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ISSUE 399
MARCH 2021
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A BILLION SUNS
Interstellar fleet battles



THE REBS
At First Bull Run



PIRATE RAID!
Ecuadorian assault

PLUS MAKING A DARK AGE WATERMILL * OPERATION ZEBRA * MORTEM ET GLORIAM AND MORE

FEATURED THIS MONTH



▲ QUICK FIRE 6



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▲ "MORE FRIGHTFUL THAN THE MOST HELLISH DEVILS" 20

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WARGAMES ILLUSTRATED ISSUE WI399 MARCH 2021

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FROM THE EDITOR

A smorgasbord of delights! Why would you pick a theme for the magazine when you can include 15 different articles drawn from the whole of human history and across the whole broad wargaming spectrum? Well, because it gives direction to the magazine, focus for our contributors, and a point of reference to our readers ... Tish, pish and nonsense, a magazine without a theme is pure, unadulterated and without distraction, especially when it is not cheapened by attaching a tawdry free gift!

Despite the pros and cons of the above points the practicality of the issue is that themes are tough to bring together and free gifts are an added luxury which during lockdown, sometimes have to give way. Whilst this month's theme was due to be 'Vive La France' - a focus on the French at War - getting out to photograph "that fantastic collection of World War One French" proved to be impossible when the lockdown message is "Stay at home. Stay Local". But anyway you know all that, I've whined about such things before, so let's get on with the show and into this month's smorgasbord, which will take you from Ancient campaigning to a Billion Suns, via medieval heraldry, Native Americans in wooden armour, fancy uniforms at First Bull Run, and lots more beside.

Happy reading and rolling!

Dan Falconbridge
Editor and Owner

P.S. On the freebie front, fear not; this month's stopgap is exactly that - a gap between two stops - free rules up next month!

Cover Artwork: The Battle of Tamynae, 349 BC. By Neil Roberts. An Athenian prodromos mounted scout sits wearily amongst a group of hamippos infantrymen.

Below: 28mm Tlingits by Varang Miniatures, from James Morris's collection. See more on page 20.



CREDITS

Produced in the UK and the USA.

The Wargames Illustrated team: Daniel Faulconbridge, Ian Bennett, Mark Boam, Asun Lose-Campos and James Griffiths.

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HOW TO ... MAKE A 28MM DARK AGE WATERMILL 92

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In our semi-regular feature, Company Profile, Jon Sutherland investigates the figure ranges and manufacturers that you may have missed but can’t afford to ignore.



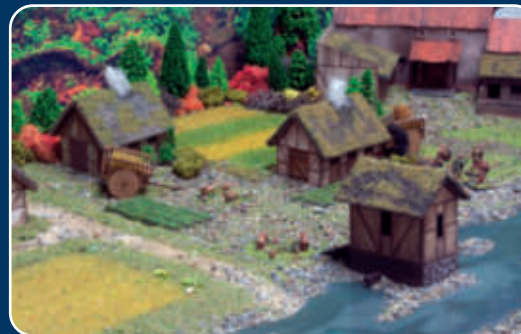
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FIGURE SPINS

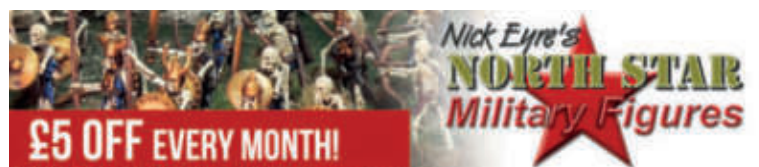


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QUICK FIRE!

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

BUILDING BOLT ACTION PIN MARKERS

By Kreighton Long

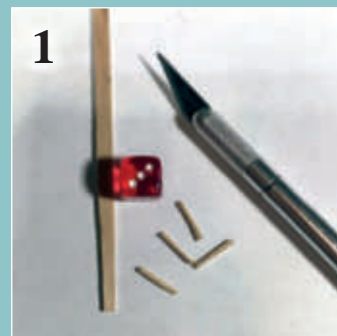
Gamers have many ways to mark progress and mechanics in their games, as varied as the reasons for tracking them. Be it stress, fatigue, or pins, we can use tokens, dice, or counters to represent it and in *Bolt Action* pins are core to the game.

Marking these pins on the table can be as simple or fancy as the player wants; I decided that I wanted to create a way of tracking pins that would blend into the table and compliment the aesthetic as much as possible.

After some digging around, I came across appropriate casualty markers from 1st Corps and used a German casualty to create a scenic marker combining a casualty model with a slot where a 9mm D6 can be used to represent the number of pins on a unit. With this test piece completed I'm working on a set for use with my WWII German armies.

TOOLS AND MATERIALS

I used a coffee stirrer, a 1.5" fender washer, super glue, a knife, the casualty model, and a 9mm D6 for reference.



BUILDING THE MARKER

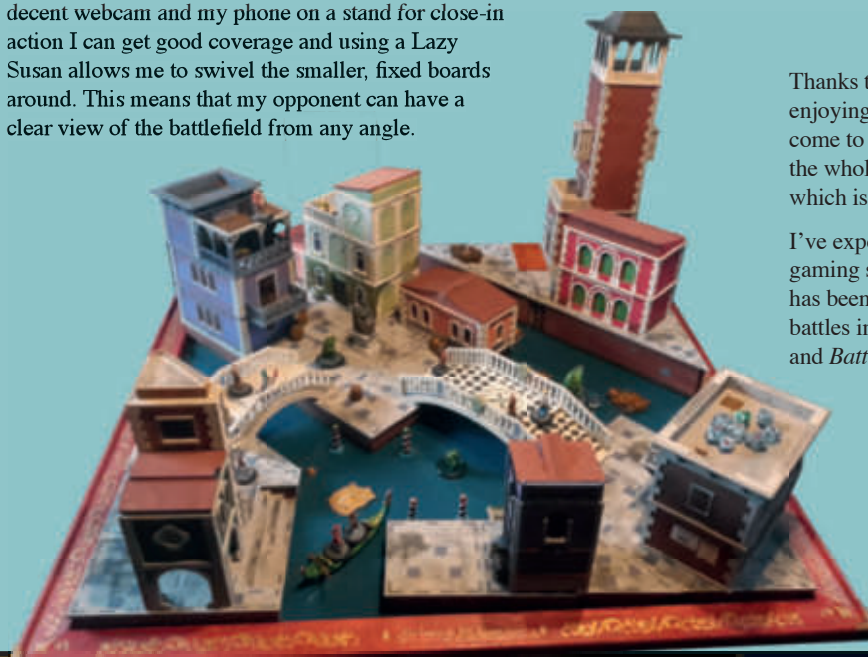
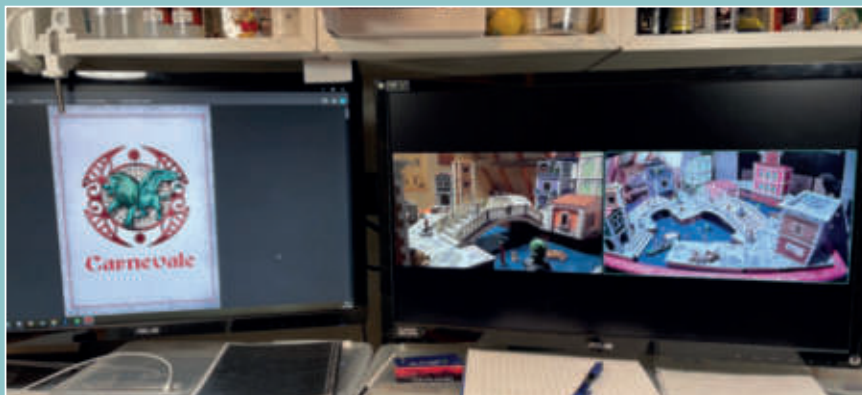
- 1) Use the D6 for reference and cut pieces from the coffee stirrer that match its length. I cut the stirrer into fourths to get thin strips.
- 2) Position the model, the D6, and the strips of coffee stirrer on the 1.5" fender washer. Don't forget to score the washer to aid adhesion, then glue the parts together.
- 3) Fill gaps with putty - I used Durham's Rock Hard Water Putty - and clean the edge of the washer with a paper towel.
- 4) After allowing ample time for the putty to dry combine a 1:1 ratio of PVA glue and cheap black paint and coat the base with it. Apply basing sand to the wet paint and give it time to set then clean off the loose sand (I added a spare weapon from my bits collection too).
- 5) Paint the casualty, then add final basing detail as you see fit.

ONLINE GAMING WITH THE BOARD INTACT

By Bart Dalemans

Since the start of Lockdown I've tried different methods to get some game time in. I've looked to the various virtual methods, such as Tabletop Simulator, but I prefer the clatter of dice and moving miniatures around!

With that in mind I started out by perching my laptop on a bunch of stacked boxes, but I've upgraded my setup now. With a decent webcam and my phone on a stand for close-in action I can get good coverage and using a Lazy Susan allows me to swivel the smaller, fixed boards around. This means that my opponent can have a clear view of the battlefield from any angle.



Thanks to a Discord server I set up I am now enjoying the company of various gamers who I've come to know online. If there's one silver lining to the whole pandemic, I've gotten to game with them, which is something very unlikely in 'normal' times.

I've experimented quite a bit with different remote gaming set-ups and although TTCombat's *Carnevale* has been the focus (I've been doing demo games) battles in *Dragon Rampant*, *The Pikeman's Lament* and *Battlegroup* have all featured!

EPIC ACW – COMPARE AND CONTRAST

By Steve Smith

Whilst I look forward to further releases in Warlord Games' new Epic American Civil War range, I thought fellow *Wi* readers might be interested to see how the existing figures in the Kallistra "12mm" metal ACW range compare with their freebie Epic figures.

I'll let the photos do the talking.



1: Kallistra 'Union Cavalry' left. Warlord Epic General right.



2: Warlord Epic Artillery left. Kallistra 'Union Field Gun' right.



3: Kallistra 'Confederate Infantry Marching' left. Warlord Epic infantry right.

PAINING WITH TREMORS

By Nicholas Bennett

I am a gamer from The United States of America and although I have played for a long time, I have only picked up painting again within the last two years.

When I began to paint, I sometimes found it difficult due to the essential tremor I have (I call myself a Shaky Painter) as well as other disabling conditions that produce huge amounts of pain. In my time of trial and error, I have found my own way to do things, and thought I would share what I do to try to paint well.

First, I let go of the idea that there's a standard out there to paint to. I am painting for me, and me only, and if someone later wants to engage me about my work, that's fine. I don't have patience for painting snobs and purists. It's like when I was in an American Civil War re-enacting unit - other units would try to shame us with not "appearing correct" but my hobby is my hobby!

I use Citadel Contrast paints when I can, they lay down colour and add some shading, all from one bottle. I am still trying to understand techniques like layering, drybrushing, and so on, so Contrast does a good job on the Blue Moon 15mm ranges from Old Glory I paint.

I also paint close to my body, resting on my chest. When I notice I start to shake too much, I pull my head back, stop 'zooming in', and take a deep, square breath. Sometimes I will put a GABA lozenge in my mouth and have that.

I remember that if my shakes go outside the lines, or paint something I did not intend, I can always go over it in the end. I hand paint my primer, and hand flock in my own way.

It is important to have fun, and I set myself up with a comfortable chair, types of music that feel fitting to the theme (Two Steps from Hell is a good group), and comfortable clothes.

I am grateful to be part of a gaming group, here in the Twin Cities of Minnesota, with whom to bounce off ideas, techniques, and rules. They understand me and can appreciate what I am trying to do. They also accept my limitations as they are, and for that I am eternally grateful. We use some locally written rules based on the Wilderness Wars called *Redcoats in the Wilderness* and if anyone is interested, they are available on Amazon; one of our member's did a YouTube video on them too.



AN EXERCISE IN THE OBSCURE

By Warwick Louth

Wargamers and their armies are funny things. For every Imperial Roman, Viking, English Civil War, British Napoleonic, American Civil War, Zulu War British, or WW2 German Army fielded, there is a far wider panoply of niche armies being played. Whether it is the most obscure Duchy of Warsaw, Croatian TYW, Fenian Wars British, or Belorussian WW2 Army, they are unusual, off-par, and unique.

I don't think I'm any different. Half the fun of collecting a new army is researching, sourcing appropriate miniatures, and creating something totally unique. The usual Napoleonic suspects are universally collected because of their visual appeal, so is it possible to create a new army without repeating, in model form, something someone has already done?

Such was my bind when looking at collecting a late 17th century army. I didn't want a Grand Alliance or Spanish Succession army, the outlay for either was out of my range. Looking at my local history, I was local to three battlefields dating to the Covenanter Risings 1666-79. I found there was little available information here, so it was ripe for thorough research and easily reusable for Monmouth and Jacobite Rebellions. What could be better?

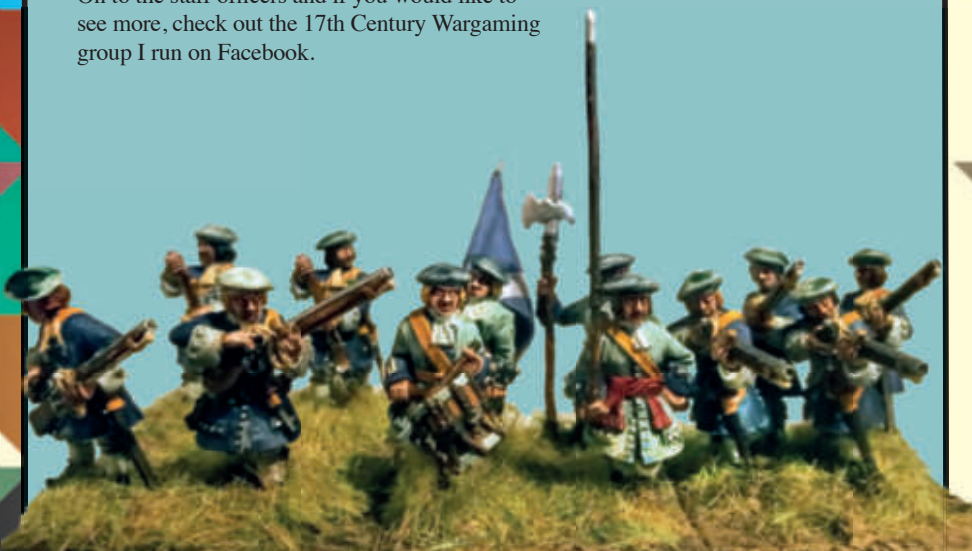
Three years down the line, I am finally finishing off the government side and ready to move on to the Covenanters. Pictured here is the last infantry regiment I've painted - the East Lothian Militia. The figures are Front Rank, with flags provided by Warlord Games, and they are painted using Games Workshop Contrast paints.

There has previously been the belief that the Scots Militia of the period either wore typical government redcoats or wore homespun hoddens as per the Scots Gers. The East Lothian and Edinburgh regiments are sometimes described as wearing jackets of blue, however there is some doubt, as the reference comes from Walter Scott's Ballad of Bothwell Brig from *Old Mortality*, written 140 years after the Covenanter Risings, although based on an earlier work. Specific mention of this clothing issue is presented in Lt. William Chreighton's (of the Scots Lifeguards) memoir as being issued to mix in with the Covenanters.

The Duke of Lauderdale elaborates 'the militia men of this Shire (Midlothian) had not been mine, I wold say they looked best because all, both musket and pikemen were in blew coats lined with white, each made a good shew.'

Doing that extra bit of research has created something that is very eye-catching and totally original, with a back story to support it. You can be proud in owning something completely different on the wargames table to everyone else, providing that little bit of extra variety. So, before you go and paint yet another unit of Imperial Guard, think about doing something a little less ordinary!

On to the staff officers and if you would like to see more, check out the 17th Century Wargaming group I run on Facebook.



MORE **QUICK FIRE!** PLEASE!

Send us your Quick Fire! pieces and get yourselves a FREE magazine or Giants in Miniature figure.

Please get in touch with a photo or two and less than 500 words of text about anything similar to what you have seen in this column. So that's painting or modelling projects, rules, wargaming notes and observations.

Send your emails to:
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REBASING THE BATTLE OF CULLODEN

By Pete Brown

I know that these are unprecedented times. The reason I know is because every time I open a newspaper or turn on the TV or the radio, someone is there telling me they are. In my opinion, “unprecedented times” calls for a bit of familiarity and more than a bit of de-stressing; for me this can mean only one thing - rebasing!

I find basing miniatures and rebasing old miniatures, cathartic and relaxing. You can put on some music, a podcast, or even a TV show to take your mind off the world outside and settle down to the satisfying repetition of snapping figures off their old bases, arranging them anew, before going to town on flock, sticky flowers, and other base scatter. At the end you will be overcome with a glorious feeling of achievement even though, in lead mountain terms, you’re not that much further on than when you started.

Whilst fishing around in my completed collections I realised that my miniatures for the Battle of Culloden (1745) were on remarkably different bases. All the same size, but the units had been bought and painted at different times, so the difference in flock, flowers and scatter was quite remarkable, to the point that they looked like they were from different collections.

With no further prompting needed, I set about changing them. All my original Government infantry battalions were on 40mm x 40mm cardboard bases; I immediately wanted to change these to laser cut MDF, if only to get rid of the wobbly base edges I had created when cutting them out with scissors.

It was the fashion, back in the day, for battalions to have one command base, on which you placed your officer, drummer, and standard bearers, and that the other four bases in your 20-figure battalion should have equally spaced infantry. I think *Warhammer Historical* or *Fantasy Battles* may have driven this, but you can still see armies based like it today. I decided to take the opportunity to base my battalions a bit more realistically, ordered 50mm x 60mm bases, and adopted a 50mm frontage to give my miniatures a little more room to spread out. The greater depth allowed me to place the colours out in front of marching battalions and at the rear of firing lines. At the sides were the NCOs, looking along the line and calling for the men to close. The drummers and officers were now out in front, leading the way.

It did involve painting a few extra miniatures, but I think you will agree that the result is worth it. New flags were also added, and a selection of flowers and scatter finished off the bases. All my Government battalions now look the same and are based the same way; I just need to start on the Highlanders! I know what you are thinking. That man has too much time on his hands. Well ... yeah.



A BILLION SUNS

Interstellar Fleet Battles from Osprey Wargames

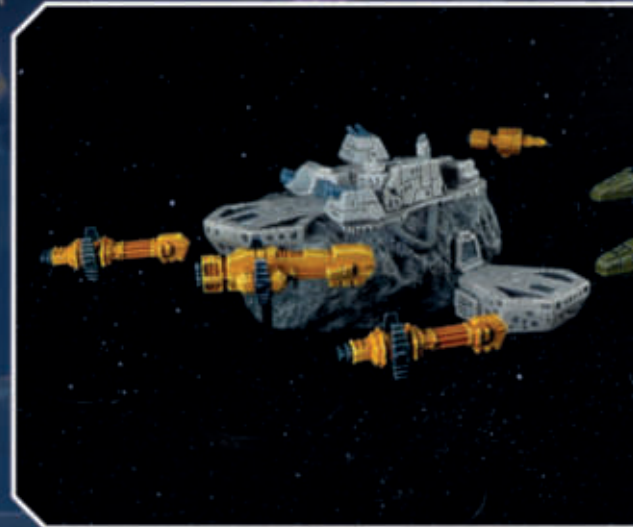


A BILLION SUNS

Interstellar Fleet Battles

Mike Hutchinson

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A Billion Suns is a miniatures wargame of interstellar combat that puts you in command of a fleet of mighty battleships, sleek destroyers and agile fighters as you join a gold rush to claim the stars. Use jump gates to deploy and navigate warships across multiple play areas in a unique tabletop gaming experience, bringing them into battle when and where they are most needed.

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FIREFORGE GAMES - WESTERN KNIGHTS

SPINS

Fireforge already produce an impressive array of plastic box sets in their 'Western Armies' range. This latest set adds to the five sets already available.

The Western Knights are all mounted, with the box set containing three brand new rider frames, enough to make twelve knights, and six horse frames (which have been seen before in other Fireforge sets), enough to make twelve horses. So twelve complete figures, but with 18 sets of arms and 30 'on-frame' heads to choose from. And as if that wasn't enough head choice, there are an additional twelve resin heads in the set.

It's probably worth noting that the main 'rider' frame is mainly a duplicate of the frame from the Mounted Sergeants box set - same arms, weapons, bodies and cloaks - but different heads and shields.

As with the other figures in the Fireforge range the Western Knights are well sculpted in a dynamic/heroic style. Fireforge continue their love affair with cloak-wearing models captured in a charging motion.



Left: One of the Western Knights (centre), flanked by comparable period Gripping Beast (right) and Crusader Miniatures (left) models.

UNBOXINGS, FLIPTHROUGHS AND SPINS

You will notice that our Observation Post articles sometimes include sub-headings of 'Unboxing', 'Spins' or 'Flipthrough'. 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 boxed sets of miniatures, along with video 'Flipthroughs' 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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HELION WARGAMES - EVERY BULLET HAS ITS BILLET BY BARRY HILTON

FLIPTHROUGH

Renowned wargamer Barry Hilton offers a wargaming guide to the late 17th Century. The format is a glossy, magazine-style book of 124 pages broken down into nine sections. With Helion's quality production, Hilton's authoritative and knowledgeable text, and lots of colourful wargames pictures, this slim volume hits its target dead-on.

Perhaps you thought that nothing worth wargaming happened between the end of the Thirty Years War in 1648 and Marlborough's string of spectacular victories at the start of the next century. You would be wrong! Hilton takes us through a list of interesting wars: the Anglo-Dutch Wars; French wars against the Netherlands; wars in Central Europe of various sizes; lots of fighting involving Ottomans; the Monmouth Rebellion; a couple of smaller affrays in Scotland and Ireland; the Nine Years War; trips to India, the Caribbean, and North America; and not to forget a plethora of naval actions. Hilton writes neat summaries of all and includes a further reading section at the end of the book for deeper research. With all that wrapped up, he gets down to gaming.



Every Bullet Has Its Billet introduces us to the soldiers that we hope to emulate. The author considers them generically: uniforms, weapons, and flags; types of soldiers, and how they deployed and fought. He then digs into the main protagonists, highlighting their traits and how to organise and paint them: Denmark, England, France, the German States, the Holy Roman Empire, Jacobites, the Ottomans, Russia, the Italian States, Spain, Sweden, and the United Provinces of the Netherlands. He helpfully adds the naval forces for each.

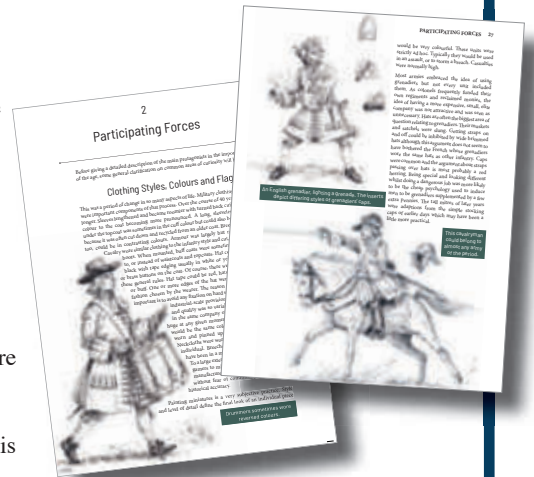
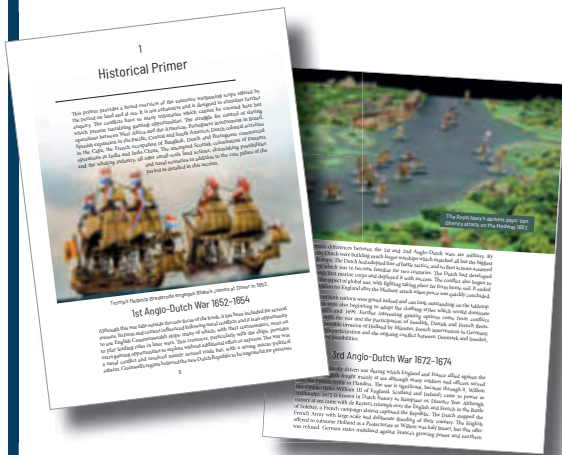
How to wargame all of this is next on Barry Hilton's agenda. He surveys battles on land and sea, pointing out the vagaries of warfare in this period, particularly the 'blunder-rich' tactical environment that adds to the wargaming fun. The book stresses the rough and tumble nature of the battles, emphasizing their essence over fiddly technicalities. To his credit, the author does not push a specific set of rules.

The book moves to building and using a force looking at skirmish, small battles, and the big battles - what scales to use, and how to get them onto the table. For skirmish, Hilton does suggest his *Donnybrook* rules, though why not? They are excellent. Small battles are for four to 12 units and the more generic the better for wider wargaming choice. Larger engagements may contain dozens of units and there are discussions on unit sizes and basing. Those same considerations are put into place when promoting naval warfare; the ship models here are jaw-dropping. Scenarios for naval and land actions, complete with maps and orders of battle, conclude this section.

Practical wargaming is at the heart of this book, therefore Hilton's inclusion of a troubleshooting guide is extremely useful. He notes problems with basing figures, using bayonets, dye technology and inconsistencies, how many flags to use and their sizes, figure compatibility, infantry speed and manoeuvring, how pikes are represented, ship ratings and flags, shooting ranges, hats, unit titles, and personalising wargames to enhance the experience. Two brief chapters follow on how to paint soldiers and ships, and he closes this with a brief guide to gaming resources and a section on further reading.

Every Bullet Has Its Billet is a delight from start to finish. Barry Hilton's enthusiasm for his period shines through and his argument for playing late 17th Century warfare is compelling. He also does not miss any potential objection to playing this fascinating era of warfare. It should be easier for English Civil War or Thirty Years War gamers to stretch out to this period with their current resources than for early 18th Century wargamers to reach back, but that is not a knock on Hilton's excellent guidance in what is, for most of us, a leap into the unknown.

Well, it was unknown, but thanks to *Every Bullet Has Its Billet* late 17th Century wargaming has arrived and is waiting for you to play!



BONZA GAMES – DELTA ONE ZERO: BLACK WINTER STARTER SET

UNBOXING

Delta One Zero is a fairly hefty box - a starter set for a new close-future combat game from Australian company Bonza Games.

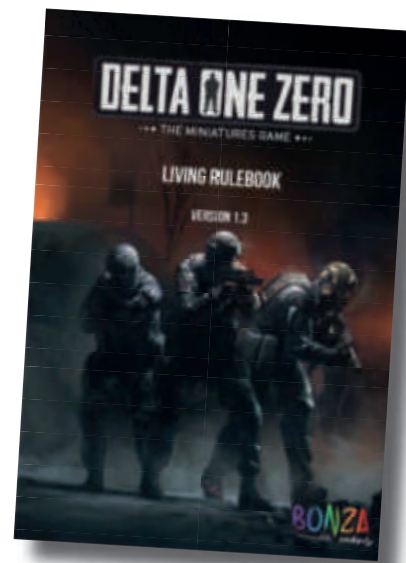
The box itself is nicely designed - a good, firm, chunky quality, which puts us in a positive state of mind for what might be inside. Once the lid is off there's quite a bit within, also well-presented and packaged - 12 metal multi-part miniatures and all kinds of other gameplay aids. No actual main rulebook is included in the box but have no fear! The full ruleset is available for free in the downloads section of the Bonza Games website and the Learn to Play booklet included here is a brilliant way to get into the game.

LEARNING TO PLAY

The A5 Learn to Play guide contains information on recruiting your force, the basic rules, and five missions. After an intro story - The Slav Defence - comes the Recruitment section. This covers the elements pertinent to your Fireteams, who must stay together in formation, and each model has an imagined volumetric space. No matter the miniature's pose a model-high cylinder represents its size for line-of-sight considerations and a Volumetric Template, to measure that space, is included in the box.

The guide details your models' profiles, and these come on the included Reference Cards for each member of your Fireteam. There is a wealth of information here - movement, initiative, shooting, close combat, wounds, weapons, shooting modifiers for distance, and more.

Orders are assigned on a per-Fireteam basis, determining the way they'll act in the turn, consisting of a Move step and an Action step (though some Moves can be 0"). This means that you'll need to pre-determine some elements of your models' actions with incomplete information.



TOKENS AND MORE

A token sheet, produced in a high-quality thick card, contains a number of counters you'll need during activation and gameplay. Some of the counters are marked differently on each side, giving you more options in their use.

Order Generators are used to assign orders to your Fireteams and there are two included for each player. The selector clips are a tight fit over the Generator so be careful attaching them, they could damage the cardboard. These Order Generators also get used when rolling for scatter; each edge is marked with a number from 2-9, which sounds odd until you find out a 1 always misses and a 10 is a direct hit. This is nice stuff, keeping your tabletop less cluttered by giving a single element multiple use.

Back to the book and there's a guide to the guide - always fun! But it is useful, giving an idea of how the missions ahead work as well as showing different design elements that are used to highlight key points. These get a nice visual flair and the whole book and game look great thanks to high production value.

ALL ABOUT THE ORDERS

Quick Start Rules cover the initial set-up, then get into the game - six turns of three phases. Engage, Steady, and Advance orders can be issued, face down, to each Fireteam. Once activation begins you select a Fireteam, reveal the order, then perform it - Movement first, then Actions. The Engage order moves the Fireteam, then allows them to perform an action. Steady allows them to move, then remove a Stress token from each model; should they be out of line of sight they can remove a second. The Advance order lets you move double, but no actions can be taken.

A Guts Check can be taken, to reactivate that same Fireteam and repeat the order. This will Stress each model and may not be successful - a roll is made against the Command model's nerve value - but the reward of a double activation may far outweigh the risk. Those rolls are made on a D10 and there are five included.

SHOOTING AND WOUNDING

The Quick Start rules contain just one action - 'Attack - Ranged' - but there are plenty more in the online rules. Shooting is a simple dice roll check - an exposed target, fully out of cover, will give your roll a +1; being stressed will give you a -1. Weapon rate of fire determines the number of dice rolled and the Wound Deck gets a card drawn whenever you make a hit. Three possibilities here - a wound and Stress, just Stress, or a Near Miss (doing nothing).

If a model is taken out of action it will cause Stress on all other models in the Fireteam which makes for a game of several select tipping points - a decisive action against just a couple of models in a Fireteam can have a crippling impact. The Wound cards form a common deck so you will be hoping for misses while your opponent suffers the wounds. Experienced gamers may even find themselves card-counting, working out when the deck is heavily weighted with damage potential, choosing that moment to make an attack that could tip the battle.

The Guide ends with Training Missions. Each has simple layout and Victory Conditions - victory points are awarded for all sorts, including the number of times orders have been used. This reflects the simplified nature of these starter rules.

The tabletop is given some variety with containers; three red and three orange container sheets are included. These need to be cut out and then glued together and it is suggested you can make them sturdier. They feel a bit out of scale to the figures, who are almost as tall as the containers, but they are a nice addition and really useful if you don't quite have the terrain for a post-modern skirmish game in your collection yet.

MISSIONS AS LEARNING TOOLS

More than just a mission to play, the games in the Learn to Play guide act as a walkthrough of how to play the game. The Forward mission is the most basic, then Regroup and Recover brings in extra elements - reactivation and Fireteam coherency. Surprise Attack adds new gameplay quirks - Snap Fire, Overwatch, and Rallying. Smart Stratagems adds in the Tactical Cards, which let you perform high-impact actions such as clearing all Stress tokens from a model, altering a Wound Card, or cancelling an opponent's use of a Tactical Card.

There are two decks of those Tactical Cards provided - 18 for each player, a nice size, clear, easy to read, and, again, well-produced.

The final mission - Incoming! - brings it all together. It's a gradual and successful way to teach through playing. Newbies will be able to get into the main rules like a veteran once they are through these.

MAGNIFICENT METAL MINIATURES

On to the minis - each faction comes in its own box, well protected by some foam, and packed in individual baggies. Enough models are included for two Fireteams per player, along with the slotta bases you need to keep 'em upright.

The NATO UKPF formation consists of six figures - three riflemen, medic, corporal, and a sergeant. The casts and sculpts are really nice and are 32mm "truescale" - no chunky heroics here! Other than the medic, the poses are a little static. Given there is a volumetric template it would have been preferable to have some more dynamism in the sculpts.

Opposing the UKPF are the Russian MRB with three strelok, a Pulemetechik, Kommissar, and a serzhant. These match up nicely against the UKPF and have a little more dynamism in their poses.

One thing to watch out for is that all the arms are separate, so pinning and good glue/surface contacts will be key. Not the most forgiving models for a starter set but this is a somewhat unusual starter set! Once built the models look really great, very much fitting with the high production quality of this promising game. Elements may be familiar to players of *Infinity* and the FFG Star Wars games; it's an interesting addition to the post-modern scene and offers a great learning curve.



Above: NATO UKPF.
Below: NEB MRB.



SALLY 4TH - WARS OF OZZ ASSORTED REGIMENTS

SPINS

In support of their *Wars of Ozz* rulesbook, Sally 4th have released a range of figures to populate your Ozzian battlefields.

Each is a £32 (\$45 US) Infantry Regiment - 20 models on foot, including command, and an extra mounted colonel. They are metal cast and come in at 28mm scale but, due to the varied nature of *Wars of Ozz*'s people, there is some size variation.

It is fair to say that these are very much gaming pieces - the level of detail and refinement in the sculpts is slightly lacking compared to the quality you might find on models for other games. However, these are regiments, not skirmishing groups, so it is somewhat understandable. The *Wars of Ozz* range is already huge and the game is only just being released!

Casting is OK, but you will need to do some mould line removal and general cleanup to get your models unit-ready. On that subject - units in *Wars of Ozz* are mounted on five or six two-inch square bases. In the case of infantry, it is four models to a base - a standard unit consists of five bases, along with a mounted colonel on his own base.

All four of the packs we look at here contain all the miniatures needed to field the unit, including a command group with officer on foot, two standard bearers and a musician. What makes each regiment unique? Well, the denizens of Ozz are not just uniformed or armed differently, they are different right down to their genetics, so there is some real variety.



Above: Munchkin Landwehr drummer (two views).

MUNCHKIN LANDWEHR INFANTRY REGIMENT

These residents of the western lands of Ozz are an efficient, well-organised, well-supplied national army under the great wizard, Zoraster. They have distinctive uniforms, guns that reflect their (in game) high marksmanship ability, and their impressive bicorns look more imposing because of the Munchkin's diminutive size. The colonel rides a cute little pony, the in-unit command's drummer looks rather good, as does the standard bearer, but it's worth noting that both standard bearers are the same and there are duplicates throughout this and the other regiments.

Below: Gilikin Infantryman (two views).

WINKIE INFANTRY REGIMENT

The Winkie live in the eastern reaches of Ozz, are taller, and have a visual style that seems rather influenced by Cossack elements. They are aggressive melee combatants and these models come with spears, while the colonel rides a huge, aggressive, carnivorous bird.



Right: Winkie Infantryman (two views).

GILIKIN INFANTRY REGIMENT

The Gilikin are another smaller race and are, perhaps, best described as goblin-esque in their features, but they look dapper in their uniforms and are armed with muskets. Their colonel rides to battle atop a trained mountain goat.

QUADLING INFANTRY REGIMENT - NORTHERN PROVINCE

Every Quadling who has come of age is required to train with the militia and keep their musket and uniform in good repair; these troops reflect that, uniformed but not as parade ground ready as the Munchkin. They are stout and come in at 30mm tall from the underside of their foot to their eyeline (then there is another 10mm of hat!) and the colonel rides a giant boar.



Left: Quadling Infantryman (two views).

CROOKED DICE - GOBLINS, TOWNSFOLK, AND ISLAND PRIESTS

SPINS

An assortment of metal miniatures from Crooked Dice to enjoy here. All are appealing in their own ways, and the variety is the first impressive thing, followed by the quality of the casting with minimal cleanup required on the models. All come with slotta bases, somewhat reflecting the more esoteric nature of the sculpts - these are aimed a little more at painters, rather than gamers, perhaps.

TOWNSFOLK 1

A great pack here that should prove very versatile, with models that can be used in all sorts of games - from fantasy to historical. Each model costs £4 (\$5.50 US) or you can get the full set at a slight discount and they're 28mm scale, though the Merchant - probably our pick of the bunch with great details and lots of character - seems much larger. His bulk and headgear are largely the cause of that - put him next to the Sheriff (a cruel one, we suspect, taunting the folks whilst holding bags of coin) and there's a fair difference. Which is fine, people are different sizes! Noble and Ranger models finish off the set.

Below: Goblin Warriors.



Left: Goblin Command.



Above (left to right): Merchant, Rogue, Sheriff and Noble.

GOBLINS

Two sets here from a sizable range of greenskins that are bursting with character. There's a hint of classic goblinoid to these small (though still rather imposing) minis but with some lovely details.

Goblin Warriors 1 is a set of four models for £12 (\$17 US) and the shields are the only separate parts. They wield assorted hand weapons and we reckon they'd be a lot of fun to paint with some very clean lines in their clothing and robes, contrasted with their slightly grotesque faces.

Goblin Command (at the same price) brings more character to proceedings. The sentry, more

focused on the contents of his nostril than on what might be sneaking up, is very appealing and the only one-part model. The mage looks wonderful and has a separate ragged cloak that animatedly flows behind, matching the dynamic pose. The champion has a separate heavy shield to protect himself and wears mail, the leader has a separate sword piece and wears a stylish horned helm and furred cloak.

ISLAND PRIESTS

We suspect there will be two types of people seeing these Island Priests - those who can't help smiling and those who are yet to watch the TV show *Father Ted*. If you're in the former group we are happy to report that the detail on each of these models, clearly inspired by the comedy classic, set in a parochial house on the remote Craggy Island, is superb. The look and mood of each of the four characters is great and while all are good Father Jack, in his armchair, takes the 'best looking priest' crown (in his own awful way) but also costs £1 more so well worth getting the set for £15 (\$20.50 US) to save yourself a bit of money. Except for Mrs Doyle's tea mug bearing hand they are one-piece figures.



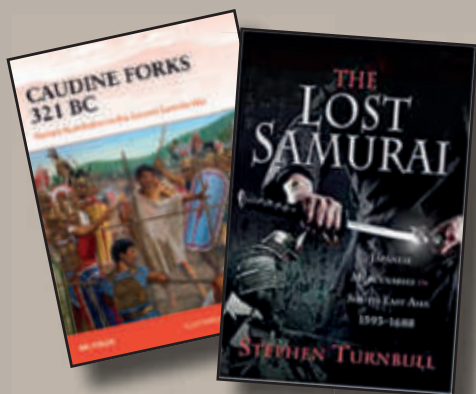
Above: Island Priests.

FULL PAPER JACKET

BOOK PREVIEWS FOR THE BUSY WARGAMER

BY NEIL SMITH

Almost every month, while researching for Full Paper Jacket, a theme emerges from the books coming onto the market. For March, that seems to be 'wargaming ideas off the beaten track'. I found myself saying "that looks like fun" with too many of these books, so that I could almost feel my wallet's concern. Maybe that will happen to you too as you pick your way through this month's offerings. I hope so.



ANCIENT

Our first book for March reminds us of two things: Rome was not always invincible and, in hindsight, Rome was pretty much invincible. In *Caudine Forks 321 BC: Rome's Humiliation in the Second Samnite War* (Osprey), Nic Fields takes us back to the early days of the Roman Republic, when its main enemies were its neighbours. In this case it was the Samnites that pounced on an advancing Roman army and forced it to surrender, passing them under the shameful yoke of spears. Yet, the Romans took that blow and within a century were well on their way to becoming the preeminent power in the Mediterranean. For me, the rise of Rome presents arguably more balanced wargaming opportunities than the usual early Imperial period.

MEDIAEVAL

Our mediaeval book this month comes with a question mark. Tom Lewis's *Medieval Military Combat: Battle Tactics and Fighting Techniques of the Wars of the Roses* (Casemate). This looks like a useful survey, but the promotion claims this is the first book to explain these things. If so, what have we been playing all this time? I will get this of course, given my interest in the period, but I'll be reading with a very sceptical eye. That said, controversy makes history and simulating history fun.

EARLY MODERN

Mounted knights were synonymous with the mediaeval world, but what happened to them? Like everything else of that era, the knights did not disappear but evolved into something else. Frederic

Chauvire follows that trend in *The New Knights: The development of cavalry in Western Europe, 1562-1700* (Helion). If you wargame European wars during this transition, you will want this fascinating book. If the Far East is your thing, however, then the prolific Stephen Turnbull has a treat for you with *The Lost Samurai: Japanese Mercenaries in South East Asia, 1593-1688* (Frontline). Here is your excuse to branch out with your Samurai to engage in early European colonial wars and campaigns. Skirmish and battle scenarios abound, and you can play alongside your Eurocentric friends. That sounds like fun! We go in the other direction for our third book in this period: Paul Sutton's *War in the West Indies: The Anglo-Spanish War 1655-1660* (Helion). This was Cromwell's big introduction to the world stage, believing he could knock over the weak Spanish outposts in the Caribbean. He was wrong, but it was nice of him to give us another potential wargaming arena. New Model Army in the jungle? Maybe not, but certainly intriguing.

AMERICANS AT WAR

Our Horse and Musket contributions this month take us across the pond. The first is a republication from 1971, which is long enough to count as new for me: Rupert Furneaux's *Saratoga: The Decisive Battle:*

4 (Routledge) posited this not as a British defeat but an American victory brought about by American citizen soldiers who blocked the British path, gunning them down in a 'new' form of warfare for those trained to fight on Europe's battlefields. This feels like orthodox theory now but still worth testing out on our tables.

We go from one revolution to another, as you might describe the American Civil War. And as controversial as Burgoyne was at Saratoga, what about Fitz John Porter's alleged failure and court-martial for his role in the defeat at Second Manassas? William Marvel examines that in *Radical Sacrifice: The Rise and Ruin of Fitz John Porter* (The University of North Carolina

Press). Marvel finds politics at the heart of it, which is no surprise to anyone who studies the Union war effort. But for us wargamers, this provides an excuse to revisit Porter's actions through that infamous fight. Was he guilty? Can we do better?

I will sneak this book in here since we are showcasing American wars and deviating away from the beaten path. Ian Heron tracks *America's Forgotten Wars: From Lord Dunmore to the Philippines* (Amberley). Some of Heron's wars are decidedly not forgotten, the Philippines sticks out, but they are all worth considering for wargames potential.

WWI

And speaking of forgotten wars, Włodzimierz Borodziej and Maciej Górny explore *Forgotten Wars: Central and Eastern Europe, 1912-1916* (Cambridge University Press). They take us into the Balkans for the wars of 1912 and 1913 and the early actions of World War I. This is far from the usual Western Front action and involves armies from many different backgrounds. As such this is a reminder that World War I was not all mud and trenches and offers interesting wargaming alternatives.



Of course, if you want to avoid the mud of the trenches, take to the air. It is wrong, I know, but there is still something romantic about World War I pilots duelling across the skies as modern day knights in primitive aircraft. Arguably the best of them all has his story told by Terry Treadwell in *The Red Baron: A Photographic Album of the First*



World War's Greatest Ace, Manfred von Richthofen (Air World). His red Fokker triplane struck fear into Allied pilots, but Treadwell reveals there was much more to Richthofen than his most famous carriage. If you have not tried gaming World War I then you are in for a treat, though I am still disappointed *Blood Red Skies* went modern rather than back into World War I. Maybe someday it will.

WWII

For some reason, naval matters proliferate in this month's World War II publications. For those that like the big girls, battleships and carriers etc, John Grehan brings you **Battle of Leyte Gulf: The Largest Sea Battle of the Second World War** (Frontline). Even at a small scale, you will need a lot of room for that, though you could break down the battle into smaller engagements. I like the smaller ships, the wee workhorses of the fleet, so Seaforth Publishing's contribution this month has made me very happy. Alexander Clarke leads with **Tribals, Battles & Darings: The Genesis of the Modern Destroyer**, and Les Brown offers support with **British Sloops and Frigates of the Second World War**. Mark Stille's timely **Italian Destroyers of World War II** (Osprey) completes what must be a grand opportunity for some small ship wargaming in the Mediterranean. And you can use bigger models in less space. If you are not a modelling wargamer, Seaforth has you covered there too with Robert Liu's **Naval Ship Models of World War II in 1/1250 and 1/1200 Scales: Enhancements, Conversions & Scratch Building** (Pen & Sword). That's a lot of reading, but what a base for World War II naval wargaming.

From high waves to desert dunes we go with a memoir, **With Stirling's SAS in the Desert: When the Grass Stops Growing** (Pen & Sword) by Carol Mather. Some men had a quiet war, but certainly not Mather. He participated in those hair-raising raids that the British specialised in against Rommel: those are always fun to wargame. He also escaped from a PoW camp and ended up on Monty's staff for D-Day and the Battle of the Bulge. That sounds like a little bit of something for everybody.

I am enjoying the flow of books on the Resistance in World War II. They offer great ideas for unusual skirmishes while telling inspiring stories. Marty Brounstein's **Woman of Valor: A Story of Resistance, Leadership & Courage** (Square One Publishers) uncovers another wrinkle on this theme. Eta Chait was a young Jewish Polish woman whose family were thrown into a ghetto when the Nazis came. But she escaped to the forests where she joined the Resistance and became the leader of a destructive combat unit. The Nazis tried hunting them down in the dense forests but failed. There are some great Resistance wargame miniatures out on the market, especially for Poland. But you can now take them out of street fighting into the woods, which should provide exciting games while saving on terrain costs.

We should not overlook some books on more conventional topics. Darren Neely brings us a **Pictorial History of the US 3rd Armored Division in World War Two** (Pen & Sword). They got around, joining the war in Normandy and fighting through the bocage. Then the "Spearhead Division" as they were called, countered the German offensive in the Ardennes in 1944, which they helped bring to a shuddering halt. The idea of following an armoured division across Europe in a wargames campaign certainly appeals, so why not this one? And 'tankheads' won't want to miss the famous Pershing v Panther duel Neely describes. But if tanks are not your thing, Christophe Prime and Eric Belloc's **Sainte-Mère Église: The 82nd US Airborne Division** (OREP) is another book of over 200 photographs you will enjoy. I combine these books here because the 82nd also famously fought in the Battle of the Bulge.

As a timely reminder of how much Britain owes to its European servicemen in World War II, John Pemberton's **Beaufighter and Mosquito Operations in WWII: The Memoirs of a Radar Operator** (Air World) follows the combat career of Zbysek Necas, a Czech airman who joined a predominantly Czech squadron, 68 Squadron. He took part in night fighting, which I have not seen played effectively as a wargame, and various duels with Luftwaffe aircraft and V-1 flying bombs. I think the latter would make a great solo practice opponent for *Blood Red Skies*, using Mosquitos, one of my favourite planes, so I am on board with this memoir for two reasons.

MODERN

Two unusual aspects of the Vietnam War occupy the Modern bookshelf this month. The first is Ted Easterling's **War in the Villages: The U.S. Marine Corps Combined Action Platoons in the Vietnam War** (University of North Texas Press). He tells the story of Marines embedded in villages throughout South Vietnam

to organize their defence against the Communists. The wargaming potential for the CAP is obvious with varying troop qualities on both sides and village defence scenarios. The 'classic' Vietnam War image is that of infantry cutting their way through the jungle fighting an unseen enemy. David Doyle's **Vehicles and Heavy Weapons of the Vietnam War** (Pen & Sword) reminds us, however, just how much hardware the Americans threw into the fight; from Armoured Personnel Carriers to tanks, to trucks and artillery, the Vietnam War was a mechanised war, and Doyle's reference book will therefore come in very handy.

Modern warfare is in many ways defined by Special Operations, which also make for great skirmish games. Mark Galeotti in **Storm-333: KGB and Spetsnaz seize Kabul, Soviet-Afghan War 1979** (Osprey) narrates an unlikely early victory for the Soviets in Afghanistan. While staying in that country, though moving into the 21st Century, Eddie Idriss's experiences recounted in **Special Forces Interpreter: An Afghan on Operations with the Coalition** (Pen & Sword) will inspire numerous small special forces actions on the table while telling a fascinating tale of courage and sacrifice.

AND FINALLY ...

A special mention here for Andy Singleton's latest hobby guide in **Painting Wargaming Figures: Axis Forces on the Eastern Front** (Pen & Sword). There are a few of these now, covering different eras, and they are uniformly excellent. Singleton is a very talented painter and his step-by-step lessons are great for beginner and expert alike. In addition, do not miss Mark Shearwood's **The Great Northern War: A Wargamers' Guide** (Helion) for all you need to know about a major 18th Century war that often goes under the radar for wargamers.

And that's all from Full Paper Jacket this month. For reviews of the latest books in Military History check out Full Paper Jacket on Facebook.



“MORE FRIGHTFUL THAN THE MOST HELLISH DEVILS”

RUSSIANS VS TLINGIT IN THE WILDS OF ALASKA, NUCHEK ISLAND, 1792

Promyshleniki, Tlingit, and Kodiak are neither easy to pronounce nor obvious subjects for a wargame, but James Morris is keen to tell us about his intriguing project which brings Russian fur traders, their native Alaskan allies, and ‘The People of the Tides’ to life.

Sometimes, wargames projects can be a slow burner; this one was decades in the making but exploded into life during the great lockdown of 2020, thanks to family connections and an amazing new range of figures from an unexpected source. I can trace the origin of many of my projects back to my childhood - this one is perhaps the oldest. Here’s how it started.

I was born on the west coast of Canada, but moved to England at the age of two, so had a very English upbringing to all intents and purposes. Nevertheless, I grew up with symbols of my family’s North American adventure all around me: pieces of driftwood, native arts and books about the early settlement of Canada were ever-present on the shelves of my childhood home, as were photo albums of the mighty evergreen forests and beaches of the Pacific Coast. As a teenager, I developed a fascination with the art of the First Nations of the Northwest Pacific Coast: the capturing of totemic animals and creatures in wood and paint on canoes, houses, ceremonial poles, weapons and clothing. Later still, I married into a family with relatives living - quite by chance - just a few miles away



Left: A selection of 28mm Tlingit warriors and canoe crew from Varang Miniatures, painted by the author.

from where I was born in British Columbia and went over to visit, rekindling my love of the huge forests and culture of the area. I’d been reading up on the Northwest Pacific Coast tribes and the 1802 and 1804 battles of Sitka between the Russians and the native Tlingit people. It was clear that there was great potential to do a gaming project ... if only there were the right figures.

Enter Varang Miniatures, a relatively recent small manufacturer hailing from Moscow. A chance share from a friend on Facebook showed me that Varang were about to release a range of Tlingit warriors (pronounced ‘klink-it’ and meaning ‘People of the Tides’) in 28mm. I should point out that Eureka Miniatures had produced a range of 15mm Tlingit a few years back, but I’m very much a fan of 28mm so I had held off. I’d never heard of Varang or ordered from Russia before, but decided to take the plunge. I quickly found that Vsevolod of Varang was an enthusiastic and talented sculptor and, yes, he was willing to put me together a pack of ten sample models. Having waited five weeks during the inevitable delays caused by the pandemic, the box finally arrived - and I was not disappointed. Sculpted in a chunky 28mm compatible with Copplestone Castings or Galloping Major Miniatures, these characterful little models all but jumped





out of the box. The details were perfect with some superb observations of the wooden armour and carved helmets; they were cleanly-cast, with minimal flash; and, best of all, separate weapons and helmets had been supplied to allow further customisation. The Tlingit jumped to the front of the painting queue and the first models were finished 48 hours later. I was hooked.

RUSSIAN AMERICA

The tribes of the Northwest Pacific Coast of America were famous for their warrior culture. One theory is that, due to the abundance of food on this coast (seafood and fish in particular), the first nations of this area did not need to develop farming and therefore had more time to develop a unique culture, accounting for their highly-sophisticated art and customs. The

warriors of the Northwest such as the Haida and Tlingit raided up and down the coast for slaves and plunder in large canoes, the largest of which could carry scores of people. It was no surprise that the Russians would come into conflict with them at some point during their eastwards expansion into the Pacific during the eighteenth century.

Having built ports in Siberia and made an initial exploration under Bering in 1741-2, the Russians used the Aleutian Islands as a stepping-stone to explore the northwest coast of America (what is now Alaska and British Columbia). The driving factor was not only a desire on the part of the tsars and empresses of Russia to compete with the great European nations of their day, but also a lucrative fur trade. Sea otter pelts - abundant in this area - were worth a

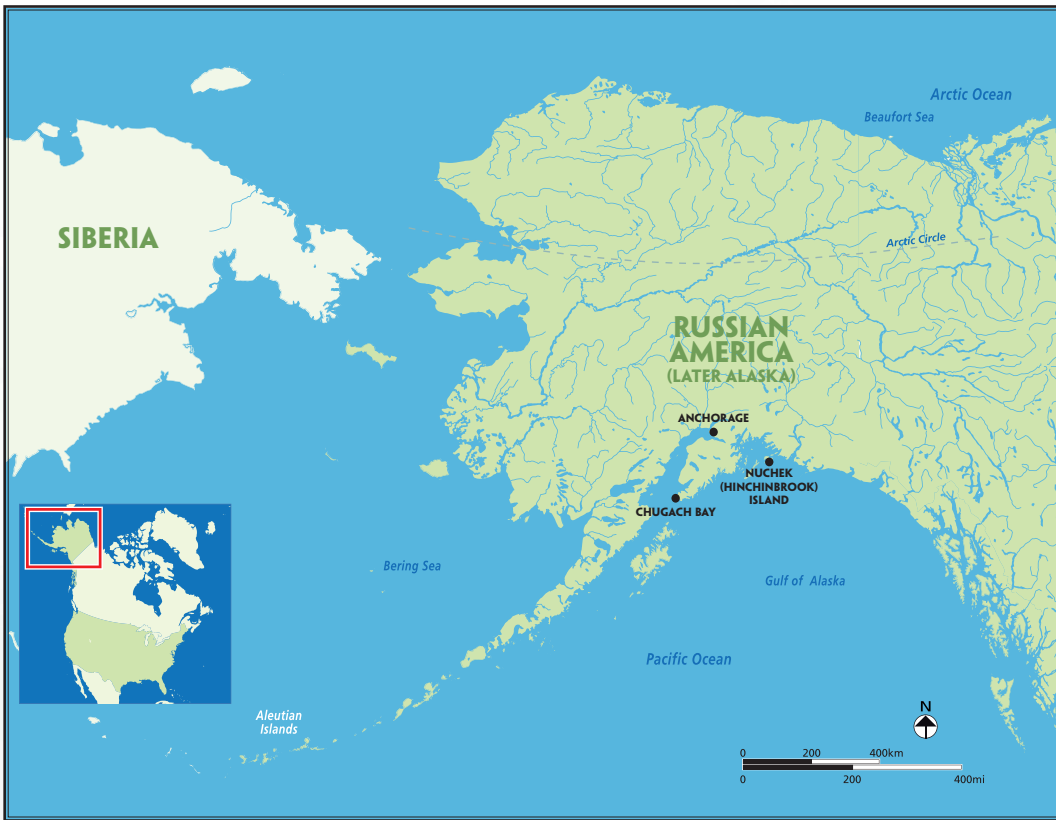
small fortune in the markets of China and Western Europe, so enterprising Russian merchants sent their *promyshleniki* (fur trappers) into the Pacific. Often working in terrible conditions, the Russians and their native allies trapped and traded their way around the northwest coast.

NUCHEK ISLAND AND THE ATTACK OF 1792

In summer 1792, Aleksandr Baranov, the recently-appointed manager of the Shelkhov Company in Russian America, led an expedition to survey Chugach Bay and hunt for furs. Although there had been occasional clashes between the native peoples and visiting Europeans, Baranov was a careful merchant, always keen to avoid conflict and promote good relations and trade. However, the complex web of tribal relationships and the cultural differences meant that this was

never going to be a smooth journey; rival traders had recently upset the native population, and Baranov's men would pay the price.

Baranov took a large contingent on this expedition - 17 Russians, 300 native Kodiak people in two-man *baidarkas* (skin boats) and a supporting vessel (a galliot, the *Sr Simeon*) - which would prove decisive in fighting off the attack that was to come. The Russians and their allies created a simple fortified camp and huts on Nuchek (Hinchinbrook) Island as a base for their exploration and hunting. On June



20th, Baranov and a number of his men - most of the Russians plus more Aleuts and Kodiak - paddled across the bay and set up a second camp. They felled a few trees for a temporary breastwork and set up Baranov's falconet - a swivel gun - at the entrance before posting sentries, although no-one really expected trouble.

During the night, however, six Yakutat Tlingit canoes with around 150 warriors paddled up to the beach and mounted a classic surprise attack. The sentries were slumbering and some of the warriors were inside the camp before they knew it, shooting arrows and slashing at sleeping Russians. Wearing carved wooden helmets and armour, the Tlingit terrified the Kodiak and Aleuts, many of whom fled, some taking their boats back across the bay to the main encampment. Baranov described the attacking warriors:

'They were dressed in three or four layers of wooden and plaited armour... and on their heads reinforced helmets with images of various monsters' faces, of which none of our bullets or buckshot pierced, and they genuinely appeared to us in the darkness more frightful than the most hellish devils.'

Fortunately for the Russian, his promyshleniki quickly got their muskets into action and managed to drive the attackers out of the camp. Baranov and his gunner, Tumakayev, ran to the gateway and worked furiously to keep the falconet firing under the hail of arrows and spears. One version of events has Baranov being saved from a spear thrust by the mail shirt that he habitually wore underneath his clothing! The battle continued for several hours with the Tlingit war leader sending waves of warriors out of the forest against the Russians. By daylight, Russian aid was arriving - a boat of men armed with muskets arrived from the St Simeon - and the surviving Tlingit withdrew in their canoes.



Above: A distinctive Tlingit canoe discharges its warband. All figures and canoe are metal castings by Varang Miniatures.

Below: The Russians awake to the sounds of battle. Converted Galloping Major and Kings Mountain Miniatures emerging from Renedra's plastic tents.



Two Russians were dead, along with nine Aleuts and many more wounded; four of Baranov's Kodiak hostages that were amongst the party had also been captured by the Tlingit. Twelve Tlingit were found dead along the shore, with others captured or escaping wounded. From questioning a wounded Tlingit warrior, Baranov established that the attack had been a reprisal for an incident involving a clash between the local tribes and the Yakutat Tlingit the previous year - but that the Russians had also been targeted for their guns and equipment. Learning that a further raid was expected, Baranov warned his allies and withdrew to Kodiak.



Above: A fierce Tlingit warband, armed to the teeth, readies for battle. Although Baranov tried to prevent sales of firearms to the natives, they were often acquired through American and British traders. All figures by Varang Miniatures.

GAMING THE BATTLE

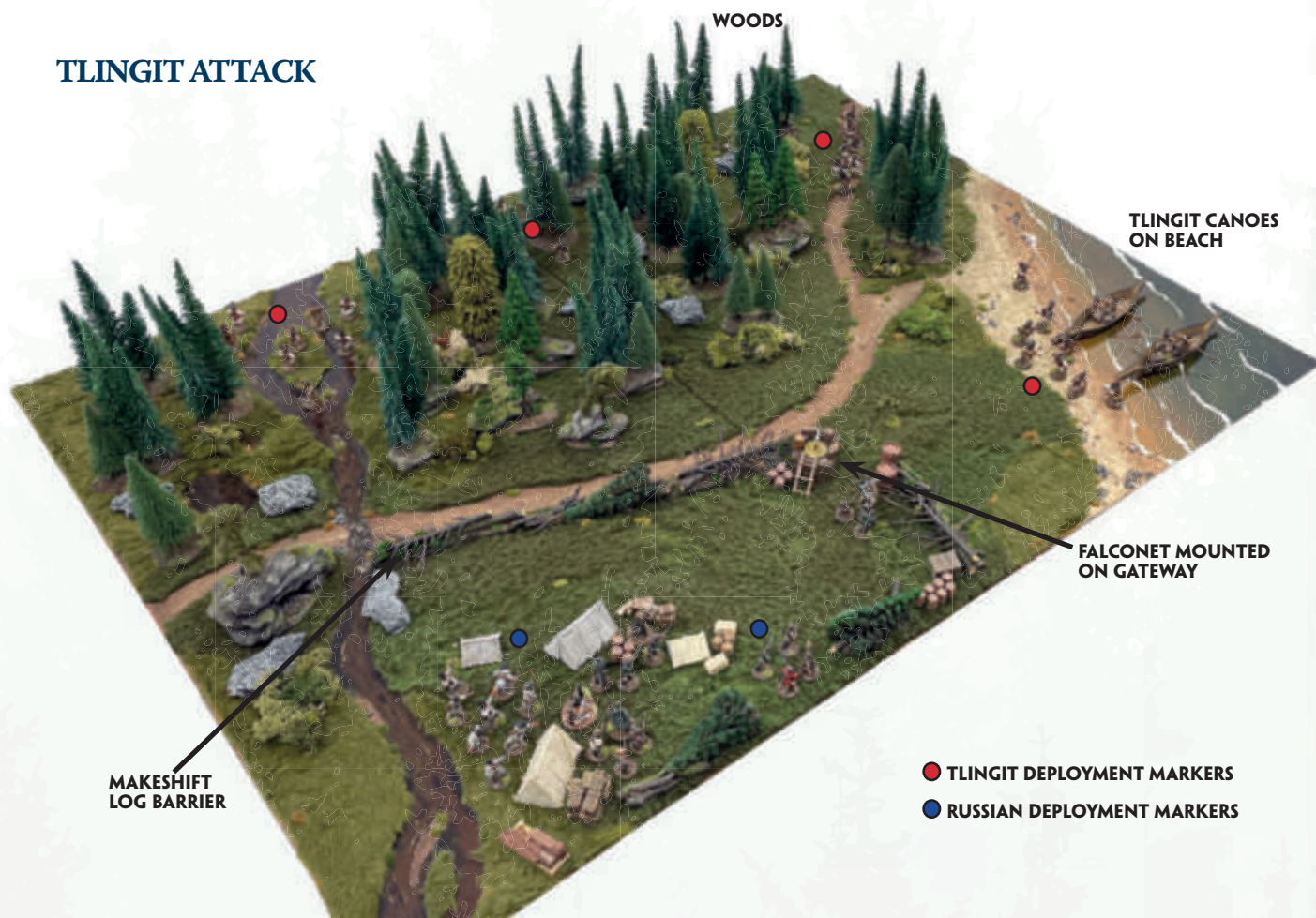
This skirmish lends itself to rules for this era such as *Muskets and Tomahawks*, *Rebels and Patriots* and *Sharp Practice*. In many ways, it is a raid on a camp scenario that is familiar to anyone with colonial forces exploring in hostile territory, and could easily be switched to another setting in Africa, South America, or wherever. However, this game carries a few extra elements: the wearing of wooden armour, the attempts to capture hostages by the Tlingit, and Baranov's falconet operating as 'heavy artillery'.

This scenario uses *Muskets and Tomahawks 2* with 28mm miniatures on a 3 x 4' table. I did not try to represent the full number of combatants involved, especially as many of the Aleut and Kodiak people are reported to have fled, and the Tlingit attacked in waves, so were not all engaged at once.

SET-UP

The scenery is set up as shown in the map. The Russian camp is defended by some hastily felled tree trunks, counting as a low obstacle and dense cover for *Muskets & Tomahawks* purposes. The wooded area is covered with spruce trees, counting as rough ground area terrain and offering dense cover. There is a handful of tents within the Russian camp which can be counted as light cover. The Russians' falconet is set up at the gateway to the camp but may only be fired by Tumakayev the gunner (see Russian forces below.)

TLINGIT ATTACK

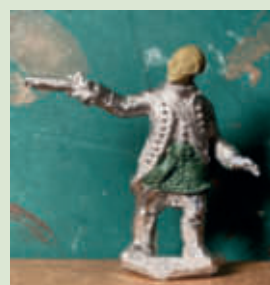


ALEKSANDR BARANOV

A slight figure in his forties with thinning sandy hair and with no military or naval training, Baranov was an unlikely hero who nonetheless turned out to be the pivotal figure in the settlement of Russian America. Born in 1747 into a low-class merchant family, he had scraped a living as a trader in eastern Russia until a large consignment of furs was stolen from him by Chukchi natives in Siberia. Facing financial ruin, he was offered a five-year post representing the Shelekhov Company in North America which would cover all his debts, look after his family, and provide him with a salary and greater prospects to come. As things turned out, Baranov stayed in North America for the rest of his life, rising to become the first Governor of Russian America in 1799. A resilient, curious, and highly-principled character, he shaped the exploration and settlement of Alaska for thirty years.

Finding a suitable figure to represent the redoubtable Baranov on the wargames table proved more challenging than I had expected. I needed a miniature that was slighter than its colleagues and looked like a leader but not too heroic in pose, with a balding head and thinning sandy hair (not something to be found in most command packs, it has to be said). The bulk of miniatures used for this project were by Varang and Galloping Major – figures in a popular chunky 28mm – but I found what I wanted in the King's Mountain Miniatures range. Sculpted by Alan Marsh, these are more slender 28mms on a par with Perry Miniatures, and come without heads (the range has a wide selection to choose from). Finding a suitable plastic head rolling around the bits box (the only portrait of Baranov, painted in his old age, gave me something to aim for in terms of his facial features, although the statue of him in Sitka, Alaska, was also a handy reference), I transposed this onto the torso and then painstakingly removed the sabre and scabbard, replacing his left hand with a plastic spare to create a more mundane look. Baranov was, however, famous for wearing a mail shirt underneath his clothing which saved him from the spears of the Tlingit on at least one occasion, and I have sculpted a little of this hanging out underneath his waistcoat as an allusion to this medieval protection. When he left Russian America in 1818, Baranov presented his mail shirt to the Tlingit chiefs; it is now in the Smithsonian collection in the USA.

I doubt that my miniature depiction of Baranov is historically accurate, but as a symbol of the tough little merchant who fought the Tlingit on several occasions, I feel that he does the job!



DEPLOYING TROOPS

The Russian player deploys their units around the two deployment points shown on the map. A single Russian unit representing the sentries (not including either of the officers) may be deployed just inside the log barrier; all others must be deployed at least 12" from the barrier. After placing the figures, remove the Russian deployment points.

The Tlingit player then deploys their units around any or all of their four deployment points. No Tlingit figure can start closer than 12" to the log barrier. After deployment, remove all the Tlingit deployment points apart from the one on the beach. This can be used as a withdrawal point by the Tlingit if they wish to escape with their plunder and hostages at any time during the game.

After all figures have been deployed, the Russian player allocates three plunder markers to their units, with a maximum of one marker per unit. These represent the furs, trade goods, and iron items that the Tlingit wish to steal.

THE GAME

Twilight: The rules for twilight fighting (*Muskets & Tomahawks* rules, p.62) are used until the third clock card of the game is drawn (if using different rulesets, a period of twilight, e.g. two turns at the start of the game, is desirable, during which spotting and shooting distances should be reduced).

FALCONET

One of the most interesting features of Baranov's limited armoury is the falconet that was used against the Tlingit in the battle on Nuchek Island. Despite not having a military background, Baranov was fascinated with technology and carried a falconet on the front of his *baidar* (a skin-covered boat). Upon asking around my more knowledgeable friends, falconets could take all kinds of forms during the eighteenth century, but basically were just small cannon usually mounted on a swivel. Unable to find what I was after, I had a message from Dave of Caliver Books who kindly sent me a casting of the smallest cannon barrel in his collection! I'm not sure how accurate it is, but with a quick swivel mount conversion to fix it onto the log rampart, it does the job.



Above: Only the Russians' firearms can save them now!

Below: Baranov and Tumakayev man the falconet to drive off the Tlingit assault.



Slumbering bears: The Russian units and their allies are asleep or dozing at the start of the game. The first time that each unit is activated, it can only be considered 'waking up' and can take no action at all. In subsequent activations, it may spot, move, shoot and take other unit actions as normal. If a slumbering unit is attacked before it has had a chance to 'wake up', it is of course counted as a surprise attack and fights with -2 in hand-to-hand combat.

Falconet: The falconet can only be fired by Tumakayev the gunner (see Russian forces) when he gets to its position at the gateway. It is ignored until then.

Capturing hostages: To reflect the Tlingits' desire to capture their enemies, use the following special rules in this game (these can also be used by the Russians and their allies, if wished, although their main objective will be survival!). If a unit wipes

out an enemy unit in hand-to-hand combat, roll a D10. If a 0-3 is rolled, no hostages were able to be taken and the unit is removed as usual. If a 4-9 is rolled, a single hostage is taken from the enemy unit. The hostage is represented as a plunder token (or the captured figure itself) and is moved by the controlling unit (as per the plunder rules, *Muskets & Tomahawks* rules p.62).

Captured officers are moved as a single token, but each counts for two plunder tokens at the end of the game due to their importance - whether as a hostage, a high-profile slave, or meeting a gruesome end!

WHO STARTS?

The Tlingit, as the attackers, start the game.

OBJECTIVE

The game ends when the fourth red clock card is drawn, at which point a relief force from the main Russian camp will arrive in boats and drive off the Tlingit with a volley of musketry. (If playing a different ruleset, set a reasonable turn

limit. At this point, the side with the greatest number of plunder tokens in its possession will win. The arrival of the Russian rescuers could also be fought out as an extension to the scenario if you have sufficient table space and figures.)

The game could potentially end before the fourth red clock card is drawn if one side completely overpowers the other, in which case a clear winner should be declared before the Russian rescue party arrives.

CONVERTING RUSSIAN PROMYSHLENIKI

When I started this project, I had visions of being able to raid Russian Napoleonic ranges for some of the miniatures suitable to fight the Tlingit in the early 1800s. Unfortunately, the more I researched, the less uniform the Russians became. The *promyshleniki* (fur trappers and traders) of the time had no kind of uniform or standard-issue clothing. At the end of a long and inconsistent supply chain (sometimes the settlements in Alaska had to wait two or three years in between visits from Russian ships), the Russians had to wear whatever they had, often buying native clothing or having it made for them. Having abandoned my ideas for any uniformity, I decided to convert the figures that I needed (Varang Miniatures have plans to add some Russians to their range, but these were not available at the time of writing.) I took some good advice from members of various Facebook groups but was particularly aided by Lance Cawkwell of Galloping Major Miniatures, who looked at the artwork I had collected and provided a set of samples from his various French and Indian War ranges for me to hack around. After a year of working on plastic models for my most recent conversion projects, I'd forgotten how much work it was to remove white metal heads and details! I was, however, helped by the explosion in plastic kits, in that I found suitable heads for my hairy Russians on *Frostgrave* fantasy and *Victrix* Viking sprues. Kings Mountain Miniatures also provide separate head sets with various period hats which proved invaluable.

With much filing, gluing and filling, I managed to piece myself together a bunch of rough-looking Russians for Baranov to command.



Raw materials - Galloping Major and Kings Mountain Miniatures and separate heads.



Off with their heads!



A plastic *Frostgrave* wizard head is fitted into position.



Above (both pictures): KMM metal heads, *Frostgrave* and *Victrix* plastic heads are grafted on with some greenstuff collars and hoods.



The finished article: a rough bunch of *promyshleniki*.

RUSSIANS & ALLIES

Baranov (Officer)

3 units each of 4 Russian *promyshleniki* (Irregulars)

Tumakayev (Officer)

2 units each of 8 Aleut/ Kodiak hunters (Indians)

<i>Aleksandr Baranov – Russian Officer</i>				
Type	Discipline	Shooting	Aggression	Defence
Irregulars	Skirmisher	5+	6+	3+
Equipment		Traits		
Pistol Mail shirt (gives Defence 3+)				

<i>Tumakayev the gunner – Russian Officer</i>				
Type	Discipline	Shooting	Aggression	Defence
Irregulars	Skirmisher	4+	6+	4+
Equipment		Traits		
Pistol Sabre				
Falconet: Tumakayev is the only Russian who can fire the falconet mounted at the gate. Baranov or another Russian unit can help with reloading by removing a single Fire Token as a reload action.				

	Range	Strength	Special Rules
Falconet	30"	2+ (up to 15" range) 4+ (over 15" range)	Any unit hit by the falconet must take an immediate reaction test with a -1 modifier (as if hit by artillery fire).

<i>Russian Promyshleniki (4 figures per unit)</i>				
Type	Discipline	Shooting	Aggression	Defence
Irregulars	Skirmisher	5+	5+	5+
Equipment		Traits		
Muskets		Scouts		

<i>Aleut or Kodiak Hunters (8 figures per unit)</i>				
Type	Discipline	Shooting	Aggression	Defence
Indians	Conscript	6+	6+	6+
Equipment		Traits		
Bows and Daggers (count as Sabres)		Scouts		



FOLD AND FLIP TABLE

It's worth having a quick look at Morris's Marvellous Foldable Terrain Table which we used in this photo session. It's a 3' x 4' double-sided affair which folds in half and has a handle for easy carrying. James chose to go with two classic 'tabletops': green grass on one side, sand/desert on the flip. Very versatile, transportable and storable.



TLINGIT

2 x Warleaders (Officers)

2 units of 8 warriors armed with clubs, daggers and spears (Indians)

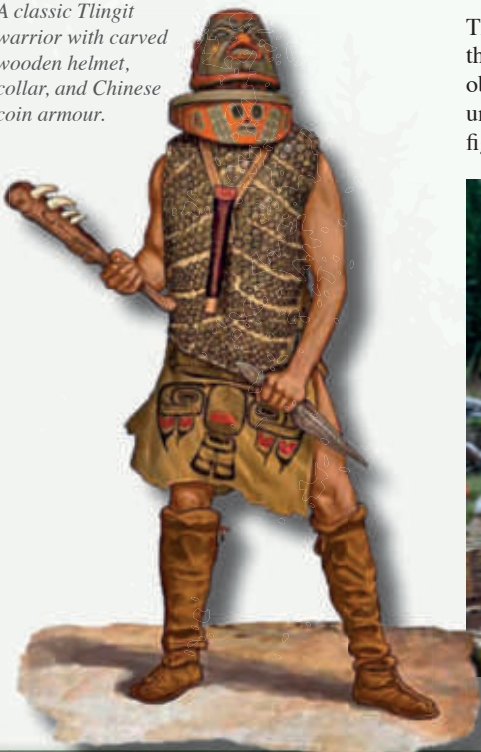
2 units of 8 warriors armed with bows (Indians)

1 unit of 8 warriors armed with muskets (Indians)

<i>Tlingit Warleader</i>				
Type	Discipline	Shooting	Aggression	Defence
Indians	Warrior	5+	4+	3+
Equipment		Traits		
Obsolete Assortment (Muskets) and Club/ Dagger (count as Sabre)		Wooden Armour: all ranged weapons suffer a -1 penalty to Strength against Tlingit Natives Scouts		

<i>Tlingit Warriors (8 figures per unit)</i>				
Type	Discipline	Shooting	Aggression	Defence
Indians	Warrior	6+	4+	4+
Equipment		Traits		
Obsolete Assortment (Muskets) and Club/ Dagger (count as Sabre)		Wooden Armour: all ranged weapons suffer a -1 penalty to Strength against Tlingit Natives Scouts		

A classic Tlingit warrior with carved wooden helmet, collar, and Chinese coin armour.



WHAT NEXT?

This is really just the start of my Northwest project; I've no idea where it may lead, but there are numerous options for future gaming. The Sitka campaign of 1802 and 1804 is an obvious one, where a large-scale uprising by the Tlingit destroyed the Russian fort at Sitka until it was retaken two years later. Varang Miniatures also have plans to expand their figure range for the period to include Aleuts and Russians. I can't wait!



Above: Baranov and the Russians fight a desperate battle against the Tlingit.

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DESIGNER'S NOTES:

A BILLION SUNS



A Billion Suns is a game of interstellar fleet combat from the team behind *Gaslands*. Designer Mike Hutchinson walks us through some of the interesting design elements of the game and tells us how he arrived at them.

THE DIFFICULT SECOND ALBUM

The success of *Gaslands* was a bit of a shock to me. It was my first published wargame, prior to which I was entirely unknown. I thought it was a fun game, and I was over the moon that other people thought so too.

Once it was clear that *Gaslands* was a hit, I went back to Osprey with an idea for a spaceship game that I thought could fit nicely into the Osprey Wargames 'blue book' series. I had some wild plans for it, since I thought that there were some aspects of science-fiction starship battles that hadn't been explored in tabletop wargames yet. Phil Smith at Osprey had just watched *The Last Jedi*, so I happened to catch him in the mood for some operatic starship combat. *A Billion Suns* was born.

NAVAL GAZING

There is a moment at the end of *Rogue One* when Admiral Raddus orders his fleet to jump to hyperspace, just as Darth Vader turns up. In the panic, the puny rebel ships splat against his appearing Star Destroyer like bugs against a truck

windscreen. It's a really striking image, and one that guided my vision for how *A Billion Suns* should feel on the tabletop: whatever the finished game was like, it was important to me for it to be possible to recreate that moment.

In both fiction and wargaming, space battles tend to model themselves on two real-world theatres: WW1 naval battles or WW2 dogfighting. *Battlefleet Gothic* and *Star Wars: Armada* are very much the former. *X-Wing: The Miniatures Game* and *Silent Death* are very much the latter.

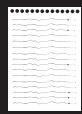
As I started *A Billion Suns* I knew that I wanted to try to create something different. I wanted to create a uniquely science-fictiony feeling game, in which ships could appear from anywhere and the 'battlefield' would be swirling and unpredictable.

Much of the design of *Gaslands* was influenced by the car combat video games I played as a kid, leading to some of the 'bouncer' design elements in that game, such as the collision system and the Audience Votes mechanic. *A Billion Suns* was also inspired by video games, especially early real-time strategy games



like *Warcraft II*, *Total Annihilation*, and *Battlezone* (the 1998 one). From these I drew resource management elements, in which you must make moment-by-moment optimisation decisions about where to commit your resources. It's also where I brought the combined arms feeling of the game from, in which smaller units, such as recon and utility ships, need to zip about scanning things, or beetle around doing jobs, while monster battleships duke it out to protect their flock.

A Billion Suns is almost my love letter to the nineties *X-Wing* and *TIE-Fighter* games (albeit not the dogfighting parts). Inspired by these games, I wanted *A Billion Suns* to be able to tell a broad range of stories within the game, not just 'two fleets slug it out', and have a feeling of escalation as new and larger threats arrive mid-mission. Key moments,



such as scanning a container ship and realising it contains pirates or exploring a deserted system only to be ambushed by the enemy, are represented through a flexible and expandable mission system. Each game sees the players select three 'contracts', and these combine to describe the available objectives.

ENTERING HYPERSPACE

I knew *A Billion Suns* was not going to be a naval game in space. Not that 'naval battles in space' games are a bad thing. *Battlefleet Gothic* is great, but there was little for me to gain creatively in simply writing my own version of that.

One of the roots of this nautical feeling is the deployment phase. The idea that two fleets of spaceships would turn up somewhere in space and line up in neat deployment zones facing each other didn't fit with the stories I wanted my game to tell. When I think about my favourite visual moments from science fiction films and television, such as the battle above Klendathu in *Starship Troopers* (1996), those space battles are incredibly chaotic and three-dimensional, with ships arriving on top of each other, and knotted together in close combat. I appreciate that much hard sci-fi deals with the physics of long-range space combat, but for *A Billion Suns*, I was more excited to create the sort of close-quarters starship brawling that is the hallmark of the sorts of space battles I enjoy so much in cinema.

MULTIPLE TABLES

Once the game had a solid jump point mechanic (see Jumping In), Glenn Ford (the lead developer on *Gaslands* and owner of Man O' Kent Games) suggested we try playing the game across multiple tables at the same time. In theory, it was possible. In practice, it was AWESOME.

To my knowledge, outside of convention-only games, *A Billion Suns* is the first wargame designed to be played across multiple tables at once. It will seem weird at first but playing with multiple opponents across multiple tables creates a joyously chaotic deep space gaming experience of jumping ships in and out from table to table. It is one of the unique elements of *A Billion Suns* and is much simpler to achieve than you would initially imagine.

It can be played across the kitchen table, a kitchen counter, and a flat-seated chair. You can take a normal wargaming table and use masking tape or string to split it up into halves or quarters. If you normally use several smaller boards to make up a larger gaming table, you can just pull the board sections apart an inch or so.



DESIGN GOALS

When designing the game, I wanted to ensure players can:

- Tell exciting and cinematic science fiction stories on the tabletop.
- Fight chaotic deep-space battles with ships and fighters swirling in every direction.
- Create a four-dimensional chess puzzle for their opponents.
- Fight hard and then hit the self-destruct button when their crazy plan doesn't come off.
- Enjoy a uniquely science-fictiony gaming experience unlike anything they've played before.

The result is a game that swirls and jumps between individual pockets of action, where ships can dash from one theatre to another in surprising and daring moves. It introduces a unique and satisfying tactical angle, requiring a sort of 'three-dimensional' thinking which I hope people will love as much as I do.

CORPORATE WARFARE

When sketching out the setting for *A Billion Suns*, I knew that I wanted a crunchier and more contemporary feel. I wanted this to be a setting without an 'evil empire'.

To this end, I imagined a hyper-commercial interstellar society: 21st century capitalism thrown forward. In place of evil empires, there is an immense mélange of corporations, seeking to discover, claim, expand and consolidate for profit. Equally amoral, but infinitely more calculating.



Rooting the setting in the commercial battleground of interstellar corporations provided (for me) some amusing language with which I could theme the game rules into a satisfying overall whole. For example, in the hyper-competitive war for dominance across the vast depths of interstellar space, corporate resources are of course utterly critical. You have a budget and a job to do. As you are judged at the end of the game by your final Credits score, and you must spend credits to buy in ships, deploying units costs you the very victory points you are seeking to capture and defend. If things start to go wrong, you can call in reinforcements, but you will have to explain yourself to your shareholders.

Choosing the 'right' number and type of ships to deploy, and at what stage of the game, is the tension at the heart of *A Billion Suns*. Invest too heavily and you may not be able to earn enough back to zero out your debt. Invest too meekly and you may not be able to compete for even the small amount you need to cover your outlay. Invest too early and you give away your strategy. Invest too late and the game may already be lost.

DESIGNING YOUR OWN FACTION

Although a setting is provided, one of the core appeals of the Osprey Wargames line is the flexibility of the titles to bend to the setting the player wants, rather than mandating a heavily fleshed out universe of their own.

For this reason, I was incredibly careful to ensure that *A Billion Suns* allows players to fight out cinematic space battles with spaceship miniatures across the full gamut of sci-fi tropes and settings. Whether you want to game *Star Trek*, *Star Wars*, *Battlestar Galactica*, *Ender's Game*, the *Warhammer 40,000* universe, *Eve Online*, *Halo* ... everything is fair game.

To provide maximum flexibility for folks to play the sci-fi tropes of their choosing, the game doesn't have pre-set factions, but instead has a 'design your own faction' system.

Players buy Competitive Advantages for their fleet, which provide access to special rules and unique powers, and in turn unlock access to more powerful perks, in a sort of 'tech tree'. Players can either buy these up front for one-off games or earn them through the included campaign system.

You will find that you can easily create flavourful but balanced factions of your own, to capture the theme and personality of whichever sci-fi trope you wish to play.

ZONES OF CONTROL

Initially in the design process, *A Billion Suns* didn't really give a hoot about the movement phase. It was intended to play as fast as possible and make you feel like you are an admiral in a war-room, pushing little wooden fleets around with a croupier's stick. I was trying to avoid both the lumbering movement trope common in naval-style spaceship games and the momentum-plotting movement of more physically accurate games, in order to find a fast and cinematic alternative to both. One side-effect of over-simplifying ship movement was that you didn't have to worry too much about out-maneuvring and outflanking and getting just the right lines of sight on the enemy. This didn't feel right in playtesting. Looking for opportunities to out-maneuvre and outflank your opponent felt like it belonged in a fleet combat game.

To amp-up the importance of the movement phase, I introduced a simple change: once a ship finishes moving,



JUMPING IN

The 'deployment phase' is virtually ubiquitous in tabletop wargames. Prior to writing *A Billion Suns*, all the wargames I was aware of begin with a deployment phase to set the armies up ready for turn one. It is the natural order of things. And yet ... we are in space. Our ships are arriving from hyperspace, not over a hill.

In *A Billion Suns*, each player begins the game with no ships in play. In the Jump Phase of each game round, players spend command tokens (a resource used to direct the tactical focus of a player's fleet each turn) to requisition and deploy jump points and battlegroups. Furthermore, players do not need to select a fleet in advance, they select and deploy ships as the tactical situation emerges. Players are free to jump in whatever ships they need for the situation, if they are prepared to pay for them, but the currency used to requisition new ships is the same currency that is used to determine victory. 'Making your points back' has never been more literal than in *A Billion Suns*.

New jump beacons can be placed wherever you have ships, and can be destroyed by your opponents, so deployment zones emerge and shift throughout the game. Arriving ships can cause damage to nearby ships, through a mechanic called 'Jump Shock', which further helps those 'splatting against a Star Destroyer' moments emerge on the tabletop.



HOW 'BIG' IS THE GAME?

When setting up a game of *A Billion Suns*, the players agree to a 'scale' value from 1-10 for the game. The scale number affects several rules within the game, allowing it to scale from a handful of small ships to battles between massive fleets, while remaining balanced.

The larger the scale of the game, the more objectives there are to fight over, and so you will need to jump more ships in to get the job done. With more ships on the table, your opponents are more likely to jump additional ships in to contest objectives and attack your key assets. The speed of this escalation is largely dependent on the players and their playstyle, creating a fascinating dynamic on the tabletop, as you try and gauge how much to escalate by.

WHAT MINIATURES WILL I NEED?

A Billion Suns is designed to be played with spaceship miniatures of any scale, from any manufacturer, mounted on any shape or size of base. The game features a range of ship classes:

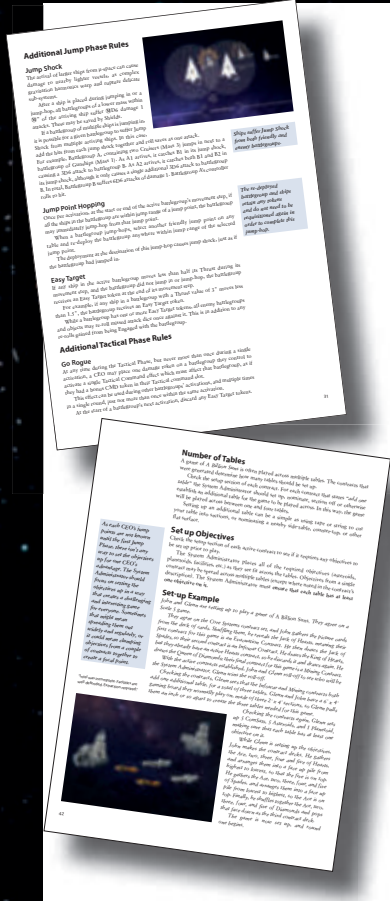
- Squadrons: Recon Wing, Fighter Wing, Bomber Wing
- Smaller Ships: Light Utility Ship, Gunship, Corvette
- Medium Ships: Medium Utility Ship, Monitor, Frigate, Destroyer
- Massive Ships: Carrier, Cruiser, Battleship

You can download the full stats for these ship classes from the game's website.

BRING YOUR OWN BATTLESHIPS

One of the strengths of the Osprey Wargames 'blue book' series is the flexibility for players to use any miniatures that they have or want, rather than mandating a specific tie-in miniature line of their own. As an obsessive collector of drawers-full of niche, out-of-production, and boutique miniatures, this aspect of the series is very dear to my heart.

A Billion Suns is designed for players to fight out cinematic space battles with spaceship miniatures in any scale and from any manufacturer. It also doesn't mind what size or shape of base your ships are mounted on. All measurements are made from and to the centre of the model (e.g. the flight stand peg), and bases are allowed to overlap in play (as long as the final position is stable). In this way, it really doesn't matter what size your miniatures are or what size bases you use, as long as they look consistent within your fleet. This makes it even easier to game in whatever sci-fi universe you want, or use ships from any other game system.



any ships that can target that ship with their auxiliary weapon may immediately make passive attacks.

This isn't a new idea, obviously. There are no new ideas. One of my favourite models in *Malifaux* is Jaakuna Ubume, who used to have a 3" aura around her that caused damage to any model that ended its movement nearby. I love the snap-fire in *Infinity*, in which you can interrupt another model's action to shoot them. I've always loved the overwatch rule in *Warhammer 40,000* and *Necromunda*.

In all these cases, the rules create a sort of 'force projection' effect, where the model projects a zone of board control, saying: this is my territory, if you enter it, bad things will happen.

The effect of this new passive attacks rule in *A Billion Suns* was transformational. Suddenly the play area was a mess of overlapping zones of control, with ships projecting force and controlling sections of the board. Suddenly there were perilous corridors of death and no-go areas. You had ways to protect objectives from aggressors and exert pressure on your opponents' decision-making outside of your turn.

Each time you move a ship you need to analyse the position and facings of the nearby enemy ships for passive fire zones, particularly if things are up close and personal, which they tend to be since weapon ranges have been deliberately made uncomfortably short in this game.

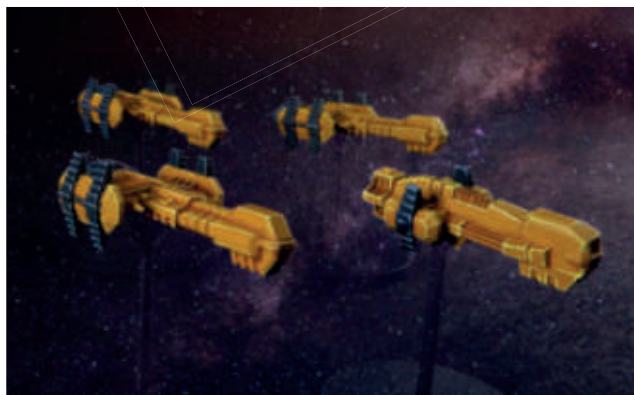
It had the effect of almost drawing a tactical heads-up display over the board in my mind's eye, which is so utterly in keeping with the core concept of 'admiral in a far future war-room'.

DO YOU WANT TO KNOW MORE?

You no doubt still have many questions. How does movement work? How does shooting work? How are the missions and scenarios structured? What do those command tokens do? If you have any space-faring genes, I hope that these notes inspire you to pick up the rulebook and find out the answers to these questions or at least to head over to abillionsuns.space to find out more.

A Billion Suns is my difficult second album. I imagine people will expect it to be like *Gaslands*. In truth, while it is cinematic and action-packed, it couldn't really be further from *Gaslands*. I'm very excited for people to get their hands on it and start carving out their own piece of the galaxy.

All photos and illustrations taken from A Billion Suns book. Models supplied by Brigade Games.



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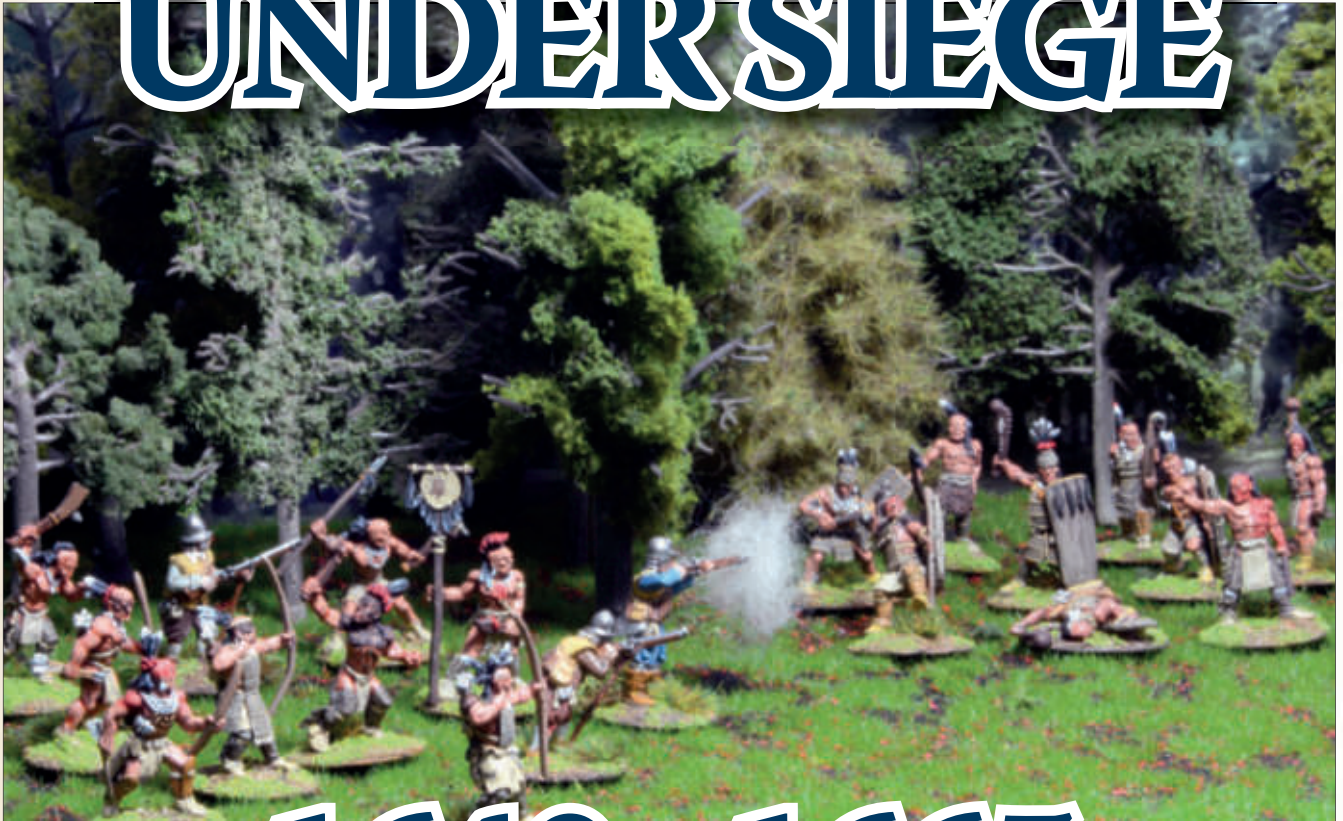
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NEW FRANCE UNDER SIEGE



1640 - 1665

Nick Buxey digs into his collection to create 'Scenes from La Petite Guerre' showing New France's troubles in the North Americas against the Iroquois, who fiercely defended their lands.

A FATEFUL DAY

In the featured image on this page Samuel de Champlain and two companions accompany a Huron war party into Iroquois territory and reach what is now Lake Champlain. Champlain fires his arquebus and at least two Iroquois chiefs fall dead. It is 1609 and a fateful day for the future New France, for it seals hostilities between New France and the Iroquois for the next century. They become implacable enemies.

Hurons and Iroquois by Crucible Crush, with two conversions for casualties. Champlain is a conversion from a Bohemian Miniatures figure. The other two French are also from Bohemian Miniatures. Terrain is a moss mat from eBay. Trees: Woodland Scenics and Busch.

On a day in 1641, the governor of New France - Charles Huault de Montmagny - went with his entourage, flags flying, to meet with a delegation of the powerful Iroquois confederacy, ostensibly to talk peace. Relations between the French colonists and the Iroquois had been virtually on a war footing since Samuel de Champlain's first arquebus shots in 1609 (see 'A fateful day').

The Iroquois hated the French for siding with the Hurons and Algonquins, and resented the fur trade between them that proved lucrative to both of those parties. On the day of the 'peace' meeting, the Iroquois were in no mood for submission. Their derision of Montmagny's show of pomp outraged the governor, which was compounded when the Iroquois waved a fresh Algonquin scalp at the French and proceeded to shoot arrows at them. This was the start of an even more relentless guerrilla war on the part of the Iroquois, one that would last roughly twenty-five years and almost bring New France to its knees.

A NEW WAY OF WAR

From the earliest beginnings of colonization in North America, the French had learned the Native American way of war the hard way. It was unlike anything back in Europe; nor was the land itself, being heavily forested and dissected by numerous rivers. So dense were the forests that rivers became essential as highways on which to travel any great distances. The French began to call the Native American style of warfare 'La Petite Guerre' (little war) for it mainly consisted of relatively small-scale raids involving few warriors. Hit-and-run, interception, surprise, stealth, and ambush were the key ingredients of such warfare.

The French quickly learned that to fight Native Americans successfully, they had to adopt the enemy's tactics. Some early French colonists did this with success. They even lived with the natives, learned their language and adopted their mode of dress. Such 'wild' Frenchmen became known as 'Coureur des bois' (woods



Left: A map showing the proximity of the Iroquois to New France and tribal enemies, along with their routes of attack in the 1640s to 1660s.

runners). However, there were very few of these French and they were mainly involved in ensuring the fur trade flourished.

ATTACKING THE INTRUDERS

Back in the French settlements of Quebec, Trois Rivieres, and Montreal a small population of colonists were trying to make a go of it as farmers. By and large they were not of military stock and depended on a very thin scattering of ex-soldiers, hired by the trading companies, to defend the settlements. As an indication of how weak New France was at this time, a comparison has estimated that New England had about 90,000 colonists, New France possessed just 3,200!

The Iroquois were able to raid far into the territories of New France, even sometimes to the outskirts of Quebec itself. By the 1640s they had one huge advantage over the French and particularly their Huron and Algonquin allies - they were beginning to possess muskets.

The French were reluctant to sell firearms to their own Huron allies, except those that had converted to Christianity under the auspices of the Jesuit missionaries. It was at Fort Orange (now Albany) that the Iroquois obtained their muskets through trade with the Dutch, who had no compunction in trading them for furs. The problem for the French and their Huron allies arose when the Iroquois exhausted the availability of fur-bearing animals within their own territory and were, thus, unable to trade for the desirable items the Dutch had to offer. It was then that the bellicose Iroquois turned greater attention to their Huron and French enemies and a vicious cycle of raid and counter-raid commenced.



Left: Typical French coureurs de bois, emerging from the woods. They truly learned the art of 'La Petite Guerre' from their Native American allies and enemies. As such, they were invaluable scouts. Figures by Redoubt Enterprises.

The following pictures and their accompanying captions show typical scenes from 'La Petite Guerre' over the course of twenty-five years:

1) SNEAKING UP

In this picture (right), an Iroquois war party has travelled up the Richelieu River by canoe before making their way overland to the outskirts of Trois Rivieres. They are now dressed and painted for war and have located a lonely French settlement.

Away from the buildings a French farmer ploughs his land, guarded by an armed militia man (he really should be facing the forest, though!). The war party stealthily sneaks up on the unsuspecting French, who are about to lose their lives and their scalps.

Attacks like this kept the French in a state of perpetual terror, always on the look-out for the Iroquois. It was psychological warfare at its best and worst.



Above: Iroquois by Crucible Crush, guard and plough team by Redoubt Enterprises.



Above: Iroquois by Crucible Crush and Redoubt Enterprises, civilians from Redoubt and Bicorn Miniatures. Cabin by 4Ground.

2) THE RAID

A settlement of French colonists is caught unawares by an Iroquois war party in the 1640s. The warriors possess a couple of muskets and have opened up before charging in, yelling war cries, ready to do battle with their enemy in hand-to-hand combat.

Their opening shots have wounded a colonist and a warrior has rushed forward to take his scalp. Farmers hurry back from the wheat field to protect their women, who are terrified and attempting to run away. It will be to no avail. The farmers are only armed with farming tools and will be no match for warriors who have been trained since childhood. All the French interlopers will be killed or captured, and the Iroquois will loot and fire the cabin before returning home as quickly as possible to avoid pursuit.

3) PRISONERS

Iroquois took prisoners as an integral part of their war aims. Prisoner-taking was a ritualistic and religious practice, deeply embedded in Iroquois culture and beliefs. Before the advent of European colonists, prisoner-taking was a way of appeasing grieving Iroquois families who had lost relatives to war or disease.

The wars waged to take such prisoners were known as 'mourning wars' and it was these combat actions that truly encapsulated 'La Petite Guerre', rather than the infrequent shows of massed stand-offs between warriors with their ritualized posturing. Young children and some women prisoners could expect to be offered adoption into the tribe to replace its numbers, which had often been decimated by disease. If any refused, however, they could expect to be killed and possibly ritually tortured to death.



Above: Figures by Crucible Crush and Redoubt Enterprises, including a conversion.

All prisoners (both Native American and European) brought back to an Iroquois village would be made to 'run the gauntlet' - forced to run down a 'corridor' of club-wielding villagers to reach the far end. Treatment of all prisoners could be rough, but sometimes women and children earmarked for adoption might receive a symbolic 'tap' on the shoulder instead. Many women captured then adopted by Native Americans chose to stay as members of the tribe, preferring their way of life.

Most captured grown men could expect to die slowly and in horrible agony, sometimes over several days. Ritual cannibalism sometimes followed the death of a feared or respected enemy.

In the picture on the previous page, three women are led away from the scene of their capture as hurriedly as possible. Scouts lead the way and two warriors at the rear watch out for pursuers. One is engaged in brushing away tracks with a branch of leaves. If the women keep up with the warriors and 'behave' themselves until any pursuit is left behind, they may then look forward to living. However, their safety is precarious: the warriors will not hesitate to despatch any or all of them if their own safety is in jeopardy.

4) PURSUIT AND AMBUSH

In the accompanying picture New France trading company soldiers pursue an Iroquois raiding party. The 'fleeing' Iroquois have led them deep into the woods where other members of the war party wait in ambush. Decoy is a classic guerrilla tactic. Once the soldiers have discharged their matchlocks they will be prey to the matchlocks and hand weapons of the ambush party and are unlikely to survive. Death would be preferable to capture.



Above: Iroquois from Crucible Crush, 17th Century musketeers in foul weather clothing from Redoubt Enterprises.

5) INTERCEPTION AND SURPRISE

A small party of Hurons, taking their furs from Huronia to the French settlements in the St. Lawrence valley by canoe, are pounced upon by a waiting war party of Iroquois. The Iroquois will take the furs for their own and trade them with the Dutch at Fort Orange in the Mohawk territory.

Mostly the furs are beaver, which was in enormous demand in Europe for hats until the fashion waned. Hence, history has entitled this period of inter-tribal warfare as the 'Beaver Wars'. It resulted in the virtual annihilation of Huronia by the Iroquois, who did not reserve their attentions only for the Hurons. In fact, at this time, the Iroquois were more or less at war with all the tribes surrounding their territory - Amerindians of both Iroquoian and Algonquian stock. Of course, the systematic destruction of their Native allies infuriated the French, who were losing out on trade.



Above: Iroquois from Crucible Crush. Huron casualties and large trading canoe from Redoubt Enterprises.

6) JESUIT MISSIONARIES

It is not easy to say just how much influence the French Jesuit missionaries had on the history of early New France, but it must have been profound. Learning the Wendat language and living amongst the Hurons, they witnessed events first-hand. The records they kept of their experiences (Known as the 'Jesuit Relations') are some of the only references we have today of that period of history and of the Native Americans' way of life before European contact polluted their culture.

The Jesuits devoted their lives to attempting to convert the Native American tribes to Christianity, but their success was limited. Among the Huron they did make a fairly large number of converts, although this had the unintentional effect of splitting the nation into factions - especially so when the French refused to trade muskets with Hurons who were not baptized. The Jesuit priests were known to the Indians as 'black robes' and many distrusted their motives. Some were denounced as wizards and sorcerers and may have lost their lives because of it. The Hurons' enemies - the Five Nations of the Iroquois - hated the Jesuits and would happily martyr them in horrible ways when they captured them. Only the Onondagas gave the Jesuits an opportunity to live with them, but the experiment did not last long.

Some of the Jesuit priests themselves were happy enough to engage in 'La Petite Guerre' - and not just in preaching war against the Hurons' enemies, but by taking part. Mostly this was defensive in instances when Jesuit mission towns such as St. Joseph and St. Marie were attacked. However, it was not unknown for the odd priest to actually take part in raids - more so in the later Seventeenth Century when France became embroiled in war with Britain and had Protestant 'heretics' to fight as well as Iroquois.

The Jesuit priests in the picture are preaching to their Huron flock outside a crude, but serviceable church. They may be exhorting them to take the war to the Iroquois, or they may be preaching fire and brimstone to frighten the Hurons into conversion.



Above: Jesuit priests by Redoubt Enterprises. Native Americans by Redoubt Enterprises, Crucible Crush and Conquest Miniatures. The rather nice resin log church is from Barrage Miniatures and comes primed, fully detailed inside, has an opening door and an integral bell cast into the tower!



FORTIFIED WINDMILLS

The Iroquois' effective attacks against the settlers of New France manifested in many ways, engendering a 'siege mentality' within the colonies. Isolated homesteads were reconstructed in groups and fortified with palisades - much like their New England counterparts. Even windmills were made from stone and had palisades built around them, or were built at the corners of larger forts and used as watchtowers and strong-points. Small cannon were placed in some. The picture illustrates such a windmill, along with some local militia of the 1640s.

Left: Windmill by Tabletop Games. Palisade by Ironclad Miniatures. Figures by Bohemian Miniatures.

THE IROQUOIS

The Iroquois were a confederation of five distinct tribes: the Mohawk, the Onondaga, the Oneida, the Cayuga and the Seneca (later to become six by the inclusion of the Tuscarora). Their strength lay in their unity and in their relative freedom of action and flexibility within the confederation. For instance, if the Mohawk chose to go to war, it did not mean that any other Iroquois tribe had to as well.

The Mohawk may be the most bellicose of these 'Five Nations', but all were fierce and merciless warriors in battle. Women had a powerful place in Iroquois society and were much respected for their governmental opinions and religious involvement.

The Mohawk were certainly the most implacable enemies of the French and remained so well into the 1750s. Although later the Iroquois favoured the British and carried this through the American Revolution, their supremacy was finally broken by the Continental army and eventually they migrated to Canada, for by that time, New France was no more.

Right: Iroquois warriors from the splendid range by Crucible Crush.



7) THE BATTLE OF LONG SAULT, 1660

In 1660 a group of seventeen French adventurers ventured from Montreal and up the Ottawa River to protect an incoming load of furs. The leader of the group was Adam Dollard des Ormeaux, the young commander of the Montreal garrison. En route, the expedition arrived at an abandoned Algonquin stockade, consisting of a rough circle of cut tree trunks. The French proceeded to reinforce this with a barricade of goods and an extra palisade of newly cut logs.

In time, the French were joined by a war party of about forty Huron and Algonquin allies. This was unexpected, but then so too was the arrival of a substantial

Iroquois war party of approximately four hundred who were intent on raiding New France settlements. The Iroquois attacked, but initially made little impression on the fortified defenders. These Iroquois, of the Onondaga tribe, sent for reinforcements from their Mohawk brethren in the vicinity.

When the Mohawks arrived they included a fair number of 'Iroquoised' Hurons, who had been captured and adopted into the tribe. These persuaded many Hurons to defect from the French, making their number even smaller.

The Iroquois attacked with renewed vigour. In response, the French attempted to throw a 'bomb' (in fact a lit keg of

gunpowder) at the attacking Iroquois. Unfortunately, the keg somehow fell back into the stockade and exploded, killing many French and their Native allies. The way was now open to the Iroquois to massacre the remaining defenders.

After victory, the Iroquois returned home to celebrate and mourn their dead. When news of the action filtered back to New France, the population perversely interpreted it as a French victory and practically made saints of Dollard and his men. They believed that Dollard's group had sacrificed themselves to save the French colonies from a mass attack by the Iroquois. However, New France was as much under threat as ever and its siege mentality continued to grip it.



Above: The Iroquois figures here are from Crucible Crush. Dollard's defenders are from Firelock Games' Blood and Plunder range. The ruined stockade is scratch-built.

8) THE CARIGNAN-SALIÈRES REGIMENT

By 1665, the situation in New France had become so acute that Louis XIV, at last freed from the grip of Cardinal Mazarin, decided that the colonies in New France needed royal support and royal leadership. He took authority from the trading companies and broke their monopoly. Now he needed to defend his colonial possessions.

In a ground-breaking move, he decided to send the first royal regiment of a thousand men to New France. The initial strength of the Carignan-Salières Regiment was around six hundred men, but it was bolstered by veterans from other regiments to attain the one thousand required by Louis. It was statement of his kingship.

On arriving in New France in the autumn of 1665, the regiment was almost at once sent on a campaign against the Iroquois. However, the venture was badly planned and badly led. At that time no combatants generally fought in wintertime. The expedition into Iroquoia was a debacle and resulted in the soldiers wandering into the Dutch settlement of Schenectady, half-starved, ragged, and cold. Furthermore, a few small, sharp brushes with the Iroquois had thinned the ranks.

Humiliated, the troops returned to Montreal. However, this did not deter the new-found French resolve to stand up to the Iroquois threat. A chain of forts and small garrisons of the Carignan-Salières Regiment were placed at strategic points to halt Iroquois incursions and in 1666 the French actually succeeded in taking the war to the Iroquois villages. There were countless small skirmishes. Eventually, a fragile peace was achieved, if only briefly. For a while, the French lived their lives in relative security. The 'siege' of New France was gradually being broken, for the time being, but conflict between the French and the Iroquois was to continue intermittently for many decades to come.

The men of the Carignan-Salières Regiment in the picture are newly-arrived and therefore pristine in their uniforms. It does not take much imagination to realize that their appearance did not stay like this for long. The regiment was recalled to France in 1668, but most troops were induced to stay in New France by offers of land and, to the officers, titles. Louis wanted to bolster the thin population.



FURTHER INFORMATION

- *Unconquered: The Iroquois League at War in Colonial America* by Daniel P. Barr.
- *Canadian Military Heritage Vol. 1 (1000 - 1754)* by Rene Chartrand.
- *Armies of Early Colonial America, 1607 - 1713* by Gabrielle Esposito.
- *Black Robe* (film), directed by Bruce Beresford.
- *Canada: A People's History* (DVD set).

EPILOGUE

Hopefully, the pictures in this article will highlight what is so fascinating about wargaming this period. The so-called 'French and Indian Wars' started a great deal earlier than the 1750s, but the art of fighting 'La Petite Guerre' had to be learned by Europeans again and again - only those hardcore European woodsmen ever really understood it and were, thus, often greatly in demand by conventional armies (well, at least those who valued their worth in combat).

'Little wars' can be fought across the wargames table with relatively few figures, although perhaps the scenery may be a little more demanding for wargamers who really wish to retain a flavour of early North America. So, venture into the wilderness, but do keep a sharp lookout for ambush!

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“I SEE A VIETNAM I WANT TO PAINT”

USMC VIETNAM PAINTING GUIDE (HUE 1968)



Want to paint great looking Vietnam era US Marines? Keith Ainslie details his approach on a couple of Empress Miniatures USMC.

IT'S ALL SO GREEN, MAN!

These minis are very green! Their uniform is green, the webbing and kit is mostly green, sometimes weapons are green. In fact, it's a fair bet that if you can't identify a detail on a Vietnam era Marine then painting it green is the safe option!

This is something of a blessing - a quick basecoat and dip is an effective way to get a lot of figures on the table quickly. You probably don't even need to worry too much about the specific green if you take this approach. However, the relatively low model count for most games, the individualism of the USMC, and the quality of models available across many ranges, makes taking things a step or two further well worth the extra effort.

US MARINE AND IT BLACK GREEN!

GENERAL PAINTING APPROACHES




There is quite a variety of greens on any single Marine. You can see this in original photos and various reference publications (I highly recommend the *Europa Militaria Vietnam: US Uniforms* and the *H&C Militaria Guide 'US Forces in Vietnam'*). On miniatures I find it useful to 'push' the contrasts between the greens even further than our reference might suggest.

A slightly blue-green cast on the uniform, contrasted against a more olive-green flak vest, works well to define the areas of the model. Using black or very dark browns around these areas can further delineate the different items of clothing, webbing, etc.

This can be challenging but, whether you paint from a black undercoat and leave this showing between colours, or take the time to outline things later, it is certainly worth the extra effort.

Vallejo German Camo Black Brown is a great colour for this sort of work. For a higher contrast on the tabletop any pure black is effective. Consider thinning these paints by mixing in a little water and some drops of flow improver. This will give the paints more 'movability' and they will act like a thick, controllable ink. Capillary action will cause them to follow the recesses - physics does a lot of the work for you.

LINING

-  Vallejo German Camo Black Brown
-  Pure Black
-  Flow improver





'ACCURATE' UNIFORMS

This guide is not intended to be the ultimate reference point for the uniforms and equipment of the USMC during the conflict. It should, however, help you get an authentic looking force on the tabletop without too much fuss. Just applying the base colours discussed here, followed by a wash, will make for a respectable looking army that is ready to start gaming in this fascinating period. How far you decide to go beyond that is entirely up to you.

I've used the Wargames Foundry Storm Green triad of paints. Storm Green has a slightly bluer hue and the Light and Shade associated with it enhance the punchy contrast.

A really good way to age a uniform (FNG to Veteran status) is by upping the ratio of highlight colours. I've used more Storm Green Light to highlight the base on the M60 gunner, so he looks like he's been on tour for a while. If the uniform was darker, with less prominent highlights, then it would have a newer fresher appearance. On the M60 gunner I've even added additional Vallejo Ivory to the Foundry Storm Green Light, taking things one step further on the very edges of sleeves, pockets and edges. This gives him a worn-in look.

STANDARD UNIFORMS

-  Wargames Foundry Storm Green
-  Wargames Foundry Storm Green Shade
-  Wargames Foundry Storm Green Light
-  Vallejo Ivory

ALTERNATIVE UNIFORM HUES

You might prefer a more Olive hue; for this I would recommend Vallejo Brown Violet (which is actually a green/brown) for a base colour, Vallejo Russian Uniform for the mid-tone and Vallejo Russian Uniform with increasing amounts of Vallejo Desert Yellow for the highlight (up to around a 50:50 mix for that older look).

ALTERNATIVE UNIFORMS

-  Vallejo Brown Violet
-  Vallejo Russian Uniform
-  Vallejo Desert Yellow

1. WEBBING, WATER BOTTLES & FLAK JACKETS

I've grouped these together because the palette used on them can be the same. Variety and interest will come from how far you highlight each component and what colours you use. In reality the colours are extremely similar to each other, but items wear at different rates. Varied materials (cotton versus plastic, for example) also weather differently. For all of these items the base colours are the same and the variety comes in the layered highlight colours.

UNIVERSAL BASE COLOURS

I've applied a base coat of Vallejo Russian Uniform, followed by a careful all-over application of Games Workshop's Agrax Earthshade. This creates a good layer of shadow and grime and works well to show where the highlights and shadows should be. Next I re-apply Russian Uniform to most of the vest and straps, leaving the deeper Agrax-shaded areas.

UNIVERSAL BASE COLOURS



Vallejo Russian Uniform



Citadel Shade Agrax Earthshade

Onward to highlighting; I recommend several colours to mix with Russian Uniform for this and variety will help us to achieve a nice range of tones. My 'go-to' is Vallejo Ivory, usually in increments up to around a 50:50 mix.

Vallejo Desert Yellow works well for a more saturated, colourful look, which is particularly good on smaller, thinner items, such as gas-mask bag straps. Vallejo Iraqi Sand is somewhere between the Ivory and Yellow tone; particularly good for older, worn canvas items such as flak vests. Vallejo Panzer Aces Afrika Korps Highlight is another good option and, again, provides a subtle but different effect.

HIGHLIGHT COLOURS TO MIX WITH THE BASE



Vallejo Ivory



Vallejo Iraqi Sand



Vallejo Desert Yellow



Vallejo Panzer Aces Afrika Korps Highlight

Note that these highlights should, in the main, still be green – don't mix your highlight colour to include too much of the lighter shade. Unless your intent is to show extreme bleaching and age the highlight colour shouldn't go on neat and un-mixed.

2. HELMET COVERS

HELMET COVERS

Over a base of Light Storm Green (from the Foundry triad) highlight with Vallejo Ivory. Patches of Vallejo Cam Olive Green, Olive Grey and Panzer Aces Afrika Korps Highlight make up the camouflage colours.

Double-checking reference material is recommended here to get the right kind of camo placement and spread.



Foundry Light Storm Green



Vallejo Ivory



Vallejo Cam. Olive Green



Vallejo Olive Grey

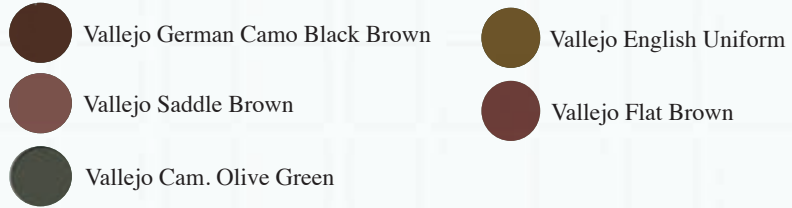


Vallejo Panzer Aces Afrika Korps Highlight

3. BOOTS

These start with a Vallejo German Camo Black Brown base, highlighted with a small amount of Saddle Brown. Cam Olive Green canvas inserts are added on each side. A good wash with Vallejo English Uniform or Flat Brown can represent mud and dirt.

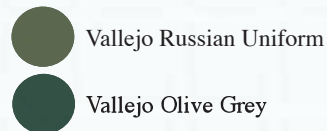
BOOTS



4. WEATHERPROOF JACKETS

Start with a base of Vallejo Cam Olive Green and highlight with Vallejo Russian Uniform. Typically try to keep these darker and distinct from the flak vests and webbing.

WEATHERPROOF JACKETS



- 1a: Webbing
- 1b: Water Bottle
- 1c: Flak Jacket
- 2: Helmet Cover
- 3: Boots
- 4: Waterproof Jacket
- 5: Weapon
- 6: Dirt and Mud



5. WEAPONS

Vallejo Cam Olive Green is a good base for anything that should be green (LAW rockets etc.). For rifles and support weapons I recommend keeping things a dark gunmetal colour. I tend to mix this to taste from Vallejo Air Chrome and Vallejo Black, followed by a wash of Games Workshop Nuln Oil.

A bit of chipping with brighter highlights (Vallejo Silver) is appropriate on larger weapons such as the M60 (most of us have a preferred way to paint these already). Bear in mind the M16 and M60 had black plastic components so check your references for these.

WEAPONS



6. DIRT AND MUD

Any amount of time browsing original images from the conflict shows just how muddy Marines could get. How far you go with this is entirely down to personal taste. I would recommend Saddle Brown, Flat Brown and Orange Brown - all from the Vallejo range - as possible options for mud and dust. The terrain in Vietnam can range between the famous 'red mud' to a lighter dust. I've tried to show two options here and, as before, consulting references is key.

DIRT AND MUD



BOOTS MADE FOR (JUNGLE) WALKING

The War in Vietnam saw major evolution of the U.S. forces' tactics, weaponry and equipment. Even the most basic of soldiers' equipment, the boot, improved because of the experiences brought about by the war.

Given the conditions in the jungles of Vietnam, standard black leather boots just couldn't cope with the damp and humidity. U.S. troops were initially issued with the same boots worn during the Second World War - the M-1945 Tropical Combat Boot. Once the Marines and Army were deployed en masse, from 1965 onwards, the M-1966 jungle boot was adopted.

Developed by Natick Laboratories and experts in the shoe industry, the leather parts were reduced to the toe and the heel, with cotton canvas duck and nylon being used for the upper parts and the neck of the boot. A composition rubber sole was vulcanized to the toe and heel, with water drainage points added to the canvas in the form of screened eyelets. These were designed to help when drying the inside of the boots. The insoles of the boots were made from fused layers of plastic and issued with the boot to ease the need once again for excessive drying time.

The boots were further updated in May 1966. The use of Viet Cong punji stake traps had seen a major increase in foot injuries amongst U.S. troops. To try and prevent these, a stainless-steel plate was put inside the boot's sole.

Later still, nylon replaced the cotton duck canvas; several other improvements were made to aid the infantryman, including the Panama mud-clearing system on the outsole and further reinforcement with nylon-based webbing on the uppers. However, as is typical of military forces the world over, the earlier boot continued to be issued ... well, there were plenty in the stores!



THE THREE-COLOUR DALLIMORE METHOD AND PAINT SYSTEM

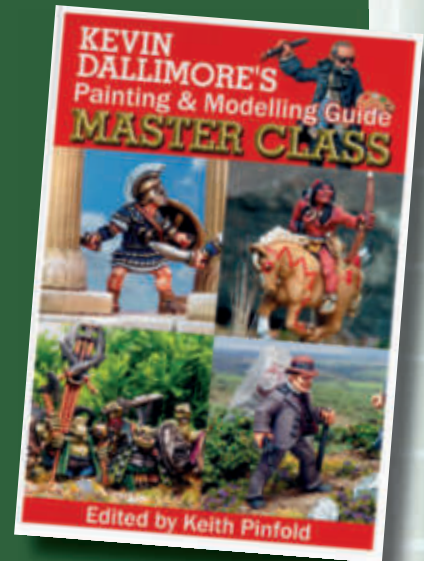


Painting maestro Kev Dallimore achieves his results by building up in layers, from dark to light, in order to achieve a realistic three-dimensional shaded effect without the need for blending. He covers this approach, along with so much more painting advice, in his *Painting & Modelling Guide Master Class* from Foundry.

After consulting with Brushmaster Kev, the Foundry paint system was designed, directly tied to his method. It gives you, the painter, the tools you need to apply the three-colour method by offering a 'triad' of paints in a set - a main colour, partnered with the shade and highlight colour.

Other companies may have introduced their own variants on this concept, but Foundry was pretty much the first and has the widest range ready to go right now. The three layers of colour give real depth and subtlety to Kev's work and by copying this style, you'll be able to try painting the 'Dallimore Way'. Practice makes perfect, of course, and through experience I've worked other paint brands into my own methods. Not that I'm saying I'm perfect! But keep at it and you'll get results that start to really stand out on the tabletop.

To see the true potential of the method, look at the amazing models Kev has painted while working with companies such as North Star and Crooked Dice Design Studio, or check his whole collection online at werelords.com.



"I WAS A PFC ON A FOOT PATROL ..."

I hope you've found this article useful. The figures from Empress Miniatures are great, but of course, I'm a bit biased as I'm a part of the Empress 'family'! The same approach will work for any US Marine figures you may want to add to your collection.

Remember that you can use a variety of different shades to display experience/time in Vietnam; both US and 'Free World' forces would have uniforms and equipment from a number of sources as part of their issued gear (and as a result of private purchases).

The part of the war that you're depicting the figures from will also change your painting approach. The US Marines were directly involved in the war from 1965 onwards, with 3,500 being deployed to defend the Da Nang airbase at China Beach. Bear in mind that the US Marines would often 'make do' with older equipment than the US Army. They were encouraged to seek out 'used' equipment and dress in a more individualistic style than the typical Airmobile, Mechanised and US Army infantry.

Whatever you decide to do, this is a chance to field such a huge variety of figures and painting styles to represent just one aspect of the War in Vietnam (and Empress is a great first stop for one of the largest new ranges, but like I say, I may be a little biased!)



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HELD TO RANSOM: THE PIRATE RAID ON GUAYAQUIL, 1709

Neil Smith shows us a different side to pirate warfare, away from the high seas and into the mean streets.

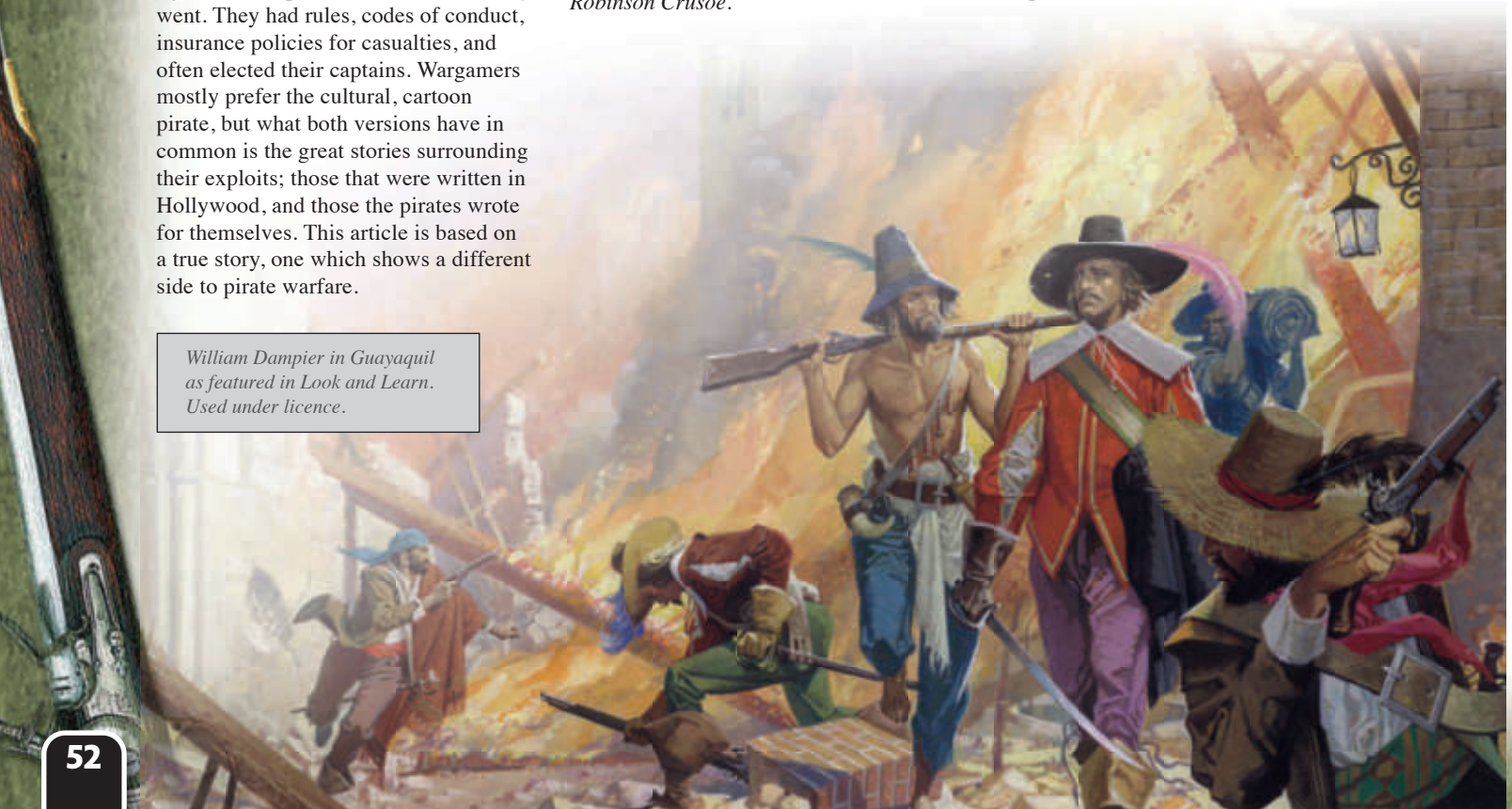
Has there ever been a group of warriors so misunderstood, yet understood, than the pirates that plagued the Caribbean in the 17th and early 18th centuries? Our cultural image of pirates is that of Disney's Jack Sparrow character, played by Johnny Depp, and his crew of misfits with peg-legs, eye-patches, and hooks for hands. His persona was built on previous pirate characters of the movies in the golden age of cinema; Burt Lancaster's *Crimson Pirate*, Tyrone Power in *The Black Swan*, and of course, Errol Flynn's *Captain Blood*. They are brilliant swordsmen, fighting for noble causes, and saving beautiful women. They drink but are happy drunks, and the extras say "arr, cap'n" a lot. Historians understand pirates as something else entirely; they were businessmen, admittedly very violent ones, highly skilled sailors, and ruthless fighters who spread terror wherever they went. They had rules, codes of conduct, insurance policies for casualties, and often elected their captains. Wargamers mostly prefer the cultural, cartoon pirate, but what both versions have in common is the great stories surrounding their exploits; those that were written in Hollywood, and those the pirates wrote for themselves. This article is based on a true story, one which shows a different side to pirate warfare.

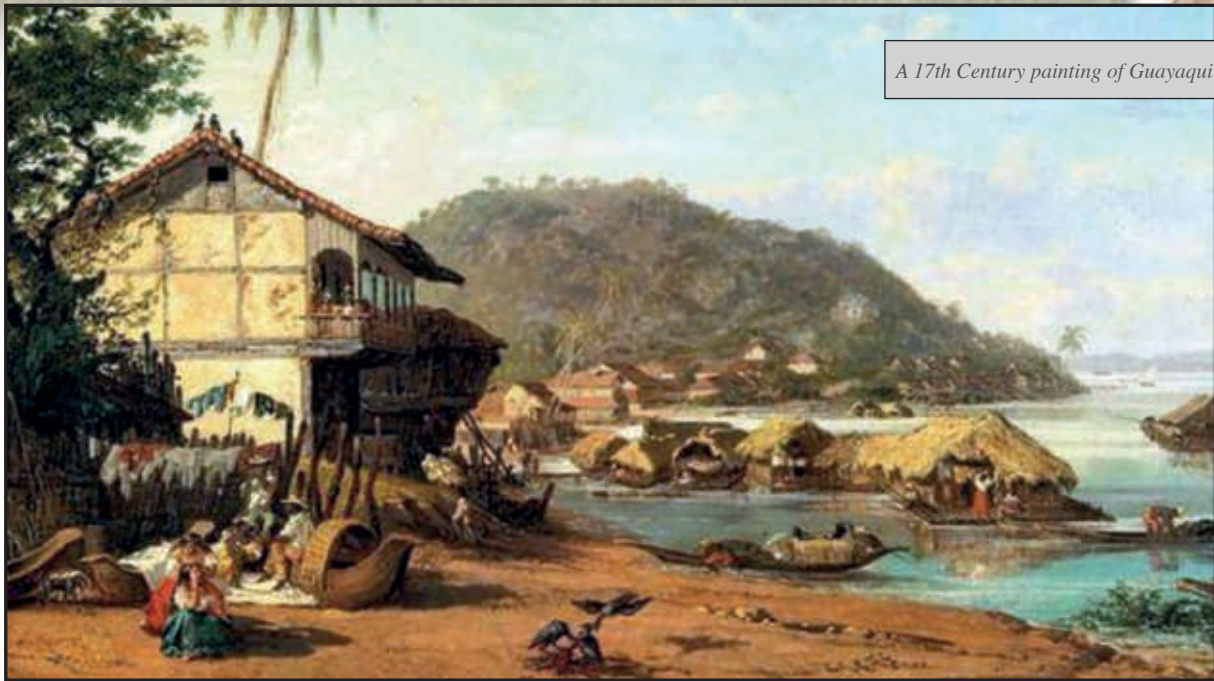
ROGERS'S EXPEDITION 1708

Our story begins in Bristol, England, where Captain William Dampier is intent on launching a privateering expedition against Spanish shipping in the wake of the government dropping its 20% tax on captured booty. He approached Woodes Rogers, a man in his mid-twenties who had just inherited his late father's shipping business. A sea-faring adventure sounded much more appealing to Rogers who offered to captain one of the two well-armed ships he had, with Dampier as his navigator. They received some investment from local merchants tired of losing ships to Spanish privateers and off they went in the *Duke* and *Duchess*. Their voyage would last three years in which they circumnavigated the globe and along the way, discovered a shipwrecked Scottish sailor named Alexander Selkirk, the inspiration for Daniel Defoe's *Robinson Crusoe*.

In early 1709, the *Duke* and *Duchess* rounded Cape Horn and entered the Pacific Ocean expecting to find some rich prizes. But it was not until March that they came across a small 16-ton vessel that, once captured, Rogers renamed the *Beginning*. This was rearmed, supplied with a pirate crew, and sent out on patrol with the *Duchess*. That brought in a 50-ton vessel renamed, aptly, the *Increase*, which was given to Selkirk to command. The convoy of four ships sailed north up the coast. Rogers's luck had truly turned. In April, he caught a 450-ton galleon complete with a cargo of timber, dry goods, some Spanish prisoners, and 50 slaves. Then a 35-ton coaster fell foul of the pirates. The prisoners told Rogers of greater prizes, but despite his spreading a net with six ships, nothing crossed their horizon. Short of water and running the risk of causing a general alarm, Rogers's fleet pulled into shore. However, his

William Dampier in Guayaquil as featured in Look and Learn. Used under licence.





A 17th Century painting of Guayaquil.



officers floated the idea that if they had to pull into a port, why not attack it? And the best local target was the town of Guayaquil in north Peru (now Ecuador).

Guayaquil was a reasonable target by any measure. Founded in 1538 by the Spanish, Guayaquil was tucked about 30 miles inside the mouth of the Guayas River. It became notable for its shipbuilding and repairs and as a result had grown quite wealthy - and money attracted pirates. In 1687, an Anglo-French pirate force under George Dew, Francois Grognet, and Pierre Le Picard, attacked the town, finding out in the process that the Spanish could also guard their wealth quite handily when called upon. The pirates sacked the town but suffered 35 dead and 46 wounded in the process. Every pirate would have known about Dew's exploit, and the Spanish could be expected to exercise more care in the future. What Rogers's officers proposed, therefore, was a highly risky, but potentially lucrative, raid.

The crews grumbled when they heard of the plan to attack Guayaquil, but when promised a fair share, they came around to the idea. The trade-off, though, was that they had to maintain discipline during and after the raid. With everyone agreed, the fleet set sail on the night of 14 April, heading to the Gulf of Guayaquil. By morning, however, the wind had died, causing the fleet to idle. Just then a Spanish 270-ton ship hove into view, prompting the pirates to take to their pinnaces and give chase. A swift firefight followed as the pirates drew in to board the Spaniard, ending in a hasty retreat but not before Woodes Rogers's brother had been killed. When a light wind picked up, the *Duke* and *Duchess* closed, firing two warning shots that brought down the Spanish flag. Rogers had captured another 100 slaves and 50 Spanish passengers with some plate, dry goods, and pearls. With that detour over, Rogers continued on his way to Guayaquil, though he would have to silence any defenders occupying Puná Island at the mouth of the Guayas River.

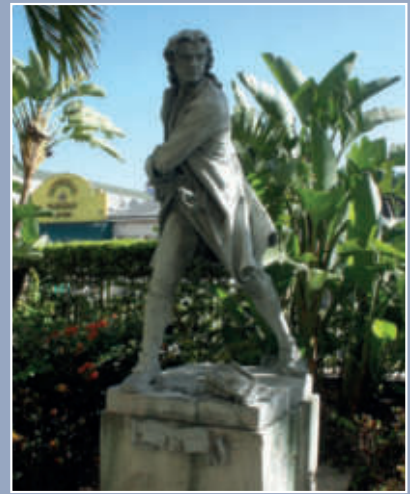
ASSAULT ON GUAYAQUIL

Rogers knew he needed speed and surprise to take Guayaquil. While it might not have looked like much with its plank and bamboo houses and church spires reaching up above them, an estimated 2,000 people lived there, which, along with its wealth, meant a considerable militia force too. Rogers had just over 300 pirates under his command but had to leave 110 behind to look after his 300 prisoners, take the boats in when given the signal, then guard the boats against any possible counter-attack chasing Rogers as he returned. Rogers divided the rest into three assault parties of 65 men each then further sub-divided them into companies of ten. At midnight on 17 April, Rogers brought the fleet to a halt 60 miles offshore. He lowered the pinnaces for the assault parties and brought up a barque with cannons for support. By 4am, the small boats stood off the southern tip of Puná. Rogers led two small boats into the mangroves and hid there for the day. When night fell, his small group of pirates sneaked into



WOODES ROGERS (c.1679–15 JULY 1732)

Woodes Rogers went on from the assault on Guayaquil to circumnavigate the globe, seizing more ships along the way. He arrived back in England in October 1711 after almost three years at sea. His investors were delighted with his haul, but they were the only ones; his crew sued him for their share of the loot and won, forcing their captain into bankruptcy, and Rogers suffered from the wounds he received during his exploits and from the loss of his brother. He wrote a best-selling book about his voyages and was twice appointed as Governor of the Bahamas, but he was a better pirate than Governor and ended up in debtors' prison after his first term. Incredibly, he was re-appointed Governor, but he died during his second term.



the tiny settlement on the island, taking the local lieutenant prisoner and sinking all the canoes he could find. He now expected his barque to come up, but it was nowhere to be seen! Rogers found it out to sea quite lost, so he brought it to the island, but another day had been wasted, and the assault parties endured it in the mangroves waiting for nightfall.

At 6pm on 21 April, Rogers loaded the pinnaces for the assault on Guayaquil, but as he rounded the north of the island he could see the town lit up, a beacon fire blazed on the hill above the town, a cannon boomed, and church bells began ringing. Rogers wanted to attack immediately, but his officers demurred, believing that if they faced an alerted enemy their little force would have no chance. Dampier cast the final vote against attacking an alerted town, leaving Rogers no choice but to retire for the night. Another discussion followed among the officers and though Rogers still wanted to attack, some of them argued to ask for a ransom instead. Rogers decided a half-hearted attack was no attack at all and agreed to try extortion. He had brought his most notable prisoner along, Don José Arizabala, and sent him and the lieutenant in to negotiate. The local governor agreed to talk while insisting he had 1,000 militia available if the pirates should be foolish enough to attack. In discussions that lasted all day, the Governor agreed to pay 50,000 pieces of eight and he would buy all the perishable goods. The pirates readily agreed: this was going to be a killing without the killing part! The Governor returned to the town, saying he would be back by 8pm, and so the pirates waited.

And waited. Eight o'clock passed, so did 9, 10, and 11. Then at midnight, a small boat rowed out with a nobleman



Approaching the coast.

inside apologizing for the Governor, but Rogers sent him away with a warning to be back by 7am or else. The Governor was back at 7am, but he could not deliver the 50,000. More negotiations followed during which the price fell to 40,000. The Governor left again only to send another message back: would 30,000 do? Rogers gave the Governor half an hour to fix the problem: 32,000? Rogers ordered his barque to train her guns on the town, while ordering the townsfolk in Spanish to clear out or get shot. His men lowered themselves into their pinnaces with loaded muskets. As Rogers settled in for the short trip to the waterfront, he saw

a crowd of militia and cavalry pour out of the backstreets, but the die had been cast. The pirates drew nearer, discharging a volley into the militia who turned and ran! Rogers disembarked his men and marched after the militia.

When he arrived at the town square, he found himself looking down the barrels of four cannons with the militia arrayed behind. Rogers ordered his men to charge, at which the guns roared, filling the square with smoke, but not a single pirate was injured. The gunners now joined the militia and cavalry in a headlong rout out of the town. The action



The Pirates disembark.

Pirate figures by Artizan Designs, some perhaps looking a little more 'Hollywood' than they should!



had taken less than 30 minutes. Then Rogers realized the game the Governor had played: the town was almost empty, most of the citizens having fled with all they could carry. However, an Indian prisoner told the pirates to look upriver. Selkirk took two boats and discovered some of the townfolk hiding in cabins. He relieved them of their money and jewels. Meanwhile in the town, the Spanish set up snipers and feigned attacks to wear down the pirates. Rogers asked for the ransom of 30,000 to be paid within six days or he would burn the town to the ground. The Governor agreed, but the ransom was never paid because Rogers left with whatever goods his men could carry, including some cannon. One theory is that he feared an outbreak of yellow fever, but also the longer he lingered the more likely it was that Spanish reinforcements would arrive, and he was not going to tangle with them no matter the potential pay-off. Whatever the reason, Rogers sailing away into the sunset meant that the assault on Guayaquil was over.

WARGAMING GUAYAQUIL

I have noted in the past that there are few wargamers who play out a scenario from a magazine article to the letter. Indeed, some have told me they find the listing of Orders of Battle as a deterrent. There is also the transferability angle for wargaming scenarios to consider: can you take this concept and apply it elsewhere to suit your resources? The answer is, of course, yes. History is full of savage, outcast warriors that run up against 'civilized' opponents and attempt to extort them, and it is also awash with pirates in all corners of the world. With those thoughts in mind, what I will do here is give you the main thrust of the game, the set up, and the forces involved and let you work out how you want to approach the scenario.

SET UP

On first reading, it seems that you would need a very big table to do this assault justice. However, the battlefield extends only from the first volley of the pirates

as they come into land to the town square and the last stand of the militia. In between, there is the seafront with a jetty, and behind that two or three streets running up to the town square, which should be open enough to hold the cannon gun-line and the militia units with some exits to the rear. The buildings should be typical rundown colonial houses with some palm trees thrown on for good measure. The more complex the town, the more tactical options are available to both sides as they fight for possession of the town square.

FORCES

The forces at Guayaquil should favour the Spanish with a cavalry unit, cannons, and enough militia to create a 2:1 advantage, though that ratio can be tweaked up or down for replayability. The pirates are organised into groups of ten to make up three equal companies each with its own officer. The great levellers, however, are morale and command. The pirates have a clear advantage in both: first because they are pirates, and this

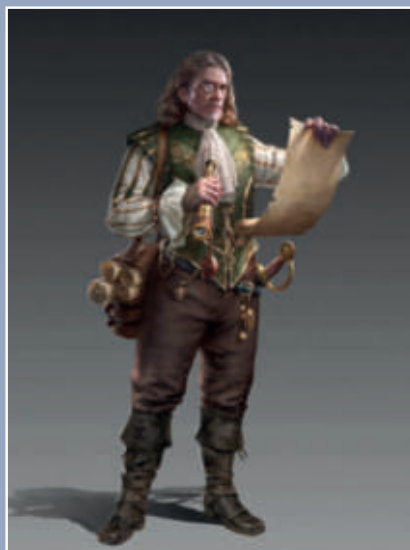
is what they do as opposed to a town militia who really do not want to tangle with savage killers if they can avoid it. Second, Rogers was undoubtedly brave, as were his officers, though the loss of his brother might have put Rogers into reckless mode. But what if the militia did not panic and rout; rather they withdrew to the town square, knowing the cannons waited for the impetuous pirates? Success for the Spanish might then be determined by the cannons, but if they cannot stop the pirates, morale might collapse.



Figures by Artizan Designs and warfare Miniatures.

WILLIAM DAMPIER (1652-1715)

The son of a peaceful farmer, William Dampier was at war by the age of 20 as a sailor in the Third Dutch War. He dabbled at being a businessman, but piracy was Dampier's calling. His life at sea was undoubtedly one of adventure, worthy of the biographies written about him. Dampier recorded his voyages in a series of well-received books, which brought him to the attention of the admiralty who commissioned him to explore the Australian coast. That did not work out well because he lost his ship and the subsequent court-martial found him unfit for command. Undaunted, Dampier returned to pirating, this time officially as a privateer. He then arrived at Woodes Rogers's door in 1708 with his enticing suggestion for a lucrative voyage. On his return, life turned against Dampier. He died heavily in debt in London in 1715, but he should be remembered as a first-class explorer, navigator, naturalist, and, of course, a pirate.



TACTICS

Of the five sets of rules I own for pirates, all of them are for small skirmish actions either at sea or in small raids. Yet pirates could cooperate at times and put sizeable forces into the field. The rules I had in mind for Guayaquil were *Black Powder*, but the pirates fall into the crack between *Pike & Shotte* and early 18th Century warfare. So, how to fight with them on the tabletop? The main pirate tactic on land was to advance, discharge muskets, charge into pistol range and fire, then it's cutlass time! They were surprisingly effective at what they did but then they were too shrewd to fight regulars who were likely to stand their ground, and unlike at Guayaquil, they seldom fought against larger forces or without the element of surprise. An 18th Century force similar to the pirates in tactical terms was the Jacobites: they too advanced, discharged their weapons, then charged with their swords. And they had a fearsome reputation. Pirates did not carry shields, and the pirates

might carry a musket and two pistols, but otherwise consider the clan unit as a crew or company and there is little difference between the two when it comes to combat. I think the two are almost interchangeable for getting them to fight on the table, but give it a go, see what you think.

VICTORY

Odd as it may sound, many pirates, while greedy, preferred not to fight; they operated on fear and reputation and were quite happy for you to surrender and hand over your money and valuables. That is essentially what happened at Guayaquil where Rogers is persuaded to wait for a ransom to be paid, but finally realizes he has been duped and launches his attack. We can replicate that in our game by creating a pot of ten Victory Points for the town and the pirates have to try and capture six to win. If they drive out the Spanish and capture the town square, then they receive the Pot. However, at the start of the game, the pirates roll a D6 with a 4+ meaning they wait one turn and

the Victory Pot goes down by two to a minimum of four, but pirate effectiveness on the first charge in which they make contact goes up by one each time to reflect their anger. The Victory Pot is modified by casualties: if the pirates inflict a casualty, the Pot rises by one, but decreases by one if they receive a casualty.

STUFF TO READ

Life Among the Pirates, David Cordingly, (Little Brown, 1995).

Piracy The Complete History, Angus Konstam, (Osprey, 2008).

Pirates 1660 – 1730, Angus Konstam, (Osprey, 1998).

The Mammoth Book of Pirates, Jon Lewis, ed. (Robinson, 2006).

The Sea Rover's Practice, Benerson Little, (Potomac, 2005).

Many thanks to Barry Hilton for providing the photographs.



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RETURN TO ICE STATION STRIPEY HORSE



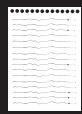
Pete Brown's got a space problem. To be more exact, he's got a lack of space problem and how that limits his terrain collection. But he's a man with a plan, a plan to work around this restriction, a plan so cunning you could put a tail on it and call it a Stripey Horse!

One thing I am quite short of is space. I've negotiated the use of a wardrobe in the room I optimistically refer to as my 'study' and have an area in the damp corner of my garage. That means large home-made terrain boards and boxes of various buildings, styles of roads and varieties of woods are not really an option.

To this end I am always looking to collect terrain which will get the maximum use but with minimum storage. I have managed this, so far, by collecting generic European buildings, trees and roads, which have been fought over by my Seven Years War collection one week and WWII tanks the next. The inclusion of the odd eighteenth century hay wagon or a telegraph pole here and there helps to set the game in the right century but for much of the time the same terrain will do nicely.

The huge number of skirmish games that have become available over the past couple of years has, however, presented me with something of a dilemma. For many of them, the terrain is quite specific, and you usually need quite a lot of it. Take Zombie games,





for example, which often need some boarded-up buildings and burned out cars to look right. A setting such as Warlord Games' *Judge Dredd* requires more than a couple of sci-fi buildings to even begin to look like Mega City One. When playing ultra modern rules, such as Osprey's *Zona Alpha*, it really stretches believability if once again I plant my timber framed generic European buildings on the table, when a more post-apocalyptic look should be what we are going for.

What I needed for my skirmish games was a catchall setting that I could wheel out for any number of games without the need for masses of new terrain. A desert setting immediately sprang to mind, but then I thought of something a little more left field ...

THE ARCTIC CIRCLE!

Now, before you dismiss this idea out of hand, just stop and think for a minute. How many great movies have either been based in the Arctic or in an isolated winter setting? Obviously, *Ice Station Zebra*, (the name of this article hopefully becomes clear!) alongside *The Grey*, *Bear Island*, *The Thing*, *The Polar Express* ... well, maybe not that last one, but you get the idea.

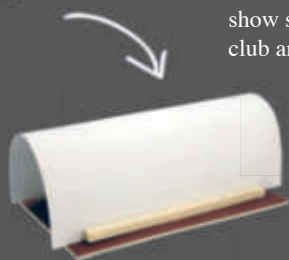
Usually Arctic-based stories revolve around a scientific base, whaling station, or similar structure isolated in the icy wilderness. All you need in terms of terrain are a couple of snowed in buildings and you are pretty much done. You can then collect a few other items to place the game in the right time period, but these can be swapped around depending on the game you want to play.

I was inspired by the old whaling station used as the starting point for the 2004 film, *Alien vs Predator*. I subsequently used an Arctic science station as the basis for my *Aliens* game. A few weeks later, using figures from Sally 4th's 'Great Movie Miniatures' range, the same Arctic scientific station was the scene of a fire fight between US Special forces and Russian Spetsnaz, both attempting to recover a downed satellite. Whilst you could use the setting to play out an encounter between Finnish and Russian troops during WWII, I much prefer using *Pulp* rules to turn the base into a Secret Nazi Scientific station, experimenting with all sorts of UFO or Fourth Reich technology.

What about the Arctic station being one of the last bastions of humanity against the rising Zombie tide? Can the humans hold out when a Zombie swarm attacks? Or reverse this idea, with troops sent to find out why contact has been lost with the station, only to find it full of zombies. This could be the result of an experiment

MAKING SIMPLE NISSEN HUTS

For my first game I decided to scratch-build some Nissen hut style buildings, which would form part of my Arctic research station. I had seen an image of this type of building being used in modern stations and I thought they would not be too tricky to construct. To make them I glued two strips of thin balsa wood to the building's base, then I bent a piece of white card into a "C" shape and placed it between those strips. A dot of glue and the structure stayed in place.



Card shapes got cut to make the front and back sides of the building and I fashioned a door for the entrance before pushing them into place. Filler textured the bases, before a layer of snow flock was added to finish. These are a bit rough and ready and certainly not up to show standard, but they were enough for a game at the club and very quick and easy to make.

that went wrong, something they dug up, an alien spore, or whatever MacGuffin you need to make the story work.

If you get it right, a small amount of terrain can allow you to fight any number of skirmishes, from 1930's polar explorers in Sally 4th's *White Out* through to Johnny Alpha bringing in Bounties in the sci-fi game *Strontium Dog*.

NO BUSINESS LIKE SNOW BUSINESS

So, how to begin? I was sure that I was not going to have the space or time to construct purpose made snow terrain boards; a cloth or mat was the obvious solution. This could be thrown over my existing green hills and negate the need for me to make snowy ones. You can pick up a white felt cloth for a reasonable price online, but I decided that since I was saving so much time and money by not making boards and hills, I could push the boat out. There are several manufacturers with snow themes available, both in mouse mat style, PVC, and the more traditional cloth. Tinywargames and Game.Mat.EU have good options but in the end, I plumped for a cloth from Deep Cut Studios. I feared it looked a little too blue when I saw it in the packaging, but on the table, it looks spot on.

Becoming more invested in the setting, it was worth looking around at purpose made snowy buildings. Again, there are a number of options that you could use, in both MDF and resin, depending on the type of research station you are going for. Try to think outside the box here a little bit, as there are some great

buildings available for *Star Wars* games, for example, set on the snow planet of Hoth, which could easily be adapted to represent a near future Arctic base. Harking back to the whaling station from *Alien vs Predator*, I was drawn to the old-school looking station produced by Blastwall (see more of Blastwall's work in some of the pictures here and the feature at the end of this article).

My initial plan was for my research station to look a little industrial, like they were drilling for something or upsetting the natural balance in some way (what could possibly go wrong?). I bought a box of Terrain Crate's Industrial Accessories that contained industrial pipes, vents, and generic machinery. This worked well for my first sci-fi game but with the older look whaling station I went to Warlord Games' Stalingrad scenery, specifically Factory Set 1. This had timber piles, coiled wiring, oil drums and all sorts of terrain that could be adapted to suit a more 20th century setting.



If you want your terrain to look like a light snowfall has just fallen on it, apply PVA glue and dip it in snow flock. You should just about be able to see the terrain item through the snow. If you are going for heavier snowfall, then pick up a small tube of Foam Snow. By squeezing a little of this along the top of a fence or on some boxes, it dries looking like heavy snowfall and can either be left as it is or have a final layer of snow flock added just to finish it off. I also

used scenic Shovelled Snow to make snow drifts against buildings, although this could also be done using filler.



TRAVELLING IN STYLE

There are many ways your snow troopers could get to the Arctic station. Some companies make sleds pulled by huskies and there are some sci-fi snowmobiles available too. Sally 4th make a submarine conning tower, modelled breaking through the ice, to unload your unsuspecting soldiers. However, for real class, nothing beats a bang up to date Sci-Fi drop ship.

I picked mine up from eBay. It is an old Daemonscape Dragonfly design and is a fairly weighty resin model. It comes with an empty cargo section at the rear, which did not suit my needs, as I required a troop carrier. I wanted the seating for the troops to resemble those in the movie *Aliens*, where the troops were restrained by lift up bars more often seen on theme park rides.

The seating was easily constructed out of a block of balsa wood with card backing. I then padded the individual seats with green stuff before adding the restraining bars. These were

simply off-cuts of gardening wire, bent around a pencil to give them a uniform 'U' shape.

I sprayed the whole lot black before painting the bars with yellow warning stripes and gluing a strip of seats down both sides of the cargo bay.

I fitted a hinge and two small magnets on the rear door to allow it to open and close, put a green stuff fire extinguisher at one end, and modelled some gun racks for extra firepower, should the troops need it. These were made of card and the guns were rescued from a sprue of plastic *Zombie Survivors* that I had left over.

Although I originally painted the ship in Arctic colours, using grey, white and blue shades, I didn't like it and oversprayed it with classic green. I know it is destined for the Arctic, but I also know what I like.



BLOOD ON THE ICE

Picking the rules for your Ice Station skirmish very much depends on what period you are playing and what level of skirmish you want to replicate.

If it is a WWII skirmish then rules such as *Bolt Action* or *Konflikt '47* should work perfectly well. Equally, a small-scale action between two Victorian themed factions can easily use rules such as *In Her Majesty's Name* or even *Dracula's America* depending on the storyline you are looking for (the comic book and film *30 Days of Night* could fit here).

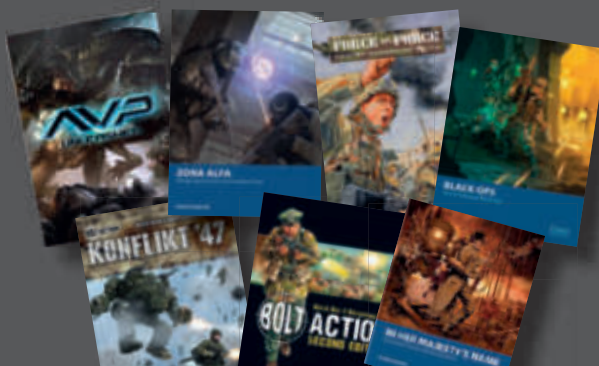
Small scale modern skirmishes could be re-created using Osprey's *Black Ops*, with slightly larger skirmishes being catered for by *Force on Force*, from Ambush Alley games. Near future games such as *Zona Alpha* or any number of the various Zombie skirmish games could also be used. In short, whatever rules you're using now will probably do the job.

When it came to my Marines vs Aliens game, I was in a bit of a quandary. A set of perfectly good *Alien vs Predator* rules exist (when last I looked these were free to download from Prodos Games' website) but they are quite detailed, with Marines taking wounds to various body parts and sustaining a certain number of hits before being incapacitated, which is quite admin heavy and very small scale.

Since nobody produced exactly what I was after, I decided to cannibalise some existing rules and home brew my own. I divided the marines into squads and the aliens into 'packs' of three. Playing cards decided the order of activation and when

a group activated, they had 1D3 actions, including firing, moving, opening doors, and so on.

I kept combat pretty simple and gave the aliens a good chance of surviving a hit from the Marine's Pulse Rifles, keeping the marine player on his toes. They must have been pretty realistic, as the marine player in my game had only one man survive, who made it back to the ship, took off, and nuked the site from orbit. Well, it's the only way to be sure!



DOWNLOAD PETE'S HOUSE RULES



We've added Mr Brown's house rules, alien and Marine stats to the *Wargames Illustrated* site as a downloadable PDF, available to Wi Prime members.

ARCTIC ADVENTURERS

Anyone fighting in this kind of terrain is going to have to be wrapped up warm, so consider that in your miniatures. If you are going for a Victorian setting, have a look at horror ranges for games such as *Call of Cthulhu*, with manufacturers such as Ral Partha, Copplestone or Recreational Conflict producing dog sleds and Arctic explorers.

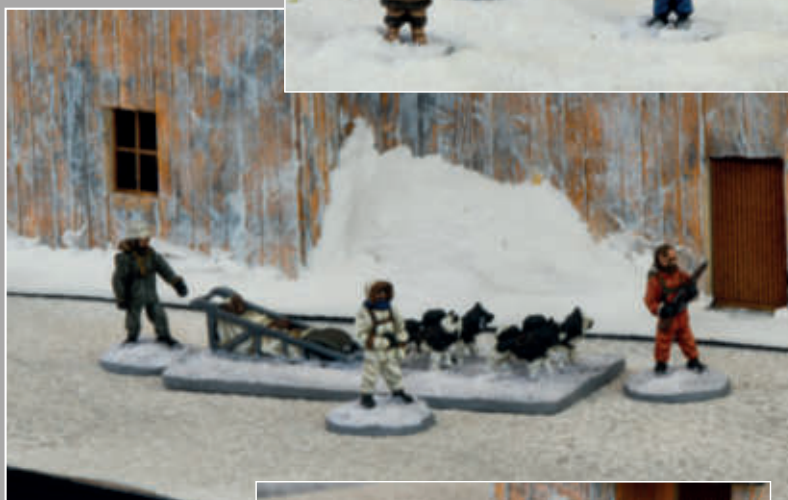
If WWII is your preference, there are a host of manufacturers, such as Warlord Games, who produce Germans, Russians, Americans and even Finns in winter clothing, including the obligatory ski troops. For Cold War era games, as mentioned above, Sally 4th do some purpose made *Ice Station Zebra* miniatures including Russian and American troops as featured in the movie.

A shop around amongst manufacturers who produce 'Cold War Gone Hot' ranges, I am sure, would also uncover some winter themed troops. I wanted to set one of my games in the near future, so I bought a number of Four A Miniatures' snow troopers. These troops are dressed in a style that suggests early 21st century but hold weapons that are clearly near future in design. What's more, they are very easy to paint up!

STRIPEY HORSE: THE RETURN

Presented here is the scenario I used most recently for an *Aliens vs Marines* game. I ran this at our local club, based loosely on the second *Aliens* movie. I have now obtained some Sally 4th *Ice Station Zebra* miniatures and a box of plastic zombies. Maybe next time the capsule that falls from orbit can hold a deadly virus, turning the infected into Zombies. Maybe it will be a secret Soviet base, raided by US Special Forces. The Arctic setting has much to commend it and will provide many hours of wargaming to come.

Stay frosty!



Above: All miniatures are from Sally 4th.

TOP SECRET

ICE STATION STRIPEY HORSE

THE SCENARIO

For my first foray into the abandoned Ice Station, I wanted to use some great Alien miniatures that I had picked up from eBay and are now produced by North Star. They were a bit pricey but luckily, I did not need many. I pitted them against my Four A Miniatures snow troopers, who had arrived at the isolated station in their drop ship.

In addition to the briefing below, I told the Marine player that a blizzard had blown up, reducing visibility to 12", for the full horror movie atmosphere. The Marine player begins with a briefing that identifies the nature of the base and what each building should be used for.

US MARINE CORPS : SECRET BRIEFING

You are Lieutenant Wendall Spanswick of the United States Marine Corps.

Last week, an object believed to be a Chinese or Russian spy satellite fell out of orbit and landed near the Arctic Research Station Stripey Horse. Originally a weather station, it has recently been used by a private company to drill for natural gas.

The scientists at the base retrieved the item after it landed but soon all contact with the base was lost. It is possible that Special Forces from the Chinese or Russian state have taken over the base in an attempt to retrieve the item.

my first foray into the abandoned Ice Station, I wanted to use some great Alien miniatures that I had picked up from the isolated station in their drop ship.

In addition to the briefing below, I told the Marine player that a blizzard had blown up, reducing visibility to 12" for the full





YOUR MISSION

- Sweep and secure Ice Station Stripecy Horse
- Rescue any American citizens who may be being held hostage
- Neutralise any hostile state actors who may be on the base
- Retrieve the satellite and return with it to base.

You will land by drop ship on the only flat area of ground next to the station and must deploy from the ship. Please try to minimise damage to the station as it has a substantial dollar value.

THE STATION CONSISTS OF SIX MAIN STRUCTURES

- Building 1 - the main mess hall, radio room and lab
- Buildings 2 to 5 - accommodation buildings
- Building 6 - a gas tank. Under no circumstances are firearms to be used against this structure, as rupture may result in an explosion

The gas pipes around the base are warm and are generally circulating gas. If ruptured, they will not explode, but may cause a leak. Orange coloured gas tanks and red coloured gas bottles are pressurised containers and may explode if hit by firearms.

There should be 16 scientists and workers at the Ice Station, led by Dr Wilfred Brimley.

THE ALIEN FORCES

The item that fell from orbit was not a satellite, it was an escape pod from an alien spaceship. The drill workers, who recovered the capsule and took it back to Stripecy Horse, were promptly overpowered and became incubators for more alien eggs. These eggs have hatched, the base is now overrun with aliens, in a state of slumber as they await the arrival of some more food.

For my first foray into the abandoned Ice Station, I wanted to use some great Alien miniatures that I had picked up from eBay and are now produced by North Star. They were a bit pricey but luckily, I did not need many. I pitted them against my Four A Miniatures snow troopers, who had arrived at the isolated station in their drop ship.

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TOP SECRET

STARTING POSITIONS

The aliens begin dormant on the board edge, buried in snow. The alien player should mark their location on a map before the Marine player deploys. When the Marines enter the Mess hall (Building 1) they will find the alien egg horde and will be attacked by a Face Hugger. The remaining eggs will open - one every turn - to release another Face Hugger unless destroyed.

As soon as building 1 is disturbed the alien dormancy ends and they are placed on the board.

SPECIAL RULES

"There's something moving and it ain't us!"

You may start one alien inside the gas pipes. Place the marker alongside the pipes and move it normally. At any point it may burst out of the pipe, using one action to do so, and may then use remaining actions to attack.

"They're right under the primary heat exchangers."

Gas bottles hit by gunfire may explode as if they were a grenade. If the main tank (Building 6) is hit by heavy weapons or grenades it will explode, destroying the base and everyone in it. If the Marines are about to be overwhelmed by the aliens, it gives them the possibility of forcing a draw.

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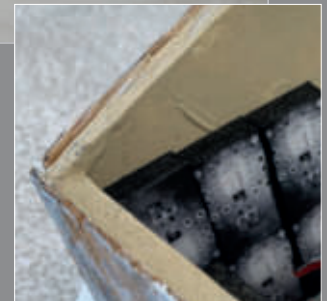
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STRIPEY HORSE TERRAIN

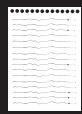
The atmospheric buildings that decorate our Operation Stripey Horse board were made by professional modeller Mike Connington. While the game was taking place, we interrogated Mike, got the inside scoop on his terrain techniques, then sped off on our skidoo, vanishing into the blur of a snowstorm! Over to Mike ...



“5mm foamcore board is ‘the core’ of just about all of my projects. It’s easy to cut, forgiving, cheap, light (essential to keep the weight down, which is very important when posting huge amounts of terrain as I do) but it is also sturdy. It’s possible to carve details into the board and I use offcuts for other detailing.”

“For extra rigidity the bases are made from MDF. I know it’s a cliché to say ‘go to your local merchant to see if you can get scraps’ but you really can, and all my bases are made from offcuts. It’s rare that I spend a lot of money on the raw materials for a project, but the time I put into them probably makes up for that!

My work begins with a sketch - I work out all of the basic size and proportions by hand and once I’m happy with those I scale it up to actual gaming size on grid paper. I always scale to the figures as the primary intent is gaming - miniatures and their bases need to flow easily within the floorplan and doors of the terrain. I put miniatures on my plans and move them around. This is a balance - I work between historical accuracy and game suitability.”



“I use coffee stirrers for a range of detailing. For a while I collected these from coffee shops but once I found one stained with coffee, I started to worry about how these had been used or where they had been. Now I buy them in bulk. Here I cut them down to approximately fit the walls, then used a Dremel rotary file to get them flush with the edges. This creates a great wood cladding look.”



“The addition of just a few laser-cut details really adds to the finish of the building. These windows, for example, are custom cut. This is not an essential, but it is a final detail that I believe adds a flourish. I use offcuts from laser cut parts to make details such as the shelves and books.”



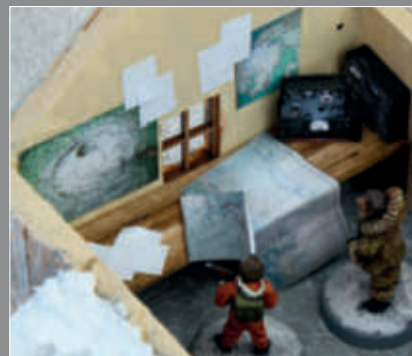
“The roofs on the buildings are removable to show the interiors. These are simply thick 400gsm card, reinforced by large cooks’ matches (heads removed) that I glued on to add strength and detail.”



“The snow is filler, worked into areas where drifts would naturally accumulate. In places where the drifts are deep, such as the bases, I’ve put polystyrene core under the filler to save on weight.”



“As with the build I keep the painting simple. You can create striking results with just a couple of colours. The floors here, for example, are a coat of grey with several drybrushes of white over the top - that is all. It is an easy application but one that I use to create any kind of concrete screed look on all of my models.”



“Because I sell my buildings, I will reuse the same designs and floorplans, but I will always change elements within to tell a different story. In these interiors I have mixed up the details. There are tables and shelves scattered with papers, posters on walls, cadavers and bones from aliens being subjected to autopsies, splatters of blood on walls and floors, electrical equipment, doors that have been smashed down, and so on.

A lot of these details are built with simplicity in mind - things like the electrics are foamcore board offcuts that I have cut to shape and detailed with colour print outs of equipment. Use your favourite search engine and look for something like ‘1930s electrical equipment’ and you will find a plethora of images to add character to otherwise flat wall areas.”



WHAT IS BLASTWALL?

Mike started making models for his son’s *Warhammer* games - treats for birthdays and Christmas - but things changed when he took voluntary redundancy. With a little bit more time to spare he started putting a small number of scenery pieces on eBay at the suggestion of his wife. These were based on varied historical subjects and they started to sell well. Thus, Blastwall, his scenery making company, was born.

The eBay success inspired Mike to try his hand at a stall and he finally showed off his stuff at Leeds Fiasco. With a great deal of positive feedback from gamers and the confidence in his ideas and techniques that brought, he dived deeper into making terrain. About six years on he now splits his model making time between working on commissions and creating his own side projects, which then get put onto his eBay site.

OTHER BLASTWALL PROJECTS

Mike's made a huge range of terrain at many different scales and for different periods. Here's a selection from recent projects.

REICHSTAG AND BERLIN VICTORY MONUMENT

Recreations of these iconic Berlin sights have been made at 20mm scale, the Reichstag in its post-fire ruined state, for a battle for Berlin campaign. (Seen right.)



VILLA CORSINI

This building was made for a gamer who was recreating the Italian Wars of Independence. Mike has put Eagles of Empire Prussians on the villa as he didn't own any suitable models. They are at the correct 28mm scale - used to check that models can be moved around for gaming - but obviously the wrong models for the conflicts! (Seen below.)



BRANDENBURG GATE

Back to Berlin, but at 15mm scale this time, the Brandenburg Gate is swarmed by Russian infantry from Forged in Battle. (Seen below.)



CHINESE TOWN

This is part of a characterful 28mm set Mike constructed, that also include a quayside and suburbs. Tramp Steamer Crew from North Star Figures are placed to help represent the trade quarter of town. (Seen right.)





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THE BRIEF, BUT GLORIOUS CAREER OF MAJOR LANOE HAWKER VC

Nick Buxey provides a great little article about Major Lanoe Hawker, who tangled with the famous Red Baron in the skies over Northern France.

In the skies over the Somme battlefield in November 1916 a deadly duel took place between two extraordinary fighter pilots. They were part of a new breed, as 'fighter' planes, or 'Scouts', were a new concept in warfare.

Aerial warfare was itself a very new concept and had developed from the use of the 'new fangled' invention as an observation and reconnaissance tool. The threat posed by observation from the sky had led to the observers being attacked by their opponents to prevent their information from being relayed back to their intelligence corps. To be able to attack, the attacker had to be armed. Initially, both Germans and Allies used whatever weapons they had to hand

that could be used from the cockpit of an aeroplane: pistols, shotguns, sporting rifles.... Eventually, machine guns were mounted on aeroplanes and very soon the observation and reconnaissance planes evolved into dedicated 'Scout' planes - 'fighters'.

It was on 23 November 1916 that Hawker took off from Bertangles Airfield as part of 'A' Flight. As a Squadron commander, Hawker should not even have been flying, according to RFC rules, but his aggressive nature - exemplified by his motto "Attack everything" - could not keep him on the ground for long. 'A' Flight had attacked some German planes over Achiet when they spotted more German planes above them. The

Above: The epic duel between Lanoe Hawker VC and Baron von Richtofen over the Somme in November 1916. (1/72 scale plastic kit models: an Airco DH2 (Revell) and an Albatros DII (Roden).

British were about to break-off the attack when Hawker, like a terrier, went after a German plane. He soon found himself alone and engaged with a very serious opponent. The British and German aces engaged in one of the longest recorded dogfights of WW1, circling and counter-circling one another without either gaining an advantage, or even a line of fire. Von Richthofen later described his duel with Hawker in a book. This is a part of what he said:



“The Englishman tried to catch me up in the rear while I tried to get behind him. So we circled round and round like madmen after one another at an altitude of about 10,000 feet.

First we circled twenty times to the left, and then thirty times to the right. Each tried to get behind and above the other. Soon I discovered that I was not meeting a beginner. He had not the slightest intention of breaking off the fight. He was travelling in a machine which turned beautifully. However, my own was better at rising than his, and I succeeded at last in getting above and beyond my English waltzing partner.

When we had got down to about 6,000 feet without having achieved anything in particular, my opponent ought to have discovered that it was time for him to take his leave. The wind was favorable to me for it drove us more and more towards the German position. At last we were above Bapaume, about half a mile behind the German front. The impertinent fellow was full of cheek and when we had got down to about 3,000 feet he merrily waved to me as if he would say, “Well, how do you do?”

The circles which we made around one another were so narrow that their diameter was probably no more than 250 or 300 feet. I had time to take a good look at my opponent. I looked down into his carriage and could see every movement of his head. If he had not had his cap on I would have noticed what kind of a face he was making ...”

Hawker's DH2 was more manoeuvrable, but von Richthofen's Albatros DII was faster and more heavily armed. Although bullets were fired, none hit, but the constant manoeuvring had taken its toll of Hawker's fuel and he reluctantly decided to break off the engagement and head for home. Unfortunately, he had reckoned without his opponent's tenacity and the Albatros's speed. Von Richthofen flew after him, firing all the time. Eventually, a bullet struck the back of Hawker's head and killed him instantly. He was buried by the Germans on the battlefield, but is commemorated on the Arras Flying Services Memorial, because his grave became lost. Hawker, himself an ace with eight kills to his name, became Manfred von Richthofen's eleventh victim in an unparalleled career that would eventually reach eighty kills. Von Richthofen kept Hawker's Lewis gun as a souvenir.

HAWKER WINS HIS VC

Lanoe George Hawker was one of the first RFC pilots to win a Victoria Cross and the first to win it as a fighter pilot. He achieved this by a remarkable feat of flying on 25 July 1915. Hawker was flying a Bristol Scout C – a plane that was not normally armed. At this stage in the war, aviation technology had yet to invent a method of firing a machine gun through the propeller, thus enabling the pilot to fire in the direction of flight. Hawker had designed a Lewis gun mount that enabled him to fire from the side of his cockpit at an angle that missed the arc of the propeller. However, this made aiming and firing at an enemy plane, whilst manoeuvring, extremely difficult. This needs to be understood when appreciating Hawker's achievement and subsequent award of a VC. On that day over Passchendaele Hawker shot down three German two-seaters: the last of which was an Albatros C1. All were armed with a rear gunner and, because of the position of Hawker's Lewis gun, he would have had to attack them whilst risking their return fire.

Hawker went on to claim at least three more kills in 1915, making him one of the first British fighter aces and, in some quarters, earning him the nickname of the 'British Boelcke'.



RECREATING THE DUEL IN 1/72 SCALE

My good friend and wargame enemy, Dr. Nick Gilmore agreed to recreate the epic Hawker-Richthofen duel on the wargames table, but, alas the Covid-19 pandemic has meant this tabletop encounter has had to be postponed for a while.

A few years ago I wrote an article for *Wargames Illustrated* that described my enjoyment of playing the *Wings of Glory* rules, but my preference is for 1/72 scale models. This remains the case and our re-fight in miniature will feature a 1/72 DH2 and a 1/72 Albatros DII (the models used in the game: Airco DH2 (Revell) and Albatros DII (Roden)) fighting it out over a 6' x 4' aerial gaming mat from Deep Cut Studios. All the *Wings of Glory* gaming boards, cards, etc. are super-sized versions that I have made from the originals, made for 1/144 scale planes.

The result of our miniature duel still remains to be seen!



Above: *Wings of Glory* cards.

A HERO IN THE MAKING

Hawker commenced his wartime career in France in 1914, with the rank of captain. Initially flying Henri Farman planes, his squadron soon changed to the B.E.2c and undertook numerous reconnaissance missions well into 1915. He earned a Distinguished Service Order by attacking German Zeppelin sheds at Gontrode rail junction in Belgium, using hand grenades to bomb them and shielding his plane from enemy fire by using a tethered German balloon. This action typified his aggressiveness in the air, but, on the ground, he was known as a quiet unassuming man who was well liked.



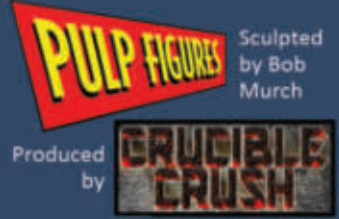
Official description from the press: (L) Lt. C. G. LEWIS, (R) Lt. G. H. GIBSON. The Royal Flying Corps, 1915. Lieutenant Lewis (left) and Lieutenant Gibson (right) are shown in the cockpit of a biplane, with a large gas balloon in the background. The balloon is being used to shield the plane from enemy fire. The image is a composite of two photographs, one showing the balloon and the other showing the pilots in the cockpit.



He also possessed an inventive mind, which testified to his background as a Royal Engineer. His ideas greatly benefited the pilots with whom he served and who followed him. Hawker was responsible for introducing new aids for combat pilots such as the Prideaux disintegrating link machine-gun belt feed, ring sights, fur-lined thigh boots ('fugs'), and a 'rocking fuselage' for target practice. He had a marked influence on early aerial warfare, as well as being an example of bravery to fellow pilots. Wounded in the foot by ground fire during the Battle of Ypres in 1915, he refused to be grounded until the battle was over and had to be carried to and from his Bristol Scout. Hawker was a true product and pioneer of his age.



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To keep up-to-date with this project visit www.pulpfigures.com/1066

SURVIVING SELF-ISOLATION WITH THE SIX NATION ISLE CAMPAIGN



MeG designer Simon Hall is no stranger to running campaigns; when the perils of COVID-19 hit he concocted something a little different – a campaign that can be played by gamers in isolation.

Campaigns are my favourite type of wargaming. They take time and effort, but you get the fog of war aspect with no equality of points or knowledge of what you are up against. You need to get your troops in the right place at the right time, figure out where the enemy are, and what they might have to pit against you. A challenging but also tremendously fun way to play!

I have run six campaigns: two WW2, one ECW, one samurai-era, one Napoleonic, and one Ancient. Three of those ended up damp squibs, three made it to their conclusion, and those experiences (the good and bad) helped me work out what makes a campaign really catch alight. Simplicity, a good pace, and a focus on the military side are the perfect fire triangle. Fail to bring these elements and gaming will fizzle out, with most wargamers losing interest, but catch their imagination and your campaign will become the talk of your wargames club and burn itself into the collective memory of the players for years!

PLAYING SOLO TOGETHER

With COVID-19 hitting I had to make a rather different campaign to the norm. Six people would run their countries and armies, but I would need to fight the battles solo.

With everything planned a group of us got busy and, so far, it has been great fun for everyone. We are six years in (that's game years, though with the ongoing pandemic it sometimes feels like real years) and 21 battles have been fought.

It has kept us going here through the lockdown and provided a purpose for my solo games.

In the hopes of inspiring others to have a go, the following is a rough account of the workings of the campaign, the various rules involved, and some tips on setting things up and keeping them going. I will hopefully be back with a follow up article in a future issue or online, once our campaign is done, where I can talk about our experiences - the winners, the losers, the deals and the treachery!

FACT OR FICTION

TIP 1 - KEEP IT CREATIVE - Fictional campaigns are less research intensive and easier to run than historical ones. Sometimes they have more potential to capture the imagination - people craft a nation in their own image, and that energy carries the campaign forward.

In my campaign I opted for an entirely fictional setting in the classical era of Ancient warfare. All games are played using *Mortem et Gloriam PACTO*.

TIP 2 - LIGHT AND FLEXIBLE IS BEST - Keep the logistics light and the focus on the military and deal-making aspects - create a combination of familiar wargaming and the systems of a board game such as *Diplomacy* and it will be fine. Points systems are a great asset for this; the campaign can adapt to any period or set of rules with a points system.

THE SIX NATION ISLE – DEFINING THE LAND

I wanted a rough equality between players and created an island made up of squares, with each square representing 50km x 50km of territory. As a single island, this map encourages a land-based campaign as there is no need for military sea-faring. I added six nations, all with the same 'resources' of two cities, four towns, and eight villages.

TIP 3 - STICK WITH THE FAMILIAR -
I used standard months and seasons. I once invented a ten-month calendar with funky names for a campaign and though it seemed a good idea at the time it confused everyone, including me!

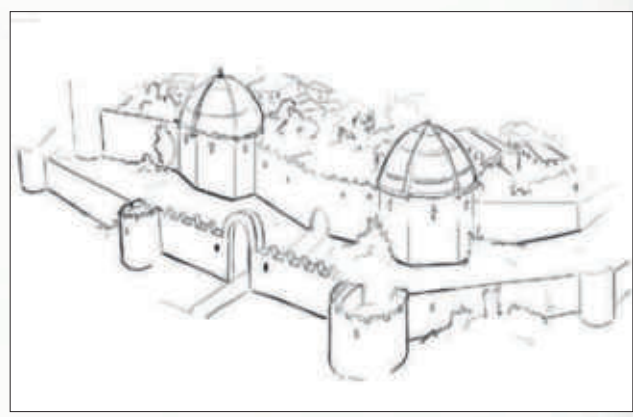


Above: The Macadamian phalanx proved a match for the Roman legionaries. Here they are in 28mm pacto form with figures by Rob Sadler.

THE NATIONS

The players were asked to choose from ten classical army lists and name their nation. These army lists would provide the basis for their troop types and you can offer up whatever will fit your gaming group. We ended up with the following six classics of ancient wargaming:

REMA IMPERIUM	Early Imperial Roman
SCIONS OF MACADAM	Alexandrian Macedonian
THE GILLI CONFEDERATION	Ancient Britons
THE PARNIAN EMPIRE	Parthian
KINGDOM OF AZZARIA	Early Achaemenid Persian
KINGDOM OF BAYLZDEP	Later Carthaginian



Above: The great walled entrance of Hecatompulos: The City of 100 gates. Fifty feet high marble walling and spectacular gated sections within the city.

THE MAP

The map of the isle is an important element of our campaign and, based on the 50km square convention, at 30 numbered squares deep and 26 lettered squares wide we have a landmass that is 1500km x 1300km (that's roughly the surface area of Mexico) and a neat A1 to Z30 coding system.

Each square is colour-coded, relating to a territory type in *MeG*. This dictates the type of terrain for the battle:

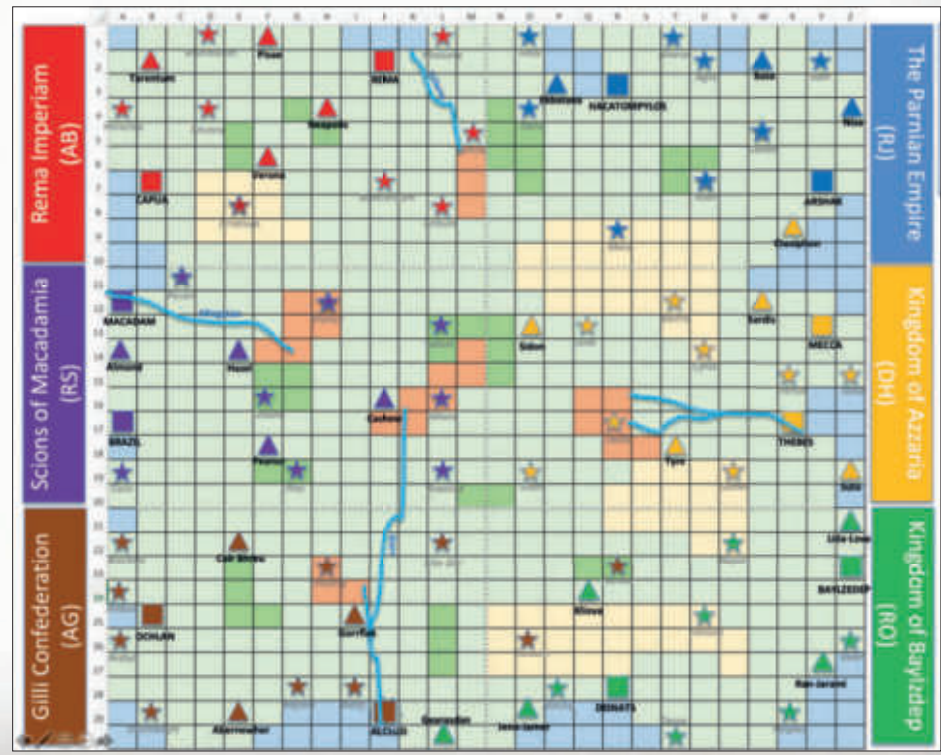
- Light green - coastal terrain if next to the sea, standard otherwise.
- Dark green - forest.
- Dark brown - mountains.
- Sand - plains.

Symbols represent the following features:

- Squares - cities.
- Triangles – towns.
- Stars – villages.
- Blue areas - major rivers.

All cities, towns, and villages were named by the players and each nation had a brief history and culture document that was compiled and circulated to all of the players.

Right: The map from our campaign, with much progress and expansion made by the different nations.



TIP 4 - GIVE PLAYERS OWNERSHIP - Allowing players to put their own brand of creativity into the campaign gets them engaged and energised.

THE NATIONS OF THE ISLE

There were full, three-page histories for each nation and they provided some entertaining backdrops for the campaign and some inter-player banter. Here are some very brief highlights.

REMA - EARLY IMPERIAL ROMANS

Lead by Emperor Marcus Aurelius Tyrannus - played by Andrew Barclay

Rema was founded by the legendary Remus, who killed his brother Romulus over a dispute around the design of the first city defences. This nation's background is based on classical Rome, with a fun and clever reversal of the history, which amused everyone in the campaign. The culture of Rema is built around loyalty to the state, and pride in the Imperium.

PARNIA - PARTHIAN

Lead by King Andragonas of Arshak - played by Rudy Joubert

This nation has an Eastern feel reflecting the Parthian choice of army type. It is a relatively new nation with a history of two rival tribes only recently merged. At its centre is the city of Hecatompilos - 'The City of One Hundred Gates' - with over 100 gilt-edged gates within, across its different areas.

MACADAMIA - MACEDONIAN

Lead by Prime Scion Adamant of Macadam - played by Robert Sadler

Centred around the city of Macadam, from which the Macadamia nut gets its name, this nation built its economy on nuts. It grows every variety known to man and trades them widely with the other five nations of the isle. Being very practical, every village has been renamed after its primary produce, for ease of reference. The nation is run by a council of the Scions of Macadam. There is no king or emperor - more a chairman of a ruling senate.

AZZARIA - EARLY ACHAEMENID

Lead by Ben Al Shah the Great - played by Dean Hinzleman

A talented and charismatic egomaniac - Ben Al Shah the Great of the Azzari, from Mecca - finally managed to unite



Above: Remans cross the Mirgatae to invade Macadam. 15mm figures from the author's collection.

the kingdom under one banner just four years ago. The tribes historically have considerable independence and, in addition to the city dwellers, there are large numbers of nomadic horse peoples from the plains of the country. Azzaria is far from a settled place.

BAYLZDEP - LATER CARTHAGINIAN

Lead by His Holy Greatness, the Shining One, Rycози - played by Ryan Onesta

The culture of Baylzdep is based on the greater good - every citizen believes in the betterment of the nation, for the collective is more important than the individual. The empire is a benevolent dictatorship, with its primary function being the wellbeing of its people.

GILLI CONFEDERATION - ANCIENT BRITONS

Lead by High King Great Gilli - played by Andrew Gill

The Gilli Confederation is a loose-knit society of fierce tribal warriors and skilled artisans. Every year, a religious rite is performed between neighbouring villages. Young warriors dress in the colours of their village and kick an inflated pig bladder across an empty field while the rest of the villagers shout encouragement to ward off evil spirits.



Above: Remans camp by the river as winter hits and the campaigning season halts. 28mm figures from the author's collection.

LOGISTICS

The system we used can work for any ruleset or period by allocating a points value to each controlled resource. For *MeG Pacto* we have:

- City = 2,500pts
- Town = 1,000pts
- Village = 500pts

Each nation starts with 13,000pts of resources which is enough for four decent *Pacto* armies of roughly 3,000pts. All you will need to do for your system of choice is to change the points totals here so a town is about a third of the cost of an army in your favourite rules and modify the others accordingly.

E.g. If your normal army is 300pts then make a town 100pts, a city 250pts and a village 50pts.

TIP 5 - KEEP IT SIMPLE - Unless you have a team of spreadsheet fans keep the logistics simple and concise!

ARMY SUPPLY, SIZE, AND THE SEASONS

As armies move around the board, they must have a line of supply from their towns or villages. Our simple rule is that if an army is more than five squares from a friendly city, town or village then it is out of supply and will fight *Combat Shy*. Again, you can give a similar downgrade for armies relevant to your rules.

Also, apply a limitation on the size of armies in a square – we set it at 4,000 points which is a third larger than a basic army. If in a town or city, which can support anything, there is no limit applied.

Each winter season recruiting for the next campaigning season begins. We total up the resources owned and compare them to the total points costs of the armies that are in the field. Each player can then recruit two thirds of the points difference as new armies. These are mustered at their towns or cities, with each new army following the rules from the army lists. Additionally, new recruits must be 50% poor and 50% average. They will depend on battle experience to improve (discussed later).

Right: The Great Gilli. 28mm figures from the author's collection.

Below: A barbarian federation, this Gilli tribe is proficient in the use of chariots. 28mm figures from the author's collection.



TIP 6 - SLOW BUILD - The two thirds rule we use means that if you conquer an enemy you will gradually get to a double force, but not immediately.

MAP MOVES

Map moves happen each season so represent three months brought together. I get the players to give me a plan for each army for the three months and then refer to the players on a per-month basis when I need to know what they wish to do as they have encounters.

This means that when things are simple we do three months at a time and the campaign 'slows' to one month at a time when it matters.

Map moves are three squares (diagonal moves allowed) each season; five squares if your army is fully mounted (a Parnian specialty).

Major rivers take two months to cross, except where a city or town is on a river - bridges or fords are assumed to exist.

TIP 7 - DON'T DAWDLE! - Keep the pace up when it comes to movement on the map, especially early in the campaign when the nations are likely further away from each other.

SCOUTING

Armies roll a D6 to spot an enemy army and the distance impacts the required roll.

- Three squares away needs a 6+
- Two squares away needs a 5+
- Next door is much easier, a 2+

This is adjusted for their scouting capability and once they have spotted an army, they get an estimate of its points value. In our campaign this was provided by me, with an error range (set to be up to a third out) that can be determined with a dice roll or computer calculation.



Repeated seasons of scouting give you more reads so you learn about your opponents as the campaign evolves.

BATTLES

If armies enter the same square simultaneously without spotting each other they collide, and battle occurs. Given they will spot each other on a 2+ it is rare but it can (and in our campaign, did once) happen. Otherwise, when adjacent on the map:

- If both players want to engage there will be a battle
- If both want to avoid battle there will not be a battle
- If one player wants to avoid battle they must defeat the opponent's general with a roll.

In *MeG* this is easy - we use the same dice roll as for invader/defender which varies with the quality of general. This means that a Legendary General is likely to force a Mediocre General into battle if they want to or avoid it if they prefer.

If you are engaged without spotting the opposing army you must deploy in march formation. This has happened twice in our campaign.

FIGHTING IT OUT

So far, to make it work as easily as possible while staying isolated, battles have all been fought by me. That does not mean players aren't involved - this is where modern technology comes in. After deployment, each player receives two photos through WhatsApp - a top-down view, and one of the enemy from their perspective. They do not know what the enemy troops are but can make an educated guess. I then get a battle plan from each player and try to follow it. If there are critical moments, I send them more photos and ask for orders.

This has made for some fun battles! We have already had many surprises - equal sized armies prove to be of vastly



Above: These Baylzdepien elephants repeatedly caused chaos for the tribal Gilli. Figures from author's collection.

different quality at times and some unusual games, such as trying to break out from a besieged city, through two gates, have been highlights.

SUPPORTING ARMIES

Concentration of forces needs to be useful. If someone has a second army that is adjacent to a battle, we allow them to support the main army, though this is situational:

- If both armies were static on the map then the supporting army can supply a third of their force plus a general as an extra command.
- If either were moving then they can provide the support either as a flank march (using the usual Flank March rules) or as reserves that come into play more easily on the board edge. Note that in both cases these troops may not arrive.

In *MeG* arrival is on number of RED command discs so we give reserves a free RED as a credit. This means that reserves are more likely to arrive but are less deadly. We have had three battles where both armies had a flank march on opposite sides, and Baylzdepien have proved to be the masters of the lost flank march!

SPIES

Spying is built into the game - information is fed to players before each set of map moves, based on a random roll I make each season. A simple 2D6 table is enough to cover this and provide interesting possibilities.

TIP 8 - TAKE COMMAND OF YOUR OWN CAMPAIGN - Don't underestimate the fun that can still be had by players who aren't specifically playing the games. Our hugely different approach to standard gaming gave the opposing leaders new challenges to consider that, in all honesty, might not be too far from the realities generals faced in these Ancient battles.

RANDOM EVENTS

Real warfare is full of random events and confusion; some are minor, others serious. I have a 3D6 table for these possibilities and I roll once per season for each nation.

So far we haven't had a natural disaster, but we have had a king die of a heart attack, an assassination attempt on a leader, and traitors opening the gates of a city. Ironically the outbreak of plague has been our most common event. What could be more 2020 than that frequency on something that needs a 4 on 3D6?

TIP 9 - WITH GREAT POWER COMES GREAT TINKERING - If the same result keeps coming you might be tempted to take charge and, with your campaign controlling 'Hand of God', change it. Try not to. It's a slippery slope and once you get a taste of that power who knows where it will lead!

SIEGES

The ultimate purpose of the opposing nations is to capture the enemy villages, towns and cities and subjugate the people - thereby depleting enemy resources while adding to your own. As in real warfare, sieges play a significant role. Villages simply belong to their last occupier but towns and cities have walls. These can be assaulted but with big benefits to defenders (+2 and +3 in *MeG*). If there is no garrison present, a militia of poor troops with short spears defends the walls.

If besieged, a town lasts six months and a city twelve months before they are utterly depleted. In the second half of that period the defenders degrade (again we use *Combat Shy* in *MeG*). A besieger can wait for it to collapse or try to storm it.

A besieger can equip one unit (TuG) each month with siege engines, which cancels the defences out against that unit. Therefore, besiegers may become more confident to storm the walls as time progresses.

So far, we have had three successful assaults on weakened town and cities.

AFTER BATTLE

Victors pursue to kill or capture a routing enemy. We keep this simple with one base of the enemy army destroyed (permanently) for each cavalry base the victor has on the table. So, the Parnian army - if it wins - tends to wipe out a lot of the enemy due to having entirely mounted armies.

A victorious army keeps all bases that are on table while their lost bases rejoin the army if they roll 4+ on a D6. A losing army has any remaining troops (after the pursuit) return if they roll a 5+ on a D6. We have had four total wipe outs of Cannae proportions!

The troops and generals who survive a battle may improve their quality. In *MeG* they upgrade as follows:

Troops

- 3+ Poor to average
- 5+ Average to superior
- 6+ Superior to exceptional

General

- 3+ Mediocre to competent
- 5+ Competent to talented
- 6+ Talented to legendary

We now have three battle-hardened armies roaming the island and they are packed with quality. This means that scouting an enemy, determining it is at 4,000, and assuming average troops could have you fighting a veteran force worth a lot more or an army of new recruits worth a lot less.

PLAYER IDEAS

When you start out on your campaign adventure be sure to tell the players that anything that is reasonable is something you will happily create a rule for in the campaign. One player wanted to put a wall along their boundary and had to be reminded it was 750km long - building the great wall of Macadamia would take more than a few years! Another enquired about ships and built a fleet to do an amphibious landing.

TIP 10 - BE OPEN BUT REALISTIC - Let your players throw their ideas at you and be a reasonable moderator. If their suggestion does not feel quite right seek a compromise, if a compromise can't be found, seek player consensus. If that can't be found you can always roll a dice!

THE EVOLUTION OF OUR CAMPAIGN

Within a day of starting our campaign, intense diplomatic action ensued via WhatsApp, our chosen method of communication, resulting in two alliances: a great Northern Alliance between Rema and Parnia; and a Central Alliance between Macadamia and Azzaria. Combined with non-aggression pacts between centre and south, this left the Gilli and Baylzdep nations to fight each other while the two great alliances fought it out up North.

Into year seven of an intended ten, one nation has disappeared entirely, one has doubled in size, one has come back from the brink, two alliances have been broken, and we can still see three possible nations and cultures emerging as the dominant one.

Whatever happens it's been very entertaining and shows that campaigns can be the very finest fun in wargaming as long as you create momentum and maintain it. This one is going all the way!

Give it a go yourself - it's easy to adapt to any ruleset and you can play it while securely bubbled in your home.



Above: Baylzdeep Army.

A WARGAMER'S GUIDE TO HERALDRY



Freddy Silburn-Slater is our helpful herald, taking us through the designs and stories that adorn the banners, shields and surcoats of medieval and fantasy knights.

Shining steel, sharp lances, and ancient banners held aloft - is there anything more evocative of the Middle Ages than knights? Wargamers of all stripes gravitate to the most charismatic troops in any period, so naturally the knight is the icon of Medieval European settings. Knightly models, with their proudly displayed coats of arms, give gamers an opportunity to be creative with colour and design. Among the drab and dirty peasantry, brightly painted knights bring spectacle and pageantry to the table.

WHAT IS HERALDRY?

In its simplest terms, heraldry is a means of differentiating between individuals through symbols. It was the job of the herald - a medieval official who was a curious mix of ambassador, tournament hype man, and genealogy expert - to use these symbols to identify members of the nobility.

Heralds took a passive role in battles, identifying individual fighters through the designs on their shields or clothing and making a record of their daring deeds. Dodging arrows and crossbow bolts could be distracting, so

differentiating between combatants needed a clear and concise language. The coat of arms, a unique and personal design used to decorate a shield, surcoat, horse trappings or banner, was the highest expression of this language.

As wargamers we instinctively want our armies to do one of two things - either represent a particular period, conflict or specific historical fighting force; or, conversely, to reflect some element of our own personality, tell a story or be strongly thematic. This article looks at the evolution of heraldry and how you can use it to create unique armies that excel at these elements.

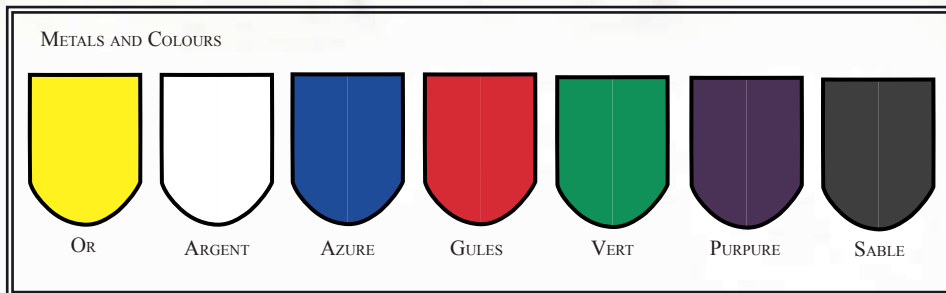


The miniatures on this page are from Gripping Beast's 'Later Crusades' range. Apart from Saint Louis - in the foreground of the top photo - which is by Giants in Miniature.

THE FORMS AND RULES OF HERALDRY

The use of symbols to differentiate between troops on a battlefield is far older than the practice of heraldry, but it was during the Middle Ages that a system developed with clearly defined - though sometimes ignored - rules.

The design of a coat of arms followed a few simple rules, particularly concerning which colour combinations were acceptable. Medieval heralds broke what we would recognise as colour down into two groups, colours and metals. Colours were blue, red, green, purple, and black (called azure, gules, vert, purpure, and sable respectively). They were always shown as deep tones, with little variation of light and dark ever seen. Metals, which were white and yellow (called argent and or, meaning gold and silver in medieval French) were similarly bold and heavily saturated. Blue was blue, green was green and black was ... a sort of dark grey.



KISS (KEEP IT SIMPLE AND SATURATED, STUPID)

Medieval heralds didn't produce endless colour charts with silly names like Elephant's Breath, or Midnight Aubergine. When painting medieval figures, particularly men-at-arms or knights, it's important to understand the medieval palette.

Colour should always be simple, bold, and striking, with care taken to follow the 'rules of tincture'.

RULE OF TINCTURE (FIRST RULE OF HERALDRY)

METAL MUST NEVER BE PLACED UPON METAL, NOR COLOUR UPON COLOUR.



TINCTURE

The term tincture refers to the limited palette of colours and patterns used in heraldry. There are two Metals and five Colours, seen above - seven different colours in total. There are ten Furs (patterns), seen on page 84, in two categories - Ermine and Vair.



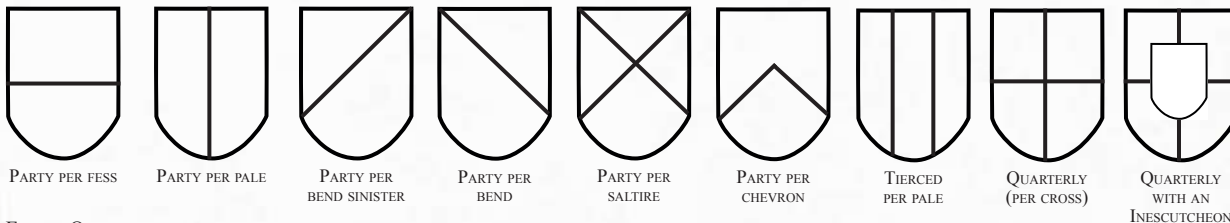
DESIGNING AUTHENTIC HERALDIC SCHEMES

Using this limited palette medieval armigers were able to make a huge range of simple designs by using divisions and ordinaries. A division is where the field - the background colour of a coat of arms - is split into two parts. Generally, this would create two subfields of equal size, though a field could also be divided into a pattern, such as waves, stripes or zig-zags.

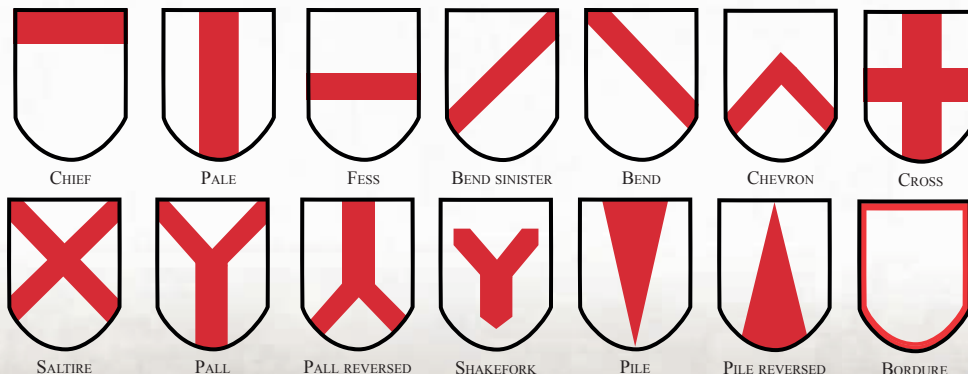
When painting miniatures in heraldic colours, it is important to decide on the colours of the field first, as this will inform your colour choices for the other elements of the completed coat of arms.

Ordinaries are simple, geometric shapes sitting over the top of the field. They might include shapes such as diamonds, lozenges, or roundels, but were often simply vertical, horizontal or diagonal stripes. These ordinaries were given names like fess (a horizontal stripe) or pale (a vertical stripe).

SOME FIELD DIVISIONS



FIELD - ORDINARIES



LIONS, TIGERS AND BEARS ... OH MY!

Medieval heraldry used simple depictions of animals, people and objects, to decorate coats of arms. These were called charges, with animals being by far the most common class of object. Animal charges were typically simplified, with a complex language of positions used to encode the charge with additional meaning, or just differentiate between similar coats of arms belonging to different individuals.

Naturalistic colourings, termed proper, were uncommon but not unknown. Quite what the proper colours for a dragon were is a matter of conjecture, but don't shy away from fantastical creatures - medieval armigers certainly didn't. Animal charges could be incredibly varied and sometimes unexpected, so don't confine yourself to fearsome beasties - salamanders, rabbits, and beavers were all featured on coats of arms.

When deciding on charges for a coat of arms for one of your figures, think carefully about what a charge might mean to a medieval person. A beehive could, for instance, represent the virtue of industriousness, but also the church (particularly monastic orders) or even the wind. Many animal charges also had double meanings. As king of the jungle, the lion stood for imperiousness and strength, but also for Christ - a lion was said to breathe life into its still-born cubs after three days, mimicking the resurrection.

Much of the rich, symbolic vocabulary of heraldry is lost to time, but medieval bestiaries are an excellent resource for ideas. As renaissance ideas spread towards the close of the Middle Ages the existing allegorical meanings of certain animals and objects, almost always

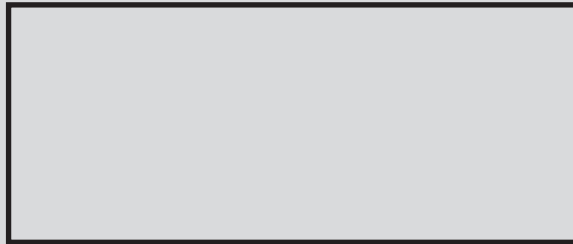


APPLYING ORDINARIES

To modellers and painters these simpler ordinaries are a real boon as they can easily be replicated by masking with cut pieces of tape. An airbrush works particularly well for this, but brush applied paints are just as easy to work with. It is recommended you stipple over the masking, rather than using brush strokes, to ensure the minimum of paint can sneak under the strips.

Keep in mind that white and yellow are horrible colours to paint, especially over dark colours like black. A yellow stripe on a black field makes for a striking coat of arms, but it's advisable to paint the yellow first, then over-paint the black ... unless you are happy to do dozens of coats!

Because they are so fiddly, more complex ordinaries such as mullets (stars) or annulets (rings) may be better applied as free hand or decals.



with a religious message, became charged with additional pre-Christian or humanist meaning. This development further complicated heraldic language, but fortunately for wargamers this is around the time that the shield almost completely vanished from the European battlefield and the popularity of bright armour, worn without a surcoat or jupon, was at its highest.

USING HERALDRY TO CREATE THEMATIC ARMIES

When creating heraldic schemes for your models it's important to decide what you want that heraldry to actually do. Are you trying to make a fighting force which is identifiable with a specific period? Are you trying to create an army that reflects a particular culture or nation? Are you trying to create an army based around a particular theme or person, whether they are real or imagined?

Heraldry is one of the easiest ways to show when and where in your paint scheme. Heraldry developed rapidly between the late 11th and 15th centuries, with the earliest use of what we might call heraldic motifs appearing in the late 11th to early 12th century. Prior to that shield decorations, such as one might see on the Bayeux Tapestry, used a

variety of religious and symbolic motifs which appear to be superficially heraldic, but done without any concern for the rules and forms of heraldry.

MARSHALLING, CADENCY, BRISURES AND OTHER COOL BITS

Marshalling was the process of combining coats of arms, typically used when two armigerous people were married, but also in cases of inheritance. In the early days of heraldry, the most common method of marshalling was impaling, where the two coats of arms were squished into the shield with a division between them.

As this meant distorting the original coats, other methods were sought which might be more visually pleasing. The first was dimidiation (i.e. cutting the coat of arms in half), but this could lead to some odd-looking designs. As complex lines of descent and intermarriage came to be depicted in coats of arms quartering became increasingly popular, even when it meant some contentious decisions (I'm looking at you Plantagenet fleur-de-lys!).

Left: Footsore Barons' War figure (left), and Gripping Beast Later Crusades figure (right). Both of them have lion charges on their shields.

FAMILY MEMBERS

WIFE	FIRST SON	SECOND SON	THIRD SON	FOURTH SON
LOZENGE	LABEL OF THREE POINTS	CRESCENT	MULLET	MARTLET
FIFTH SON	SIXTH SON	SEVENTH SON	EIGHTH SON	NINTH SON
ANNULET	FLEUR-DE-LYS	ROSE	CROSS MOLINE	DOUBLE QUATREFOIL

Remember, when painting martial arms, that the arms of the husband should go at dexter, which is to say on the left-hand side of the shield or coat to the observer. Directions in heraldry are always relative to the bearer of the shield!

As the sons of men who bore arms could piggyback on the arms of their father, a complex system of cadency developed. In both England and Scotland these ways of differencing arms were based on using different charges and ordinaries to indicate different levels of descent. In England a five-pointed star was used for a third son, a bird called a martlet for the fourth. Consider using simple marks such as these, also called brisures, to modify your existing coat of arms, give depth to your models, and suggest a living, breathing world full of relationships.

THROWING THE RULES OUT OF THE WINDOW!

From the white tree of Gondor to the sigils in *The Wheel of Time* series, heraldry is as integral a part of the Western fantasy canon as halflings and dragons. When creating armies for fantasy gaming, real historical heraldry can be a wonderful tool for making your army feel that little bit more grounded, but don't be too slavish in applying the rule of tincture. Whilst keeping your colours and metals separate will always create a visually striking scheme, many fantasy worlds discard the strictures of heraldry to create strong designs which inform our understanding of their characters, political structures, or entire cultures.



Charges are particularly useful in creating armorial schemes for fantasy armies. Animals have always been used as a shorthand for certain virtues in the heraldry and there is no reason why fantasy settings should be an exception. For forces or heroes that pride themselves on their valour the lion is the obvious choice, as it was in Europe for centuries, but other animals can make great allusive devices too. In real heraldry a fox was a sign of cunning and guile, whilst a pelican stood for selflessness and charity - in a fantasy world inhabited by strange creatures, who knows what association these animals would draw to themselves, or what fantastical beasts could represent these traits!

In the modern world the heraldry of post-colonial nations can be an excellent source of inspiration when thinking about the heraldic culture of imaginary worlds. The ancient rules of European heraldry create some quite unexpected results when transposed to places with radically different flora, fauna and martial cultures.

BEAR NAKED CHEEK

If you are planning on having a bear as a charge, make sure that you give it an appropriately large and bright red manhood. In 1578 two Swiss cantons nearly came to blows when a printer from St Gallen showed an ambiguously gendered bear on neighbouring Appenzell's coat of arms. The cantons were on the brink of war when the offending page was removed, and peace restored.



BACK TO REALITY - HERALDIC HISTORY

Heraldry evolved over the centuries, so getting the style right can make a real difference when trying to place your army in a particular period. Here is a rapid tour of styles and rules through the ages.

HERALDRY OF THE LATE 11TH CENTURY AND THE FIRST CRUSADE

By 1095 the simplified symbols that we would consider the first flowerings of heraldry were starting to appear, so figures for this period should be painted with a greater variation of colour and shape, to capture the feel of an evolving language. The embryonic rules of heraldry were still in flux and the forms were not set in stone, so be loose and have a little fun with it.

Throw in some pre-heraldic motifs and shield designs inspired by Anglo-Danish, Norman, and Viking sources for variety. Where ordinaries appear, think about using curved forms inspired by the art of Dark Age people. Charges should always be animals, highly stylised and reserved for only the highest-ranking figures. Embroidered and coloured surcoats were not yet common, so show these as plain on the limited figures where they appear. For the earliest Knights Hospitaller, the heraldic symbols of the order should be minimal and reserved for the shield only.



Right: Gripping Beast figures displaying basic 11th Century heraldry.

HERALDRY OF THE 12TH CENTURY

In the early 12th century heraldry was still very much a product of individual taste. The first mention that we have of a herald recording the outcome of a battle was in 1173 at the battle of Drincourt, and arms were not considered to be heritable assets until the close of the century.

Until arms could be conferred on an hereditary basis, there was little use for marks of difference. The complex rules of tincture had more or less coalesced (though a few deviations would be thematic) and the vocabulary of charges and ordinaries was almost completely fleshed out, but there were no bodies or professionals that oversaw the granting of arms just yet.

As with heraldic paint schemes for the late 11th century, 12th century figures should be painted with only the most simplistic of schemes. Consider using a maximum of one charge or ordinary, though charges may be used a little more freely than before.



Above: A Gripping Beast crusader with a 'barry' shield division.

PUSHING THE FAMILIAR

The world of heraldry can be fantastical, diverse, and confusingly unfamiliar to our 21st Century perceptions. The names of heraldic animals can sometimes be a shock, for example. An heraldic 'antelope' is a hairy thing, with a beak, the tail of a lion and serrated horns. The 'three lions on the shirt' of an English football player are actually leopards (any big cat which is walking, but with its head turned to face the viewer is a leopard) which is a revelation that might be worth keeping to yourself when you're next in the pub, watching a big match.



Medieval armigers were keen to create heraldry for historical and fantastical figures. As every man of substance was entitled to arms, it made sense that Alexander the Great, the fictitious king of Ethiopia Prester John, and the great khan of Tatar would all have coats of arms. Even religious figures weren't safe from being invested with arms, from the old testament prophets, to Christ and God himself!



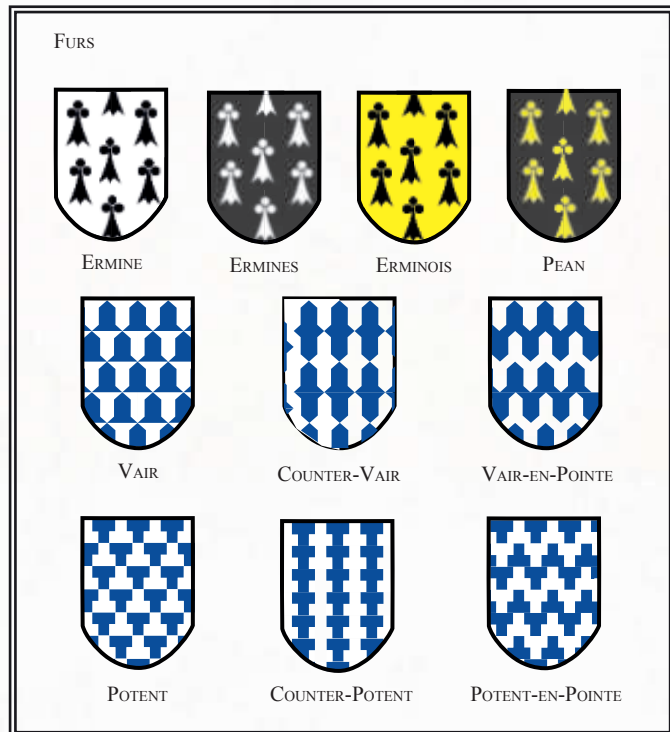
Going to fantasy (with roots in history) there's the grey dire wolf on a white field, belonging to House Stark in *A Song of Ice and Fire*. Grey is not a traditional heraldic colour (even if it were you'd never have it touching white) but it manages to feel 'right' for the world. George RR Martin is particularly free and loose with tincture - House Targaryan's sigil of sable, a dragon tricapitated gules armed argent is also against the rules!

HERALDRY IN THE 13TH CENTURY

The science of heraldry developed rapidly in the 13th century, due in part to the new challenges posed by the heritability of arms, but also due to the explosion in popularity of tournaments. Now painters can utilise the most visually striking elements of heraldry, such as countercharging, furs and marshalling, for the first time on models.

For early arms, try to stick to marshalling with impalement, saving more complicated marshalling for later armies. For marks of difference, try to use the simplest forms you can. Marshalling arms or using brisures is a great way to inject some character into your models, by suggesting blood ties between individual models within a unit or creating a family portrait in a single command group, so use them!

By this time the rule of tincture was firmly established, so deviation from it should be exceptional.



Above: Gripping Beast Later Crusades figures, all sporting impressive heraldry.

HERALDRY IN THE 14TH AND 15TH CENTURIES

By the close of the 13th century most European courts employed professional heralds and the rules governing heraldic displays were universally understood. The growing power of great lords meant that heraldry was frequently associated with sumptuous displays of wealth. Richly embroidered surcoats and barding were being seen for the first time, whilst the cultural break precipitated by Hundred Years War saw increasing differences between French and British heraldic traditions.

By the 15th century the increasing tendency towards plate armour and a diminishing reliance on shields led to heraldry playing a less prominent battlefield role. Tabards and horse trappers were still decorated with coats of arms, so certainly don't shy away from bombastic paint jobs for command characters.

Civic heraldry began to flourish towards the end of the 14th century, so the arms of cities, towns and municipalities began to be seen on the shields of militiamen on battlefields for the first time. Civic heraldry is often more richly symbolic than personal heraldry, so don't be afraid to include lots of allusions if you are creating your own armorial schemes - certainly the large pavise shields of this period give you lots of room for your design! Heraldry of this period should be complex, richly detailed, and full of marks of difference, marshalling and symbolism.

HERALDRY IN NATIONAL STYLES

Although the rules of heraldry were common across Christendom, there were subtle regional variations. In Spain coats of arms could, uniquely for the period, be inherited by women, so complex marshalling was all the rage. Britons were similarly fond of marshalling their arms. French armigers made extensive use of the fleur-de-lys, Germans of eagles and Britons and Scandinavians of lions - as one might expect!

That being said, lions are by far the most common heraldic beast, as the French saying *qui n'a pas d'armes porte un lion* (he who has no arms bears a lion) readily demonstrates, so players with other European armies should still employ lions readily. Painters of German knights should display these and other animal charges with supermodel thin waists, as was customary, but should try to avoid furs. British armigers were never shy about using objects like keys, portcullises, and the like as charges, so be inventive!

Below: The Greatest Knight, William Marshall and some of his retinue, resplendent in or and vert livery with shields sporting a lion charge on 'party per pale' field.

Right: "French armigers made extensive use of the fleur-de-lys". And so did painter Ben Macintire on this Giant in Miniature figure, Prince Louis.



15th Century Perry Miniatures with Burgundian heraldry.



A FAREWELL TO ARMS

As chivalry, tournaments and the importance of heavily armoured cavalry waned, so too did the use of heraldry on the battlefield. But fear not, we wargamers can save this fascinating discipline! Heraldry has not disappeared, just faded in importance, so keep your eyes peeled for the heraldry all around you. When searching for heraldic schemes, seek out old churches and town halls for inspiration. These are often full of escutcheons and badges which you can copy or take elements from.



Above: These three Gripping Beast figures have shields bearing party per pale, bend and cross divisions. With star charges (left) and an ermine fur (right).

FIRST BULL RUN PROJECT: THE REBS



Nick Eyre of North Star Military Figures take us on a tour of his 28mm American Civil War figure collection based on the battle of First Bull Run - the opening encounter in the war.

When collecting models for the American Civil War, there's normally one battle that stands out for you. For me it was the Battle of First Bull Run/First Manassas, fought in July 1861. It's the first major battle of the four year conflict, which of course gives it a special place in the records of the war, but for the wargamer it's the uniforms of the protagonists that make it extra special.

In July 1861, only three months into the war, many units on both sides were derived from pre-war militia units. There was no standard or generalised uniform for the militias, each one would make up their own. And as the militias were quite small, they would just form companies in the new wartime regiments, meaning even a regiment wouldn't turn out in the same kit.

Added to this confusion was the fact there was no centralised supply depot on either side, so volunteers would be kitted out by

supplies from their local area before going off to war. Sometimes local organisations of dignitaries would devise their own uniform, sometimes they would only be issued with hard-wearing work clothes, and sometimes they were given nothing - so the volunteer had to wear his own clothes.

This all ended after First Bull Run and the familiar Blue for Union and Grey for Confederate uniforms began to be issued. It makes for a very attractive First Bull Run army, in its hotchpotch manner, but not really usable for anything else!



SO WHY DID I WANT TO DO THIS PROJECT?

When researching the American Civil War, everyone comes across the fantastic artwork of Don Troiani. He has produced many paintings of First Bull Run and it's hard not to be inspired by them. That, coupled with the fact Perry Miniatures have released a number of packs of figures dressed like they are straight out of a Don painting, made me want to add a few unique units to my expanding ACW collection to be able to represent and refight First Bull Run.

RESEARCH

One of the appeals of gaming the American Civil War is that because there is so much information about it, you can put as much or as little research into it as you wish. Rather than buying a batch of Perry Miniatures 'Early War' figures and painting them up as per Don's painting, I tried going for the later option and did a bit of research on each unit first.

The internet is of course the main place to start. In each case I would Google a regiment's name, see what came up before clicking to 'Images'. Something that helped a lot were selections of traditional Toy Soldiers. Obviously the makers had done their research many years ago and I could draw on it.

The artwork of Don Troiani remained very important. He has not only painted a number of battle scenes, but also produced studies of individual soldiers from specific regiments. I have a whole book of those studies of the early war militiamen.

Osprey Publishing (of course!) have a very useful series on ACW uniforms, including photographs as well as colour plates.

I came across a card game called *Bull Run 1861*. Each unit that fought in the battle had its own card, illustrated with a soldier from the regiment. The publishers had done a lot of research to make each one unique.

As my project progressed I shared my work on The Lead Adventure Forum. One of the members helpfully pointed me in the direction of *Military Modelling* magazine, October and December 1987, which featured well researched articles on the subject. I found them via ebay.



UNITS AND BASING

My Confederate army has seen action using *Black Powder* and *Fire and Fury* rules, and the basing system works well for both, but I actually chose to group the figures four to a base, in units of four bases to align with Chris Peers's *Death in the Dark Continent* rules. This sounds a little odd I'm sure, but the fact is I'm a big fan of Chris's rules and I have been tweaking them to fit with the America Civil War. There is already a Napoleonic version of the rules available (*Tremble ye Tyrants*) and with a little work I have been able use them to play ACW, utilising the command structure and disruption marker system - which I really like - to realistic effect. [Ed: *Wi* readers will get to judge for themselves when we include an ACW variant of *Death in the Dark Continent* in a future issue].



THE CONFEDERATE UNITS

The key to the Confederate victory at First Bull Run was the 1st Virginia Brigade commanded by Thomas Jackson. It was at this battle he acquired his famous nickname 'Stonewall', which passed to the 1st Virginia who remained the "Stonewall Brigade" even after Jackson was promoted and left them. There were five regiments in the Brigade.

33RD VIRGINIA

The uniforms of the 33rd Virginia are regularly mentioned in accounts of 1st Bull Run because they were wearing dark blue coats and a Union artillery battery mistook them for Federals, realising their mistake too late! I also found an illustration of them in that coat, but with the straps of their equipment white - handy for a nice contrast with the dark blue coats - making them stand out on the tabletop.

The 33rd were also described as looking "civilian" by a Federal opponent, which I took to mean they had no standard headgear on. I decided to use Perry Miniatures Confederates in frock coats, with mixed head gear.

As a lot of the officers at the beginning of the war still wore their regular army uniforms, I looked for a Union officer figure in a Hardy hat to lead the 33rd.

Company E of the 33rd had a green flag to celebrate their Irish roots, and Flags of War make one of those, so my unit carries that and I chose to give them a second flag - the National flag of the Stars and Bars.



CONFEDERATE FLAGS

As well as the uniforms, the Confederate flag also makes the Battle of First Bull Run unique. At this stage, the flag we commonly call the "Confederate/Rebel flag" hadn't been conceived. The National flag of the Confederacy was the Stars and Bars - a flag similar to the Stars and Stripes except it had eleven stars in a circle representing the Secessionist states and only three red and white stripes. History has it that this flag was mistaken for the Union Stars and Stripes in the fog of war, and Rebel units found they were being fired on by their own side. Therefore a new National flag was designed in 1862, though the original Stars and Bars was still carried at times.

As well as the national flag, units had their State flags, and their unique Company flags. The Army of Northern Virginia changed to one battle flag per regiment in 1862, but at First Bull Run you still had the National flag and the State flag. I don't know if they would have carried their company flags too, although many were given flags by their locality as they marched off to war. There are records of some being carried, and I've used them where I think it's appropriate.

I did come across an account that seemed to suggest Jackson's Brigade only carried one flag, the flag of the State of Virginia. Just one flag for five different regiments? I think not.



5TH VIRGINIA

One of the characteristics of the early militia units was that each company sourced their own uniforms, I tried to represent this with the 5th Virginia.

I found photos on the Web of members of the 5th Regiment wearing a distinct cocked black hat and grey frock coats with a triple bar cuff. Then I found another source where they wore dark blue uniforms. There was also the Morgan Guard to consider (see right).

I decided I'd do this regiment in a variety of uniforms, with each company being represented by two figures. For the grey coated/cocked hat soldiers I used the Perry Miniatures Iron Brigade figures. The Union Iron Brigade wore an 'old fashioned' uniform throughout the war, and although their Hardy hat wasn't quite the same as the 33rd's cocked hat, it was close enough.

I picked other figures from the Perry Miniatures range in frock coats and painted some dark blue and others grey.



*Above: The Morgan Guard
- re-enactors for the film.*



Two figures in the my unit represent K Company, the Morgan Guard. This militia unit had a uniform styled on the Continental infantry uniform of the American War of Independence, complete with tricorne hat. There is a record of them wearing this on active duty in 1859, so I don't think it was too much of a stretch to have them still wearing it two years later. The wardrobe department of the film *Gods & Generals* agreed with me - in that film's depiction of First Bull Run you can see some re-enactors in the background wearing their Morgan Guard uniforms. The figures are Perry AWI.

The flags are the State flag of Virginia and the 'Bonny Blue Flag'. The Bonny Blue was mooted as the National Flag at the beginning of the war, before falling out of favour. I found a picture on the internet of a 5th Virginia Regiment flag, not dissimilar to the Bonny Blue (it was from later in the war) so that was all the excuse I needed.



2ND VIRGINIA

The 2nd Virginia was an easy choice. There are a number of sources showing them in grey frock coats and caps with Havelock covers. Perry Miniatures make these specific figures in a running pose, making them the obvious choice of figures for this regiment.

The flag is interesting. There is a surviving example of one of the 2nd Virginia Company flags. I took an image of it from the net, and Kev Dallimore (friend, colleague and all round good guy) shrunk it down to 28mm scale with a bit of Photoshop trickery and wrapped it around the standard bearer's flagpole.



27TH VIRGINIA

The 27th are the 'most Don Troiani' unit of the five. In all his paintings of First Bull Run you find figures in red battleshirts and white havelocks over their caps. I could have done more of the regiments like this, but I wanted to stick to my research with the other four.

Perry Miniatures make early war figures in battleshirts and havelocks, plus the Sicilian caps and old-fashioned head gear Don also depicts these early soldiers wearing. So the choice of which figures to use was easy.

I gave the 27th the National flag and the State flag.



Nick returns next month, with a look at his Union Army figures at First Bull Run.

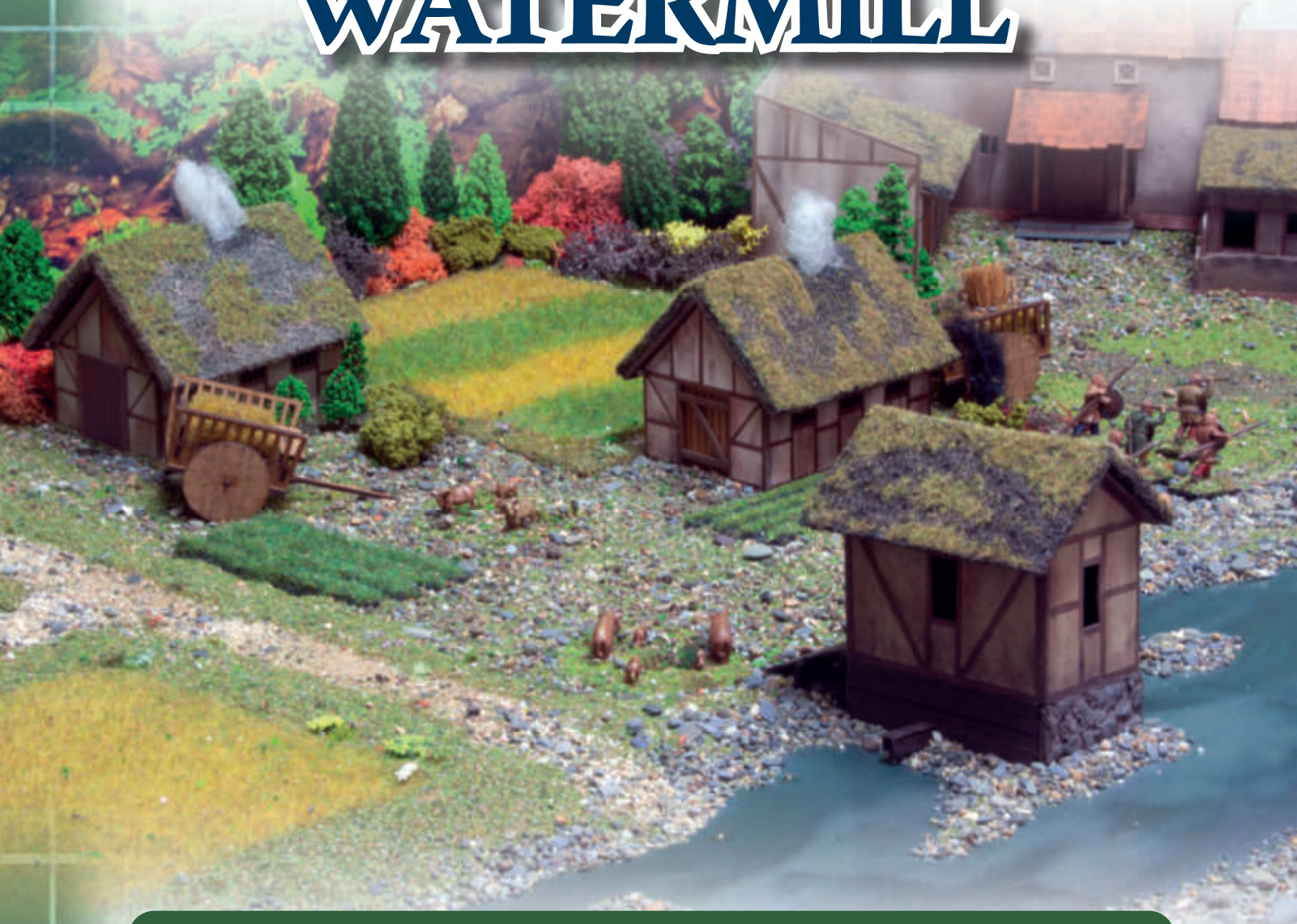
4TH VIRGINIA

Don Troiani illustrates a 4th Virginian soldier from this period in a blue battleshirt, lined with dark blue. Don's research is usually spot on, so if he'd chosen to put him in a shirt, I would go with that.

Both Union and Confederate volunteers were issued heavy duty 'battleshirts' by their local areas when they mustered in 1861. It was intended to be a temporary measure where uniforms weren't available. It seemed right therefore to portray a unit in battleshirts. The figures are Perry Miniatures 'In Shirts'. I chose to give the 4th Virginia one flag; the State of Virginia flag.



28MM DARK AGE WATERMILL



Andrew Pearsall has made a watermill, to go with his Dark Age buildings, but it is usable through the Middle Ages and into the Early Modern period. He tells us how he did it.

Archaeological and documentary evidence on horizontal mills is scant, however, an internet search yielded some aims for the build and I put down some criteria before I got started. It needed to:

- Be in keeping with other Dark Age buildings I own
- Be historically accurate
- Be useable on multiple gaming tables
- Only be made of readily available materials.

I decided to split the build into three parts and this guide will cover each in turn. From the outset, I decided not to create a river base for the mill. I wanted to be able to place the building on any body of water on the gaming board, and basing would have limited the building's use. You can, should you wish, apply your own base.

WHY GO FOR HORIZONTAL MILLING?

More efficient vertical wheeled mills would have been in operation in the Dark Ages, but I decided to make something a bit different - a horizontal mill wheel, mounted on a vertical axis, powering a single pair of mill stones.

These mills were often small affairs, operating in villages and located on smaller rivers and streams. Only having one wheel and millstone, they could only grind small amounts of grain so would lose out economically to larger mills owned by the crown, church, or larger landowners.

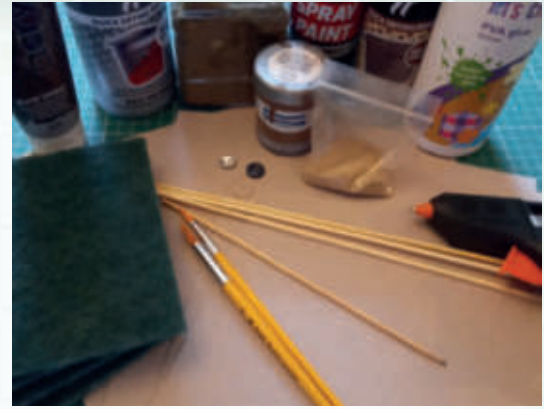
They do, however, offer a different visual option, and a new kind of construction challenge for the keen model maker.

MATERIALS

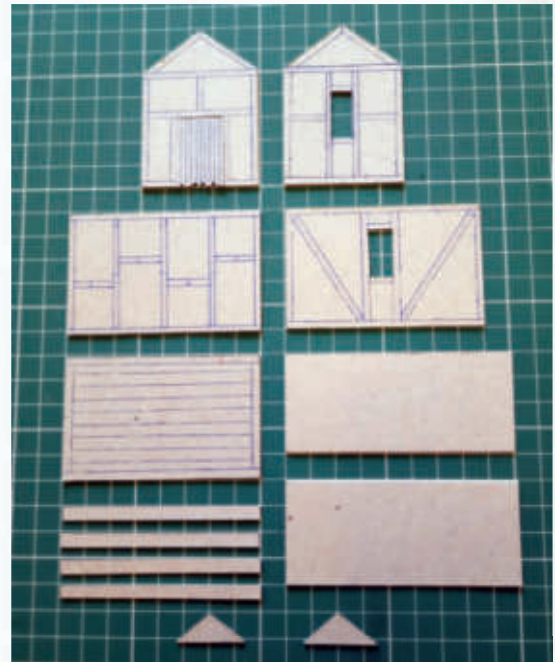
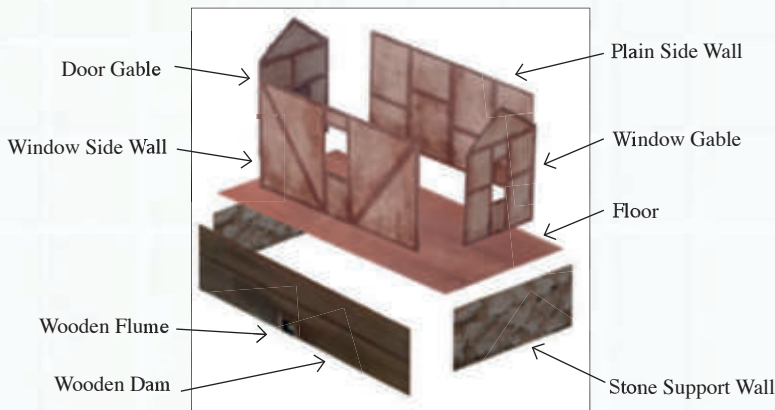
I wanted to keep the materials simple and included items that were inexpensive and commonly sourced around the home. One millimetre grey board and green scourers are used for the construction of the mill building. The undercroft uses the same grey board, a small piece of egg box, kitchen towel, and matchsticks. The wheel, axle, stones, and hopper require some less standard items along with more grey board and some fine sand - a round wooden cocktail stick and three buttons.

THE MILL BUILDING

The first part of my build was the structure that would house the mill workings. I drew my designs out on paper then transferred them to the 1mm grey board. The building's two long sides have a length of 80mm and a height of 50mm. The two gable sides have a length of 50mm and a height of 50mm with an additional 20mm roof apex. This brings the entire height of the gable ends to 70mm.



Above: Some of the materials used.
Below: Unpainted building sections.



With the basic shape ready it was time to detail the parts. Rather than take an age layering up parts I cut the details into the card, applying them to the internal and external areas. This part of the build is open to massive amounts of variation, the build is customisable to suit your preferences. Papers or card could create a stone surface, for a Dark Age Irish or Scottish mill. A half-timbered building, with a lower brick structure, could better represent a mill on a late Medieval or even Tudor table.

I made the most of the card's 'carvability' to mark wooden boards and supporting beams on the walls. The floor was designed with boards 5mm in width, running the length of the building. These needed to be drawn on both sides as each is visible.

I laid out a classic timber framed shape to represent wattle and daub panels. Each wooden beam is 2mm thick. To help me with this, I used a piece of masking tape, wrapped around the 2mm mark on my ruler, to get an accurate and quick measurement each time.



Right: Sprayed and unsprayed sections.
Below: Weathering the building.

PAINTING THE STRUCTURE

Painting the pieces before assembling them is wise – the actual space within the building is limited. I gave the pieces two coats of sand coloured spray paint, letting each dry before applying the next, on both sides. I was not looking for a perfect finish but one that was slightly patchy, which adds to the weathered, dirty look that will be added at the end.

I picked out the beams with a darker brown acrylic paint on both sides and made sure to paint edges that form part of a beam, window, and door frame, to save time later. The door, floor and roof sections I painted with the same darker brown, then I picked out different boards with varying shades.

I weathered each piece with dark brown and rust weathering powder, placing more dark brown powder at ground level to represent splashes of dirt from the ground and rust added to the wattle and daub panels to represent general grime.



ASSEMBLY

A hole in the floor of the building would allow passage of the axle from the wheel, then I glued the four sides and base together with PVA glue before lightly sanding the joins. Slight repainting and re-weathering was required, to ensure these areas matched the rest of the building.

I also stuck the floor supports to the underside of the building. They ran its length and straddled the hole made for the axle shaft.



Drilling a hole in the floor.



Underside of the mill floor.

I applied two small roof supports and glued them to the apex of the roof, to support it when it is taken on and off during gaming. The green scourers added texture to the roof, and I allowed for some overhang.

After applying several layers of brown paint, drybrushed onto the surface, I applied PVA and 2mm static grass to give an aged look to the surface.



The mill building with the roof.

GETTING CRAFTY UNDER THE UNDERCROFT

The undercroft is the lower part of a horizontal water mill and houses the wheel. This wheel can be lowered into the water or have water directed onto it via the flume. A wheel break was also present, used to either stop the wheel, or to adjust the height of the wheel, which in turn adjusted the height of the upper stone and allowed the miller to produce different coarsenesses of grain.

THE UNDERCROFT, WATER FLUME, WOODEN DAM, AND ENTRANCE RAMP

This part of the build would consist of four elements. In my attempt to keep it quite realistic I've put a good bit of effort into the details here, but if you want to simplify the process you can do so drastically, especially if you don't show interior details!

1) Stone supports

I opted for stone as I thought it made a good contrast, both texturally and in colour, to the timber-framed building above. However, as the building is based in around 700AD you could easily use ex Roman brick or stone blocks, or just base the structure on wooden supports.

Back to the grey board here – two 20mm x 50mm rectangles – stuck to a layer of kitchen towel and further textured with torn up egg box in various small shapes, applied with PVA.

I wanted the stone to be grey, so sprayed each component with a grey spray on both sides, then weathered with a dark brown weathering powder. Lighter coloured grey pastel highlighted the stones and I smoothed the colour out with a brush then fixed with varnish.



Unpainted wall sections.



Grey sprayed wall sections.



Weathered wall sections.

2) Wooden dam

I wanted the dam made of planks, rather than a whole piece of board painted to look like planks, so I created it out of separate strips of grey board. Four 5mm x 80mm strips of 1mm grey board form the boards and an extra length supports these.

3) Wooden flume

Historically, flumes were constructed in two ways: a hollowed-out log or four wooden boards, placed together to form a pipe. I decided to use boards as it would match the building's construction.

Using a craft knife I cut two 30mm by 5mm and two 30mm by 3mm strips of 1mm grey board. I took the dam wall I constructed earlier, cut a 5mm x 5mm slot in the bottom, and using PVA glue, I formed the four pieces into a rough pipe, glued into position in the wall. I ensured that only 10mm of the flume jutted into the undercroft and the other 20mm out into the watercourse.

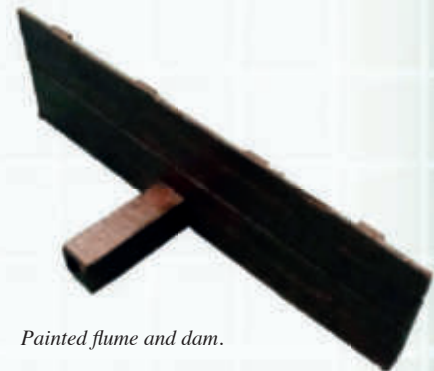
The flume and dam were painted with dark red spray followed by brown acrylic paint. While this paint was still wet, I applied some lighter brown acrylic and blended the two together to add some depth to the boards. After leaving overnight, I glued them to the underside of the wooden mill structure, along with the earlier constructed stone wall supports.



Front and back of the dam wall.



Flume pieces.



Painted flume and dam.



Materials for entrance ramp.



The painted ramp.

4) Wooden entrance ramp

I used the same wooden board method above to create an area 50mm x 30mm. I added legs using a matchstick and painted it as above, before gluing it to the mill with PVA glue.

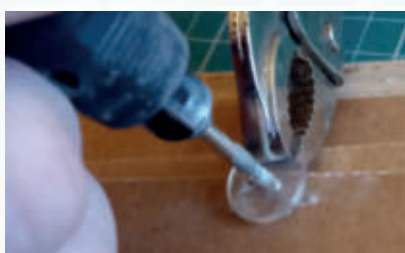
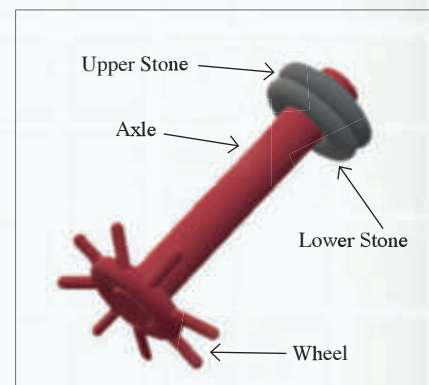
THE WHEEL, WHEEL BREAK, AXLE, STONES AND HOPPER

It wouldn't be much of a mill without a waterwheel, so I needed to create its various elements and mechanisms to position in the undercroft.

1) The wheel

A flat button and a cocktail stick are used here. I selected a drill bit the same size as the diameter of the cocktail stick and, using a rotary tool, drilled a hole in the centre of the button.

I then changed the bit on the rotary tool to a cutting disk and made small grooves in the edge of the button. Panels (made of 1mm grey board, in 2mm wide and 10mm long sections) were glued into the grooves and left to dry.



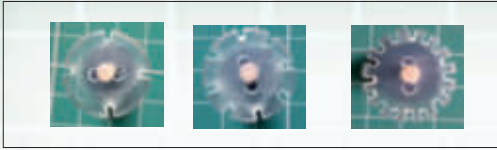
Drilling the buttons.



The drilled buttons.



The parts assembled.



Progressive cutting of the wheel.



Cutting the wheel.

2) The millstones

Two more buttons here – one with a concave surface, the other with a convex surface on both sides. This is so they will fit together and I drilled a hole through the centre of both as before.

All three were then painted grey, weathered, and sprayed with varnish. I painted the completed wheel and shaft with a dark red spray, overpainted with a dark brown acrylic paint.

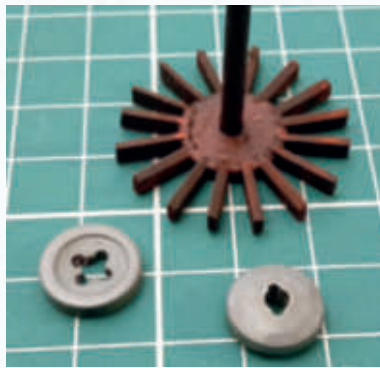
3) The axle

The cocktail stick represents the drive shaft and goes through the hole in the centre of the wheel. Once glued in place the other end of the drive shaft goes through the hole in the bottom of the mill building, making sure the wheel doesn't protrude more than 20mm into the undercroft.

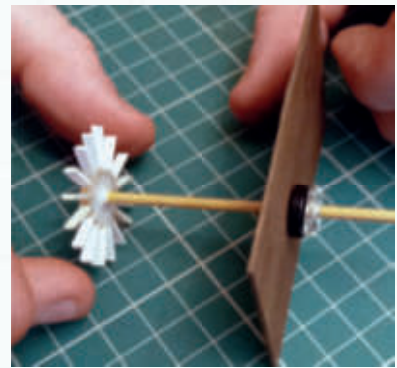
The concave bed stone, then the convex top stone, cap the other end of the axle. Excess length can be cut off the top of the protruding driveshaft, just above the stones, and re-painted at the end.



Paddles glued to the wheel.



Paddles, wheel and stones painted.

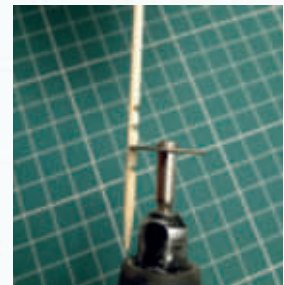
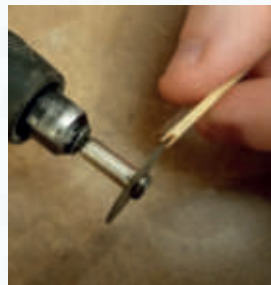


Trying to assemble the finished axle to the floor before painting.

4) The wheel break

The wheel break's construction uses a round wooden skewer and a matchstick, minus the head. I measured from the hole drilled into the floor to the centre of the wheel and cut the match to size. I cut a small section out of the end with a rotary cutter, which would fit into the point of the skewer. I cut the skewer to 45mm in length and using a rotary cutter, I cut a series of grooves to fit the wooden pins.

These pins are to hold the adjusted break in place when used to set the height of the stone or stop the wheel from turning. For the pins, I cut off the points off two wooden cocktail sticks.



Cutting the different parts in the break.



Unpainted and painted finished break.



TYPES OF WATER WHEEL

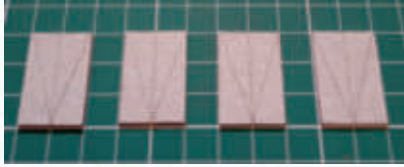
There have been many types of water powered industry throughout history. Small horizontal wheeled mills were common in villages throughout the Middle Ages, powered by water directed onto the blades of the wheel, via a flume.

Larger vertical wheels were present and were powered in a variety of ways. Some were dipped into a fast-flowing stream, the natural waterflow powering the wheel. Others used water that was directed onto the wheel in number of places – undershot, backshot, breast shot, and overshot wheels. Undershot and overshot worked as you'd expect. In backshot water came in from the top and ran down the back of the wheel. Water hit breast shot wheels in the middle before running down the back of the wheel.

5) The grain hopper

The hopper would have been used to feed grain into the centre of the wheel, to be ground between the upper and lower stones. I cut four triangles of grey board and glued them with a hot glue gun to form a funnel shape.

They were painted using the same technique as the rest of the woodwork and I filled the top with fine sand to represent grain.



Hopper parts.



Cut hopper parts.



Constructed hopper.



Painted hopper.

There was usually a cloth tube that ran from the bottom of the hopper to the centre of the wheel. This could be a loose cloth tube or a cloth tube stretched over a frame. Both are equally viable, so I went for a ridged tube as I felt it suited the model. I used masking tape, formed into a funnel, weathered, and stuck to the bottom of the hopper with PVA glue.

I added a small pile of sand under the area where I glued the hopper in place. I found a small hay bale in the bits box and attached it by the wheel so that the millers can sit and rest their weary legs.



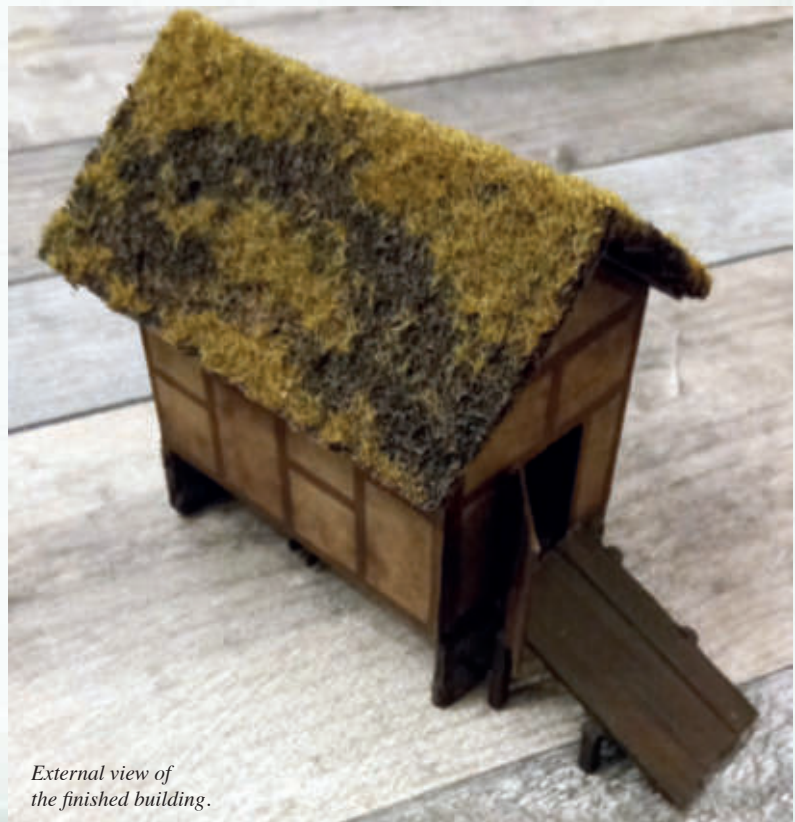
Above: Internal view with the hopper in place.

Below: Underside of the finished building.



SIMPLE BEGINNINGS

Water milling is thought to have been invented in the 4th century BC, attributed to the ancient Greeks, and widely used in the ancient Greek and Roman worlds. They would have used all forms of water powered techniques, incorporating both horizontal and vertical wheels, which powered several applications. In the 3rd century the Greeks were using both wheels to undertake milling, and were quickly followed by the Romans who also used them to power trip hammers (used to pound grain or break up metal ores) and even to power furnace bellows.



External view of the finished building.

COMPANY PROFILE

OFFENSIVE MINIATURES - STANDING OUT ON THE TABLETOP



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

Offensive Miniatures is very much a family business with Dave, Jackie and Charlotte Jackson taking on the broad range of figure design and manufacturing jobs.

Dave has been wargaming since his teens and first felt the draw after seeing the classic film *Waterloo* (1970) at his local cinema. Like many young wargamers, he turned to Charlie Wesencraft and Charles Grant for inspiration, guidance, and rudimentary rules. He still has a signed copy of *Practical Wargaming*, published in 1974 (and now reprinted), by South Shields' very own wargaming legend Wesencraft.

Over the years Dave developed a passion to create a range of wargaming figures with the charm of the Airfix HO/OO and 1/32nd multi-pose plastics of his youth. That's still the mission of Offensive Miniatures; to complete ranges, including the support weapons and special vignettes that often seem to be forgotten, before charging into a new project prematurely.

I talked to Dave to find out about Offensive Miniatures and the models they have made over the last decade.

Jon Sutherland: Can you tell me a little about Offensive Miniatures and how you developed the ranges?

Dave Jackson: Back in 2006 a friend suggested we think about doing something ourselves and from this Offensive Miniatures was born. Initially we set out to do Napoleonic - my favourite period - giving rise to our 'Follow the Drum' catalogue. World War II followed with our 'Elite' units.

We looked at catering for the non-historical wargamer too, those playing *Warhammer*, *Dungeons and Dragons*, and more. We hoped it might serve as a nice introduction to historical wargaming, hence the 'Near Future' range, and we have continued to develop across those three areas.

JS: Who designed and sculpted the ranges, and have you been tempted by plastic or resin?

DJ: We determine the poses, look, and feel we want to achieve, and of course the correct uniform and equipment/weapon combinations for all figures in our various ranges. We also think hard about the unit composition. We have a limited number of sculptors, who we have worked with for many years.

We pass the commission on to them to complete, as new greens, dollies, or a mix of both.

All of our figures are metal; I don't really recall anybody doing hard plastic when we started out. We have chosen to stay on this path partly because of the durability and heft of the finished figure and also because we have a well-established range of masters, dollies, and weapons/components. We do a few bases in resin, especially for our casualty sets and freebies.

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

DJ: We have been in business since 2008, that's before a number of competitors' ranges that are available today were in production, so we did not deliberately set out to match any other ranges as such. We do have a firm policy to try and ensure our figures are anatomically accurate and proportioned, even given the limitations and fragility of working in such a small scale.

In today's wargame parlance we do not do "heroic" scale figures, but try to still closely follow to true scale 28mm as best we can.

The competitor ranges that match best to our figures are those produced by Perry Miniatures and Empress, as well as early Bolt Action. On the website we have specific comparison pages for customers to see how other manufacturers' figures match up to ours. In addition, we have web links to videos and tutorials showing our own and other manufacturers' figures. These were created by some of our customers.



COMPANY INFORMATION

BASED AT

Stockport, UK
offensiveminiatures.com

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PRICING

At a price of £15.00 (\$20 US) for a pack of ten to eleven figures Offensive Miniatures are competitively priced with individual minis at around £1.50 (\$2 US). Another great way of quickly building up your forces (with no figure duplications) is to buy one of their range bundles. Here there are potentially greater savings - you can get 64 US Paratroopers for £85.00 (\$115 US).

JS: Your Elite range has some great stuff - US Paratroopers, German Fallschirmjaeger, Winter Germans, Volkssturm, British Paratroopers, Long Range Desert Group, Eighth Army and Italian ranges. You've recently added Waffen SS. How do you settle on pack sizes and price points for something like that?

DJ: The Waffen SS range comprises of a Command pack and two different squads, each with an LMG team. In addition, there are HMG and mortar teams. For gamers that want a bit more variety we have a small pack armed with Russian PPSH-41s and for later war some armed with the StG 44. We also have Tank Riders, shortly there will be a brand-new Tank Hunters set and a pack of engineers, both are nearly ready.

Regarding pack sizes, we try to make sure they fit to most rulesets as well as being close to actual historical unit composition. In the case of the Germans, as the war went on, they changed and altered unit strengths over time, so you will not always get an exact fit and we look for the best compromise, without making surplus or redundant figures.

JS: What wargaming rulesets do you see being ideal for your range?

DJ: For our 'Elite' range there are a number of available and suitable skirmish level rulesets. Of course, the ubiquitous *Bolt Action* comes to mind, but increasingly we are seeing customers using *Chain of Command* as well.

JS: World War Two is a highly competitive market with companies like Warlord Games, Perry Miniatures and Crusader Miniatures in 28mm. The increasing interest in skirmish-based gaming seems to make the detail of your ranges rather tempting, plus they're sympathetically priced.

DJ: We aim to offer value for money; we think that we have priced our metal figures at a very competitive level compared to similar metals. After all, if you are going to invest many hours and pounds in painted figures, you want to feel there is some intrinsic value.

We like to offer special "freebie" figures, or a better overall price for purchasing a complete set, or multiple packs. We offer a little Waffen SS vignette - "The Wall" - for customer orders over £100 (on any of our products). At other times it could be a free figure that is included with a set or as a limited time special promotion - a British Para sniper, or a US Paratrooper.

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

DJ: Unfortunately, we have not really made it to many shows in the last 12 months, especially in the current COVID-19 environment. We always love people to see our figures painted in the flesh. Shows are a great way for our customers ordering via our website to see the real thing and examine it close up at our stand.

The current climate has encouraged us to do more comparison shots and put up customer videos and reviews to try and replicate this real-life experience. This has also been a catalyst for us to improve our website and social media presence.

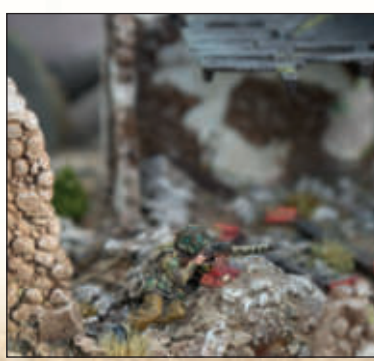
Both the Waffen SS and British Paras ranges have been extremely well received. Some customers have replaced their existing figures with ours! We are very excited to be adding more Winter Germans in the short term and hope these are equally well received.

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

DJ: The Waffen SS range is more or less complete; as mentioned we will be adding some extra packs, perhaps some casualties too, but that's about it. The British Paras will be receiving more reinforcements shortly, including some heavy weapons, vehicles and support and specialist troops.



Left: 'The Wall' a freebie vignette.



COMPATIBILITY

It's always a concern whether a range new to you will fit in with what you've already been collecting and painting. Have no fear, *Wi* is here, to give you the skinny!

ELITE

As far as the Waffen SS and the rest of the Elite catalogue is concerned, Offensive Miniatures work extremely well with Perry Miniatures, Warlord Games' *Bolt Action* models, Empress Miniatures and Artisan Designs. In terms of actual height and build of the figures, they are almost indistinguishable from the other manufacturers.

FOLLOW THE DRUM

Perry Miniatures and Victrix are good matches for the Follow the Drum range. Some Victrix rank and file can creep up in terms of height, but for the most part the build is a very good match. Other manufacturers of Napoleonic tend to have their own peculiarities - Front Rank look smaller (bizarrely they seem to transform once you have painted them), early Foundry might be a little too small and delicate, but later Foundry are a good fit.

NEAR FUTURE

These look great alongside most of the major players in the Modern period market, such as Spectre Miniatures and Coppelstone Castings.



Above and left: Examples of the Elite range.



Below: Examples of the Near Future range.

Below: Examples of the Follow the Drum range.



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?

DJ: In the case of the Waffen SS, they were so widely deployed it is almost impossible to think of any period or theatre of WWII, especially after about 1942, where these figures could not be used. If not fighting the Allies in Normandy or the Russians on the Eastern Front, then perhaps in small skirmish games chasing down Partisans, Commandos, and Jedburgh teams or escaping airmen. For those engaged in more futuristic stuff, such as *Konflikt 47*, they would also be a suitable for basic troop types. The British Paras certainly could be used in the post WWII period such as Palestine etc.

JS: Thanks for talking to us Dave – to finish off, you have several other ranges; can you tell us a little about them and your plans for them?

DJ: I've already mentioned the 'Elite' range and what we offer at the moment. The 'Follow the Drum' catalogue consists of British, French, Polish and Spanish - a mix of foot, horse, and artillery which is still growing. We are working on some more Peninsular Spanish at the moment.

In our 'Near Future' catalogue, we are looking to add a set of Extinction Rebellion type protestors. They will fit nicely alongside our existing range of police, paramilitaries and rioters. We also have a four-pack set of hostages, kidnappers and SWAT teams.

FINAL THOUGHTS

Offensive Miniatures is one of those companies that will tend to surprise you, launching a new range with little fanfare, but unlike many manufacturers, that range will either arrive in one shot (like their first range, the US Paratroops) or in a quick timeframe (like the latest Waffen SS).

They always aim to produce a comprehensive collection, whether you are looking for variety in your units or a special pack with fresh poses and ideas.

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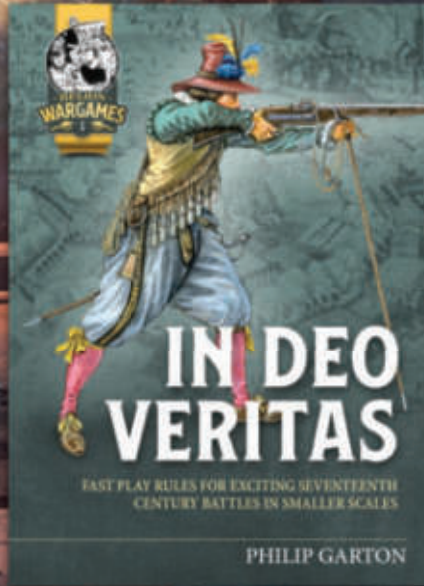
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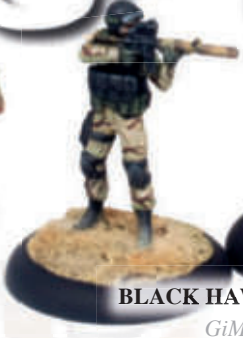
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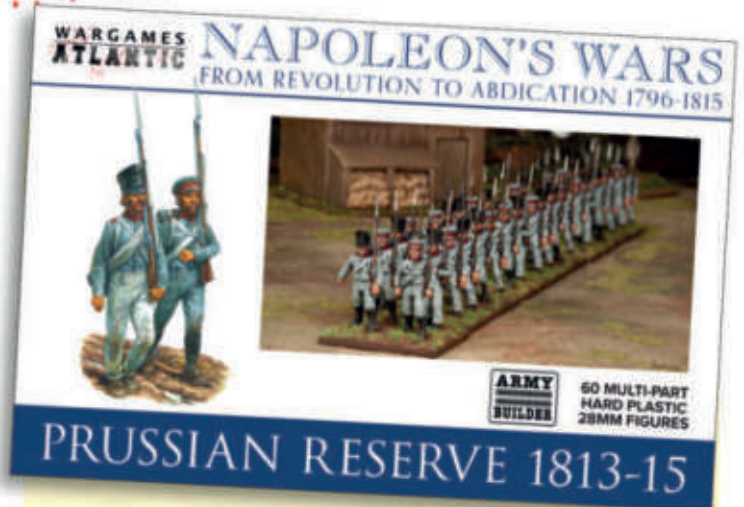


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