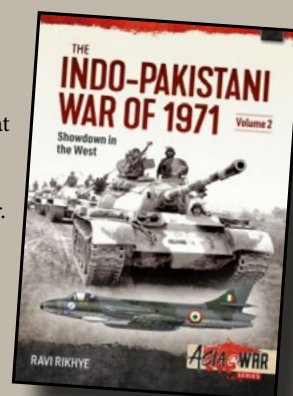
We stay in the Far East for another one of my favourite topics - the air war. Of all the developments of World War II, arguably the use of aircraft carriers has to be in the top three. The Battle of Midway almost automatically comes to mind when thinking about American carriers, along with the attack on Tokyo in the Doolittle Raid, but Ingo Bauernfeind's *U.S. Aircraft Carriers 1939-45* (Casemate) shows there was a lot more to how American carriers were used. Of particular interest is his exploration of carriers in the Atlantic, helping to hunt and destroy U-Boats. That opens up interesting wargame possibilities away from the carrier operations in the Pacific that might require a small aircraft

hangar to play in even at the smaller scales. But hunting U-Boats on the tabletop feels like a viable option.

An aspect of the war that almost needs no introduction is the frustrating combat that took place after D-Day in Normandy as the Allies attempted to break out. Nevertheless, we can always learn more and Tim Saunders' *Battle for the Bocage, Normandy 1944: Point 103, Tilly-sur-Seulles and Villers Bocage* (Pen & Sword) is therefore timely. Saunders follows the British army's effort to expand the beachhead, but they made it less than five miles before running into German Panzer reinforcements that stopped the British literally in their tracks. That ignited some desperate fighting among the thick hedgerows known as bocage - ever present on the Normandy wargames tabletop. Thus, we have a battle between two juggernauts, but also one that was fought at an intensely personal level as soldiers fought to capture the next hedgerow and field then started again for the field after that. Bocage wargaming is therefore suitable for every scale from 6mm Divisional battles to 54mm man-to-man fighting.

MODERN

I am a very lucky wargamer because I have a friend who has built both forces for a war that I have never seen wargamed - the Indo-Pakistan War. And it so happens that those nice people at Helion are publishing a series of books on the conflict.



Ravi Rikhye has written the second of those, *The Indo-Pakistani War of 1971, Volume 2: Showdown in the West* (Helion). These two countries share a 2,000 kilometre border that runs up to the strategically vital region of Kashmir and they had fought across it twice before, in 1947-1948 and 1965. But the 1971 was a much bigger conventional war than those. Admittedly, the Pakistanis were on a hiding to nothing, and their military collapsed within two weeks.

But we are wargamers and scoff at mere historical outcomes. If you are looking for a new modern project, maybe have a good read of this excellent series.

And that's all folks for June. For reviews of newly published books check out my Full Paper Jacket page on Facebook. Happy Reading!



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NEVER MIND THE PITCHFORKS

Game Designer Andy Callan introduces us to gaming risings and rebellions using his medieval small battle rules *Never Mind the Billhooks* - as published in *Wi393* and still available (in print or as a PDF) from wargamesillustrated.net.

Late medieval and early Renaissance Europe was a time of rapid economic, social, and religious changes. These unleashed forces that could not be controlled by governments of the time, and the age was marked by a succession of popular risings against the established order. While they may have lacked consistent aims and objectives all of these movements shared a common fate - a brief, hope-filled run of success followed by seemingly inevitable defeat and repression at the hands of the authorities.

Although it saw nothing on the scale of the vast and tragic German Peasants War (1524-6) England was by no means isolated from these forces and the late Plantagenet and Tudor Age had more than its fair share of events that, however temporarily, shook the foundations of the state and the confidence of the governing classes in the "God-given" order of things.

Two major uprisings of this kind took place within the reigns of Wars of the Roses-era monarchs and so match the original period setting of my *Never Mind the Billhooks* rules - Cade's Rebellion of 1450 and the Cornish rising of 1497. I will suggest a few simple changes to the standard rules which will enable you to game these and similar conflicts and then provide scenarios based on the events of the first of them. All maps are designed for a standard 6 x 4 foot table.

REBELS AND RABBLES

There is a difference here. "Rebels" might be defined as irregular but semi-militarised forces, usually operating away from their home territory in pursuit of a defined objective. They might be relatively well-armed with equipment seized from parish and county armouries, together with any personal weapons they have brought with them on the march. In terms of combat effectiveness and motivation, there is little to distinguish them from the county and urban levies raised in time of war. They may include minor gentry and yeoman farmers amongst their number, who provide a cadre of natural leaders to help maintain order and discipline.



“Rabbles” on the other hand, are angry crowds of revolting peasantry or rioting citizens, operating mostly in their own locality and armed only with extemporised weaponry. Their primary motivation is a lust for revenge, blood, and loot.

Circumstances often arose where Rabbles made common cause with a more disciplined Rebel movement thereby hastening its descent into mere anarchy and giving the authorities and local magnates the excuse (if any were needed) to use maximum force to re-establish the traditional order.

AVAILABLE FIGURES

Many manufacturers make suitable medieval civilian figures in metal but in 28mm plastic the only ones I know of are the Forgefire “Northmen Folk Rabble”. Each sprue (and there are three in a box) contains four men, two women and a large assortment of heads and weapons leaving you with plenty of spares for kitbashing. I have successfully combined these with Gripping Beast Dark Age

Warriors to produce some suitably varied looking peasantry. A rebel army would typically include some better equipped fighting men as well, kitted out with weapons seized from local armouries, so any unliveried soldiers would do the job here. Older fashions would have been in evidence too, so it will not look out of place to combine Agincourt and Wars of the Roses era figures in an insurgent host.

MOB RULES

These are the only changes needed to the basic *Never Mind the Billhooks* rules.

ORGANIZATION

Rebels are exclusively infantry forces, operating as Companies (twelve men), Blocks (double companies) or Bands (six Skirmishers) in the usual way.

Rabbles operate as “Mobs” (double-company sized crowds - 24 figures* of enraged civilians) - men, women and youths. Apprentices were particularly noted for their enthusiasm for urban disorders!

All these irregular forces are graded as “Levy” for Morale purposes and most are “naked” in terms of armour protection, although the better equipped Rebel companies may have scraped together enough jacks to give them some improved protection.

Rebel Archer companies have the usual shooting rules, including the ammunition limit. They may operate in a mixed block formation with a company of Billmen, which is taken to include those wielding pole-arms (and converted agricultural implements!) of any kind.

Rabble mobs are assumed to include sufficient individuals armed with extemporised missiles of some kind to give them the same shooting abilities as a Band of Skirmishers (six men) but hitting only for 6s at up to 9". They are fast moving and feed on success. They are readily provoked into violence and fight best in the first round of a Melee but they are easily discouraged if they fail to win it.

**You can allow yourself to be flexible with the number of figures in your mob - as long as it looks 'mob like'.*

Type (figures)	Points per unit	Move	Shoot (ins)	Melee x D6 per man	Save
Rebel Bill Co. (12)	9	6"	n/a	1	5, 6
Rebel Bow Co. (12)	9	6"	9S-15L	½	6
Rabble Mob (24)	12	8"	9	1 (1st round) or ½	6
Skirmishers (6)	6	8"	12	½	



MEDIEVAL
1000AD-1500AD



ANDY'S WOWDY WEBELS

In the photo below we can see Jack Cade and his rebel army in all its 120 point glory. In the centre we have Jack himself (0 points), flanked on either side by 4 x 24 Rebel Bows and Bills (levy @ 18 pts each). In the back row we have 3 x 20 man rabble mobs (@ 12 pts) and 2 x bands of Skirmishing Archers (@ 6 pts).



COMMAND AND CONTROL

This was always the weak point of insurgent forces. It left them with very limited ability to manoeuvre effectively on the battlefield so they were mostly forced to stand on the defensive.

The "army" is always commanded by a single "Captain" (Jack Cade styled himself "Captain of Kent" for example), with no subordinate Leaders. He is always rated as a "Commander" or "2-star" Leader, so he can give two orders per turn, to units within the usual 6" command range. He may be represented by a mounted figure (so he stands out) but moves only as if he is on foot (8"). Any rapid movement on horseback by a Captain was liable to be misinterpreted as potential desertion by his followers!

Any Skirmisher units in the army are activated in the normal way, when the Skirmisher card is drawn. As usual, Skirmishers (and any captured artillery!) can be no more than one-fifth of the army's points total. Due to a lack of trained personnel, guns blow up whenever they roll two or more 1s in a single hand of dice.

Other units may only be activated when a Bonus card is drawn. Do a dice-off for the card in the normal way.

If the Rebel Player wins the dice-off, he gets the card and can activate two units (up to two actions each).

If the dice-off is drawn, nobody gets the card but the Rebel Player can activate one unit (up to two actions).

If the Rebel player loses the dice-off, he cannot activate any units and the opposition gets the card.

Put an order token next to any activated unit to show it cannot be activated again in the same turn.

Any unit that is not activated during the turn can shoot once at the end of the turn, in the normal way. But it can only rally off a Disorder marker if it was not shot at during the turn.

MELEE

Rabble Mobs get a special "ferocity" bonus whenever they attack (re-roll any 1s and 2s once) and roll one die for every figure in the first three ranks. Victorious mobs always follow up a retreating

enemy. However, if they fail to daunt or break the enemy in the first round of a Melee they then roll only one die per two figures in any later round.

MORALE CRISIS TESTS

All Rebel or Rabble units are rated as "Levy" for Morale purposes (so re-roll one die roll of 6).

In addition to the usual criteria for making a test, Rabble units must make a Morale crisis test whenever they suffer more than one kill from enemy shooting. If they pass the test they must then attack the shooters (making up to two move actions) unless they are behind defences or their Captain is within command radius (6") and the player wishes them to hold their ground.

ARMY MORALE

An entirely Rebel force operates according to the standard rules - so it loses the battle if it has no Morale tokens left when it has to give one up. A Rabble or mixed force loses as soon as it gives up its last Morale token.

CADE'S REBELLION - 1450

Jack Cade and his followers have been immortalised as characters in Shakespeare's Henry VI pt 2 but he remains a man of mystery - nobody is sure who he was or how he came to be at the head of a major uprising which came close to capturing the city of London. At the time there were rumours that he was a stooge of Richard, Duke of York and part of an elaborate conspiracy to depose the king. But nothing was ever proved and the rebellion may be seen more as a violent product of the anarchic state of England under a weak monarch. Certainly, the rebels drew on a widespread popular sense of discontent and in particular on the national feeling of betrayal following the fall of English France. Exiled soldiers swelled the ranks of both sides in the fighting.



SCENARIO 1: BLACKHEATH, 13 JUNE 1450 - A BATTLE THAT NEVER WAS

"The first thing we do, let's kill all the lawyers."

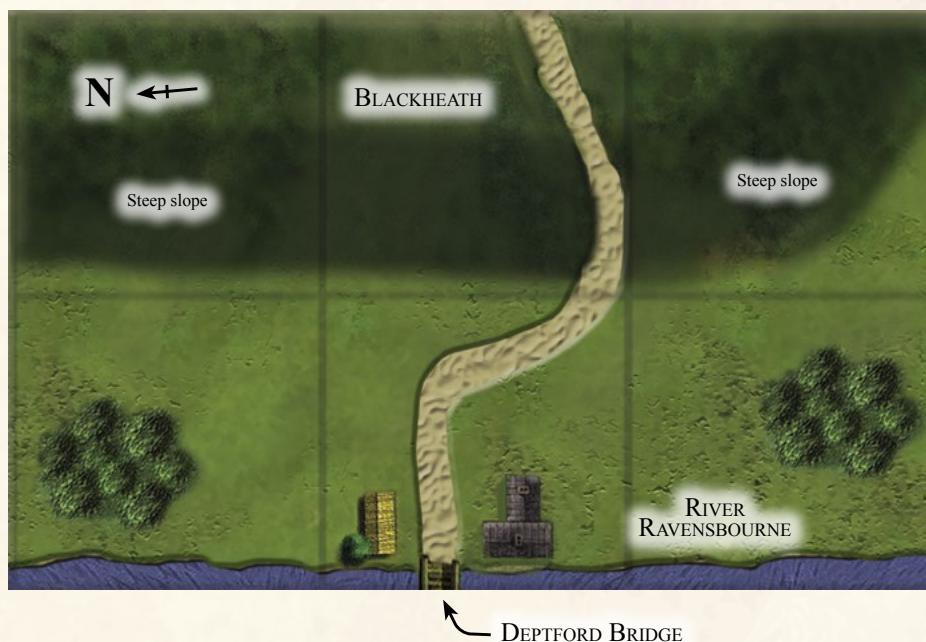
Blackheath rises steeply above the valley of the river Ravensbourne and Deptford bridge, astride the old pilgrim route (now the A2) which runs from London to Canterbury and then on to Dover. It was a natural place of assembly on the approach to the capital from the south east and Cade's Kentish rebels made an encampment there just as their predecessors had done during Wat Tyler's "Peasants' Revolt" of 1381.

The reasons for the rebel army's halt at Blackheath remain unclear, because a popular momentum was with them

at that point which could surely have carried them into the capital. As it was though, Cade prevaricated, the authorities partially recovered their nerve and an advanced party was sent out to scout the rebel positions.

By this time, their numbers were estimated at several thousand, and they had fortified their position on the heath with stakes and entrenchments. The loyalist force, a body of bows and spears under the Earl of Northumberland, decided it looked too tough a nut to crack and withdrew back to the city without engaging.

But what if Henry Percy had decided to "have a go" instead? This is a hypothetical scenario for what might have happened. The battle would have been fought on the same ground as a more famous later encounter - the battle of Deptford Bridge during the Cornish Rising of 1497, when John de Vere, Earl of Oxford, saved Henry VII's bacon, just as he had done at Bosworth and Stoke Field. But that's another story ...



Note: The edge of the plateau is beyond bowshot from the bridge.

REBEL FORCES

- C-in-C: Jack Cade “Captain of Kent” (Level 2 Commander).
- 5 x Rebel 12-man Bow companies (Levy), no armour, @ 9 points each.
- 5 x Rebel 12-man Bill/Polarm companies (Levy), light armour, @ 9 points each.
- 3 x Rebel 6-man Skirmisher Bow bands (Levy) no armour, @ 6 points each.

Total 108 points.

The Light Horse may fight as Cavalry, or dismount to form two 12-man companies of Spearmen (same effects and armour as Billmen). The mounted Archers **MUST** dismount to fight (they cannot shoot or fight on horseback) and a company may operate either as a single unit or as two Skirmisher Bands.

If any troops dismount they must either leave their horses in Deptford and fight at full strength or move across the bridge and dismount elsewhere, leaving two men in each company as horse-holders.

SPECIAL RULES

The rebels have constructed enough fieldworks (stakes and entrenchments) to cover the frontage of 2 x D6 companies. The rebel Player rolls before the start of the game and keeps the result secret. Any fieldworks on the edge of the escarpment, facing the river valley, must be placed on the table. Any others are noted down on paper and are only revealed to the

LOYALIST FORCES

- C-in-C: Earl of Northumberland (level 2 Commander).
- Other Commanders: Lord Scales and Lord Lisle @ 5 points each (dice for Command level).
- 3 x 8-man Squadrons of Light Horse (retinue) @ 12 points.
- 4 x 12-man companies of Mounted Archers (retinue) @ 15 points.

Total 106 points.

enemy when his troops get to the top of the slopes. The rebel encampment is laid out behind these fieldworks.

Any rebel archer companies defending fieldworks have stockpiled enough arrows to shoot an extra $\frac{1}{2}$ D6 times (halves round up) - roll when their initial supply of six “arrowstorms” runs out.

All the usual Special Event cards apply except that the “Treachery!” card cannot be played on a rebel unit and it can only be played on a Loyalist unit that does not have a Commander attached to it.

The first time a Loyalist unit fails a Morale test and is broken, an excited 24-man Rabble mob forms in the encampment and is added to the rebel army, operating according to the movement rules set out above (i.e. depending on which side wins the dice-off for a Bonus card).

WHAT'S IN THE PHOTOS?

Most of the figures used are from Andy Callan's collection. The Rebels are from Perry Miniatures' plastic Hundred Years' War range, whilst the Rabble are Fireforge Games and some converted Gripping Beast.

The Battle Mat is from Geek Nations. The buildings are mostly plastic by Tabletop Workshop, plus some MDF by 4Ground and Sarissa Precision. Trees and field by Debris of War. Bridge by Hovels.



SCENARIO 2: THE BATTLE OF SOLEFIELDS, 18 JUNE, 1450

“Enter again Cade, and all his Rabblement.”

It was obvious to Cade that Northumberland’s reconnaissance in force was just a foretaste of things to come. There was now a royal army in London, with the king at its head, and matters would soon have to be resolved - one way or another.

Negotiations were opened and a delegation headed by the Archbishop of Canterbury and the Duke of Buckingham visited the camp on 16 June and received the rebels’ *“Bill of Complaints and Requests of the Commons of Kent”* a long and rather rambling document which demonstrates the broad range of grievances which had motivated the uprising.

The only answer to the petition was a curt royal command to disperse.

Alerted by spies in London of an imminent attack, Cade and the rebel host broke camp on the night of 16 - 17 June and made a fast retreat south-eastwards towards Sevenoaks, joined on the way

by enthusiastic local peasantry. This may well have been pre-planned, perhaps with the popular objective of sacking nearby Knole House, seat of Lord Saye and Sele (of whom more, later) the hated Lord Treasurer and Lord Chancellor. More likely, Cade’s purpose was to find ground more suitable for making a stand.

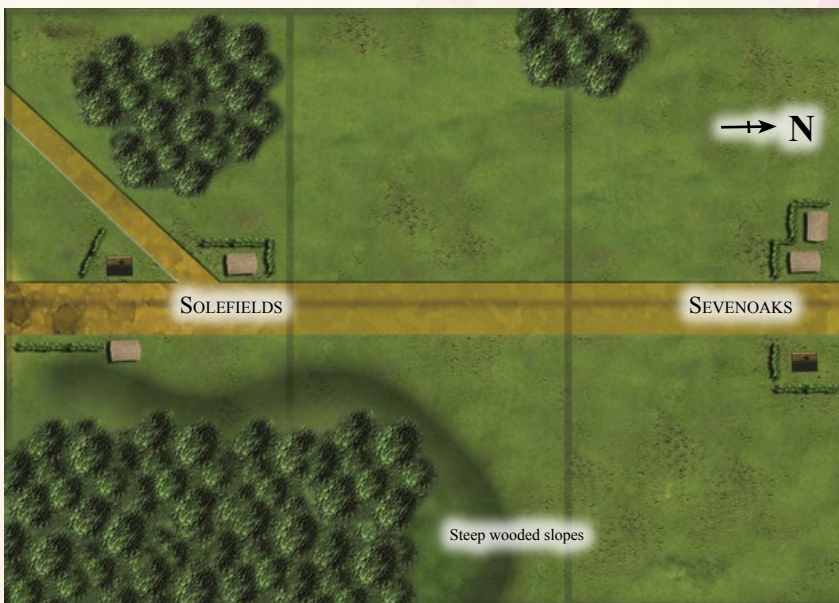
The royal army arrived at Blackheath to find the camp deserted, but rather than take stock of the situation its commanders resolved to launch an immediate pursuit of the rebels. The Vanguard was headed by Sir Humphrey and William Stafford, supported by a body of up to two thousand Cheshire and Staffordshire troops under Sir Thomas Stanley, Lord Dudley, and Lord Rivers.

Their rapid advance was marked by indiscipline and acts of robbery (indicative of the general breakdown in law and order at the time - one of the rebels’ main complaints!). Seeking the glory of capturing Cade *“... they rode*

... hastily ... thinking to have gained a special respect and praise, but they were in danger before they knew it.”

Because the royalist column rode straight into an ambush set by Cade in a narrow defile at Solefields, just south of Sevenoaks in the Shendon Valley. The rebels were hidden in the Willingshurst woods alongside the road from where they poured arrows into the royalist column before counter-attacking. The fighting was bitter but the rebels prevailed and pushed the royalists back into Sevenoaks, where they made a last stand in the marketplace before being overwhelmed.

Both Staffords and up to 40 of their men were killed. Cade seized Sir Humphrey’s sallet, velvet brigandine decorated with gilt nails and gilt spurs for his own use. It was only a minor victory, but it was one which would have significant consequences.



Note: The road is within short bowshot of the wooded slopes.

REBEL FORCES

- C-in-C: Jack Cade “Captain of Kent” (Level 2 Commander).
- 100 points of troops and field works @ 3 pts per company frontage. Choose troops from:
 - 1) Rebel 12-man Bow companies (Levy), no armour, @ 9 points each.
 - 2) Rebel 12-man Bill/Polearm companies (Levy), light armour, @ 9 points each.
 - 3) Rebel 6-man Skirmisher Bow bands (Levy) no armour, @ 6 points each (maximum three of these).
 - 4) Reinforcements: On the first and second time that any royalist unit fails its Morale test and breaks a Rabble mob will appear anywhere on the southern table edge and then operate as part of the rebel army.

MORE BILLHOOKING

Never Mind the Billhooks is a 32-page rule booklet which was given away free with the September 2020 issue of *Wargames Illustrated* magazine. If you missed it, you don’t have to miss out because it is now available to purchase as a printed booklet. If you are a *WiPrime* member you can view and download the PDF for free.

Cards and tokens are available to purchase from the *Wargames Illustrated* website and there is an active and friendly Facebook Group for players.

There is a ‘Billhooks Bash’ day of gaming taking place in Derby, UK on 4 September 2021. More details at www.boardsandswords.co.uk-events.



LOYALIST FORCES

- C-in-C: Sir Humphrey Stafford (Level 2 Commander).
- Other Commanders: William Stafford (Dolt), Sir Thomas Stanley (dice for his Command level).
- Vanguard: up to 45 points, chosen from:
 - 1) 8-man Squadrons of Light Horse (retinue) @ 12 points.
 - 2) 12-man companies of Mounted Archers (retinue) @ 15 points.
- Main Body (Sir Thomas Stanley): Up to 50 points chosen from the same sort of troops as above.
- Rearguard (Lord Dudley and Lord Rivers): Delayed en route and not available ...
- The Light Horse must fight as Cavalry. The mounted Archers cannot shoot or fight on horseback and a dismounted company may operate either as a single unit or as two Skirmisher Bands.
- If any troops dismount they must either leave their horses in Sevenoaks and fight at full strength or move out of the town and dismount elsewhere, leaving two men in each company as horse-holders.

SPECIAL RULES

The rebels begin the game hidden, in any areas of cover south of Sevenoaks. The rebel player secretly marks their starting positions on the map.

The only Royalist troops on the table to begin with are the Vanguard, under the two Staffords, moving south down the road in a column. The main body will enter at Sevenoaks on a 6 on turn 2; 5+ on turn 3; or a 4+ on any later turn.

Ignore the initial manoeuvre phase in the rules (see page 11 of the rulebook). Instead, advance the royalist Vanguard down the road until they spot any rebel troops (see “spotting” rules on page 15). At that point, move over to Turn 1 and the normal card-driven turn sequence.

The success of the rebel ambush will depend on the order of cards drawn from the Play Deck (see “Command & Control”, above).

Fighting in built-up areas (Sevenoaks town and Solefields village)

All troops can enter a built-up area but all except Skirmishers and mobs take a Disarray on entry and whenever they move within its confines (remember no unit can have more than two disarray markers).

Buildings can hold no more than six friendly troops (Sevenoaks church can hold up to twelve). Only Skirmishers can shoot out of buildings.

Troops inside buildings cannot be shot at unless they have already shot from inside this turn.

All troops shot at anywhere within a built-up area (inside or outside buildings) go up one armour class.

SPECIAL EVENTS

Ignore any Special Event cards drawn by the Royalist Player.

Apply any Special Event cards drawn by the Rebel Player but the “Treachery” card may only be played on a Royalist unit without a Leader attached and after at least two Royalist units have been broken.

The rebels win the battle, regardless of any Army Morale tokens, if at any time one or more rebel units are the sole occupants of Sevenoaks town.



SCENARIO 3: THE BATTLE OF LONDON BRIDGE, 5 - 6 JULY, 1450

“Kill and knock down! Throw them into the Thames!”

With their leaders either killed or fled, many of the royalist survivors at Sevenoaks joined the rebels and discipline soon broke down in the army remaining at Blackheath when word reached them of Cade's victory. The king wasted no time in returning up river to London where alarming reports were soon received of violent disturbances elsewhere across much of South-East England. Despite the pleadings of the Mayor and city fathers, Henry and his court promptly left the city, not stopping until they got to Kenilworth castle, where a new army was assembling.

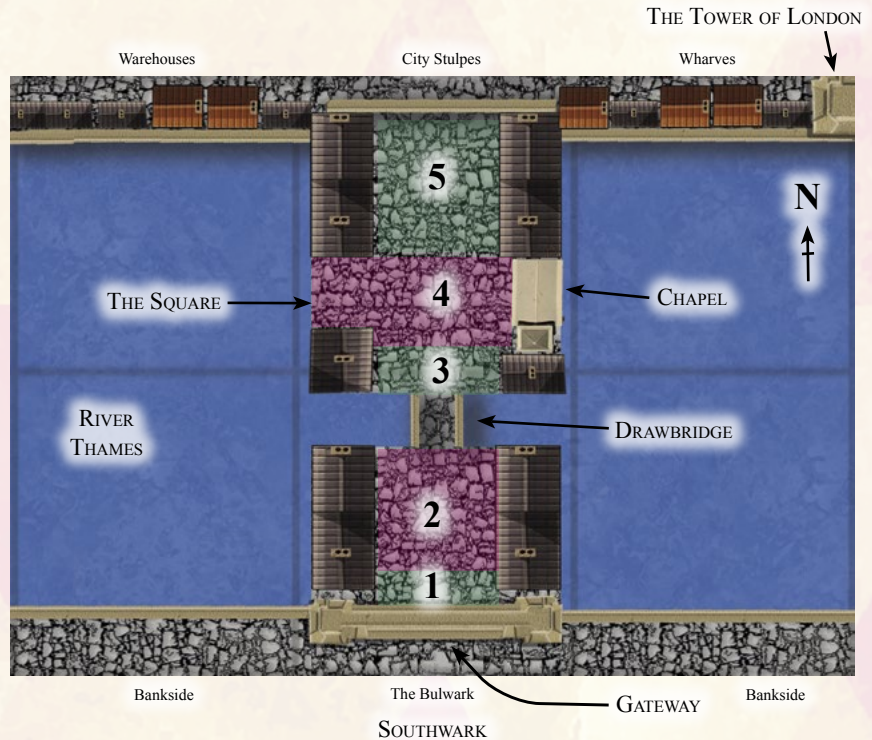
This was in stark contrast to the brave actions of the young King Richard II when facing down Wat Tyler's rebels and can have done nothing to enhance Henry's already battered reputation.

By this time, Cade had marched his army back to Blackheath, its ranks swollen with royalist deserters and then on to Southwark, where he set up headquarters at the White Hart Inn. With the king's departure, leaving behind only the garrison of the Tower, the city authorities felt they had no option but allow the rebels to enter and Cade marched his men in triumph across London Bridge on 3 July, taking care to secure his retreat by cutting the ropes of the drawbridge behind him.

They took swift revenge on those of the king's Counsellors unwise enough to have stayed behind and the heads of Lord Saye (Lord Treasurer of England, accused of accepting a bribe to surrender the Duchy of Maine to the French) and the Sheriff of Kent, William Crowmer (notorious for his rapacious tax regime) were soon being paraded through the city and spiked on London Bridge.

The immediate needs of the rebels were met by extorting cash from foreign and local merchants but Cade's so far disciplined control of his followers could not long survive contact with the London mob. Soon there were signs of a general breakdown in law and order as the dispossessed of the city emerged to start seizing whatever they could lay their hands on.

July 5th was a Sunday and Cade and his men spent their day of rest enjoying the delights of Southwark, then, as in Shakespeare's time, a place of hostleries and other entertainments. This temporary lull allowed the city authorities to recover something of their loss of nerve and they met with the Governor of the Tower, Lord Scales, to hatch a plan to regain control.



Scales said he must retain most of his garrison in the Tower, which he held at royal command, but he released a company of royal archers to join the armed militia of the city and offered as their commander Sir Matthew Gough. This was a major coup, since Gough was a Welsh soldier of some renown, a veteran of the French wars, where he had enhanced an already brilliant reputation by successfully making a fighting retreat, at the head of his men, from the scene of Sir Thomas Kyriell's defeat at Formigny, less than three months before.

Safe from prying eyes behind the walls of the Tower, Gough drilled his men for the forthcoming operation - a sudden night attack to recapture London Bridge. It would lead to the bloodiest episode of the rebellion.

THE BATTLE MAP

This is a unique battlefield. Old London Bridge was just under 300 yards long, crossing the Thames on 20 arches and lined with shops, houses and even a chapel. There was a gateway at the Southwark end and a drawbridge a third of the way across, guarding access to the city, but Cade seem to have taken steps to disable the mechanisms of both this and the gatehouse portcullis.

There is an excellent model of the bridge (in 1/72 scale, using hundreds of converted Airfix figures!) in the London church of St. Magnus the Martyr and plans and illustrations are readily available online. But unless you are

very dedicated it's going to be too much trouble to create a special model to play this scenario.

Instead we are going to treat London Bridge as a long narrow, built-up area, consisting of several distinct zones along a single street lined with buildings. The Thames is an impassable area to either side whose banks are more than a long bowshot apart.

You will need about 30" of roadway, divided into five 6-inch sections and lined with a collection of whatever medieval-style buildings you might have available - the Peter Dennis *Paper Soldiers Wars of the Roses* and *ECW* books (now available as downloadable PDFs from Helion) include some excellent models. You could have some cheap fun by using cardboard boxes with suitable images pasted on the front - you will find plenty of material online. A short length of battlements and turrets on the north-east corner can serve to represent the Tower. Since the fighting took place at night you could even save on colour ink by printing off everything in black and white. And, incidentally, this scenario is an ideal use for that stockpile of unpainted figures all of us have - a black undercoat with some grey-white highlights will do the job here!

Shooting will play only a minimal part in the action although the guns from the Tower will come into play after first light, firing at extreme range and with dubious accuracy.



Above: London Circa 1450. Figures and buildings from the collection of Giles Shapley (aka 'Eric the Shed').

REBEL FORCES

- C-in-C: Jack Cade “Captain of Kent” (Level 2 Commander).
- 100 points of troops chosen from:
 - 1) Rebel 12-man Bow companies (Levy), no armour, @ 9 points each.
 - 2) Rebel 12-man Bill/Polearm companies (Levy), light armour, @ 9 points each.
 - 3) Rebel mixed 12-man Bow/Polearm companies, no armour, @ 9 points each. They all roll 1D6 per figure in Melee.
- Cade can give orders to any company to break down into two 6-man Skirmisher Bands (only skirmishers can enter or shoot from buildings).
- Reinforcements: Whenever the Rebels win a special Event Card or Bonus card they can either use it or instead claim a reinforcement of a Rabble mob entering the table from Southwark or Bankside. (Cade added to the night’s confusion by freeing all the convicts in the nearby King’s Bench and Marshalsea prisons!). A maximum of three such mobs may be claimed in the course of the game.

LOYALIST FORCES

- C-in-C: Sir Matthew Gough (Level 3 Commander - Hero). Alderman John Sutton (Level 2).
- Men of the Tower Garrison:
 - 1) One 12-man company of Archers (Veterans), light armour, @ 15 points. In Melee they roll 1D6 per figure.
 - 2) One band of Skirmisher crossbowmen, light armour @ 6 points.
- Men of the City Militia, 80 points chosen from:
 - 1) 12-man Archer companies, light armour, @ 12 points (retinue) or Levy @ 9 points.
 - 2) 12-man Billmen companies, medium armour, @ 12 points (retinue) or Levy @ 9 points.

SPECIAL RULES

Fighting in the dark in an enclosed space meant that this battlefield was more confused than usual.

SHOOTING

Range is limited to 9" for bows and crossbows, hitting 5+. All targets go up one armour class. After turn 6, there is sufficient light for the guns of the Tower to open a long-range harassing fire. Roll for only one gun per turn. Ignore the “gun blows up rule” and the first 1 rolled in a

hand, but any other 1s are taken as kills on a royalist unit. Any 6s are rebel kills. In each case kills fall on the unit nearest Southwark.

STREET FIGHTING

Except on the Southwark Bulwark, The Square and the City Stulpes areas, the battlefield is too narrow for troops to deploy in their standard 6 x 2 formation. Elsewhere they must form a “fighting column” with a facing of three figures and a depth of four. Only the front two ranks of attacking units

can shoot or attack, but defending units may use three ranks. Leaders may join fighting columns.

Note that archers in fighting columns will still use one “shot” from their arrow supply, even if only six of them can shoot. Units will automatically funnel into fighting columns as part of a standard move when they enter the roadway of the bridge and open up into the standard formation when they leave it.

Where a column is attempting to emerge from the roadway at a point blocked by a standard ranked unit the latter can only count that part of its formation facing the column.

Note: My thanks to "Eric the Shed" for these rules, first used in his epic re-fight of the First Battle of St Albans.

BUILDINGS

Only Skirmishers can be ordered to enter a building, from where they can shoot or fight any enemy attempting to enter. They can also be ordered to move from one building to the next one on the same side of the road, breaking down the dividing walls or going over the rooftops to do so.

A mob that ends a turn next to a building will always break down its doors on a roll of 5+, creating an extra band of six looters. Any building that has looters inside at the end of a turn will catch fire on a roll of 1 or 2. At the end of the next turn the fire will spread to the next building to the north on a roll of 1 or 2, or south on a roll of 5+. There can be no fighting in a burning building.

The "Sudden Shower" Special Event card automatically puts out every fire otherwise they cannot be doused during the game.

MORALE CRISIS TESTS

London Bridge was jam-packed during the fighting so if any troops fail a Morale test and have a fighting column in a

roadway area immediately behind them they will not be able to retreat or rout in the usual way. A Daunted or Broken unit loses an Army Morale Token as usual but if Broken it must turn its backs to the enemy, who will then have the chance to cut it down from behind - so giving them the chance to win another Morale token for wiping out the unit.

SPECIAL EFFECT CARDS

The "Fauconberg's Gambit", "Treachery", "Flank Attack" and "Terrain Advantage" Special Event cards have no effect except as described in "Rebel Forces" above.

Any time the Cade player wins a Special Event card except "Sudden Shower" he can choose to ignore it and waive his right to a mob reinforcement (see above) and instead use a special sabotage squad to set fire to the Drawbridge (it had been primed, ready for this, beforehand) - all royalist troops south of it are cut off and must surrender. The battle ends immediately in a draw, regardless of the state of play with Army Morale tokens.

STARTING THE GAME

Apart from a company of bridge guards standing watch on the Southwark Bulwark area, the rest of the rebel army begins the game dispersed in its quarters in Bankside and Southwark (off table to the south).

The only Royalist troops on the table to begin with are the Vanguard (the

troops drawn from the Tower garrison, under Gough), moving south down the roadway in a fighting column, starting at the drawbridge. The main body will enter from the north at the City Stulpes area from turn 2, under the command of Alderman Sutton. He can give only two orders per turn and must lead any troops across the bridge until they come within Gough's command range, at which point he can return to get more.

Ignore the initial manoeuvre phase in the rules (see page 11) and go straight to the normal card-driven turn sequence.

The success of the Royalist "Commando raid" will depend on the order of cards drawn from the Play Deck. Include the Sutton card in the Play Deck from the start, but on the first turn the Royalist Advance guard is activated by either the Gough or the Sutton card and the Rebels are activated only by the Cade card.

SELECTED SOURCES

Lord of London, by Eric N. Simons

Crowds and Power, by Elias Canetti

"The Battle of Solefields", by Randolph Jones (In *Hobilar* issue 44).

AFTERWORD

These rules might easily be used as the basis for gaming any similar popular uprising, from the Peasants' Revolt of 1381 to the Tudor "Commotion Time" of 1549.



Oathmark

• BATTLES OF THE LOST AGE •

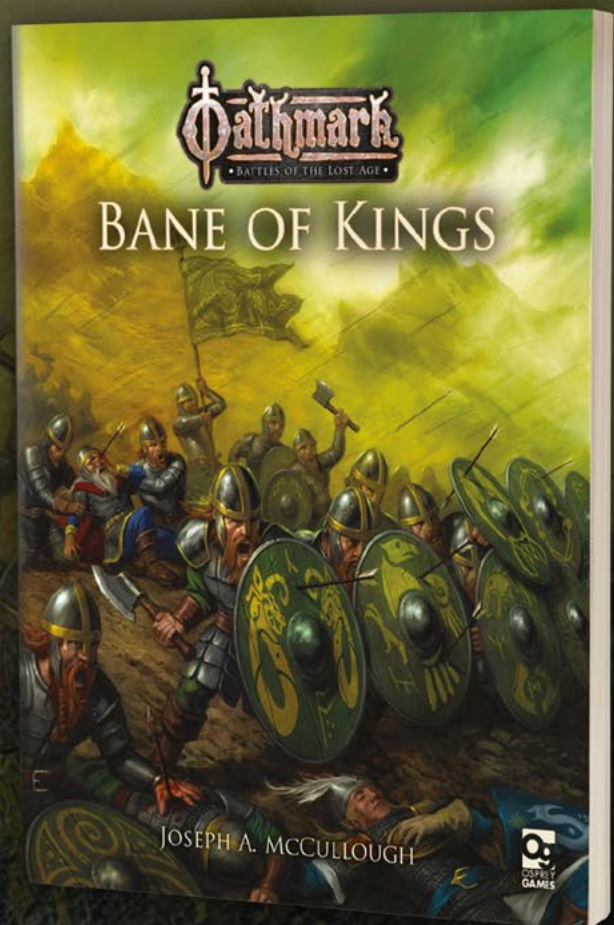
FROM THE CREATOR OF *FROSTGRAVE*, JOSEPH A. MCCULLOUGH

Time is the bane of all kings.

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This supplement for *Oathmark: Battles of the Lost Age* focuses on the passage of time and its effect on a player's kingdom. Along with the rules for the passing of years, this book also presents the option to train your units to fight in special formations, such as phalanxes, shield walls, and skirmish lines. These will allow players to use their existing armies to try out new strategies and tactics to swing the battle in their favour.

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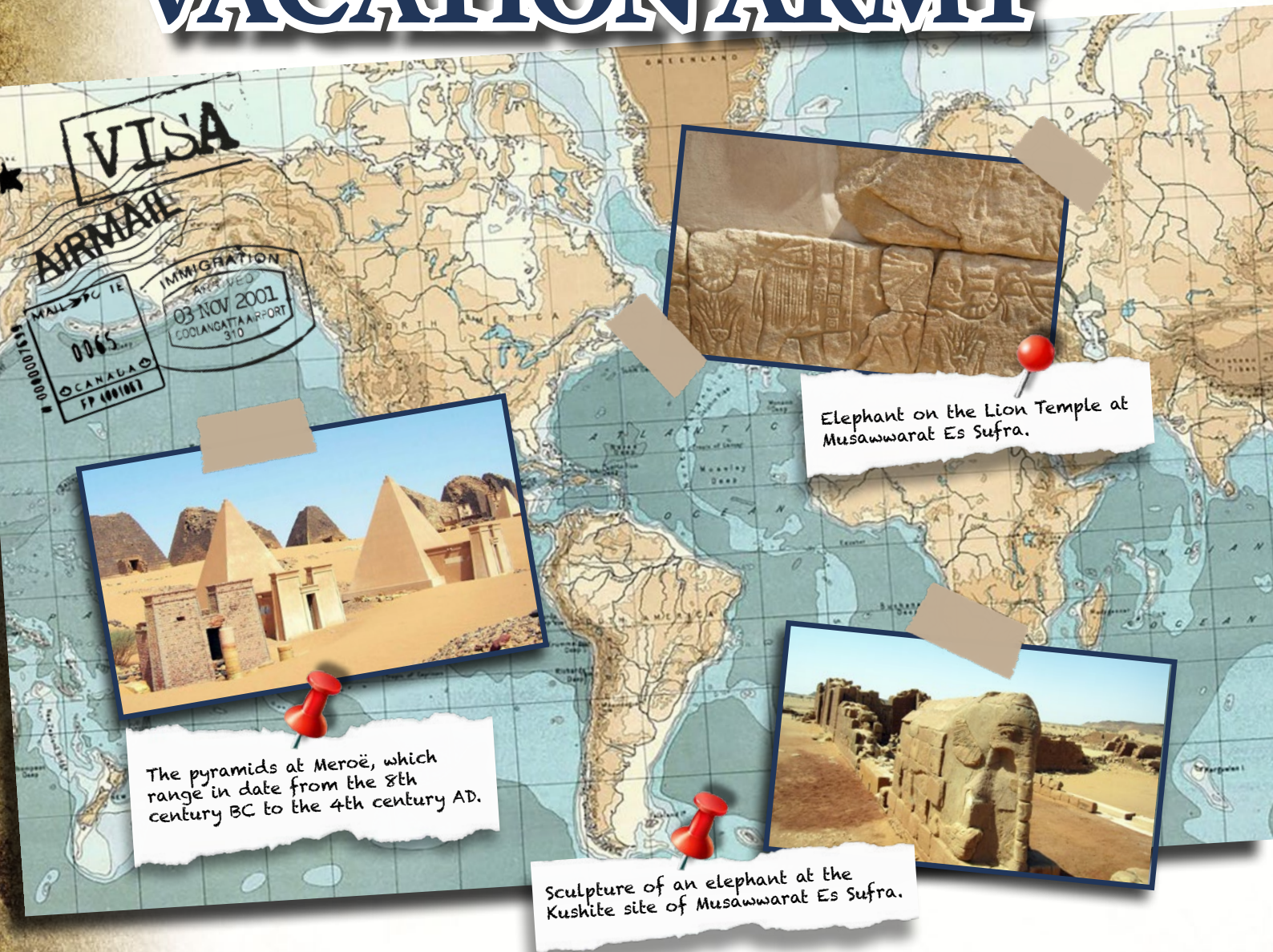


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BUILDING A VACATION ARMY



Elephant on the Lion Temple at Musawwarat Es Sufra.

The pyramids at Meroë, which range in date from the 8th century BC to the 4th century AD.

Sculpture of an elephant at the Kushite site of Musawwarat Es Sufra.

Taking inspiration from a once in a lifetime trip to Sudan, Daniel Mersey puts together a wargaming army (or two) as a lasting reminder of his vacation.

Many of us collect mementos when we go on vacation, and I'm no different. I once had a little shelf filled with all sorts of nick-nacks that I had no practical use for, they barely reminded me of places I had visited. But, straw donkeys have crumbled to dust, Turkish Delight has become undelightful, and "Kiss Me Quick" hats have slowly curled their lips up at me.

However, it need not be that way.

Many of my trips are to places of historical interest, and it dawned on me that I could ditch the nick-nacks and, upon my return to the cold grey world

of real life, spend that same money on collecting miniatures themed to my trip. Perfect! Instead of items sitting unused and gathering dust on my shelf, I got to extend the memory of my vacation by indulging in some further reading and research (spiced up by the knowledge that I'd actually visited the places mentioned in the text), and then acquiring and painting my new army.

I'm not the only gamer to do this. I checked with a few chums before writing this article, to ensure that it wasn't too weird. Just in case, however, I won't name them here - they know who they are!

Choosing more 'exotic' vacation armies has certainly pushed me outside of my gaming comfort zone, and latest armies fit the exotic description perfectly: in 2019 I visited Sudan - a real once in a lifetime experience for me.

Part of the thrill of this trip was to visit some of the sites associated with the military campaigns of the 1880s and 1890s, but equally I wanted to see the amazing pyramids of Sudan's Nile valley. There are over 350 pyramids in Sudan, constructed over a period of several centuries and reflecting the strong connection between early Sudanese and Egyptian cultures. Lying to the south of Egypt, the kingdoms of ancient Sudan came into contact and conflict with their

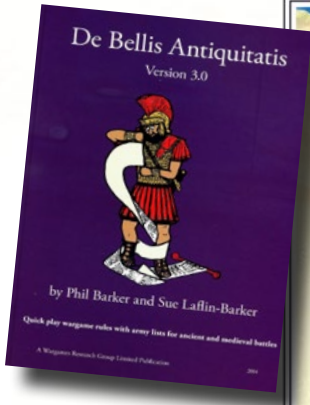
northern neighbours on many occasions, along with other empires who explored south along the River Nile and through the desert.

The history of ancient Sudan isn't the easiest to piece together - mention of the area in ancient history mostly comes from foreign powers whose territories bordered these lands, and saw the inhabitants only from the outside. However, I did not let this stop me, so began planning by asking myself three questions ...

“WHICH RULESET SHALL I BUILD THIS ARMY FOR?”

I needed a set of rules that would allow me to collect diverse armies from unusual countries, without breaking the bank on army size, and allowing me to complete a painted army while the vacation was still fresh in my memory. I settled on *De Bellis Antiquitatis* (DBA).

If you have read a broad selection of my magazine articles over the past quarter of a century (how can I be that old?), you may already be aware that I'm a big fan of DBA. It's a small, fast-paced game, where all armies consist of twelve units (on a 40mm frontage for 15mm games, 60mm frontage for 28mm). Each player has to field a camp on their baseline, and the battlefield is only 24" x 24" for 15mm battles. In short, it's a compact version of a bigger-sized wargame.



Each element has between two and four models in it (or just one model for elephants and chariots), depending on troop type. This means (assuming that suitable miniatures are available) no vacation army should be beyond my grasp with regard to cost, storage space, or painting time.

“WHICH ERA’S ARMY SHOULD I BUILD?”

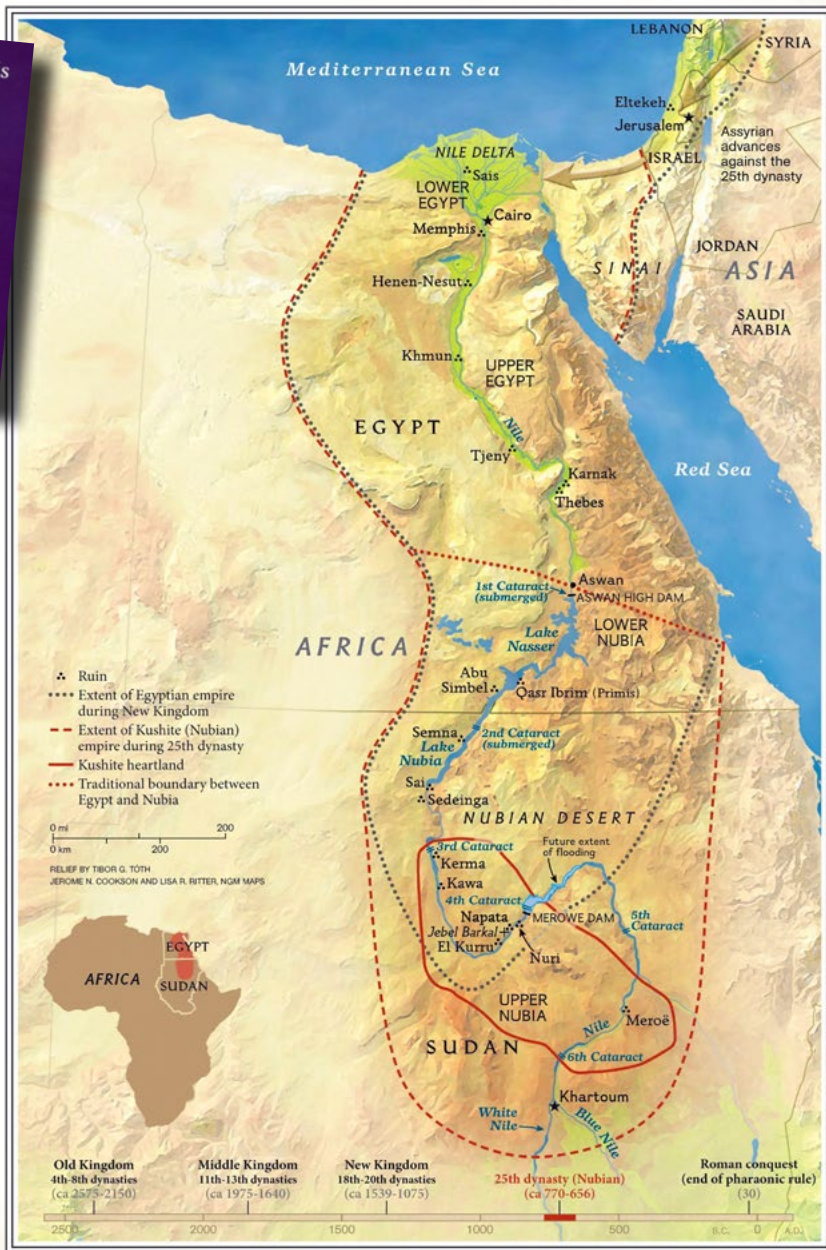
The ruins and pyramids of Meroë (structures originally built by to the Meroitic Kushites, shown on the map) had a great personal impact on my trip, that whole period of history really captured my imagination. So, of the several armies covering Sudan in the Ancient period, the Meroitic Kushites (also known as DBA I/58) became my army of choice.

I also decided to grab myself a Blemmye army (DBA II/55a or b; sometimes spelled ‘Blemye’ in wargaming circles), which can also double up as a Nobades or Nobatae army (also DBA II/55a or b).

I avoided the earlier, Egyptian Kushite army (DBA I/46), later camel-riding Beja (DBA II/55c), and the Christian Nubian army (DBA III/12), partly because I don't like assembling chariots or painting camels, but also because I couldn't collect them all.

I didn't know a great deal about any of these peoples before my vacation, and even afterwards I discovered that there is not a huge amount written about their armies or warfare. But, this did make for an exciting challenge - piecing together what I could from the information I could glean.

THE AREA IN AND AROUND THE KUSHITE EMPIRE
Shown in a modern context.





Kushite Procession.

THE MEROITIC KUSHITES

History

Nubia, or Kush, lay south of Egypt, with the fertile River Nile flowing through its length. This desert region was famous for its archers. Nubian troops served in Egyptian armies and also raided their northern neighbors, while the Egyptians built forts along the Nile to defend themselves, and invaded Nubia from time to time.

Egyptian influence spread south, and in the 8th century BC the 25th Dynasty was founded by the Nubian Kushite King Piye. By the close of the 8th century BC, the Kushites held sway over Egypt. War with the Assyrians followed, and the defeat of the Kushites saw their power begin to fade, and a resurgent Egypt destroyed the Kushite capital at Napata. The Kingdom of Meroë - home to the the Meroitic Kushites - was founded at the beginning of the 6th century BC. Egyptian Pharaonic culture continued to flourish much later with the Kushites than in Egypt itself. The fact that there are more pyramids in Sudan than in Egypt is testament to this, as are the splendid ruined temples and cities that stand stoically in the desert to this day.

Forever on the fringe of other great empires - first Egypt, then Assyria, Persia, and later Rome, the desert kingdom of the Kushites held power in the area that was to become Sudan until the middle of the 4th century AD, and often raided beyond its borders (the head of a statue of the Roman

Emperor Augustus discovered in Meroë tells its own story of a successful campaign).

An Achaemenid Persian expedition into Kushite territory failed to bring the Meroitic Kushites to heel, and later, their relationship with Rome eventually settled down - the Kushites may have become a client state defending Rome's southern frontier. However, around 350 AD, Meroë fell, probably conquered by the Axumites from Ethiopia, or the Blemmyes (see opposite page) or Nobades from eastern Sudan, or possibly by civil war - the details of the fall of the Kushite Kingdom are far from clear!

Armies

So far as we can tell, Kushite armies were essentially Egyptian in composition and tactics. Earlier Kushite armies fielded chariots, with spearmen and archers being the backbone of the army. Kushite



spearmen may have carried large oval or rectangular shields (possibly similar to the hide shields used against the British in the 1880s), and the archers were renowned as good shots, sometimes using poisoned arrows. Cavalry are well represented in Meroitic Kushite armies, although the chariots had disappeared by this time. There is no recorded use of camels, although elephants feature in Kushite art, and were used in battle against the Romans in 20 BC.

On my trip, I noticed a propensity for the depiction of lions biting the heads off humans - now there's an idea for the general's standard!



In *DBA 3.0* the Meroitic Kushites are based around a core of 'Spears' (almost half of the army's twelve elements), with support from 'Bows' and 'Blades' ("tribal axemen and swordsmen"), Cavalry, and *Psiloi* ("skin-clad herdsmen with bows"). The general's element may be fielded as Cavalry, Bows, or an Elephant. In game terms, it's not an especially outstanding army, but no slouch either. *DBA* enemies are quite varied: Saitic Egyptian, Early Achaemenid Persian, Ptolemaic, Nobades and Blemmye, Early Imperial Roman, Abyssinian, and Middle Imperial Roman.

THE BLEMMYES

History

Unlike the splendour of the Meroitic Kushite culture with its temples, cities, and pyramids, the Blemmyes were desert-dwelling nomadic tribes of eastern Sudan; the area between the Nile and the Red Sea. Coming to prominence in the Roman era, they seem to have been regarded as an irritant rather than a major threat. The Romans established desert patrols and frontier outposts to guard against them.

The Blemmyes were also a thorn in the side of the Meroitic Kushites, and it is possible that it was a Blemmye army that conquered Meroë in the mid 4th century AD. The Byzantine and Arab Empires came up against them too, although in massed battle the Blemmyes do not seem to have been too great a threat. The Blemmyes continued to hold their own desert lands for a long time - it was their Beja ancestors that the Egyptians and British fought against in the 1880s.

Lumped in with the Blemmye are the Nobades, another people of eastern Sudan and eventually the Christianised successors to the Meroitic Kushites, who expanded their sphere of influence to the Nile after the Kushite collapse.



Armies

Blemmye armies seem to have been a mixture of spearmen, archers and cavalry (armed with spears and javelins, and under Byzantine influence - or possibly earlier Kushite - bows), with archers and cavalry being the main building blocks of this army. Camels were introduced in the 3rd century AD, and elephants may have accompanied the Blemmye armies into battle.

The cavalry are depicted as well-armoured for desert raiders - they wore mail or scale shirts and may have ridden armoured horses. A Wargames Research Group illustration of a Blemmye cavalryman (seen left) depicts his helmet flanked by downward-turned rams' horns. Shields for both cavalry and infantry were small and round. The infantry do not appear to be armoured, and like the Kushites, arrows may have carried a poisoned tip.

In *DBA 3.0*, the Blemmye and Nobades army is divided into three options: an early army running from 30 BC to 200 AD; another running from 201 to 831 AD (including camelry); and a Beja army (including Arab troops and camelry) running from 831 to 1500 AD. The Beja army is notably different in composition to the others. The main difference between the Blemmye and Nobades in game terms is whether the spearmen are based three or four to a base (three for Blemmye, four for Nobades). A reasonable number of Cavalry can be fielded, but the majority of the army is Spears (Nobades) or Auxilia (Blemmye), and Bows or *Psiloi*. It's quite an agile, if lightweight, army to field. *DBA* enemies (excluding those of the Beja) are again nicely varied: Meroitic Kushite, Nobades and Blemmye, Early Imperial Roman, Abyssinian, Middle Imperial Roman, Late Imperial Roman, Early Byzantine, Christian Nubian, Maurikian Byzantine, Arab Conquest, Umayyad Arab, and Abbasid Arab.

Older editions of the rules have fewer options for the Blemmyes: *DBA 1.0* offers a fairly equal split between Cavalry and *Psiloi*, with an option for an elephant too. I have to admit that this is my favourite version to run, unless I actually want to win a game!



MY FINAL QUESTION WAS, "WHICH MANUFACTURERS ACTUALLY MAKE THESE ARMIES?"

And the answer is, "Not as many as I'd have liked." At the same time, availability isn't as bad as it could have been ...

I built my Meroitic Kushite army using Magister Militum/Chariot's venerable 15mm Kushite range. It was a pretty complete range to assemble a Meroitic Kushite army from and, very importantly, had the right look of Egyptian influence.

Admittedly, the figures seemed better suited to the earlier, Egyptian Pharaonic era. The spearmen's shields would apparently have been longer by the later period of Meroitic power, although older Egyptian dress seems to have remained in use amongst the Kushites into the Roman period. So, with these figures' classical Egyptian styling, even so late, they look suitably exotic and Kushite-like to me.

The unusual look of this army, combined with the lack of plentiful source materials about Meroitic armies, meant that I was happy to go with the figures I liked best, rather than be curbed by over-attention to period detail. Feathers, a few animal skins, loincloths, and plenty of gold and bronze metalwork certainly makes them stand out.

I was pleasantly surprised by how many companies were offering Kushites, although (not so pleasantly!) these are pretty much exclusively aimed at the earlier period. For example, in 15mm you'll find ranges by Essex Miniatures, Xyston Miniatures, Lancashire Games, and QRF. In 28mm, check out Eureka, Wargames Foundry's Nubians, Warlord Games' *Hail Caesar* range, and Footsore's *Mortal Gods* range.

For my Blemmye/Nobades army, I used *Forged In Battle's* 15mm Blemmye range. I liked the look of their cavalry and the elephant more than other ranges (personal choice, of course!).

Because the composition of this army is so different to other *DBA* armies that I own, I decided to complete enough units to field the Blemmye list from three editions of the rules (1.0, 1.1 and 3.0); in total this is only 21 elements and many of them have only two skirmishing bowmen on them. Enjoyably, the 1.0 army list allows me to field an elephant, although this had wandered into the wilderness by version 1.1 (apparently the early edition's army list combines both Meroitic Kushite and Blemmye armies into one list, and the elephants belonged to the Kushites).

Blemmyes pop up in a few manufacturer's catalogues, especially some of our hobby's more venerable 15mm ranges

BASING MATERIALS

For a little modelling flourish, I had collected a small bag of sand from the desert. It's surprisingly orange - not a colour I would have chosen for basing. But I know where it is from and that it's geographically accurate. You can't argue with the evidence!



(I suspect this is because the army featured in the old Wargames Research Group army list books) including Alternative Armies (the old Tabletop Games range), Donnington Miniatures, and Irregular Miniatures in 15mm. Kushites, Nubians, and Ethiopians can be substituted if you prefer them, and there's an argument to be made for using colonial era Beja warriors - I doubt many eyebrows will be raised by your fellow gamers and these armies are certainly more accessible in 28mm than miniatures marketed as "Blemmyes".

HOW HAVE THEY PERFORMED ON THE TABLETOP?

Aside from the usual cheap laugh we can all have at my generalship, these two armies have been very interesting to play in *DBA*.

The Kushites have a good mix of spears and archers, backed up with a couple of elements of tough Blades, some skirmishers, and some cavalry, along with an option to field an elephant. This is actually a pretty balanced army - quite defensive, I've found, but not dissimilar

to many other spear-based armies I play with. The real difference for me is the peacock look of this army on the tabletop.

The Blemmyes, on the other hand, are an acquired taste. Their composition has changed over the various iterations of *DBA* in the past three decades, and as I chose to collect three different versions, there's more scope when playing them. They have a high number of infantry skirmishers and archers and a decent cavalry arm, but no 'killer' elements. I've needed to try a far sneakier approach when using them, attempting to lure the enemy into dangerous areas where I can exploit the speed of my cavalry against them and outflank with my light infantry once the battle lines engage. This has rarely worked, but I've enjoyed trying. And the elephant, in *DBA*, causes a whole lot of fun on the tabletop ... sometimes the elephant laughs with me, sometimes it laughs at me.

The Blemmyes are very different to any armies I've used in the past; I'd never have looked at collecting them if it wasn't for my trip, so this has been a very refreshing way to choose a new army. The Kushites are not so different to my usual armies (and as a result I fare better using them), but still look very different to anything else in my collection. I'm pleased to have collected both.

So there we go: a permanent reminder of my trip up the Nile and into the Sudanese deserts, without a pith helmet in sight. The idea of a 'vacation army' is something that I shall continue to try out on some of my less exotic trips in the future (early medieval Welsh are up next). I recommend giving it a go yourself!



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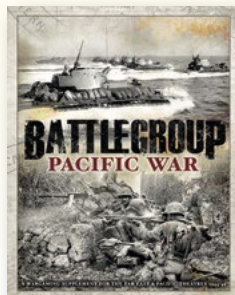
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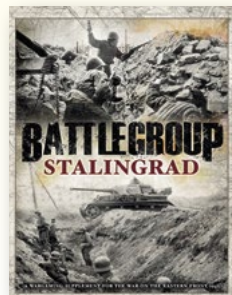
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CHEVAUCHÉE



Above: Illustration taken from *The Great Chevauchée* by David Nicolle, RAID 20. Illustrations by Peter Dennis, Donato Spedalieri, Mariusz Kozik. © Osprey Publishing Ltd.

Simon MacDowall looks at recreating a typical small scale engagement in the Hundred Years' War as part of the project developing *Never Mind the Billhooks II*. This greatly expanded version of Andy Callan's excellent rules (given away free with the August 2020 issue of *Wargames Illustrated*) will contain new mechanisms and ideas for this grim conflict between England and France, 1337-1453.

THE CHEVAUCHÉE

A chevauchée was a long range 'ride' deep into enemy territory typically carried out by the English in the mid to late 14th Century. The idea was to wreak havoc through a vast swathe of French territory, devastating their economic base and will to fight. Typically a chevauchée would pillage and burn every town and village in its path, slaughtering the inhabitants, destroying crops, granaries and windmills. It would bypass castles and other strongly defended places. The idea was to get back to a secure base before the enemy could gather a sufficient force to intercept it.

A chevauchée was much more than a simple raid. Many went hundreds of miles deep into enemy territory. The Black Prince's chevauchée in the autumn of 1355 was conducted by about 7,000 men with 15,000 horses. They rode 300 miles from Bordeaux to Narbonne and back again.

John of Gaunt's 'great chevauchée' of 1373 set off from Calais, cutting a swathe of destruction through Champagne, Burgundy and the Dordogne. The horror of being in the path of such a chevauchée is obvious but it was not always



The Longbow by Mike Loades, WPN 30. Illustration by Peter Dennis. © Osprey Publishing Ltd.

A column of mounted archers on chevauchée. They are part of a detachment of 1,000 men who have just raided and looted the small town in the background and are hastening away with their plunder to rejoin the main army 15 miles away. There has been a great deal of violence and killing in the town, the population have been terrorized and many buildings have been set on fire.

easy going for the English aggressors either. With no supply bases to call on they had to live off the land. Disease was as much of an enemy as French raids and ambushes. Finding enough food and water for the men and horses would have been a constant struggle. When the survivors of John of Gaunt's chevauchée reached Bordeaux they had lost half their horses and most of their equipment. The surviving men were near starvation.

In the aftermath of Crécy, 1347 the devastated French army deliberately avoided open battle with the English. On the tabletop, a devastating chevauchée could be used in an attempt to draw the French out to defeat them in battle. This is what happened at Poitiers when a larger French army intercepted the Black Prince's chevauchée. Although the English won a resounding victory at Poitiers, it is most probable that the Black Prince was not actively seeking to bring about the engagement, but rather was forced to give battle as the French had cut off his line of retreat.

More typically the French might shadow the chevauchée, looking for opportunities to attack foraging parties and advance or rearguards. The logistical problems caused by moving so many men and horses deep in enemy territory forced the English to split up into smaller bands moving on separate routes. On several occasions the French were able to successfully ambush isolated groups of English before they could be reinforced.

A chevauchée offers a myriad of possibilities for relatively small scale wargames such as:

- A French force deployed to block the route of an English advance guard or isolated band.
- An English raiding party attacked by a force from a nearby French castle as the English plunder a village and the villagers try to resist.
- A French attack on the English rearguard or supply train,
- An English attack on what they took to be a lightly defended village or town, only to find it is either well defended or reinforcements are on their way.

I decided to run my game combining several of these ideas.

Right: An overview of the tabletop in the author's recent Billhooks chevauchée game.

The Armies of Crécy and Poitiers by Christopher Rothero, MAA 111. Illustration by Christopher Rothero. © Osprey Publishing Ltd.

Born at Woodstock on 15 June 1330, Edward has been named 'The Black Prince' only since the appearance of Grafton's Chronicle of England in 1569, and we have no earlier evidence for the use of this style, or for the story that he wore blackened armour. At Crécy he commanded the first division of the army, assisted by more experienced commanders.

At Poitiers he had overall command of the English army. During an expedition to Spain from his extensive French possessions he won a major victory at Najera in April 1366; but during this campaign he contracted an illness which eventually killed him in June 1376. He was interred at Canterbury Cathedral near the tomb of Becket.



CREATING THE GAME SCENARIO

Never Mind the Billhooks is perfectly designed for small scale actions such as a chevauchée. While *Billhooks* is specific to the Wars of the Roses, I have been working on mechanisms to adapt it to the Hundred Years' War for the expanded, upcoming *Billhooks II*.

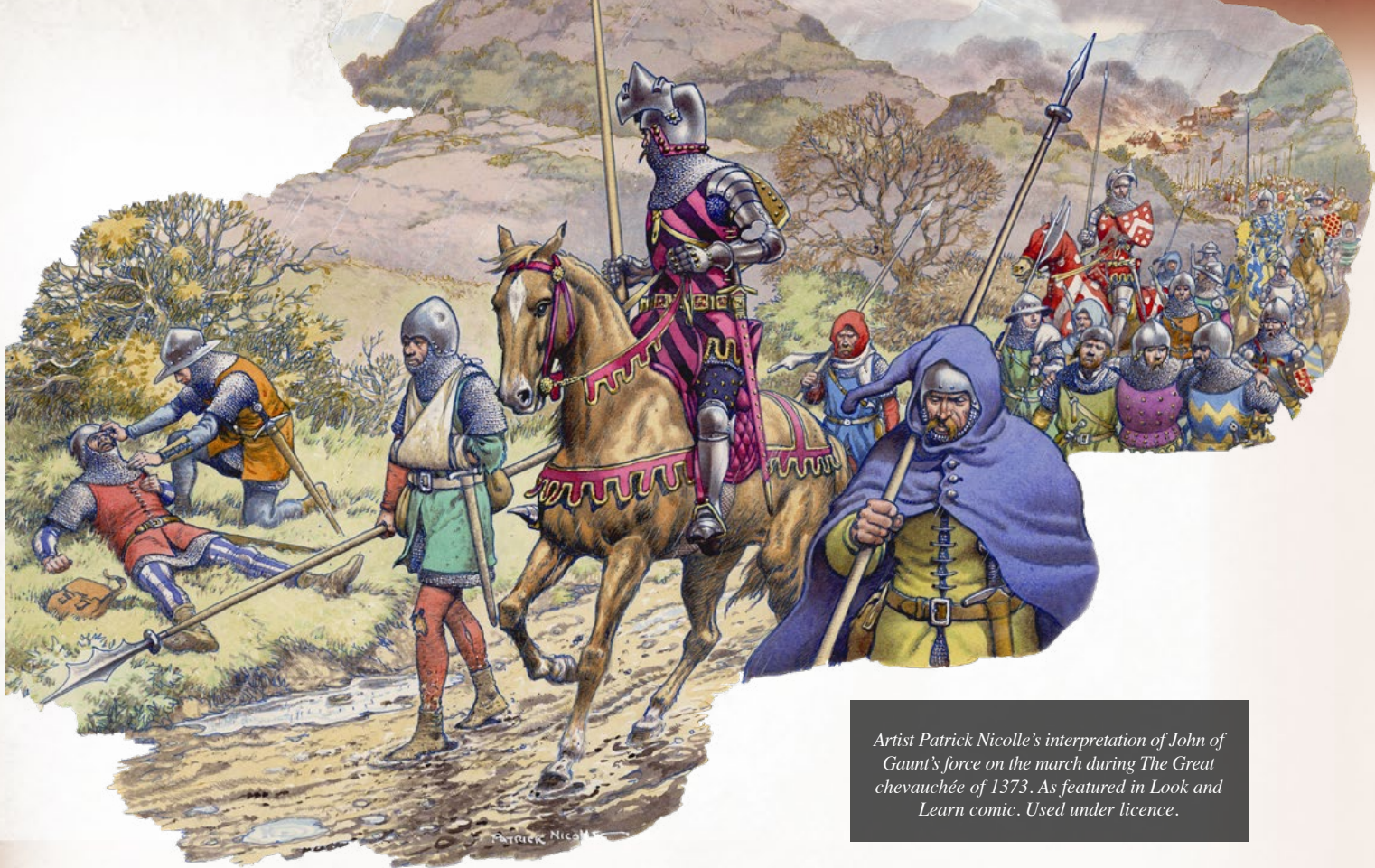
Previous games had shown that the basic *Billhooks* mechanisms only need minor adjustments to adapt them for the Hundred Years' War (see 'Wargaming Crécy' in *Wi395*). Crécy was a set piece battle and what I wanted to do was to use the rules for what they were designed for - one of those myriad of smaller engagements that never make it into the history books.

I started off with the idea of setting a game towards the end of the Black Prince's chevauchée of 1355. I imagined the Black Prince nearing the safety of Calais to encounter an, as yet, un-plundered fictional village and deciding to lead a detachment to burn and loot it. The English players, therefore, needed to get in quickly, gather as much plunder as they could and then, ideally, withdraw before the French can stop them.

The Constable of France, meanwhile, would have been shadowing an English chevauchée for some months - harassing the enemy, and picking off foraging parties and stragglers. The French players were set the task of intercepting and defeating the English, recovering any plunder and preventing them from destroying a granary which held valuable food supplies.



MEDIEVAL
1000AD-1500AD



Artist Patrick Nicolle's interpretation of John of Gaunt's force on the march during The Great chevauchée of 1373. As featured in Look and Learn comic. Used under licence.

Given the lockdown, the game would be played remotely via Zoom. I would move the troops on table according to the instructions given by the remote players. They would roll the dice whenever necessary. One of the issues running a game like this is the danger that it becomes a sort of solo game for me with the players only rolling dice. Therefore I gave the two commanders-in-chief (Black Prince and Constable of France) a choice of which troops to command. Allowing each to choose up to a little over the normal *Billhooks* 100 points from my available miniatures.

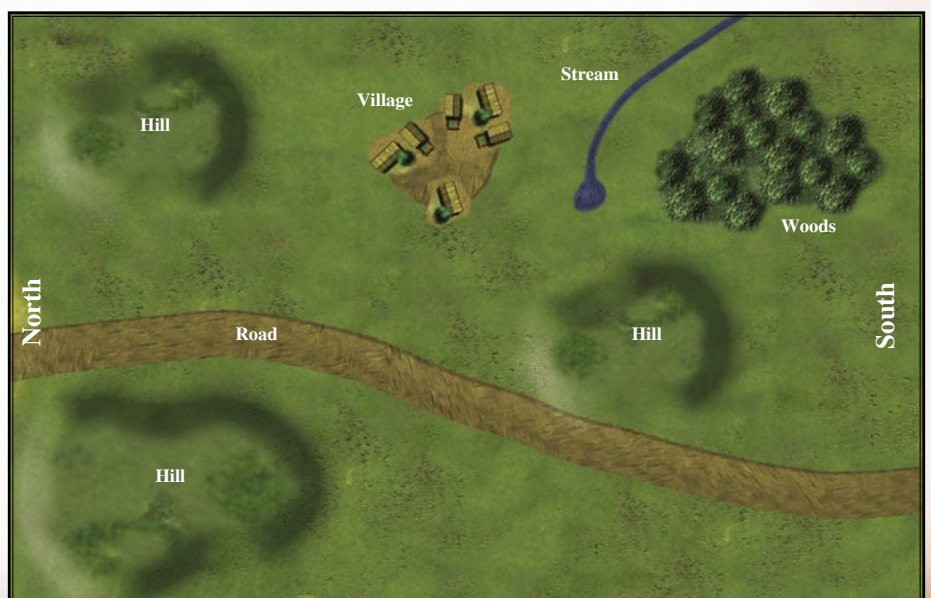
The English chose to go in light and fast with spearmen, archers and light infantry (some archers and spearmen being mounted) but no knights or men-at-arms. The French went in the opposite direction with mostly knights, supported by crossbowmen and a band of peasants defending their village. Looking at the choices made by each commander-in-chief I decided to add in a few surprises to make things even more interesting.

I added in a sally from a nearby (notional off-table) French castle. The local lord would lead a force of spearmen and crossbowmen of dubious quality to help defend the village. To balance things out Sir Robert Knollys 'free company' (light horse, archers and light infantry) would offer their services to the English in exchange for a share of the loot with the implied threat that they would treat with the French or loot the village for themselves if no offer was forthcoming.

I thought the intervention of the free company would add not only an element of surprise, but also a flavour of the times even if the free companies did not really become active until the 1360s.

I set up my 8x6 foot table with a north-south running road, the village to the east and relatively open country to the west (see map below). I hemmed the village in with some woods and a small stream to the immediate south in order to force the English to move towards the centre of the table before swinging in to make a dash for the village. A few hills blocked line of sight and offered possible places for good defensive positions.

The game would start with the English deployed in column on the road coming in from the south. The main French contingent would enter on the road from the north and the sally from the castle would come in from the northeast. Both of these contingents would have to dice to arrive on-table. The peasants were hidden in the village, which was partially protected by fences and hedges. Knolly's free company would also have to dice to arrive, coming on table from the southeast. The English, therefore, would see no enemy when they started the game.



VICTORY CONDITIONS

The trick in running a relatively complex scenario such as this is to give the players realistically achievable victory conditions. Simply defeating the enemy is not what this game was about. I decided that I needed to encourage the English to plunder the village and get out before the French could stop them. I felt the French needed objectives that would cause them to attempt to protect the village and not just ride down the enemy.

Given the mercenary nature of a chevauchée I decided to make it all about money, with victory points for securing or recovering loot and ransom. I added in the importance of the granary for the French in order to protect vital supplies.

The English objective was to raid the village, burn the granary, gather as much plunder as they could and then leave to rejoin the main army (to the northwest). Victory would be decided by points gained for achieving the following objectives:

- +1 Each enemy noble captured and held for ransom.
- +1 every pound of plunder in their possession (starting with one pound in their wagons from a previous raid).
- +1 granary fired.
- -1 each friendly company of veteran troops broken or destroyed.

The French objective was to intercept the English, recover any plunder and prevent them from destroying the granary. Their victory points were:

- +2 granary intact.
- +1 Black Prince killed.
- +2 Black Prince captured and held for ransom.
- +1 other enemy nobles captured and held for ransom.
- +1 every pound of plunder recovered from the enemy.
- -1 each friendly squadron of knights broken or destroyed.

I distributed four 'pounds' of plunder randomly in the various village buildings with not all containing some. In order to secure the plunder a dismounted English unit would need to be adjacent to a building, taking two actions to search and secure any plunder found. It would then need to be loaded onto the wagons accompanying both the English and the free company. Setting fire to the granary would likewise require two actions.



BILLHOOKS II

The first thing to note about *Billhooks II* is that it's not a second edition of the rules, rather *Never Mind the Billhooks (I)* which was given away with the August 2020 issue of *Wargames Illustrated*, was a pre-release of the rules.

The second, or rather full, edition of the rules will expand outwards from *Billhooks' War of the Roses* core and take in other periods, conflicts and theatres including The Hundred Years' War, The Burgundian Wars, The Hussite Wars, Italian Wars, and more beside.

Work on the rulebook is ongoing, but you can be sure that *Wi* readers will be kept informed of progress.

ADAPTING THE RULES

Previous experience had shown that *Never Mind the Billhooks* requires very little modification to make it suitable for the Hundred Years' War. The main differences are troop types:

- Billmen become 'spearmen' but retaining the same characteristics as the original billmen category.
- Allowing formed companies of crossbowmen rather than only skirmishers. They have the same range as longbowmen but a slower rate of fire and unlimited ammunition.
- Giving the option for longbowmen, crossbowmen, and spearmen to be mounted for mobility. They may not shoot when mounted and are less capable than light horse in *melee*. So in effect they are mounted infantry rather than cavalry. When dismounted they revert to normal companies of longbowmen, crossbowmen, or spearmen.
- Allowing knights to dismount to form a half company of men-at-arms, or two squadrons forming a full company.
- Introducing a 'rabble' category below 'levy' to reflect the peasants with improvised weapons.
- Creating a 'herce' formation with longbowmen on both wings of a spearmen or men-at-arms unit.

Then I changed some the Bonus and Special Events cards to make them more suitable for the Hundred Years' War. I also added some scenario specific cards. For example the English could get a 'lucky find' as a special event, giving them additional plunder.

As we were playing remotely, drawing from a card deck was not ideal. I therefore converted the cards to tables with six possibilities each. If the French got a bonus card, for example, they would roll a die and tell me the number and both umpire and French players could consult the table to see the result. The opposing side would not know the result as the numbering system was different for the two sides. So if the French rolled '1' for a bonus card the result was Perk, while '1' on the English table was Dummy. This got around the fact that all players could hear what was being said to the umpire.

MY GAME

The English made a dash for the village with their vanguard of mounted longbowmen and spearmen, accompanied by Welsh and Cornish 'knifemen' (light infantry). There they were met by a hail of stones and sharp pointy sticks from the hidden French peasants which inflicted a couple of casualties. Dismounting, the English van moved into the village, drove back the peasants and began looting while the rest of the army followed up.

Then the French spearmen and crossbowmen from the castle arrived on table. A couple of volleys from the dismounted English longbowmen made short work of the crossbowmen but the spearmen pressed on, driving the longbowmen back with heavy casualties. The French secured the granary and re-took the village while the English had only managed to loot one pound of plunder.

Sir Robert Knollys arrived on the English left and half-heartedly joined in the fight in exchange for half of the plunder. Meanwhile the French main army came in from the north, the knights pushing forward as the crossbowmen hung back. This was due to the fact that the crossbowmen's leader card was not drawn for two turns in a row - the cards giving us a very French result not dissimilar to what occurred at the historical Battle of Crécy.

The Black Prince formed his main and rearwards on a hill to face the advancing French knights, the archers driving in stakes. Having learned their lesson at Crécy the French were cautious in their advance. One unit of knights, however, spotted an opportunity. The spearmen on the English right were below the hill and slightly forward of the main army. Lowering their lances the French charged valiantly through a storm of arrows to contact the English, inflicting horrendous casualties on them. Despite this the English held their ground and the French knights were forced to pull back.

As all this was going on the Black Prince and Sir Robert Knollys got into a furious argument. Knollys wanted his share of the loot immediately while the Black Prince insisted that it be shared out after the battle. Taking matters into his own hands, Knollys threatened to order his archers to shoot on the Black Prince's men if he did not give way. Loading his half share of the plunder onto his wagons, Knollys withdrew his free company from the field.

It was a Mexican stand-off. The French held the village so there was no more plunder to be gained by the English. Yet the English position was far too strong for the French to risk another attack. Thanks to having saved the granary and preventing the English from gathering much plunder (half of which had been taken by the free company) the French had achieved a marginal victory.



Above: French reinforcements arrive.



*Above: Sieur de Laval charges - half of his men are killed by arrows.
Right: Arundel leads English reinforcements.*



THE SECOND BATTLE

When we called an end to the game it seemed as if the game was calling out for another go. With a larger army behind him (off table) it would have been unlikely that the Constable of France would not have called up further reinforcements. It is true that the English were left in a very strong position but they could not stay there indefinitely. They needed to either withdraw or defeat the French decisively enough that they could continue their march back to the safety of Calais.

So we decided on a second game some weeks later. New French reinforcements would arrive and the chevauchée turn into a set-piece battle as the French attempt to drive off the English once and for all. This will be very much like what happened at the Battle of Poitiers (1356) when the French blocked the route of the Black Prince's chevauchée leading to a great battle.

Given the similarity to Poitiers I decided that King John himself should lead the fairly substantial French reinforcements which consisted of a unit each of knights, men-at-arms, light horse and spearmen. This seemed sufficient to give the French a chance of cracking the English line without guaranteeing it.

The troops from the first battle remained on-table in the positions they were in when that game ended. To spice things up a bit, and to keep a relative balance, I had the Earl of Arundel coming in with English reinforcements - a squadron each of knights and light horse. Although quite a bit less than the French reinforcements it did allow the English to shore up an open left flank, forcing the French into a frontal assault.

One of the great difficulties in recreating early Hundred Years' War tactics is that with modern hindsight and attitudes, it is unlikely that most 21st century players will act as the French acted in the 14th century. So I again turned to victory conditions to encourage chivalrous behaviour on the games table. I modified the Billhooks army morale mechanism, giving the French only three tokens at the start while the English had five. The French could gain additional tokens by displaying appropriately chivalrous behaviour, in particular charging worthy opponents with an attached leader inspiring the charge regardless of the outcome. Morale tokens would neither be gained nor lost for actions involving archers, skirmishers or levy troops.

The players immediately got into the spirit of things, the Black Prince sending forth a herald to issue a challenge to King



Above: French men-at-arms and crossbowmen.



Above: The Village flank.



Above: The Earl of Arundel's wing.



Left: The French knights charge.

Below: The French re-take the village.

Bottom: Sir Robert Knollys and his men depart.



John. The king accepted and the duel fought out between the two armies resulting in both receiving a wound and the king yielding to the prince. This could have ended the game but the French royal knights immediately launched a charge against the English centre to avenge the king or, ideally recapture him. Many were taken down by archery - only half the French knights reached the Welsh spearmen holding the English centre - yet they still got the best of the combat. The Welsh passed their morale test so the French had to fall back. By this time there was only one knight remaining - Louis de Montmorency, Sieur de Laval.

In the end the French men-at-arms managed to break Arundel's dismounted knights holding the English left. Thanks to other valiant charges they overcame the capture of their king to render the English position untenable, thus securing a marginal tactical victory.

The strategic victory, however, was gained by the English. Still holding the king they could demand an extortionate ransom which would ruin the French economy. This is what happened historically after Poitiers when the French king was indeed captured (albeit in very different circumstances).



THE FREE COMPANIES

The free companies were an interesting feature of the Hundred Years' War. Large numbers of soldiers of all nationalities banded together to form independent military companies - free of national control and operating outside the normal codes of war - hence the name 'free' companies. These companions were usually led by poor or landless knights, most often (but not exclusively) English or Gascon. Companion men were loyal to each other rather than their country of origin. Most free companies rarely exceeded 100 men although Sir Robert Knollys (pictured right) is said to have commanded over 1,000 men in 1369.

The companions earned their living by holding a castle and operating a protection racket throughout the surrounding countryside. When they had bled that area dry they would move on to greener pastures or hire themselves out to a willing paymaster.





LESSONS LEARNED

With only minor adjustments *Billhooks* is perfectly suitable for the Hundred Years' War. If you are fighting the early period before the French understood the power of the longbow, you need some mechanism to encourage the French to act as they did historically. This means incentives for chivalric behaviour and a belief in the invincibility of their knights and other men of rank. This is most easily done through adjusting the victory conditions.

That said almost all the frontal cavalry charges we fought out ended up with the French surviving the arrow storm albeit with heavy casualties. On contact with the enemy infantry they usually got the better of the combat but in each case the infantry passed their morale crisis check and therefore the knights were forced to retire. The only breakthrough achieved by the French was by dismounted men-at-arms.

Finding a good defensive position is pretty essential for the English if they hope to see off a succession of French charges. If they are uphill or behind stakes or other such obstacles then

the charging French knights lose their deadly re-roll of missed hits. If not then as long as a reasonable number of knights make it through the arrow storm then the English will most likely lose the combat unless they have some good men-at-arms to hand.

The danger of the arrow storm is not to be underestimated but if the French hope to win then at some point they will have to endure it. Using other troops (such as crossbowmen) to cover the advance may help to absorb some of the arrows that otherwise might end up decimating the more important troops. It may also help to deplete the English arrow supply although we never reached a point where any one unit was out of arrows. Piecemeal charges are likely to end in grief as the English can concentrate their archery on a single target. Attacking with several units at once will help to dissipate the impact of archery, especially if some of those attacking are expendable (ie not knights or men-at-arms).

I look forward to seeing *Billhooks II* in print where all the necessary amendments for the Hundred Years' War will be included, along with a number of scenario ideas.

Illustration taken from *The Great Chevauchée* by David Nicolle, RAID 20. Illustrations by Peter Dennis, Donato Spedalieri, Marius; Kozik. © Osprey Publishing Ltd.





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DESIGNER'S NOTES: GLORY: 1861

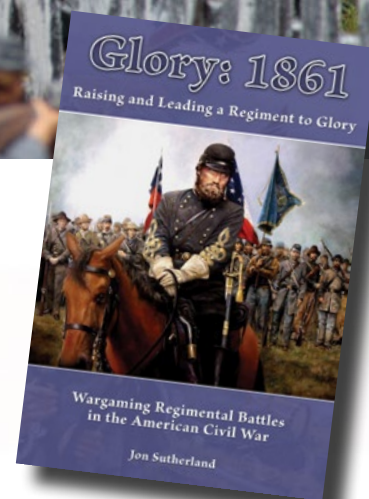


Jon Sutherland, author of Caliver Books' latest American Civil War rules, explains how they were developed and their unique approach to unit creation and progression.

I've written several sets of wargame rules over the years, some of them are nearly forty years old now and so much has moved on in wargaming. Back then we had to survive with the odd mention of wargames in *Military Modelling*, no internet, and everything snail mail. If I wind back to those days and some of the best games I've enjoyed running or playing there is always a common theme. I suppose it can be best described as having some affiliation or connection with the figures on the table. Giving them a name, knowing their back story, and having a certain reluctance to put them in harm's way was all part of it. I think it has a lot to do with the roleplaying games I loved in the 1980s; this soon extended to tabletop gaming with bespoke fantasy armies with my own shield designs and livery. There were no army lists or codexes to worry about; each regiment was built from your own imagination and had legendary officers only known to their creator!

We've all pushed nameless regiments across the table, barely raised an eyebrow when one of the track-to-track Sherman tanks is blown up, or one of the faceless regiments of redcoats finally rout. I'm as guilty as most of you in forgetting what had been fun and what gave me a connection to the soldiers on the table. Many games were little more than nice looking chess games, but the odd few always stood out. It's difficult to forget a solitary German soldier with an armful of panzerfausts wreaking havoc on the battlefields near Caen or a troop of gaudily painted dwarves with a sword in each hand holding off the hordes of bright green goblins.

About fifteen years ago I started working on a ruleset for the Indian Mutiny. I had never found a set I liked, nothing that gave me the taste of the period and was robust enough to handle large scale skirmish battles. Later incarnations became *Mad Dogs & Englishmen*, my



ruleset covering the broader colonial period from the mid-18th century to 1900 or so. I amended the mechanics to handle bigger, multi-based units for *Face Another Foe* aiming to cover the Lace War period. *Glory: 1861* takes me way back to *When Johnny Comes Marching Home* and *The Long Endure*, both written in the 1980s and designed to play American Civil War in 28mm (then 25mm strictly speaking). My old ACW collection is long gone, but not my interest in the Civil War. I have been to many of the battlefields (with my long-suffering wife) and I have stood on the very ground where iconic

regiments of the war stood, fought, and became immortal - the 20th Maine at Little Round Top, Stonewall's men at Bull Run, and Shaw's 54th at Charleston. Only when you read the regimental histories does it begin to dawn on you that the 20th Maine saw constant combat from Antietam to Appomattox, and their exploits at Gettysburg are just part of their story. But who were they? We can probably only name the Chamberlain brothers.

If I was to get back into wargaming the Civil War then I would need to radically rethink the approach. I always enjoyed creating roleplaying characters for *Dungeons and Dragons* and *Call of Cthulhu*; the process of rolling dice and assigning skills was a lot of fun. What if this could be the underlying approach to creating a Civil War regiment?

CREATING YOUR OWN REGIMENTS

The Civil War is one of the most written about wars in history (I've written six or seven books on it myself!) so there is no shortage of material to work with. Added to this, the war was well documented at the time. We know when, where, and who volunteered or was drafted into a regiment. We know who commanded the regiment, the other officers down to company commanders; we know where they trained, for how long, and where they "saw the elephant". Many of the companies that made up the ten or so per regiment were bundled together because they came from the same state, they often lived in adjacent counties, and many of the companies had a unique name, as well as their more normal letter. The



1st Massachusetts Company D was also known as the Roxbury City Guards while Company I of the 11th Virginia rejoiced in the title the Rough and Ready Rifles.

Glory: 1861 rules are designed to allow you to recreate an historical regiment of the North or South as it mustered for duty in 1861. I fixed on 1861 for two reasons, obviously it was the start of the hostilities, but more importantly the regiments were untried (mostly) and the majority of them would continue to exist until mid-1865 by which time countless officers and men would have cycled through the regiment. The old veterans would be worldly-wise and grizzled campaigners with skills aplenty, but there would be a steady supply of new faces. Players are able to create their regiments as they would have been in 1861 and then command them through the war.

Rather than refight the big engagements, *Glory: 1861* focusses on the first contacts between vanguard units, raids and scouting missions, gradual retreats, and incidental combat on the fringes of the main battlefields.

In wargaming terms, these are a hybrid set of rules. On the one hand, they can be used for skirmishing gaming with around 50 figures per side, but their true nature owes much to roleplaying games. *Glory: 1861* converts some of the character generation and progression elements of roleplaying and superimposes them onto a regiment and its commander rather than a single individual character. Just like a roleplaying character, the process begins with the creation of the regiment. In our case, using the American Civil War as a background, we take historical regiments and imbue them with skills, training,



and leadership so that we can accurately reflect the realities of leading them into battle. As the regimental colonel, you find that initially the regiment is slow to react, inexperienced in fire and manoeuvre, unable to maintain order in difficult situations, and unwilling to take unnecessary risks. As your regiment gains experience on the battlefield it will win points - which we call Glory - that can be spent on training, recruitment, and special cards that allow the regiment to perform better next time.

In *Glory: 1861* each figure gets a shot at the target, movement is randomised by dice, and command and control is very important. Above all there are clear mechanisms designed to help you lead your regiment to glory, replace lost men, and train to improve performance. *Glory: 1861* is an infantry-only set of wargame rules. In the future it will be possible to not only create and lead cavalry regiments, but it will be possible to create brigades with attached artillery batteries. You will need ordinary six-sided dice, three dice with the 6 replaced with a symbol (known as Glory dice - although a set of different coloured ordinary six-sided dice will do) and ten-sided dice.

A TYPICAL REGIMENT

Let's look at the 7th Georgia from the Confederate Army of the Shenandoah's 2nd Brigade to see how to create a regiment. The 7th was mustered into service on 31 May for one year, arriving at Manassas Junction on 20 July. Captain L J Gartrell from Company B was promoted to colonel on 31 May, captain J F Cooper from Company I became lieutenant colonel and captain J Dunwoody from Company H became major. On the regimental card you can now appoint Gartrell as commander of the regiment and have the names Cooper and Dunwoody as historical replacements should the unthinkable happen to Gartrell. As with most regiments, the companies all had specific names; these often suggested the origin of the men that originally made up the company. The 7th had ten companies, a fairly standard number. Records suggest that the regiment had around 80-85 men per company.

On the right you can see what the regiment looks like on the Regimental card after you have gone through the unit creation steps.

We can see that Gartrell is an athletic type which improves his movement rate and he can directly command companies up to 27" from him. His second officer, Cooper, is rated as ruthless which means he likes to order the men to get stuck into close quarter combat. The third officer, Dunwoody, is short-sighted and may not react to dangers until they are nearly upon him!



Each of the Company officers are graded too, Captain Lee is useless, which is a major concern to his men who have been rated sullen, somewhat less than enthusiastic. The companies have been trained to operate in skirmish order (a good thing for difficult terrain); they have also been given some firing drill and can load faster and fire more effectively than most other regiments. The only thing missing is the type of weapon and this might have been an 1816 or 1842 Springfield.

The card allows you to mark off casualties and to note the number of terror points (a measure of how scared they are). The idea is that you keep the card as a record of your regiment's achievements and current status.

A quick look at the Regimental card will reveal which of the companies you can rely on. Ballard's Company K looks pretty keen and might be the ideal choice to storm an enemy held position. Ballard is overeager and the men are fired up. They would work well with Meyer's Company D, he is heroic and his men are fired up too.

Regiment	7th Georgia		Glory Points	
Regimental Commander	Colonel L J Gartrell	Characteristics: Athletic KIA	CR 27"	Glory Points 4
2nd Officer	Lt Colonel J F Cooper	Characteristics: Ruthless KIA	3rd Officer Major J Dunwoody	Characteristics: Short Sighted KIA
Company & Strength	Company Terror Points	Designation	Officer	Officer Quality
A ○○ ○○	○○○○ ○○○○	Coweta 2nd District Guards	Cpt Lee	Useless
B ○○ ○○	○○○○ ○○○○	Confederate Volunteers	Cpt Foreacre	Tolerated
C ○○ ○○	○○○○ ○○○○	Paulding Volunteers	Cpt Jenkins	Tolerated
D ○○ ○○	○○○○ ○○○○	Cobb Confederate Guards	Cpt Moyer	Heroic
E ○○ ○○	○○○○ ○○○○	Dekalb Light Infantry	Cpt Fowler	Slow
F ○○ ○○	○○○○ ○○○○	Iverson Invincibles	Cpt Burke	Heroic
G ○○ ○○	○○○○ ○○○○	Franklin Volunteers	Cpt Brown	Leader
H ○○ ○○	○○○○ ○○○○	Roswell Guards	Cpt King	Leader
I ○○ ○○	○○○○ ○○○○	Cobb Mountaineers	Cpt Cooper	Slow
K ○○ ○○	○○○○ ○○○○	Davis' Infantry	Cpt Ballard	Overeager
Weapons				
Training Bonuses				
Drill	Skirmish order		Firearms	Load Fire
Actions Fought				

Bonus Cards

The Bonus Cards are a great addition to the game. They provide a wealth of information on the various units and formations used in the game. The Bonus Cards are designed to be used as a reference sheet during play. They provide a wealth of information on the various units and formations used in the game. The Bonus Cards are designed to be used as a reference sheet during play.



Unit Name	Characteristics	Deployment
1st Regiment
2nd Regiment
3rd Regiment
4th Regiment
5th Regiment
6th Regiment
7th Regiment
8th Regiment
9th Regiment
10th Regiment



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OTHER KEY FEATURES

I tried to think of everything I would want to see in a new set of rules. After the creation of the regiment and the rules (which are about 25 pages including examples), I have done some of the legwork to create new regiments. I picked one regiment from each of the formations at Bull Run from both sides. Each company is identified along with the company officer, there is a good selection from different states to choose, and if you don't want to go through the creation process (which is fun and helps you bond with your troops), there are some pick-up-and-play regiments included.

I have created a random encounter and objectives system to give you hundreds of possible scenario options. There are ten attack and ten defence options, each with different terrain objectives. These represent the attacker's and the defender's sides of the table. The terrain maps are geomorphic, so you can combine any two of them to make a battlefield. These are designed for you to be able to play on a modest sized table. If you want something more historical then you can also play the opening moves at Bull Run in 1861 or the whole Western Virginia mini-campaign.

Like most rulesets there is set of ready reference sheets. You can also copy and cut out the set of bonus cards that add another dimension to game play.



TURNIP28

TERRIBLE TUBERS AND BALEFUL BRASSICAS



Turnip28 creator Max Fitzgerald takes us on a winding journey through his post-Napoleonic, mud encrusted, turnip infested world.

A WEIRD WORLD OF WARFARE

Wargames Illustrated: Max, thanks so much for fitting this interview between your *Turnip28* related tasks and day job admin. Tell our readers what the heck *Turnip28* is!

Max Fitzgerald: It's all about turnips! It's a weird post-apocalyptic setting - a world that has been completely destroyed by thousands of years of Napoleonic type warfare - everything's been ground down by marching armies, cannonballs litter the ground, and it's all basically a swamp. For some reason a horrible root, that warps and mutates those who eat it, has taken over the world. What are essentially hyper-religious cultists (forming up into Regiments) dress rather like Napoleonic armies but travel the area scavenging anything they can find from the last war.

Wi: And they all worship their own preferred vegetables?

MF: Well, yes, but while the type of vegetables they are eating are these disgusting, mutating roots, the ones on their banners are a perfect representation of the root vegetable they obsessively worship. I've made a map of the first small area - about the size of Rutland, a small county - and once in every few generations they'll have a village type fair, wheel out the relic of an actual radish (a shrivelled-up one that has survived the apocalypse), and all of the religious cultists will flock to the area.



Above: A Regiment on its eternal slog through the corrupted mud.

Top: Rain turns the ground into a mire as Regiments clash.

That means that games can be based around the stories and battles that might occur there. Basically, they're all pilgrims - lots of long marches that include starving peasants and odd people.

Wi: It sounds like the extended Napoleonic battling ended ... somehow? Are you being intentionally vague about that, is there some hidden grand arc, or are things still evolving?

MF: Yeah, I say thousands of years later - it's a bit of a cop out [chuckles] but things are still being developed. I know a Brown Bess isn't going to function thousands of years on, but I want there to be suggestions that this giant infestation - the creeping, crawling root thing - is somewhat sentient and uprooting weapons stuck in the mud, trying to start the war again. It hints at something a bit more malevolent, maybe the root got created in the bloodshed, but nobody now knows the truth - it's so far in the past that it's become normal, a part of daily life for people.

Ultimately, I'm trying to make the thing that I want to play - that's the case all the way from the world creation, to the art, to the rules.

TAKING THE TURNIP TO THE TABLETOP

Wi: You've released some core rules and have gradually amended them through your Patreon updates - do they resemble existing Napoleonic rulesets?

MF: The rulesets for Napoleonic are quite different, for the most part, to what I enjoy playing. They're aimed at bigger collections and people who are really focused on the history of it; even something like *Black Powder*, which people say is a gamer's game, well if you approach that as someone who doesn't play Napoleonic it's very heavy - really fun when you get going but it's a mammoth undertaking. *Sharp Practice* is its own thing - it's a bit of a strange one and I quite enjoy it but ... the rules for *Turnip28* are kind of evolving to be both casual and really not casual!

I love something like *SAGA*, it's really elegant, almost 'arcadey' if you like - you've got lots of abilities, but the solid core is really tight. You know what you can do, there's lots of freedom to do it, then it's all about how you activate abilities within it. At the same time, I really love games like *Necromunda*, *Mordheim*, and the old 1980s *Warhammer Fantasy Roleplay* bits from GW. These things all factor in in different ways.

Wi: The *Mordheim* influence is very clear in a lot of your artwork too.

MF: Oh yeah, such a great book, I've got a battered copy of that on my desk along with all sorts of other magazines and books. I wanted to combine my favourite elements from those games, I suppose, and bring in my own touches. I'm trying to decide how far to push something like the after-action reports - I'd like to have a big mutation chart which brings about a lot of modelling opportunities and an injury chart ... but for me these things need to be accompanied by a pair of clippers!

If your guy loses a leg, you should hack it off the model and add a stump, if he's blinded then drill out an eyehole or put a patch over it. It leaves you with characters who look great at the end of the campaign ... but it's a big hurdle to get some people over. Their miniatures are precious, and people can be reluctant to chop them up. So, I want a game that's casual (in that it's streamlined and has an elegant core) but with depth in the options it opens up (in both gaming variants and model making progression).

Wi: We know things are still evolving but can you talk some more about the rules for *Turnip28*?

MF: I'm really happy with the shooting phase - when you play it out it gets across the feeling of two lines approaching each other in the mist, quickly hurrying to unclog muskets, get the leeches out of their powder cases, load, and fire. It's all simultaneous and quick - there's Return Fire and limited shots per game round - but my own writing and explaining of that is rubbish, so I have Gaetano from One Page Rules helping out on the Game Design. Rather than trying to do everything myself the Patron money helps me get more suitable and experienced people in to add that detail.



Wi: The current Core Rules that your Patrons have access to contain the basics, some cavalry and artillery extras, and eight Cults - do you see them as a taste of what's to come?

MF: They're the basics and you can get gaming quite quickly. *Turnip28* is a skirmish game between ... well, get two boxes of Perry Miniatures, push them together, give them your Cult flavour, and that'll give you about what you need to play. Two boxes of historicals and you shouldn't need much else - that's the aim.

The game plays with all D6s, the Cults that your Regiments align themselves to bring modifiers. It's blobs against blobs, no ranks or flanks or anything like that. They are Napoleonic in style but as soon as you bring in regimentation, I find there are a lot more rules to write, it feels a lot more restrictive and complex, where I quite like a design where if you want a unit to go somewhere, they can just do that!

Orders Continued

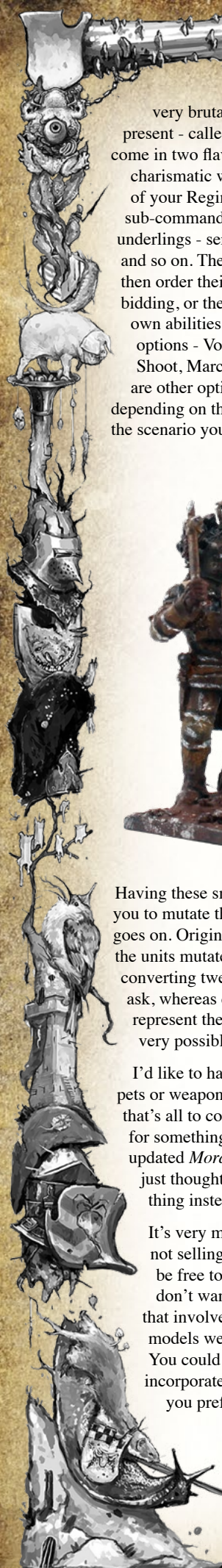
MOVEMENT

SHOOTING

Lopers of the Mountain March

Weapon	Damage	Range	Notes
Longbow	1	12"	Can be used in a shooting volley.
Shortbow	1	6"	Can be used in a shooting volley.
Handaxe	1	3"	Can be used in a shooting volley.
Club	1	3"	Can be used in a shooting volley.
Staff	1	3"	Can be used in a shooting volley.
Shield	1	3"	Can be used in a shooting volley.





Close combat is very brutal, characters are present - called Snobs - and they come in two flavours. The Toff is the charismatic weird religious leader of your Regiment while he has sub-commanders called Toadies, his underlings - sergeants, scouts, priests, and so on. They are activated and then order their Followers to do their bidding, or they can perform their own abilities. Orders have standard options - Volley Fire!, Move and Shoot, March, and Charge! - but there are other options that may open up depending on the Cult you belong to or the scenario you are playing.



I want to make something that's a fun project for players to dip into for maybe a few weeks then leave it for a while before returning. I'm creating magazine type issues - magglets - and the first one is all about building a Regiment, designing heraldry, basic green stuffing, some world building, a lot of art, and so on. The second issue will then arrive, incorporate cavalry, extra rules, more of the world will get developed, and it keeps going like that. You develop forces and learn the game in stages if you want to.

Wi: What if it gets really popular, with thousands of Patrons who love the world of Turnip28? Would you look to do a full release?

MF: I'd hold a Turnip Convention, get a whole outfit, put on some armour, jump in a bog in my Napoleonic britches and then ... I don't know, invite everyone to a very serious historical convention and start playing with turnips in the background!



Above: The cover to the first Turnip28 magglet, which is available to Patrons.

Left: Toffs and Toadies make up the command structure of your force and can look as odd as your imagination allows!

Having these smaller characters allows you to mutate them as the campaign goes on. Originally, I wanted to have the units mutate but I realised that converting twelve or so guys is quite an ask, whereas changing one sergeant to represent the decay and alterations is very possible.

I'd like to have loads of extras - little pets or weapons that get dug up - but that's all to come. I've been waiting for something like two decades for an updated *Mordheim* to be released so I just thought I'll make my own weird thing instead!

It's very much a fan game - I'm not selling it, eventually it should be free to everyone. So ... if you don't want to play my strange rule that involves cutting up all your models well, you don't have to! You could play a different game and incorporate the *Turnip28* world if you prefer.



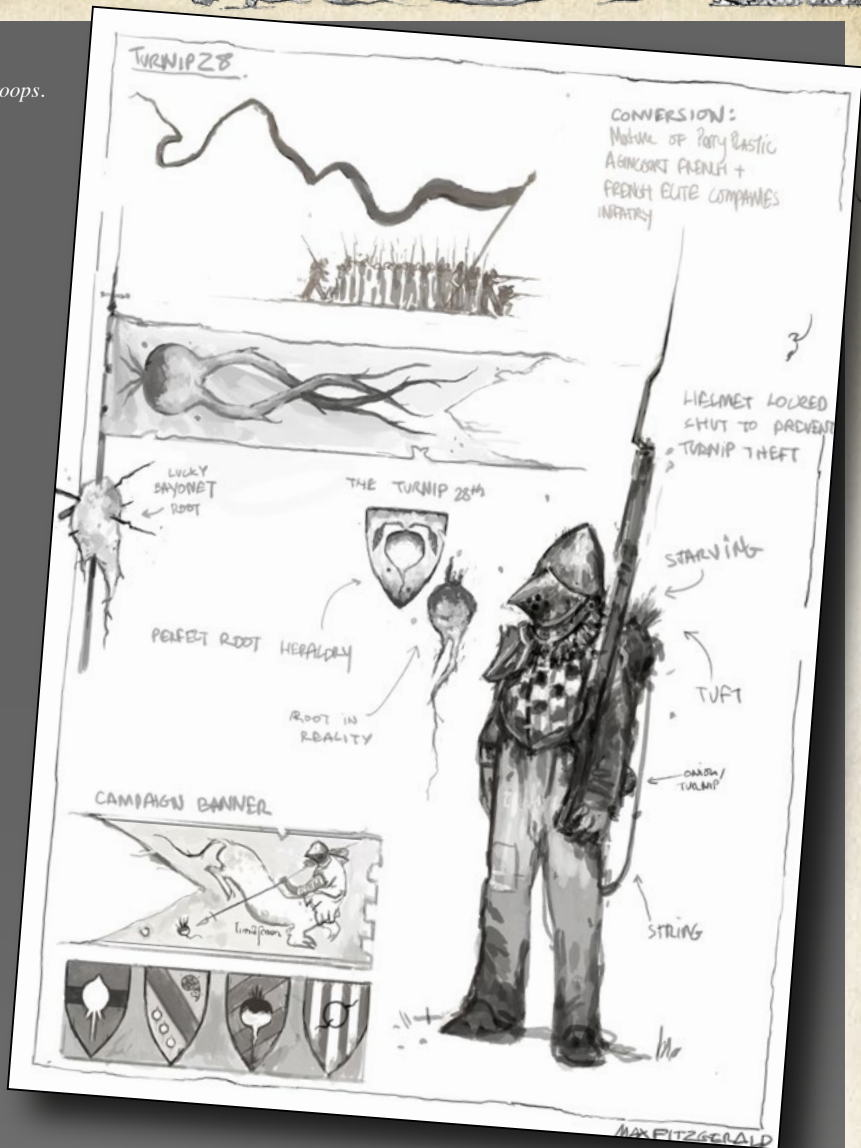
Right: Max's sketch shows a lot of the design principles behind Turnip28's troops.

BUTCHERING THE PERRYS

Max is a huge fan of Perry Miniatures' plastics and uses them to construct his *Turnip28* creations. You can see some of his miniatures here, which he has made by corrupting the bits from various Perry frames.

"Their historical minis are amazing," Max enthuses. "That's what makes them so good to convert. Because they're so historically accurate it makes them even weirder when you add stuff to them! They are really affordable compared to many other minis - that makes the barrier to entry really low. Post-apocalyptic muddy stuff may have been done before but I've not really seen a Napoleonic version of it and Perry plastics make it simple to do."

While the Perrys themselves don't have much interest in making fantasy models themselves these days, we know that they're fans of the creations *Turnip28* has inspired, so if you feel like having a go you don't need to worry about upsetting Alan or Michael by taking clippers, putty and bark to their meticulously detailed sculpts!



Above and right: Assorted Perry Miniatures parts are combined, slathered with filler to act as mud, and have some static grass added.



Below: Once painted, in Max's very gritty style, the models look familiar yet utterly alien. The painted static grass, in particular, is a simple yet distinctive way to create the look of corruption and infestation.

ARTISTIC ASPARAGUS AND ENDIVE ENDEAVOURS

Wi: There's no aspiration for this to become your career then?

MF: Weeeeelllll, I am a concept artist and with the Lockdowns a lot of work's dried up, that's given me more free time. If I could make a living out of this it'd be amazing, but I just like it being a passion project. I've been approached by some companies about making official miniatures and that'd be quite fun but I'm at the stage where I'd like to find other people who I'm happy to work with in the wider community and connect with them.

Wi: You're not the only artist on the project but your work has really defined much of the style. Who are some of your influences? We can maybe see some Ian Miller, Brian Froud, Henson type 'roots'!

MF: Oh yes, basically anyone who draws goblins - I love 'em! Contemporary fantasy artwork these days, at least the stuff that's popular, doesn't seem to have so many depressing, lumpy, weird people in anymore! They all seem to be relatively young, smiling, kind of smug, and I don't really relate to that. Even when I was a smug kid I didn't! I related to the goblins in the corners of the rulebooks and I still want to draw more of those. That's what *Turnip28* is, basically - the corner illustrations of all those weird rulebooks you read in the '90s made into a game.

Wi: That's a really good pitch, Max.

MF: Yeah, I should probably write that down!

Wi: How the heck did you actually conceive of the world of *Turnip28*? Did you eat too much cheese one night before bed?

MF: I was on the train, to Nottingham I think, and just sketching out things in my little sketchbook. I was looking for a way to play Napoleonics without having to paint a million buckles, buttons, and facings and the idea hit me to get a load of plastics and just paint them muddy colours.

I'm not exactly sure quite where the turnip thing came from though. Maybe I was eating a turnip ... I honestly have no idea, but it just seemed to fit.

Wi: Examining the name - *Turnip28* - that's tied to the scale (the 28 part) but for those who aren't familiar with the naming convention there are other something28 fan communities that have been going for some years now, the originators based around Games Workshop's worlds.

MF: Yeah, it's kind of a pastiche of those. I was initially interested in AoS28 and Inquisitor28 - there are really incredible modellers, sculptors, concept artists, and talented people creating things in those communities, but it just wasn't quite right for me. I somehow thought up *Turnip28*, it's about root vegetables somehow, who cares, it's stupid. Did I spend years painting these models? No, I just covered them in mud! That's actually

been a criticism - it's just muddy guys - and yeah, 100% it is, it means that in ten minutes you can get figures on the table.

I've got some figures painted but the way I express myself and the world is mainly through the art, which is what I'm better at, really. I did make a piece of terrain - a sunken French rowhouse that's submerged down to its roof. It's more of a hill really!

Wi: That sounds like something from a classic Terry Gilliam film.

MF: Yeah, Gilliam has great ideas, his projects often fail terribly, but in the best ways - it's that sort of spirit I want to get across in *Turnip28*!

*Max's sunken
rowhouse terrain.*



MAX'S FAVOURITE VEG

We wondered if there might be a dietary preference that led Max down the muddied *Turnip28* path. Is he a vegetarian?

"No, I probably should be. I tried for a bit but wasn't very good at it. I like weird vegetables, they just look cool!"

We had to do some further investigation - what are Max's top three vegetables?

"The mammoth beet, I think that's its name. It looks repulsive! It's enormous and looks threatening - the most threatening vegetable I've ever seen! There are no other choices - that's it, that's the one. There are loads of pictures online of people proudly holding this enormous vegetable and it's like something from Lovecraft! Maybe this is how the root starts - pride in their huge roots and then a hundred years later it's taken over the world. I've made a name generator for *Turnip28* that works vegetables into names for places and regiments - purely based around root vegetables.

"There's so much strange stuff - dahlias are odd, they all knot together like a Rat King and that's the great thing about searching online. You find all sorts of weird stuff. I'd love if a botanist ... is that who would study root veg? Well if there's a botanist out there please get in touch, it'd be nice to learn more about the details and all of the mistakes I've made in my research!"



Wi: You mention a French rowhouse - does that mean *Turnip28* is actually set in France?

MF: I based the map on a part of Belgium - first one to find it, I'll send them an actual turnip! I think *Mordheim* was based on Paris, before it was remodelled, and it's best to draw from reality. Belgium felt like a place that's in the middle of a lot of conflicts but maybe gets passed over quite a lot; I could just imagine it becoming a hamlet ... I don't want the world to be exclusively European, but I want the European mindset of the Napoleonic wars to be present - maybe not such a concern about outside influence, it is all viewed by the little guy. He's in a Regiment and just marching around.

Wi: Well, maybe ten years down the line, when you've made your millions, you can evolve it to a global conflict!

MF: That'd be great! The Patreon brings some weird, emergent storytelling - someone made some Ashigaru and the problem was they were really, really good! If they hadn't quite been as nice, I could maybe have passed them over, but these were so good that I had to write them into the story. I've given them their own island, on the back of an enormous walking root turtle. It just wanders, appearing out of the mist with a load of randoms on top. And then that's not quite enough, I get to wondering about the shell - maybe it's made of all of the corpses of years and years of the Japanese interwar woven together. At the time Japan was incredibly isolationist so they have an island that literally walks over everyone else. But when I write about that I'll just hint at it, someone discovering it for the first time.

I can't do everything so I'm always on the lookout for writers to add to the world. I have a huge list of things I want to add to the game and the background, and I have to put them on the backburner. But the more support I get through the Patreon, the more money I can spend on other people to do the nitty gritty. It also brings in more varied expertise and we can all learn along the way. At the moment I'm keeping everything to my Patrons. I don't think I could control it out in the wild! It's still at a rough stage and could change completely - I don't want to leave people feeling salty by making sweeping changes. I'm hesitant to release it yet!

Wi: What other influences are there behind your work.

TAKING PATRON INSPIRATION

Max is developing his *Turnip28* project in a very intriguing way - one that is very modern yet, in a way, very historical, harking back to the ways artists would become attached to a benefactor for financial security.

He launched a page on Patreon in 2020 - a Patron supported page that allows his growing community of fans to pledge financial support and input ideas, getting a regular stream of updates from the creator in return.

You can see Max's Patreon page at patreon.com/Turnip28 to find out more.

We wondered how it had been putting his ideas out there, for supporters to see and interact with as he creates them, and far earlier than most games and worlds do.

"It's crazy," he says with a smile. "It's required me to ramp up the amount of work I'm doing on it. Other people are now so invested and have created some amazing stuff; then they want to know what's next, like what's in the ocean, and I won't have even thought about that! It's a lot of fun but it's also a lot of pressure.

"I'm trying to put all the money that Patrons kindly donate together into funding writers and artists to fill out the world. I'm working with amazingly talented sculptor Igor Karpov and artists like Alain Gruetter, Alexei Vella, Moritz Krebs, James Ball, Nic Evans, as well as many others in developing the rulebook. I'm also trying to draw from the community too. People will design their own heraldry - one Patron did a little shield, for example, a leek and a skull - and I put that into the little magazine I'm making within a border piece, to fill out the world and give everyone a little space."

"The Shellwood Ironbarks are one of a growing number of Patron inspired Regiments. Someone had some snail shells and wanted to create something a bit different, so they added them to the back of the models they were making and gave them a name. They were one of my first Patrons, so I drew their creation as a little character; suddenly that made them more 'official' and someone else made their own versions of the Shellwood Ironbarks. A little later, when I was making a map, I had a space to fill - in went a giant snail with a wooden shell! It's a very organic development and it's really pleasant!"



Figures representing various Toffs and Toadies. These work in progress images are sculpts by Igor Karpov and Max hopes they will be released in limited resin cast runs soon.



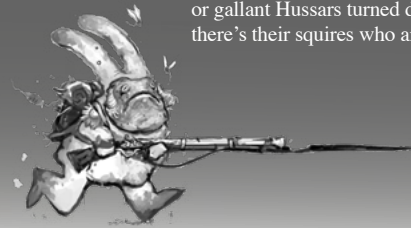
Above: *The Turnip28 style in Gloomy Day (February), 1565 by Pieter Bruegel is not hard to find.*

MF: I really like Pieter Bruegel and Hieronymus Bosch - Bruegel was known for going amongst the peasants and making their lives the focus of his work when many other artists really didn't and showing a happiness and personality to them. You can look at his works and some of the inspirations and activities behind them (which would have been obvious to those around the artist) are completely lost to us now so the images have become utterly surreal over time. That mismatch of what the viewer might see and the intention creates something really quite magical ... and it's got loads of weird little goblins too, which I love!

IN TOD WE TRUST!

"One of the main characters is Tod - he's a man who was turned into a toadlike thing and he's the narrator who shows the audience what's going on. He's essentially a squire. There is cavalry - knights in shining armour or gallant Hussars turned disgusting, lots of pomp and circumstance - then there's their squires who are generally simpering mutants attending them.

"He's a bit of a mascot, along with the many other strange creatures of the world of *Turnip28*."



Apparently, my work is quite a lot like the video game *Dark Souls*, but I've never actually played it - they're too hard. I think they're inspired by the same sort of stuff as me, but I guess I bring in more silly British humour. Someone like Baldrick from *Blackadder - 1* can see him in the world of *Turnip28* ... everyone is Baldrick!

Wi: Everyone is Baldrick - that's another unique selling point you need to write down!

MF: Would people want to play that? I get a lot of influence from nature. I'm on the south coast and there's a place called Birling Gap and it's a chalk cliff eroding into the sea. Over a hundred years a whole row of houses has crumbled into the ocean. That power of nature, the slow, inevitable, calm, uncaring way it impacts people, rather than anything cataclysmic, is probably an influence. Everyone deals with things in a stiff upper lip way, everyone's mildly miserable. It's perhaps thematic to how I feel right now in pandemic Britain, an expression of feeling a bit rubbish all the time.



Above: This dangerous looking captain is pushing Max's claims that "everyone is Baldrick".



SHOULDER TO SHOULDER IN DENSE BATTLE ARRAY



Karim Van Overmeire takes us on a guided tour of the Flemish militia armies of the 14th century.

With several battles and even more sieges, the history of 14th century Flanders offers an abundance of scenarios for wargamers. This is, of course, equally true for other nations and other centuries - there is no shortage of brutality in European medieval history - but what makes Flanders different (and potentially more interesting for wargamers) is that it allows us to bring an entirely new type of unit to the medieval wargames table: the solid and colourful blocks of Flemish city militia.

The rich cities of the medieval County of Flanders could field impressive forces that were composed almost exclusively of dense militia infantry formations, armed with pikes and *goedendags* (weapons that combine the poke-them-at-range potential of a spear with the bash-their-head-in opportunities of a club). These elements make them fundamentally different from other medieval armies and, in this article, I will look into the organisation and weaponry of these units.

Next month there will be a follow up article, broadening our view, taking a closer look at the Flemish militia armies in action - their glorious victories and catastrophic defeats - but first, a whistle-stop tour of their rise to prominence.

MILITIA MAKING ITS MARK - THE HISTORY

The Flemish armies entered European military history through their spectacular victory at Courtrai (Kortrijk) on 11 July 1302. Against all expectations the Flemish city militia stopped the usually devastating charges of the French knights. Something of a teaser trailer, perhaps, for France's famous defeat at Agincourt a century later, muddy terrain played its part here and, with no prisoners taken, hundreds of French knights were slaughtered by Flemish commoners. To the French, it was a disaster.



Above: The French knights make a deadly charge at Courtrai - unexpectedly, it is deadly for themselves!

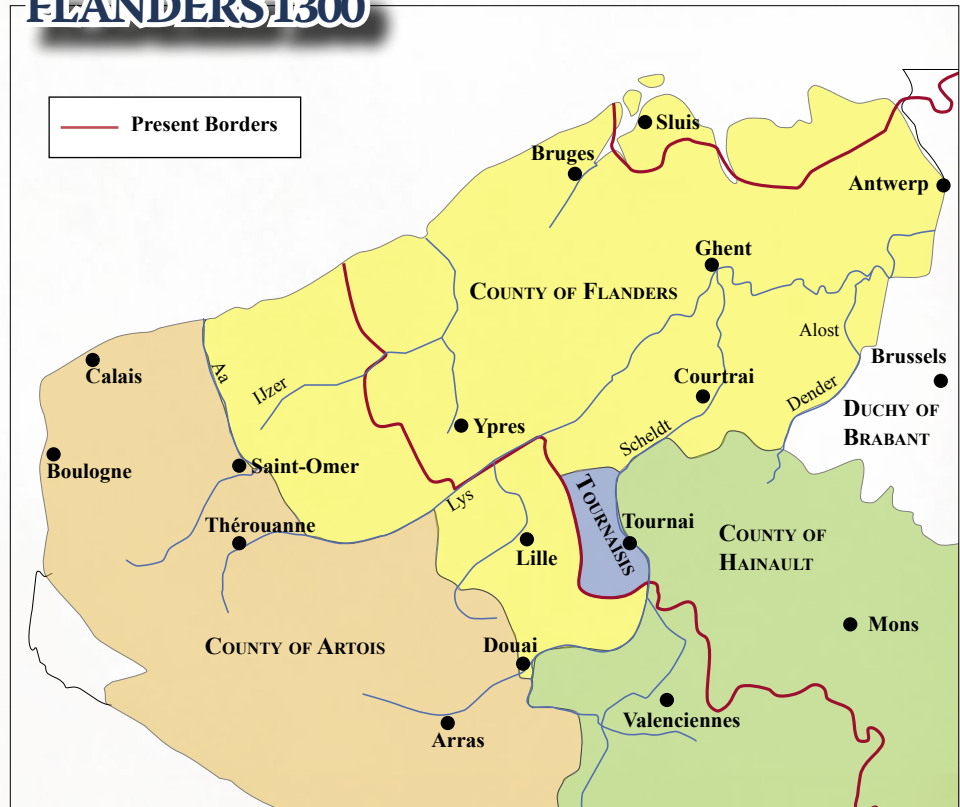
After Courtrai, more battles were fought: Arques (1303) was a costly Flemish victory; in the naval Battle of Zierikzee (1304) the Flemish were beaten; after the hard fought but inconclusive battle of Mons-en-Pévèle (1305), both sides claimed victory; and the Treaty of Athis-sur-Orge (1305) restored Flanders as an autonomous fief. Twenty years later a rebellion broke out against the Count and his pro-French policies and soon the rebels controlled most of the county. Once more, a French army entered Flanders. The battle of Cassel (1328) was a decisive French victory.

When the English King Edward III claimed the French throne in 1338, all was set for the Hundred Years' War. The Flemish cities, led by Jacob van Artevelde, proclaimed Edward as the 'true King of France', and supplied thousands of troops as English allies: more than 10,000 for a campaign against Saint-Omer and Tournai (1340) and up to 20,000 at the successful siege of Calais (1346-1347).

As the Flemish cities were domestic rivals, they also fought each other. To mention but one example, in 1382, the army of Ghent defeated the militia of Bruges in the battle of the Beverhoutsveld. That same year, a Flemish army was annihilated by the French at Roosebeke (Westrozebeke).

So, that's no shortage of battles in which to field your new army, spanning the first half of the 14th century.

FLANDERS 1300



ORGANISING YOUR FLEMISH ARMY

Those wargamers who - after the umpteenth refight of Crecy, Poitiers, and Agincourt - are looking for a new, visually vibrant opponent for their beautifully painted French knights, despair no more - the Flemish city militia are here. There is no need to limit yourself to Flanders either. The city militias were found in Flanders' neighbouring regions of the Low Countries, such as the Duchy of Brabant and the County of Holland.

Each of the Flemish cities would field its own army and wargamers who wish to field a Flemish medieval army should be aware that there were many variations in organisation. The different cities all had variants, and these changed through time, but the information below can be considered a common denominator.

FROM THE BEGINNING

The earliest mention of a Flemish city militia is found in a document dating from 1127 and, as the Flemish cities grew richer, the role of the city militias increased. The Count of Flanders could call on the city militias for defensive purposes, but he could not send the militia outside the borders of the county without the consent of the city council. All male inhabitants of the city were eligible for military service and those who didn't answer the call were fined or banned from the city.

At least once a year there was a review of the militia and the units would march, fully armed, through the city. One of the purposes of this muster was to impress every possible opponent, including a greedy Count or King. Ghent, Bruges, and Ypres were by far the most important cities exerting a broad 'zone of influence' where they made their power felt, often in a harsh way.



Left: Ranks of Flemish militia, with their distinctive goעדendags in hand.



MEDIEVAL
1000AD-1500AD

The armies were organised in 600-strong units called a *voud*. The *vouden* were formed first on a territorial basis (early 13th century), later in guilds or contingents of each guild, and finally again on a territorial basis (late 15th century). There were no less than 54 different guilds in late 15th century Ghent, and each would carry out their own mobilisation at an assigned location in the city. The weavers were traditionally most numerous and supplied the strongest contingents. The wealthiest citizens did not serve in the *vouden*, but in small separate units of cavalry.

The city of Bruges could field 12 *vouden* (7,200 men) in 1302 and 14 *vouden* (8,400 men) in 1340. Total mobilisation meant that economic life came to a standstill, so this would only happen in extreme emergencies; usually only a limited number of *vouden* would be mobilised at the same time.

Each *voud* was divided into about thirty sub-units of 20 men. These sub-units were called *coningstavelrijen* and if that looks like a mission to vocalise then don't feel ashamed - even in Dutch this is a difficult word to pronounce! You might recognise the similarity with the Latin *stabuli*, the French *connectable*, and the English *constable*.

These bulk main force units could and would be mobilised when needed, so most cities had small standing, semi-permanent units, ready to act as a police force in peace time.



Above: Militia on the march.

STANDING UNITS FOR DIRTY JOBS

Crossbowmen were organised in separate units. Bruges fielded 16 small units (*coningsstavelrijen*) of 19 crossbowmen each, ten *garsoenen* (assistants, carrying the *targhen* or large wooden shields), and two baggage carts. Other sources mention companies of 50 men, divided into sub-units of ten men. The crossbowmen would form their own guilds, such as 'the Guild of the Crossbowmen of St George' and 'the Guild of the Crossbowmen of St Sebastian'. Later, in Ghent, 'the Guild of St Anthony' was formed and armed with firearms.



Crossbowmen from different Flemish cities: Bruges, Ghent, and Alost.



THE MEDIEVAL AK-47?

The main Flemish units were armed with pikes and *goedendags*, although other arms such as *falchions* were not uncommon. A lot has been written about the *goedendag* - a word that literally means 'good day' in Dutch/Flemish.

There are different theories about the origins of the word but I'm afraid I find none of them convincing. It is especially odd that words such as *godendac*, *godendard*, *godendart*, and more are used in Latin, French, and Italian texts but never in Flemish ones, where the weapon is called a pinned staff.

Regardless of the word's etymology, the sturdy *goedendag* was about 1m to 1.5m long and wider at one end, where it sported a sharp metal spike. It could be used both as a spear (to meet a charge) and a club (once the enemy was halted). Men armed with *goedendags* were placed between the pikemen, or in the second rank.

Goedendags were cheap to produce and easy to handle - they were the AK-47 of the Low Countries in the Middle Ages! They remained in use during the 14th and the better part of the 15th centuries and although the *goedendag* is often considered a typical Flemish weapon, it was also used in the other Low Country regions. A copy can be found in the new Dutch army museum in Soest and there is a Shadiversity video online about the weapon.

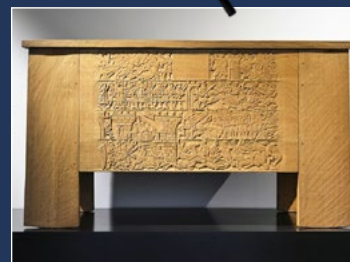


A CHEST AND A FRESCO

We are lucky to have several contemporary illustrations of Flemish militia armies. An unusual source of evidence is the Courtrai Chest, or Oxford Chest, depicting scenes of the Flemish 1302 rebellion. A reproduction of the Chest is on display at the Courtrai 1302 Museum. In Flanders the chest is known as the Chest of Oxford (*Kist van Oxford*).



Another important source of information is the surviving drawings and reconstructions of the so called Leugemeete Frescos, depicting the 14th century Ghent militia.



Details of the Leugemeete Fresco and the Courtrai Chest can easily be found on the internet.

Some cities had small standing units that could be used for 'dirty jobs' or commando style operations, including the intimidation and even killing of political opponents. Ghent had its *Witte Kaproenen* (White Hoods), Bruges its *Rode Kaproenen* (Red Hoods), and Ypres its *Blauwe Kaproenen* (Blue Hoods). There seems to have been a 'Company of the Green Tent' for special tasks in the countryside around Ghent. These were all small units, with a strength that never exceeded 100 men.

Ghent had another small permanent unit called the *Koningskinderen* (The King's Children) who hunted down criminals but also cleared the roads or fought fires. In times of war they would either guard the baggage train or act as 'pioneers' clearing roads, erecting palisades, and so on.

SPECIALISTS AND LEADERS

Later, the cities raised their own artillery units, led by a *meester van der artillerie* (master of artillery) with the guns kept in the *engienhuus* (the arsenal). In 1442 Bruges had more than 200 recorded pieces, and in 1479 the city of Ghent had 134 artillery pieces of varying calibres.

The accounts of the city of Ghent mention payments made to a special unit of women, who acted as spies!

In times of war, a headquarters unit would be formed, made up of the aldermen, bodyguards for the aldermen, trumpeters, etc. In early 14th century Bruges this unit was 60 strong.

The city militia was led by a captain-general and a number of *hoofdmannen* or captains.



Above: *The Butchers' Guild of Ghent marches past.*

RESPLENDENT IN THEIR COLOURS

The contemporary depictions of the Flemish armies clearly show that the militiamen wore surcoats or tunics in the same colour. This was unusual for medieval infantry, but the Flemish cities were, of course, major production centres of textiles.

The colours would vary depending on the date and according to the craft or *voud*. Vertical and diagonal stripes were not unusual which means that you can paint your units in whatever combination of medieval colours you fancy. The accounts of Ghent mention black, grey, yellow, red, blue, black with a white cross, white with a black cross, white and blue, white with a red square, and so on. Most men would wear a hauberk, a simple *cervellière* helmet, and gloves. Shields would only be found in the first ranks.

Left: *Militia from Bruges deployed defensively.*



The banners that were carried in the *vouden* would refer to the parishes in the earlier and later period, or the guilds in the middle period, and thus showed saints or the tools of the trade. The small patrician cavalry units used the banner of their parish. The large pavises would probably be painted in the colours of the city.

Be very frugal with depictions of the Flemish lion (the sable lion on a golden field) - in the 14th century, this was not a national symbol, rather it was the coat of arms of the Count of Flanders. It could only be used by the Count himself or his direct representatives and it was unthinkable that an ordinary weaver or butcher would carry the banner of such a high-born lord!



FURTHER READING

- Kelly Devries, *Infantry Warfare in the Early Fourteenth Century*, 1996.
- Randall Fegley, *The Golden Spurs of Kortrijk*, 1955
- J.F. Verbruggen, *The Art of Warfare in Western Europe during the Middle Ages*, 1997
- De Liebaart website, available in Dutch and English - liebaart.org

Left: Banner of the Guild of the Crossbowmen of Saint Sebastian.

ON THE TABLETOP

The Flemish city militia armies were very strong on the defensive. At Courtrai, they were positioned behind a stream; at Mons-en-Pévèle and Saint-Omer, they started the battle behind a barricade; at Cassel and Roozebeke, the army had taken position on a hill. In these defensive positions, standing shoulder to shoulder in dense battle array, they could stop even the most ferocious of the French cavalry charges.

When the Flemish armies were on the attack their deep and unwieldy formations were vulnerable at the flanks and in the rear. After the disaster of Courtrai, the French learnt to be patient and to tempt their enemy to leave their defensive positions. Almost every time that the Flemings were seduced to attack, they were defeated. However, for most French knights, all this tactical waiting felt like an unbearable humiliation - you don't get famed for your *élan* by making a sound tactical halt!

In campaign terms, Flemish militia armies were easy and relatively cheap to mobilise. The problem was that they usually could not stay in the field for a long period, as these were not professional soldiers but militia. The friction between the cities and their own political agenda sometimes gave them the impression of being unreliable.



AVAILABILITY OF MINIATURES

SMALLER SCALES

I'm not aware of any typical Flemish militia miniatures with *goedendags* in 6mm and 10mm. However, I guess it would be easy to cut down a spear or a pike to make a *goedendag*. Pendraken's packs EMM4, EMM5 and EMM6 would probably make a good starting point.

25MM/28MM

Until recently we were very poorly served in the 25/28mm-range. Self-promotion time here [Well earned, we'll allow it! - Ed] because, on a blue Monday in 2002, I launched my own very limited line of Goedendag Miniatures - two packs of figures with loose arms and heads. I never intended to do serious business, the figures probably never went further than a few Flemish wargame tables, but I'd be remiss to not mention them.

Old Glory offers a pack of Flemish Communal Infantry with Various Weapons (code HCW-20). Two of the four poses are armed with a *goedendag*, the other two sport a poleaxe and a hammer. The representation of the *goedendag* may not convince everyone: it is very top-heavy, which would make it rather difficult to wield.

In code OT46 (Men at Arms Pack 1), from Claymore Castings, one of the four miniatures is a militiaman who is pointing his *goedendag* forward. It is truly a beautiful pose, but with only this single figure in a pack of four, few wargamers will be induced to build a whole army.

Fortunately, Steve Barber kindly accepted my commission to sculpt several Flemish militiamen, based on the Leugemeete and the Courtrai Chest illustrations. A dozen different miniatures are already available - a standard bearer through to militiamen with open hands (two types of *goedendags* and other weapons are supplied), and several poses of crossbowmen - even the white/red/blue hoods for special operations. More are to follow, including some personalities of the Flemish rebellions against the French.

With these miniatures now available, suddenly all objections against bringing a new, colourful, and exiting army to your medieval wargaming table disappear. Over to you to create your own Flemish city militia army wielding their famous *goedendags*!

15MM

Alternative Armies offer Flemish Heavy Infantry armed with spears, pikes, and with *plançons* (another name for the *goedendag*) - ME1, ME21, and ME28. My only objection is that too many figures carry a shield: in the historical formations only the front ranks had shields - both hands were needed to wield a *goedendag* or a pike.

Essex Miniatures offers MID 75 Pikemen (Lowland). I assume these represent Lowland Scots rather than Low Countries, but these chaps could do as pike-armed infantry.

Gladiator Miniatures, now available from Fighting15s, offer an interesting range - MED038 (Low Country Burgher Cavalry), MED039 (Low Country Pikemen), and MED040 (Low Country Guildsmen, armed with *goedendags*).



Claymore Castings' militiaman with *goedendag*.



Assorted Flemish militiamen from Steve Barber Models.



Old Glory's Flemish Communal Infantry with Various Weapons (code HCW-20). Author's collection.



**WE WILL BE BACK WITH
MORE FLEMISH MILITIA
IN W403.**

BUILDING A 3D PRINTED WINDMILL

In W7401 James visited Winterdyne Commission Modelling to learn about 3D printing; this issue he's got one of the City of Tarok kits they sell on his workbench.

There are always new challenges and new things to learn when using a hobby material for the first time; playing with 3D printed items is no exception. I'd seen 3D terrain being made in layers on the Winterdyne print farm machines, I'd reviewed some 3D printed Wild West accessories, but until now I'd never actually put together a big kit that had been created on a printer.

I could have taken it easy - a simple cottage or small house perhaps - but I threw myself in at the deep end for the good of you, dear reader, to learn as much as I could while putting together a spectacular City of Tarok Windmill kit. It's a true centrepiece for any gaming board - lots of height, detail, and even a rotating top and sails; once I'm done I'll be fighting some *Never Mind the Billhooks* games around it then donating it to the *Wargames Illustrated* terrain shelves.

This write up is part guide, part overview, and part review of the City of Tarok terrain. This month is all about construction - the tools and techniques you can use to successfully put one of these detailed medieval kits together yourself - and next month I'll be back with a painting guide.

GETTING STARTED

There are a lot of parts so the first thing to do is check the instructions and find the bits you'll need initially. This is where the first challenge kicks in - no instructions are available! This is quite common with digital parts - there's less need for instructions when you're printing things yourself as you'll get to see the model in full 3D on your screen. If, like me, you're buying a pre-printed kit you'll need to find images of renders online and match up your own parts to them. Thankfully there plenty of renders and even photos of printed terrain, so the already rather obvious connection points become even clearer. As with any kit, dry fitting parts is recommended before you bring any kind of glue to the party.



A MIGHTY MILL AND MUCH MORE

City of Tarok is a growing range of digital medieval scenery created by Black Scrolls Games. If you own a 3D printer you can buy the terrain files from Black Scrolls individually or as a full set (currently at a drastically reduced price) and print whatever takes your fancy. You'll need plenty of print material and time to make something as large as the windmill, but the files are all ready to go. If you need a quick fix there are many smaller options such as mausoleums, a ruined house, furnishings, and a market wagon.

At the larger end of the scale are the mighty Medieval Home, the even beefier Roadside Inn, and this Windmill. We don't have a printer in the *Wi* office (yet!), but anyone can pay for a commercial licence to start producing and selling printed Tarok terrain. That's what Winterdyne Commission Modelling do, and they kindly donated this windmill.



Above: All of the building interiors are detailed, and you can add more reality through the addition of furnishings.

Right: The huge Roadside Inn can have the top of the windmill kit fixed to it.



TOOLS OF THE TRADE

I used extremely basic kit to put my Windmill together and you can do the same with any 3D prints you have a go at, be they FDM ones (like this windmill) or resin.

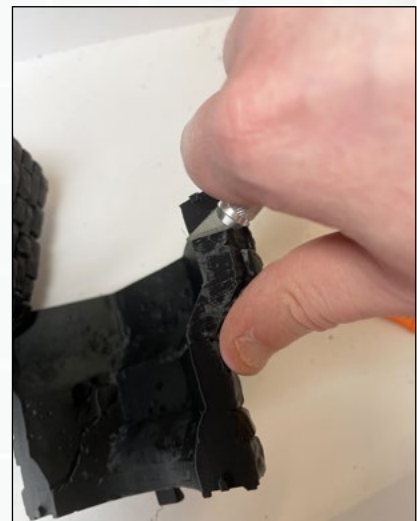
There wasn't much clean-up and I often left slightly bumpy areas as they were, finding I rather liked the rugged edges. Where parts joined together, I did trim off the excess with a sharp knife to ensure a smooth and secure connection could be made. I found trimming preferable to sanding as long as the blade had a good edge. Sanding seemed to cause the 'fibres' the print is made from to start to unravel whereas the knife got things smooth in seconds.

I repeat the importance of using a sharp blade, because you'll find the material blunts those blades at a rate of knots - keep plenty of spares standing by!

To fix the parts together a good quality superglue is perfect. I used Gorilla Glue for most of the main building's bonds because I like how its viscous quality stops it dripping and moving around. Any parts that are trickier to glue together (the mill sails, for example) get a hit of

a thinner superglue (Loctite in this case) as the capillary action present helps it spread through the joints and create a stronger bond. I'll speed things up with an accelerator spray if needed, but bonds usually happen very quickly. So fast you may suddenly find yourself struggling to pull things apart if you make an error, so be extremely thorough during the build.

There were very few areas that needed filling, but I did squirt a little Vallejo Plastic Putty into a few rogue gaps, then paint it black to match the rest of the building.



Above: Regularly replace your blade when cleaning up parts. Here I'm removing some rogue nodules to ensure the halves fit together perfectly.

GOING PRO!

If you want to step your prep up to the next level, you might want to consider a 3D finishing tool. Many types are available but Modifi3D produce perhaps the leading models. Both their Original and Pro designs heat up whatever tool you insert, resulting in clean cuts and smooth finishes. Much as I'd have liked to play with the Pro model I fear that at around £70 (\$100 US) it was a luxury I didn't need.



OPEN SESAME!

The City of Tarok buildings are designed to have doors that open and close. This is done through small studs that protrude from the base of the door frame and the top of the door, fitting into corresponding holes and creating a pivot point. That's the theory anyway. In practice this is a very weak join. The layered structure of the FDM prints means that these pegs shear off easily, so I decided to build a more permanent solution. You can follow this technique to make moveable doors on any terrain you build.



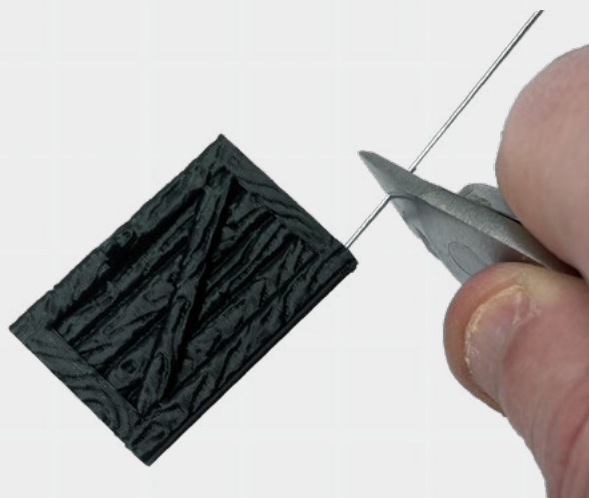
1) Get some thick wire, then trim the studs from the door top and door frame.



2) Use a pin drill the size of your wire and make a hole in both the top and bottom of the door. If you find your drill is not working it may be down to heat. Rapid turning of the drill bit can cause heat which can cause the print to melt to your drill bit and stop it from functioning. If this happens it's very simple to clean up your drill bit.

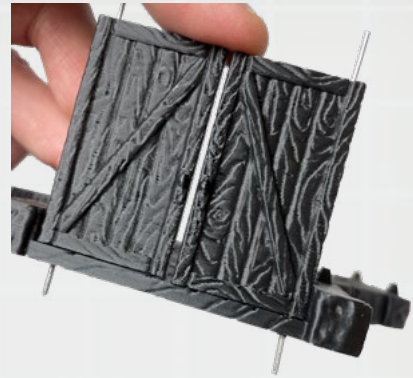
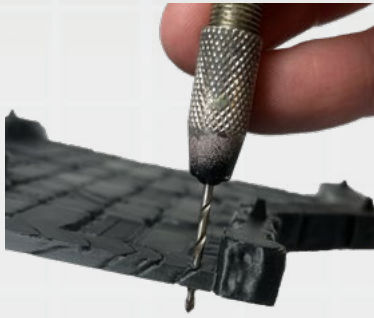


3) Clean up the holes you've made and fill them with superglue ...



4) ... then push your wire in and trim it with clippers, leaving a generous amount sticking out.

5) Drill out corresponding holes in the door frame, all the way through, and put the doors in place.



6) Put the flat side of some clippers snug to the frame and clip the wire then remove the door and trim the wire again, going just a little shorter.

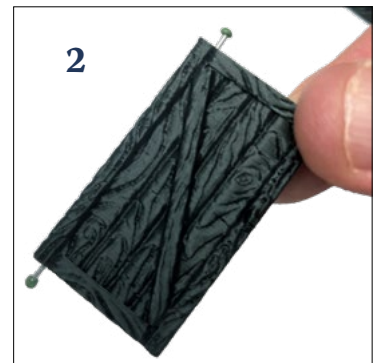
Repeat for the other frame areas and don't glue anything - you'll want to remove the doors to aid you in your painting.



TIGHTENING IT UP

If you find your doors are a little bit loose at this point, there's a very easy fix.

- 1) Mix a small amount of green stuff putty (no more than a pea size should do all the doors on this windmill).
- 2) Fix a tiny blob to all door wires.
- 3) Before the putty dries push it into the holes you've made.
- 4) Leave it to dry fully and your doors will not jiggle around like they did but will still open and close.



SAILING ALONG

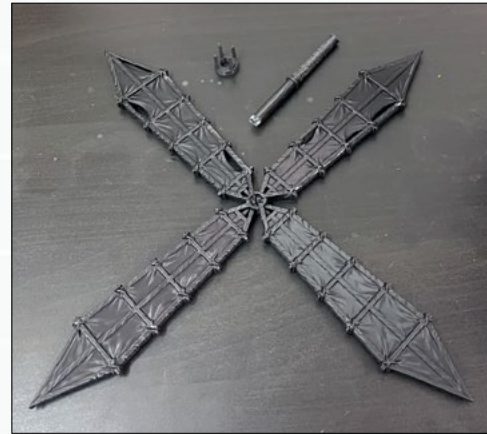
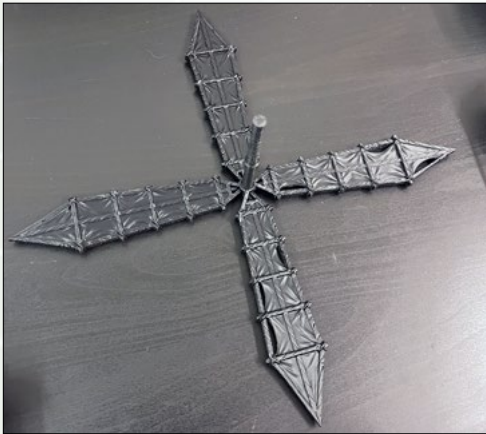
The most challenging part of the build by far is the sails, but I should hasten to mention that the real test here was to my patience. Building the sails isn't a complex procedure, it's just very fiddly.

Each sail comes with two parts - the main sail and a thin side element - and you'll need to really focus to ensure you get them the right way round. As you can see from the photos here there's very much a right and a wrong option so make sure the parts align properly before you reach for the glue!

With the four sails completed you're onto fiddly stage two, where you need to connect the four sails around a small mid-point. This is the part of the build where it's most important to neatly trim the connection points. Each one is very small so has a good bit of holding work to do. Thankfully the printed parts are relatively light, and the glue bonds them surprisingly well. I still ended up with glue all over my fingers doing this until I realised I shouldn't put things together in my hands - rather I should build the windmill sails laid flat on my desk.



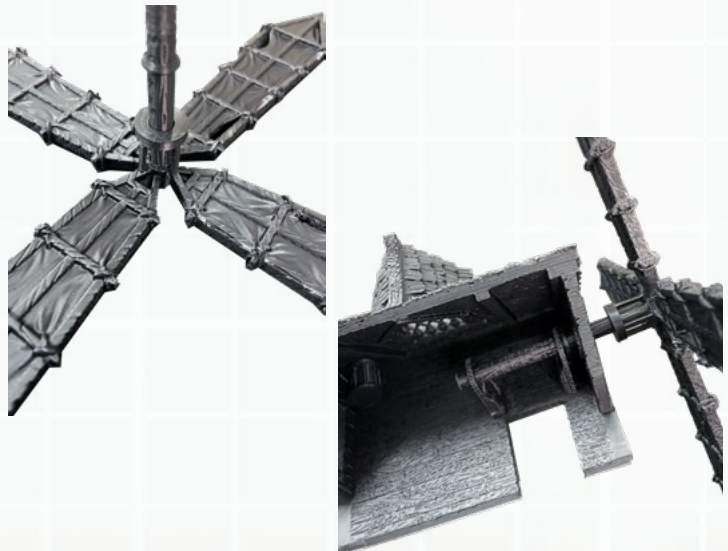
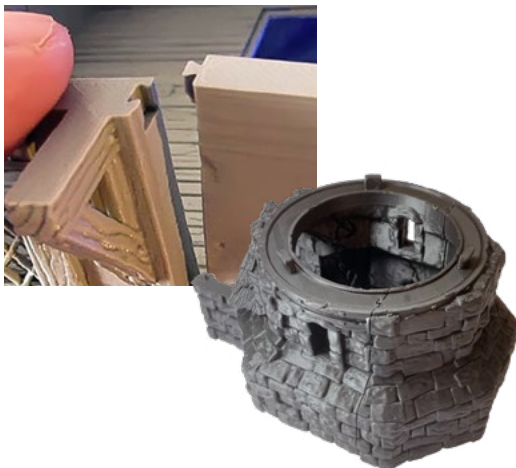
Once the sails were roughly fitted together, I used the axle to space them out properly. I almost came a cropper here, forgetting to add in the final support piece behind the sails. Due to a ridge on the axle, there would be no way to slide it down from the top but I happily caught my error just in time.



HINGE ASSISTED

The build process is made far easier by the presence of many small 'hinges' built into the kit, making it so that parts clip together almost like a jigsaw puzzle. Keep an eye out for the hinges and corresponding parts as it will guide you in where to put things.

As well as hinges you can see some clips in the second image. These align with the rest of the build and allow the remaining windmill to be clipped into place securely while being able to spin through 360 degrees.



OVERALL BUILD EXPERIENCE

The FDM material that the Winterdyne prints (and many others) are made from is an odd creation, visible as very fine threads that make up the detail of the model. As long as you respect this element of the material, by making sharp cuts and avoiding using abrasive back and forth motions on it, you'll get great results.

The fact that the windmill is firmly held by superglue and has no extra supports is genuinely impressive. So too is the stability of the sails - the join points in their centre are mere millimetres across yet they hold firm - which is a testament to the strong bond a little bit of superglue can create when added to the right material.

Doors and sails were fiddly operations but everything else has been remarkably easy and the larger parts fit together beautifully. I'm now eager to get painting but that's not something to dive into. As always, I need to come up with my method of attack!

SECTIONAL SPRAYING

With any larger painting project, I think it's essential to break the model down into logical sub-sections - this ensures the correct parts get the right colour treatment, it usually speeds up the process, and can make it easier to apply different colours due to a more methodical approach.

The first logical area of focus is the base level (see below), which is primarily stone and therefore looks very different to the rest of the build. I will paint this part in greys and browns fully, then mask around the roof section that's fixed to the tower, to allow me to also spray that part without over spraying onto the brick. By leaving the doors and roof separate I can paint them at the same time as the other parts in later stages.

The top part of the windmill is almost entirely made up of wood and I'll apply timber stylings to it. However, the first thing I'll do is the lowest rim of metal. This is where the mill fixes onto the base and it's designed to look like a heavy mechanism, with a giant cog. I'll paint and ink this before masking it off to do the wood.

As with the base, all of the roof and door parts have been left to come away. The various floors also still all split apart to ensure the interior can be given basic detailing.

I'll paint most of the inner details at the same time as the top part's wood, however I plan on shading this differently, to give the interior a varied feel.

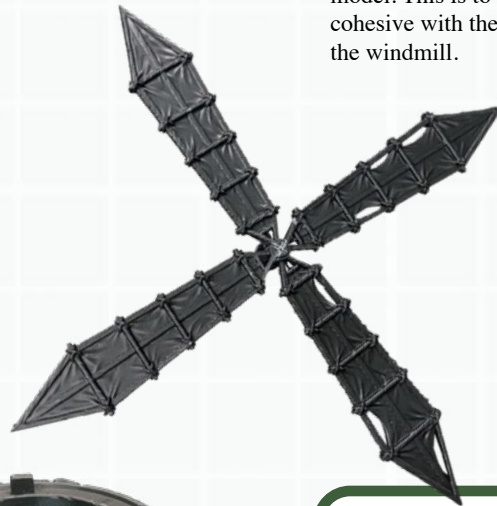


Above: Top part of the windmill.



Left: Inner parts of the windmill.

The sails will get the wood treatment too, but the fabric on them will almost certainly be the last part that I paint on this model. This is to ensure they feel cohesive with the final look of the windmill.



That's the plan! Come on back next issue to see how I get on.



DESIGNERS' NOTES:

CLASH OF SPEARS



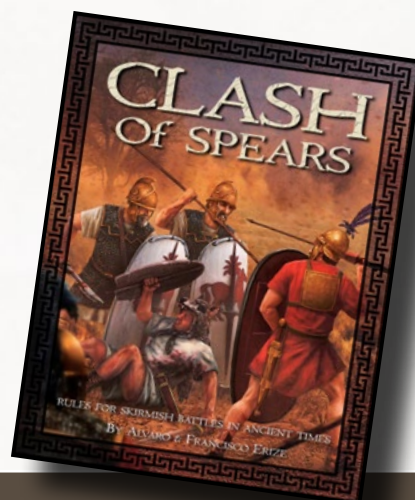
CLASH of Spears was voted 2020's Best Game in the *Wargames Illustrated* Awards, taking us a little by surprise - we at *Wi* were shamefully unfamiliar with it. We invited the game's designers, Alvaro and Francisco Erize, to take us on a tour of **CLASH**.

CLASH of Spears is a fast-paced, warband wargame, set in the rise of the Roman Republic and the Punic wars against Carthage. It is usually played on a 4' by 4' table with 30 to 50 miniatures a side and games take somewhere between one and three hours. It was designed to be fast and intuitive, while providing a realistic feel, tactical depth, and high impact decision making. Our goal was to provide a system that truly represented skirmishes, rather than a scaled down battle - tactically interesting through the use of terrain, troop specialization, and combination of arms rather than utilizing more abstract 'boardgame' mechanics like cards or off table play aids.

Gritty and personal, *CLASH* places you in the muddied sandals of your hero. Shout orders until your breath runs out, form your men in a shieldwall to hold the mountain pass, signal scouts on the heights to rain death down onto your enemies. Are they ready to break? Should you open the shieldwall to charge them now? Will it overextend your men and invite disaster? *CLASH* skirmishes are fast, furious, and fluid - you can move in and out of close order,

change weapons mid battle, and it is your decision how far and fast you want to push your troops. But it also has no safety net! Push your men too far and fatigue will make them vulnerable, use your command too early and you will be helpless to react to your enemy.

Over the following pages we are excited to share the underlying design concepts upon which *CLASH* was built; we hope it gives you the urge to grab your pilum and join us in the *CLASH of Spears*!



DESIGN PRINCIPLES

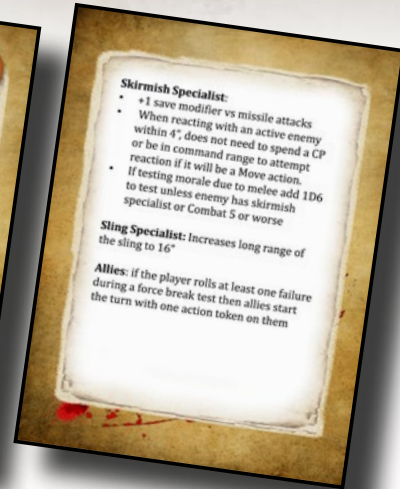
- High impact decision making - decisions have to matter and have a driving impact on game results.
- Flow - the game must be fast paced and intuitive, with both players constantly engaged.
- Gritty realism - players must feel the mud in their sandals and sweat on their brows.
- Tactical depth - utilizing terrain, specialization, and combination of arms to succeed.
- Complete and balanced - rules must be thoroughly written, and all factions must be balanced and fun to play.

ACTIVATIONS - SMART FRICTION AND HIGH-IMPACT DECISION MAKING

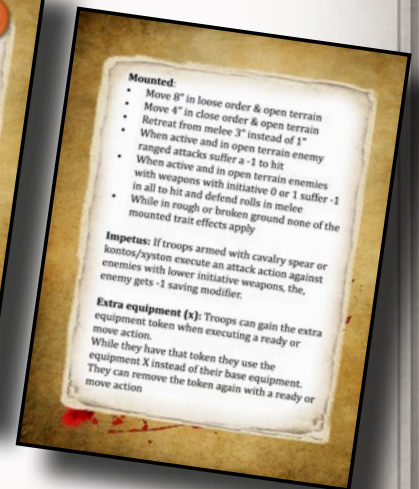
Activation systems often fall into one of two categories: complete control, or quasi-random activation. We wanted to avoid both. Complete control is unrealistic, while random activation leaves the most important tactical factor (command and control) to the mercy of a deck of cards or an unmodified roll. This sometimes leads to frustrating results like never-activating units or the feeling that the deck is playing for you.

In *CLASH* your most important resource is your leaders' ability to command and how you decide to use that. Each leader has Command Points (CPs) which can be used to get your men to act, react, boost their morale, gain initiative, and more.

Fresh units will do what they are told, no roll needed, but as they get tired or battered their fatigue grows. Once that happens your orders may be ignored, and troops might decide to stop and rest instead. The troops' grit, fatigue, and distance from the commander all affect your chance to push them on despite exhaustion. You can also 'lean in' with extra CPs to improve your roll, but that will leave you short on CPs elsewhere.



Above and right: CLASH units have Combat, Ranged, Grit, and Save values. This is the number you must beat on each D6 roll to achieve success.



Right: The rulebook contains lots of original artwork by Angelo Todaro.





Gauls use multiple actions to advance and charge. How would you react? In CLASH you get to decide on the tabletop.

REACTIONS AND COMBAT RESPONSES - CONSTANT URGENCY AND CONTINUOUS PLAY

We believe that a skirmish game should feel urgent at every turn. Unlike large battles, where impasses happen, a skirmish is going to be fast and furious from beginning to end. *CLASH* follows the traditional 'alternate unit activation mechanic' but we incorporated two important factors to increase urgency, tactical depth, and constant engagement:

REACTING

When a unit is activated it can do one to three actions and the more actions it takes the more fatigue it gains. This allows for a string of things like advance, throw pila, and then charge home. A savvy opposing commander can attempt to interrupt, performing a 'reaction' in between. Success depends on the reacting unit's grit, its fatigue, and the availability of the leader's CPs.

COMBAT RESPONSES

When attacked in hand-to-hand combat a unit can decide to respond in different ways. It can 'counter-attack' to try and inflict damage on its attackers; it can 'defend', giving ground and concentrating on parries and shield blocks, to minimize its casualties; or it can 'hold', trusting its armor or wall of spears and preserving its own actions for later in the turn.

These mechanics ensure that both players must make constant tactical decisions, after every action either side performs, so there is no downtime.

FATIGUE - GRITTY REALISM AND TACTICAL TRADE-OFFS

In *CLASH* you get to choose how far you want to push your troops. As mentioned, activated units can perform one to three actions per turn, but how many defines how much fatigue your men accumulate. This is further modified by their armor and terrain. Lightly armed javelin men can run around the field without straining themselves, while heavy legionaries will quickly get exhausted if pushed to the three-action limit, and worse still if they have to do it in the woods.



Above: We wonder if these bold chaps have taken the weight saving a little too far. Below: With fatigue building up the battle reaches a tipping point.



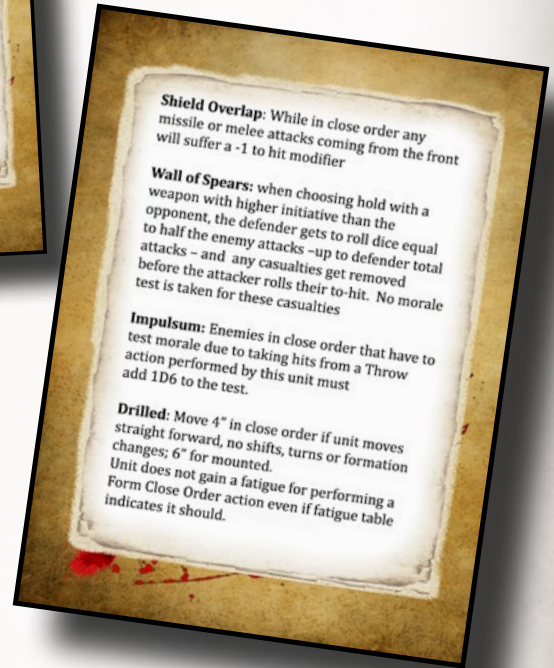
TRAITS AND FORMATIONS - COMBAT DOCTRINE AND TACTICAL ADVANTAGES

Troops usually excelled at one particular type of fighting. Many games abstract this to the point that they can only effectively fight that way - a phalanx is useless in the woods in most Ancient rulesets, for example. In reality a Greek hoplite with a sword would have been just as dangerous as a Celtic warrior, even in the woods, and in a skirmish, troops would certainly have been forced to fight outside of their 'doctrine' quite often.

We give troops 'traits'; these provide them with tactical advantages when fighting in their preferred manner but leave them the flexibility to adapt to all situations when needed. A key mechanic here is that *CLASH* allows troops to move in and out of 'close order' when in open ground. Some traits give advantages when in 'close', others when in 'loose'. Other traits might only take effect while in rough terrain, or against a specific troop type.

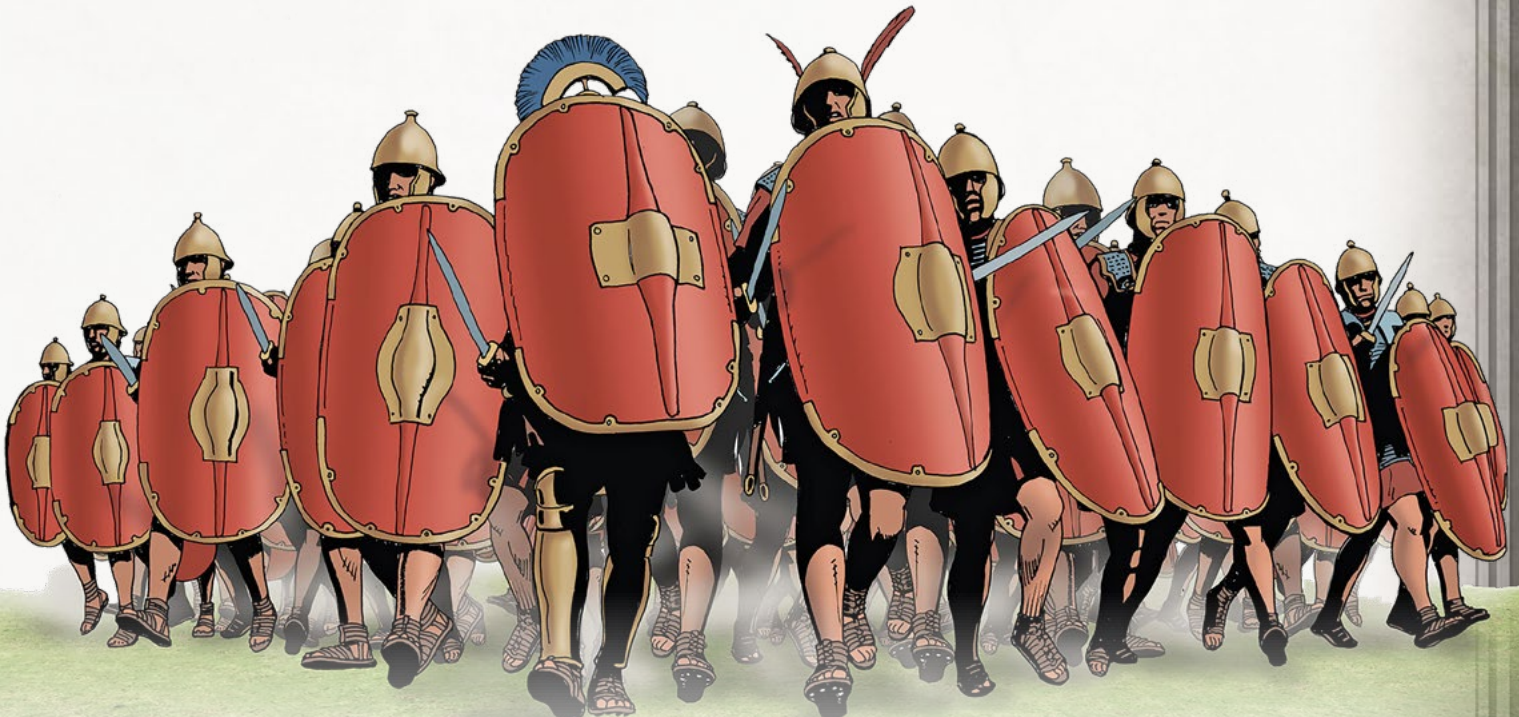
A Roman legionary will take advantage of his 'overlapping shields' when fighting in close order, while an Iberian scutarius will use his 'guerrilla' trait when charging from the concealment of the forest, but both will still be dangerous warriors if these traits aren't active.

Environmentally dependent traits give colour to the different troops and armies of antiquity, but also ensure that, in order to succeed at *CLASH*, a commander will need to combine different troop types with terrain and tactical requirements. This also prevents warbands consisting of just one troop type being very effective.



Above and right: Traits are listed on the front of a card, then detailed on the reverse. Much of the Hastati's potential lies in their drill and order.

Below: A wall of shields will bring trait advantages.



FACTIONS AND BACKGROUND - RICH SETTINGS AND BALANCED GAMING

Ancient Rome is our favorite period of history and *CLASH* fully explores the warring factions of the rise of Rome, leading all the way to the Punic wars, with a high level of detail. We've included lists for Roman Republic, Carthage, Gauls, Ligurians, Sicilian Greeks, Italiote Greeks, Macedonian expeditions, Samnites, Etruscans, Numidians, Iberians, Celtiberians, and Lusitanians.

An additional attraction of this period is that all of the factions described above fought with and against the other factions in the list. No issue here with 'blue against blue' battles as every conflict is historically plausible and generally probable.

With so many factions and troop types it would be easy for one or more factions to dominate if the balance was poor.

We didn't want to have to be constantly downgrading or empowering factions to make up for lack of playtesting. Another common pitfall we strove to avoid is rules 'black holes' - poorly explained or blatantly incomplete mechanics. Sometimes authors attempt to minimize the problems this can cause by requesting 'gentlemen players' and avoiding playing anyone that would 'abuse' the lists or be a pain about rules mechanics. We believe good players and good rules are complementary, not mutually exclusive!

So, we've created a balanced game with thoroughly developed and explained rule mechanics. *CLASH* is ideally suited to highly narrative gaming but is also properly designed to allow pick-up games with strangers or tournament play without having to compose a list of house rules.



Below: A force from the Greek colonies mixes drilled hoplites with light infantry skirmishers.



ENGAGEMENT PHASE - CONCEALED DEPLOYMENT

Commanders deploy using concealed counters. These are moved across the battlefield until they come within engagement distance of an enemy counter at which point both units are revealed. This lets you use the morning fog to surprise your opponent with unexpected troop layouts and 'scout' counters can make for successful feints. Over-extending heavy troops at this stage can be disastrous as it will make them start the battle already fatigued!

The engagement phase results in troops starting the game within striking distance, preventing those long slow dances found in larger games. By the time you figure out what your opponent is doing, they may already be at your throat! This is expected in these small engagements, where forces don't have scouting forces deployed ahead - your army might be such a scouting force itself!

OPEN SYSTEM - LONG-TERM INVESTMENT INTO A FLEXIBLE GAMING SYSTEM

CLASH was designed as an open system that we will continue to expand. Point values and list mechanics are fully shared so that players can add to the *CLASH* universe freely. As authors we support and encourage co-creation. We are so lucky to have such an engaged playerbase who embrace and invest in our system. To date player-driven extras include an online army builder (*Clashculator*), *Tabletop Simulator* mods, specialized counters, and several unofficial army lists.

As the authors we are committed to the *CLASH* system and dedicated to extending its horizons. We have released rules for solo play, fortification assaults, additional scenarios, and beta lists that expand the game in its geographical reach and periods, including the Dark Ages, Sengoku Japan, and more.



Above: *CLASH* is expanding to different periods and regions, such as Sengoku Japan.



Above: A game in action - brutal clashes in the streets during a siege.

With a campaign system in the works and a major expansion module into the East coming, *CLASH* will continue to expand, fueled by our wonderful players' support and encouragement. Have fun in your games and let us know about your adventures in the Ancient Mediterranean, Biblical Egypt, Middle-Earth, Aquilonia, or wherever your gaming might take you. We have a growing community on social media and it'd be great to see some more *Wargames Illustrated* readers there!



“TOO GREAT A GAMBLE”



MONTCALM'S ADVANCE ON ALBANY, 1757

Pete Brown speculates about a possible French victory in the French and Indian Wars and how a wargames army could go about achieving it

The war between France and Great Britain that waged in Canada and North America from 1755 to 1760 was always a one-sided affair. Although the French were militarily much more successful, especially in the early years, than their British adversaries, there was never any way that the small French army could conquer and occupy an area as large as the thirteen American colonies. Indeed, the American population hugely outnumbered the small French Canadian colony, as did their resources and wealth. This problem was compounded when the British poured a huge amount of resources in terms of manpower and money into the war when Pitt took over its administration in 1758. By the end of 1759 the British and American army on the northern frontier outnumbered the entire male population of Canada at that time.

As a result, the French strategy was the same as it had been in the previous conflict and in Queen Anne's War before that. Fight a guerrilla war, tie down British troops defending the frontier, disrupt lines of supply, and wait for the peace in Europe. Once the two sides had worn themselves out in the European conflict, the French Canadians could hope to negotiate back any lost lands in any subsequent peace treaty, as they had done with the fortress of Louisbourg following the Treaty of Aix-la-Chapelle in 1748. Whilst tactical victories could be won and British armies defeated in the field, the overall French strategy was to hold on and pray for peace.

However, when I was researching this conflict for the French and Indian Wars *Black Powder* supplement, *A Dark and Bloody Ground*, I realised that there was actually a small window of opportunity during which the French could have forced the British to the negotiating table and potentially won the war. This golden opportunity occurred just after the fall of Fort William Henry in 1757.

THE BACKGROUND

At the beginning of 1757 the British strategy was to move their forces to Halifax, Nova Scotia and from there take ship north to besiege, and hopefully capture, the French fortress of Louisbourg. However, bad weather, a lack of ships and aggressive French naval action prevented this expedition from ever getting underway, leaving the majority of British forces sitting idle on the quayside.

Once they realised that the British could not besiege Louisbourg, the French strategy changed to capitalise on their successes of the previous year by advancing along Lake George to besiege Fort William Henry. This fort was being used as a staging post for attacks on the French base at Fort Carillon, which guarded the approach to Montreal, and its loss would put back the British war effort by at least a year. The Governor of New France, Pierre de Rigaud, Marquis de Vaudreuil, ordered the commander of the French army, the Marquis de Montcalm, to take Fort William Henry and, if

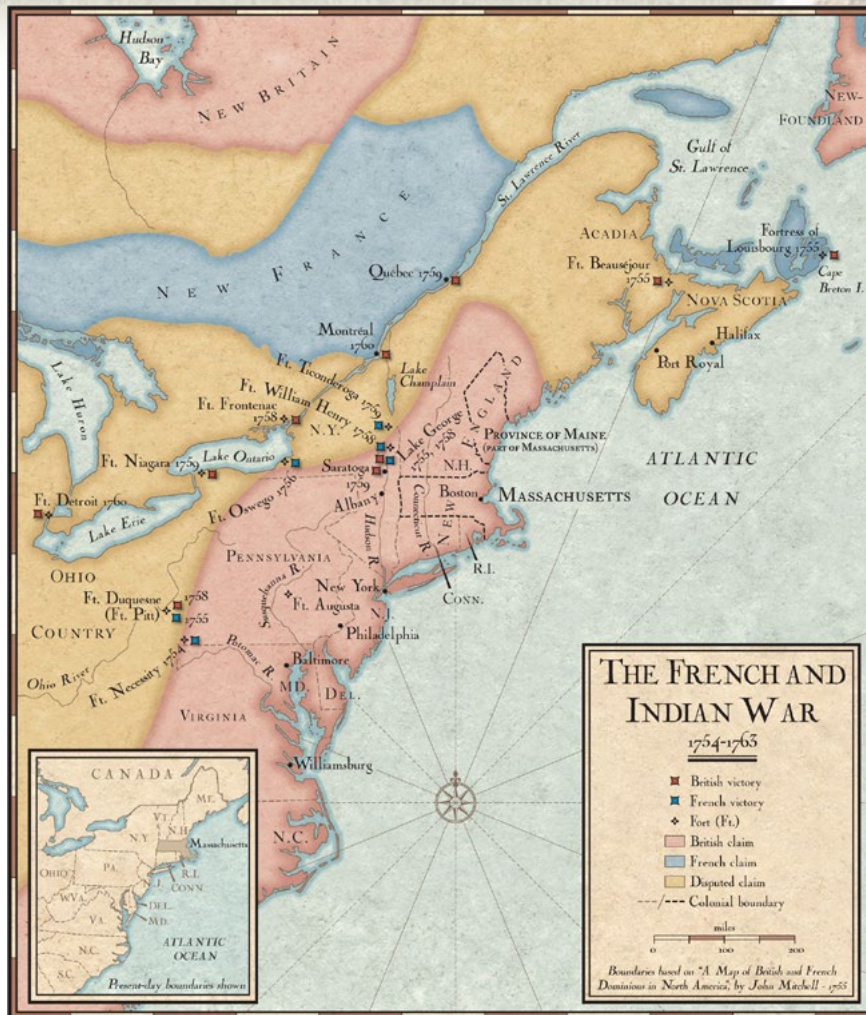
possible, the neighbouring Fort Edward. This would leave open the road south to Albany, which was the site of the British base of supply and their only permanent military hospital.

As anyone who has seen the movie *Last of the Mohicans* knows, the attack on Fort William Henry was a success, with the garrison capitulating after it became clear that no relief column would arrive from Fort Edward. The British commander at Fort Edward, Brigadier General Daniel Webb, had attempted to muster all available forces as soon as the French appeared before Fort William Henry. Very soon he had amassed 1,500 militia from the surrounding area along with 180 Native Americans brought to the fort by Sir William Johnson, the British Indian Agent in the colonies. With around 4,500 men under his command, Webb certainly had a force capable of challenging the French. However, Webb believed, incorrectly as it turns out, that the French force numbered over 11,000 and he refused to march to relieve the siege until more troops arrived. Eyewitnesses record him having a stand up row when Sir William Johnson attempted to march out of the fort with just the Indians and militia. Johnson was later to write of Webb that he was: *"the only Englishman (I) ever knew who was a coward."*

Whilst the defeated garrison of Fort William Henry was marching out of the fort, apparently under French escort, Native American warriors ambushed them. They were angry at being denied the spoils of the fort, specifically the prisoners and scalps that should have come from such a victory. Many of the civilians and soldiers marching out of the fort were killed or taken prisoner by the Native Americans whilst most managed to run into the woods and eventually make it back to Fort Edward to tell their tale of horror.



Above: Famous scene from the movie *The Last of the Mohicans* - the attack on the convoy leaving Fort William Henry.



THE WINDOW OPENS

When he set out at the end of July to attack the British position at Fort William Henry, Montcalm had around 8000 men under his command. Of these, 2,500 were regulars; nearly 3,000 were militia with 500 Colonial marines. He could also call on nearly 1,800 Native American allies from various tribal groups, all of whom had come to show off their bravery and prowess in battle. Using boats and bateaux, he was also able to ship 45 artillery pieces, consisting of cannon, mortars and a howitzer, to the battlefield. These were manned by 188 trained regulars.

Montcalm was now faced with a choice. His objective, the taking of the fort, had been achieved with relative ease. It was early August and there was still plenty of the campaigning season left. A large part of his Native American allies were beginning to drift away, having won a victory of sorts over the retreating column. However, many of the Native Americans remained, along with his French Canadian militia forces and his large force of regulars. In addition to his already sizable artillery train, he had captured several cannon along with their supply of powder from Fort William Henry. He could easily have given the order to advance on Fort Edward, which was only 16 miles away, a distance that could be covered in a day's march.

Instead, Montcalm chose to retreat. Afterwards, he defended this position by saying that his Native American allies were deserting him, the militia wanted to return to harvest their crops, that the road to Fort Edward was too bad to carry his guns, and that he lacked supplies to continue the campaign. In truth, the plan to attack Fort William Henry had been Vaudreuil's and, if it succeeded, he would get the credit. Montcalm was jealous and coveted the position of Commander-in-Chief, one he felt should not be held by this Canadian amateur. Upon arrival back at Fort Carillon, Montcalm wrote a letter to the French Court in which



Above and below: *The Battle for Fort William Henry*. A Black Powder game by Björn Reichel, Vasa Lalic and Frank Becker from *Tactica* 2020.

he played up the role of his regulars in taking the Fort, played down the role of his Canadian and Native American allies, and once again asked for promotion to command all of the forces in Canada, claiming victory under Vaudreuil was impossible due to his incompetence and high level of corruption. Jealousy and in-fighting amongst the French high command closed the window of opportunity that could have changed the course of the war.

MONTCALM ADVANCES!

In the time honoured tradition of wargamers everywhere, let's have a look at what might have happened had Montcalm been more determined and been a better team player.

Leaving a small garrison to establish a supply base at Fort William Henry, Montcalm marches out down the road to Fort Edward. Although the road may not have been as bad as he claimed, he would certainly have lacked wagons and draft animals to take all of his artillery with him. Even so, he would still have been able to take the best pieces and he certainly did not lack for supplies of powder and ammunition. Marching alongside him would be a large force of regulars and Canadian militia, all of whom were reliable troops, supplemented by an uncertain number of Native American allies.



Up ahead, the British force at Fort Edward would now be in a pickle. Although Webb had a substantial force of militia, these men had performed poorly at pitched battles in the past and were terrified of Native Americans, especially if they faced them in the woods. Webb would be confident that his regulars would be more than a match for the French in open battle, but could he risk the only regular force between the French and New York on such a clear gamble? He could not fit his entire force inside Fort Edward, but even if he did, they would simply become surrounded and cut off when the French arrived, making surrender inevitable when supplies ran out. What would Webb do?

To answer this question, we need only look at the character of General Daniel Webb. Webb had, in fact, been called on to perform a very similar mission previously and his actions on that occasion help us deduce what might have happened had Montcalm advanced.



of Pennsylvania, Virginia, and New York and every available provincial soldier was tied up this year defending forts and homesteads from Native American war parties. As a result, no further troops of any consequence could be expected from the colonies. The local militia had been called out and they may well have gathered in numbers up to 5,000 men to defend Albany. This would certainly have given Webb numerical superiority, but most of this force was untested. George Washington, writing in 1756, placed the blame for one military defeat down to: "the dastardly behaviour of the militia, who ran off without one half of them having discharged their pieces...and ran back to Ashby's Fort contrary to orders, persuasions, threats etc." These were certainly not troops that inspired confidence.

Despite his feelings to the contrary, if Montcalm had advanced on Albany, Webb would have been forced to stand and fight. Not only would the Provincial Governors have upbraided him if he did not do so, the Commander-in-Chief, Lord Loudon, could not let him lose this important supply depot. The stage would be set for one of the most important battles of the war.

On 16 of July 1756, the previous year, Webb had been tasked to relieve the siege of Fort Oswego by Lord Loudon, where the garrison was starving and in desperate need of relief. Despite having sufficient men and material to do so, Webb had still not left his base in Albany by 28 July, stating he had insufficient supplies, and had to be forced out the door by Loudon himself. Despite this, it took him until 6 August to advance 15 miles and by the time the fort fell on the 14 August, Webb had advanced, on average, a paltry four miles a day. When he heard of the fall of Oswego, Webb: "... was seized with panic, burned the forts, had trees thrown into Woods Creek in order to delay the enemy's advance, and without a moment's hesitation, made the rest of his way down the Mohawk to the settlement of German Flats, fifty miles distant." This must have been downhill for he made significantly better progress going back than he did when advancing. In short, Webb was not the man you needed in a crisis. His obvious and only course of action would have been to burn Fort Edward and retire on Albany.



However, if Montcalm chose to continue his advance, this was not the end of Webb's woes. Although Albany was the staging point for the campaign in the north, there were precious few regular soldiers there. All the troops that could be spared had been sent east for the Louisbourg campaign and were now sat on a quayside in Halifax. There was no way they could be moved to his aid. The previous year, 1756, had been a terrible one for raids along the frontier

THE BATTLE OF ALBANY

I have not provided a battle map for this encounter because, in many respects, your guess is as good as mine. I think Webb would be loathe to pick a battlefield which contained too much woodland, as this would not play to the strengths of his force. Instead, he would be more likely to meet Montcalm's advance somewhere on the road from Fort Edward, perhaps where there was open farmland. Historical maps of the time show that you cannot go far from Albany before woodland becomes a major terrain feature, so any stand may have to be made closer to the town than would be ideal. I would have the British player set up the battlefield, using farms, open fields and perhaps a hill or a shallow river. The French player should then be allowed to remove one piece of terrain placed by the British and replace it with woodland. On a roll of 4-6 on a D6, the French player can place a further piece of woodland on the board.

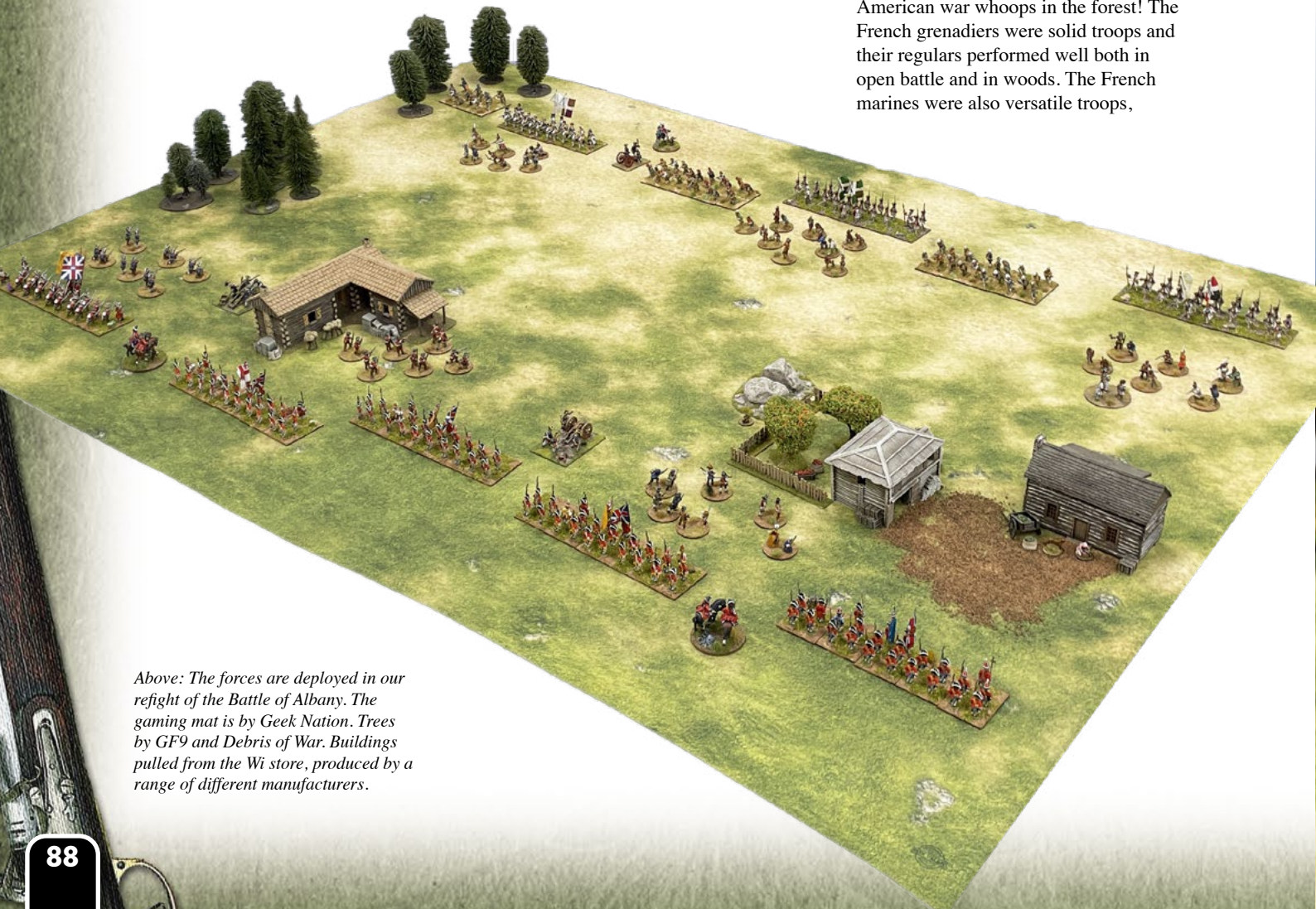
If you fancy turning this into more of a mini campaign, I would show the British players a map of the area around Albany and ask them to choose their ground. Fortunately, there are some excellent surviving maps of the period available to view online, which provide superb detail, even to the point of showing individual farmhouses and churches. The most obvious point of defence might be to



defend the crossing of the Mohawk River where it joins the Hudson, but this would leave the area to the north of the river at the mercy of the French and the Indians, and Webb may well have been persuaded by the Provincial Governors to take the battle to Montcalm to prevent this area being ravaged.

I have provided the orders of battle for both sides. Feel free to adjust these as you see fit as this is a "What if" scenario

after all. Whilst Webb should have the numerical advantage in troops, Montcalm may well have been able to gain local superiority in artillery. The British regulars are reliable and able to hold their own in a firefight in the open, but should they get caught up in skirmishing with French militia or Native Americans in woods they may well get a bloody nose. Equally, the provincial militia might stand for a short while in the open, but their nerve will crack if faced with Native American war whoops in the forest! The French grenadiers were solid troops and their regulars performed well both in open battle and in woods. The French marines were also versatile troops,



Above: The forces are deployed in our reflight of the Battle of Albany. The gaming mat is by Geek Nation. Trees by GF9 and Debris of War. Buildings pulled from the Wi store, produced by a range of different manufacturers.

ORDER OF BATTLE: MONTCALM'S FORCE

C-in-C Marquis de Montcalm (CR8)

1st (La Reine) Brigade (1,215 men)

La Reine (369)

Languedoc (322)

Compagnies Franches de la Marine (524)

2nd (La Sarre) Brigade (943 men)

La Sarre (451)

Guyenne (492)

3rd (Royal Roussillon) Brigade (936 men)

Royal Roussillon (472)

Bearn (464)

4th (Militia) Brigade (1,358 men)

St Ours (461)

Courtmanche (473)

Gaspé (424)

5th (Militia) Brigade (1,588 men)

La Corne (411)

Vassan (445)

Repentigny (432)

Volunteers (300)

Native Americans (1,800 men)

Deployed in their own tribal groups with a French advisor and interpreter assigned to each. They should constitute in wargaming terms at least six large war parties.

ORDER OF BATTLE: WEBB'S FORCE

C-in-C Brigadier General Daniel Webb (CR8)

1st (Regular) Brigade

44th Regiment (600)

35th Regiment (500)

60th Regiment (122)

2nd (Provincial) Brigade

Massachusetts Regiment (812)

New Jersey Regiment (301)

New Hampshire Regiment (230)

3rd (Militia) Brigade

1st Militia

2nd Militia

3rd Militia

4th (Militia) Brigade

1st Militia

2nd Militia

3rd Militia

5th (Light) Brigade

Rangers (95)

New York provincials (113)

Friendly Native Americans (150)

Not brigaded: **Royal Artillery (28)**



FRENCH ORDER OF BATTLE FOR BLACK POWDER

Unit	Type	Armament	H to H	Shooting	Morale	Stamina
French Grenadiers	Regular Infantry	Smoothbore Musket	6	3	3+	3
Special Rules: First Fire. Brave.						
French Regulars	Regular Infantry	Smoothbore Musket	6	3	4+	3
Special Rules: First Fire.						
French Militia	Regular Infantry	Smoothbore Musket	4	2	5+	2
Special Rules: Small Unit. Skirmishers.						
French Artillery	Regular Infantry	Light Gun	1	3-2-1	4+	2
Special Rules: Skirmishers. Each Brigade should have one gun.						
French Woodsmen	Irregular Infantry	Smoothbore Musket	4	2	4+	2
Special Rules: Small Unit. Skirmishers. Sharpshooters.						
Indian War Party	Irregular Infantry	Musket / Bow	4	2	5+	2
Special Rules: Small Unit. Skirmishers. May charge shaken units.						

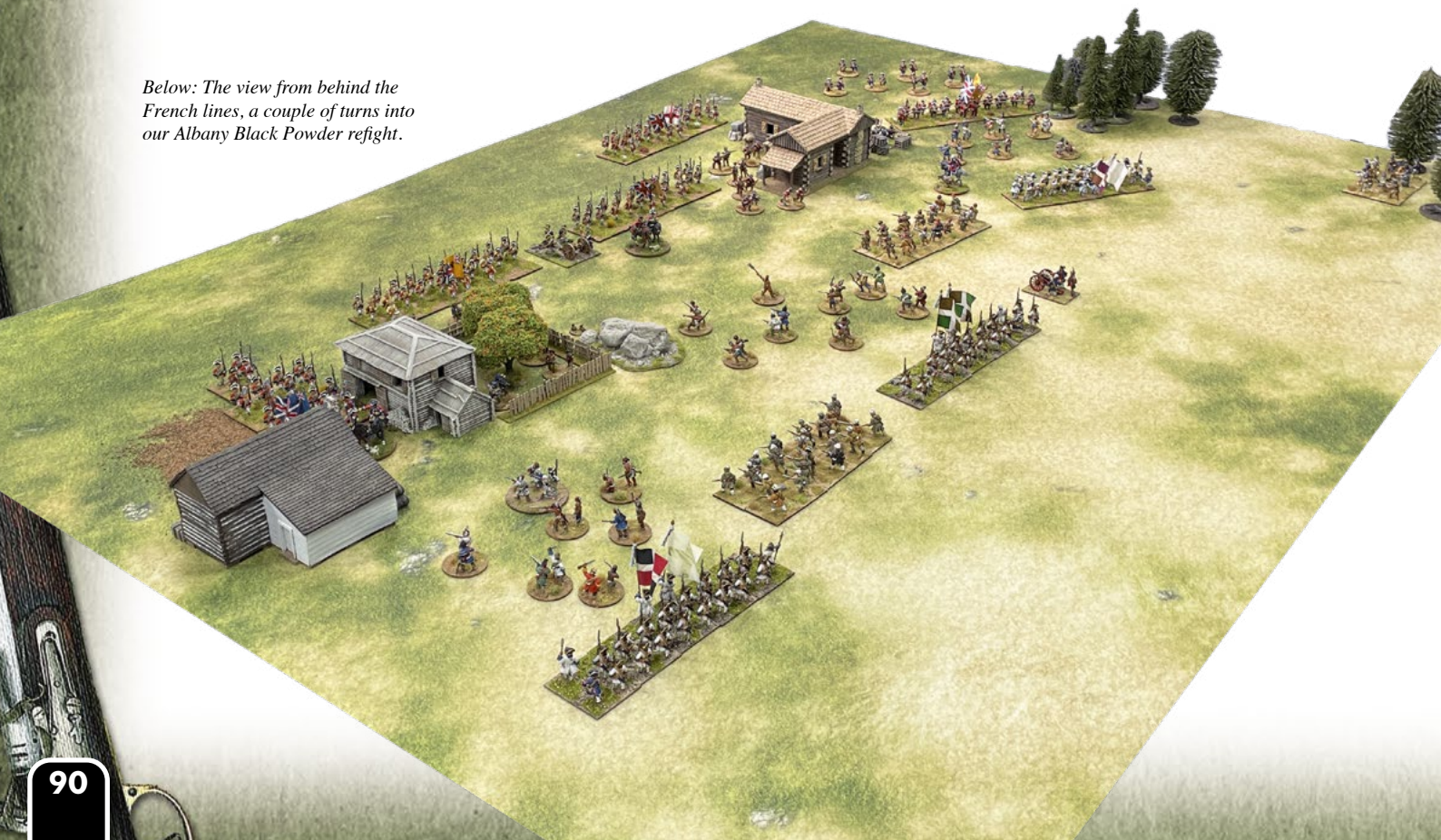
often at their best when leading Native American warbands rather than in linear warfare. The French militia were a hardy breed and their overall performance during the war was much better than that of their American counterparts, but ultimately these are not line troops and they will not do well in a firefight over open ground. Both commanders will have to choose ground and use tactics that suit the troops available to them, so any encounter before Albany will not be a straight forward stand up fight in the European style.

THE OUTCOME?

So what would have been the outcome had Montcalm defeated Webb and taken Albany? Would the American colonies have surrendered? On balance, this would be unlikely. After all, Montcalm's army was relatively small whilst the British and Provincial forces in the colonies were still a force to be reckoned with. Militarily, the taking of Albany would have been a major setback but not a killer blow. Politically, however, it would have been a disaster. The colonies of

Pennsylvania, Virginia, and New York had already suffered extensive raids along the frontier for over a year and much of their population was displaced or living in fear. Coming on the back of the defeats on the Monongahela, at Sabbath Point and Fort William Henry, the continued ability of the British army to protect the colonies would be in doubt. The British would have to retake or secure Albany either that same year or at the beginning of the next campaigning season, and perhaps spend the rest of the year securing the frontiers to appease

Below: The view from behind the French lines, a couple of turns into our Albany Black Powder refight.



BRITISH ORDER OF BATTLE FOR BLACK POWDER

Unit	Type	Armament	H to H	Shooting	Morale	Stamina
British Regulars	Regular Infantry	Smoothbore Musket	6	3	4+	3
Special Rules: First Fire. Brave. Note the 60th are also Skirmishers if desired.						
Provincial Battalions	Regular Infantry	Smoothbore Musket	6	3	5+	3
Special Rules: First Fire. Unreliable.						
Colonial Militia	Irregular Infantry	Smoothbore Musket	4	3	5+	3
Special Rules: Wavering.						
Rangers	Irregular Infantry	Musket	4	2	3+	2
Special Rules: Skirmishers. Small Unit. Sharpshooters. Marauders.						
British Artillery	Regular Infantry	Light Gun	1	3-2-1	4+	2
Special Rules: Skirmishers. The regular and provincial Brigades each should have one gun.						
Indian War Party	Irregular Infantry	Musket / Bow	4	2	5+	2
Special Rules: Small Unit. Skirmishers. May charge shaken units.						

the Colonial Governors. The campaign on Lake George would be postponed and French Canada would be spared. Perhaps the Governors of the various colonies would have pushed for a peace settlement, but to be honest most of them had business plans that either relied on the war continuing or that were based on the lands that would be seized should the British prevail. Hence, they would continue sabre rattling but may well be minded to secure their own frontiers first. Whatever the outcome, a victory at Albany would have put the British on the back foot and bought the French valuable time; time they could use to hold on until peace was declared.



VIGNETTES ON THE TABLETOP



Noel Williams has some tabletop tales to tell and he's using vignettes as a key narrative device!

I have so many stories from the varied games I've played: how about Napoleon thrashing Wellington against all odds? What about the way Cromwell lost Naseby through his appalling dice throws? Oh, there's the time my last PIAT took out a Tiger in Normandy and turned the tide of battle!

A wargame is often a story, and a very visual one at that, but within its larger narrative are countless mini-stories - narrative vignettes that we either create through our tabletop gaming or build through our hobby to put onto the tabletop. In this article I'll talk about various ways you can create the latter, and perhaps through that storytelling encourage the former.

MORE THAN FANCY VISUALS

We tend to think of vignettes as 'eye-candy' - decorative additions to a game, built essentially for their eye-catching

appeal, with no particular game function. I'd suggest, however, that vignettes can be more than this. At their best they bring a fascinating bit of storytelling alongside a potentially useful game function or two.



What are those uses though? I'm glad you asked, because I have various answers to that question! Are you sitting comfortably?

1) CHARACTER IN ACTION

We're all familiar with the distinctive and decorative bases used to give a commander or key character a dramatic appearance on the tabletop. Such a base makes him or her more readily identifiable and more significant, putting individuals and their role to the fore.

The model's design is the next step in convincing viewers of special significance: a rogue will look devious to reflect their twisted personality, an alien bounty hunter will heft an obscenely sized weapon as they peer through toothed vines, a Victorian general (who clearly has no idea his moustache is the most commanding thing about him) will stand proud.

Above: Figure by Lucid Eye. "Sculptors and modellers typically build a dominant or dynamic model, in a dramatic pose, to convey that greatness."

Above: Blind King John of Bohemia. A 'tabletop vignette' from the Bodkins Crecy game, by Matt Bickley.



Figures by Perry Miniatures. "Character vignettes that show interaction will boost the story behind your army."

Typically, these models can become totemic - more like a celebratory statue to their own greatness than a gaming piece. Gaming significance equates with aesthetic appeal - sculptors and modellers typically build a dominant or dynamic model, in a dramatic pose, to convey that greatness.

Bring in some plot

No matter how splendid the individual model, it's often splendid in isolation. It conveys character but character alone does not make for a story - a story requires interaction. Just as the best writers create a tasty cocktail of entertaining characters and the best actors perform beautifully with fellow thespians to tell their tales, character vignettes that show interaction will boost the story behind your army.

This is the starting point for one of the most basic vignettes you can create - a character project to enhance your leader; the nature will vary massively, depending on your period, faction, and game rules.

If it's a commander whose primary role is to give out orders, then their base can focus on such elements - add advisors, a map table, a paymaster, etc. Make these removable (either with magnets or bases set into the main base) and

they can represent the number of orders the character can give out each turn, combining gameplay and visual narrative.

If the model is more of a fighter then reflect their history. Crushed a foe in a previous battle? Add a trophy from that force, or a corpse of the conquered enemy at the model's feet. Taken an injury? Modify your character to have a lame arm, peg leg, or (if sci-fi's your preference) a bionic part. Skirmish level gaming, in particular, is the ideal realm for this level of focus. Story through visuals - visuals conveying story!

Take the story further

You may want to create specific stories in your vignettes - a commander might be handing a message to a battered corporal, a bloodied but unliked captain could be striding forward, waving a tattered banner, but behind him his musician and aide are slyly turning from the fight. It doesn't take too much effort to create something special.

Right: "I'm particularly fond of the casualty marker where the wounded fighter is being helped by colleagues or civilians."



2) STATUS SYMBOLS

Our models are static but carry changing values - morale, strength, ammunition, orders, etc. Such changes to status need recording, which is usually on a roster, or with some sort of marker on the tabletop.

I dislike tabletop clutter. Wargaming is at its best when moving attractively modelled figures over attractively modelled terrain - why clog that up with curtain rings, miniature dice, playing cards, and plastic labels? Appropriate models, in my view, make the best markers. A vignette can show a moment in a story and be a game marker, representing a current state of play.

Status in mini form

Casualty markers are perhaps the most obvious example, with many companies producing purchasable casualties for varied armies and periods. Casualty vignettes can be used for changed states beyond casualties, though, such as disorder. By combining casualty figures with other models, you can also say a little more than "Look, someone's dead!" I'm particularly fond of the casualty marker where the wounded fighter is being helped by colleagues or civilians. These seem to tell small positive stories about human behaviour, to mitigate the woes and horrors of the combat we pit them in.



Above left: Here the figure lures his enemy into a trap. Above right: "You may want to create specific stories in your vignettes."

The status of the wounded may indicate a unit's resilience or morale state. The treatment of a unit's wounded is a fair indication of how well supported a unit is, how well resourced, or how carefully its commander treats the men. Wounded men scattered untended to the rear is a less happy situation than the injured escorted to an organised triage area.

Small vignettes can be used to mark any variable aspect of a unit's status. You might even use the number of vignettes as an indicator of changing status. A vignette of the Quartermaster holding off an increasing number of troopers desperate for ammunition is all we need to know about the supply status at Isandlwana.



Above: In-game vignettes by a master of the craft - Mark Hargreaves.

GETTING NARRATIVE INTO VIGNETTES

Better stories tend to show:

Character

Choose interesting and unique models. Paint them distinctively, with individual features or decoration which sets them apart from other similar figures. Place them in unusual, dramatic or significant positions.

Interaction

Choose positions which connect figures physically. One way to do this is to set up incomplete actions, and place the figures in such a way that, if they continued to move with their current action, they would connect. If two figures are meant to be talking to each other, do their eyelines meet? If one is passing a message to another, would their hands touch if they completed their motion?

Where two or more figures are interacting around a key object, such as inspecting a map or sighting a gun, use their orientation, gestures and relative position to show how they relate to both the object and one another. For example, one officer may be pointing at the map, another peering closely down at the pointing finger, a third standing back, considering the first and scratching his head.



Above: "Choose interesting and unique models. Paint them distinctively"



Left: This group of French infantry have taken a hit.



Above: Comrades in the rear rank reach out to aid their compatriot.

Problems or obstacles

Narrative problems are most easily shown in a vignette through direct physical conflict, hazard, or physical barriers: a snarling dog, wire, pits, a stumbling horse, a crumbling bridge.

Progression and resolution

It's hard to present a full story arc in a static model because story implies change. One approach is perhaps to show two states of that story by simultaneously showing the different situation of two contrasting figures: a flummoxed Persian watching Alexander cut the Gordian knot shows the problem, before and after.

What I'm suggesting is that vignettes which tell a story can be placed on, and removed from, the tabletop to mark the current state of play in the game's overall storyline. We tend to lay out all our vignettes on the tabletop at the start of the game, because of their descriptive charm, to make the game "look good", rather than to introduce or remove them as and when they suit particular situations. A vignette of horse-holders can show the dismounted state of mounted infantry. Ney can be placed in front of the cuirassiers to show they're charging, removed when they're in repose.



Above: "A vignette of horse-holders can show the dismounted state of mounted infantry."

3) OBJECTIVE ANALYSIS

At the heart of any good game is an objective or two. Almost anything on the battlefield can be used as an objective, (Capture that bucket! Defend that hole in the ground!) but games can be made more interesting if the objectives themselves have a visual or narrative theme. Many people head to the scenery collection when defining objectives, but I'd argue a selection of vignettes can be even more interesting to define the goals of your battles.



Above: A Flames of War objective vignette - a game that loves its objective markers.

An eye-candy vignette will bring visual style, develop a story, and provide a gaming rationale. Your vignette of a British prisoner, guarded by French infantry, becomes the objective in a *Sharp Practice* story. Your model of a smith fixing a broken wagon - it only takes a little extra thought to craft the tale of ammunition supplies on the way to Rupert, delayed and trapped between two forces, required for the defence of York - an instant *Pike & Shotte* game with narrative purpose!

Look to the backline

Artillery, communications, and even spotters often involve narrative models. Equipment of various sorts and crews in different active poses are tailor-made for treatment as vignettes. By the same token, they make good objectives. If you're not using that ACW artillery crew in your game, why not put them on the tabletop, to be attacked or protected?

Likewise, you can excuse putting time into fun pieces that don't really fit your army (a carefully built, authentic looking field telephone in Captain Mainwaring's back yard, perhaps) by making game objectives the justification. That phone is obviously the perfect goal in a fun *Bolt Action* battle involving fallschirmjäger.

4) SCATTERED TERRAIN

If you do use terrain as objectives on your battlefield, or as basic hazards, obstacles, and defences, there's generally an inverse relationship between the visual attractiveness of terrain and its functionality. The more realistic it looks, the less convenient it tends to be! This is often because of the disparity between figure scale and ground scale, or the need to simplify terrain to fit the limits of the rules. As gamers we'll comfortably oversimplify areas of what would be complex real terrain into a uniform area of 'rough ground' to save headaches during the battle.

Terrain vignettes, however, which convey the 'character' of a marked area, can do a lot of work. These can be realistically modelled to look very snazzy, but placed alongside or within more functional areas, acting as a visual marker.

A realistic model of marshland would have boggy areas, hummocks, stands of awkward sedge, deceitful patches of mud, deep holes, black pits of water ... The kind of area in which no self-respecting 28mm figure would ever stand upright, let alone in formation. Put a couple of smaller carefully modelled pieces, scattered on a simpler piece of transparent plastic,

whose underside has been painted shades of green, and you've got a marsh that can be traversed by figures and has visually convincing detail.

The density or frequency of such markers can then indicate the roughness of the ground, and they can be moved out of the way to allow troop movement. This is something that we do more frequently to make dense woods but seldom extend into other terrain features. By using different vignettes, we can make the same broad, flat area reflect different terrain on different occasions.

Of course, terrain vignettes don't usually imply narrative. But there's no particular reason why terrain can't include creatures, or perhaps objects, to offer a storyline. By additionally including figures in different states of difficulty, you can give a game reminder of the relevant rules penalty: a drowned cavalryman suggests that cavalry can't pass; an archer beckoning his fellows forward suggests that light infantry will have no difficulty.

5) CROWD CONTROL

Civilians can be great subjects for vignettes. They may be neutrals or may turn out to be combatants in disguise. Either way, they can add variation and interest to a tabletop, offering a very wide range of possibilities - essentially representing anything that people might get up to, in public at least. Their irregular, informal grouping can contrast with military formations, creating a different kind of visual interest on the tabletop.

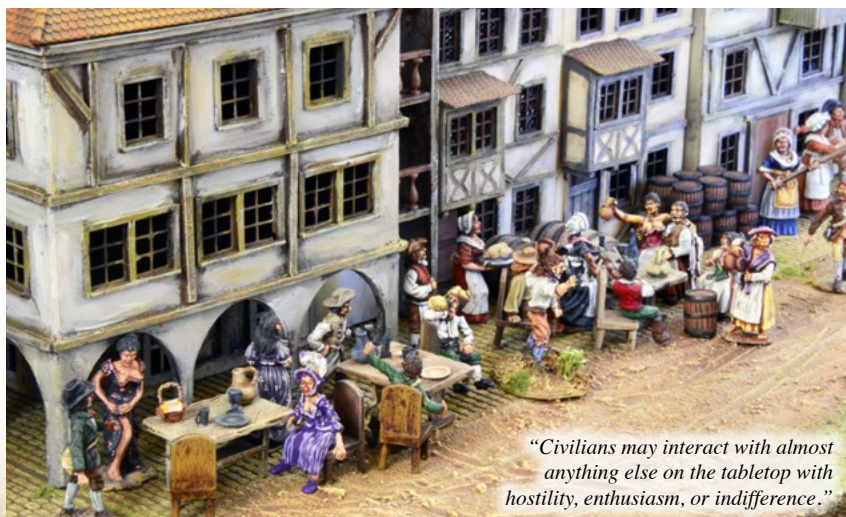
Civilians may interact with almost anything else on the tabletop with hostility, enthusiasm, or indifference. We might have cheering crowds, flirtatious maidens, imitative school children. But we might equally have farmers busy farming, fishermen busy fishing, craftspeople being crafty, and shift-workers being ... shifty.

Wherever there's a non-combatant, there's the potential for some story in relation to the military: farmworkers belligerently protecting the harvest from passing foragers, an old lady sneaking past the stormtroopers to get a message to the Maquis, and so much more.

Potential interaction between civilians and the military then creates gaming potential. Will those attractive young ladies slow down the progress of the raw recruits? Will those photographers and reporters, harassing the general, cause him to utter a badly worded order? Civilians may be seen as targets or objectives and may influence the success or failure of a military action.



This terrain vignette shows that cavalry can pass, with care.



"Civilians may interact with almost anything else on the tabletop with hostility, enthusiasm, or indifference."

Both pictures on the left: Figures and terrain converted or created by Bill Gaskin.

Will the local youths, forced to work on the bridge, build a stable platform or forget a few nails? Will the waggoners haul the guns out of the mud or flee the moment they hear enemy fire?

6) CAMP SCENES

One area where vignettes can really shine is camp scenes and I don't just mean for *Infamy, Infamy!* A camp can contain almost any of the previously listed vignettes - objectives, HQs, signals, defences - and almost anything you might want to build into your vignettes: civilians, off-duty military, defences,



Above: Supply wagon scene from the Bodkins' Crecy game.

Below: "One area where vignettes can really shine is camp scenes."



terrain, vehicles, medics, engineers, musicians, and all the impedimenta of war - supplies, weapons, arms, flags - in a network of storytelling.

Great examples are the camps in Simon Chick's *HYW* games, such as the Agincourt game he brought to Leeds Armouries, or the Crecy game fielded by the Bodkins wargames group - which included supply wagons. The mini-stories of camp activity can be as engaging as the military action.

THE EYE OF THE BEHOLDER

Although the visual appeal of vignettes is often a matter of taste here are a few rules of thumb which can improve attractiveness and coherence of vignettes:

Don't overdo it

The more detail you add to a vignette, the more distraction from the central design. A couple of figures in a clear narrative relationship will often look better in relative isolation than if surrounded by half a dozen onlookers.

Think about the implied narrative

A couple of figures on a wargames table will usually be doing something. Think of it as a still from a film - a snapshot showing what they are doing. If you have engineers digging, is it to be a trench, a moat, or a grave? Is each figure a commander, a slacker, a slave?

Test the idea

A dry run is always a good idea in modelling. Before painting or gluing anything in place, test your notion. Consider different options for positioning before settling on a final design. Sometimes trying out extreme possibilities can fire creativity or show you the limits you need to stay within.

Research historical visual resources

There's no substitute for an original historical reference as a springboard to an interesting vignette, although every

source has to be treated with care. Renaissance woodcuts, for example, can give a host of information about equipment used, positions of gunners, ammunition, and discarded weapons or clothing lying around. But Renaissance paintings are not a good source for Roman armour!

Have fun!

Sometimes the most popular vignettes are not those which are most historically accurate or most useful in the game, but those which have some wit or inventiveness behind them. A vignette is sometimes an opportunity for a sly joke. It's not the fluttering flags on Sir Gadalot's command base but the archer's v-sign behind his back that tells you the story of that portly knight's continuing relationship with his troops.



Left: "Think of it as a still from a film - a snapshot showing what they are doing."

7) MONSTROUS REGIMENT

A final, off the wall, suggestion - I've included monsters, partly because monsters are often on large bases. As with vehicles, which can become terrain or objectives, there's versatility - the space on monster bases can be augmented with other things.

Naturally, most historical games don't include monsters (though there'd be debate about a fair number of historical leaders) but there's no shortage of players for games of fantasy, sci-fi, steampunk, and weird war where monsters have a habit of appearing. Don't rule out monsters in historical if you want to add a little mythology to your gameplay, too.

Personally, I don't like the horror to be overdone. I prefer vignettes which have a little subtlety or humour - the monster who "seems fair but hides foul", guiltily holds a severed head behind its back, is surrounded by jars labelled "cleric's liver" and "fairies' wings", is wiping its lips with an old lady's hat - these seem more entertaining to me than buckets of blood and dripping entrails. If you're brave enough to model entrails, who am I to question your guts? Clearly there are no rules for how to enhance your monster's environment. Victims, treasures, loot, nests, younglings, magic items, body parts, weird and wonderful equipment - there's really no limit here.

However, by the same token, the spacious base allows for more story-telling, and this could be story that fits with the wider parameters of a game. Monsters are not always for killing. Sometimes they hide secrets (is that a key half-hidden under its tail?) Sometimes they have clues to offer (what's that the monster's eating? Could it be a spellbook?) Sometimes they are good guys in unfortunate clothing (why does that goblin have a princess looking adoringly on as it plays the violin?).



"Don't rule out monsters in historical if you want to add a little mythology to your gameplay."

ENDGAME

It's not too difficult to imagine a wargame whose developing story is continually told by the changing vignettes on the tabletop. It's a noble goal for your modelling projects too - push so that each time an order's given to a unit an appropriate officer is placed or removed; each time a unit is activated, ammo is depleted, or morale dips, miniatures get placed to tell that story. Replace every roster update or MDF token with figures to make the game more visually interesting and narratively informative.

Given that most gamers love the sight of splendid miniatures on the tabletop, why don't we do this already? Partly it's because we think of vignettes as merely eye candy. Mainly, I suspect, it's because

we've got limited energy, time, and money, so we focus on the figures we think matter most, the troops.

But does that make sense? If the interest in a game lies with the changes that take place during it - what happens to those troops, rather than the troops themselves - would it not make sense to devote more attention to transitional game markers than the frozen combatants? It's the dynamic shifts of power, position and capability, the tactical interplay, which make a game exciting, not the unchanging, uniform abstraction of a unit.

Arguably, we should spend as much time on creating a glorious display of those significant changes as we do on the units they happen to; perhaps more.



We finish with a few more tasty on-table vignettes which have featured in Wi over the years.

COMPANY PROFILE

STUDIO MINIATURES

A BREATH OF FRESH AIR

In his ongoing, semi-regular feature, Jon Sutherland investigates the figure ranges and manufacturers that you may have missed but can't afford to ignore.

Studio Miniatures are one of those companies that - once you have seen the figures in the flesh - you begin to wonder why you haven't bought from them before. They have a very distinctive leggy style to the sculpts and are really nice, slender 30mm figures.

If you thought that Studio Miniatures was just horror and fantasy their Sikh Wars (now back in production with new sculpts), Afghan War (again re-released with new figures), and the North West Frontier 1890s are terrific historical options. The Sikh War range promises to be the ideal replacement for the ageing Perry-made Wargames Foundry models (which are, admittedly, still very nice).

One significant difference between the historical ranges and the horror and medieval releases from Studio Miniatures is the basing. The historical figures have traditional flat-tab style bases, but the others are supplied with plastic round slotta-style bases.

I talked to the head man, Stuart Hamilton, about the Ayr-based Studio Miniatures and their future plans.

Jon Sutherland: How did you end up creating and launching Studio Miniatures?

Stuart Hamilton: I have been into miniatures and wargaming since I was at school. Growing up I had an interest in history and military history, fuelled by watching all the classic epics and war movies on TV with my dad, especially 19th century and WW2 movies. My first ever miniatures were 15mm Minifigs Zulus and British, brought about by my love for the film *Zulu*.

I have always been drawn to the last stand or outnumbered scenario; this had a knock-on effect - as I got older, I fell in love with the zombie genre through the films of George A. Romero (arguably the father of the genre) which eventually led to the forming of Studio Miniatures in 2009.



JS: Who designed and sculpted the range and what were your influences?

SH: We use several sculptors, both traditional and digital, with Paul Hicks and Nick Collier being our most regular collaborators. We have several ranges now and they cover both historical and non-historical periods/genres.

Our Z-Clipz Zombies & Survivors range is the first we ever released, there's Medieval Mayhem, Horror Characters, WW2 German Zombies, Multi-Part Street Gangs, and, most recently, Dead Through Time.

For the historical side we have our First Afghan War, Sikh Wars, and Northwest Frontier 1890s ranges. Most of our non-historical ranges are inspired by pop culture - not Wham and Kylie but movies, TV, and comics. With the historical ranges my love for 19th century colonial campaigns comes out to play.

JS: How would you say the range matches competitors' figures in size and look?

SH: Working with sculptors like Paul Hicks and Nick Collier, who sculpt for so many other well-known and established companies, has the benefit of our miniatures fitting in perfectly with many other companies and ranges.

JS: What's in the range right now and how did you settle on pack sizes and price points?

SH: Let's take our Medieval Mayhem range for example, at present there are over fifty different codes, each containing



Above: If you have a problem, if no one else can help, and if you can find them, maybe you can use Studio Miniatures!

single miniatures, sets, or accessories. The range covers all you would need to go on a Holy Quest from knights with squires and minstrels to dastardly villains blocking bridges and defending castles.

The composition of each code is determined by the characters in that code. I know that sounds obvious, but King Arthur just had to have his loyal squire, whereas the Sorcerer needed to be on his own.

Prices are based on the usual factors like sculpting and production costs as well as similar products on the market. Skirmish miniatures, especially for non-historical games, tend to be at the upper price point for miniatures - you generally only need one of each character.

JS: Which wargame rules do you see being ideal for your range?

SH: *SAGA*, *Frostgrave*, *Dragon Rampant*, and *7TV* are just some of the systems we know customers have used when gaming with our miniatures.

JS: How has the range been received at shows and on social media?

SH: When we first started Studio Miniatures in 2009, we tried to attend as many shows as possible, but over time we cut that back to just the Scottish shows and Salute. This decision was made purely based on our location and the distances involved in getting to that many of the English shows.

Of the shows we do attend the response to our miniatures has been great. It is always good to see a smile appear on someone's face when they spot a miniature in one of our display cabinets of a character from one of their favourite films or TV shows. This is usually followed by "I have to get so and so, I just love that movie or show".

We keep our Facebook page up to date with new releases and news as well as previews of upcoming miniatures.

JS: Where is the range going and what's the timeframe?

COMPANY INFORMATION

BASED AT

Ayr, UK

studiominiatures.com

[facebook.com/Studio-Miniatures](https://www.facebook.com/Studio-Miniatures)

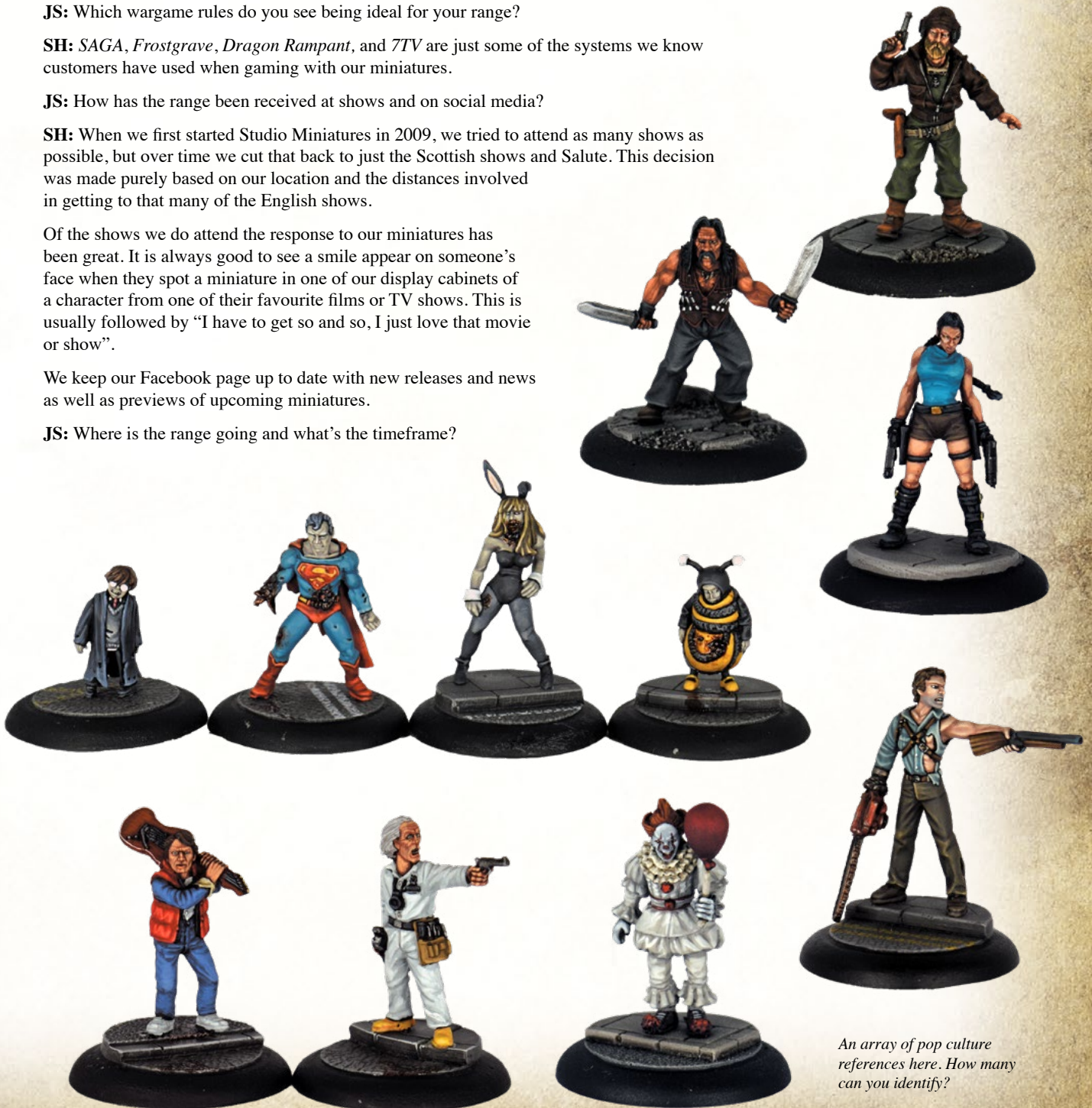
PRICING

Most of the individual Human survivor characters are £4; with the Horror Characters figures (mainly monster etc.) being £5. The relatively new Medieval Mayhem figures (based on the classic Holy Grail movie) are £4-6 each, but many are sold in pairs. The Zombie Character Sets are £13 for a pack of four.

The historical ranges are generally sold in packs with an average foot figure at £1.50 and around £4 for a horse and rider.



COMPANY PROFILE



An array of pop culture references here. How many can you identify?

SH: We have plenty more characters and sets to add to the Medieval Mayhem range as we branch out to cover some other much-loved movies and TV shows about the age of knights and chivalry. There really isn't a timescale as such. We will continue to add to the range each year. We try to alternate new releases between all of our ranges, so regardless of which one you are collecting there is something new every couple of months.

JS: How would you like to see the range being used by wargamers?

SH: The range is designed more for skirmish gaming or character driven gaming. They make ideal units for systems like *Frostgrave* but are perfectly suited to traditional *D&D* gamers wanting to put together a new band of adventurers.

JS: Some wargamers may not buy into the range as a whole; can you see any of the figures being useful for other theatres or periods?

SH: Absolutely! As I already mentioned, the characters would work well in historical or fantasy settings and let's not forget modern zombie gaming. What is modern zombie gaming? The original concept for the Medieval Mayhem range was that all of the characters in the range actually work at a theme park called Medieval World and happened to be dressed in their 'work clothes' the day the zombie apocalypse started. Think *Westworld* with swords and you get the idea. It was a way for us to justify sculpting miniatures from medieval times that could fit into a modern setting with our Z-Clipz zombies and survivors.

JS: You have several other ranges; can you tell us a little about them and your plans for them?

SH: Each of our historical and non-historical ranges will have new releases throughout 2021/22, especially our First Afghan and Sikh Wars ranges as we plan on completing these both by some point in 2022. We are starting on Chinese for the Opium Wars too.



FINAL THOUGHTS

The production quality of Studio Miniatures is excellent with no flash or casting issues with any of the Horror samples I looked at. I can also vouch for the Sikh War figures that I have painted in the past.

Other ranges to look out for are the bizarre Dead Through Time (which features sundry ancient Greek zombies), Atlantis Imperium (which consists of three packs of 10 figures (all 28mm) with very distinctive humanoid aliens), and a small range of WW2 German

zombies. There is also the very attractive looking Street Gangs range. Each gang has seven different multi-part figures, and the range boasts Rastas, Skinheads, Triads, and law enforcement across nine packs priced at £30 each.

Stylistically, the horror and future war ranges fit in well with those sold by Copplestone Castings and other manufacturers. Being more of an historical gamer than a horror one, it is tantalising to see the sparse pages on the

Studio Miniatures site offering British, Bengal and Bombay figures for the Sikh Wars. Studio Miniatures is one to watch!

Stuart's rather broad description of 'modern zombie gaming' gives him a wide scope to add to new ranges, dipping in and out of history along the way.

On a personal note, I await the launch of the Opium Wars range, something I have been tempted with for some time but have never seen a range I really like.

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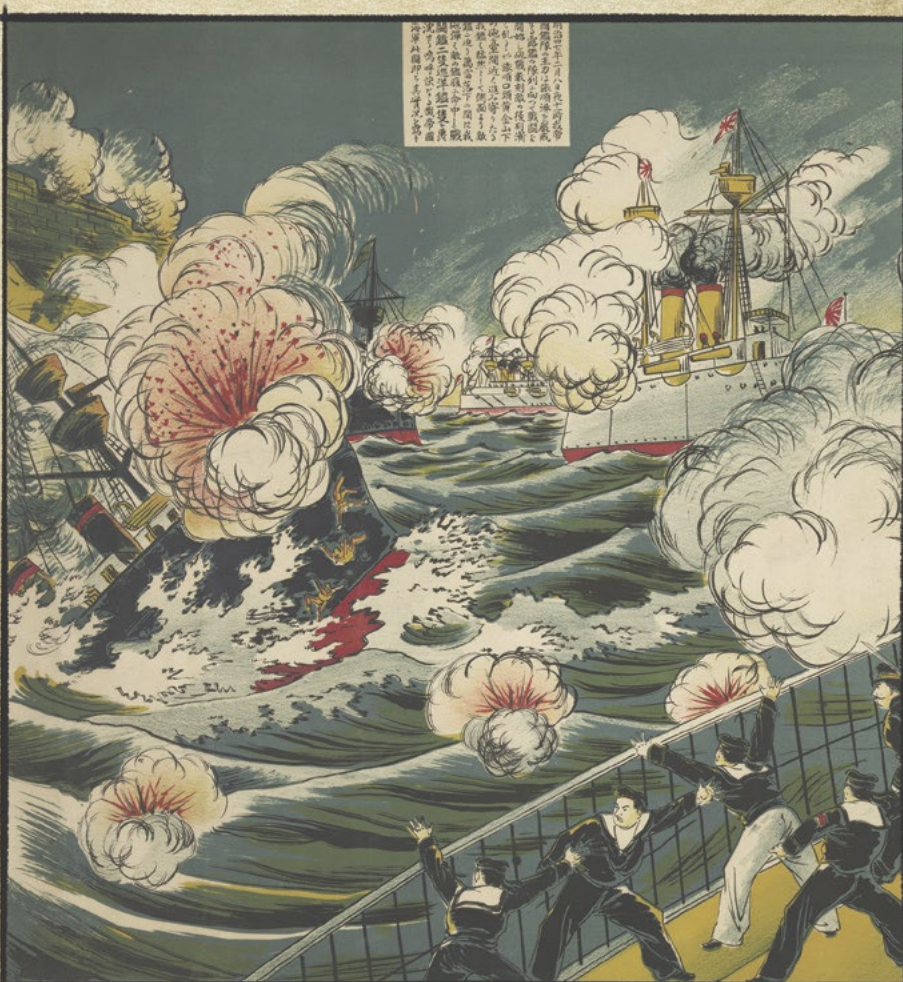
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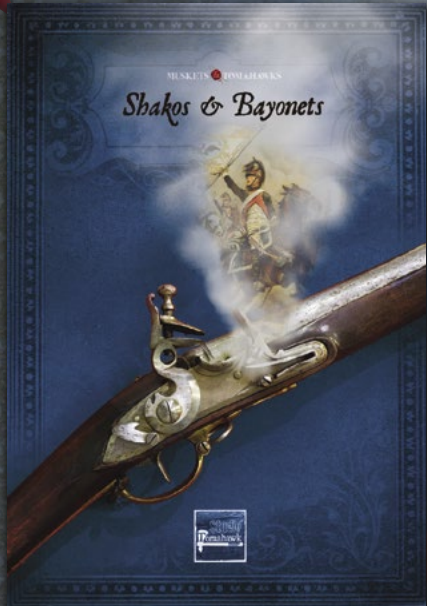
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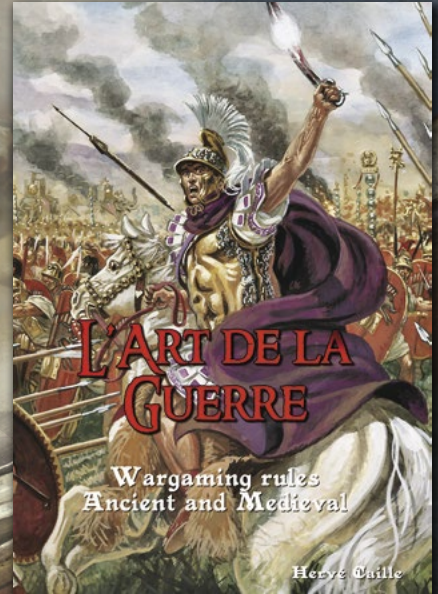




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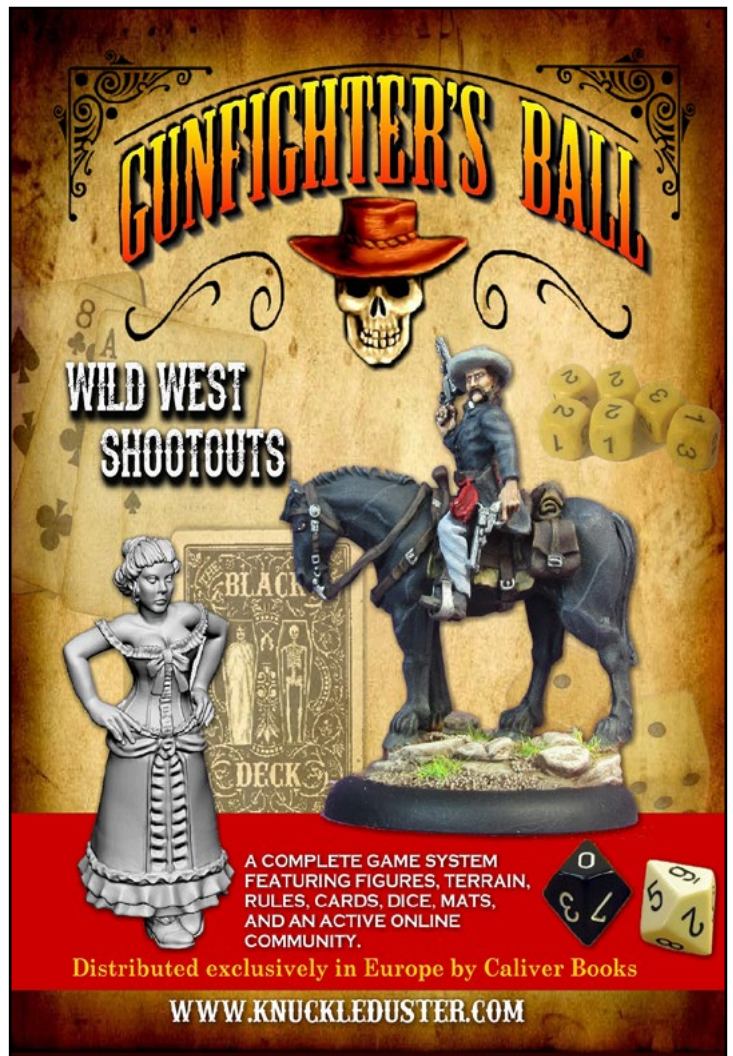
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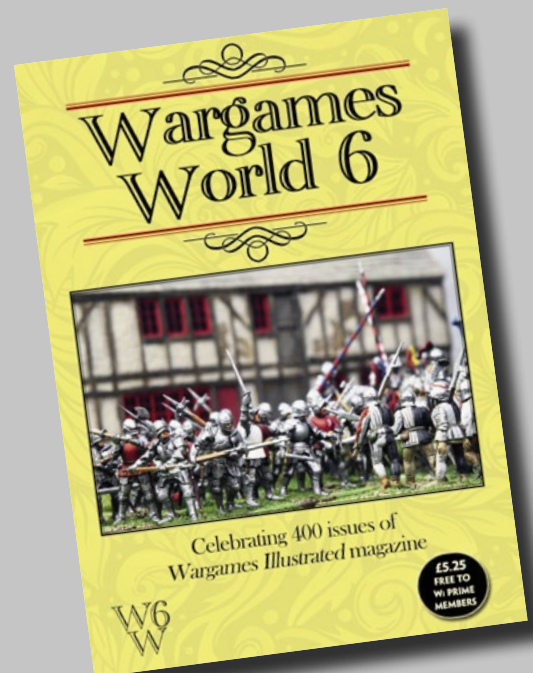
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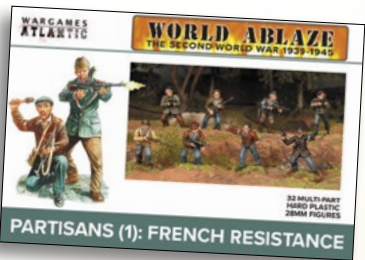
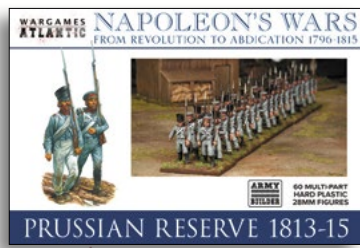
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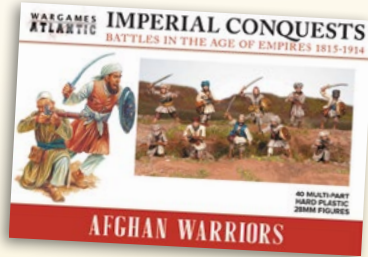


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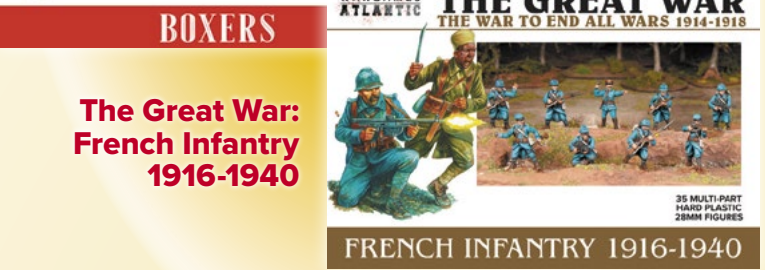
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