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FROM THE EDITOR

Little did we know, when we choose Turning Points as our theme for this issue, that *Wargames Illustrated* would be facing a turning point of its own. At the end of May 2021, just as we went to print with the July issue of the magazine, we lost our founding father Duncan Macfarlane, the man who conceived of and published *Wargames Illustrated* for the first time back in August 1987.

The magazine has gone through many changes over the following decades, but Duncan has stayed involved throughout. As the main proof reader for the mag over the last few years, I saw him on an almost daily basis; he remained as passionate about the hobby he helped “save” right until his sudden but peaceful passing.

You can read personal reflections on my old friend in my article on page 6.

When Duncan began *Wi1*, with *Off to fight the Zulus*, I wonder if he’d ever have guessed things would still be going 34 years (and 6,528 articles) later. He’d certainly have had a sparkle in his eye and something very intelligent to say about it; probably partly in Latin, French, or elvish!

Dan Falconbridge
Editor and Owner

Cover Artwork: *Crossroads* by Neil Roberts.

Below: Duncan Macfarlane (right). Happy days at a *Wargames Illustrated* SAGA day in 2016.



CREDITS

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DUNCAN MACFARLANE

FOUNDER OF WARGAMES ILLUSTRATED

1948 - 2021

BY EDITOR DAN FAULCONBRIDGE



Just before we went to press with the July issue of *Wargames Illustrated* magazine, our ex-Editor and my close friend Duncan Macfarlane passed away. He died suddenly but peacefully at the age of 73. His death was both a personal and public shock, with many of the people within the wargaming community who had been blessed by Duncan's friendship or influenced by his work, expressing their dismay and sadness at his passing.

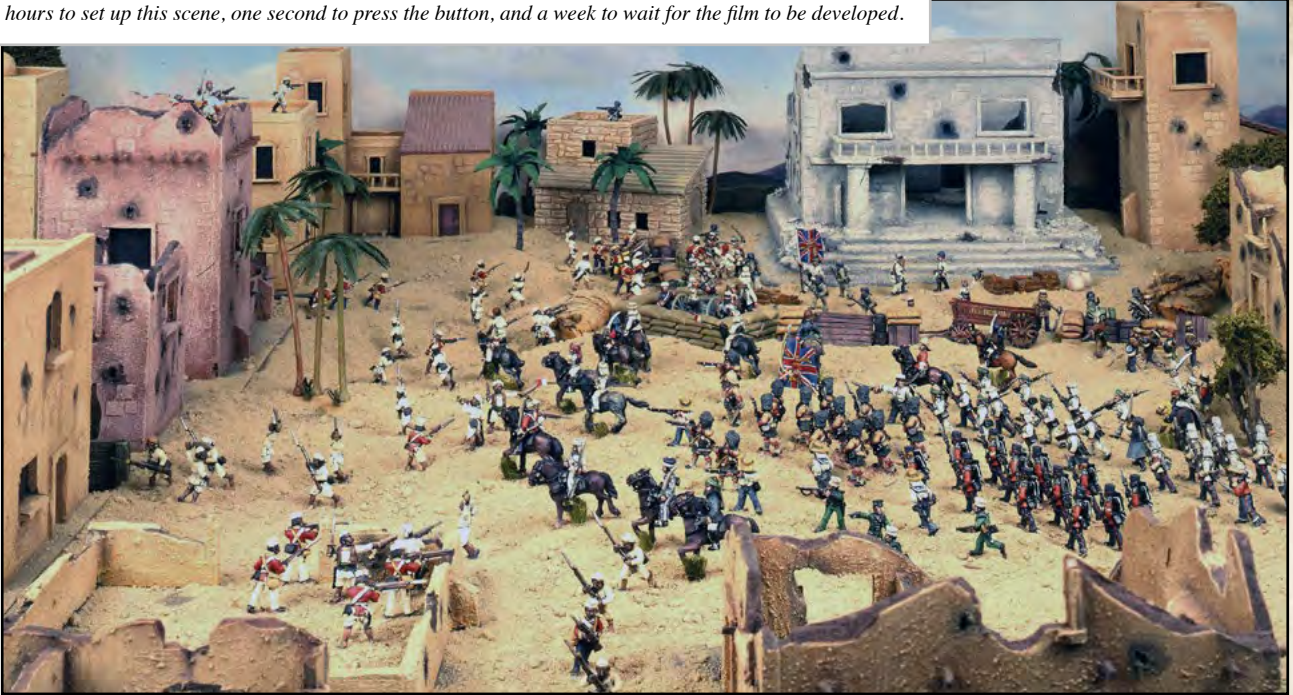
Although an intensely private man when it came to personal matters, Duncan's love for sharing the hobby stretched across the ages and around the globe. In the early 1970s, he set up his first wargames club at the school where he worked as a librarian in Hull. He went on to form another club, The Newark Irregulars, in Nottinghamshire with his friend Laurance Baldwin, and he continued to share his love of the hobby via the wargaming publications he became famous for, first *Miniature Wargames* and later *Wargames Illustrated*.

Despite his modest demeanour, Duncan really can be ranked amongst the greats of our hobby. In our recent PDF magazine *Wargames World 6* - celebrating the 400th issue of his magazine - his close friend Richard Tydall compiled a list of "the biggest influences in the hobby" and Duncan was rightly placed alongside Donald Featherstone, The Perrys, and Citadel founder Bryan Ansell, amongst others. Bryan actually said of Duncan "he was the man who saved wargaming". That praise was alluding to the fact that Duncan was better than anyone at showcasing our hobby (in the pre-internet age) via photographs and articles that inspired gamers and showcased manufacturers' products in a way that kept the wargaming light burning bright through the 1980s and '90s.

After 22 years at the helm of *Wargames Illustrated* Duncan sold the magazine to Battlefront in 2009 and settled into semi-retirement. "Semi" being the operative word because he never ended his relationship with the magazine he had created.



A shot from an epic Macfarlane/Perry Indian Mutiny photo session. Back in 1988 it took two and a half hours to set up this scene, one second to press the button, and a week to wait for the film to be developed.



REFLECTIONS FROM ALAN AND MICHAEL PERRY

Duncan was a great friend who we had known for forty years. A lovely, (normally) chirpy, and extremely intelligent man, always managing to fit a pun into a conversation followed by a grin! We met him when he was briefly our boss at Citadel Miniatures (the miniatures side of Games Workshop) in 1981.

When he set up *Wargames Illustrated* we would regularly be over at his house, which was home to his photo studio. We would set up scenes using Foundry figures, which Duncan would tweak before snapping the picture for the magazine. He was a perfectionist and would make sure everything was 'flocked in' perfectly. The flock started out a nice national green/earthy colour, but over time sand would be scrapped into the tub and European scenes could take on a Mediterranean/African look!

The evenings would take on a certain routine in which we would end up at his favourite Italian restaurant in Newark after the shoot. Or maybe an Indian if we had been doing an Indian Mutiny photo shoot!

Duncan was probably the reason for us getting into photographing our own miniatures after we set up Perry Minis.

He loved a pint or two and until Covid struck we would often meet him in his local with the *Wargames Illustrated* team.

We will miss him.



From *Wi10* another photo session with the Perrys, featuring Foundry figures. Alan and Michael flinched at the number of casualties on display, but Duncan had no such qualms!

Until days before his untimely departure Duncan was still proofreading articles for the magazine and putting me and the team right on the plural of pilum, that it's Hinchliffe not cliffe models, and that Rick Priestley needs his second "e" (which everyone forgets).

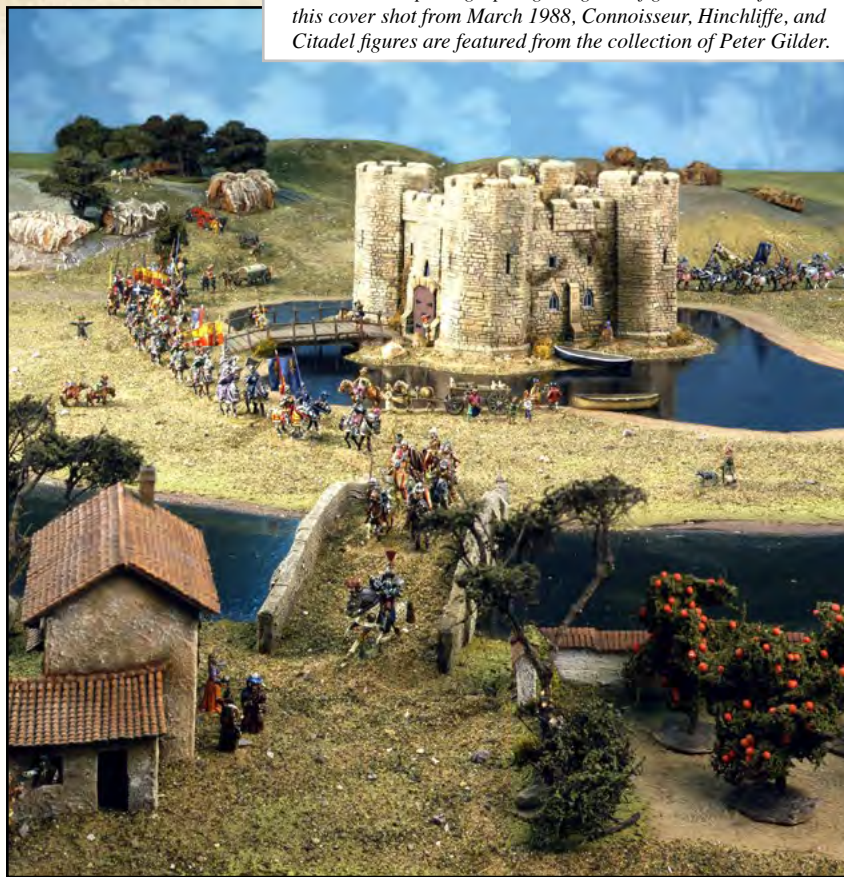
Duncan's intellect was a thing to behold. I made for a poor sparring partner when it came to the pros and cons of the 1855 Russian variant of the Shako, but luckily his home (in later years) of Nottingham provided him with a great many friends and like-minded people - Alan and Michael Perry, John Laing, John Stallard, Rick Priestley, and Nick Eyre (to name but a few) - who could often be found sharing either a coffee or (more likely) a pint with Duncan and chewing the fat over military uniforms, campaigns, or personalities.

We didn't have Duncan all to ourselves in Nottingham, he was one of the few true internationalists of the hobby. Copies of *Wargames Illustrated* down through the years testify to his trips across the channel to France and Belgium, or across The Pond to the United States, where he would meet up with friends at wargames shows and/or take photos of gamers and games in an effort to unify the hobby across the globe.

In 2000 he was justly reward for his international efforts by being inducted into the HMGS (Historical Miniatures Gammig Society) Legion of Honour, taking his place alongside his US friends like Duke Siegfried and Bob Giglio and UK compatriots like Richard Clarke and Barry Hilton.

Beyond Legion of Honour medals and trophies bearing his name presented at Partizan every year, Duncan's legacy is what you are currently holding in your hands. I know as owner and Editor of *Wargames Illustrated* I am standing on the shoulders of a giant. I hope you have enjoyed Duncan's work over the years and I hope myself and the rest of the team can do him justice going forward.

Duncan made photographing wargames figures an art form. In this cover shot from March 1988, Connoisseur, Hinchliffe, and Citadel figures are featured from the collection of Peter Gilder.



WARGAMING SANCTUARY

Since Duncan's death we have received many kind words from wargamers who have been influenced by him and his work over the years, but I wanted to share this one in particular from Jimmy Walton, one of the members of the gaming club Duncan set up in a school in Hull where he worked as a librarian. I think it sums up perfectly what Duncan was all about, and the power of our hobby.

"Sir Leo Schultz School was an interesting place and a bit rough to say the least! The library was a sanctuary for a small group of kids who needed a place to go during breaks and lunch. Duncan allowed me and my friends to play *D&D* and get involved in *WRG* 5th edition. We gamed over the summer in the library too, in a haven of peace. He also helped us get hold of figures, well before the days of mail order. When he left Schultz for Citadel in Newark he invited us down to see the figure casting process and chat wargames. He remembered me from those days 20 years later when I met him at a show in the Midlands. Not sure where I'd be now without his influence all those years ago."



Duncan liked a narrative to his photos, and cared less about them looking 'in game'.



A couple more Macfarlane photos from the Wi Vault. Duncan has left us with hundreds of excellent photos which have either never been seen before, or deserve to be seen again.



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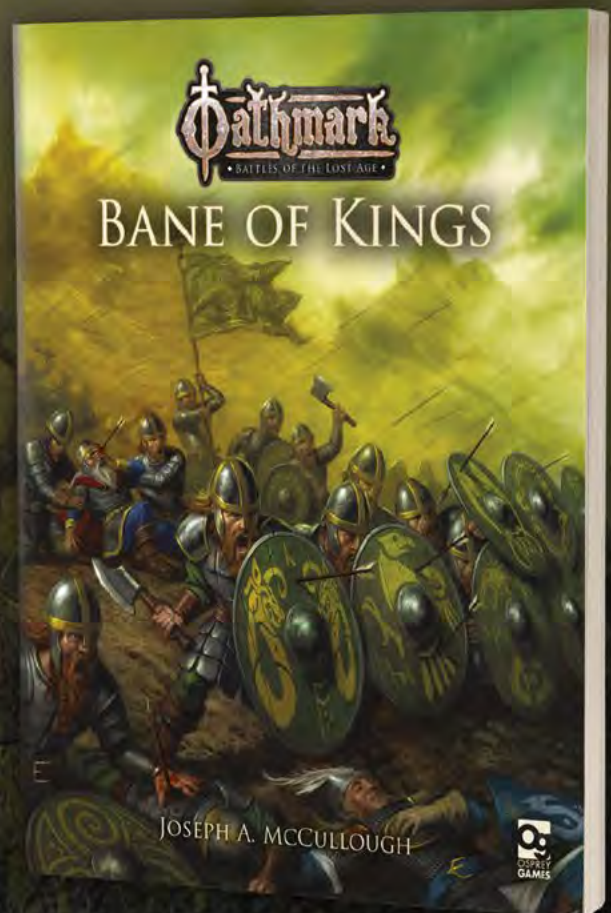
FROM THE CREATOR OF *FROSTGRAVE*, JOSEPH A. MCCULLOUGH

Time is the bane of all kings.

Always does it march forward, bringing change and challenges, wars and disasters, invaders and internal rebellion.

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

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QUICK FIRE!

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

WARGAMES ILLUSTRATED FREE FRAMES

By Paul Mackay

Okay, so what do you do with yours? Do they join your 'pile of shame' or, God forbid, even get thrown away? Well, I hope this might encourage you to get yours off the sprue and onto your shelf or wargames table.

While I'm sure many enjoy the print type freebies that *Wi* throws our way, it's the figure frames that I look forward to the most. They provide me with miniatures that I often would not buy, because they aren't 'my period' or 'I don't do that scale.'

For me, they allow a nice break from other projects I am currently doing. Also, the number of miniatures on each sprue is a plus rather than a minus as I can get them done quickly without them causing me to lose valuable painting time that could be put towards something like finishing up another large Napoleonic unit.

Hopefully my painted examples may encourage you to dig out some of your own, splash some paint on them, and 'slay the grey.'



Above: Zulus.

Below: Caesarian Romans.



Above: Epic ACW.

Below: French Line Lancers.



Above: ECW Firelock.

Below: Greek Hoplite.





FIRST ST. ALBANS AND NEVER MIND THE BILLHOOKS

By Bob Giglio

We talked about getting back to gaming last issue, so the Tuesday night crew of the Colonial Boys Club (Maryland, USA) played another Wars of the Roses scenario with *Never Mind the Billhooks* rules. Our First St. Albans (22 May 1455) game played out over two nights and these photos show mid-game highlights.

A Yorkist billhooks unit broke into the center of town via one of the alleyways, while a timely event card made a Lancastrian men-at-arms unit decide to quit the field!

Yorkist forces advanced against the Lancastrian barricade near a church protecting the northeastern road into town.

Yorkist archers traded shots with Lancastrians at another barricade protecting the southwestern road into town (the Yorkist plan was to pin Lancastrians at the southwestern part of town, while pushing against the center and northwestern parts).

Eventually, Yorkist forces pushed into town via a second alleyway, while also defeating Lancastrian men-at-arms guarding a street barricade. Seeing the veteran unit destroyed caused a few Lancastrian units to break, which led to them losing all of their Army Morale tokens, resulting in a historical Yorkist victory.

From playing this scenario, we found a limitation that we hope might be addressed in the second version of the rules when they are published. The current rules state that only skirmishers can enter buildings. Maybe this was a simple way to avoid fights in buildings, and complications thereof, but historically for First St. Albans the Lancastrians did put units in buildings. We followed the rules but found it was impossible to force skirmishers out other than by shooting.

The First St. Albans game was another enjoyable scenario, played with the *Billhooks* rules, but with additional development from 'Eric the Shed.'





SCOTTISH REBELS AND AFRIKA KORPS

By Fredrick Carrasco

For about a year, I've been digging deeper into the world of historical wargaming, and this spring I finished the core of my Scottish 14th Century rebel army. The models are mainly from the Antediluvian Miniatures' Wars of the Bruce range (as well as some later periods) but with a lot of converting and modifying to get the details right: more bacinets, shield swaps, and some mail collars made out of putty.

I chose to use Little Big Men transfers for most of the shields, but in hindsight I think I should have tried more freehand work, like I did on the veteran schiltron (where you can spot some Campbells!) to avoid anachronistic heraldry.

The army is built with a later medieval adaptation of *SAGA* and *Lion Rampant* in mind. Coming from a historical academic background I really enjoyed delving into Scottish history throughout this project. I can highly recommend *The Highland Battles: Warfare on Scotland's Northern Frontier in the Early Middle Ages* by Chris Peers.





Before the Covid-19 pandemic struck, a friend and I played a lot of *Bolt Action* in the North African theatre and I got busy painting a fairly large selection of DAK units and vehicles. I think the desert campaign is one of the more interesting ones throughout the Second World War, not only due to the desert setting but also the forces involved. The DAK provides a great chance to experiment with a lot of weathering techniques and different colours and textures to achieve a rag tag look. I'm really looking forward to adding more units to this army as I would like to try and play battles using larger platoons than those in more conventional games.



So, what's next for me in 2021? I really enjoy making terrain in between army projects. This gives me a chance to slow down and focus on large terrain pieces that can be used at my gaming club but also match up with my armies. Last year I built a large river piece that stretched a whopping 48" (split into two 24" sections) and once I finish the last of the Scottish knights for my rebels, I will probably build a third piece for my river terrain so that it can be used on 6'x4' tables. If you want to follow my work you can find me on Instagram under the name **fredandbrush** or over at my hobby blog scattereddice.wordpress.com.



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.

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Contains mainly the skirmish frames so that you can form an irregular firing line. As the French Chassepot rifle was superior to the Prussian Dreyse, firing lines tended to be open order with infantry taking cover where possible. There are also 2 advancing frames included as well as a command.

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Models not shown at actual size.

*Box covers by Peter Dennis. Standard bearer painting by Michael Perry.
Individual painted figures by Alan Perry.*

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OBSERVATION POST

NEW AND FORTHCOMING 'WARGAMES STUFF'
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ARTIZAN DESIGNS - ASSORTED US WW2

SPINS

Artizan's Mike Owen has been busy creating new figures, perfect for use for the latter part of WW2. These new US Infantry options will bulk out an existing force or, perhaps, might inspire a new one. Cast in metal and mostly one part, each of these six codes can be purchased for the very reasonable price of £6 (\$8.50 US) per pack of four. The figures are 28mm and the bulk of the range wear the M1943 uniform, which means they'll fit really well into most of your European gaming from late '44 to '45.

Commanders (Late War)

A pair of Officers, a radio operator (with a separate radio pack), and a medic loaded with kit, come in this code, and whilst they are adaptable to any tabletop setting, this pack dovetails nicely with the Sarissa Precision MDF Command Post Set. From here the figures can survey the battlefield and the radio operator will find a much-needed chair!



With Carbines (Late War)

The standard Infantry here have M1 carbines and, though they are far more basic sculpts, they still look good next to the Commanders. We managed to get a brief word from Mike about some of these figures and he told us that he had "tried to keep them to moving/covering, firing packs." That's apparent here - the men are pushing forward and firing while on the move, shooting from the hip.



Military Police (Late War)

Building out an increasingly complete range (it's worth mentioning that there are already other codes in Mike's WW2 US range, including some Late War rifles) are these MP figures. Mike told us some of the appeal with this range was "the opportunity to add in some character sets, like the MPs, who are possibly disguised Germans."

Recon/FO team moving

There's more detail to be found on this set of figures that would be fantastic to use in the Bulge, perhaps as a dismounted recon team for the Battle of Lanzerath Ridge. One of the arms here is separate, allowing for a better advancing pose and we are rather keen on the chap marching wearily with his Thompson.



Fire Team A and B

Mike tells us he researched photos of the 3rd Army in the Bulge and on into Germany: "a lot of the infantry had dropped their webbing. It was replaced with lots of bandoliers and grenades on pockets, so I thought they would make interesting models." He's not wrong - there's something appealing about the sight of WW2 figures ready for prolonged action, and the amount of gear added to these ones is impressive in its amount and its detail.

Something we really like about these codes is that they contain a wide variety of poses - firing from the shoulder all the way down to prone and reloading - making for a truly dynamic group of figures doing grunt work on the tabletop. The weapon options are varied too from rifles through to the BAR that is in the hands of the crouching Marine.



These six codes have some cracking figures in them and will add real character to your Late War force thanks to the variety of poses, options, and the hefty amount of gear these men are lugging around with them.

ARTIZAN DESIGNS – ASSORTED AFGHAN IRREGULARS

SPINS

More from Mike, but this time focused on the Second Afghan War, are another six codes of metal figures, costing £6 (\$8.50 US) per-pack of four and £4.50 (\$6.50 US) for the Gun Crew of just three figures.

Command II

These add to Artizan's already released Afghan Irregulars command set, but they look more suited to summer campaigning - one figure has exposed toes and there are no Afghan/*poshteen* coats. No standard-bearer is included here (there's one in the other command set) but a drummer, two command with swords and shields, and one rushing forth with a pistol drawn, are in the pack. Two different shield designs are included, one with a visible rim around the hardened hide, and they are of the smaller buckler size.

With Jezails

The iconic jezails are featured for the first time in Artizan's range; it's good to have these as an option, but we have to say that these are perhaps the least satisfying of the new releases. It's not that they're bad - they look just fine along with the rest of the range - but Artizan's metal jezails don't show the level of detail these carefully crafted weapons really deserve. Plastic versions by Perry Miniatures and Wargames Atlantic offer more accuracy. It also looks like Artizan's weapons are matchlock, or perhaps just have the obvious flintlock details missing, which isn't a great fit for the Second Afghan War.

With Muskets III

We think these additional musket wielding Afghans carry Snider-Enfields, but the weapons are a little indistinct again. A good mix of poses are available between these and the other eight musket figures already available, giving you figures firing shouldered, from the hip, or down at a crouch.



Swordsmen III and IV

These two new lots of swordsmen come with the same shields as the command set. Previous codes had no shields, so that's a bonus, and you can build four figures from each code. We can see players using them as Ghazi fanatics.

Most of these (and the figures in the other codes) wear turbans; if you're wanting to get specific in your tribal accuracy, it's worth noting that turban ends hang down to differing degrees through the various models, so you'd need to do some filing if your tribe tucks them.



Gun Crew

For use with your big guns. The notable detail here is that one is wrapped up cosily, looking well suited to the winter, which is a bit of a break from the rest of the figures in these codes.

Overall, these figures will bring yet more options to anyone gaming the Second Afghan War. They're usable well past that conflict too, we reckon. We always welcome more choice and variety, and as you can see from the comparison shot they fit well with Perry Miniatures (right) and Wargames Atlantic (left) plastics.



CROOKED DICE AND EDGE HILL UNIVERSITY PRESS - 7TV: FANTASY

UNBOXING AND FLIPTHROUGHS

This new 7TV set puts all manner of fantasy possibilities in your grubby mitts and lets you direct them as if you are a film producer, creating a game that has stars, props, maguffins, extras, and more. The end goal is fun gaming with an ‘on screen’ narrative as well as a ‘behind the camera’ meta narrative at the same time. This has always been the unique selling point of 7TV, but this, their latest offering, might be the best example of it yet.

Narratives explore all kinds of established fantasy worlds and tropes as well as film making conventions that will satisfy the nerdiest of cinephiles. There’s homage to classic fantasy cinema - things like Dino De Laurentiis, Ray Harryhausen, all that classic goodness - but there’s plenty of television shows, games, and novels represented too.

All are presented in 7TV’s bold and appealing style, and this quirky approach is a breath of fresh air. Crooked Dice’s production makes for a game that instantly screams ‘investigate me!’ with quality visuals, but the deeper you delve the more layers of sweet fantasy flavour and gaming options you discover in the text and game ideas.

The box doesn’t have figures in it - you can choose those from Crooked Dice’s own (growing) range or any other fantasy figures. What 7TV: Fantasy does have is a massive number of cards to use in your gaming, four books of rules and campaign details, and loads of other gameplay aids.

Guides getting gaming going

The obvious starting point is the *Director’s Guide*. This introduces players to the cinematic-skirmish gaming rules of 7TV: Fantasy. Those rules are standalone, but for folks who have played previous releases it’s worth noting that they’re also fully compatible with the existing 7TV *second edition*.

The *Director’s Guide* goes through the core rules, initially explaining the trilogy deck. These 45 cards determine how many turns remain - the bigger your playing area, the longer each of the three acts will go on for and the more trilogy deck cards will be used.

All of these cards (and everything in 7TV: Fantasy) relate to some kind of fantasy media or cinema concepts. The Act One card ‘Saved by the edit’ is a basic reroll given some cinema production flavour, while ‘Side quest’ - allowing a model a boost to their movement - has a video game feel. The finale card ‘Wandering Monster’ brings more of a D&D vibe, while the ‘Wilhelm scream’ card is one that cinema buffs will enjoy! These details are what 7TV is about - solid mechanics alongside nerdy details from players’ favourite genres and mediums. The nerdier you are, the more you’ll notice in 7TV: Fantasy!



A thorough unboxing video and two flipthroughs (showing the four guides) can be found on our YouTube channel - we recommend them for the most in-depth dive possible into the worlds of 7TV: Fantasy.



Plot points are recorded with shiny gem counters and 20 are included. They are accumulated each turn by the players, then spent to perform actions. Actions sometimes require the rolling of dice and nine D6s come with the game in black and clear purple.

A plethora of profile cards

The bulk of the box's contents is the stack of 230 profile cards. These list the statistics, Special Effects, and other options available to a wide bestiary of creatures and a massive call sheet of stars and extras. The layout of these cards is clear and consistent, showing the universal Fight, Shoot, Defence, Mind, Body, and Spirit stats that apply to every model, no matter if they are Stars, Co-Stars, or Extras. There are Heroic, Villainous, and Neutral choices, and the cards we're going to take a more focused look at here are just a tiny selection of the full deck.

Leading the way are Monster Hunter and Tragic Hero, which match the models from the Crooked Dice Fantasy Stars set. These Heroic Stars (as well as Co-Stars) have Star Quality abilities that are activated with plot points and are extra actions. There are also Special Effects - character abilities that happen under different circumstances - and different attack types are listed. At the bottom of the card are Ratings (point costs), Health, and Genre symbols so that you can easily match figures together. The specifics of Star Quality and Special Effects abilities are listed on the flipside of the cards.

Each Star plays very differently - Monster Hunter's Star Quality ability Hunting Ground allows him to halt the advance of an enemy who gets close to a friendly model, while Tragic Hero's Melancholy Moment essentially freezes him until next 'on screen', meaning he can't be attacked or targeted.

Special Effects vary greatly too. Tragic Hero can take wounds instead of friendly models and recover them by taking out enemies, but can also nullify the abilities of enemies. Monster Hunter is far more proactive with his magical hand sigils, a Killing Blow action, and increased movement when acting alone. If you happen to know the characters represented here (we suspect *The Witcher's* Geralt and Elric from the works of Michael Moorcock) you'll know that they're represented well in just a small space and through a few abilities.



The rest of the cast

To support your Stars there are Co-Stars and Extras, making for a varied cast of characters that fits all manner of fantasy tropes. Where there is good there must be the opposing baddies - Villainous Stars, Co-Stars, and Extras. Even Extras have individual character, from the Big Bad Wolf's ability to set up anywhere on the playing area; the Wight being able to Raise Dead after an enemy is removed from play (gaining a Zombie); the Serpent Man Sorcerer casting magic; and so much more.

More than 100 Neutral Extras are featured too and come in a wide range of styles and sizes, from Giant Rodents to giant Giants!

Tokens, templates, and Grimoires

Varied Statuses are represented with MDF punch sheet tokens, and the addition of colour makes sure these look pretty snazzy. The same MDF is used for various templates used during different combats and spell resolutions.

On the subject of spells, Magic Grimoires represent different branches of casting and each has its own feel and theme. These, along with everything else in the box, feel a little bit like artefacts from the worlds of *7TV: Fantasy* and that's another layer of character the game has.

There are Artifact and Maguffin cards too - the former bring in-game advantages and are generally used to do some sort of extra devastating attack, where Maguffins are an optional extra that act as pivotal objective elements.



More Guides bring more flavour

The 32 page *Producer's Guide* is essentially a campaign system that expands the meta narrative of the invented film studio and producer; the highlight here are the Classic Features, which riff on fantasy classics from cinema and beyond.

The third book is a 44 page *Casting Guide*. That's not spell casting but creating a cast to use in your games/productions. It offers expanded detail about the folks on those profile cards, and there's tons of cool background to enhance your gaming and narrative. You can even create your own Stars and Co-Stars.

The *Encounter Guide* is a smaller softback book (just shy of A5 size) with 36 pages that bulk out and expand upon previous special rules from the *Producer's Guide*. There are loads of tables to modify events, and these will create countless variables for your gaming.

Finally, there's a little quick reference sheet to make your gaming life easier.

A broad world (or rather worlds) of fantasy fun are packed into this box, and everything's clearly been created, written, game designed, and graphic designed with love for the source material. We can only complement the team behind the game before raiding the *Wargames Illustrated* cabinets for fantasy figures and gaming our own production!

GREY FOR NOW - TEST OF HONOUR SAMURAI WARBAND

SPINS

The latest release for skirmish game *Test of Honour* is a set of new Samurai and Ashigaru figures. The Samurai Warband box set contains eight fine-looking metal figures, the 18 cards you'll need to use them, and MDF bases, and it costs £35 (\$50 US). There are two additional packs - Ashigaru Spearmen (£12 (\$17 US)) and missile-armed Ashigaru (£15 (\$21 US)), which come with their own cards and multi-bases.



Each figure in the Warband is one-part (including a small metal base), but each have an individual *sashimono* to go onto their backs. The scale is certainly larger than many ancient Japan ranges - figures at their most upright are somewhere around 34mm from underside of foot to eye - but the proportions feel more realistic than heroic, so you might be able to slide them into your army if you want to take them outside of your *Test of Honour* gaming.

We were lucky enough to get hold of designer Graham Davey's painted versions of these figures, so shiny colour images accompany this article, but it's worth focusing on just how good the figures actually look in their raw, unpainted, pure metal form too. We emphasise the word pure because that's a good way to describe the casting quality here. The material is extremely shiny and despite quite a lot of projecting parts (particularly on the Ashigaru) ours came unbent and solid. There's barely a mould line to be found and other than some basic feeds, clean-up will be a doddle.



These are far from basic sculpts. Although they're on a generally flat plane, they come in really varied and dynamic poses. Included are five Ashigaru in medium armour - three with *yari* (spears) in different stages of advance and attack, one with *teppo* (musket) more at rest, and one with *yumi* (bow) at a crouch.

This isn't the first Samurai set from Grey For Now. The Bushi Buntai one has been available for quite a while, but these are a step up in quality. We particularly like how impressively sizable the bow is in the new design, and for a skirmish game it's ideal that each of the figures looks more like an individual. They've been posed well, with far more drama in their stances than most other single-part figures manage.

Bringing character to proceedings are a *Kogashira* with a *katana* and *baton* and two Samurai in heavier armour. These Samurai, as you'd want from characters, are two of the best figures in the set. Their poses show power and confidence, very clearly defining them as the elite of the group. One wields a *katana*, the other a *yari*.

To bulk out your warband are the extra packs. The spearmen set has three alternately posed men with *yari*, while the ranged group is a mix of two more bowmen and two more muskets. If you add these to the figures in the box set, you'll have men covering all weapon types and at varied positions.



VICTRIX PLASTIC NORMAN INFANTRY

SPINS

Like the two previous 'Dark Age' sets released by Victrix, this is a bloomin' big bag of models! Eight frames and 60 figures in total. So you've got yourself a small army, or large warband, for £38/\$58 US RRP.

Whether looking at the "Main" or "Command" frame, you will instantly be impressed by the varied and dynamic poses of the torsos on offer. The 14 different bodies in the set exude great detail and energy. Subtle twists in the body shape and leg positioning make for an 'on the attack' look to most of the figures, and the shocked or aggressive facial expressions add to that feel.

Most of the bodies come with legs and moulded bases attached (large bases incidentally - you will struggle to fit them on 20mm x 20mm squares), and as with all Victrix sets (unlike other manufacturers) you are instructed as to which arms and other parts you should fit to which bodies. Having said that, there is some 'wobble room' and you won't be disappointed with any of your finished minis - the slightly restricted construction options all lead to great looking models.



There are 23 different heads in total plus a further 15 helmets, which can be fitted to those bodies that come complete with heads attached.

It's interesting to note that some of the helmets are of the *Phrygian* style, generally favoured by wargamers for actions involving Normans in Italy, or on Crusade. Other heads come with mail coifs attached, or loosened, and some are bare.

The tooling of these models and ultimately the finished miniatures look fantastic. Victrix really are setting the standard for others to follow in their Dark Age plastic range.



COMMAND FRAME FIGURE

Our finished standard bearer, wearing padded gambeson, has a hand axe attached to his belt and is protected by a flat kite shield. The frames also include six curved kite shields for that more exotic look seen on the famous Arnold von Brienz shield.



HEADS UP

There are 38 different head and helmet options on the frames, including the full gamut of Western and Italo-Norman options.



BODIES TO DIE FOR

There are 14 different body options in total, all displaying great variety and motion.



TO ARMS

There's plenty of different arm and weapon options available on the two frames, including swords (sheathed and drawn), dagger, maces, spears, and Dane Axes.



VICTRIX VERSUS CONQUEST

In this shot you can see a new Victrix Norman on the left and a Conquest Games plastic Norman on the right. Judge compatibility and quality for yourself

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BOOK PREVIEWS FOR THE DISCERNING WARGAMER

BY NEIL SMITH

It's August again, a long hot month of sitting in the sunshine reading new books on military history - sounds like a plan to me. This month, as usual, we present an even mix of publications, covering most of the major wargaming periods, and as usual my major wargaming problem is "I need an army for that" syndrome!

ANCIENT

I have never quite understood the wargaming appeal of hoplite warfare. There is always some variety in warfare, but ultimately this was two blocks of phalanx charging at each other across a flat plain, or so it seems from my reading of the Classical period. But then you get into the 4th Century BCE and things become much more interesting. Take James Romm's *The Sacred Band: Three Hundred Theban Lovers Fighting to Save Greek Freedom* (Scribner), for example. Warfare became more tactically varied as the Greek city states fought for hegemony only for them all to be stuffed by the upstart Macedonians. That sounds like more fun to play.

At the other end of the Ancient period were the 4th Century CE scourge of the Romans, the Goths. Michael Fredholm von Essen's recently released *The Goths* (Society of Ancients) tells you pretty much all you need to know about this 'barbarian' tribe, from how they dressed and armed themselves to their organization and tactics. Von Essen's informative text is adorned with many illustrations and archaeological finds, and an overall picture emerges of a people a bit more sophisticated than you might expect, especially from the Roman propaganda perspective we have been fed. I like the idea of a Goth army project; the Romans seem to get it all their own way too often and it would be fun to stick it to them just once.

MEDIEVAL

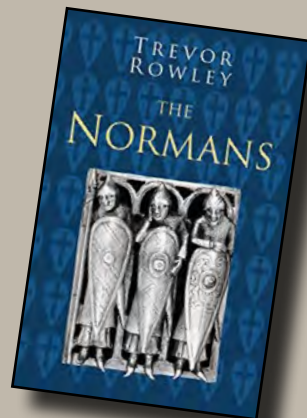
Only one medieval book this month, but it's a useful one that arguably goes to the founders of the period. Trevor Rowley brings us *The Normans: A History of Conquest* (Pegasus), and if all you know about this bunch is *1066 and All That*, then you are in for a treat because the Normans got about. Their victory against King Harold's knackered army at Hastings was only the beginning of an expansion that took the Normans around the British Isles and across the Mediterranean with significant stops in Sicily, North Africa, and the Holy Land. They turned the Byzantine Empire inside out while they were at it. It follows that the Normans encountered a wide range of foes, which for us means that building a Norman army could keep us wargaming happily for a long time.

EARLY MODERN

I don't usually preview a Volume 2 without having covered Volume 1, but Paul Sutton's *The Anglo-Spanish War 1655-1660 Volume 2: War in Jamaica* (Helion) has my wargaming antennae twitching. As the title states, this is Oliver Cromwell's effort to establish Jamaica as a Commonwealth colony with the only problem being that the Spanish were not too keen on the idea and fought back. This is an ideal opportunity to change things up with your English Civil War figures and put them against some colonial Spanish in a paradise island setting. I am thinking *Donnybrook* rules might work for this. But there's more. Jamaica also had buccaneers and escaped slaves, both of which might make for interesting skirmish forces.

18TH CENTURY

Most wargames are battlegames, so it is good to have a new book focusing on a single engagement; and one from a much understudied war is more interesting. Giovanni Cerino Badone's *You Have to Die in Piedmont!: The Battle of Assietta, 19 July 1747. The War of the Austrian Succession in the Alps* (Helion) is the story of an extraordinarily bloody battle as French forces in three columns assaulted an outnumbered Sardinian-Austrian army and found themselves stuck in a meat-grinder. I am a fan of 15mm for these colourful 18th Century battles and



Helion's *Reason to Revolution* series keeps supplying great material for games.

Moving up a scale to 28mm and for a completely different form of warfare, Phillip Tucker brings us *Ranger Raid: The Legendary Robert Rogers and His Most Famous Frontier Battle* (Stackpole). This takes us to the French and Indian War in 1759 when Rogers led 140 men in a controversial raid on the small First Nations town of St. Francis in Canada. Historically speaking, this was a battle bordering on a massacre, but there is plenty of wargaming scope in the journey to and from the town as well as the final assault. Tucker provides all the context you need to recreate this and other raids that made Rogers and his Rangers famous.

AWI

If it is controversial characters you want to read about, Oscar and Catherine Gilbert have just the man in *Bloody Ban: Banastre Tarleton and the American Revolution, 1776 - 1783* (Savas Beatie). For a commander as notorious as Tarleton, it is strange that this is the first biography of him in fifty years. He was still in his twenties when he led a combined-arms brigade into the south during the AWI and caused havoc, or at least his men did, committing what would be war crimes in any era. He was a ruthless leader and very good at his job, but his luck or recklessness ran out at Blackstock's Farm then again at Cowpens. Tarleton's wartime exploits make for great wargaming scenarios at the big skirmish/small battle level, and with 'Tarleton's Quarter' at least you won't have to write rules for taking prisoners!





ACW

An unusual aspect of the American Civil War is covered by Myron Smith in *After Vicksburg: The Civil War on Western Waters, 1863-1865* (McFarland). This is the river war fought up and down the Mississippi and its tributaries, and the Upper Cumberland and Tennessee Rivers. I have only seen a few gunboat based wargames, which is surprising because there are many potential scenarios for using them at the skirmish raid level and in larger operations. The Mississippi was the lifeline of the Confederacy and when it was cut with the loss of Vicksburg in July 1863, the Confederates were hard-pressed to maintain supply routes across the river. The US gunboats were equally hard-pressed trying to stop them. Smith has those stories and many more for you to chew on while building your model gunboat.

WWI

Sometimes you have to sit back and take in the big picture before embarking on a major new wargaming project, particularly if you are like me and are not quite sure how to tackle something as complex as the Great War. Michael Neiberg's *The World War I Illustrated Atlas: Campaigns and Battles from 1914 to 1918* (Amber) is a coffee-table style book that covers everything you need to know about who fought where and how. The land war was contested in just about every environment you can think of; not just the muddy trenches of Flanders. The naval war was also fought in far flung waters with a wide variety of actions to ponder. This was also the first proper air war, which along with tanks, was the most obvious display of a perhaps surprisingly technologically developed war. But what makes this book fly are the specially commissioned maps, and what discerning wargamer does not like to see good maps?

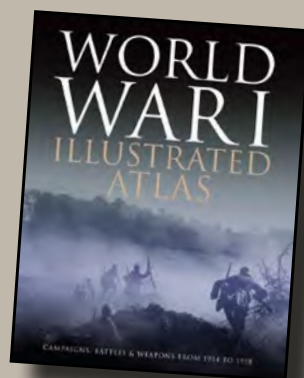
And speaking of tanks, Stephen Pope is setting up something interesting in the first volume of his six-part series on tanks: *The Tank Corps in the Great War: Volume 1 - Conception, Birth and Baptism of Fire, November 1914 - November 1916* (Helion). Pope gets into the weeds with all the details of

this extraordinary machine that would change the face of war from the minute they rolled across the Somme battlefield. Adding tanks to trench warfare makes wargaming WWI more playable and, as an added bonus, this comes with a separate book of maps. Who could ask for more?

WWII

My main area of interest for WWII is the war against Japan, so I enthusiastically anticipate Trent Hone's *The Battle of Guadalcanal* (Naval Institute Press). This is an overview of the six-month campaign for the island of Guadalcanal from August 1942 to February 1943, with the fighting at sea proving particularly chaotic as the United States embarked on a sharp learning curve on how to fight the Japanese - this was true for their land and air warfare too. Because of that, this campaign may be the most evenly balanced in the war in the Pacific and therefore the most wargameable, and with the combined services aspect the potential for a campaign is obvious.

Fast forward 18 months to find a very different, but perhaps more typical, campaign with Jim Moran's *Battle of Peleliu, 1944: Three Days That Turned into Three Months* (Pen & Sword). By September 1944, the Americans were in almost complete control of the skies and sea, but the Japanese had planned their island defences to inflict the maximum casualties. Moran's case study is Peleliu off the Philippines with some of the most severe terrain ever encountered by American Marines, which was augmented by a well-prepared and fanatical Japanese defence. Wargaming these island-hopping battles like Peleliu sets up well for cooperative or even solo games with a programmed defence to overcome. Like the Marines, that should keep you busy.

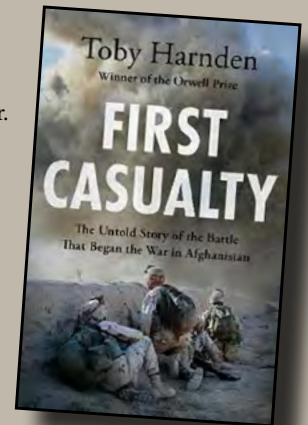


Returning to more familiar WWII territory, let's take a look at the D-Day landing's opposition with Steven Zaloga's *German Tanks in Normandy 1944: The Panzer, Sturmgeschütz and Panzerjäger forces that faced the D-Day invasion* (Osprey). Zaloga highlights a fierce array of German armour that awaited the Allies. He

surveys their organization and equipment and considers their tactics and doctrine, but, as Zaloga points out, there is more to winning than the machines you operate. I include this book not just because of the "look, tanks!" attraction, but I have just started a new 6mm project for *Panzer Korps* rules and this will be especially useful for bringing that together.

MODERN

The first battle of any war often points the way forward to how that war will be fought. With that in mind, I am looking forward to reading Toby Harnden's *First Casualty: The Untold Story of the Battle That Began the War in Afghanistan* (Welbeck). This is the story of a battle that broke out in November 2001 between coalition forces at Qala-i-Janghi and Taliban soldiers who faked their surrender, hiding weapons in their clothes. Six days of sometimes intense combat ensued in a desperate battle for survival. This sort of deception reappeared throughout the war. The question for wargamers is how do you duplicate such duplicity in your games? Ultimately, I think you must prepare for there being no game at all, and I have no idea how that works. Maybe just spend your evening standing around reading this book?



Afghanistan stories are becoming more common, which is good because we now get to read about some of the extraordinary actions from this war. Tony Brooks and Bob Welch have written about a phenomenon that some might think is a cliché but is very real. *Leave No Man Behind: The Untold Story of the Rangers' Unrelenting Search for Marcus Luttrell, the Navy SEAL Lone Survivor in Afghanistan* (Diversions Books) tells the story of a rescue mission in 2005 to find and repatriate a lost SEAL team. The helicopter originally sent was shot down, so those men had to be returned too - what men will do for their brothers in arms. For our purposes, this is an exciting concept for a skirmish game, and it is something we never think of when we play. What if a victory condition was ensuring all your figures were cleared from the table? Or just set up a straight cross-table rescue mission. This is also another game that could be played cooperatively or solo.

And that's that for August. To keep up with the latest book reviews from your favourite publishers follow 'Full Paper Jacket' on Facebook.

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CHANGING THE TIDE OF BATTLE: TURNING POINTS



Neil Smith introduces us to this month's theme by musing over the concept of Turning Points in historical campaigns and battles, and how they relate to tabletop action.

I first encountered the concept of Turning Points in graduate school when reading James McPherson's *Battle Cry of Freedom*. The book is a brilliant single-volume narrative of the American Civil War that hinges on certain events changing the direction of the war and leading to eventual Union success - those are the turning points. It is a concept so simple and intuitive that you wonder how you never noticed it before. Then you start to see turning points in every story in every walk of life. Our focus here though, is turning points in military history and in wargaming. We will look at the concept in a little more detail to find a working definition while considering the problems, then see how we can apply them to what we do.

CONCEPT

Most narrative military historians seek to explain outcomes using turning points, whether they acknowledge the term or not. They follow the narrative arc from a fixed beginning, to a middle passage full of events, to a fixed outcome - they start with the outbreak of war, or the order to saddle up for a campaign, or the signal to fire the artillery to begin the battle; events ebb and

flow then end with the rout, surrender, or peace treaty. Somewhere in the middle, something happens to change the flow of events, and the narrative historian jumps on that and analyses it in detail to their satisfaction and the reader's. Job done. This is different from the cause-and-effect history many of us were taught in school where events shunt into one another, causing new events that shunt everything forward, rinse and repeat. Turning points are all about the broad flow of events and therein lies the beauty of the concept but also the main flaw.

DEFINITION

To set up this introduction, I noodled on a suitable definition of turning points - I'll give you five minutes to try this at home. Done it? And the answer? There isn't one. I Googled it and this is what came back: "a time at which a decisive change in a situation occurs, especially one with beneficial results." That makes sense except for the two crucial words: beneficial and decisive. Beneficial to who? The Battle of Gettysburg in July 1863 is often viewed as the turning



Pickett's Charge, a turning point in the American Civil War. As seen in the Gettysburg 150th Anniversary Game at Historicon 2013. Presented by Pete Panzeri and Paul Olszanski.

point of the American Civil War, and it is the most obvious one - was there ever a more apt description than Pickett's Charge reaching the high tide of the Confederacy? But how was Gettysburg beneficial to the Confederate cause? The same could be said for just about every recorded battle, from the Hittites losing at Kadesh to the insurgents being swept out of Fallujah. Let's agree to drop that clause and focus on the more contentious main point.

For 'decisive', we have to go back to 1851 and a certain Sir Edward Shepherd Creasy, a man ahead of his time and for whom 'clickbait' should be renamed. Creasy wrote *The Fifteen Decisive Battles of the World* (by which he meant Europe, but we will gloss over that!). It is an execrable book with an argument that a semi-interested schoolboy could drive a bus through, but its influence on military history writers and some prominent generals has been nothing short of staggering. Let us pop back to Gettysburg and ask why Robert E. Lee was even in this backwater Pennsylvania town. He was seeking the decisive battle, as he had since the start of his command of the Army of Northern Virginia. Many would argue he got his wish; except he was on the wrong end of the decision. In just about every war since Creasy we can see the search for the decisive battle etched into almost every commander's orders. The decisive battle will constitute a dramatic turning point in the war, or so they hope. Gettysburg demonstrates that theory, or does it? On the day after that battle, and hundreds of miles away, the town of Vicksburg on the Mississippi River fell. That was not quite as sexy an event as a major, 'decisive' battle, but the loss of Vicksburg, and therefore the Mississippi, cleaved the Confederacy in two, cutting vital supply lines from the west, and making defeat all but inevitable in the long run. Which one was the more decisive event and the turning point?

To solve the conundrum, we can take the easy way out as some historians do when attacking the concept and usefulness of turning points. One historian I read for this introduction echoes Justice Potter Stewart's line on pornography that he was not sure how to define it, but he would know it if he saw it - whether Stewart based that decision on solid research has never been satisfactorily answered! The historian continues that turning points are "vague and imprecise" and that they lead to a "historical mirage and incoherence"

- he is not a fan. Another historian blasts turning points as a "short-hand of analysis" that "mash hackneyed and amateurish analysis" - not a fan either, I suspect. But here's the rub: we still use the idea of turning points in just about every story we tell and being convenient does not necessarily invalidate the concept. So how can we reconcile these two seeming contradictions; that turning points are worthless but still useful? The answer lies, I think, in two parameters: hindsight and framework.

20/20

Hindsight is a beautiful thing. It is the art of looking backwards and saying, "if only" or "I knew that was going to happen" - you hear it after every wargame, usually from the loser. It is a world where everything is predictable as long as you make your prediction after the fact. It is also the world of turning points. We can only know something was a turning point after the event, in the same way that we know if that event was decisive. It is therefore what happens next that is key. Events can have consequences, ramifications, and outcomes, but they are only turning points when we realise that something fundamental has shifted as a result of that



Perry Miniatures Robert E. Lee figure. General Lee was constantly striving for a deceive victory to turn the course of the Civil War in the South's favour.



A rebel sortie to silence the Union guns at Vicksburg. President Lincoln nicknamed the Southern held city the "key to the South".



Although Lee led his Army of Northern Virginia to several victories after Gettysburg, he never came close to orchestrating a turning point after that battle.



The night attack at Epipolai during the Syracuse Campaign of the Peloponnesian War. Illustration by Peter Dennis from CAM 195 Syracuse 415 - 413 BC (c) Osprey Publishing Ltd. www.ospreypublishing.com

event. Napoleon's inability to muster a new army after Waterloo falls into this category, although that defeat was not the sole reason. In World War II, it took the Imperial Japanese Navy a while to grasp the consequences of its blunders at Midway. And in the greatest war of them all, the Peloponnesian War, at what point did the Athenians recognise their diversion to Syracuse was a war-ending error? As the saying goes, you don't know until you know.

LITTLE & LARGE

One of the great things about turning points is that there is no scale attached. It is also one of the prime ways of attacking the concept. How can one event be a turning point when it is made up of smaller turning points, or is itself part of a larger turning point? The action becomes a battle, which is part of a campaign, which is part of an offensive, which is part of this war. That sequence almost always constitutes the narrative of war, the natural flow of events. So where along that line do you attribute the turning point? Take Nazi Germany's Operation Barbarossa, launched against the Soviet Union in June 1941, itself seen as a turning point in the wider war. At first all went well for the Germans who soon reached the gates of Moscow, but by April 1945 the Soviets were knocking on the door of the Reichstag in Berlin. Where was the turning point? Tradition has the German disaster at Stalingrad in February 1943, but what about the Battle of Kursk in July that year, or the Soviet

Operation Bagration in June 1944, or just when the snow started falling in the Winter of 1941? And those were just the major events, any or all of which turned the tide of the war. Perhaps there is another way to look at turning points, through a smaller lens.



Operation Barbarossa. The failure of German troops to defeat the Soviet forces in the campaign signalled a crucial turning point in the war. But where exactly was that turning point? Soviet and German infantry and armour by Battlefront Miniatures.



Stalingrad, a World War II turning point?

The Thin Red Line of Sutherland Highlanders at Balaclava.

Tanks on the Somme, turning the tide in World War I. Models by Great War Miniatures.

The argument goes that turning points contain turning points, but as you work into the detail you end up with a turning point so obtuse that it cannot be taken seriously as a viable historical moment - if, say, Private Crenshaw had not tied his shoelace on 1 July, we would never have won the Battle of the Somme. To answer this conundrum we must return to the idea of consequences and, perhaps, the point of no return. Private Crenshaw's action might not constitute a turning point, but the Battle of the Somme was because this action saw the first use of tanks by the British army, although if we go back to an earlier point, it was Haig's willingness to keep using them that proved the true turning point. The same argument could apply at the broadest scale, going back through time, for all successful military developments, from aircraft carriers to machine-guns, to muskets to the stirrup. Many so-called decisive battles fall into this category too. The Roman legion victory over the Macedonian phalanx at Pydna in 168 BCE ushered in a new era of warfare in the Hellenistic world. The Battle of Lepanto in 1571, heralded the age of



galleons over galleys. Gettysburg and Midway are two more battles that led to inexorable change if not inevitable defeat. Once the major turning point is established, we can then drill down to the smallest factor on which the big turning point pivoted. That might be Joshua Chamberlain's command of the 20th Maine at Little Round Top or Wade McCluskey's intuition about how to find the Japanese carriers at Midway. Building

upwards, the turning point at Waterloo could be the devastating volleys of the British Foot Guards, and the Thin Red Line of the Sutherland Highlanders repelling the Russian cavalry at Balaclava in 1854. The questions here then are if there was a turning point, what did it turn on and who was involved? Answer those and you have gone a long way to making the case for turning points as historical conditions.

The Battle of Kursk on the Eastern Front. Photo by Warwick Kinrade.



Pydna, 168BC. The days of the Macedonian phalanx were coming to an end. See our theme of Legion versus Phalanx in Wi261.



Hannibal's allies (Celts, Libyans, and Numidians) advance on a line of Romans during the Punic Wars, in which Hannibal employed his double envelopment of the flanks to pull off a turning point at The Battle of Cannae. Figures by Renegade Miniatures.



Alexander the Great from the Wargames Illustrated limited edition Giants in Miniature range.

The battle for Little Round Top - a small action which led to a pivotal turning point at Gettysburg. See our Little Round Top refight in Wi307.



FINDING YOUR TURNING POINT

Most of us play battlegames within this broad church we call wargaming. And, as previously stated, most of us believe in the concept of turning points. But how many of us make the connection between the two? The difference between our wargaming and a wargame like chess is that we can make winning decisions before the game starts. But first a proviso: we are not talking about gaming a set of rules here, but the tactical choices facing us as we set our forces against our 'enemy'. We have a table usually full of terrain and we can organise and deploy our armies how we choose. Yet, all too often, we line them up, charge across the table, and see if the dice gods are going to favour us for a change. This is particularly true for multi-player games where you have your part of the table and that is all that matters. But to win the

battle without too much help from the gods, we should maybe consider the outcome that we desire and where the turning point might be to achieve that result.

Three of our main criteria for turning points are particularly useful when it comes to determining victory on the table. Assessing how the battle is likely to flow against us will help to lay out our plans to change that dynamic. To do this, we must consider the table from the other side, working out where the main thrust of the attack will hit our forces and how we might counter that. We can examine the terrain to decide what will help us or them, and what we need to hold or capture to afford us the opportunity of finding the turning point we need. Then we can review our forces to decide who needs to go where on the battlefield to produce the turning point, not forgetting where we can put our reserve to take advantage of the moment when it arrives as Alexander the Great did at Gaugamela in 331 BCE.



Prince Rupert wasn't the only commander to struggle to control his wayward cavalry during the English Civil War. He failed to turn his advantage at Edgehill into a turning point in the war.

That brings us to scale. Our consideration here is at what level we expect the turning point to happen. Most traditional battle deployments consist of a left, right, and centre, so perhaps we can see a potential turning point in one of those sectors, so we throw our best forces into that fight while holding back the other two - this is what the Theban general did to change warfare at the Battle of Leuctra in 371 BCE when he advanced in oblique order to bring the mass of his force onto the Spartan right and send them flying. Or it might be a double envelopment of the flanks as conducted by Hannibal at Cannae in 216 BCE. It might be that a small but effective unit, acting in the right place at the right time, might do a lot more damage than a broad frontal assault. Consider the US Rangers taking Pointe du Hoc on D-Day, allowing the major landing to go in, or forcing a hole in an enemy line to allow units to burst through into the rear as the Germans did in the Ardennes in December 1944.

Finally, consider the consequences of your actions. To make an action a turning point, the consequences have to matter, or to put it another way, can you control the outcome? There is little to be gained by smashing in your opponent's flank if your cavalry decides looting the enemy baggage is a much more attractive proposition than rolling up their army, just ask Prince Rupert at Edgehill in October 1642. Similarly, at the Battle of the Bulge in December 1944, the Germans could not exploit their breakthrough to seize the vital fuel depots they needed. Conversely, the Americans who pounced on the fortunate capture of

the Remagen bridge in March 1945 drove a bridgehead over the Rhine, arguably shortening the war. You won't know that you have achieved your turning point until you have established a positive consequence, so you must take that into account when making your plans for glorious victory.

Turning points are a contentious issue, some believe in them, others do not. What we have tried to demonstrate here is a framework for defining turning points that you can test in your wargames. But a word of caution: if your opponent also believes in turning points, he will be trying these ideas out on you!



German planes in action over Remagen. Models by Battlefront Miniatures.



Bolt Action Americans and Germans in a Battle of the Bulge refight.



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DALEKS IN STARGRAVE



A treat from *Stargrave*'s creator here - Joseph A. McCullough gives us a history of his Dalek love affair before working them into his great new sci-fi game!

According to family lore, when I was about eight years old, my father came into the lounge and asked me what I was watching on television. I responded, "I don't know, but this show has the best monsters!" Thus began my life-long love affair with *Doctor Who*.

In 1980s America, *Doctor Who* was an obscure show that aired on PBS, the Public Broadcasting Service, a television channel devoted to arts, culture, and education that was funded through viewer sponsorship. It broadcast a lot of shows created by the BBC, which I suppose is how it came to have *Doctor Who*, since it is hard to justify it by any of the above-mentioned categories.

I remember watching Tom Baker (the fourth Doctor) and Peter Davidson (the fifth Doctor), but mostly I remember the Daleks! The Daleks are the greatest of all the *Doctor Who* monsters. On the outside they resemble giant, armoured peppershakers with an eyestalk jutting from their heads, a bathroom plunger for an arm, and a cool deathray integrated

into their torsos. On the inside, however, they are little, fleshy blobs with writhing tentacles. They are horrific both inside and out, and their metallic voices, continuously shouting "Exterminate!", is enough to send any child running for cover.

Doctor Who left the airwaves when I was in my teens, so I turned to the series of novels being produced by Virgin Publishing. These books constituted a huge percentage of my reading in those days, but it was really when Big Finish began to produce audio plays on CD that my love of the character and series fully returned. It also brought back those menacing Dalek voices! It was around this point that I began to connect *Doctor Who* with miniature gaming.

Those *Doctor Who* CDs became the exciting background to all my miniature painting sessions. The arrival of a new box of CDs, all the way from merry old England, meant it was time to prime up

some new figures and hit the painting table! In fact, while I have broadened my 'paint listening' horizons, Big Finish *Doctor Who* audio plays remain my favourite. I have recently purchased a CD shelf that I can use to hold both my *Doctor Who* CDs as well as some of my larger miniatures!



Above: *Doctor Who* CDs lined up on Joe's shelf, ready to be played during painting sessions.

TO THE HOME OF THE DOCTOR (ENGLAND, NOT GALLIFREY!)

As life would have it, I ended up moving to England in 2006 to get married. While this was exciting in itself, I was also excited because I heard that *Doctor Who* had returned to British television (though not American TV at that point!). One of the first things I did upon arrival - after saying hello to my fiancé, of course - was go out and buy a copy of the new *Doctor Who* on DVD! In truth, I've never completely gotten onboard with 'New Who'. I've taken what enjoyment I can from it, but it's never had the same kind of magic for me. That said, good things have certainly come from it!

A few years later, when 'New Who' was at the height of its popularity, there was a monthly children's magazine devoted to the show that always contained a free toy. Usually, this was complete junk, but there were a couple of treasures. I bought one issue that came with a TARDIS themed pencil tin that I currently use to hold my paint brushes, but best of all, one issue came with a 'Dalek Army' - ten plastic Daleks, about 30mm high. Okay, they were the new 'I-Daleks' that don't have quite the same classic lines as the originals, but ten Daleks for £3 was more than I could resist, so I bought two copies.

For those that have done it, painting Daleks is a little bit of headache, but they look great when they are done! I managed to break one of them while working on it, but that just gave me a chance to paint up a destroyed Dalek, which should probably be a part of every miniature collection!

EXTERMINATING IN STARGRAVE

Those Daleks have gone on to fight many battles on my wargaming tables. Generally, they have taken on my Imperial Guard army in a variety of scenarios. I have created stats for using Daleks in *Warhammer 40,000* and the *Starship Troopers Miniature Game*. Now, however, there is a new science-fiction game in town, my own *Stargrave*, and I thought it was high time that the Daleks made an appearance! And don't worry - the plastic magazine give-away Daleks may be long gone, but you can now get plastic Daleks from Warlord Games!

So, contained here are rules for using Daleks in *Stargrave*, including a couple of the common Dalek variations. I have also created two scenarios - one competitive and one solo - so that players can bring these maniacal, cybernetic aliens into their own games, regardless of whether they have an opponent or not.

On to the deathrays!



Above: Joe's personal army of Daleks.

FINISHING THE JOE AND WHO STORY

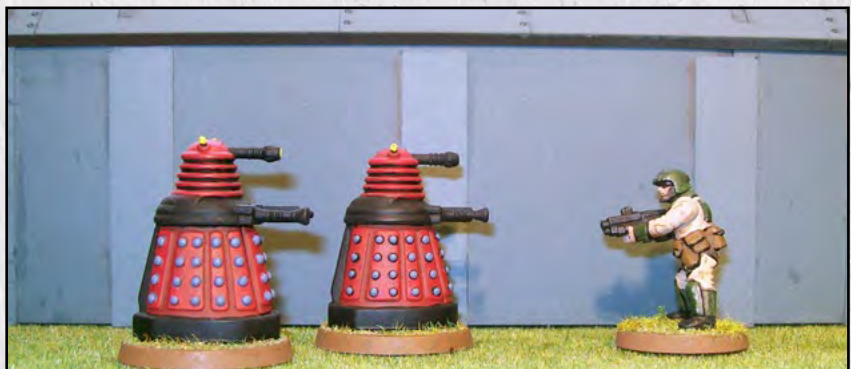
In 2016, I attended UK Games Expo as part of the Osprey Games team. By then, I had gained a little notoriety in the wargaming world for the creation of *Frostgrave*, released the previous year, and I was excited that *Frostgrave* had been nominated for the Best Miniature Game of the Year award.

As the show wound down, I made my way to the center stage for the award announcements. When I got there, my jaw dropped. The awards were being presented by none other than Colin Baker, the sixth Doctor himself! I admit, I was already hoping to win, but when I saw Colin, I wanted it bad! Thankfully, the story has a happy ending for me. *Frostgrave* won the award, and I got to go up on stage with Colin. We exchanged pleasantries, had a hug for the camera, and it was done.

For one moment, my love of *Doctor Who* and my love of miniature gaming really came together, and I got to meet a childhood hero. It remains one of my favourite memories!



Above: A very happy Joe getting his award at UKGE.



Above: Two of Joe's I-Daleks against a figure from his personal *Stargrave* collection.

DALEKS

On the outside, Daleks appear to be human-sized robotic peppershakers, but this appearance is misleading. They are actually a complex battlesuit, worn by a small fleshy alien, similar in appearance to earth cephalopods.

While Daleks are slow and a bit ungainly, they employ levitation technology to make sure that they can move freely in any environment. Dalek battlesuits are extremely tough, and their deathrays are capable of cutting through the strongest armour; however, Daleks suffer from poor perception. This makes them easy to hide from and also means they are generally poor shots even when they acquire a target. Also, their eyestalk is a weak point because it is not protected by the same level of armour as the rest of their bodies.

The vast majority of Daleks are simple 'Warriors'. That said, it is possible to encounter a 'Special Weapons Dalek' or even the 'Emperor Dalek'. Stats for each are given below.

	Move	Fight	Shoot	Armour	Will	Health	Notes
Dalek Warrior	5	+0	-1	18	+2	6	Deathray, Levitate, Never Wounded, Filter Mask, Weakpoint: Eye Stalk, Can Shoot While in Combat, Poor Perception



	Move	Fight	Shoot	Armour	Will	Health	Notes
Special Weapons Dalek	5	+0	-2	18	+2	6	Mega-Deathray, Levitate, Never Wounded, Filter Mask, Can Shoot While in Combat, Poor Perception

	Move	Fight	Shoot	Armour	Will	Health	Notes
Emperor Dalek (or Supreme Dalek, or Dalek Supreme)	3	+3	-4	18	+8	10	Deathray, Levitate, Never Wounded, Filter Mask, Weakpoint: Eye Stalk, Can Shoot While in Combat, Poor Perception



Above: When it comes to true supremacy look no further than Davros, the creator of the Daleks.

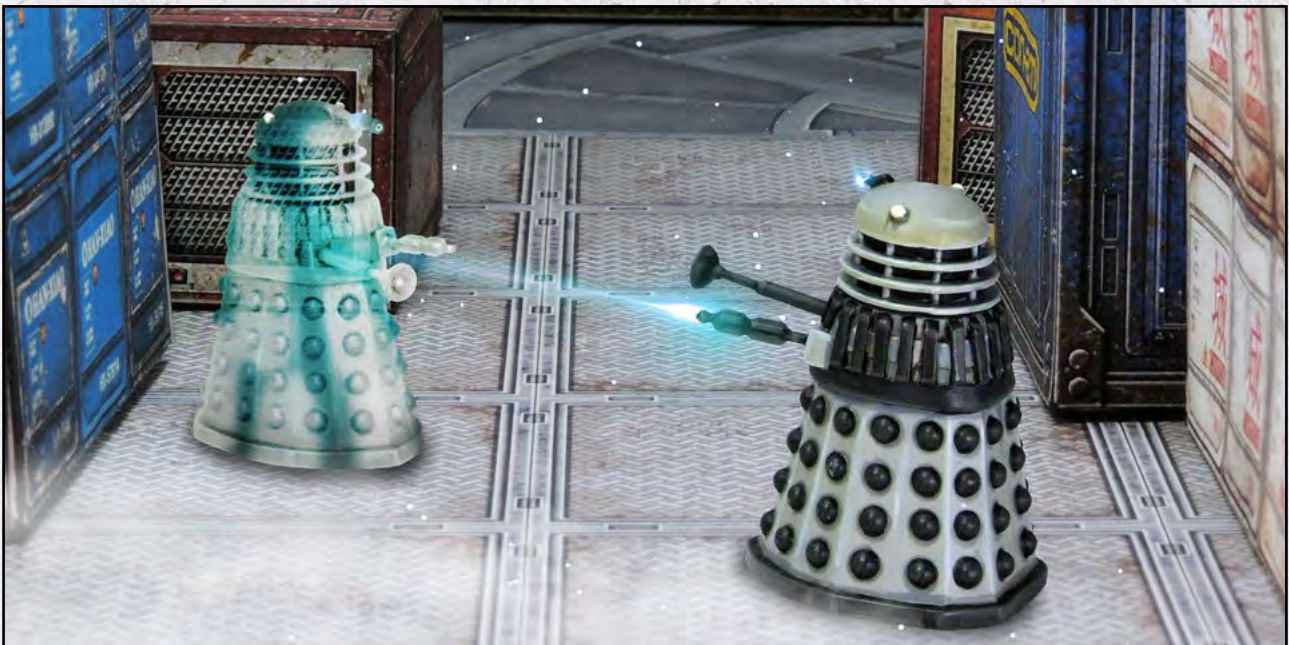
Can Shoot While in Combat - Daleks never initiate melee combat. Instead, they are allowed to shoot while in Combat. If a Dalek activates while in combat, it will shoot at one random figure in combat with it and then end its activation. If another figure attacks a Dalek in hand-to-hand combat, the Dalek will fight as normal, but never deals damage if it wins.

Deathray - A horrific energy weapon employed by Daleks. The weapon is indestructible, does +6 damage, and has a maximum range of 24". In addition, figures wearing standard Light Armour, Heavy Armour, or Combat Armour receive no Armour bonus from this gear (so reduce their Armour Stat to 9 unless they have other modifiers). Any form of Advanced Technology Armour gives its bonuses as normal.

Mega-Deathray - This weapon follows the same rules as the Deathray, except it does +10 damage.

Poor Perception - Daleks have legendarily bad perception. Any figure that is not in combat and who does not make a shooting attack as part of their activation, may spend an action to hide (this can replace a move action). For the rest of the turn, no Dalek that is more than 6" away counts as having line of sight to this figure.

Weakpoint: Eye Stalk - Daleks never suffer additional damage from critical hits (so no +5 damage); instead, if any figure scores a critical hit while attacking a Dalek, either with a shooting attack or a melee attack, it has destroyed the Dalek's eye stalk. For the rest of the game, whenever the Dalek activates, it makes one random move, moving out of combat if it is in combat. It will then make a shooting attack at the nearest other figure even if that figure is another Dalek or other creature. It also spends the rest of the game shouting "I cannot see!"



Above: "I CANNOT SEE!" - with its eye stalk destroyed, this Dalek has opened fire on a fellow Dalek.

SCENARIO 1: PROPERTY OF THE DALEKS

A competitive Stargrave scenario for two or more players.

The derelict cargo-hauler entered the system just hours ago, broadcasting a distress signal so old there is no chance of any survivors. Soon, every scrapper, salvager, and independent operator will be descending on the wreck like a plague of locusts. But you've got the jump on them. If you can get into the ship, grab the best stuff you can carry, and get out before encountering too much opposition, this could be a very profitable day!

SET-UP

This scenario is set in the crowded cargo hold of a massive space freighter. It should be filled with terrain both large and small, potentially including small ships and vehicles, large cargo pallets, random machinery, etc. The exact set-up is not important, so long as it is crowded.

Place one loot token in the centre of the table. Roll randomly to see if it is data- or physical-loot.

Then place two data-loot tokens on the table, each 10" from the central token, on a line running through the middle of the table, parallel to the player entry edges. Finally, each player should place a cluster of four small cargo pods anywhere they want on the table, so long as they are at least 10" from their starting table edge.

If playing with three or more players, increase the number of data-loot tokens to four, and position them so that they form an 'X' around the centre of the table, with each token 6" from the centre. If there are only three players, remove the central token.

Set-up the crews following the normal rules.

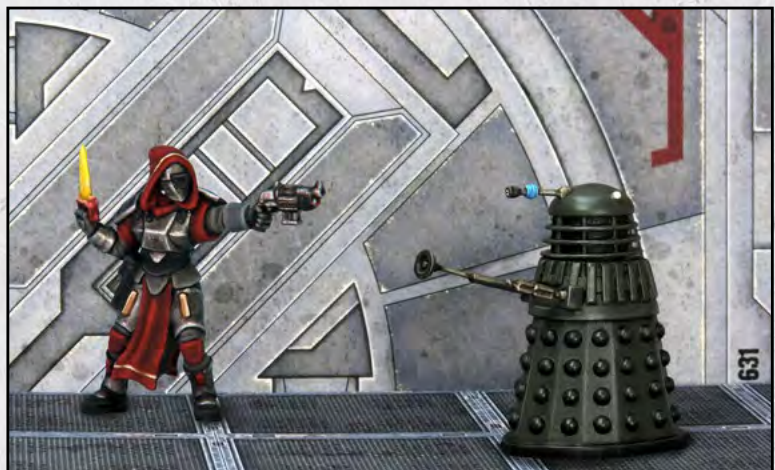
SPECIAL RULES

LOOT CRATES

Each of the clusters of crates contains one physical loot token, but players don't know which crate it is in. Figures may open a crate following the normal rules for unlocking a physical-loot token, except that all rolls are made at +2. As soon as a crate is unlocked, roll a D20. If the roll is 1 to 14, then the crate contains nothing of interest and should be removed from the table. On a 15+ the crate contains a physical-loot token. This token is unlocked, but still requires an action to pick up. If a player has searched all the crates in a cluster, then the final one will contain the physical-loot token and no roll is necessary.



Above: A crew heads into the packed cargo hold, cautious but optimistic about the loot they will snag.



Above: It's either extremely brave or very stupid to charge up and engage a Dalek in close combat!

THE POWER OF THE DALEKS

In the creature phase of the first turn, roll for a random point along the table edge. The wall at this point explodes. Any figure within 4" suffers an immediate +1 shooting attack.

Place two Daleks on the table, 2" apart, surrounding this point. Then draw a line from the selected point, through the middle of the table, to the opposite table edge. Repeat the procedure at this point, so that four total Daleks enter the table. These Daleks will activate immediately.

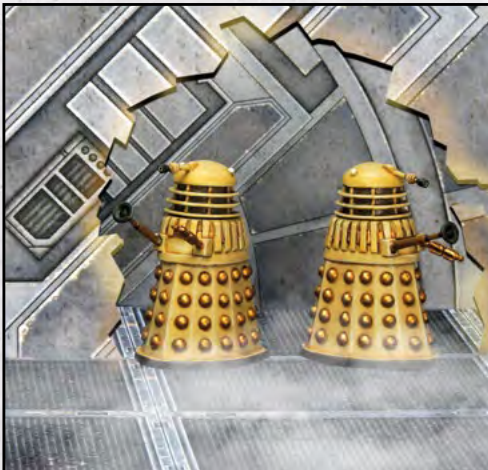
In the creature phase of each of the following turns, place one Dalek on the table at a random point along the table edge (no explosion this time). There can never be more than five Daleks on the table at any one time, so if you reach a creature phase and there are already five on the table, do not place another one.

The target point for this scenario is the nearest data-loot token carried by a crew member.

LOOT AND EXPERIENCE

Loot is rolled for as normal after this scenario. Experience is gained as normal with the following additions:

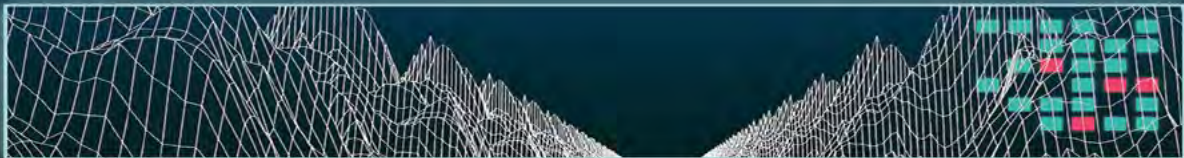
- +5 experience points for each crate unlocked.
- +10 experience points for each Dalek killed (to a maximum of +50).
- +20 experience points if the crew has a crew member reduced to 0 Health by a Dalek.



Above: Daleks blast their way through a wall and into the cargo hold.



Above: A terrifying sight as the Daleks gather for battle.



KEV DALEKMORE

All of the game and figure photos in this article were snapped by famed brushmaster and photographer Kev Dallimore. He might just be a bigger Dalek fan than Joe, so we asked Kev to tell us a little about his *Doctor Who* and Dalek obsession.

"I can't ever remember not being a *Doctor Who* fan and as a gamer and collector it was inevitable that *Who* and Daleks in particular, would feature in my collections. In my defence, most of them are or were for gaming, rather than just gathering dust on a shelf. That's even true for the big fella, who is a full-size home build. It was made by a friend of mine - we did three in all, for a live-role-playing game in a disused nuclear bunker. I painted them and this one now stands guard over the living room most of the time. He's advertised our games at shows and I've driven him around (with me inside) at many Salutes, frightening children.

"The small ones are lovely little resin models by Media Collectables, I painted these for the games we ran for the South London Warlords at Salute and other shows all over the UK. We now use player friendly toy replacements. My smallest are elderly Citadel ones.

"If I'm honest, some of my *Who* collections are purely for pleasure such as the grading by size black and silver command Daleks and my collection of TARDIS's, ranging from a small 28mm sized to over a foot tall. You could take this as a cautionary tale - this is where obsessions get you - but I guess I am preaching to the converted here. Just don't mention the *Who* DVD and book collections, the old *Who* VHS tapes, and the ... oh dear ..."





SCENARIO 2: DESPERATION STRIKE

A solo Stargrave scenario featuring Daleks.

The planet is burning. The capital fell in minutes and the last isolated pockets of organized resistance are now surrounded. Soon, the entire planet will fall and all life will be exterminated. You have only this one, last chance. You have obtained the shield frequencies of the enemy flagship - you should be able to teleport a small team through their defences, right into the heart of their command chamber. If you can take out their leader, then your planet might just survive.

SET-UP

This scenario is played on a 2.5' x 2.5' table. In the center of the table, place an Emperor Dalek. In a square around the Emperor, place four pylons, so that each pylon is approximately 8" away from the Emperor. The rest of the table can be filled with whatever terrain the player chooses. Place two Robomen (use pirate trooper stats) adjacent to each pylon. Place a Dalek in each table corner. In the center of two, opposite table edges, place a data terminal. No loot tokens are placed in this scenario.

Instead of setting up the crew, put a marker on the Emperor Dalek and roll a random direction. Then roll another die and move the marker that many inches in the random direction. If this generates a result that is off the table, or within the square of pylons, reroll until this is not the case. Once a legal point has been generated, the player should set-up all of their figures within 3" of the marker. The marker can then be removed.

SPECIAL RULES

PYLON POWER

In this scenario, the player is attempting to kill the Emperor Dalek. They may not enter the square containing the Emperor, or draw a line of sight to him, nor make any attack that could harm him, until at least three of the pylons have been deactivated.

There are two ways to deactivate pylons:

- 1). A figure that is adjacent to a data terminal may attempt to deactivate a pylon of their choice by spending an action and making a roll to unlock a data-loot token; however, the Target Number for this unlock is 20. Only one figure may attempt this roll per data-terminal, each turn.
- 2). A figure adjacent to one of the pylons, and not in combat, may spend an action and attempt to unlock a physical-loot token. In this case the Target Number is 16. If successful, that pylon is deactivated. No powers, or items that automatically unlock loot tokens, can be used to deactivate pylons.



Above: The crew take cover as an Emperor Dalek activates and directs his Dalek Warriors.



Above: An Emperor Dalek searches for interlopers with the support of a Special Weapon Dalek.

THE EMPEROR ACTIVATED

The Emperor Dalek will not activate until three pylons have been deactivated. At that point, it will activate as normal. All Robomen and Daleks will activate as normal each turn. The target point for this scenario is the nearest crew member, even if that crew member is not in line of sight (unless that crew member is specifically hiding from a Dalek. Crew members cannot hide from Robomen).

REINFORCEMENTS

At the end of each turn after the first, roll on the Desperation Strike Reinforcements table (right). Place any new creatures at a random point along the edge of the table.

As soon as the Emperor Dalek is destroyed the scenario ends; the surviving crew members can teleport to safety.

CHALLENGE LEVEL

This scenario is designed to be tough for casual players or players that are more about narrative. Players who like to play the game more tactically, will find it a bit easier. There are several methods of adjusting the difficulty. First, the more terrain on the table the more the advantage shifts toward the player, as they can use this terrain intelligently to their advantage, whereas the simple AI system controlling the creatures will not be able to do so. As such, there are times when the player might want to ignore the AI rules and just make what they deem the most sensible move for the Dalek forces.

Die Roll	Reinforcements
1 - 8	No Reinforcements
9 - 12	1 Roboman
13 - 15	2 Robomen
16 - 18	1 Dalek
19 - 20	1 Special Weapons Dalek



Above: A desperate last stand!

Another way the player can increase the challenge is to divide their crew into two equal groups and have each group appear at separate, randomly generated points on the table.

If the player wants to increase the tension, they can also introduce a countdown timer. Can the heroes take out the Emperor in the ten turns remaining before the Daleks fire their 'city-killer' weapon?

That's the great thing about playing solo, you can do whatever you want to make the game more fun for you without worrying about what anyone else thinks!

LOOT AND EXPERIENCE

If the crew destroys the Emperor Dalek, they gain 2 data-loot tokens for this scenario. If they fail, they gain 1. Crews gain experience as normal for this scenario, with the following additions:

- +5 experience points for each Roboman killed.
- +10 experience for each Dalek killed.
- +40 experience for each pylon deactivated.
- +100 experience for killing the Emperor Dalek. (This award does not count against the normal maximum of 300 experience points per scenario).



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Mean Machine Angel



Judge Death



Street Judge



Rookie Judge

EVOLVING TACTICS OF THE SAMURAI: THE TIGER OF KAI A TEST OF HONOUR SCENARIO



Graham Davey and Kieran Byrne send spear armed cavalry specialists against peasants with matchlock muskets in a Sengoku period scenario.



The Sengoku period (1467 to 1615) was a time of major change in Japan, both in terms of the political upheaval of the many clans warring against each other and the development of military strategy and weaponry.

While Japan was nominally ruled by the Emperor, it was actually governed by the Shogun, a powerful military position passed down through the Ashikaga family whose military might and political influence had kept the other clans in line for the previous two centuries.

However, in 1465 a succession dispute weakened the Ashikaga shogunate and within a few years fighting broke out in the capital of Kyoto that quickly spread to the rest of the country. Warlike feudal lords - the *daimyōs* - led their clan forces against their neighbours to settle old grudges and seize new lands, while upstarts took the chance to oust their superiors and carve out dominions for themselves. Adding to the chaos, each samurai clan was supported by a network of smaller families, bound to serve by years of loyalty, marriage ties, or coerced after being defeated in battle.

The conflict was to last 150 years, a period of constant warfare, only ending when a single *daimyō* managed to conquer all the rest and finally control the entire country.

NEW FIGHTING STYLES

Prior to the Sengoku period, the elite samurai warriors fought mainly from horseback with the bow as their primary weapon. The iconic *katana* was essentially a side-arm and remained a secondary weapon in any massed battle as they were outmatched by the longer reach of spears and *naginata* pole-arms.

However, as war swept the country in the following decades, increasing numbers of common peasants were recruited into the clans' armies and mainly armed with long spears. Clashes of a few thousand men progressed to tens of thousands, and by the end of the age hundreds of thousands were marching into battle.

In the face of such numbers, a small contingent of horse-archers could make little impact however skilled they were. It was the famous general Takeda Shingen who re-armed his mounted samurai with spears, turning them into lancers. The Takeda cavalry soon became feared for their shock charges which would crash into the enemy lines, clinching victory after victory.

Meanwhile, in 1543 a ship carrying a party of Portuguese traders was driven onto Japanese shores by a storm. The local *daimyō* purchased two matchlock muskets from them and set his swordsmith to work copying the design. Muskets (known as *tanegashima*) were quickly adopted into the armies of forward-thinking samurai lords who discovered that, unlike the bow, which took years of training, peasants could be instructed to use them easily.

Though it could struggle in wet weather, this new weapon led to victories over much larger armies and increasingly became the key to a clan's ambitions for domination of its neighbours.

MUSKET VS CAVALRY

Musket and shock cavalry were to face off numerous times. When Takeda first deployed his spear-armed riders, the muskets of Tokugawa Ieyasu were unable to reload in time and got completely overrun. It was the ruthless *daimyō* Oda Nobunaga who perfected the use of muskets, introducing the method of firing in a series of ranks to produce constant rolling fire. He learned the importance of keeping the gunpowder dry (a small box was developed to fit over the gun's mechanism and keep off the rain). Faced with the full might of the Takeda cavalry at Nagashino in 1575, he deployed his muskets behind wooden pavises and a shallow stream. The mounted samurai were slowed by the mud and unable to jump the barriers leaving them easy targets for the devastating onslaught of the guns. The battle destroyed the strength of the once-mighty Takeda clan forever.

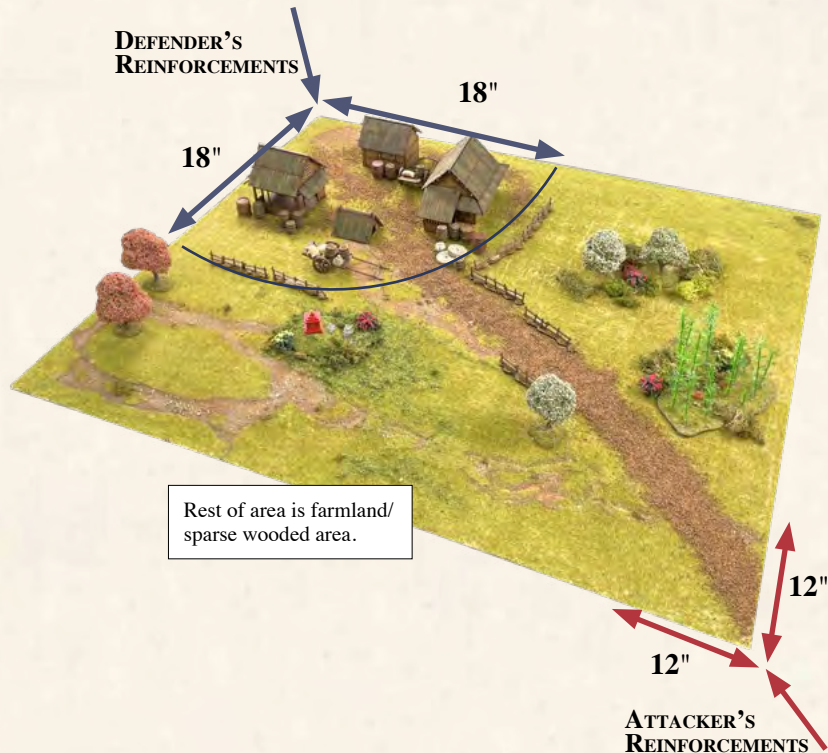
SPEAR TIPS AND BLACK POWDER

While *Test of Honour* features clashes between just a handful of warriors, we can still play out this classic match-up of cavalry versus muskets.

TERRAIN

Set up the battlefield as shown with a small village in one corner. The rest can be as sparse or heavily covered as the players see fit. Is cover or speed a greater advantage?

Once the battlefield is set up, objective markers are placed at the entrance to three buildings in the defender's table quarter.



RECRUITMENT

Equal forces - **24 points** (or as agreed between the players).

ATTACKER'S FORCE:

The attacker's force should include as many mounted warriors as possible - at least two. No bows or muskets are allowed.

DEFENDER'S FORCE:

The defender's force should include as many musket-armed warriors as possible - at least three (or one group). No bows or cavalry are allowed.



TAKEDA SHINGEN

The attacker can choose to include Takeda Shingen, from *Wargames Illustrated's* Giants in Miniature range, as part of their force. His card is included here and can also be found on the *Wargames Illustrated* website to download and print (search for Shingen).



Takeda Shingen



Once per turn, after making a Move or Charge action, Takeda Shingen can take a Test of Wits. If passed, a mounted warrior within 12" may take a free move or charge action.

Armoured, Katana, Clan, Samurai Class





ODA NOBUNAGA

The defender can choose to include Oda Nobunaga, from Wargames Illustrated's Giants in Miniature range, as part of their force (as long as you got him before he sold out!). His card is included here and can also be found on the Wargames Illustrated website to download and print (search for Nobunaga).



Above: Oda Nobunaga figure from the Giants in Miniature range.



Oda Nobunaga



Recruit up to three Ashigaru armed with muskets (any type, including groups, sergeants, veterans, etc) for 1 point less than normal.

Unarmoured, Katana, Clan, Samurai Class



THE TIGER OF KAI

Takeda Shingen was one of the late Sengoku period's most powerful *daimyōs*, able to combine military might with diplomatic and domestic intelligence. The first-born son of Takeda Nobutora, hailing from the province of Kai, rebelled against his father in a bloodless coup, taking control of the Takeda clan in 1540 and finding many military successes in the following 20 plus years.

Takeda Shingen's death in 1573 preceded the Battle of Nagashino (discussed in this article) by two years - it was his successor, Takeda Katuyori, who directed the Takeda cavalry to Oda Nobunga's matchlock infantry and, ultimately, the collapse of the Takeda clan.

Thanks to our latest Giants in Miniature release, sculpted by Graham himself, you can bring Takeda Shingen to battle in games of *Test of Honour*. Maybe you want to have him on the table in a mini 'what if' Battle of Nagashino scenario. You can use him in a pre-Nagashino skirmish, as outlined in this article, or to represent any command figure in your chosen Sengoku period game.



DEPLOYMENT

The defender's forces are set up first, anywhere within an 18" radius of their table corner.

The defender can choose up to a quarter of their warband to stay off the table as reinforcements. They will move on anywhere up to 18" from their corner of the table.

The attacker's force does not start on the table. They move on automatically when assigned an action, anywhere up to 12" away from attacker's table corner.

The attacker draws first token.





OBJECTIVES

The buildings in the defender's table corner are storage areas for the black powder used to supply the muskets. The attackers are attempting to knock out this cache because without powder the muskets become nothing more than clubs.

SPECIAL RULES

Destroying the black powder

Once in base contact with the objective markers within the buildings, an attacker can spend an action to set a flame to the

powder. Make a Test of Wits. If the test is failed, the warrior was too close to the explosion and takes a 4 dice damage roll. Either way, the powder is destroyed.

Ending the battle

The battle lasts for 5 turns.

If the attackers destroy all three of the gunpowder caches, the game ends immediately and the attacker is victorious.

If any caches remain intact at the end of Turn 5, then the game ends as the attacker withdraws, and the defender is victorious.



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BUILDING FORT NASSAU



Glenn Clarke's come up with a great justification for the consumption of far too much chocolate - follow this guide (while chomping your choice of sweet treats) to make a Caribbean fort from the leftover plastic tub.

Firelock Games' planned release of a new starter set (and various other bits and pieces) for *Blood and Plunder* has fans excited; I'm certainly one of those interested pirates ... I mean parties! With more gaming goodies on the horizon, I've started thinking about terrain. I have several buildings for different Caribbean scenarios, but no fort of any kind, which makes my collection feel as empty as a plundered ship's hold.

Searches online failed to reveal anything suitable from other manufacturers so the die was cast, and my challenge was set.

I would make a fort worthy of the period but practical enough for the scale of battles in *Blood and Plunder*.

I decided to build a small and fairly squat round tower that would not look overpowering in what would basically be a naval game. I also felt that it would be useful to have something that could look great standing alone in an expanse of sea, but equally feel at home on the coastline of a port or town, either in the Caribbean or in the Mediterranean.

Fort inspiration can be found in the many photographs online and after some happy

browsing I decided to base my design on one of the towers from Fort Nassau in the Bahamas.

Where to begin can be a problem with any terrain project but I soon found the perfect starting point - the plastic container for Roses chocolates. You might prefer Heroes, Celebrations, Quality Street, or some overseas equivalent, but as long as they come in a large and round container, you'll be fine. The first job is to empty the tub; for this onerous task I would suggest that you enlist the help of whatever motley crew you feel like sharing with!

1. Fix the lid to the empty tub with a hot glue gun, place the tub bottom-side down on a sheet of card, and draw around it.

Cut out this circle and put it to one side, it will later become the surface of the floor.

To make the walls you will need a roll of corrugated card. I opted for this rather than rigid sheets of card as I needed something that was flexible and could be molded around the empty tub.

You should be able to find this type of card in the stationery and packaging materials aisle of the supermarket or the Post Office. Failing that you can find supplies on eBay.

Cut two strips of the card to form the walls with embrasures for the guns. If you're using a Roses tub the inner wall strip needs to be 9.5cm tall and 75cm long. The outer wall strip should be 11.5cm tall and 80cm long.

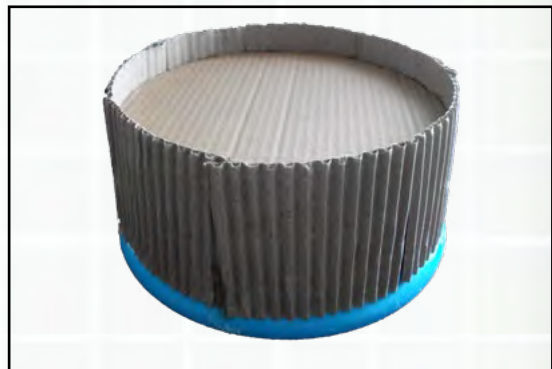


1. Empty tub, cardboard floor, and strips for the wall.

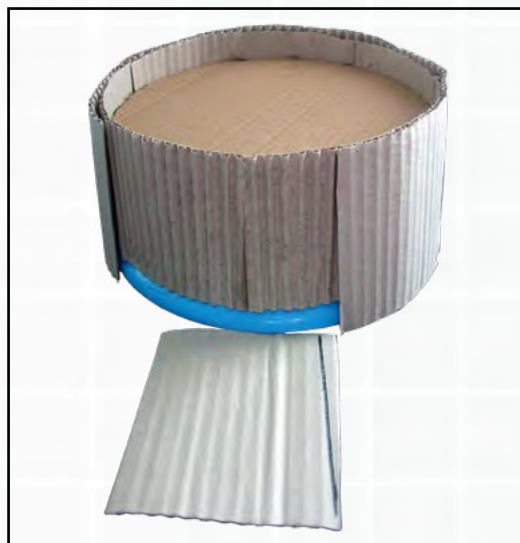
2. The inner wall needs to be fixed in place first - but go slow! The tub has a slight inward slope and the best way to deal with it is to cut the strip you've measured out into 10cm sections, gluing each one in place individually. Three rules here:

- Fix the flat surface to the tub, not the corrugated surface.
- Slightly overlap the top edges of your sections to address the problem of the slope.
- Fix the sections above the lid bulge (this is clearly shown in the photograph on the right).

The hot glue gun is the ideal tool for this job and will ensure you can get everything attached quickly. Once the sections are fixed in place hot glue the floor you measured out earlier into place on top.



2. Tub lid, floor, and inner wall sections glued into place. Note how the wall sections sit just above the rim of the tub.



3. Outer wall sections being added, one section is marked out with an angled edge ready to be fixed in place.

3. When all of the inner wall sections are fixed, showing a corrugated surface all the way around, turn your attention to the outer wall. Make 10cm strips again but follow these rules:

- Glue the corrugated surface to the inner wall so the two corrugated surfaces interlock and the top edges are flush (this will help you fix capstones later).
- Once the first section is in place you might find it easiest to cut an angled edge off the next section to get a neat fit (you can see in the photograph on the left how I have marked out a section with the necessary angle).
- Place the pieces so they cover the underlying joints of the first layer.
- Do all you can to hide the bulge that houses the lid but don't worry too much - stones will be added to the bottom edge later and any irregularities will be hidden.

4. Next on the to-do list is marking out and opening up the embrasures. For the guns that I was using I made embrasures that were 20mm wide and 15mm deep. I decided to have just five guns as I would also be adding a small tower to one side of the fort. The easiest way to mark out five embrasures and the position of the tower is to use a little basic geometry.

Measure the diameter of the circular floor (on my model this was just over 20cm), set a compass or a pair of dividers to half of this measurement (which is the radius of the circle) and 'walk' it around the circumference, marking each point as you do. Half of your diameter will ensure it fits exactly six times!

With these six positions marked out you can create your embrasures by expanding either side of the mark and, should you also want a tower, leave the sixth mark for it.



4. Method of marking out embrasures.

5. The surface of the model is covered with very pronounced lines from the layers of corrugations at this point. I was not satisfied with this look and decided to cover the whole of the external wall surface with thick watercolour paper. This neaten things up by hiding the joins and also adds texture. If you do not have watercolour paper to hand any heavy-duty paper (or even wallpaper offcuts) will suffice.



5. Outer and inner walls faced with watercolour paper.



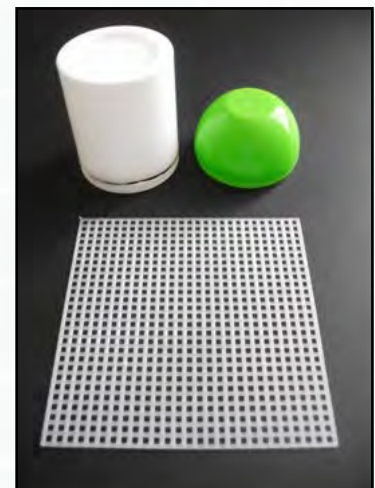
6. Base stones, other random stones, and masonry added.

6. When all of the wall sections are covered individual coping stones need to be added. I cut them from card and applied them to the top of the wall and inside the embrasures.

Individual stones of a larger size are then glued to the bottom edge of the tower. I also decided to add a couple of bands of card and a few other random pieces to create more texture and suggest the building's masonry.

7. To make the tower I used more containers scrounged from food goods: the basic form of the tower is a white plastic pot that previously held pepper, the distinctive roof shape seen in Spanish architecture throughout the Caribbean is made from the more spherical end of an egg shaped container.

A piece of plastic mesh made the grating in the centre of the floor and a couple of small, barred windows. This mesh is readily available from craft and haberdashery suppliers; usually labelled as canvas designer's plastic shapes. I have seen similar mesh in the bonsai sections of many garden centres where it is usually listed as potting mesh.



7. Pepper pot, mesh, and egg half.



8. Assembly of the tower and grating.

8. Assembling the tower and the grating is fairly straightforward. The tower components were glued together, topped with a couple of beads, had some more detail added in card, then got a spray of undercoat before being fixed to the roof.

The grating was painted first, then glued to a piece of black card and edged with pre-painted coffee stirrers.

9. At this stage I decided to give the whole model a basecoat of paint. I used a tester pot of simple household emulsion and thickened up the application wherever there were slight gaps in the joins. After it has dried you can add additional blobs of paint to cover any remaining blemishes and fill pronounced gaps.



9. Basecoat of paint.

10. The main entrance was made with thick card. I created three arches of slightly decreasing size and stuck them together with a coffee stirrer door nestled within.

Windows were made using the same plastic mesh as the grate - sticking it onto black card after painting it white.



10. Construction of the doorway.



11. General view before detailed painting and weathering.

11. With the model close to completion it's important to take a step back and assess the work. I was pleased with the overall look of my fort but some of the surfaces were a little bland. To add interest I decided to apply more random sections of masonry and a couple of extra windows. This photograph shows the model before I completed this work.

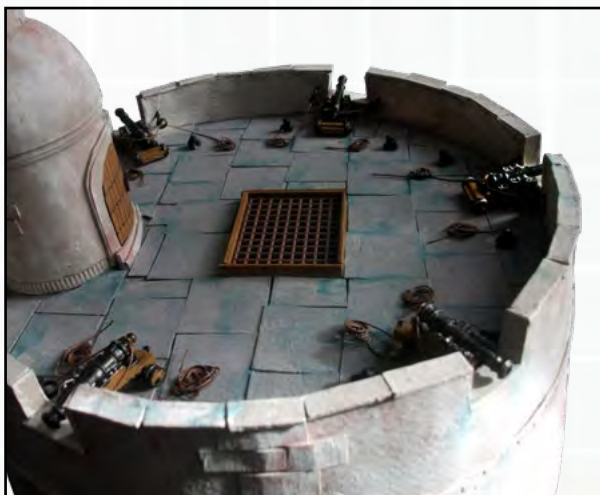
12. And now that additional detail has been added. With that done I drybrushed the stone surface with a lighter colour before weathering the fort with washes.

The last job was to add final details - first up was handles and bolt heads for the two doors as well as iron hoops to run out the guns after they recoiled. The hoops were slices of a pre-painted drinking straw and were fixed to the wall with curved sections cut from paper clips (these punch into the cardboard walls easily and should be fixed with superglue).

The guns are from Wargames Foundry and Irongate Scenery.



12. Hoops installed ready to rig the guns.



13. Guns roped into place and cannon balls stacked nearby.

13. Thread ropes the guns into place and is a fiddly but worthwhile detail.

- Take a long piece of thread and tie the centre to the cascabel at the rear of the cannon barrel.
- Fix the two loose ends to the floor with superglue at a point where the rope would naturally fall.
- Snip off the excess thread.
- Make separate coils of thread and glue them to the point where you snipped off the loose ends.

Cannon balls can be made from painted beads and added alongside some barrels of gunpowder to complete the defences.

14. The last task is to base the fort so it can represent a rocky outcrop in the sea. I cut several irregularly shaped pieces of cardboard and fixed them together (MDF could also be used).

Once the glue had dried, I coated the base with layers of PVA and kitchen roll; a final coat of PVA and sand ensured that the pattern in the kitchen roll was disguised. When everything was thoroughly set, I painted it and added flock and a few miscellaneous plants.

I am pleased with the finished model; it is ready to grace a Caribbean seascape either as a stand-alone feature or as part of a small town.

I always had a Caribbean setting in mind, but it would suit many areas of the Mediterranean and North African coastlines. The techniques I have described here could also be used to make a Martello tower, perhaps working around an upturned plastic plant pot for the extra height. You could make three or four different sized examples and produce a multi-towered Victorian coastal fort with 12-inch RML casemate guns ... that would require the eating of vast quantities of chocolates. The sacrifices we wargamers must make for our art!



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LINE OF BATTLE!



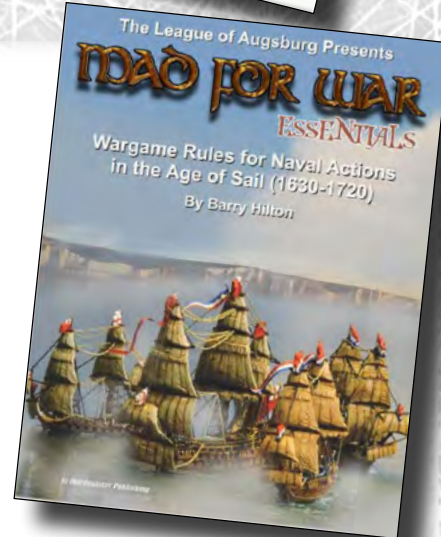
As part of our Turning Points theme, expert on all things mid to late 17th Century, Barry Hilton, takes a look at when Western naval tactics changed, and tells us how he incorporated those changes into his naval rules *Mad for War*.

Whether you think of Trafalgar, Tsushima, or Jutland it is likely that lines of magnificent warships, pennants, and ensigns pulling in the wind, come to mind. Through the transition from sail to steam, thundering guns, clouds of smoke, and lots of noise were a constant as mighty fleets clashed across the globe. For centuries, such scenes have been the naval artist's fodder and they have bequeathed evocative, indelible images many of which hang on the walls of wargaming rooms. The line of battle formation was more or less the standard operating deployment for war fleets for nearly three hundred years, but where did it begin and what came before it?

Most commentators agree that the tactic originated with the English navy - not the Royal Navy because at that point, England was effectively a republic. The country's waxing naval strength began with the Tudors and continued in the period of the Stuarts. Both James I/VI and Charles I wanted to create naval symbols of their self-image as masters of all they surveyed including the seas around and beyond Britain.

James commissioned the *Prince Royal*, England's first three-deck warship, a giant of its time, in 1618. His son outdid him with one of history's most breathtakingly elegant ships - *Sovereign of the Seas*. This seminal vessel begat imitations including the Danish *Sophia Amelia*, which was built to be slightly larger. Ship envy was a big hang-up for 17th Century monarchs. The War of Three Kingdoms, sometimes known as the English Civil War, saw most of the Royal fleet defect to Parliament, and by the time the internal strife on the British islands was finally over, a new conflict had flared up almost immediately.

The fledgling Dutch Republic had achieved much during its brief life, and by 1650 its industrious people were beginning to get an almost unassailable lead on its larger rivals in terms of maritime trade. The mercantile marine of the seven provinces ran into many hundreds of largely custom-built cargo ships called *fluyts* or flutes. In simple terms, these ships were able to carry more, were cheaper to build, and more numerous than any other type. Moving



goods on them was less expensive than on other ships. In short, the Dutch commoditised and monopolised a huge proportion of international traffic. Today it would be called price fixing. Trade routes to the Baltic, Mediterranean, Caribbean, South America, Far East, and Africa were dominated by Dutch convoys. This brought massive wealth to the new country and turned the heads of many jealous rivals. Exhausted, cash-starved England in particular, had much cause for discontent. The English had long harboured delusions of being

masters of the sea. They introduced restrictive legislation and taxes to damage Dutch trade. They revived laws through which foreign ships had to abase themselves before English ships at sea by lowering colours or firing salutes. They started intercepting foreign ships (mostly Dutch) and confiscating cargoes; by any other definition, piracy. All of this provoked the First Anglo-Dutch War between Cromwell's government and the Dutch Republic.

WHAT CAME BEFORE LINE OF BATTLE?

Before 1652, most sea battles once underway, turned into individual struggles between ships. Complex chains of command did not exist, signalling systems and inter-vessel communication were rudimentary or completely absent. Sea fights were like massive street brawls with ships engaging anyone they

could find. The tough and the lucky survived. Without regular pay, captains and crews were interested in what they could capture and sell; taking prizes was a key objective. The Dutch had plenty of experience in close and board style tactics, having just successfully concluded an eighty-year long war for independence against the Spanish. The legendary *Watergeuzen* (Sea Beggars) were the privateers who started the Dutch Republic by their seizure of Brielle and Vlissingen. The English had used similar tactics in their struggles with the Spanish during the Armada period, but a reliance on gunnery took hold early amongst English captains. In summary, hand-to-hand fighting achieved through boarding, individual ship actions, and some gunnery were the prevailing tactics employed before 1652 by almost all navies.

CATALYST FOR CHANGE

Ship and gun size increased considerably between 1550 and 1650. The English began to favour extremely heavy ordnance whilst the Dutch preferred lighter guns. The English started constructing bigger, heavier ships. Often these were slower and less manoeuvrable than their opponents due mainly to weight. During the First Anglo-Dutch War, the Dutch did not have many custom-built warships. They relied on hiring a vast quantity of merchantmen, which carried some guns but nowhere near as many as the large, purpose-designed English warships. The Dutch possessed many famous commanders and to an extent these experienced and able officers counterbalanced any deficiency in ship armament and performance, but it was not enough to level the playing field. In the early stages of the war the



Tactic: Close and board! Early First Anglo Dutch War - 1652

Above: The Dutch 28-gun frigate Wapen van Zeeland races to board a 40-gun English merchant Mary Rose.

Above: The merchant fires a typical 'one broadside' to scare off the predator. This sometimes worked. Often there was insufficient crew to reload the guns, which stood primed and ready giving the merchant a fighting chance.



Above: Undeterred, the Dutch captain pushes his frigate close in to grapple and board. Any damage incurred would provide added motivation to get the job done.

Right: After a brief, violent close combat, the merchant is taken as a prize by Wapen van Zeeland. The crew quality of the Dutch ship and a skill check advantage when attempting to grapple and board allows the contingent of sea-soldiers aboard the Dutch ship to overwhelm a merchant crew who although serving with the navy, have little stomach for a close quarter fight with angry and determined soldiers.





Tactic: Line of battle v close and board! Late First Anglo Dutch War - 1654

Left: The Dutch 38-gun frigate Maan closes to board a 40-gun English warship Phoenix (second in line).



Left: Phoenix stands in the new line of battle formation adopted by English ships around this time, and so she and the 60-gun George in line ahead can both bring their guns to bear, concentrating nearly 50 cannon on the approaching attacker.



Left: The Dutch frigate, despite her quality, is shot to pieces, sustaining catastrophic damage in a short space of time. This slows her down and greatly diminishes her fighting capability. The following English ship Elizabeth together with Phoenix continue to fire upon the crippled, drifting Dutch ship, causing it to strike its colours, having sustained enormous battle damage and horrendous crew casualties.

Dutch persisted with their swift close and board tactics whilst the English increasingly depended on firepower to break up enemy attacks. Although the English did considerably better than the Dutch in most of the larger fleet actions, vulnerability to boarding and the reluctance of impressed merchant vessels that retained civilian masters to take orders in battle and do their duty, forced significant change in both organization and tactics. General at Sea Robert Blake is often credited with originating the tactic of arranging large warships of 48 guns or more in a line astern (one ship sailing behind another). This tactic presented a hopefully impenetrable wall of fire. The concentrated nature of the broadsides and the ability for more than one English ship to target a single attacker proved to be decisive on most occasions. It served to break up the swarm attacks of Dutch ships with a rolling wall of fire somewhat akin to battalion volley fire on land. Another advantage of placing ships one behind the other to shoot at the enemy is that by doing so, there is no danger of friendly fire incidents or obstructing targets.

Blake may or may not have originated the idea, but he certainly championed it. Sources exist that describe both the Dutch and Spanish using a line astern formation during the mid-period of the 80 Years' War and it is hard to imagine that no admiralty or squadron leader had ever placed their command in line astern prior to the English adoption of the deployment in 1653 - 1654. The earliest recorded use of this tactic, however, belongs to the Portuguese operating in the eastern seas. As early as 1502, written instructions show Portuguese squadrons fighting Muslim opponents in the Persian Gulf and Indian Ocean were deploying in line astern and using gunfire to engage enemies at a significant distance. It is uncontested to say that the difference between the English and Portuguese was in the overt prescription of the tactic and its normalization within naval doctrine, which has tied its origination to the English Navy in Anglophone sources at least.

SIMULATING THESE TACTICS

Finding a workable table-top solution to tactical differences in naval warfare during the Age of Sail is a tricky

balancing act. Oversimplification leads to bland, vanilla flavoured rules that lack any real compass. Overengineering can create too many layers, conditions, tables, charts, and caveats which purists may endorse, but most gamers reject because they slow things down and melt your brain.

I devised mechanisms for *Mad for War* that simulate the differences in tactics in a nuanced but relatively simple way. These are designed to encourage players to attempt to emulate historical tactics. In the period of the First Anglo-Dutch War from 1652 to 1654, Dutch ships generally had less than forty guns and their cannon were lighter than those of the English. In tabletop shooting duels, they are likely to lose against the larger, heavier gunned English ships. In this early war period, the rules ensure Dutch crews checking to board enemy vessels find that activity commensurately easier than English crews. This is managed via the concept of Skill checks which are a core component of the system. If successful, Dutch crews, even without the help of sea-soldiers or marines, will have superior combat performance to their enemies.

This encourages players using Dutch forces to emulate the tactics of the period as they provide more chance of victory. When line of battle is introduced, and I have arbitrarily set 1653 as a date for this, several advantages are associated with the formation. Ships are permitted a wider arc of fire than if on their own. This is a rule construct, but it is some reward for the challenge of trying to form line of battle in the first place. In addition, ships in line of battle receive a positive morale modifier for being part of the formation. Players trying to get ships into the formation as in real life, find it very challenging. Ships of different sizes and speeds must try to form a continuous line. One of the tricks in doing this is for ships that cannot tag onto the rear of a line or find a space in its length, to cram on full sail and race to the front. However well-formed, line of battle is almost impossible to maintain once ships begin to sustain damage or the enemy decides not to play ball in terms of tactics. Light frigates were used to shadow the battle line and tow out damaged or wrecked ships. Changes in line and wind direction wreak havoc on an orderly formation, and this is an added

but common challenge to holding the deployment for any sustained period.

All of these variables put together - ship sizes and speeds, the difficulty of forming line, wind direction, sea conditions, damage levels, and a non-compliant enemy - means maintaining line of battle on the tabletop is a real headache unless the rule system is so simple as to ignore many of the important variables listed. Clearly, the tactic was considered effective, or it would not have lasted for nearly three hundred years.

TABLETOP EXAMPLES

These examples use *Mad for War* to demonstrate the transition and contrast 'close and board' with 'line of battle'.

In the first example, set in 1652, a veteran Dutch 28 gun ship with a contingent of sea-soldiers, attacks a larger English hired merchantman. The English vessel has 42 guns and is more sturdily built, but its crew have little stomach for close quarter warfare. Although it damages the Dutch ship on its approach, the shooting is not enough to stop the attack. The Dutch crew

checks to board and in the ensuing rounds of combat the merchantman is captured.

In the second example, set in 1654, a veteran Dutch ship runs at an English line of battle. Two English ships have an arc of fire onto the attacking 38 gun *Indiaman*. Both English ships have 50 guns and because they fire at musket range, all of their firing dice are used. Although neither has a crew of high quality, the combined weight of fire causes enough damage to the Dutch ship that it is forced to take a catastrophic damage check. This concept simulates massive shock damage over a short period of battle time. The result of this is that the Dutch ship is holed below the waterline, begins to list and slows down, preventing it from making a boarding attempt. She now lies almost motionless and prey to the next passing English ships which may well finish her off. The photos show this.

In the third example, two lines of battle exchange broadsides and each squadron decides to concentrate fire on particular vessels, forcing them out of the line and



Tactic: Line of battle! Mid Second Anglo Dutch War - 1666

Lessons have been learned. An up-gunned Dutch squadron goes toe to toe with a Restoration Navy squadron under Prince Rupert.

Left: Sailing on parallel courses, the Dutch squadron (foreground) is led by the formidable Eendraght of 72 guns whilst the biggest English ship, the 64-gun Swiftsure, is second in line. Both sides choose their targets in an attempt to disrupt the opposing formation and compel damaged ships to drop out.

Right: The engagement commences with each side concentrating fire on particular targets. This means some ships may not be fired upon whilst other receive incoming from multiple sources. Mad for War has a line of battle rule allowing for a wider arc of fire and concentration of gunnery on specific targets. The results may be dramatic!



leaving gaps, which may be exploited by a change in tactics. This was a common way to fight but maintaining lines was very difficult when ships became damaged or the wind changed direction.

WHAT DID NOT CHANGE

A tactic that persisted across the transition period between individual ship actions and line of battle was the use of a classic naval terror weapon - the fireship. Despite the successes of fireships being relatively few, almost every navy continued to deploy significant numbers during large fleet actions in open waters. Some spectacular fireship successes are indelibly etched into the folklore of the period. Holmes's Bonfire on the *Vlie* in 1666, during which over 140 Dutch merchant ships were burned at anchor, the raid on the *Medway* in 1667 when the Dutch panicked the English into sinking thirty of their own battleships to avoid them being taken or set alight, and the burning of the 102 gun 1st rate, *Royal James* by Dutch fireships at the Battle of Solebay in 1672. These provided enough justification for the tactics to continue well into the 18th Century. Fireships are an opportunist's weapon. On the wargames table they have a similar effect to letting large fireworks off in a confined

space. The consequences are going to be predictably unpredictable: chaos will ensue, chain reactions of destruction may occur, panic is likely, and a run for the exits is almost guaranteed.

You may also damage your own ships when using them. On the tabletop it may be argued that they are too influential, but I believe significant impact on the course of an action is justified because of the panic they generated. A case in point is the drowning of the Earl of Sandwich at the Battle of Solebay on May 28th 1672. When his flagship *Royal James* was set ablaze by a fireship he was escaping in a shallop. So many panicking English crewmen jumped into his boat that it capsized and the great man drowned.

A REAL ALTERNATIVE TO NELSON AND ALL THAT

The period 1650 - 1714 is an extremely exciting alternative to Napoleonic naval gaming, which, like Napoleonic land gaming, has been somewhat done to death. The earlier period's differing tactics, ship types and quality, offer much more scope to every side. No fleet can really be cast as the sick man. Whether you model Portuguese, Spanish, French, Dutch, English,

Danish, Swedish, Ottoman, Venetian, Brandenburg, or even Mahratta, Berber, or Chinese squadrons, the fusion of styles and the transition of tactics makes for wonderful, colourful, and exciting tabletop action. The absence of yet to be created naval disciplines, procedures, tactics, and signalling, offer huge scope for role play and unpredictability. No single navy dominated for long and each had its phase of ascendancy, making the supercilious approach adopted by players modelling the Royal Navy in the Napoleonic era a welcome absence from actions set between 1650 and 1714. That pre-game winner mentality hardly provides motivation for an opponent forced to conform with his fleet to the usual lazy racial stereotypes often found in rulesets.

Source material for the late 17th Century is becoming more available and I have been steadily developing scenarios for the period and making them available in PDF for about a year now. With minimal investment in ships, modest table sizes, and game lengths easily accommodated in a couple of hours, what's not to like? Game the transition decades, they will captivate you with the sheer elegance of ships the like of which were never seen before or after.



Tactic: Fireships! 1672 Third Anglo Dutch War

The chaos of a 17th century sea battle. Both sides are hopelessly jumbled and fire is being taken from multiple directions. Enter, the fireships! These floating bombs are now loose amongst the swarm of ships and panic will ensue as targets attempt to fend off the fireships using large poles or shoot them out of the water with the risk of a catastrophic explosion that consumes everything in the blast radius. It is little wonder these weapons created terror and disruption.

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TWENTY-NINE, LET'S GO!



Kreighton Long builds a fine-looking *Bolt Action* force linked to his adopted home state of Virginia.

As a transplant to Virginia (or “come-here” as my neighbors call me) I had to learn the geography of my new home state. Towns, roads, and hollows gradually became more familiar after repeated visits. One such road was U.S. 29, which I grew familiar with driving to my duty station as an Army Reservist. Month after month, I would pass the large signs commemorating the highway as the “29th Infantry Division Memorial Highway”.

I began to wonder about the story behind this division and some quick Googling brought up stories of American soldiers landing on Omaha Beach under heavy German fire, snapshots of the opening scene of *Saving Private Ryan*, and a proud legacy as a National Guard unit.

As an active Army Reservist (or weekend warrior) it was the National Guard element that really drew me in. Weekend warriors do not usually get mentioned with the sort of respect and admiration that is typically reserved for the well-known active-duty units. My curiosity was officially piqued and my next WWII army was decided - the citizen soldiers of the Blue and Gray Division. Playing with a 29th Infantry Division army would hopefully score me some brownie points when I put them on the table at local stores in the recruiting homeland of the 29th too!



Right: Already baptised by fire on Omaha beach, the 29th took more losses in Normandy's hedgerows.

WHY BUILD AND PLAY THE 29TH?

The 29th Infantry Division found itself fighting in a variety of settings during their time in the European Theater of Operations: storming the beaches at bloody Omaha; hedgerow fighting in Normandy and Brittany; siege-style warfare at Brest; and battles of maneuver, river crossings, and street fighting in Germany. Theming an army around the 29th Infantry Division provides a healthy variety of historically accurate actions and almost any wargaming table will fit the force, be it a beach, hedgerow, urban, or flat farmland setting.

The same variety applies to opponents with the 29th battling against Infantry and Static Divisions at Omaha; Wehrmacht Infantry Division and Luftwaffe Fallschirmjager troops in Normandy; Fallschirmjagers again, along with German Navy and marines at Brest; and regular Wehrmacht formations and Volkssturm in Germany.

ARMING THE SQUADS

To build my 29th ID army I dove into my box of shame. Some older Warlord Games plastic US Infantry sprues were joined by few newer ones as I added more options to the army. As I worked on a few newer sprues of American infantry from Warlord Games, I was disappointed to find only three M1 Garands on the sprue for six bodies.

The standard WWII US Rifle Platoon was equipped almost exclusively with M1 Garands and Browning Automatic Rifles, so I needed plenty. Fortunately, I could build more Garand armed models from the outdated Warlord Games American infantry sprues, which made up the difference.

On paper, a US Rifle Platoon consisted of three rifle squads of twelve men, of which eleven men were equipped with M1 Garands and one man with a BAR. Thompson submachine guns were not typically found in rifle companies of the 29th, though photographs show engineers of the 29th armed with Thompsons. As units spent more time on the front line, squads typically acquired a second BAR to add some much-needed firepower to their inventory. When comparing the typical US rifle squad with a similar German element; it is not hard to imagine why American riflemen went out of their way to add BARs to their squads. A similar squad of Germans boasted the fearsome MG-42, with its 1,200 rounds per minute, as the primary squad light machine gun. Limited to roughly 500 rounds per minute, the BAR was easily outmatched by the MG-42. My infantry squads were given all the BARs they could “tactically acquire” to help even the odds.



In the Normandy hedgerow fighting the 29th was supported by the 747th Tank Battalion and their Shermans; cooperation between infantry and armor is apparent in the tactics employed by the 29th. Having a Sherman to bust through the hedgerows feels right for my list. M-10 tank destroyers would also be acceptable - the 29th's attack on Saint Lo was supported by tank destroyers of the 821st Tank Destroyer Battalion.

Left: Troops cover each other as they move between hedgerows.



SUPPORT WEAPONS

The 29th was allocated a standard variety of machine guns, mortars, anti-tank guns, and artillery. The division had .30 and .50 caliber machine guns and could rely on 60mm and 81mm mortars for indirect fire support. When dealing with enemy armor or strongpoints, each of the three infantry regiments were allotted 112 bazookas and eighteen 57mm anti-tank guns. The most common artillery pieces found in the division were 105mm howitzers. These support weapons give some much-needed firepower to my 29th Infantry Division army and I almost never skip over bazookas or medium mortars when building my lists for game days.



Above and right: Some of the support options available to the 29th.



LOOKING TO HISTORY

When building my own 29th Infantry Division themed list for club games, I lean into the historical formations of the division employed in Europe. A Rifle Platoon had three squads of riflemen, which I replicate. Rifle Platoon leaders were allowed to designate one man in the platoon to serve as a sniper with the Springfield rifle. A rifle company of the 29th was allotted five bazookas in the Company HQ. This weapon was the most common anti-tank weapon the Americans had at their disposal and my platoon takes one bazooka to counter enemy armor.

After playing with the numbers, I realized that an officer, three rifle squads, a sniper, and a bazooka came out to roughly 500 points. For a 1,000 point club game I could take two near-matching platoons and field two-thirds of a rifle company. This feels appropriate as I embrace the historical inspiration for my army and rely on the grit and courage of the common American riflemen to win the day.

A downside to my historically themed list is that it lacks the firepower armored vehicles and heavy support weapons bring to the game. This is a significant obstacle to overcome, especially when playing against Veteran units or enemy vehicles. I choose to put a positive spin on this predicament by looking at the table through the lens of an American rifle company leader during the Normandy campaign. The greatest strengths of my historical 29th Infantry Division list is that I have six rifle squads to work with, all of which have no firing penalty when moving, and I have an advantage in bringing in reinforcements. In the past, a few squads of riflemen and a bazooka team coming onto the table at the right place and time has swung games in my favor.

BOLT ACTION ARMY SPECIAL RULES THAT I USE

Fire and Maneuver allows some weapons to advance and fire at no penalty, a wonderful ability that only the Americans benefit from. This forces me to play the game in a new way that keeps Bolt Action fresh after my tendency to primarily play Germans, who like to sit and shoot with their MG-42s.

American rifle squads will almost always be outgunned by their German opponents, so being able to fire while moving can help keep fire on targets while working on a flanking maneuver or moving into charging range. Stacking pins on a target to force Order Tests and to make it harder for the pinned units to shoot you as you close the distance, is something American rifle squads excel at.

Painting the unit patch

The Blue and Gray unit patch of the 29th was worn on the left shoulder and some photos also show soldiers with the symbol painted on the front of their helmets. I decided to skip that step, but adding the symbol to a few helmets in your own 29th Infantry Division force would certainly help them stand out from other painted US infantry models.



1). Paint a black circle on the left shoulder of the model. If your circle is imperfect, like mine here, don't fret - we'll clean up the outside later.



2). Paint in the gray half of the unit patch. I find it best to paint a circle at the top then paint the tail from bottom to top in a counter-clockwise motion. I used Vallejo's Pale Grey Blue (907) for the gray half.



3). Paint the blue half using the same technique - a circle at the bottom then the tail from top to bottom in a counter-clockwise motion. I used a 1:1 mix of Vallejo's Andrea Blue (841) and Luftwaffe Uniform WWII (816).



Above: Photograph from 29 Let's Go! showing the Blue and Gray unit patch on the left shoulder of a 29th NCO.



4). The last step is to clean up the outside of the unit patch. Carefully apply some of the uniform color, in this case Vallejo's Khaki (988), around the outside of the circular unit patch. Preserving a thin black line is ideal.

Gyro-Stabilisers allow Veteran US tanks to Advance and fire with no penalty - exactly how the Fire and Maneuver rule works for infantry with rifles and BARs. This is a fun rule if you want to spend the points on a Veteran tank - being able to drive around and maintain accuracy is delightful.

Modern Communication allows units to enter the table from reserve without the usual -1 penalty. This allows United States players to have greater reliability when bringing in units from reserve, exploiting a gap in their opponent's defenses or reinforcing their own lines.

Gyro-Stabilisers will allow your tanks to terrorise the tabletop.



KEY MOMENTS FOR THE 29TH

A rich heritage

The beginnings of the 29th go much further back than WWII. The 5th Maryland charged the British lines at the Battle of Long Island in 1776. The 1st Maryland divided into two regiments during the American Civil War (one for the Union, one the Confederacy), and the 2nd Virginia proudly served in the Stonewall Brigade in the Army of Northern Virginia. In 1917, these regiments, as well as artillery regiments from Maryland, Pennsylvania, and Virginia, were consolidated into the newly formed 29th Infantry Division, serving in the American Expeditionary Force during World War I.



Second Virginia Infantry during the Civil War - Figures by Dixon Miniatures and photo courtesy of The Work of Shaitan blogspot.

Some contemporaries cautioned combining soldiers whose forebears fought each other during the Civil War, but the Army leaned into this history with their unit patch. Soldiers of the 29th wore a circular patch on their left shoulder, with blue and gray swirling around each other, similar to the Taoist Yin-Yang symbol minus the dots. The gray represents Southern heritage, the blue represents Northern heritage, while the patch as a whole symbolises solidarity during a national crisis. The division became known as the "Blue and Gray".

Devastation and bravery on D-Day

At 0700 on 6 June 1944, Companies A, E, F, and G of the 116th Infantry Regiment led the 29th into its baptism by fire on the western half of Omaha beach. E, F, and G Company drifted away from their intended sectors, leaving A Company isolated and under concentrated fire.

A similarity between the National Guard soldiers on Omaha beach and their ancestors in the American Civil War was that men often shared a hometown. During the age of black powder, towns risked losing their entire military age male population in a volley of musket and cannon shot. On Omaha beach, the National Guardsmen took a similar gamble. A total of 30 young men from Bedford Virginia fought with A Company; by the end of D-Day 19 of them were dead. In half an hour, A Company lost 96 percent of its effective strength. All thirty-two Stonewallers (nicknamed in honor of their service under Confederate General Thomas "Stonewall" Jackson during the American Civil War) in A Company's LCA 1015 boat were killed, including the company CO, Captain Taylor Fellers.



Though based in a more hedgerow suited style, these bangalores would be put to use on the beaches.

Where there was catastrophe, there was also hope. Small bands of Stonewallers, led by the surviving officers and NCOs, made their way off the beach and began the deadly work of clearing German bunkers and trenches atop the bluffs. By mid-afternoon, the 29th Division beachhead had been established but at a high cost - approximately 1,000 men of the 116th Regiment were killed or wounded and some companies in the first two waves had ceased to exist.

Painting Chevrons

While most sane people use decals for their US Army chevrons, I am a glutton for punishment and decided to freehand mine. If you would also like to cause yourself a migraine for fun, you can follow my process.



1). Using black, paint a chevron shape on each arm of the model. Aim to be neat but don't panic if you mess up the shape - we'll go back and clean up the outside later. A Private with one chevron needs a thinner black chevron while a Sergeant with three chevrons needs the black patch to be taller. I'm adding Sergeant's chevrons to this model.



2). Paint in the chevrons and try to stay inside the black shape, but don't worry if your hands/eyes fail you. I used Vallejo's Iraqi Sand (819) for the chevrons and practiced on some paper first. Slightly thinner paint will give you better flow and control.



3). Using black paint, add vertical lines on both sides of the chevrons. This black layer evens out the sides of the chevrons and give them a more crisp, uniform appearance.



4). Using the uniform color, in this case Vallejo's Khaki, carefully clean up the outside of the rank patch. This NCO is ready to lead his men into hell.

Pushing through the Normandy hedgerows

Saint Lo was the center of the German lateral communication, through which all east-west traffic flowed, and fighting here brought very different challenges than those faced by the soldiers of the 29th on Omaha beach.

The Normandy hedgerows date back to Roman times - a mound of dirt, topped with trees and shrubs - and they formed a natural wall that was exceptionally difficult for infantrymen to penetrate without explosives or heavy machinery. The 3rd Fallschirmjäger Division, ready to face the Americans, were young, motivated soldiers who were trained by combat veterans of the Italian campaigns and utilized eleven times as many machine guns as the 29th. A standard Fallschirmjäger Company had twenty MG-42s while a comparable company from the 29th had just two machine guns.

Tankers of the 747th Tank Battalion (attached to the 29th during the Normandy campaign) used fifty-pound explosive charges to blow a Sherman-sized gap into the hedgerow, then opened up with the cannon and machine guns. Just one tank company would need seventeen tons of explosives to advance a mile and a half.



Above: The slow and grueling advance through the Normandy hedgerows.



Above: Bursting through a hedge, sending the German defenders scattering.

A more economical solution was developed by welding two pipes in front of the tank, used to either punch holes in the hedgerow, plant smaller explosive charges, or simply plow right through any hedgerows small enough. By late June, the 29th had pioneered tactics for other Allied units to implement in order to attack the German defenders in hedgerows.

For a month, the 29th clawed its way through the Normandy hedgerows, inching closer to Saint-Lo. One medic commented that it cost two doses of morphine for each hedgerow captured, and the Commanding Officer of the 29th, General Charles Gerhardt, was half-jokingly referred to as a Corps commander - he hyperbolically had one division in the field, one in the hospital, and one in the cemetery.

The rifle companies of the 29th were close to 100 percent replacements but kept pushing forward until on 17 July soldiers of the Blue and Gray broke through the German lines, capturing high ground roughly one kilometer outside of Saint-Lo.

A Hollywood, Michael Bay-esque rush into Saint-Lo came the next day. Infantry and tanks fired away at the token German resistance and the town was secured. Major Thomas Howie, the CO of the 3rd Battalion, 116th Infantry Regiment, 29th Infantry Division, had been killed the day before by German mortar fire. His body was brought into Saint-Lo on the hood of a jeep, draped in an American flag, before being placed on a pile of rubble beneath the Saint Croix church. The press took the story from there with *Life* magazine sharing the story of "The Major of St. Lo".

The surrender of Brest

Three days into Operation Cobra, on 27 July, the 29th (in line with other Allied divisions) began to pursue the Germans through Normandy. The division was again pulled off the line to regroup on 16 August and following a short rest, the division redeployed westward to take part in the Battle of Brest.



Above: An experienced officer ready to take Brest. Note the bar marking his rank on the rear of his helmet to avoid becoming a target for enemy sniper fire.

Brest was one of France's largest ports and its capture would provide relief to the Allied logisticians who were trying to maintain the army's momentum. The division was committed from 24 August until the fortress's surrender on 18 September, but despite the 29th's best efforts, the Germans were able to destroy the port facilities, rendering the harbor useless without months of repair work.

Into Germany

After three-and-a-half months of combat, the infantrymen of the 29th were experts at fighting in the hedgerows of Normandy and Brittany. From late September these same men had to learn how to fight in Germany's very different terrain.

The Rhineland was flat, brown farmland, which over the next several weeks the 29th worked through alongside other Allied divisions to clear German forces west of the Rhine River. In October, the 29th loaned the 116th Infantry Regiment to the 30th Division for the capture of Aachen. In November, the 29th participated in an offensive aimed at pushing the Germans across the Roer River to reach the Rhine by Christmas, but were halted on the west bank of the Roer. Men of the 29th fell at towns including Siersdorf, Durboslar, Aldenhover, Bourheim, and Koslar.

As the Battle of the Bulge erupted north of the 29th's sector, neighboring divisions were pulled off the line and sent to contain, then reduce, the German offensive. The 29th maintained the precariously thin line across the Roer River.

On 23 February 1945, the 29th began a new local offensive, crossing the Roer River, forcing a bridgehead, capturing the town, and storming the Citadel in an anti-climactic encounter. Men rushed in with bayonets fixed to find just a few surrendering Germans - the rest had gotten away.

Outside Julich, the veteran soldiers of the 29th saw off counterattacks from tired Wehrmacht soldiers and civilian Volkssturm. These hodge-podge formations put up little resistance, if any at all, and often waited for the Americans to come close enough to ask for permission to surrender.



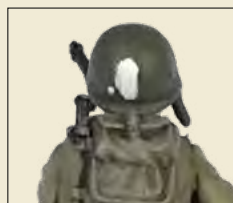
Above: Men recover by the banks of the Roer River as the weather turns.

Painting the officer helmet bar

During the Normandy campaigns, photographs of the 29th show officers with a white bar painted on the back of their helmets. The white bar allowed officers leading their men, presumably following behind, to be recognizable while looking like any other soldier from the perspective of the enemy situated to his front. The lack of distinguishing markings on his front would, in theory, make him less of a target for the enemy. For a splash of historical accuracy, as well as to make my officer easier for me to find on the table, I added a white bar to my officers' helmets.



Above: Photograph from *29 Let's Go!* showing the vertical white bar on the helmets of officers.



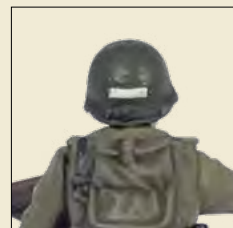
1). Paint the helmet and add a vertical patch of white paint slightly larger than the intended bar.



2). Using the base color of the helmet, paint a box around the white patch to the desired shape and size. If you make a mistake, it's easy to add white and repeat until you have the desired bar.

Painting the NCO helmet stripe

The same theory of being recognized from behind while remaining anonymous to the front applied to NCOs during the Normandy campaign. Where officers sported a white bar, NCOs used a white stripe. In *Bolt Action*, and other WWII tabletop games, being able to quickly identify your NCO within a rifle squad can help speed up the game - I simply look for the white stripe, rather than the old-school method of picking up models to count chevrons or look for some other distinguishing feature, such as the model that is shouting or pointing.



Use the same process as the officer's bar but rotate your white patch to be horizontal rather than vertical.

Paints used

I use Vallejo Model Color paints on my figures. If you want to replicate my results you can use this guide.

Helmet:

1. Brown Violet - painted metal
2. Beige Brown - front chinstrap
3. Khaki - rear strap
4. Green Grey - netting

Jacket:

1. Khaki/ Leather Brown
2. Khaki
3. Khaki/ Buff (2:1)

Webbing and Gaiters:

1. Green Grey/ Leather Brown
2. Green Grey



Rifle:

1. Leather Brown
2. Beige Brown

Rifle Strap:

1. German Camo Black Brown
2. Leather Brown

Trousers:

1. Leather Brown
2. US Field Drab
3. US Field Drab/ Buff (2:1)

Boots:

1. Leather Brown
2. Flat Brown

Vallejo Colours:

1. Leather Brown (871)



2. Beige Brown (875)



3. Flat Brown (984)



4. Green Grey (886)



5. Buff (976)



6. Brown Violet (887)



7. Khaki (988)



8. US Field Drab (873)



9. German Camo Black Brown (822)



Rocketing to surrender

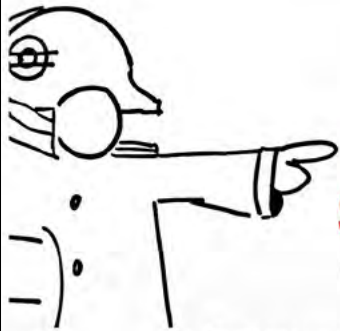
The remainder of the 29th's wartime stay in Germany was mostly quiet, but a notable event did happen on 30 April. At a river guarded by the 29th, three German officers crossed in a rowboat and asked to see the Commanding Officer. The local battalion commander met with the Germans who represented the V-2 Rocket Division and wanted to stop their latest secret rocket developments falling into the hands of the fast-approaching Soviet army.

A plan was developed that evening to transfer the Germans across the river, accept their surrender, and their rocket expertise. Over the next few days the operation was carried out and by 1200 on 3 May, the 29th had disarmed and received 10,367 prisoners.

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THE MANY TURNING POINTS OF THE TET OFFENSIVE



James Griffiths examines the Tet Offensive and suggests some Turning Point ideas to apply to your wider gaming in Vietnam and beyond.

In the second phase of the Vietnam War, following on from the sustained air bombardment of Operation Rolling Thunder, combat was dominated by US search-and-destroy missions. Designed to counter the Viet Cong's guerrilla tactics, the aim of these S&D missions was to infiltrate enemy territory, eliminate as many opposition forces as possible, then get out. It was not practical to take and hold the VC's territory - it was generally impossible to effectively defend it - so the goal was to gradually increase the enemy body count and emerge victorious through a brutal battle of attrition.

Most of these missions were taken on at a platoon level, with a group of Marines hiking or airdropped into enemy territory. There were some bigger battles, of course, particularly around the Iron Triangle (so named because it was the

stronghold of the Việt Minh) but for the most part the US military stuck to its smaller scale S&D tactics, reporting them as increasingly successful over the months, then years of operations as the war dragged on.

It was not until the Tet Offensive, beginning 31 January 1968, that widespread and large-scale combat finally broke out across the length of South Vietnam. That this massive, coordinated attack was launched against, rather than led by US troops, came as a shock not just to the American military personnel in Vietnam, but the general public back home. Largely accurate reporting, supported by photography that retains its visual impact more than 50 years later, documented the events of the Tet Offensive. This led to an increasingly angry, frustrated, and morally outraged American and worldwide audience.

The nature of Tet's combat - a stark contrast to those minor S&D missions - is a notable Vietnam War turning point

in many ways. It is one that is made all the more impactful because it came at a time when the US had supposedly broken the Communist opposition in the region. The Communist threat rose up, showed that it was anything but broken, and in a very visible way took the fight to the US. Its military efforts would ultimately be crushed, but its overall impact led to the gradual American withdrawal.

TET - THE RON RINGROSE EXPERIENCE

The epic photographs that accompany this article show the huge Tet Offensive game set up by Ron Ringrose in 2012. Eight players took charge of varied troops and vehicles and battled it out across a 24' x 6' table that included air, land, and riverine combat options.

This setup shows just how magnificent a Tet Offensive game can get if you really commit to it! You can see a lot more of the game in *Wargames Illustrated* 299.



A TURNING POINT FOR YOUR GAMING OPTIONS

This change in combat makes the Tet Offensive a notable moment for anyone playing games based on the Vietnam War. Tet ups the scope and scale of the battles you can play, bringing all manner of mini turning points to your wargaming options. It gives the VC and PAVN the opportunity to go fully on the offensive, it allows the scale of the battles to change, and in doing so it opens up the opportunity to use new units or try new rulesets, taking your gaming from a tight skirmish to something far broader, more involved, and tactically complex.

You can expand your terrain options while playing the Tet Offensive too - troops can battle across open and relatively expansive airfields, or engage in deadly urban combat, fighting through the streets of cities such as Saigon. The tactical challenges here are very different from the cat and mouse search-and-destroy missions found in games played through the deep jungle and native villages. Any Vietnam War gamer who likes variety in their chosen period needs to give Tet some serious consideration (and if these photographs don't inspire you with their variety nothing will!).

The tactical challenge of combat is impacted by who is attacker and who is defender. That's a dynamic that shifted rapidly during the Tet Offensive, sometimes over the space of days, or even hours at some locations. Even the intended victory conditions for your campaign can change dramatically at this point in the war, so you have plenty of scope for mixing things up.

A MORAL TURNING POINT

Those things make Tet a major turning point for the Vietnam gamer, but the overall importance of Tet as a turning point comes from far more than just the minutiae of the combat. The way that Tet

was reported and, thus, how it impacted the general public in America and the wider world was not just a turning point in the war, but a breaking point for any further public support.

America's belief in the war was already diminishing at a rapid rate. Reportage about the Tet Offensive and its aftermath dramatically reduced that support. The weight of public outcry in the US reached its own notable turning point around the time that the North launched their 1968 attack. Tet was viewed so badly by the US public that on 31 March, when the uprising had been all but crushed, President Johnson announced that he was not going to stand for re-election, unwilling to further implicate himself in the actions of the war.

The Tet Offensive, ultimately, had a huge impact on the type of combat that characterised the Vietnam War, the war's ongoing viability, the politics of the United States, the way the nation viewed warfare, and the way that future conflicts would be reported. These extra considerations make Tet not just an important turning point in military history, but one of the most complete and impactful ones in world history.



“CRACK THE SKY, SHAKE THE EARTH”

Named for its timing - at the coming of the Vietnamese Lunar New Year (*Tết Nguyên Đán*) on January 31 1968 - the Tet Offensive saw the combined forces of the VC and PAVN make a truly unprecedented assault on the South Vietnamese and US forces. In short order more than 80,000 of their troops were involved in attacks across the country.

That a vast attack such as the Tet Offensive could happen at all is testament to the capabilities of the leaders in Hanoi - a coordinated assault, across multiple fronts, spanning the length of South Vietnam, against district capitals, towns, and all major allied airfields is a mammoth undertaking. That these attacks came as such a shock to the US military is, on the other hand, testament to America's overall unpreparedness and hubris. The Tet Offensive would later be listed in a West Point textbook as an example of “an allied intelligence failure to rank with Pearl Harbour in 1941 or the Ardennes offensive in 1944.”



TURNING BACK THE ATTACK - RAPID REPRISAL

Despite American unpreparedness, The VC and PAVN troops that launched the various Tet Offensive attacks knew they couldn't hope to achieve a long-term victory without further support. Not long after the initial shock of the offensive had hit, a combined half a million US troops mobilised to respond and did so rapidly. Planners in Hanoi had hoped the audacity of the combined attacks would inspire the people of South Vietnam, and drive them to rise up and offer their support in battle. When this didn't happen, in part because the political climate was more stable than had been believed, the offensive was crushed on most fronts, often brutally and with extreme prejudice.

The Viet Cong, who had proved to be a tenacious and resilient foe, were left decimated by fighting in prolonged open combat. They were all but wiped out as an effective fighting force in the immediate aftermath of Tet and the loss of many VC recruitment bases left slim pickings from which to rebuild. The VC ended up recruiting new soldiers from the PAVN, who had far less experience of the combat and lifestyle hardships ahead.



WAR IN WIDESCREEN - ANOTHER VIETNAM TURNING POINT

A fireteam pushes through dense jungle, nervously scanning the treeline, dripping with sweat, wary of an unseen enemy. Some of these men will die on this mission, far from home, perhaps with the sound of distorted Jimi Hendrix guitar chords as the backing track to their final moments.

This is the powerful sort of imagery that defines the Vietnam War in most peoples' minds today and it comes from the jungle-based tension that is at the heart of many classic 'Nam films from the late '70s and 1980s. These films - still regular fixtures on 'greatest of all time' lists from critics and academics alike - are the lens through which many (especially younger generations) now view the conflict - wargamers included.

Legendary directors - in their attempts to unpack, understand, and convey the American and worldwide zeitgeist - filmed some of the most iconic and well-regarded movies of all time. The majority of these films are reflections on the human psyche and show conflict at its ugliest and most personal. Indeed, some directors seemed to try and 'atone' for their lack of participation in the war while filming, by pushing themselves, their actors, and their crews to (and beyond) breaking point. Director Francis Ford Coppola's famous quote: "We had access to too much money and little by little we went insane," could just as easily be referencing the military efforts during the Vietnam War itself as it references the difficulty he had while filming *Apocalypse Now*.

Classics like Coppola's film, as well as *Platoon*, *The Deer Hunter*, *Born on the Fourth of July*, and *Full Metal Jacket* (which actually features the Tet Offensive in its second half) caused a paradigm shift in the way war movies were written and made - the glory and valour of previous epics was replaced with the internal and external struggles that the grunt on the ground faced. In doing this the films showed the cost and "the horror" of war - a shift in perspective that remains in war films to this day.

This is yet another turning point brought about by the Vietnam War - it ultimately inspired a permanent tonal change in war films, which has now continued into the way that other conflicts are displayed on the big screen and influences all branches of 'cinematic wargaming' that many of us play.



Above: *Platoon* is in the minority of Vietnam War films that were directed by a Vietnam Veteran. Oliver Stone served from September 1967 to November 1968 and was twice wounded in action.

PHOTOGRAPHIC TURNING POINTS

The Vietnam War's photography brought further turning points as organisations such as the Associated Press and publications like *Life* magazine showed many images of the brutal realities of combat to the world. The photos of the Tet Offensive were amongst those that had the greatest impact, partly because they were in stark contrast to the US superiority that had been claimed. At the beginning of '68 it had appeared that America had the upper hand in the war, but the Tet Offensive shattered that illusion. The US public saw an enemy (all but beaten according to the military) waging war in Saigon, even in the US embassy.

This feeling of betrayal, along with the brutal reprisals shown in the images of Tet, increased anti-war feeling in America. One in particular, in a single frame, became a powerful anti-war symbol. On 1 February 1968 the shutter on photographer Eddie Addams' camera snapped shut at the exact moment South Vietnamese brigadier general Nguyễn Ngọc Loan shot Viet Cong captive Nguyễn Văn Lém in the head. This image, along with other photographs of Tet, ultimately ensured that though Tet was a failed military action it became a powerful moment in ending the US's involvement in Vietnam.

Where WW2's Dunkirk was an example of a potential military disaster that was spun into a moral victory, Tet was a battlefield success for the US with an enemy so brutally crushed it caused moral outrage across the world. While the uprising did not happen in Vietnam, as the attackers had hoped, the sacrifices made by those VC and PAVN fighters ultimately caused a worldwide outpouring of protest that would claim them their eventual victory.



The execution of Nguyễn Văn Lém in Saigon.



A wounded MP is helped away during fighting in the Saigon US Embassy compound during the Tet Offensive.

As anti-war sentiment rose even more uncensored images were demanded and, despite the efforts of the military and politicians to suppress the output, a turning point had been passed - the credibility gap (the 'gap' between the administration's claims of military control and resolution, versus the reality) had grown too wide. Photographs from Vietnam continued to make their mark on the public consciousness and images of the war (Eddie Adam's amongst them) and the protests won Pulitzer Prizes for excellence in journalism.

PROTESTS AND FUTURE MILITARY RESPONSE

The number of anti-war protestors was huge over Vietnam - huge, that is, when compared to the levels of opposition to previous wars. Approximate figures for the human cost of Korea and Vietnam are similar yet Korea caused nothing like the level of public outcry. The

difference is perhaps due to what the public saw - fleeing refugees and images of the wounded were a part of Korea's coverage but Vietnam showed death; thus, its photographs more accurately and viscerally represented the human cost.

Don McCullen, one of the most prolific war photographers of all time comments: "The American military, I don't think, ever forgave the press for what they thought was treachery in a way, that lost them the war."

By as early as April 1967 an estimated 195,000 marched against the Vietnam War in San Francisco and New York, prompting military figures to speak out. General Westmoreland stated: "[My troops] are dismayed and so am I by recent unpatriotic acts at home." But still protesting increased, with the protests themselves becoming much publicised and photographed parts of the war.

You only have to look to another turning point - the suppressed and censored press coverage of America's next major conflict - to see how damaging the photographer's free reign in Vietnam was judged to be.

The Gulf War could have been photographed in a similar way to Vietnam - even more so thanks to technological advancements - but the US military imposed huge censorship rules. Any photographer going to the front line had to obtain permission and be accompanied by a military public relations officer. Horst Fass, who had worked with essentially unrestricted freedom as a Vietnam War photographer, describes the change in the Persian Gulf: "the photo judgement wasn't made by us; it was made by our minds. We did not see any wounded; we did not see any dead."

Only now, through mobile phones, social media, and widely available internet access, are we once again seeing the gruelling but important images of war that were pioneered in Vietnam.

GAMING WITH REALISTIC ARMY BUILDING

This article already discussed the broader changes that the Tet Offensive can bring to your Vietnam gaming. In addition, the unprecedented freedom that was afforded to photographers (and the journalistic quality of their images) makes the photography from the Vietnam War arguably the most reliable visual representation of a conflict ever for your research purposes, at least if looking at it from the American perspective.

The photos show every visual element you could wish for before you get busy painting uniforms and weapons, especially if you want to add an accurate 'in the field' look to them. While many of the iconic images are black and white you can find in colour images too. You can see squads in action to better understand their formations, use of cover, sidearms and gear. This will all help you build a realistic army.

While almost all of the photos are taken by US photographers, they still provide some insight into the tactics of the VC too, especially when backed up by written reports. Many of the photos provide reference ideas for every kind of terrain building you could wish to undertake as well.

GAMING WITH A CONSCIENCE

While the images of war on the previous page aren't pleasant, they are important, and they bring humility to my own gaming. They remind me that for every unit I push across the tabletop, regardless of the moment in history they are from, a similar snapshot could have been taken of their battlefield trauma. We are playing with history and, though the play is important, I think that at times we need to remember those harrowing parts of history to bring some moral equilibrium.

We can start to 'gamify' some of the turning points mentioned earlier, by applying simple mechanics to them, but that aforementioned morality issue makes this something that is worth doing with respect and caution. If you do apply these upcoming ideas my suggestion is that you play normally within them (focus on the tactics as if the new turning point systems were not in place); don't try to tactically work around them. Don't even think about a photographer figure on the field of battle once combat starts, for example, because once things got hot in reality they were certainly having to look after themselves; certainly, don't try to



Photographs of protests became as iconic as those from the war.

tactically work around him or her. They should bring a layer of simulation that sits above your combat level decisions - nobody wants to be known as the player

who min-maxed a system representing the moralistic feasibility of the Vietnam War, right?

PHOTOGRAPHERS

Before your game roll a D6 for each individually acting unit (or model if small skirmish) on the US side. On a 5+ they are accompanied by a photographer. Restrict the maximum number by the size of the game:

- Small skirmish - 2 max
- Medium fight - 3 max
- Large battle - 5 max

During the game roll an additional number of dice (matching the amount rolled for a single model from the unit/model they are a part of) with each shooting, close combat, or save action made. Instead of these successes impacting the combat results, record them on a sheet of paper. These are potentially impactful images that they have taken a snapshot of.

IMPACTFUL IMAGES

For each potentially impactful image roll a D6 at the end of your battle and refer to the following table:

D6 roll	Result	Victory points	Credibility gap
6	Winning the hearts and minds	+1 VP	+10
5 to 4	Good reportage	-	+5
3	The cost of war	-	-5
2	Brutal reprisal	-1 VP	-10
1	Decisive moment	-2 VP	-25

This random element, at the finish of the battle, brings a layer of the uncontrollable realities of combat to your post-battle moment, or your campaign calculations and I suggest it is a good time to take a moment and reflect.

THE CREDIBILITY GAP

In a campaign the US player can apply a credibility gap calculation to show the level to which public opinion is distrustful of the claims politicians are making back home. Start with the credibility gap at zero then refer to this table before the next battle:

Credibility gap	Result
+anything to -15	Normal
-16 to -25	Questioning the truth - The first objective/VP gain this battle is rewarded with only half VPs.
-26 to -30	Protests at home - Previous result and roll a D6 for each unit/man and reduce their morale by 1 on a 4+.
-31 and up	"Not our war!" - Previous results and each unit must have its combat effectiveness reduced (either less special weapons, rolling less dice per turn, etc.) by 20%.

If you wish to apply similar rules to other conflicts (even earlier conflicts could be imagined to have reporters in the field pre-widespread photography) you can adapt these rules.

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SAMORI TURE'S RESISTANCE IN THE WESTERN SUDAN

Bob Giglio thinks the Western Sudan in the late 19th Century is well worth your colonial gaming consideration!

When wargamers think colonial wars in Africa, it is images of Queen Victoria's armies fighting the Boers, Egyptians, Sudanese, and Zulus that are most often conjured up. France's Empire is often overlooked, except for the exploits of the *Légion Étrangère* in North Africa, but the scale of their expansion ranked second to the British. The French conquest of the Western Sudan brings new gaming options, challenges, and characters to use in your games and campaigns.

A new theatre brings new defenders; the expansion into West Africa was stymied by some capable native opposition against the French. The Moors, the Toucouleur Empire of Segu (under Al Hajj Umar), and the powerful Samori Ture of Wassoulou put up strong and sustained resistance. These were far from weak opponents and the progress of French expansion suffered because

of their presence. By 1890, the French had signed treaties with several African leaders, which ostensibly gave the French the mandate to annex large tracts of the Western Sudan, but their expansion was not without difficulty.

SAMORI TURE

The period between 1880 and 1900 that historians have called 'The Scramble for Africa', saw the rise of the most capable West African colonial leader, Samori Ture (also known as Samory Toure and Samori Touré). The story of Samori was one straight from the Arabian Nights, of a poor boy who became an emperor, and the way it is told in the Sudan keeps that legend alive.

Samori was born around 1830, from a non-Muslim, Mandinka-speaking merchant family in the Milo River Valley - what had been the center of the

Mali Empire (in present-day Guinea). Samori acquired his military skills during various campaigns he undertook for local chiefs, and he became a well-known leader. From 1865, Samori subjugated surrounding states and established



Above: Samori Ture, holding the Koran.

a large and powerful empire called Wassoulou (sometimes referred to as Mandinka), which promoted trade, conquered gold-producing Bure, and encouraged the spread of Islam (to which he had converted). Samori declared himself Faama (monarch) by 1874 and established the capital of his kingdom at Bissandugu (in present-day Guinea). By the 1880s, his army could muster 30,000 men - mostly firearm-equipped infantry - including 3,000 cavalry. It became the third largest West African empire; only Sokoto and Tukolor were larger.

The Wassoulou Empire expanded in the 1880s, from Bamako, Mali in the north, to the frontiers of British Sierra Leone, the Ivory Coast, and Liberia in the east and south, with the Sudan as the eastern frontier. Samori's soldiers were equipped with firearms imported through the British enclave at Freetown in Sierra Leone and trained in modern-day tactics. Samori's empire reached its apogee between 1883-87, a period in which he took the title of the "Almamy," a title of nineteenth-century West African Muslim rulers (usually translated as "Commander of the Faithful" or "Emperor of the Believers").

West Africa, symbolized heroic and determined resistance to the foreign conqueror. Samori's forces fought the French for seventeen years, while fighting the British in Sierra Leone. Samori was a ruthless fighter who won the respect and admiration of his enemies - mainly the French - as a formidable adversary. No other enemy has shown the skill and tenacity in the field against the French as Samori did.

He was captured at Gelemu in September 1898 (as a result of treason), and died in exile in Ogowe (supposedly poisoned by his jailers) on 2 June 1900.

This article only touches on Samori's background and does not include his many early battles against Africans and his specific conflicts with the French, which offer far broader tabletop options.



Above: French daily *Le Petit Journal* showed Samori's capture in its 30 October 1898 illustrated supplement cover.



Samori from Bob's collection, along with a leader in the distinctive donibali.

Samori undeniably was a king; his empire stretched for hundreds of miles across the sun-scorched savannah that lies between the Sahara and the thick rainforests just inland along the coasts of Guinea.

By 1894, Samori had 9,000 men: 3,000 infantry (half with modern rifles), 4,000 tribal spearmen, and 2,000 men who fought as mounted infantry. By 1898, Samori had an army of 12,000 men and 4,000 had modern rifles.

HEROIC RESISTANCE AGAINST THE FRENCH

Though Samori was a Muslim, he was hardly ever accused of fanaticism; the religious element was slight in the campaign against the French led by this admirable fighter. Samori, more than any other leader in the colonial period of

WEST AFRICAN COLONIAL GAMING

Samori was the most successful West African colonial leader, but details of the French campaigns sent against him, along with the battles that were fought, are almost unknown. Nevertheless, a savvy gamer can fill in some blanks and find vast gaming potential for French colonial wargamers. I hope this article will spike more interest in French colonial actions in West Africa and I am working on a book that covers one of the French campaigns and subsequent battles against Samori.

The French Conquest of West Africa is easy to dive into thanks to the relatively small number of forces involved. Total French forces in the French Sudan only exceeded 4,000 men during the 1898 campaign and actions can be easily represented on the tabletop with individually-based figures. Naturally, 28mm is the 'king' of the battlefield for this type of colonial gaming. Any number of colonial rulesets would work, such as *The Sword and The Flame*, *Death in the Dark Continent*, or *The Men Who Would Be Kings*.

WASSOULOU FORCES - AN OVERVIEW

Samori's army was chiefly comprised of tribal infantry (levies), which were divided into companies (called *Bolo*, meaning "arm") of 200 men, each under command of a *Bolo Kun-Tigui* (chief). Tribal levies were armed with a knife (*suru*), a wide-bladed curved short sword (*suru-ba*), and either a spear or a rifled musket (50/50).



Tribal levies with a mixture of short swords and spears.

Samori maintained trained regular companies of 150 men he called “sharpshooters,” known as *Sofas* (*Mandinka* for “infantry”), which were considered regulars as they were drilled to move to bugle calls and could volley fire; half of these were “Elite *Sofas*” that were also drilled in the use of bayonets. *Sofas* were armed with a breech-loading rifle and a sword, while Elite *Sofas* used a bolt-action rifle and bayonet.

The cavalry was divided into squadrons (*Sere*) of 50 horsemen, armed with a seven-foot-long lance, a double-edge short sword (*sirawa*), and a shield; 25% of the cavalry were considered “Elite,” and armed with a breech-loading carbine and short sword.

The soldiers in the *Bolos* wore dark-yellow or light brown colored clothes. Chiefs and horsemen used European fabrics or luxury local dyes, which allowed a variety of colors. The soldiers wore smocks (*dorokes*), which had large neck-lines, but varied in length. Infantry wore them to mid-thigh and horsemen to mid-calf. Some were superbly embroidered, but generally reserved for chiefs, who were the only ones allowed to use white as an embroidery background. Those for infantry were made of strips of rough cotton material and covered with amulets sewn into square leather sacks. The pants (*zarabu*) were ankle-length with sandals; horsemen had leather gaiters or Moorish boots with steel or brass spurs.

A white cotton bag, which hung on the side like a soft cap (*fuqula*), was also worn. The Muslim style skull-cap was not generally worn, although many at Samori’s court wore red fezzes. Only chiefs wore turbans around their head, and these were normally red or some other bright color; black was forbidden, as it was reserved for Samori himself. A few chiefs also wore a tall, stiff, cylindrical cap or bonnet (*tutu-tutu*), entirely covered with long, rectangular, leather sacks, sometimes adorned with metal trims and containing amulets.

Chiefs almost always had their heads shaved. Many of the men, and all of the chiefs, followed Samori’s example and covered their eyelids with antimony (*fale*) to give depth to their look. They wore small gold earrings at the edge of their ears, rings on their fingers, and a leather strap around their necks, holding amulets.

By 1882, Samori had started dressing his Elite *Sofas* in a uniform comprised of cotton blue pants, green jackets, and a wool red rust-colored fez (*chechia*). By 1886, this uniform had evolved into a dark-blue jacket and pants with a red fez, and red belt or sash. This uniform was eventually adapted for all *Sofas*,

THE DISTINCTIVE DONIBALI

The universal headgear was the conical hat (*donibali*), which often resembled a Chinese “coolie” hat, although its shape varied slightly, with the brim somewhat widened and the cone deeper, and having a large chin-strap. This was made of a wicker frame held together by a leather edge, which was often decorated on the fringe and at the top. The top was adorned with a tuft of leather straps or sometimes by feathers.



Elite Sofas with their bolt-action rifles and bayonets fixed, dressed in the dark-blue jacket and pants of 1886 onwards.

though some wore white pants. One French account of a parade of *Bolos* noted that “their equipment is often laughable ... European clothes of all shapes, morning coats, frock coats, and other formal wear ... headgear consisted of *chechias*, native caps, or felt hats ... pants white or blue ... tailored in a native fashion ... [The *Sofas* are] given orders in French.”

Horsemen provided their own horse’s equipment, which was a saddle, saddle rug, and sometimes a breast-piece, along

with two satchels that hung in front of the saddle, containing a stake, a lead, and other supplies. The saddle rugs were often brightly colored and sometimes embroidered, while the saddle was often red or yellow in color and embellished with carvings and/or metal or precious inlays. In 1890, an English observer described the cavalry as “brightly caparisoned horses, with red being the dominant color, men wearing bright red, dark blue, or wide white robes, which looked even more exotic billowing in the wind.”



Cavalry charge through some scrub.

Prior to 1892, Samori's forces were as numerous as most native armies. Once Samori's soldiers were well-supplied with modern weapons and trained in their use, the French were surprised to see that his forces were more specialised, only slightly more numerous than their own, and almost as effective. The one thing that the French had over Samori's forces was that the Sofas were badly trained in marksmanship, especially at close range.

As of 1885, Samori started training his forces in European formations and techniques, and by 1897, his guards were characterized by their rapid-fire rifles and their blue and red uniforms. The number of European-trained regiments in Samori's army grew rapidly, having been trained by local deserters from French units. Only those soldiers that were considered Samori's 'regulars' were armed with modern rifles and received

WASSOULOU FORCE CONVENTIONS

Samori's tribal infantry, *Sofas*, and cavalry are Trained, with Elite *Sofas* Experienced. All are poor shots, and all infantry fear the bayonet charge, even the Elite Sofas (who, though equipped with bayonets, never felt comfortable with them), and therefore all have an adverse morale modifier (-2 for D6 rules) to stand against bayonet charges.

training. While some regulars did learn to volley fire, their shooting was often individual and not as a volley. The rest of the army consisted of disorderly tribal warbands that did not march or manoeuvre to bugle calls.

FRENCH FORCES - AN OVERVIEW

The composition of Western forces in West Africa varied, but for the most part they were only European in leadership. French officers and NCOs led African troops, trained in European drill and weapons, against their fellow Africans. European other ranks were used sparingly (or not at all) in West Africa due to the high death rate from the climate and tropical illnesses, in particular malaria and yellow fever.

The backbone of the French forces in West Africa was the infantrymen of the Senegalese *Tirailleurs* (i.e., "riflemen") recruited from among local Africans. For active service in West Africa, the *Tirailleurs* wore a red fez with medium blue tassel, dark-blue tunic, and white or khaki pants, with black leather equipment, and bare feet or leather sandals.

SAMORI FLAGS

There is some contemporary mention of flags, but no definitive details. Presumably they would be similar to those used by other Arabic people. For gaming purposes, each tribal war band carries a flag, while each *Sofa* regiment only carries one regimental flag.



Above: Private, summer service dress, c.1880–89.

Left: African officer, full dress, 1872–89.

Far left: Private, Infanterie de la Marine; overseas full dress, 1890s.

Illustration by Mark Stacey from MAA 517 French Naval & Colonial Troops 1872–1914, Osprey Publishing Ltd. www.ospreypublishing.com.

Limited numbers of European infantry were available to support the *Tirailleurs*, but only supplied from the *Troupes de Marine* (French Marine Infantry). These were dispatched in company formations to West Africa, as needed, to support a campaign. Marine Infantry wore a white or khaki sun helmet, dark-blue tunics and white pants and gaiters, with black leather equipment and boots. The brass “fouled anchor” insignia was occasionally worn on the helmet front or collars. An all-white uniform was also worn, as were khaki tunics in the late 1890s.

French artillery came from the Marine Artillery, which were uniformed like the Marine Infantry. The prominent gun in use was the 80mm de Bange mountain gun.

The French Foreign Legion also fought Samori, but only in small numbers, including a mounted company on mules from the 2nd Regiment in 1892-93, and two more companies in 1894-95.

Cavalry were mainly troopers from the Spahis Senegalese, officered by Europeans, and from the *Chasseur's d'Afrique* (African Hunters), all mounted on Arab horses with Moorish saddles. The Spahis wore crimson tunics, white pantaloons, and white sun helmets, with black leather equipment and boots. Their flowing red Spahi burnoose, or hooded cape, was usually kept rolled behind the saddle due to the hot West African climate.

FRENCH FORCE CONVENTIONS

Senegalese *Tirailleurs* and Sudanese Spahis are Veteran; Senegalese Spahis, Spahis Auxiliaries, Sudanese *Tirailleurs*, and *Tirailleurs* Auxiliary are Experienced. Marine Infantry are Veteran; Infantry are armed with bolt-action rifle (smokeless powder) and bayonet; Sudanese Spahis are armed with bolt-action rifle, other Spahis a bolt-action carbine; all cavalry have a sabre.

Left: Lieutenant, full dress, 1873–1902.

Centre: Trooper, 1873–79.

Right: Trooper, 1879–90.

Illustration by Mark Stacey from MAA 517, *French Naval & Colonial Troops 1872–1914*, Osprey Publishing Ltd. www.ospreypublishing.com.



TERRAIN FOR YOUR TABLETOP

West Africa is a diverse region; from the dry Sahara Desert in the north to lush rain forests in the south, its physical geography includes a diversity of environments. The northern portion of West Africa is composed of a broad, vast track of semi-arid terrain (savannah plains) called the Western Sudan, stretching for more than 2,500 miles west-to-east across Africa. It is largely a plateau of modest elevation that borders the southern limits of the Sahara and the equatorial rain forests of the Guinea Coasts and the Congo River basin. The savannah is a hot, seasonally dry, ecological region characterized by an open tree canopy (scattered low trees growing above continuous tall grasses) and savannah forest that merges into the Guinea Coast equatorial rain forests.

The minor rivers, scenes of many of the actions in West Africa, were actually swampy streams, and fordable. Thick brush (tall grass, bamboo, shrubs, trees, etc.) would be found in wide belts along both sides of the rivers, often blocking line of sight from one side of the river to the other, unless on the ridgelines above the floodplain. All woods are thick.

While it is not the most nuanced approach, if you want to create some West African brush and riverside cover, the selections of aquarium plants that can be purchased easily online are not a bad starting point. These can be used as is, but often will benefit from some paint to tone down their brightness and often rather neon coloring.



“NOT WITHOUT PERIL” - REARGUARD ACTION, 26 JANUARY 1892

“Samori’s troops fight exactly like Europeans, with less discipline perhaps, but with greater determination”.

- Lieutenant-Colonel Pierre Marie Gustave Humbert, Commandant Supérieur, 1892 campaign

This is a simple historical action during the 1892 campaign between Samori’s forces and a French supply rearguard. During the 1892 campaign against Samori Ture, the French forces often split into a combat column and various smaller supply convoys. While the combat column was marching south in pursuit of Samori’s main forces, a supply convoy under Captain Dunoyer left Sana on 26 January 1892, marching north with an escort. The supply convoy eventually reached its destination of Kankan, but “not without peril”.

WASSOULOU FORCES

- C-in-C (mounted): Chief Kago Fode
- 2C-in-C (mounted): Chief Kali Morifindian
- Elite *Sofas* (300 men): 4 units, 15 figures each; modern rifle and bayonet
- *Sofas* (300 men): 4 units, 15 figures each; modern rifle
- Elite Cavalry (100 men): 2 Squadrons, 10 figures each; modern carbine

DEPLOYMENT

Anywhere south of the French column, but no closer than 36" to any French unit; units hidden in brush or woods must be recorded on paper for referee.

VICTORY CONDITIONS

Capture the French baggage train for a Major Victory; Minor Victory if unable to accomplish this, but still able to inflict 33% or more casualties on the French.



Sofas with a mix of spears, swords, and breech-loading rifles.

ENVIRONMENT EFFECTS

You may wish to reflect the oppressive impact of the West African climate on non-native commanders by giving the French a gradually diminishing level of command effectiveness.

At the end of each turn, roll a D6 and add the upcoming turn number to the total. If the total equals 8 or more, reduce the French overall command points by 1 (or whatever the equivalent is in your chosen system) for the rest of the game. Continue with the same end of turn roll after this, and if the total equals 10 or more, reduce the French's overall command points by 1 more (or equivalent) for the rest of the game.

Obviously you can tweak this system, depending on the size of the forces involved in your chosen skirmish. If there are regular French troops involved amongst the native recruits, then you could modify their effectiveness with a similar system, perhaps reducing movement for the first stage of attrition and increasing the required roll for successes with the second stage.

FRENCH FORCES

- C-in-C: Captain Dunoyer
- Baggage Train (119 mule carts, 350 animals, and 1,400 porters, grooms, and drivers): 10 mule cars with drivers, a herd of 12 cattle with drovers, and 20 porters
- 1st Company, Sudanese *Tirailleurs* (70 men; Lieutenant Morin, Sous Lieutenant Voulet): 14 figures
- 2C-in-C: Captain Sansarric
- 2 Platoons, 2nd Company, *Tirailleurs* Auxiliary Skirmishers (115 total men; Lieutenants Gristofari, Andlauer, and Manet): 23 figures per platoon

DEPLOYMENT

The baggage train is on the road 24" from the northwestern table edge. The baggage is followed on the road by the Sudanese *Tirailleurs* and then the Auxiliary Skirmishers, all in column with 6" between each.

VICTORY CONDITIONS

Prevent baggage from capture by enemy and exit it off northwestern table edge via the road for a Minor Victory; Major Victory if incurring less than 20% casualties.

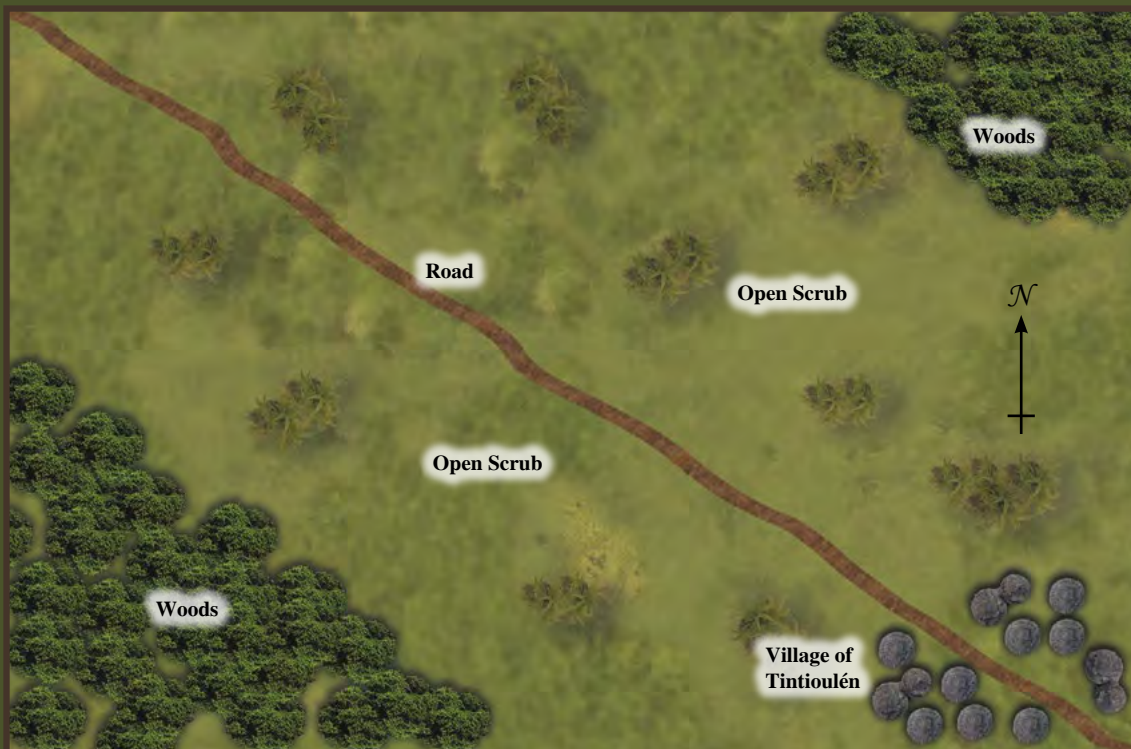
REINFORCEMENTS

Roll 1D6 each turn after the first turn of enemy firing; success is a roll less than the current turn number, indicating the following units enter the northern table edge at the end of the following turn.

- Platoon, Sudanese Spahis (23 mounted men; Lieutenant Belleville): 5 mounted figures
- 7th Company, Senegalese *Tirailleurs* (44 men; Captain Menon, Lieutenant Moreau): 9 figures.

SETTING UP THE TABLETOP

The map is based on a contemporary French map and designed for a 6'x9' tabletop of brownish-tan cloth or terrain boards. The southwestern woods should be at least 36" from the road; northeastern woods at least 48" from the road.



Ground Cover: Entire tabletop considered medium density open scrub of tall grasses, shrubs, and the occasional African style trees, but should not impede movement if in open order.

Road: Dirt track should be wide enough to allow two adjacent mule carts.

Woods: Thick and block line of sight (only open order infantry allowed (at half movement)).

Village of Tintioulén: Native huts.

REARGUARD ACTION, HISTORICAL ACTION

Captain Sansarric was in command of the rearguard, with his 2nd company of Auxiliary Skirmishers marching about 220 yards behind the Sudanese *Tirailleurs*, which in turn were behind the baggage porters. The rearguard was “charged with keeping a party of Sofas at a distance” that was following the convoy.

Outside the village of Tintioulén, the rearguard “was attacked in [the] rear by a strong Sofas band and many horsemen armed with quick fire rifles [that] wanted to surround the rear guard.”

Lieutenant Belleville successfully led his *Spahis* to rescue the rearguard, but was killed “with a ball in the chest during the charge.” The following day,

Captain Durand with his 7th Company of Senegalese *Tirailleurs*, “to avenge the Lieutenant’s death, set an ambush for the Sofas” that continued to pursue the convoy and “they fell into the trap and from then on, ceased to worry the detachment.” The supply convoy reached Kankan without incident thereafter.

FIGURE AVAILABILITY

Even though French West Africa has been relatively overlooked for gaming, a few figure companies have some 25/28mm figures, though mostly for the French.

Native West African figures are sorely lacking, except from one company. Castaway Arts (castawayarts.com.au) is the only company that currently makes an almost complete range of figures for French West Africa, including both infantry and cavalry of the Wassoulou Empire. These native figures are generally flexible enough to also be used for other West African states. Castaway Arts also cover the French forces in the Sudan, with *Tirailleur Senegalais* and *Spahis* (in fez or helmet; the latter being good for Sudanese *Spahis*).

Askari Miniatures (askari-minis.com) has a nice range of French forces in the Sudan, with *Tirailleur Senegalais*, *Spahis*, and Command figures, plus an 80mm de Bange Mountain Gun with Marine Artillery Crew. They also have figures for Foreign Legion and Command in Madagascar, which can be used for *Infanterie de Marine* as they are wearing the same uniform worn by the Marines. For Samori’s Elite Sofa regulars, simply use *Tirailleur Senegalais* figures.

Artizan Designs’ (artizandesigns.com) March or Die range (seen on this page) have been adding codes for West Africa. Many of the French Foreign Legion packs are suitable for Colonial Marines in West Africa. For the pre-1900 Colonial Marine uniform, the Legion in Sun Helmets (MOD005 and MOD006) and Legion Command in Troupes Colonial Uniform & Sun Helmets (MOD034), plus some of the officers in the Legion Command III (MOD009) work very well. For the post-1900 Colonial Marine uniform, the Legion in Troupes Colonial Uniform & Sun Helmets (MOD032) and Legion Command in Troupes Colonial Uniform and Sun Helmet (MOD034) packs are very nice. For West Africa specifically, they have Senegalese *Tirailleurs* (MOD080) and Senegalese Command Group (MOD081).

When I became interested in French West Africa gaming, I was not aware of figures for that theatre, so I used Old Glory (oldgloryminiatures.com) which worked well. From their Sudan Campaign range, the Sudanese Infantry Advancing with Command (CSB-04) is good for Senegalese *Tirailleurs* or Sudanese *Tirailleurs*, if you ignore the fact that they are wearing a stiff fez and shoes. From their Boxer Rising range, the French Marines Advancing with Command (CBP-07) are in 1900 uniforms, so fit for either pre- or post-1900 white or khaki.



DESIGNER'S NOTES: D-DAY: US SECTOR



As part of this month's Turning Points theme, we turn our attention to World War Two and the campaign that ultimately won victory for the Western Allies: D-Day.

In a timely new release, the *D-Day: US Sector* campaign book for Warlord Games' *Bolt Action* is the third in a series covering the D-Day landings and subsequent allied advance through Normandy. This book focuses on the push inland by US forces after the assaults on Utah and Omaha beaches. We caught up with the book's two authors, Mark Barber and Gareth Walsh.

Wargames Illustrated: What were your first thoughts and initial plans for this book as soon as you committed to writing it?

Mark Barber: We got involved with this book before we had even finalised writing the book covering the Anglo-Canadian sector, so as a team we were still very much in the zone for writing about Normandy. The American advance after D-Day immediately conjured up images of those slow, bloody, and brutal pushes through the bocage-lined countryside of Normandy. With that in mind, my first thoughts for scenarios went to open plan, rural maps; the city fighting scenarios in the book came a bit later. Having

just finished the support elements for the British army in the previous book, covering mortar and machine-gun platoons and the like, I was very keen to do the same for the German and US armies. Both Gareth and I knew that we would be following the standard format of a combination of historical narrative, scenarios, new units, and new theatre selectors, but from previous and almost totally unanimous feedback we knew that the majority of players wanted new units and selectors as a priority, so with a finite word count to play with we decided early on to focus on that rather than scenarios. Some books offer a lot more scenarios than the ones I've written, and it will always be that particular author's slant, so it isn't a matter of right or wrong, but I've always tried to go for a dozen or so relatively detailed scenarios rather than twenty more simplified ones. That save as much of the word count as possible for new units and selectors and we both agreed that those new units and selectors all needed to offer something new, even if really small and subtle.



Gareth Walsh: The scenarios really lay the groundwork for the new units and selectors, as the overall narrative needs to be formed first. The very first thing we looked at was breaking down the key points in the campaign and then associating them with ideas for playable scenarios. Both Mark and myself would rather give options for forces in each scenario within the book rather than just referencing a selector in an 'Armies of' book, which in turn added more ideas. That's always been Warlord's approach, too - the historical narrative and the scenarios worked into

it tell the actual story of what really happened. Before committing ink to paper (well, fingers to keys) we both did a substantial amount of research, (and no we don't mean Wikipedia!) using primary source documents, history books, documentaries, and museums to sharpen our knowledge of the campaign. Although the book is entitled the "US Sector", I wanted to try and open it up to as many belligerents as possible, giving different players new options.

Wi: What new ideas came out of the planning process for the book?

MB: One of the first things we did was split the workload 50/50 overall, but not in every area. I knew from some previous projects with Gareth that he is far better than me in conjuring up new, interesting, and balanced ideas for scenarios. On the flip side of the coin, I've got a few more years experience in researching and writing the historical narrative, so we were both happy to split the work with me taking the main part of the historical narrative and link writing, and Gareth taking on most of the scenarios. We both really enjoy coming up with new units and theatre selectors, so that had a pretty even split. As with all the projects I've worked on with Gareth, I'm really interested in the mass-produced, commonly seen backbone of militaries, whilst Gareth loves the specialist, niche, and sometimes weird stuff. With that in mind, I was keen to write up new units and selectors for the standard armies, such as US Army mechanized infantry, and it came as little surprise to me when Gareth appeared with ideas for the SAS and French resistance!

GW: One of the overwhelmingly positive notes from our last book was some of the quirky scenarios, so we tried to give players different ways of playing the game rather than variations of commonly used scenarios based on the campaign in question. One of the biggest areas I wanted to ensure we got right was making sure that every unit in the book has a place so to speak, so players know if their new units are allowed in the generic selector or can only be used in selectors in the book. This was one of the biggest balancing acts, ensuring punchy new units wouldn't skew balance in generic platoons.

Wi: Both the American and German armies in *Bolt Action* have featured heavily in several previous books. What will this book give to players of these armies that they haven't seen before?

MB: From the feedback we've received from previous books, the ability to field specialised units in their own, complete forces has been very popular. For example, US Rangers have always



Above and right: Examples of the historical and scenario sections in the book.

been available to any player using the options from the Armies of the United States book. However, Rangers appear as a squad which is effectively bolted on to a more generic American force. This book, in a similar way to what we did with commandos in the previous campaign book, now allows players to field an entire force of US Rangers, based on their historic Tables of Organization and Equipment. This was the first stand alone army I put together for this book, but between myself, Gareth, and our man in the US - Francesco Bambina - we did something similar for US Airborne, as well. But as well as the elite forces, American players can also get stuck into Armoured Rifle Companies, Cavalry Reconnaissance Troops centred around M8 Greyhounds, Tank Destroyer Battalions ... all sorts of stuff.

Standard German Army players will find most of their new options in the theatre selectors, which include the aforementioned support selectors such as anti-tank gun platoons centred around Pak 38s or Pak 40s, and Heavy Companies built around medium mortars and medium machine gun teams side-by-side. There are also more specific selectors such as the Defenders of Cherbourg, which give a flavour of the desperation faced by the German defenders against the American onslaught where every available man who could carry a rifle was employed, allowing the player to field a mixture of German army, navy, and air force units. But in the same way that American players have more options for elite units such as Rangers and Airborne, we haven't left German players out here, either ...

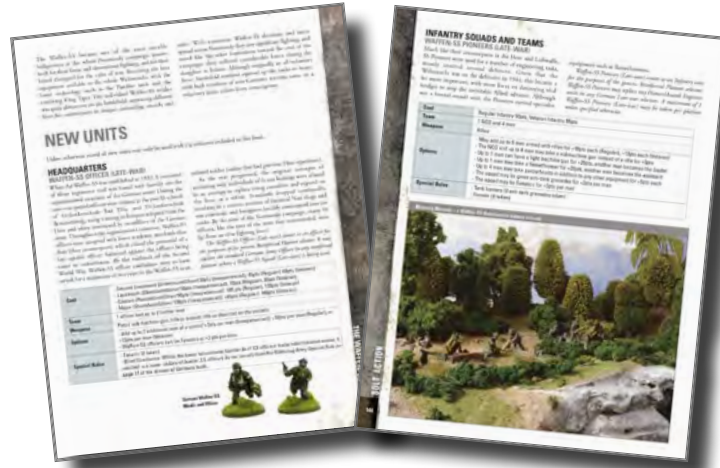


Above: US Rangers storm an unwary German command post.



GW: The US get some elite love, and so do the Germans. An entire section is dedicated to the Luftwaffe's elite arm of paratroopers, the Fallschirmjäger. There are several new ways to play the Green Devils, giving the German player the option to field a full force of stubborn veterans. Likewise, the Waffen-SS gain several new options and some unusual selectors such as the 17th SS Aufklarungs platoon, consisting of a swarm of Schwimmwagen loaded with fanatical SS.

As a self professed SAS fanboy, it was a no brainer for me to give the Allies' Special Forces heroes some attention. The previous iterations of the SAS have been mainly focussed on the desert action in their early days, whereas the new content brings them screeching into 1944 with Vickers K guns blazing. There are several new units (including an officer that can call in airstrikes!), a new selector, and two scenarios that will allow you to play one of the most elite armies the Allies can deploy. Fighting alongside their uniformed allies, I then drew focus to the large number of irregulars fighting the German occupiers in two ways; firstly the Maquis partisans and then the Paris uprising. The addition of the Maquis allows the partisan player to field deadly new units of French fighters (the Maquis squad is able to upgrade one man to a sniper!) and new selectors that



Left: Some of the Waffen-SS new units included in the book.

have a mix of partisans, SAS, and SOE/OSS, which will make for a visually fantastic force on the table. With the Paris uprising, partisan players will have access to a number of new unit options, including policemen and, for the first time, a regular or veteran tank!

Wi: *Bolt Action* appeals to a wide variety of players for differing reasons; some like the historical aspect, others lean more towards the tournament scene. How challenging was it to straddle the line between two ends of the gaming community which sometimes have conflicting appeals?

MB: This has always been one of the trickier elements to manage with

the books! The campaign books have always leaned more towards the historic side of the line, but even with that said we're still aware that *Bolt Action* has always been a streamlined, fast paced game which emulates war movies more than real warfare itself. However, even with that in mind, the campaign books are aimed at players with a passion for history - but there is still plenty of scope for catering to the tournament scene. I've always been more enthused by history than tournaments, whereas Gareth is a veteran Tournament Organiser and player, so the writing partnership worked really well. There would be times when I would write a new unit or selector and Gareth would point out a loophole that



Above: *The Panzer Counterattack at Mortain, 7 August 1944* by Tony Bryan © Osprey Publishing Ltd. Taken from *Campaign 88: Operation Cobra 1944*.

could be exploited in competitive play, whilst sometimes Gareth would produce something new and the rivet counter in me would point out that it didn't adhere to historical sources or TOE. Having those different perspectives but a proper respect for the other side of the fence really helped in putting this book together.

GW: As Mark mentioned, I tend to lean toward what I would call organised play, but not necessarily always hardcore tournament play (what some people call "win at all costs") but two opponents with the same relaxed attitude that want to win the game. This sort of play doesn't always rely on historical accuracy; I'm not bothered if my 1944 North West Europe British force plays against a 1942 Philippines US force, for me that's one of the best aspects of *Bolt Action* - utter freedom to play what you want (in a manner of speaking, at least!). People enjoy the game in different ways, when creating new game content you need to try and get a happy balance for as many of these different audiences. Personally I will look at a new unit and my first thought would be, does this already exist in the game? There is no point duplicating the same Regular infantry squad from an 'Armies of' book in a new supplement, people want things to be new or different, this is my approach to developing new units and selectors.

Wi: With a wide range of *Bolt Action* supplements now available, what has this book brought about for the continuing evolution of the franchise?

MB: Mainly lessons learned! Each book draws on experience from the last one. I look back on *Battle of the Bulge* and, even though it was the very best I could put together at the time, I think I could do it better now. The lessons I learned in that book were then applied to *New Guinea*, and in turn to *Battle of France*. The main lesson in all of this is community involvement; these books are written for the players and so the opinions of the



Above: An M36 Jackson tank destroyer lurks in the shadows.

players are absolutely paramount. We do all we can in terms of getting player feedback, normally via social media, and getting play testers involved from the start. All of the authors have an idea of what they want to see in the game, but getting a consensus from the target audience is hugely important.

GW: We did a lot of outreach on social media when we wrote *D-Day: The British and Canadian Sectors*; as Mark said it's a book for the players, so we did the same with this book as well. Granted, not every single *Bolt Action* player is on social media or responded to our outreach, however it was extremely helpful to see what people wanted. It gives a great insight that can be used to help shape how things evolve within the game. A great example of this is with one of the key weapons on a World War Two battlefield, the medium machine gun which is generally not considered great in *Bolt Action* by much of the community. With this in mind when I looked at the Fallschirmjager defending Carentan, the machine gun teams were vital to

the German defence. I wanted players to actually want to take them, so I gave machine guns the same rule as German NCO's and Stubborn to make sure they stick around longer.

Overall the combined goal was to really give something to suit narrative, historic, and competitive gamers alike. We certainly couldn't have done it without the invaluable help of a fantastic group of playtesters. Having two of us to bounce ideas off is brilliant (as well as the occasional Skype session with Alessio) but to really ensure we haven't missed something or to tame or boost a particular new unit or selector, they are thoroughly played through and given feedback.

MB: And without that community enthusiasm and input these books could easily go off in the wrong direction. That's probably the best note to end on here - a huge and sincere thank you to the community for getting stuck in with helping put these books together!

Wi: Thanks very much guys. Right, we're off to storm the beaches!



Above: German assault guns head to the frontlines.

ACW18[®]

American Civil War 18mm Papersoldiers



18MM ACW PAPERBOYS

Peter Dennis introduces a “new scale, a new adventure” for his American Civil War Paperboys.

The thing about printing downloads of paper soldiers is that they don't have a fixed size. I make them 28mm to eye level and then build the armies at that scale, but right from the start, even when copying the book pages, makers of Paperboys were reducing them to their favourite scale. Those who haven't tried cutting out paper figures might think that

the 28mm scale blokes are already a tiny enough task for the old blunt snippers, but armed with the right tools (Beaditive detail scissors are brilliant for 18s) and a little patience, they are not difficult to make, and their smaller cousins are little different. If you're a paper-soldiering veteran you've probably already tried, so you know.

Bert de Groot has been reducing his figures for years and the photographs of his 64% figures, beautifully cut-out and glued straight onto the base (seen over the page), caused me to think about how if I was to make a smaller scale, I could present them in a way which would be flexible and help everyone to 'make like Bert'. Mirko Bruner, one of the visitors



Bert De Groot's 64% sized 1705 French infantry.

to the Paperboys page on Facebook, sent me a sheet of American Civil War mixed types reduced from the Helion book, which showed just how economical these little fellows could be, and his offer to Photoshop the sheets for me really sealed the deal. We were on! Pretty soon, sheets resembling the old *Imagerie d'Epinal* ones of the 1880s were arriving in my email. Rich in colour and potential, they made my fingers twitch with anticipation.

Reducing the scale enlarges the area of your wargame terrain, and even the dining room table will have far more rear areas than with 28mm battles. New scenery was called for, including familiar and unfamiliar buildings, fences, and 18mm tree types in the innovative 'crosstree' style which makes a tree group that folds completely flat. The 1860s was an age of industry and for the first time in the Paperworld, we steam into the modern era with railways. Oh, all right then, we cotton-wool into the modern era.



The infantry figures are presented in nine-man strips with no base. This makes it easy to cut out between their legs and to kink the line, dropping a figure or two back a bit. The Paperboys assume a more individual character and their 3D illusion survives being seen from a wider angle. The bases can be the familiar 40mm size (using seven of the nine men on the strip) and a base sheet is supplied for that, but it is now much easier to base them on, say, a *Fire and Fury* one-inch base to make two four-man ranks which are much more realistic than the single line of figures gamers have become used to with 3D minis. The figures are glued directly to the base like Bert's figures. This works surprisingly well and a layer of Mod Podge painted onto the feet and weapons makes them pretty tough. Without the rigid 'locator strips', the cavalry groups can be staggered, again helping the illusion of a moving two-line body of men.



Other big 19th century armies like those of the Franco-Prussian War and the Crimean War come into focus in my imagination in this more expansive scale. I think this is a step-up in wargaming with paper soldiers and, although the men are smaller, the games- and the gains- are bigger.

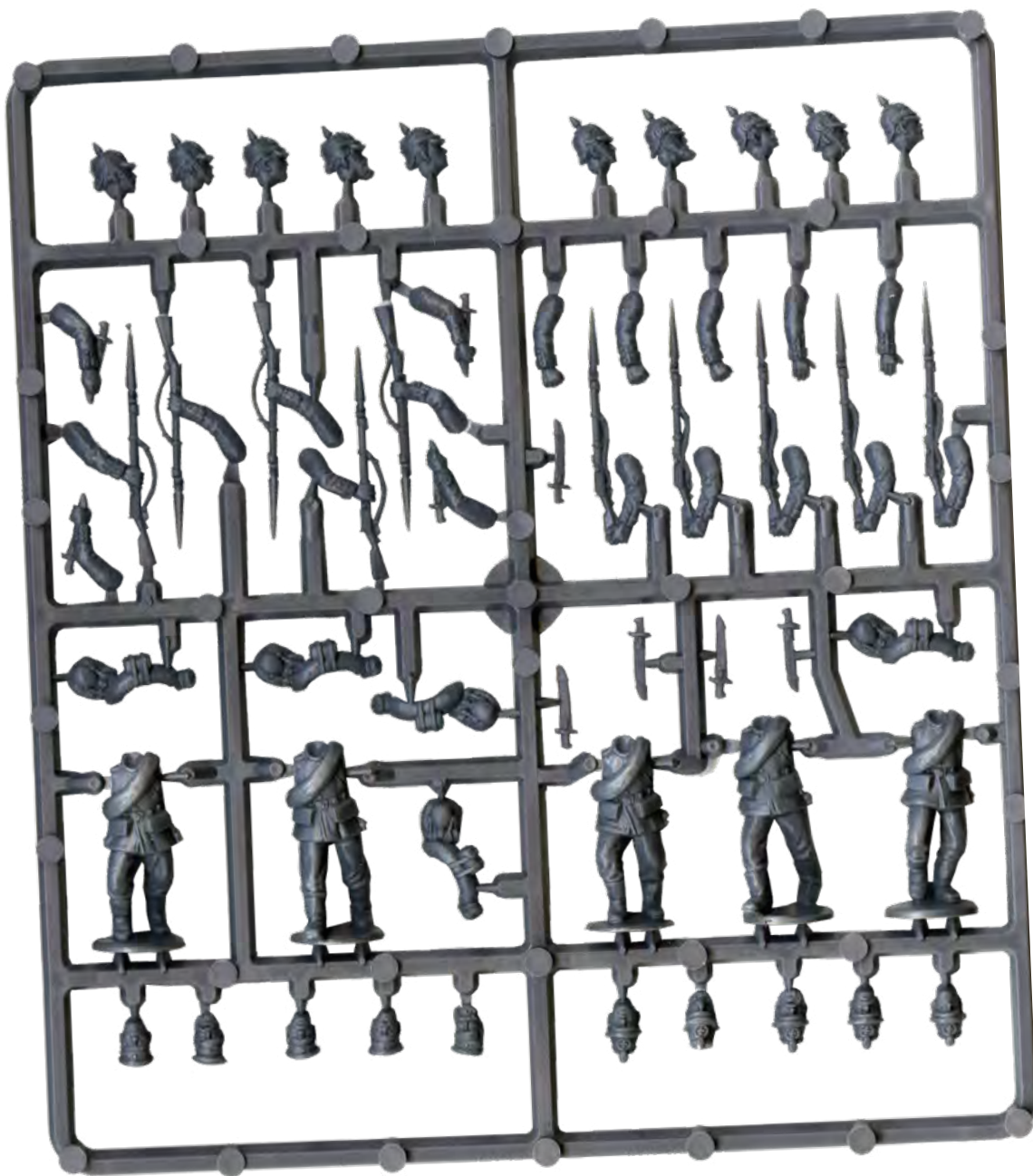


BACK TO THE FRONT

PERRY MINIATURES

FRANCO-PRUSSIANS

James chatted to Michael Perry about his new plastic Prussian Infantry frames for the Franco-Prussian War.



Above: Perry miniatures Prussian Advancing frame seen at its actual size.

This month's theme is Turning Points and, as luck would have it, there are some connected to the fine new Perry Miniatures Prussian Infantry and the chat we had about them.

Turning Point One - for the first time this year I was able to venture out and enjoy a couple of hours in the pub with Michael (and brother Alan, adding his insight and quips). I've missed these 'business lunches' - Zoom calls aren't quite the same - and with Perry access back open, *Wargames Illustrated* will once again be abusing ... um, making the most of the Perrys' figure collections and generosity to bring lots of shiny new stuff and fine photos your way. Hurrah!

Turning Point Two - Perry Miniatures are turning 180 degrees and wandering back to their beginning - actually quite a way before the beginning of Perry Miniatures - in creating a new Franco-Prussian War range. The first ranges they created at Foundry, back in the mid-'80s were for the Franco-Prussian War, and now decades on, we can see how far things have come.



Above: Michael (right) and Alan (just kidding!) enjoying themselves in the Sir John Borlase Warren pub.

So, without further ado, here's Michael with a painted line of Prussians, a handful of plastic frames, and a pint of Tiger before him, ready to talk us through the details of his new plastic Prussian Infantry and the metals that will expand the range.

PRUSSIAN PERFECTION?

Michael Perry: Stephan Huber has painted some of the early plastics - every now and again he'll ask if we'd like some figures painted and he's just been getting better and better! Alan's done some too ... I fear they won't look quite as good in comparison, maybe don't show them too big! [Laughs] They have some shiny helmets and I'm not sure if that'll be a good thing for photographs. [Alan's efforts are shown scattered around these pages and we don't think they look too shabby - Ed]

I've got some Dragoons painted up too, by Rafa 'Archiducque', along with French artillery, but these Infantry are the only plastics. Everything else is metal, at least for now. I'm working on French Infantry, but I haven't even finished the greens - they're a good way off from release. Alan's next plastics will come before they do.

There are a couple of bayonets on these Prussian frames that are too short, and a bit of flash. These are the first casting shots, so things like that will be fixed up before the final production frames get out into the world. Terry, who does our plastic casting at Renedra, will be very cross that I'm letting these be shown in the pages of the magazine!



One of the plastic Prussian infantry painted by Stephan Huber.

RIFLES AND BAYONETS

MP: As you can see the bayonets are all fixed to the rifles ... well, they can come off, but not in battle. The Prussians were trained and drilled to fire with them fixed, but I can imagine that after a while it would be tiring with a bayonet on the end of your rifle or musket - well, I know it is! They clearly did alright with it though.

Not featured on the frames, but wherever possible the Prussians would pick up the French's Chassepot rifles and pass them to the best marksmen in their unit. They were used for things like outpost duty and sniping because the French weapon was better at range.



A figure painted by Alan Perry, its shiny helm looking just fine!

USE YOUR HEAD

MP: Each frame has 20 head options around its edges and these are the same on each frame. Ten come wearing two choices of Pickelhaubes - that's the iconic spiked helmet of the German troops (well, Prussians at the time). They actually started wearing them in the army about 1845, but those ones were much taller. The ones on these frames are the 1860 and the 1867 types - they were the ones most used during the Franco-Prussian War.

The early one has more bling to it with a lot more brass and a cross running down from the top. The 1867 ones were simplified - I think that was down to financial restrictions, what with the army expanding a lot in the later '60s.



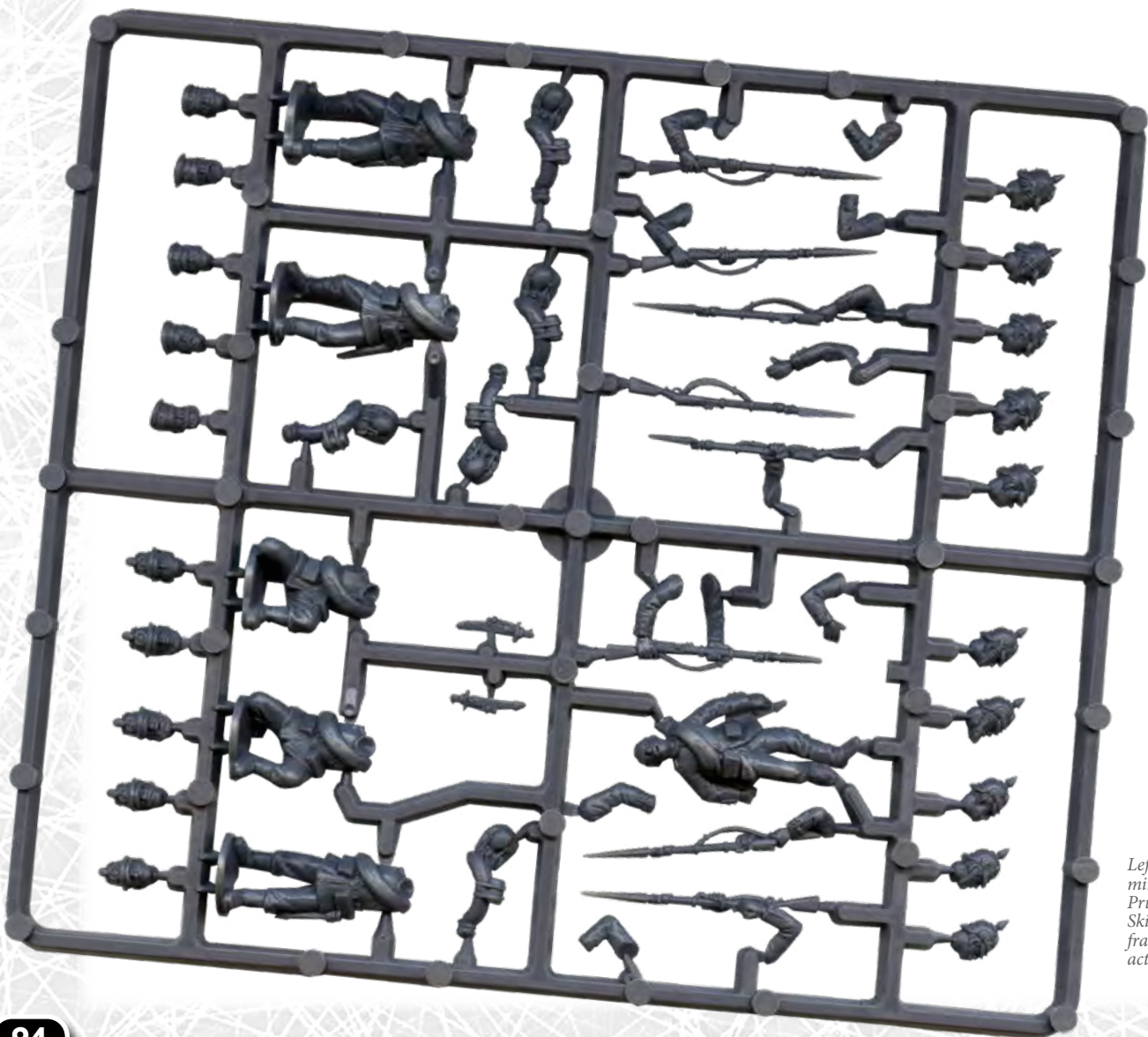
Above: Prussian infantry looking swish lined up in front of Hovels European range scenery.



Above (left to right): Landwehr shako, forage cap, and Pickelhaube.

Five other heads wear landwehr shakos. The uniforms were identical but there were almost as many landwehr units as there were regular army; they would be found fighting in France as well.

The final five heads are in forage caps and everyone would have had one of these in addition to their Pickelhaube or shako, so I included them. While these would generally be used for camp and fatigue duties, you do see them worn in paintings of fighting in the field as well, so I wanted to give gamers the option.



Left: Perry miniatures Prussian Skirmishers frame seen at its actual size.



FACE FOCUS

MP: Once headgear is on, especially Pickelhaubes, you can't really see detail on the faces too well but there's a fair mix. I used photographic reference as well as paintings to get an idea of what to add. Some have beards, some have moustaches, but as the campaign went on you see more beards in the images of troops. There didn't seem to be any regulations in the Prussian army about not having a beard, moustache, or anything like that.

We like to get it right - in the British army beards and moustaches weren't allowed until the Crimea, then it was just standard, really. I can't remember exactly if moustaches were standardised in the Crimea or if it was more that they just couldn't really do much about it. Up to this period, it's quite unusual to have beards in armies, so it does add a bit more variety and character.

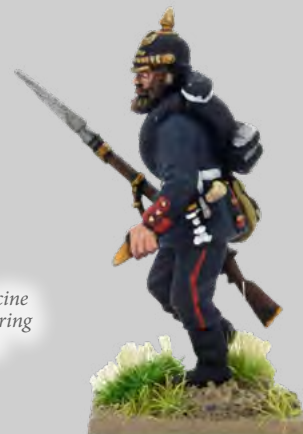


GETTING INTO THE GEAR

MP: It was common to wear the greatcoat rolled over the shoulder - the men generally took off all their packs, stowed them, then went into action wearing the roll in assault order.

They also have separate Fascine knives, which would be worn in battle even though they were used for hacking away at things like wood or bread on camp duty more than anything else. Those are in scabbards and you can see some arms are holding onto them.

As long as they could do it (if they had their rifle in their right hand) they would clutch the knife with their left when at a run. That was actually ordered - I think people tended to trip up on them otherwise, which would be pretty embarrassing!



Holding the Fascine knife in hand during the advance.

BOX BREAKDOWN

MP: There will be two different Infantry boxes. In the Advancing box, you'll get five of the frames that are used to build your men marching or running at trail. In addition, you'll get two frames of the Skirmishers - those are loading, firing, kneeling, and standing. Arms are interchangeable between the frames.

The other box is kind of an extended open order firing line, which would be quite common to counter the effectiveness of the French's Chassepot rifles at range. They were superior to the Prussian's Dreyse rifles at a distance, so the Prussians would suffer until they got within range. For that reason, the Prussians would abandon a shoulder to shoulder firing line, preferring a more open order. The intent isn't that you put all of the kneeling ones in front as there won't be enough to build your ranks out properly - it is more to represent them ducking and diving, using cover where they could. So, in this set there are more of the Skirmisher frames and your final unit will be less uniform looking.

There's also a command frame in each set - unfortunately, I don't have that with me, it's still being tooled. There's four figures on that: officer, standard bearer, drummer, and hornist (I don't think they called them buglers). In the book I have on the German army, written by a German, he always said hornist. There are more heads than you could ever need, along with some extra arms, including a sword and pistol for a commander.

You can ultimately build 39 figures from each box and there are also some casualties.

COMING AROUND AGAIN – TURNING BACK TO THE FRANCO-PRUSSIAN WAR

MP: We first did the Franco-Prussian range for Foundry in about '85. It was the first range we did for them and nobody had done Franco-Prussian War figures at that point really. Minifigs had some in 30mm from the '60s but it was far from a big period. Not for us either! We got two big Cassell's books - *History of the War* - and thought "Ooooh, I didn't know about this!", so the range was born largely as a project to satisfy ourselves. [It seems that more than 35 years later, little has changed. Perry Miniatures projects are still almost entirely driven by the current whims of Alan and Michael! - Ed]

Once it was done, it sold really well - surprisingly well actually. Looking back, I think we always thought we could do better. No, we knew we could! I think that there's maybe only 20 Prussians in the range, about the same number of French, and then some cavalry. It deserved more. And part of the appeal is that you can cover all of the Infantry with one box for each side. Obviously, there will be stuff on the edges of that - Bavarians in metal, along with Jägers.

There are perhaps some in the new plastics that are similar in pose to some of the Foundry figures - there's one loading from his pouch that can be made who is a bit of a throwback.

It's still not such a widely played period but Foundry still sell those early figures. I hope the new range will bring more gamers to the Franco-Prussian War. I can see them being used for other things too though. There's the chance for some fine 'what if' fun with the invasion of Britain in the 1870s, of course, but there's weird war possibilities - Martian things, steampunk, maybe *Turnip28*. Different continental periods with different coloured jackets and *ImagiNations*.

I think there's certainly interest in 19th century European wars, but there haven't necessarily been a lot of figures out there, especially reasonably cheap ones. I hope once the figures are available, it'll encourage more players and we'll take some nice photos to inspire people, do some articles in magazines [Ta da! - Ed] and scenarios.

If you have buildings from Napoleonic to the First, even Second World War, you can use those on the tabletop, so that helps.



Above: Now vs then - the new plastic Prussians alongside figures from the original Foundry Franco-Prussian War range.

When it comes to the war you don't have to play 100,000 a side battles - there were lots of big battles, of course, which the French tended to lose, but there was plenty of skirmishing in between. At the Battle of Saarbrücken, which was the first encounter of the war, there was one regiment of Prussians defending the town and a handful of squadrons of cavalry with a battery of artillery on the hill further back. They were assaulted by six divisions of the French, who attacked first and invaded Prussia. They held out for quite a while before falling back ...



Above: Figures in various poses, forming a more open order firing line, painted by Alan Perry.

I know a regiment versus six divisions isn't exactly a skirmish, but there are records that a British tourist was there at the time, having some food as things kicked off. Apparently a Jäger copped it near him, so he grabbed up the rifle and started to take pot shots at the French too - something to put on a postcard! You had quite a lot of British and Americans around the Franco-Prussian war observing what was going on actually.

There were patrols before Saarbrücken where shots would get fired over the border - there's a record of Count Ferdinand von Zeppelin (the one who produced Zeppelins in WW1) - who was a young officer at the time - leading some *uhlans* into France. He ended up sitting down to have a meal at a bistro about six miles past the border, to the complete shock of all of the locals, before riding back out again.



Above: A classic shot of early Foundry Franco-Prussian War figures, set up by the Perrys and snapped by Uncle Dunc in the early days of Wi.



Above: French Foot artillery painted by Rafa 'Archiduque'.

MORE IN METAL

MP: There's a lot to accompany the plastic Prussians in metal. An early release is 12 codes of Prussian cavalry and I've got some artillery for the French too. I'm still working on a *mitrailleuse* for them, the Prussian guns and crew are finished, I'm just starting French *chasseurs à pied* (light infantry), and I will make a few codes in metal to go with the Prussian Infantry.

I've done a pack of officers already, to mix things up in the plastics, and there will be some Prone Infantry too ... I really need to get started on Jägers. There are French cavalry to do, Zouaves ... I haven't touched Bavarians and Saxons. The only difference with the Saxons is a slight variation on the Pickelhaube crest, which is annoying - they integrated them instead of forage caps once they came into the Franco-Prussian War. Maybe Aly [Morrison] will pester me to do a strip of heads - he can be very particular.

I'm looking forward to getting more things released and then painted, to get into gaming.



Above: Prussian Dragoons painted by Rafa 'Archiduque'.

A PRACTICED POSING PROCESS

MP: I used to draw out positions in the early days, especially when I worked for Games Workshop and Foundry, but even by the time Perry Miniatures started, I was so practiced that I could pretty much just make the models how they needed to be. I don't have prone figures here, but that's about the only pose concession. I'll do a couple of codes of metal figures for that.

Prone figures do make sense in gaming as units would have gone prone - you can put a single prone model next to them to indicate that if you want to. I think it would look great with big units going prone, it'd be a bit unusual.



FRANCO PRUSSIAN READING LIST

MP: There are four books in the Osprey Men-at-Arms series (two French and two Prussia), one in the Campaign series, and an overall history of the war in their Essential Histories. Those are a fine starting point.

One thing that's a little annoying is that in most of the books - the easily accessible ones at least - two thirds of anything on the French army will focus on the Imperial Guard and elite cavalry. They don't play much of a part in things, while the line, who are central to the war, get short shrift. Artillery uniforms get a couple of pages at most, which makes my life tricky!

The best double volume on uniforms is from Verlag Militaria - *Franco-Prussian War 1870-71, Uniforms and Equipment of the German Armies* by Markus Stein and Gerhard Bauer (volume 1) covers the Prussians, and the French side of things is in *Franco-Prussian War 1870-71, Uniforms and Equipment of the French Armies* by Louis Delp rier, Laurent Mirouze & Christophe Pommier (volume 2).

A great book for a pictorial view of the French army is *L'Armee de Napoleon III dans la Guerre de 1870* by Andre Jouineau and Jean-Marie Mongin. That's published by Heimdal.

I have three late 19th century books on the war: *The Franco-German War* edited by Major-General Maurice C.B. from Sonnenschein publishers and a double volume from Cassel (all well illustrated).

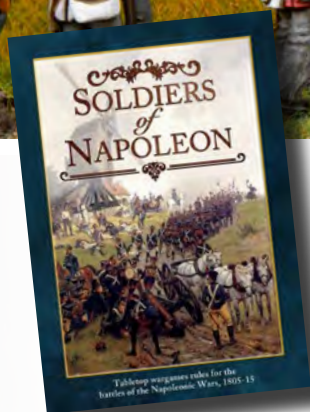
There are a number of more modern works, including *The Franco-Prussian War* by Michael Howard from Routledge and one by Irving Werstein (which I'm reading at the moment but is quite heavily Prussian biased). There are loads more on t'internet too!



DESIGNER'S NOTES:

SOLDIERS OF

NAPOLEON PREVIEW



Warwick Kinrade's been battling through the UK's Lockdowns to progress the next game in his 'Soldiers of' series and he's giving us an advanced preview taster!

My wargaming started with the Napoleonic Wars, back in the early '80s. Airfix plastic men that would never stand up, combined with Charles S. Grant's *Napoleonic wargames rules* (photocopied from a library book) to make up the first games I played with a tape measure and dice. 'Epic' battles took place on bedroom floors and, when it was allowed, across a dining room table covered with a green *Subbuteo* pitch and scouring pad hedges for terrain.

It was terrible! No battle ended without acrimony, but it was the beginning of a lifelong hobby in tabletop wargaming. Our gaming passions soon moved to WW2, but the appeal of the Napoleonic period lingered. The epic battles, the grand and colourful pageantry, and the sheer scale of the wars - it was only a matter of time before I felt the need to go back to my wargaming origin tale and write a set of rules.

Napoleonics is the biggest period for one of my regular gaming opponents, who has large miniature collections and has played with various rulesets for 30+ years. Despite the plethora of rulesets available nothing's ever quite worked as well as he'd like; he asked if I'd consider writing some new rules (to go along with the other 'Soldiers of' games we often play (*Soldiers of God* and *Soldiers of Rome*)). Nostalgia was no longer the only motivation (it's usually best if it isn't) and *Soldiers of Napoleon* was born!

INCREASING THE COMPLEXITY IN THE 'SOLDIERS OF' GAMES

I am a big fan of games that use cards to create tension in gameplay. Back in the '90s I experimented with the *Piquet* rules, which had some brilliant ideas, but I felt they were weighed down with too much 'other stuff' that, frankly, made it hard to finish a game. Elements I really liked included the asymmetry of the turn sequence, the unpredictability of the cards, the hard choices of how or when

to use a card, and how managing your card deck correlated to the command and control of an army. Another nice feature is that the cards can also give the armies their historical character, steering commanders into fighting with an army as it would have performed historically.

The way *Piquet's* cards produced a pleasing amount of 'friction' within a quick to understand and, more importantly, quick to play system is something that inspired *Soldiers of God* and *Soldiers of Rome*. These first two titles in the ongoing 'Soldiers of' series only deal with ancient warfare, of course, when men with pointy sticks tried to stab each other - a far simpler period for tactics and army organisation than more modern combat.

As warfare has developed, over the centuries, it has become increasingly complex and the basic rules for any 'Soldiers of' book going ahead is evolving to reflect this. With my first crack at horse and musket rules, in

Soldiers of Napoleon, I didn't want to just re-write a set of ancient warfare rules with added muskets! No, for a change of time period, there would need to be a radical change in the game system too. The core mechanic that drives the action along would have to be altered, with the aim of reflecting the complexities and details of Napoleonic warfare. The game rules and card system need extra complexity.

My starting point for *Soldiers of Napoleon* was to change the engine somewhat - the card mechanic. The cards provide various Orders, which are spent by a brigade's commander on Actions for the battalions, regiments, and batteries of his brigade. The greater the command distance, the more orders required for an Action - every ten paces costs one Order.

This keeps brigades together for efficient use of Orders, with large widespread brigades becoming unwieldy and costing a lot of Orders. Actions include the usual: marching, manoeuvring, formation changes, and cannons bombarding. Musketry fire is split into two 'modes', volley and skirmish fire (for which you'll have to deploy skirmishers).

There are also some specialist actions, like 'harassing' for light cavalry only (to try and sweep away enemy skirmishers) or 'intimidation' with heavy cavalry or lancers. Cards don't have to be played for just Orders, they can also be played for Special Events or to Rally.



Above: Designing the action cards.

EPIC FOCUS - ACHIEVABLE SCALE

The next decision to make was what was I actually trying to recreate? What are the characteristic features of the period? What makes Napoleonic battle unique? What makes Napoleonic battle feel Napoleonic?

Big questions to work out the answers to and, on the subject of big, one of the defining elements of Napoleonic is exactly that word - big! For me, Napoleonic battles need to be impressive

BRINGING CHARACTER TO THE TABLETOP



The game, as it stands, has the feel I hoped for and includes a few new gaming twists. There are battlefield objective cards and, to answer the question you've probably all got waiting to go, yes, there are some named commanders too. These will not be a persistent feature on the tabletop, instead making the occasional appearance, to observe and assist on the part of their battlefield that you are gaming on. These commanders include the bigwigs: Napoleon, Wellington, Kutusov, Blucher, et al. who will bring their own variants to the flow of battle and give you the justification to collect and use their models!

in their scale on the tabletop, they should have an epic sweep. They were large engagements by the previous standards of warfare, so at a very simple level they benefit from bigger armies.

There were many smaller engagements, of course, but *Soldiers of Napoleon* would be a game of battles, not skirmishes. There is great gaming to be had from Napoleonic skirmishing, I'm sure, but what attracted me to the period was the 'big battalions' and that's what I still love - massed infantry, cavalry, and artillery swamping the tabletop in their finery.

That's great on paper and in the imagination, but the instant problem encountered while going down this path is that the battles are just too large for most tabletops. There are only so many toy soldiers you can have on a table, and I'm not a fan of the over-full tabletop in which miniatures have no room for manoeuvre.

Figures that are crowded-in, shoulder to shoulder, restrict the two commanders to simply advancing on each other and meeting in a grinding war of dice rolling attrition.

Decisive movement makes battles intriguing, it gives them more of a story, enables a to-and-fro feel. There can be a flanking move here, a heroic defence of a farm or village there, a swirling melee for a ford or bridge, the sudden collapse of a defensive position, the clearing of a wood - these are the events that tell a battle's story and create the type of narrative that underpins the events of the best gaming campaigns.

When reading histories of real battles, they do not often become repetitive

grinds until one side breaks. Only the most incapable commanders would pursue the mid-battlefield mass-melee as a key strategy!

There are smaller actions across the battlefield, a charge here, ground lost there, a hill taken then lost, etc. I want these events in my battles - a hill fought over, and wood cleared on the right flank, a farm defended on the left flank, so that the story of each game reads like the story of a historical battle. This, in part, comes down to having space on a tabletop for such fights to develop. As most of us do not have huge tabletops to play on and huge numbers of men to line up on those tabletops, I need to put on my designer hat to find another way to make it work.

I think there is perhaps a 'golden rule', a proportion of models to table space that works best. I don't know exactly what it might be, but experience means I can feel it out and see it on the tabletop when playing the game.

DIVISION-PLUS GAMING

All of the above helped me to settle on a roughly 'division-plus' sized game for *Soldiers of Napoleon*. The basic tactical manoeuvring element of the game is a battalion of infantry (or the roughly similar regiment of cavalry). This is as it was on Napoleonic battlefields. Regiments might be fielded together but divided into their battalions and these could execute different tactical roles if required. It seems only right that the game would use the same system.

In all, with infantry battalions, cavalry regiments, and the addition of artillery batteries, playing with maybe a dozen to fifteen units under your control on the tabletop is possible. This is scope for enough variety in units to keep things interesting, but not so many men that the tabletop is so packed with models that there is no space to manoeuvre in.



I'm talking about 28mm models; obviously smaller models equal more space. As with all 'Soldiers of' games, *Soldiers of Napoleon* is model-size agnostic. All distances are set in 'paces' by the players to suit model size and table space.

If, as a commander, you are in control of a division, it seemed obvious that, although it's a lot of men, you can't expect to refight Austerlitz, Wagram, or Waterloo on a regular tabletop. What you can do is recreate part of it - hopefully the exciting or crucial parts! Hence the 'plus' part of the division-sized game, because once engaged a division is not often fighting alone, it is part of a wider force - its Corps and then Army, and they may well also become involved, as reinforcements.

THE STATE OF PLAY

Work on the *Soldiers of Napoleon* rules and book are well advanced (much helped by the UK's Lockdowns, keeping me inside with little excuse to escape the confines of the keyboard) but the game needs the final playtesting to refine it (which will be much helped by the ending of the UK's most recent Lockdown!).

I've been keeping those interested in the game's development updated through the 'Soldiers of' Facebook page and my blog (Move to Contact), so feel free to join us there. With luck, and without too many further Covid-19 delays, it should be available later in 2021 or early 2022.



Above: Playtesting a game pre-Lockdown.

GETTING CLOSER TO THE ACTION

These extra troops, from the periphery, would play a big role in the game, to try and make it feel like you are commanding part of bigger whole - there is a larger battle raging, to the left and right of your tabletop that will impact on your actions despite it being out of your particular game's scope.

You're trying to win in your 'divisional area', which is slightly different to just commanding a division. It opens up the historical orders of battle somewhat. A Napoleonic division is fairly restrictive on models and variety, it's going to be infantry or cavalry. The assumption that the tabletop area you are pushing figures around is just one part of a bigger fight allows games to include elements that were not part of single divisions, like the heavy cavalry reserve (note reserve). Just because they aren't in your division it does not then mean that cuirassiers can't be in your games - they can be committed to your 'divisional area' and it still feels historically correct. In fact, their deployment just adds to the exciting story the game is creating - the arrival

of the heavy cavalry or the grenadiers to apply the *coup-de-grace* or save the line is pure drama! An 'exciting, emotional, or unexpected event or circumstance' - that is what all wargames (and games in general, for that matter) need!

During the game, each side's force has access to Reserve Brigades, drawn from the wider army; there is a chance these will be released to aid your area of the battlefield. This is all arranged pre-game, as part of set-up - on which turn and which table edge they'll arrive - and this can be aided by the presence of more senior officers. Napoleon's presence can get things done!

Reserve brigades include the likes of the French and Russian Imperial Guard, grenadiers, the heavy cavalry and, well just about any other brigade really, an authentic way of placing the central reserve and second line troops into the game without them becoming an overly common choice of forces.

The faster the brigade, the sooner they are likely to arrive, so a light cavalry brigade can be moved up from reserve

quickly, faster than the heavy cavalry, which is faster again than infantry. Sometimes the reserve can be strong brigades, other times weaker; will they strengthen the line on the left, right or centre? Will they be required to defend, or attack? This is all part of the pre-game planning for the battle.

Soldiers of Napoleon is an ambitious project, covering eight different theatres and campaigns, from 1805 to 1815, with multiple army lists for each. It'll be a big book in the end, a (hopefully) definitive tome for those interested in playing the period with a card-driven set of rules.

As ever, writing the rules is just the start. Further playtesting is required and there are all kinds of production challenges to consider; that's the next big step. The cover needs to be finalised, the manuscript proofed, layout and photography has to be done. It's a task almost as epic as the battles themselves but as your experienced commander I'll be seeing this campaign through safely and I hope to see you on the tabletop soon!

Below: Victirx figures, Hovels buildings and Debris or War trees seen throughout this article.





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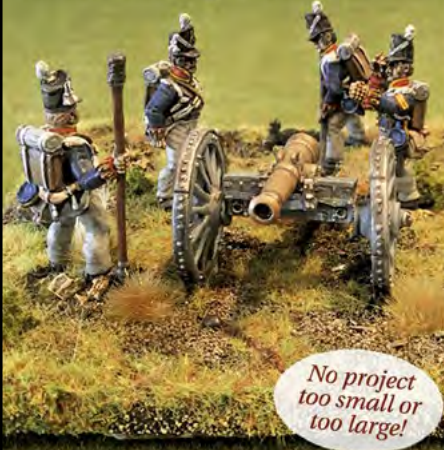
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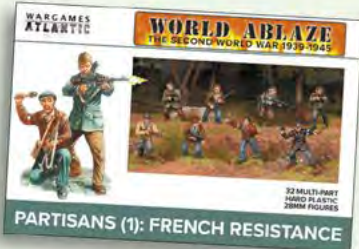
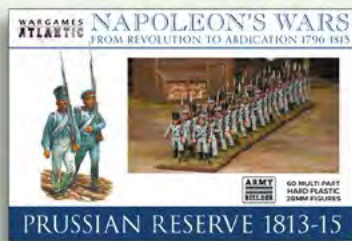
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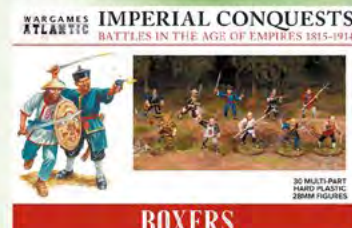
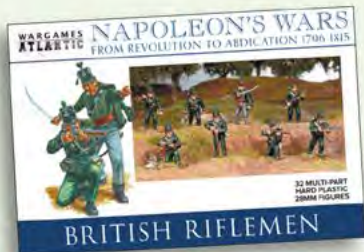
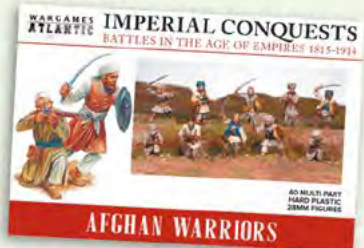
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