

THE WORLD'S PREMIER TABLETOP GAMING MAGAZINE

WARGAMES illustrated®

FREE

**WARLORD
GAMES**

CAESARIAN
ROMANS
WITH PILUM



INSIDER
INSIGHT



ISSUE 401
MAY 2021
UK £5.25



CONVERTING WITH ULTRACAST
Taking the scalpel to Thermo Plastic Resin



L'ART DE LA GUERRE
What's in version 4?

SCAN HERE WITH
YOUR PHONE TO
SEE WHAT'S
INSIDE

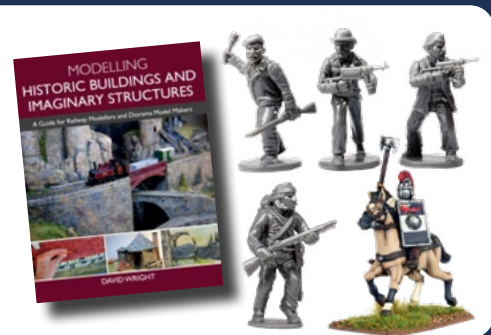


PLUS SPQR * IN HER MAJESTY'S NAME * WWII FINNS * DIXON MINIATURES AND MUCH MORE

CONTENTS



▲ QUICK FIRE 8



▲ OBSERVATION POST 12



▲ BUILDING A TERRAIN EMPIRE
(ONE LAYER AT A TIME) 50

WARGAMES
illustrated

29 Eldon Business Park
Attenborough, Nottingham
NG9 6DZ
United Kingdom

wargamesillustrated.net



wargamesillustrated



@wargamesill



/WargamesIllustrate



wargamesillustrated

FROM THE EDITOR

We're back with the bagged free frames this month, and tied into the recent release of *SPQR* by Warlord Games, we are hoping that you find your new Caesarian Romans particularly useful for some 'warband combat in the ancient world'. Whether you use the figures for *SPQR* or another set of Ancients rules, I'm sure you will agree they are great looking models.

We provide plenty of Caesarian gaming inspiration on page 82.

Away from all things Caesarian, this month's theme shares our love of talking to 'creatives' and getting the inside track on rules and figure design. We have 'Insider Insight' for you from the writers of: *In Her Majesty's Name*, *Lasalle*, *L'Art de la Guerre*, *Stargrave*, and more, as well as figure companies: Winterdyne Commission Modelling and Dixon Miniatures. They all have interesting takes on game and model production, whether you are familiar with their work or not.

Outside of our theme we have: armoured steam traction engines, painting competitions, Anderson Shelters, Age of Sail action and Winter War Finns - our hobby is nothing if not eclectic!

Happy reading and rolling!

Dan Falconbridge
Editor and Owner

Cover Artwork: 'Caesarian Romans' by Neil Roberts.

Below: Caesar's Legions clash with Celtic tribesmen, somewhere in Germania.
Figures by Warlord Games.



CREDITS

Produced in the UK and the USA.

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

Printed in the U.K. by: Acorn Printers.

Copyright © Wargames Illustrated 2021

CONTACTS

Customer Service & Subscriptions
help@wargamesillustrated.net

Tel (UK): 0044 (0)115 922 5073

Contributions
contributors@wargamesillustrated.net

Advertisements
adverts@wargamesillustrated.net

Quick Fire
wi@wargamesillustrated.net

Distribution
trade@warlordgames.com



PEFC Certified

This product is from sustainably managed forests and controlled sources

www.pefc.co.uk

CONTENTS

QUICK FIRE! 8
Wi Readers fill us in on their hobby exploits.

OBSERVATION POST 12
 New hobby releases under the microscope.

FULL PAPER JACKET 22
 Our monthly look at intriguing books.

THEME: TALKING STARGRAVE 26
 We get insider insight from *Stargrave*'s prolific designer Joseph McCullough, learn about his new sci-fi game, and how he's gone from fantasy to futuristic.

CONVERTING WITH ULTRACAST ... 32
 15mm conversion champion Bob Amey takes some Ultracast Ancients from PSC and makes them his own.

THEME: STEAMPUNK RELOAD 38
In Her Majesty's Name returns and half of The Ministry of Gentlemanly Warfare (designer Craig Cartmell) is here to tell us all about it.

A WW2 ANDERSON SHELTER AND GARDEN 44
 Andrew Pearsall's made an Anderson Shelter in an attempt to use up his leftover corrugated cardboard. He shows us how to replicate this great build!

THEME: BUILDING A TERRAIN EMPIRE (ONE LAYER AT A TIME) ... 50
 Roving reporter James talks 3D printing with Winterdyne Commission Modelling's Maz Wiernikowski.

THEME: SPQR AUTHOR Q&A 58
 We grabbed *SPQR* author Matthew Sprange by the pilum, quizzed him about his skirmish game's new Revised Edition, and enquired about the best ways to use this month's free frame of Romans in the game.

WINTER WAR – MAKING A FINNISH PLATOON 62

When Manuel Barros Silva decided to play *Bolt Action*, he wanted to make a competitive, visually appealing army. As this 'Making of' shows, he did just that with his Winter War Finns.

THEME: HOLISTIC NAPOLEONIC .. 68

More than a decade since *Lasalle* first shook things up in the wargaming world, author Sam A. Mustafa talks to us about its new second edition.

HOW TO ... BUILD AN ARMoured TRACTION ENGINE 72

Paul Davies presents a versatile vehicle building project.

THEME: FORTY (PLUS) YEARS OF MINI MAKING 78

We talk to Dixon Miniatures about the challenges and pleasures of keeping a miniatures company going through the decades.

FRAME FOCUS: CAESAR'S LEGIONS 82

Paul Leach delves into historical records and the Roman scenarios in *SPQR*'s Revised Edition, discovering battles your free Caesarian Roman minis can participate in.

THEME: THE ART OF 4TH EDITION ... 88

Hervé Caille guides us through his *L'Art de la Guerre* rules, which take in the modest spectrum of 4,500 years of warfare!

ONE FOOT IN THE WAVE(S) 92

Barry Hilton is known for the large battles he recreates on the tabletop but here he shows us size isn't everything; presenting a naval game on a single one-foot square board.

PAINTING COMPETITION ENTRANTS' GALLERY! 98

The entries to our five-year anniversary GiM painting competition are in and we've got a gallery packed with flashy photos!



▲ **WINTER WAR – MAKING A FINNISH PLATOON** 62



▲ **HOW TO BUILD AN ARMoured TRACTION ENGINE** 72



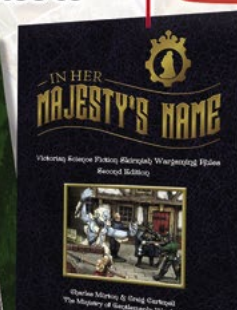
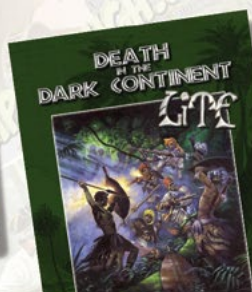
▲ **FORTY (PLUS) YEARS OF MINI MAKING** 78



▲ **CAESAR'S LEGIONS** 82

WARGAMES
 illustrated®

YouTube



INTERVIEWS
PRODUCT UNBOXINGS
RULE FLIPTHROUGHS
SHOW REPORTS
AND MORE!
NEW CONTENT ADDED EVERY FRIDAY. SUBSCRIBE TO NEVER MISS AN UPDATE

SUBSCRIPTIONS

THERE ARE **TWO** DIFFERENT WAYS TO ENJOY
WARGAMES ILLUSTRATED

PRINT

RECEIVE THE WORLD'S BEST SELLING WARGAMES MAGAZINE
DIRECTLY TO YOUR DOOR AND **SAVE ON THE COVER PRICE!**



12 ISSUES FOR ONLY

UK £60

EU £90
USA/AUST/RoW £130

QUARTERLY SUBSCRIPTIONS

UK £20 / EU £30 / USA/AUST/RoW £35

U.S. SUBSCRIBERS PAYING BY U.S. CHECK:
THE PRICE OF A 12 ISSUE SUBSCRIPTION IS \$180.

PRIME

THE Wi ONLINE MEMBERS CLUB. WITH EARLY ACCESS TO THE
LATEST MAGAZINE AS A DOWNLOADABLE PDF, **PLUS** 34 YEARS'
WORTH OF MAGAZINES VIA THE Wi VAULT **AND** LOADS MORE
BENEFITS, AS OUTLINED ON THE OPPOSITE PAGE



ALL FOR A MONTHLY MEMBERSHIP OF

£5.99

TRY PRIME FOR JUST £1.00
FOR THE FIRST MONTH

COMBINE THE TWO FOR THE LOW MONTHLY COST OF

UK £10

EU £14
USA/AUST/RoW £15

INCLUDES THE MONTHLY PRINT MAGAZINE AS WELL
AS ALL THE BENEFITS OF A PRIME MEMBERSHIP.

MORE **Sainsbury's** AND **TESCO** STORES STOCKING Wi

Wargames Illustrated magazine is now being stocked and sold in
more Sainsbury's and Tesco supermarkets than ever before.

Pick up a copy straight off the shelves when you do your weekly shop, or - if you have your groceries delivered
from one of the stores that stock *Wi* - you can get the magazine delivered to your door with your food and wine!

Is there a Sainsbury's and Tesco stockist near you? Find out at www.wargamesillustrated-info.

WHAT'S INCLUDED

Subscribe online at
WARGAMESILLUSTRATED.NET

Or by post with UK cheque at

Wargames Illustrated,
29 Eldon Business Park
Attenborough, Nottingham
NG9 6DZ, UK



Or by phone on
0044 (0)115 922 5073

Any subscription issues, please email
HELP@WARGAMESILLUSTRATED.NET

	PRINT	PRIME
THE MAGAZINE	✓	✓
PRIMETIME*		✓
+ Figure Spins		✓
+ Exclusive Content		✓
+ Videos / Interviews		✓
GIVEAWAYS		✓
THE VAULT		✓
DISCOUNTS		✓
£5 OFF AT NORTH STAR		✓
£5 OFF AT GRIPPING BEAST		✓
FREE RULES PDFS		✓

*Receive a round-up of the latest wargames news and behind the scenes info straight to your inbox via our weekly news bulletin - Primetime.

WI **PRIME** CONTENT INCLUDES:

**£5 OFF EVERY MONTH
AT GRIPPING BEAST**



INTERVIEWS, **FLIPTHROUGHS**
AND UNBOXING VIDEOS



SPECIAL OFFER



**25% OFF SELECTED
PERRY MINIATURES
BOX SETS**

£5 OFF EVERY MONTH AT NORTHSTAR



**EVERY ISSUE OF WI AVAILABLE
(AND SEARCHABLE!) VIA THE VAULT**



WWW.WARGAMESILLUSTRATED.NET

Castles

METCALFE

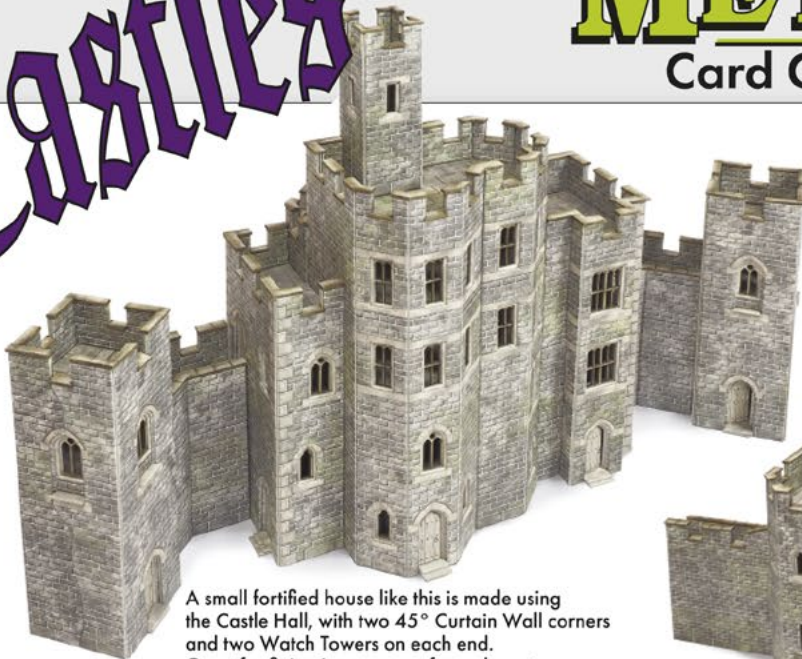
Card Construction Kits

Beautifully detailed
and great fun to build

Now available in two scales

OO scale (1/76th scale)

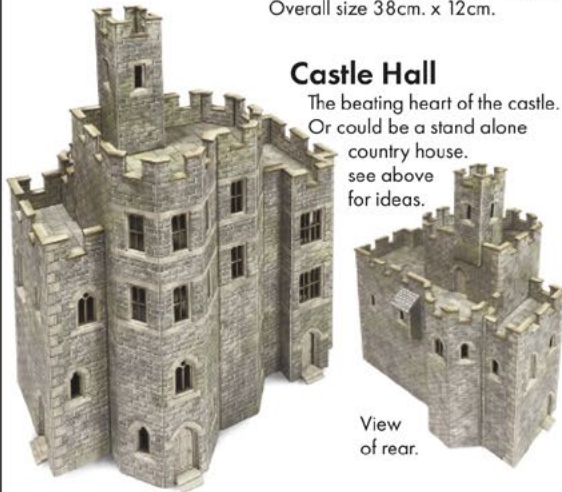
and N scale (1/144 scale)



A small fortified house like this is made using the Castle Hall, with two 45° Curtain Wall corners and two Watch Towers on each end. Great for fitting in a corner of your layout. Overall size 38cm. x 12cm.



Castle Gatehouse



Castle Hall

The beating heart of the castle. Or could be a stand alone country house. see above for ideas.

View of rear.



Watch Tower

A useful little tower to fit in with the curtain walls, or even use as a stand alone folly.

NOTE:
You get one tower in the OO kit and two towers in the N kit.

Curtain Walls

Various lengths of straight walls plus 2 x 45° corners and 1 x 90° corner. Two packs needed for a complete curtain wall as below.

Castle Building Sheets

A pack of matching stone sheets, ideal for customising and scratch building. Contains stone walls, paving and laser cut capping stone strips.

Glues & Tools for castle building

We recommend using a combination of Speed Bond and Rocket Card Glue. Also our Ultra Fine Tip Glue Applicators for use with the Speed Bond. Guides on the use of glue are in our kit instructions. Also needed are a Knife and Fine Point Tweezers. See tools on our web site.



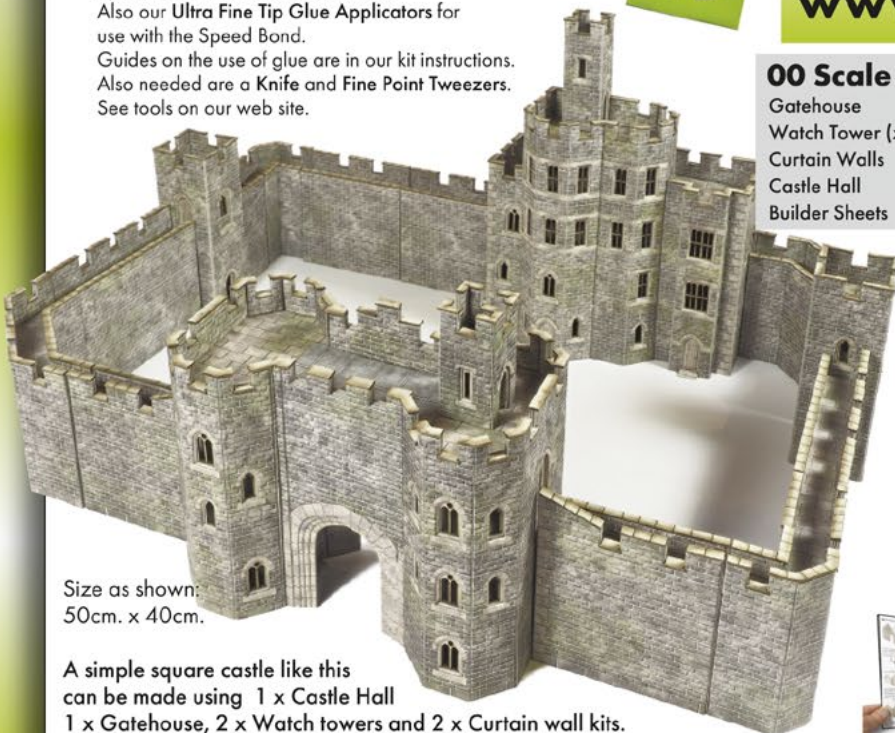
See our full range of
card construction kits at
www.metcalfemodels.com

OO Scale Price List

Gatehouse	PO291	£19.00
Watch Tower (x 1)	PO292	£6.50
Curtain Walls	PO293	£11.50
Castle Hall	PO294	£17.50
Builder Sheets	PO295	£5.80

N Scale Price List

Gatehouse	PN191	£14.00
Watch Towers (x 2)	PN192	£7.00
Curtain Walls	PN193	£9.00
Castle Hall	PN194	£13.00
Builder Sheets	PN195	£5.80



Size as shown:
50cm. x 40cm.

A simple square castle like this can be made using 1 x Castle Hall 1 x Gatehouse, 2 x Watch towers and 2 x Curtain wall kits.

Model making with card

A thoroughly absorbing hobby in its own right.

The kits are printed in full colour including weathering on to thick card.

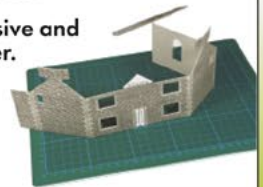
Pre-cut components are die stamped for easy extraction from the base sheets ready for assembly.



You don't need expensive and complicated tools either.



Step by step fully illustrated instructions



FOUNDRY

CAESARIAN ROMANS & ALLIES



www.wargamesfoundry.com

01636 526 886

QUICK FIRE!

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



NINE-DASH LINE

By Paul Meagher

This project is part of a series I have been working on since 2018 - 'All Enemies Foreign and Domestic'. The name derives from the oath of office for military personnel and federal office holders and the series is my attempt to articulate the dangers, external and internal, to the experiment of American democracy. Frankly, I do not think I would have attempted this project during a prior presidential administration in my lifetime [the 45th was in office when we received this article - Ed].

This piece - 'Foreign # 5: Nine-Dash Line' - depicts the efforts of the People's Liberation Army Navy to seize, expand and fortify rocky atolls in the South China Sea. Development of these shoals and atolls, including military airfields, garrisons, and SAM sites, are part of an Anti-Access/Area Denial strategy, intended to make it too costly for the US 3rd and 7th Fleets to operate within the 'First Island Chain' running from Japan to Guam.

Empress Miniatures' 28mm Chinese PLA from the Ultra-Modern series were easy to work with and highly detailed. Removal of the bases and pinning for mounting on the rocky base was thankfully not a problem.

I have painted miniatures with digital camouflage patterns before, specifically USMC Desert and Woodland MARPAT, but this was my first attempt at the PLA Naval Infantry pattern. Painting the pattern, naturally, just takes time and fine brushes that you don't mind 'beating up.' I used mostly Reaper paints: Ghost White, Sapphire Blue, Cloudy Gray, and Shield Brown.

The rocky base is a plaster cast intended for a home terrarium that I picked up at a thrift store for a dollar. The water and waves were the biggest challenge - I started with a basecoat of a deep navy blue, followed by a thin coat of Artist Loft acrylic Gloss Gel medium, pulled into low ripples by 'poking' with a flat, round brush. The ocean swells and crashing waves are done with Woodland Scenics Water Waves, followed by a series of very thin washes of blues and whites, with white for the crashing waves and whitecaps. A thin varnish over the water afterwards gave it a uniform appearance. The YouTube videos by Woodland Scenics were excellent tutorials on the use of Water Waves.



IT STARTS WITH A SCREAM

By Jim Morgan

Who doesn't love dinosaur and time-travel adventures? I do! Over the past few years, I've acquired a menagerie of prehistoric monsters, scratch-built scenery, and 28mm adventurers, soldiers, and natives to bring these stories to life on the tabletop.

Our NUTS (Northern Utah Tacticians and Strategists) Club indulges me by trying different rulesets to get a just-right feel. I even drafted my own set - Battlefield Jurassic - including such scenarios as 'A Sound of Thunder: The Great Hunt', 'The Return of the Queen', and 'The Land that Tom Forgot'. More recently I've adapted the excellent *CONGO* rules for a multiplayer scenario recreating King Kong on Skull Island.

Anxious to appease their Gorilla God, savages have kidnapped the beautiful starlet, Ann Darrow, and have tied her to their offering pole. They watch intently while drums reverberate through the cliffs, summoning Kong. Teams of

merchant sailors swarm ashore to battle the natives and pursue the giant ape through prehistoric jungle, to rescue the damsel from his mountaintop lair. All the while, the unscrupulous film director captures great footage!

The game accommodates up to six active players - King Kong, the natives, two expeditions of sailors, the ship's skeleton crew, and the dinosaurs. These can be controlled by a player or the Gamemaster.

Each player has their own objectives. The expeditions and natives are subdivided into five- or six-man teams, fitting seamlessly into *CONGO* game mechanics. I added stats for characters, Kong, and the dinosaurs and updated charts to include the WYSIWYG weaponry carried by the figures. Unfortunately, *CONGO* cards slowed multiplayer gaming, so we dice for player order each turn; each turn has four rounds for activating any one of the teams (Kong counts as four separate teams).

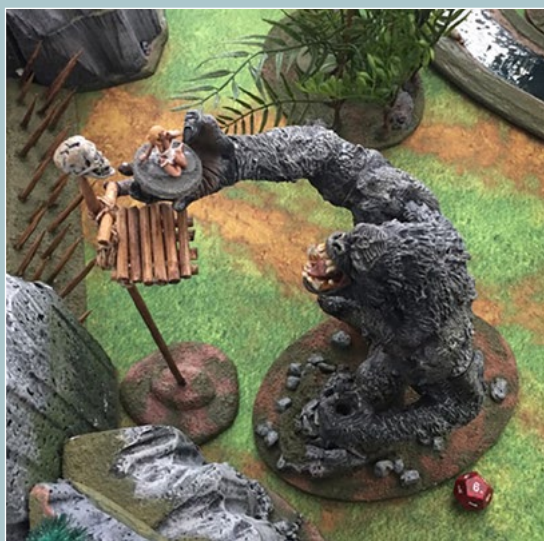
The action is fluid. Natives hold the beach or let the expeditions pass to attack the ship. The sailors may control the gate,

storm the palisade, or send men into the jungle to face the denizens lurking within. Dinosaur encounters are random for Kong and the men. There's a fun combination of strategy and luck.

Some characters are from Copplestone. The sailors, film crew, damsels, and naval guns are Pulp figures (Savage Seas). Cannibals are Old Glory. My favourite dinosaurs are PAPO, featuring exquisite detailing. Kong comes as the peaceful gorilla or his angry alter-ego - a beast whose pivoting wrist can hold aloft his tiny bride.

The scenery is mostly scratch-built with mountains, hills and boulders carved from insulation board and packaging Styrofoam. The gate and palisade are made from bamboo skewers and twine; huts are thatched with teddy bear fur. Patches of jungle are made from craft store plants. Underlying mats are from FLG, the water sheet is from LeMax, the modified tramp steamer began life as a Hobby Lobby fishing boat.

All combine for a colourful, action-packed tabletop game!





TWO USES FOR EVERYTHING

By Mark Learmonth

When I got back into wargaming a few years ago it was driven by reminiscing about crudely daubing blobs of paint on various Games Workshop minis. With those times behind me the first historical army I carefully painted for my new hobby was an Ancient Britons force for *Impetus*, which was popular with people I knew.

I'd painted my Britons as multiple miniatures on large bases, and I liked the results. One thing that I soon became aware of, though, was a reticence by some older players to be into the same stuff I was, as they were apparently playing decades old games which had various acronyms that seemed indecipherable to a newcomer.

Predictably, after a handful of games, my diligently prepared bases of Britons were safely preserved in Really Useful Boxes for the rest of eternity.

A few years down the line, with more than a couple of quid spent on "the new and shiny", I'm a bit more sympathetic to the older players' point of view, having witnessed the collective, never-ending search for newer games to play, moving a Sauron-like gaze from new product to new product. There will always be interesting new things to buy in different scales, on different base sizes etc. I just had to be a bit more organised in my planning for projects to ensure they avoided the fate of the Britons.

I'm not the quickest painter, so I now try and build some redundancy into my projects to make the minis I paint useful for at least a couple of different games. This works for me as I'm more of a painter than a historian and am not driven to research more obscure conflicts (yet). I also usually limit my impulse purchases to new rulebooks, and don't allow a huge lead/plastic mountain to build up.

In the lead up to Christmas I was working on an *Age of Hannibal* force for *SAGA*, which was probably driven by a desire

to paint an elephant. The option to do a Carthaginian force, where just about anything else in the book could be used as a contingent unit, also appealed to my recycling sensibilities. Painting some Numidians as part of that sounded interesting, and it dawned on me that I could also combine them with some Caesarian Romans to make up a force for the *Infamy, Infamy!* book I'd just bought.

So, the project was planned in two parts. The eight-point *SAGA* force was completed just before the end of the year; I'm now working on Warlord Caesarian Romans which will probably take a couple of months to be completely finished. The Caesarian Romans could also be used for something like *SPQR* (the Numidians too), or other skirmish sized games.

There was also a happy coincidence when I realised that the sabot bases (previous lesson learned!) for *Infamy, Infamy!* had the same unit frontage as my long-lost tribe of Ancient Britons, so they might actually see the light of day again, having a scrap with Julius's boys.





MYTHIC AMERICAS



New to The Acclaimed Mythic Americas Range - The Incan Warband marches into the world of Mythic Americas!

The Inca represent a balanced, elite force that excels in magic and other ranged attacks. The Inca faction has strengths in every facet of the game, allowing a player to build a force that can move quickly across the table, shoot, and fight. Inca magic and its caster priests are some of the most powerful in Mythic Americas. They have access to formidable ranged spells and can fortify their casting by sacrificing models to improve success

Developed in partnership between Warlord Games and Mythicos Studios, Mythic Americas takes players on a journey through American folklore, using the incredible Warlords of Erewhon engine to power lightning-fast skirmish games between warbands of the Mythic Americas!



Incan Cuzco Warriors with Axes
Set of 10 metal figures
RRP: 25GBP / \$40



Also available as Cuzco warrior with spears



Incans with Clubs
Set of 10 metal figures
RRP: 25GBP / \$40



Incan High Priest with 2x Sacrificial Virgins
Set of 3 metal figures
RRP: 10GBP / \$16



Incan Alyus Warriors
Set of 10 metal figures
RRP: 25GBP / \$40



Incan Oracle (with 4x Sacrificial Virgins)
Set of 5 metal figures
RRP: 15GBP / \$24



ORDER ONLINE AT
WWW.WARLORDGAMES.COM
OR BY PHONE: (UK) 0115 784 5176



This is The Way

OBSERVATION POST

NEW AND FORTHCOMING 'WARGAMES STUFF'
YOU NEED TO KNOW ABOUT

RULES, SUPPLEMENTS & FIGURES

NORTH STAR MILITARY FIGURES - OATHMARK HUMAN CAVALRY

SPINS

North Star continue their support for ranked fantasy game *Oathmark* with the release of this human cavalry box set. Produced in their always high-quality injection plastic at 28mm scale, this is a generous set of 15 multi-part Human Cavalry figures and includes a glorious range of weapon and command options.

Two alternate frames are included in the box and we'll look at the horses, which come on five frames of three models, later - first- let's focus on the riders, who come on three frames of five models.



Anyone familiar with previous *Oathmark* sets will know that there's a bit of a formula to the layout. A basic number of bodies are reinforced with every possible weapon combination available, and command options garnish a frame corner too. Oh, and there are usually more heads than you could ever need!

We are pleased to report that nothing's changed here. The riders' torsos and legs are all fairly similar, coming in two parts and allowing you to pivot them at the waist. They wear quite basic leather and cloth gear, with a few studded jerkins in the mix, and are designed to work as Human Cavalry or Mounted Rangers, depending on the other options.

You can use the aforementioned wide variety of heads to initiate your chosen differentiation. Hooded ranger types feature alongside ones topped with simple *spangenhelms*. There are also some bare heads and a mix of other options, including a full helm for your command. In total there are 16 heads to each frame, more than three times the amount required, so why not mount some spares on cocktail sticks and make gruesome 'heads on spikes' terrain?

Each frame contains all of the weapon options a general could wish for. There are bows with arrows at different stages of nocking and loosing as well as accompanying quivers. Should melee be your preference there are hand weapons, spears, and arms that can have rectangular shields attached. There are also some dinky blades and pouches to fix on the models' belts, should you so wish.

On the command part of the frame is a sword, banner, and double headed axe.

While this array of weapons offers great gaming versatility it does, perhaps, play some part in the final models having a slightly indistinct look. The figures almost have a 'blank canvas' design aesthetic, for you to apply your own distinguishing detail onto, but there's little on the frame to aid you in achieving that. A few iconographic elements would have been a nice extra.

Riders are nothing without mounts, of course, and these two-part horses, on a separate frame, have a real sense of movement. This adds a lot of dynamism to a ranked-up unit but there is something that feels very slightly off about the anatomy of the beasts. We can't quite place it, but they look slightly cartoony. That isn't without its charm, of course, and might even endear them to some collectors.

Minor horse misgivings aside, if you play *Oathmark* and have a human army you're going to be very happy to put these on the table!



BLOODY MINIATURES - ENGLISH CIVIL WAR

SPINS

Bloody Miniatures are a new manufacturer providing 28mm metal figures suitable for conflicts in the early to mid-17th century, such as the English Civil War or the Thirty Years War. The figures are sculpted by Nick Collier and have been designed to match the ranges he designed for Bicornie and Renegade some years ago. These are on the larger size of 28mm so check the size comparison below and make sure you're happy with how they'll match your existing figures.



What makes this range stand out in the 28mm ECW/TYW realm is that they've been designed to suit smaller scale skirmish type games. This means that rather than focusing on poses to fill the ordered ranks and files of a 17th century pike and shot formation, the figures are all heavily armed and in dynamic, characterful poses. While other figures ponderously advance, shoulder to shoulder, these chaps are storming a breach, or on a dawn raid attacking an enemy camp.



Above: Mortuary Man.

Four packs, each of four different figures, make up the initial release. The first pack, Mortuary Men (seen left), have drawn broadswords - the type that became known as Mortuary Swords after some examples that included the death mask of Charles I on the hilt. They wear buff coats and could represent dismantled cavalry troopers or the officers of foot regiments.

The second pack is Forlorn Hope (seen right) and the models are open handed with four polearms included, two halberds and two partisans. These would make great infantry officers, or troops equipped for especially hazardous, close quarters tasks. Three of the figures have helmets and one is wearing a back and breast plate.



Above: Forlorn Hope.

The third pack, Pistoleers (seen right), are armed with the large calibre pistols typical of cavalymen in this period. Three have a pistol in one hand and a broadsword in the other, two are helmeted, and one is in a back and breast plate. Again, these would make great officer figures or dismantled cavalry troopers.



Left: Pistoleer.

The final pack - Dismounted Troopers (seen below) - all carry carbines and three are wearing the three barred English pot helmet which was popular amongst cavalry troops on both sides in the English Civil War. These figures are ideal to represent dismantled troopers, perhaps on a scouting mission, or holding an isolated outpost and firing their carbines.



Left: Dismounted Trooper.

This is a really exciting and welcome new range, designed to complement existing ranges by adding in some different options for 17th century gamers. Ideal for skirmish or roleplaying games, they will find a home in the armies of those fighting bigger battles too, as excellent command groups or forlorn hopes. Their dress and equipment will fit in most European and Colonial American theatres from the 1620s until the 1650s, and the level of detail and crisp casting will be popular with painters.

So, span your wheel-lock, heft your halberd, and get into action with Bloody Miniatures!



Range comparison (left to right): Perry Miniatures, The Assault Group, Warlord Games, Bicornie, Bloody Miniatures, Renegade Miniatures, and Redoubt Enterprises.

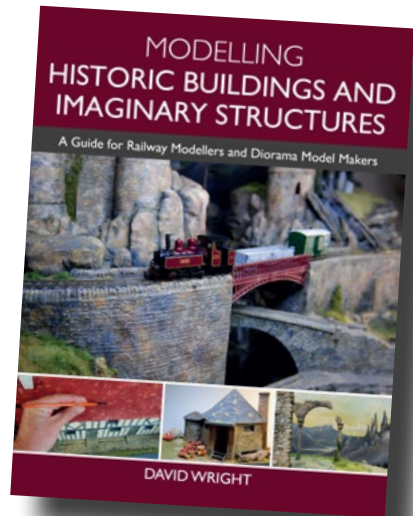
CROWOOD - MODELLING HISTORIC BUILDINGS AND IMAGINARY STRUCTURES

FLIPTHROUGH

We feel very fortunate whenever we hear the thud of a delivery landing on the office carpet. A generous number of books get pushed through the *Wi Tower* letterbox and we always enjoy having a flick through them but, alas, many never find their way into the magazine. This is generally because they, rather crucially, miss out on the prerequisites that our name dictates: they must relate to gaming (*Wargames*) and they must have some sort of visual element (Illustrated).

In the case of many history books, no matter the quality of the research, they fail to touch on wargaming enough (often at all) and only have a few maps and diagrams within. They usually get passed to various friends of the magazine who are intrigued by the respective periods or join our office library. We do give Neil Smith a couple of pages each month, to cram many of these publications into his informative Full Paper Jacket column, so if you like tomes heavy on the history be sure to check that out (page 22).

On the other hand, there are the books with the word 'Railway' on the cover. We have absolutely nothing against model railway enthusiasts (and suspect a decent number of our readers do their fair share of HO modelling) but the contents of these books tend to be too focused solely on railway modelling (rather than that essential wargaming element) even if they have some good tips within.



Modelling Historic Buildings and Imaginary Structures bucks that trend; just about every model within it would look magnificent on gaming tables for various historical periods. In the introduction the author, David Wright, states: "I have purposely tried to present the contents in a way that I hope will fire the modeller's imagination, rather than following exacting constraints." and perhaps this is why this, his seventh book for Crowood, is particularly appealing to us as gamers. We want to recreate the past or breathe life into the imaginary rather than strive to achieve present day realism; the guides here aim to do much the same and they do it through a truly expert teacher.

The introduction shows the author is as comfortable expressing himself with the written word as he is creating stunning scenery and sets out the aims of the book. We particularly like how using scrap or low-cost materials is given first billing in those aims. There are no projects here that you'll need to gather piles of special equipment and materials to achieve.

Chapter one throws us in at the deep end somewhat with a historic timber-framed building. This is a rather more complex than the standard *Wargames Illustrated* How To ... but with a lot of pages to fill David can afford to get into the details. He builds Mary's Lodging, a 16th century half-timbered hunting lodge that was once within the walls of Tubury Castle. In great detail we are guided through the challenges and techniques in researching and building a model of a structure that no longer exists and there's a treasure trove of detail about materials and planning before the actual build process is examined.



Photographs of real-world buildings, David's own sketches, and workbench snapshots are used, and these are all of good quality. There's a very slight lack of focus in some of the work in progress pictures but we're being extremely picky by even mentioning it! The guide focuses on the techniques used to complete one wall then expands to the building as a whole.

Don't expect step-by-step processes here, this is not a guide for the beginner. David is showing off and sharing his expert approaches and as long as you have some basic interest and experience building terrain his words and creations will inspire you to learn and progress your own projects.

The finished model looks great - a fine payoff after the excitement of watching it develop. Did we expect to smile at a close-up photograph of the cess pits David added? No, we did not, but their inclusion and lovingly rendered finish can't help but bring joy - we love this sort of obsessive attention to detail. After 24 pages of progress and advice the completed model looks excellent, and we feel at least somewhat ready to have a go ourselves.

But it's on to the next chapter and the next project! Much as we'd like to focus in detail on each of the projects we simply can't fit in everything here, so we'll just mention that a dovecote built around a drinks cup and an aqueduct cottage are the next historic structures covered. Chapter four is the first one to tackle an imaginary building. To start with it's nothing too adventurous - a gamekeeper's hovel - but David examines the new challenges of researching and planning before creating a beautifully detailed model that is full of life.

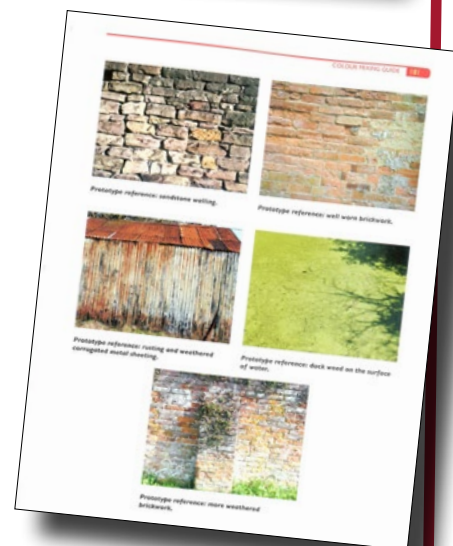
Chapter five is where things get most exciting - a 'layout diorama' is presented and it's a project that we, as gamers, could easily take and make into an incredible modular board section. There's no doubt that this chapter, showing the construction of a partially ruined castle and the surrounding terrain, is the highlight of the book; happily it runs from page 100 to 165, close to a third of the book's total length.

There are complex levels of varying elevation in this model along with (we'll let him off just this once) a train track running through it, so the planning part is extensive. Once into the build itself it really does feel like the sort of board you'd find used in show exhibition games. From Styrofoam, insulation foam, foam board, cork bark, and some wood offcuts it starts to take form and, over the 65 pages, evolves into a stunning scene.

There is so much good advice here, translatable to our own wargaming projects: realistic rock building and painting, waterfall construction, bridge work, stone embankments, cliffs, caves ... and we've not even gotten to the castle itself yet! There's a folly, ruins, underground elements, even a quick guide to making a backdrop.

The book ends with a chapter that looks at creating the 'setting' for your constructions (lots of atmospheric photographs here), a colour mixing appendix, and lists of material suppliers and places of interest to visit in the UK. There's even a useful index.

This book is as inspirational as it is informative, and we rather hope that the author continues to delve into the historical and imaginary in his future projects. If he does, we'll certainly be eager to see what's next on his hobby table!



UNBOXINGS, FLIPTHROUGHS, SPINS AND MORE

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

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

To find out more about WiPrime visit wargamesillustrated.net



WARGAMES ATLANTIC - PARTISANS (1) FRENCH RESISTANCE

SPINS

This month we're diving into various Wargames Atlantic box sets, starting with Partisans (1) French Resistance from their Second World War, World Ablaze range.

In the box you'll find enough frames to build 32 partisans, equip them with an impressive array of weapons, and put a load of spares aside for future projects. Clearly these resistance fighters have built up some excellent connections, gathering more guns and grenades than they could ever hope to carry!

Each frame has enough torso and leg combinations to build four men, and the clothing and stances here are all different, offering a wide range of dynamic and *contrapposto* poses with surprising versatility, working well with whatever arms you add. Combining these bodies - some in civilian garb, others wearing uniform elements - with the other bits on the packed frames creates a visually exciting and rag-tag bunch of freedom fighters.



There's a cornucopia of options in their arsenal from various nations: grease guns from the US, German MP 38/40s, British Sten and Bren guns, alongside an equally diverse range of pistols (including a Mauser with the kind of thin barrel that wouldn't be possible in metal), and British and German grenades.

Many of the guns have matching left arms and the fit here is good once you work out the pairings. The frames are not marked with numbers and no guide is included, so you'll need to do some dry fitting. There are no bases included either (beyond the small ones cast as part of the figures) but the bare bones approach is what Wargames Atlantic do, focusing on the sculpts and model options. We'll let them off because they always offer so many goodies on their frames and the price is right!



Heads are plentiful with 14 per-frame from youthful to upper middle age. They've been designed to be usable in different theatres and nations, it seems. Alongside bare heads (with varying amounts of facial hair) there's headgear from different civilian classes and areas as well as more militaristic caps. These look right for anyone wanting to build the models as Soviet partisans, rather than French Resistance, due to their similarity to the *pilotka* caps.

There are some accessories on the frame - holsters, knives, and equipment packs - and this is where we feel the tooling isn't as well-considered as it could be. The backs of these items are flat, rather than curved, so they stand away from the models quite awkwardly. The connection points between the heads and necks are flat too, which reduces pose possibilities. One of the Sten guns has a fine stock that is incredibly difficult to get off the frame without snapping it (we tried various methods). These are relatively minor criticisms though, and easily remedied with a knife and poly cement!

Can you remove this Sten gun without snapping the stock?



While the brave French civilians in WW2 were a mixture of men and women it is a shame this Wargames Atlantic offering doesn't contain any female models. We're hoping that will be remedied in the Partisans (2) box that we're now eagerly awaiting! If you want more diversity you could look to Warlord's recent partisan releases, but the quality of their metals is quite a way below these fine-looking figures.

WARGAMES ATLANTIC - BRITISH RIFLEMEN

SPINS

When we think of media that has acted as a gateway drug, leading enthusiastic viewers to historical gaming, one TV show stands above them all. With bucketloads of bravery, swagger, camaraderie, bravado, sexual magnetism, heroism, and a good dose of style in each and every episode there's no doubt about it, *Dad's Army* is a tour de force! Some way behind, but also worthy of note, there's *Sharpe* and it is here that Wargames Atlantic seem to have taken some inspiration; their British Riflemen frame features some likenesses that fans are sure to enjoy ... But we got ahead of ourselves, and all for the sake of a crummy 'bait and switch' introductory joke, so let's rewind and examine the box set in full.



Part of their Napoleon's Wars range, these Riflemen are a generous set of 32 multi-part, hard plastic, highly detailed 28mm figures. The frames are the focus (the only thing included in the box) and each one has the plethora of options we've come to expect from Wargames Atlantic.

Three leg and torso pieces are combined on each frame, one in a crouched pose and two on the advance. A fourth figure comprises of a set of more upright legs with three different torso options that can be used to build another regular rifleman, an officer, or an officer with pelisse. This range of options instantly gives you the chance to field a fantastic looking unit or build dynamic models for use in smaller scale battles.

Sculpting and casting are good, and the crisp details show off the on-campaign packs and equipment stowed at the waist behind them, including a powder horn. Two knapsacks and a haversack are optional extras, as are sword bayonets that can be attached to the hip. That alone is a good amount of detail and we've not even talked weapons and heads!

Four heads with standard shakos and another officer's shako are on each frame but this is where we loop back to our opening talk of *Sharpe*. There are also a second lot of five other heads, with forage caps, a bandanna option, and two unadorned heads that bear a striking resemblance to Daragh O'Malley and Sean Bean – AKA Patrick Harper and Richard Sharpe. This is an addition that will add real value and character to the set if you're a fan of the series.



Should you want to build Harper you also get the option of his favoured Nock gun and we've done just that, adding it and his doppelganger head to the kneeling pose. The rest of the models have Baker rifles and there are options for firing and loading. We built our Sharpe reloading, to show off the detail of the rifle and powder horn arms, but we suspect Sean Bean's never had to reload a weapon in his life, instead calling upon his innate machismo and charm until the weapon miraculously readies itself to fire once more!

Before we get lost in our Sharpe speculation, we'll also mention that a bugle arm is included, as is a handy sword-knot to add to the waist of your chosen officer, and we think these are pretty splendid options for any British Napoleonic army.

Compared to existing ranges the Wargames Atlantic models skew a little small. They'll fit well with Perry plastics and your preference between those two sets will, perhaps, come down to how dynamic you want your poses. Once you bring in Warlord Games' Napoleonic the Wargames Atlantic figures start to look rather dwarfed, which is something to bear in mind, should you get tempted to mix these models in with a set such as the *Black Powder 95th Rifles*.



Left: Richard Sharpe.
Below: Patrick Harper.

WARGAMES ATLANTIC - PRUSSIAN RESERVE (1813-1815)

SPINS

From the rather generous 32 miniatures of the British Riflemen and Partisans sets we move to the “I’m cuttin’ me own throat ‘ere guv!” abundance of Wargames Atlantic’s Prussian Reserve set. Inside this little box are no less than 60 hard plastic, multi-part, 28mm figures for your Franco Prussian adventures. Crikey, that’s a lot of figures for the standard box set price of £25 (\$35 US) and, should you really want to clog your painting table, the more you purchase the cheaper it gets if you buy direct. Should you buy 10 boxes each figure will only cost you about 30p (\$0.40 US), which feels like travelling back to the good old days ... but the good old days with the bonus of better cast plastic figures. Hurrah!



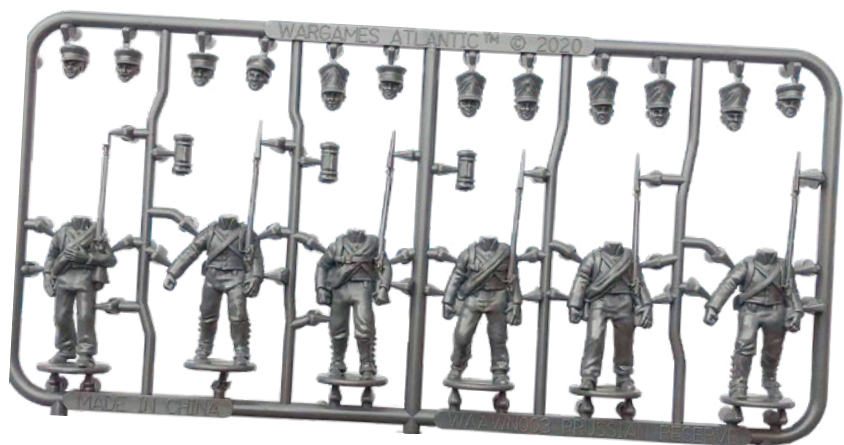
What’s the reason behind this generosity? The box is the first of a new option - Army Builder - which is aimed at folks who want to plump the rank without breaking the bank; we’ll let Wargames Atlantic have that little jingle for free!

The box comprises ten frames of six multi-part models and will enable you to build sixty Prussian Reserve figures in total, standing in upright poses. The stances are slightly ambiguous in that they could equally represent models holding position or on the march, which is probably a bonus.

Although they are multi-part each model is largely comprised of a single piece that represents the legs, torso, arms, and weapon, as well as a small base element. This is for the best when building rank after rank of figures, but it does mean that the poses are quite flat, with all with all of the figures having shouldered muskets. They wear the basic single-breasted jackets of the Reserves, with no tails, cuffs, or other fine detailing included, which is accurate and probably a reason that these troops were a good pick as the first Army Builder release. What they do have is a whole lot of equipment and a nice bit of variety, such as the gaiters on half of the models, reflecting the gradual trickling out of more equipment to the troops.

The frame contains two head options per figure - a covered shako, which became more common as time went on, or the distinctive floppy peaked cap, the *schirmmütz*, which was originally provided to Reservists. The shakos have visible bands while the *schirmmützen* do not. You can also add some extra equipment rolls to half of the figures.

Posing the heads at various angles actually adds quite a bit of extra character and atmosphere to the look of the figures but they are, of course, somewhat restricted. That’s a bonus in that the build and painting process should be quick but if you want more variety you’ll need to mix in models from other ranges. That’s doubly important in the case of command because none are included. We’d suggest Perry Miniatures’ PN 52 Prussian Reserve command advancing as a good starting point.



VOID SCAR MINIATURES - HAMMERHEAD IFV, PATHFINDER RIFLEMEN, AND VANGUARD INFANTRY

SPINS

Void Scar are a Nottingham based company producing 1/100 scale sci-fi miniatures in resin, along with a free ruleset - *From Ashes* - which is available on their website. The selection we're looking at aren't the newest of new releases, but they're new to us and it's always fun to check out (and spread the word about) fresh ranges.

The models come in zip-lock baggies, and Void Scar let the quality of sculpts to do the talking. These are highly detailed 15mm models that have much weapon variety and some cool dramatic poses.

Pathfinder Riflemen Squad

First up are infantry figures from the Scaryn Federated Alliance. For £11 (\$15 US) you get 12 miniatures, or you can pay £1 extra to get 30mm x 39mm rectangular bases included, with space for three models per base. Making this an option is a nice bespoke touch. The price isn't going to break the bank but £1 per-mini is at the top end of the scale for this smaller size of model. The quality and variety more than make up for it. Each of the eight Pathfinder riflemen and four Pathfinder Anti-Tank gunners are posed uniquely, their stances ranging from crouched to upright and in various states of firing. The level of detail is rather eye-taxing too, in the best possible way. If you've got the patience these will paint up beautifully and we particularly like the exo-armour type leg struts that add strength to the poses, along with some great weapon designs.



Vanguard Infantry Cohort

Costing £17.50, or £18 with bases (\$25 US), these Verse Dominion troops are a far cry from the elite Pathfinders. 16 riflemen go three to a base, while the RPGs are two to a base. Considering these are grunts - tribal militia and slaves - there's

plenty of detail. Some of the masks and rebreathers gave us early Star Wars vibes, the RPG toting models with faceless masks are great, and there's once again a lot of variety (though each model is duplicated once).



Hammerhead IFV

The IFV here stands for Infantry Fighting Vehicle and it's a hefty (105mm long) eight wheeled armoured vehicle costing £14 (\$19 US). As with the infantry, the detail's good, though here it's at a larger size. The ablative armour makes for a strong visual design, the autocannon turret is impressive, and there's a side mounted missile launcher too.

All of these are digital sculpts and if we have one criticism it's that on this larger model the stepping created in 3D printing is visible. It's minor and we feel a bit OCD for pointing it out, but this perhaps could have been removed before the model was cast.

It doesn't take away from a fine-looking vehicle and a fine overall range.



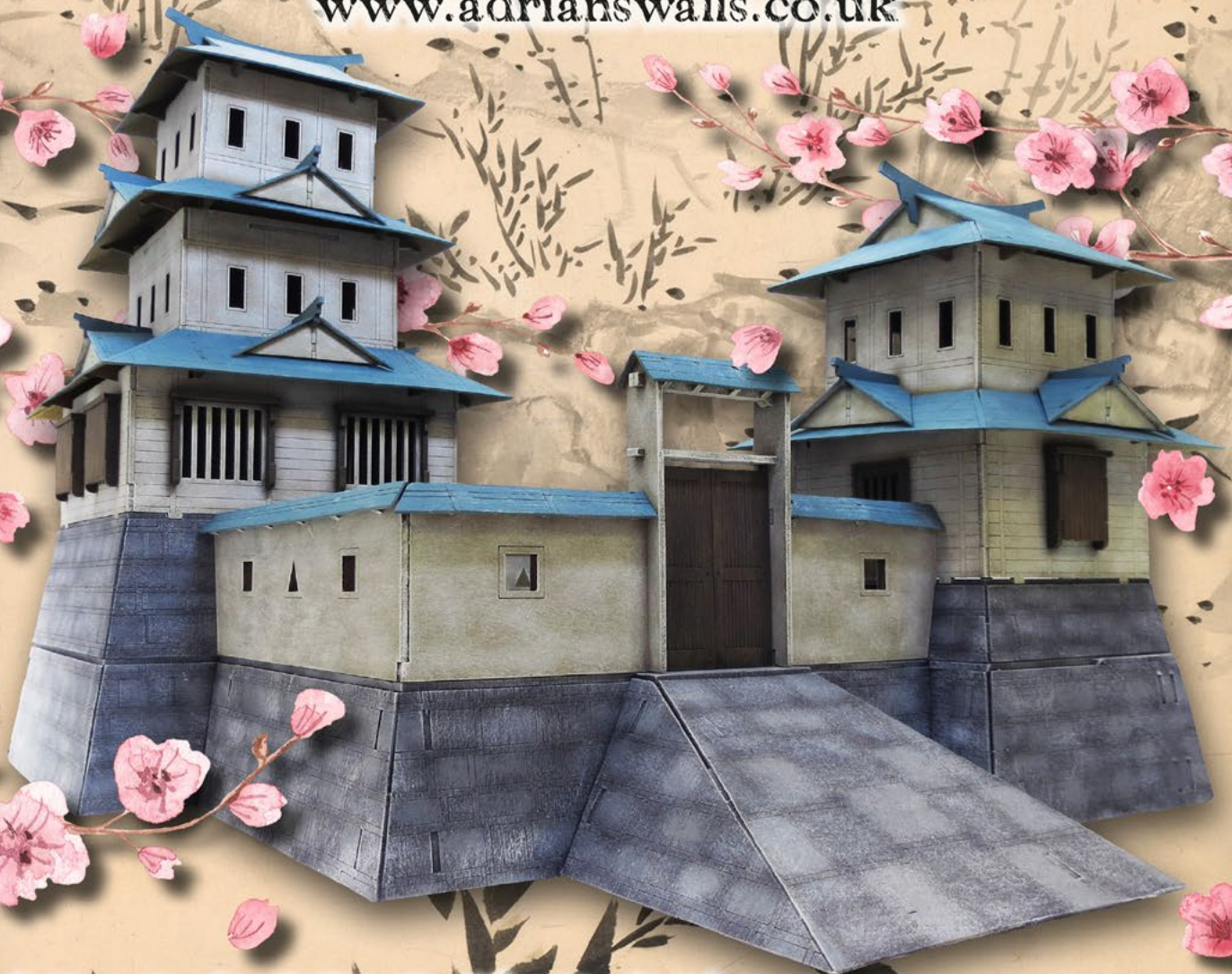
Left: Some stepping shows on the wheels and vehicle side, though it will be greatly softened with primer and paint.

PROUDLY
MANUFACTURED
IN GRIMSBY,
ENGLAND

ADRIAN'S WALLS

TERRAIN WORTH
FIGHTING
OVER

www.adrianswalls.co.uk



FAR EASTERN RANGE



Our versatile Far Eastern range offers fully built and painted buildings and accessories in both hand cast resin and MDF. Spanning Japanese Samurai castles, Colonial Chinese dragon temples, Vietnamese buildings and more, in both 28mm and 15mm - we are sure to meet all your gaming needs.

We can also paint your own resin and MDF kits to your specifications, contact us for more details.



1st Corps

28mm Finest Quality Pewter Miniatures,
Resin Buildings and Vehicles

WW2 GERMAN VEHICLE CREWS AND PASSENGERS

NOW AVAILABLE 28MM CREWS AND PASSENGERS TO FIT OUR 1/48 SCALE VEHICLES.



**WW2G46 Crew for
Krupp Protz KFZ69 £6**

**WW2G47 Crew for
Krupp Protz KFZ70 £10**

**WW2G48 Vehicle Drivers
and mate 2 of each £5**

SDKFZ69 with passengers



KFZ70 with passengers

Check the website or our Facebook page for more info:

www.1stcorps.co.uk



FOLLOW US ON FACEBOOK

FACEBOOK

Search for:
1st Corps

TWITTER

Search for: @Curteys

P&P Rates:
UK: 10%
Europe: 15%
RoW: £22

PayPal

Official show stockists of Battle Flag

Battle Flag
Raising the Standard

Water-slide transfers,
paper flags and HDF
laser cut buildings

3 The Parkway, Snaith, East Yorkshire, DN14 9JN, U.K. Tel: 01405 860094 or 01405 862928 Mobile: 07732563508

available between 10am and
7pm Monday to Friday

FULL PAPER JACKET

BOOK PREVIEWS FOR THE DISCERNING WARGAMER

BY NEIL SMITH

Publishers work in mysterious ways. When I was a wee boy playing football, wherever the ball was kicked we all ran towards it in a rolling clump of arms and legs as if the ball was exerting an unseen force. Publishers are often like that, seeming to coalesce around certain subjects while ignoring others, then collectively shifting to something else for no obvious reason. This month's books prompted that analogy with publishers ignoring centuries of ancient history (almost) while landing heavily on the short war that was Vietnam.

ANCIENT

The 'almost' part of this month's introduction is James Howard-Johnston's *The Last Great War of Antiquity* (OUP). This takes us to 603CE during the sunset of the ancient world when the Persians invaded the Eastern Roman Empire, kicking off a war that lasted twenty-five years until the brilliant general Emperor Heraclius counter-attacked to devastating effect. This has great wargaming potential with Arabs, Avars, and Turks joining the fighting at various times, and a massive theatre of operations.

MEDIEVAL

I'm not sure if there is an accepted 'beginning' date for England, but 937CE has to be a great candidate. That is the date advanced by Michael Livingston in *Never Greater Slaughter: Brunanburh and the Birth of England* (Osprey). He also posits a new location for the battlefield. Brunanburh was the battle of the Kingdoms; the Anglo-Saxons on one side and the Kings of Scotland, Strathclyde, and Dublin on the other. The Anglo-Saxons emerged victorious after a full day's fighting. Dark Age wargaming can be a bit of a slog with little tactical acumen on display, but a four-player game with maybe a treachery option? That could be fun.

Our second medieval book takes us to much more familiar ground. Charles Phillips' *Knights and the Golden Age of Chivalry, The Illustrated History of...* (Lorenz Books) covers everything you need to know about these armoured warriors on their massive horses. The 'illustrated' part is fodder for the talented painters among

us, and who doesn't want a contingent of knights on their side of the table ready to charge? And yes, I can hear my English friends sniff and point out knights are just big targets for yeomen's arrows, but that's why we roll the dice.

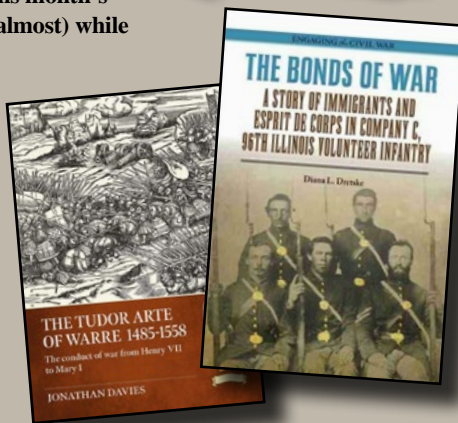
RENAISSANCE

And speaking of the English, an underplayed aspect of English military history is the 16th Century armies of the Tudors. Jonathan Davies's *The Tudor Arte of Warre 1485-1558: The Conduct of War from Henry VII to Mary I* (Helion) might help fix that. Davies describes all the major aspects of a military reformed by Henry VIII, and puts them into their political and economic context. They won battles too, most notably at Flodden and Pinkie against the Scots. For renaissance wargamers looking for something a bit different, this book will provide suitable inspiration.

18th CENTURY

Our 18th Century books this month take us across the pond to the American Revolution. Robbie MacNiven starts us off with *Battle Tactics of the American Revolution* (Osprey). Like many things in America, what worked on European battlefields did not work in the Colonies. That was not true just for the British, but the German States that fought as British allies, the French who sided with the Americans, and even the Americans themselves had to learn new techniques for fighting big battles. MacNiven goes into all of that, and it should inspire wargamers who perhaps have cast an eye over the Revolution but could not quite get to grips with the flavour of the thing.

Historical surveys are one way of entering a new period of military history. Another is to follow the exploits of combatants through their own words. To that end, Norman Desmarais's *The French Campaigns in the American Revolution, 1780-1783: The Diary of Count of Lauberdière, General Rochambeau's Nephew and Aide-de-camp* (Savas Beatie) should whet the appetite. Louis-François-Bertrand, the Count of Lauberdière, was just twenty-one when he arrived in the Colonies to serve in the eye of the storm. To see the war through his eyes gives an



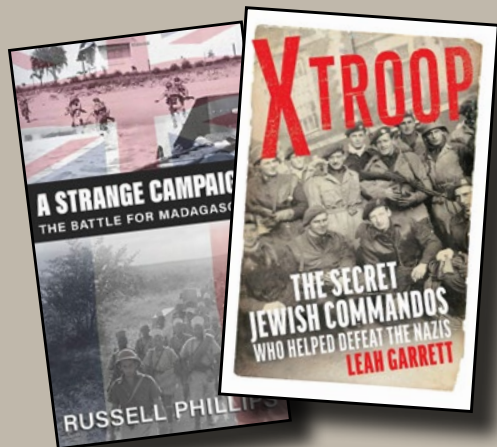
entirely different perspective on how it was fought and won by the American and French forces. I think wargaming benefits from taking that approach.

AMERICAN CIVIL WAR

We stay with the Americans for a new batch of books on their civil war that provide different but useful ways of looking at this war. The first is aimed at the highest level but with implications all down the operational ladder. Christian Keller edits *Southern Strategies: Why the Confederacy Failed* (University Press of Kansas) a collection of essays on many different aspects of the Rebel war effort, as seen through the lenses of classical strategic and leadership theory. That seems like a new spin on an old trope, but worth reading for insights into the pressures on battlefield commanders. Personally, I stick with the quote from a defeated Confederate commander who said, "I think the Yankees had something to do with it" but that won't stop me reading this book.

The most enjoyable part of reading about the Civil War for me is the plethora of unit histories. Diana Dretske's *The Bonds of War: A Story of Immigrants and Esprit de Corps in Company C, 96th Illinois Volunteer Infantry* (Southern Illinois University Press) therefore checks all the boxes. Dretske's focus is on British immigrants who fought for the Union as ordinary soldiers. Their decision led them to the Battle of Chickamauga, and down to Andersonville POW camp. Following individual soldiers brings my ACW wargames to life, taking away some of the anonymity from little blocks of figures. And the Civil War is also just a fascinating war to read about.





A third way to look at the American Civil War is through battles. John Reeves brings us *A Fire in the Wilderness: The First Battle Between Ulysses S. Grant and Robert E. Lee* (Pegasus). This was the battle, fought in Spring 1864, that sealed Confederate defeat. Two remarkable features stand out for me as a wargamer: that the nature of the heavily wooded terrain made command and control almost impossible even at the tactical level; and Grant's refusal to back away in the face of mounting casualties as might have been expected from previous Union commanders. The Union could bear those casualties, but the Confederates could not. That sets up a battle with different criteria for victory conditions than most other ACW battles. Reeves' book should help flesh those out while reminding us what an astonishing conflict this was.

19th CENTURY

Underplayed wars could be a bit of a theme this month. Take *The Franco-Prussian War* (Routledge Classics) by Michael Howard, for example. This was a modern war fought in the old style in many ways; a transition from the Napoleonic era into the industrial era that culminated in the carnage of World War I. Yet for some reason it doesn't seem to tickle the interest of too many wargamers and I'm not sure why. It has big battles, manoeuvre, colourful uniforms, an interesting range of tactics to try out on the table, and great characters to read about and follow. Howard's book is deemed definitive by many, so Routledge's reissue of his work is a welcome reminder of a war we should not forget.

WORLD WAR II

Nothing says modernity like a tank. But all too often in wargaming the tanks we see are the big beasts, the overpowered Tigers and Panthers, or lots of Shermans and T-34s for quantity over quality. There were so many others to choose from, which is why I am happy to see David Doyle's *M3 Medium Tank: The Lee and Grant Tanks in World War II* (Schiffer). This unusual machine sported two main guns and probably looked good on the drawing board, but it was frankly too tall

for European and Desert battlefields where it presented an inviting target. However, it served well in the jungle where my WWII interest lies, so this will make its way to my reference pile.

I am sticking with the unusual for my other two WWII books this month. The first is Leah Garrett's *X Troop: The Secret Jewish Commandos Who Helped Defeat the Nazis* (Chatto & Windus). I have never seen *Inglorious Basterds*, so the obvious reference to it in the blurb for this book slips by me. Anyway, I would rather read about a real unit that carried out astonishing feats of bravery. X Troop fought in France, Holland, and Italy, knowing they would be executed if captured. They sometimes fought together in small sub-units or with other units and were certainly an extraordinary group of soldiers. Commando operations make for great wargaming scenarios, so I will be all over this book while I get some painted up for the table.

My 'must have' book for May, however, is Russell Phillips's *A Strange Campaign: The Battle for Madagascar* (Shilka). This was the effort by the British and Commonwealth forces from May to November 1942 to deny the island of Madagascar to the Japanese. The problem was that the Vichy French held the island and were reluctant to surrender. This potted sideshow campaign has just about everything a wargamer could want; combined operations, seaborne assaults, tanks, multi-national forces, a determined campaign against a doughty defence, the list goes on. What's not to like about all that?

MODERN

This month's modern books stem from the Vietnam War. The first concerns a single province in South Vietnam, and the American struggle to pacify it. Robert Thompson's *Clear, Hold, and Destroy: Pacification in Phú Yên and the American War in Vietnam* (University of Oklahoma Press) adds something rarely found in wargames: peace! How do you set that as an objective? How could you incorporate that into a campaign game? The other attraction here for a campaign game is the single province, which

could develop almost organically as the campaign progresses.

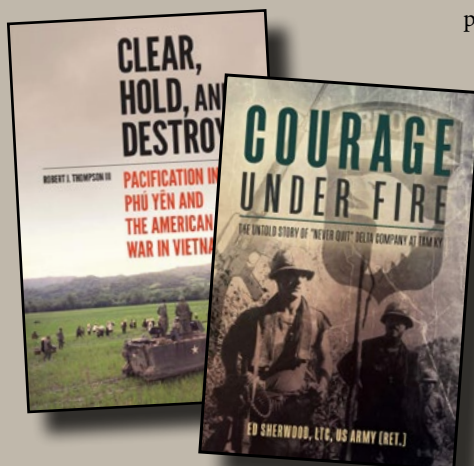
The events of May 1969 set up a more conventional approach to Vietnam. For 28 days straight, American soldiers fought the enemy at a place called Tam Ky. Never heard of it? You're not alone. That is why Ed Sherwood has written *Courage Under Fire: The 101st Airborne's Hidden Battle at Tam Ky* (Casemate). This is the extraordinary story of a major battle of the Vietnam War that the authorities all but covered up because of the casualties the Americans took in a war that was becoming increasingly unpopular. Yet the soldiers who fought there deserve to have their stories told and their sacrifice acknowledged. As with all periods in history, battle accounts are the lifeblood of wargaming. Tam Ky therefore gives us another Vietnam War scenario to chew over.

Finally, for Vietnam, we should not forget the contribution of the South Vietnamese to their own defence. Nghia M. Vo's *The ARVN and the Fight for South Vietnam* (McFarland & Co) reminds us that far from being the anchor that weighed down the US war effort, the ARVN matured into an organized and disciplined army that often fought well alongside the Americans and on their own. Maybe it is time for wargamers to re-evaluate the ARVN on the table?

AND FINALLY ...

Who among us doesn't complain about the lack of maps in military history books? I know I do. But here comes Peter Snow with a book full of them in *Battles Map by Map* (DK). The maps, with narrative and analysis attached, range from Ancient History to World War II. Throw in contemporary illustrations, commander biographies, and photographs of artefacts, and you have some ready-to-go wargaming projects. What is also a fun thing to do is take a map, and change the period: how would the Romans and Huns have fared fighting over Waterloo's terrain? Or Frederick's Prussians vs Austrians at Lutzen?

If these books tickle your fancy and you want to see reviews of the latest releases, then check out the Full Paper Jacket on Facebook.





Dixon
miniatures

Est 1976



Superbly detailed & realistically animated historical wargaming figures

Samurai, Vikings, ECW, 7 Years War, Grand Alliance/Marlborough, Pirates,
Wild West, ACW, Colonial Africa, Gangsters, Yakuza, WW11 & much more...



www.dixon-minis.com

Telephone: (+44) 01484 660246 | dixonminis@aol.com

Unit 24 | Queens Square Business Park | Huddersfield Road | Honley | Holmfirth | HD9 6QZ

**WEBSITE UPDATED
REGULARLY WITH NEW STOCK**

**MANY MORE PERIODS AVAILABLE!
ALSO HINDS FIGURES OFFER A COMPREHENSIVE PAINTING AND BASING SERVICE**



Wargames Fantasy and Sci-Fi figures always sought for cash, part exchange or swaps.
You can often exchange painted figures for castings through the Hinds Figures Swaps Scheme - Contact us for details

SECONDHAND WARGAMES FIGURES BOUGHT & SOLD

15mm & 25mm
Classical to WWII Eras in stock
Trading in figures, books & games since 1993

Figures wanted for cash, part ex. or new for old

99 Birchover Way, Allestree, Derby. DE22 2QH. UK

Telephone: 01332 559025

Email: hindsfigsltd@btconnect.com

VISITORS BY APPOINTMENT ONLY
We accept Cheques, Credit Cards and PayPal

TALKING STARGRAVE

WITH JOSEPH A. McCULLOUGH



We get insider insight from *Stargrave*'s prolific designer, learn about his new sci-fi game, how he's gone from fantasy to futuristic, and the challenges of staying impartial when all he really wants is to travel the galaxy as a Robotics Expert!

Wargames Illustrated: Congratulations on *Stargrave*, it looks like it is going to be a great new sci-fi skirmish option. When did work actually begin on the game?

Joseph A. McCullough: I started about six months before the first Lockdown - life seems to revolve around that means of timing now - and that led to a real problem with playtesting. Almost nobody could playtest with another player for ... well, pretty much the whole time.

Some managed play over Zoom, but it's not quite the same, and a few lucky Australians got to play together. I had to rely on my own playtesting more than ever and that is not always ideal - I had to check my own prejudice and bias as much as possible - but I started from a core ruleset that already existed in *Frostgrave*, so I didn't have to fully test everything. Thankfully, now that I've been designing for quite a while, I've come to realise the impossibility of

achieving perfection. I'll try but I know I'll never quite get there, so it doesn't keep me up at night! *Stargrave* was more about the variants I was bringing in than building a new game from the ground up and I think it's worked out.

Wi: The game is an intriguing hybrid - there's core elements of *Frostgrave* that stay much the same, but you've added plenty of new stuff. How did you actually begin the design process?

JM: It was always meant to be the sci-fi cousin of *Frostgrave* and I wanted people who play *Frostgrave* to be comfortable with the basics, to be able to pick it up and not feel like they needed to learn a completely new ruleset. Having said that, I wanted to make sure that the game felt completely different and wasn't just *Frostgrave* reskinned - it should feel like an alternative play experience where you're making different decisions and the tactics play out in a new way.

If it was literally just *Frostgrave* in space, then there'd be no real choice about which game to play other than the miniatures to use. As a game designer I wanted to challenge myself and create something different. Some players might like one game over the other, or they may feel like playing one specific game on a particular day due to their mood at the time.

I see *Stargrave* as a little more advanced than *Frostgrave* and have pitched it that way. In *Stargrave* I'm assuming that even if gamers haven't played *Frostgrave* before they have at least played miniature games already. That lets me include more stuff for gamers to use.

Wi: Many elements of the game feel like they have added variety - lots of things that were once a singular system in *Frostgrave* branch out to be more complex, varied, and multi-faceted. Powers, as an example, are more flexible than spells.

JM: That's partly because the Powers aren't quite as important as the spells are in *Frostgrave*, they're not as game-shattering ... and part of that probably comes down to the fact your Captain is also holding a big gun!

That was one of the fun design challenges - if you start with *Frostgrave* and give everyone a gun how does it change the game? Quite significantly, as it turns out! You have the addition of flamethrowers and grenades, meaning standing close together is dangerous, which is at odds with the activation system where you have to be in range of your Captain or First Mate, so there's give and take there. There are rules for getting stunned too - essentially you lose an action in the next turn - so that opens new possibilities. If someone's running off with loot you don't need to kill them to have a chance of grabbing it, you can get a decent hit and stun them, then catch up. Opposed to that is that there's a 'critical failure' where a roll of 1 will mean your weapon jams or runs out of ammo and you need to spend an action servicing your weapon. Most of us just love the fact that rolling a 20 or a 1 makes something happens ... but you were asking about Powers! [Laughs]

I started playing around and realised that you got into situations where in *Frostgrave* a spell would be the obvious tactical option but because your Captain in *Stargrave* is pretty good with a gun they are actually probably going to fire. That meant it became important to beef some of the Powers up in different ways or offer more utility.

One of the steps there was adding Power Move, which gives you a bonus move when you use a Power. The impact of the Power Move is twofold. It increases the utility of using a Power that may not, in a lot of cases, be as powerful as shooting, allowing Captains and First Mates to make a pop out attack. That's something which nobody else can do. It also means they can use Powers on the run, which is different to shooting. It makes Powers feel more 'actiony', like making a run, flipping over a table, and shooting from behind it. It makes characters stand out from the grunts.

Wi: There's rules for Strain added to the Powers as well - the risk that the one using the Power will take some level of wounds in the process. Was that present in your early designs?

JM: Yeah, it was, and it's one of the things that if I could go back, I might also have put it into *Frostgrave* to begin with. It isn't worth bringing in now but there are a couple of spells that have elements of it in their descriptions, it's just not formalised. It gives a different dynamic to the Powers and means I can balance them differently. Some will be easy to get off but there's a high risk it will hurt you. Others will never hurt you, but don't do as much.

There are rules for campaign play that will make it easier for you to use your Powers over time after your Captain and First Mate gain experience, but Strain never changes - it's a constant factor even if the 'making it happen' number goes down. That allows me to bring more balance to the full course of a campaign.

Wi: The book gives a lot of options when it comes to building a crew - the choice of Powers is a part of that. We suspect it is going to give some players a good headache as they try to fully decide what to include, what Backgrounds to pick, what Powers, even what model ranges they may use. We get the impression you like creating those dilemmas!

JM: What I want to do is create a Powers list that has you picking them because that's how you see your character being, not because you think that's the combination that will win games. Obviously you can do both to some extent, but I want the starting point to be "what makes my character cool?" Hopefully I've put something in the rules that matches your imagination, not the other way around.



Adrenaline Surge

Activation: 12 / Strain: 2 / Self Only
This figure immediately gains an additional action during this activation, and an additional action in their next activation as well.

Antigravity Projection

Activation: 10 / Strain: 0 / Line of Sight
The target figure gains the Levitate attribute (page 156) for the rest of the game.

Armour Plates

Activation: 10 / Strain: 2 / Self Only or Out of Game (B)
The figure gains +2 Armour. This power may not be used if the figure is already wearing combat armour. This power can be used Out of Game (B), in which case the activating figure starts the game at -2 Damage to represent the Strain.

Above: Examples of Power Cards included in the rulebook.

Wi: When it comes to narrative hooks - something of a Joe trademark - how did you approach the widening scope? You've gone from the relatively tight environ of *Frostgrave's* Frozen City and its surrounding areas to ... well, potentially anywhere in *Stargrave's* expansive universe!

JM: I had a decision to make at the beginning - do I fix its point in space or do I go for everything. With everything, people are able to use all of their terrain and other collection options, no matter what. Also, part of the joy of the hobby is when a new game creates the excuse to make new terrain and buy new figures, and if I can give players the universe then why not?

The intent is that if you want the game to be generic, for you to create within, then it can be. But if you want it to be *Star Wars* you can make it *Star Wars*; if you want it to be *Firefly* it can be. Players can put their own veneer on the setting.

Having written a lot of scenarios over the last five years I've come to realise that it's very rare that something like specific terrain matters. Since I can't control what people put on the table it really doesn't and shouldn't matter if I suggest they use a building, a big rock, or whatever - it's about its position and footprint, so I just got busy writing any and every sort of scenario I could think of in any setting.

Wi: There are ten varied scenarios in *Stargrave* for players to have a go at.

JM: Yeah, scenarios are a lot of work and I think ten is a really good number, especially since each one calls for a different setting. I know some players very much want to recreate what they see in the book and I have no desire to totally overwhelm those players!



PROBLEM SOLVING NPCs

"There are creatures in *Stargrave*, as in *Frostgrave*, but because the game's no longer set in one location, I've diversified them. They now have two tables - a separate one for the more urban, town-based combat, which contains humanoid types (the Unwanted Attention Table). There's another table for more far-flung games, out in the wilderness, where alien encounters are more likely (the Random Encounters Table).

"Bringing in these bestiary options helped me solve a problem I was encountering at the core of the game's design. Because just about everybody has a missile weapon, there was a much greater inclination to hunker down behind cover and shoot at each other. Ranged attacks are less effective and less plentiful in *Frostgrave* so it wasn't such a worrying factor in my fantasy setting.

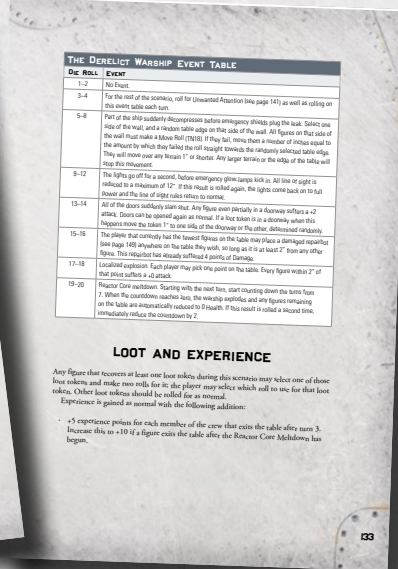
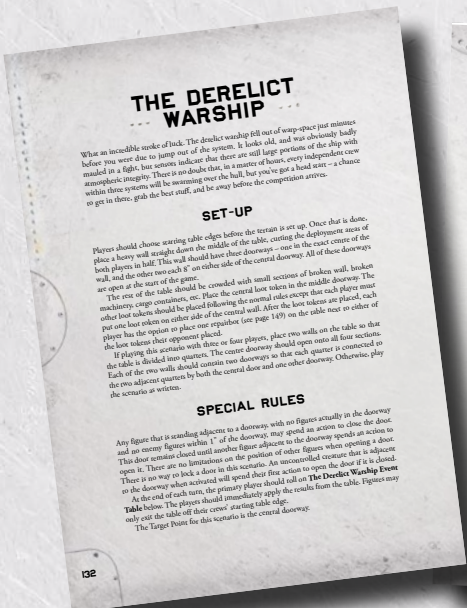
"Putting a timing mechanism in place, where the longer the battle continues the more chance there is that bad guys will show up, ensured players have to be more active. It also fitted the background nicely - the big players left in the galaxy are pirate fleets who kick everyone else around. This brought them in as a permanent sort of bad guy threat; if you make too much noise, for too long, they'll show up.

"I think it helps with the justification for why crews are so small too. If you get too big, they'll come after you, so you need to stay under the radar."



I really like the Derelict Warship scenario. An old, ruined warship falls out of warp right next to you - rich pickings, but there's a risk! There's a table that represents the scale at which the ship is falling apart. It can vent, so you need to be careful about standing too close to walls, and eventually it is going to blow up. There's a countdown, but you never quite know when that's going to happen.

Another scenario I'm very happy with is called The Starport Raid which has ships in it (though you can of course use blocks to represent them). It's unique because at certain points the ships on the table might blast off, meaning the cover you were hiding behind has gone, and you could even find your crew members get caught in the backblast. That's a fun trope you see in a lot of sci-fi and I wanted to represent it. I love coming up with rules that can give people the thrill of experiencing moments from their favourite movies, shows, and books.



Above: One of the author's favourite scenarios: *Derelict Warship*.

Wi: We can tell, from the busy schedule of game releases you're continuing to build, that although you're a fan of those kinds of media you don't let yourself get distracted! But on the odd occasions when you actually stopped writing *Stargrave*, were there particular shows, films, novels, and so on at the back of your mind?

JM: The original *Star Wars* trilogy is where my science fiction journey began and while working on this game there was the *Mandalorian*. Expand the *Mandalorian* into a crew of ten and you've got the game I wanted to make!

Also, because I grew up in the '80s, when there was only so much sci-fi out there, I am a big *Star Trek* fan. I think the way I've presented *Stargrave* is that the universe was *Star Trek* but it has now condensed back down to be closer to *Star Wars*. All the special, cool tech you can find is the stuff *Star Trek* had and all the regular things are *Star Wars*!

Wi: Is there anything you can pick out as a very direct influence that shows up in *Stargrave*?

JM: One of the scenarios is called Sky Mine and ... well, you know! [Laughs] It's a big floating city in the clouds because that's a really cool setting. It allows for a different type of scenario, not one that mimics the events of *The Empire Strikes Back*, but the inspiration is there.

In *Quarantine 37* [the first expansion that will be released for *Stargrave* - Ed] you have a more direct comparison with the *Alien* franchise - trapped on a ship with alien bugs. But I try to keep things generic enough that players can reimagine them.

STARGRAVE FIGURES

Osprey Games have again teamed up with North Star Military Figures to produce a range of 28mm minis to help populate your *Stargrave* universe. Three box sets, containing 20 figures each, are lined up for a late April release: Crew, Troopers and Mercenaries, with accompanying metal miniatures providing more human and alien characters.



I think one of the differences between *Frostgrave* and *Stargrave* that factors here is that in *Frostgrave* everyone's leader is a wizard. In *Stargrave* the different backgrounds give different justifications to the Powers - and I only call them Powers because I couldn't come up with any better word to describe them! You can create a captain who is essentially a soldier - he or she has no actual 'powers' but they've got some tricks up their sleeve that normal soldiers just wouldn't know. The same with the Rogue - no powers, but tricks and swindles. The Mystic and Psionist are more like wizards in space, while the Biomorph can biologically alter their own body - that's more like an actual power.

If you want a guy who is purely a soldier, that's easy, but if you want to give him a twist and make him able to, for example, grow an extra arm, then the Biomorph Powers are available as a secondary choice. You can take most of your Powers from your primary Background and then add in one or two more from any other of the Backgrounds. This means you can really mix and match and create something to fit your own flavour of sci-fi.

Wi: We've not talked about experience and other between game excitement too much yet.

AN EXPANDING UNIVERSE

"I've already finished the first expansion, ironically titled *Quarantine 37*. That was chosen before Covid-19 became a thing - I suppose I'm prophetic. [Chuckles] It is set on a giant spaceship that at some point was quarantined. The approach I've taken with it (and will probably continue taking) is to pick science fiction sub-genres I like as a starting point. *Quarantine 37* is horror science fiction - a small team are trapped in the space station and under attack from space zombies and alien bugs. The first thing I'm doing with this (and something that I didn't do with *Frostgrave* expansions) is adding new Backgrounds and Powers that your Captain and First Mate can choose, so that's fun. It's not like I'm adding loads, there are eight new Core Powers, but it does mix things up.

"I'm at work on the second expansion - *Last Prospector* - right now and I'm trying to bring elements of the Space Western to things. That's my vague starting point but it offers the wider scope I need. One thing *Last Prospector* adds is that the information-based loot you turn up in games will give you points towards what you're trying to find in the campaign. It is ultimately about locating someone - whenever you find information it provides bonus points to help you track them down."



With a whole universe to explore the opportunities are endless for incorporating different figures from your collection - like these Steampunk cowboys from Artizan Designs.



JM: Experience has changed from *Frostgrave*, where your main Wizard would gain the experience and your apprentice gained as a function of that. In *Stargrave* you gain a pool of experience and can divide that between your Captain and First Mate, within limitations. It allows them to grow and develop independent of each other - one can get +1 fight while the other gains a new Power and so on. It feels like experience is more meaningful in *Stargrave* to some extent but what can be improved at different levels is more restricted. It's a balancing mechanism that is in place to stop characters becoming one-dimensional. That could and did happen in the first edition of *Frostgrave* - I'd rather avoid something akin to an Elementalists pumping all their experience into becoming a game-winning fireball turret. The limitation is there but it's deceptive - it actually builds character.

Wi: It feels like it fits better with the sci-fi trope of a Captain being rather opposed in style, personality, and outlook to their second in command.

JM: Yeah, if you still want to do a Jedi and Padawan then you still can, but equally you can do the Jedi and Han Solo! Part of that is confidence in the game. When I first put out *Frostgrave* it was hard for me as the designer to remember all of the details of the spells and what characters could do alongside all of the rules of the game. With the expectation that many *Stargrave* players will already have the core experience in much of the game it's not such a big deal to add more complexity elsewhere.

Wi: Thanks so much for chatting to us Joe. We'll finish off by asking if you have settled on a favourite Captain, First Mate, and crew combination?

JM: Nope! I really feel like I can't, I have to stay as unbiased as possible, so I don't want to. At least not yet. Once the game's out I will be able to detach somewhat and start to work on my *Stargrave* crew. What I'll probably do at that point is let the figure that catches my eye lead things - they'll become my Captain.

I'm not an overly aggressive and competitive player - in *Frostgrave* I tend to use an Enchanter because it's more of a buffer. I'm quite drawn to the Robotics Expert in *Stargrave* - I see appeal in there being this one guy trying to direct a whole crew of robots and keep them working. Maybe they could be the First Mate actually, with half of the crew made up of robots, while the Captain's constantly frustrated by the situation. That could be fun ... See, I'm instantly building narrative possibilities!

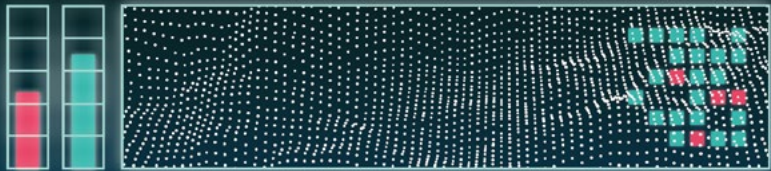


DEAD OR ALIVE - STARGRAVE FOR ONE

"I've been working on this recently - it will hopefully go online, as a free eBook, at the same time as the release of the main rules. It's essentially a quick guide to playing some solo scenarios. It's all about bounty hunting - you roll to determine a random person who you're after, their gang, the setting, a complication, and these rules include some more advanced creature action tables.

"Because there will often be different ways of interpreting the results from this AI element these more advanced options don't work so well in a two-player game - players should stick to the basic tables in the *Stargrave* book. For solo it's easier to implement this new, more advanced system, and to put your own spin on it. I even say in the rules that if you follow the AI rules for the NPCs to the letter it may lead to some weird things happening and you might want to override them. That may sound wishy washy but when there's infinite variety it's quite hard to get around.

"It's quite important to have this solo play option in the current climate but regardless of Lockdown I think it's important to give players the opportunity to play solo. It lets players test out the game in a slightly different way, with some unique scenarios. It's not full *Stargrave* but it's some extra stuff to enjoy."



If I've done my job right none of the characters will be massively better than the others so, whatever you go for, you'll be able to create those narratives to fit your preferences. With the division of loot into different types a gang that has specialised to be incredible at some things - maybe it's amazing at hacking - will really suffer in scenarios with physical loot. I think that's healthy, players will have to accept that their gang isn't optimal all of the time and adapt.



READ MORE ON PRIME

We couldn't fit the full chat into this issue - you can find several thousand more enlightening words from Joe on Wargames Illustrated's online Prime service in a vastly expanded interview piece!

STARGRAVE

SCIENCE FICTION WARGAMES IN THE RAVAGED GALAXY



Official *Stargrave* miniatures available through North Star

Nick Eyre's
NORTH STAR
Military Figures



INCOMING TRANSMISSION...



Created by Joseph A. McCullough, author of the award-winning *Frostgrave* and *Frostgrave: Ghost Archipelago*, *Stargrave* transports players to a galaxy torn apart by war. Vast pirate fleets roam from system to system, robbing, extorting, and enslaving anyone they come across, while independent operators roam the dead stars in small ships, scratching out a living any way they can.

Players take on the role of one of these independent operators, choosing from a selection of backgrounds and assembling a crew to join them on their adventures. Each successful sortie will see their crews grow in power, but as they grow it becomes more likely that a pirate fleet will take note of their activities and come after them!



AVAILABLE APRIL 2021

OSPREY
GAMES

CONVERTING WITH ULTRACAST



15mm conversion champion Bob Amey takes some Ultracast Ancients from PSC and, quite literally, makes them his own.

In the summer of 2020, we ran a couple of articles that featured the 15mm conversion talents of Mr Bob Amey. Bob took scalpel, pliers, pin vice, and glue to a wide range of different metal models, producing some 'new' miniatures by converting the old.

We got to wondering what Bob could achieve converting figures made from Thermo Plastic Resin (TPR) - Ultracast, as Plastic Soldier Company call it. So, we asked him to give it a go. Bob takes up the story.

When Wi asked me to have a look at the new Mortem et Gloriam figure pouches, I was in two minds. I am not a big fan of 'plastic' figures. The last time I bought some I found that they broke at the ankles too easily. But, as these figures use a new technology, TPR, I thought I would give it a go. Produced by the Plastic Soldier Company, this growing range of figures supports Simon Hall's 15mm Ancients game.

As well as box sets there are a number of 'pouches' which contain anything from small specialist items, like artillery, to units of 20 to 30 figures. The pouches I was given to experiment with were: British Skirmishers, Gallic Light chariots, and Early Imperial Romans. I started with the British skirmishers, which are a mix of mounted and foot figures.

On close examination there were distinct mould lines on most of the figures, so I started with my Stanley knife. Even a new blade left ragged edges, so I turned to my scalpel (I try and use this a little as possible as some years ago I cut a sliver off one of my fingertips, ouch!). This proved to be easy work, with the mould lines swiftly removed. So far so good.

FROM SLINGS TO JAVELINS - WEAPON SWAPS

The easiest way to add a bit of variety to any figures is to change and adjust their weapons. I started by experimenting on the slingers, trying different ways of changing them to be javelin men.



1a

1. Starting with a figure armed with a sling and shield, I began by removing the sling and flattening the hand that had held it into a 'paddle'.

I used a pin vice to drill a hole into the paddle to take one end of the javelin. I wanted to have the other end of the javelin glued to the shield to make it more secure. If this were a metal figure I would simply bend the arm holding the shield, to make the contact point, but TPR does not bend, or at least not 'properly'. I reamed a slot on the edge of the shield. Then I used Blu Tack to hold the shield in the bent position while I glued the javelin in place. When the glue was dry the bend stayed in place.



1b

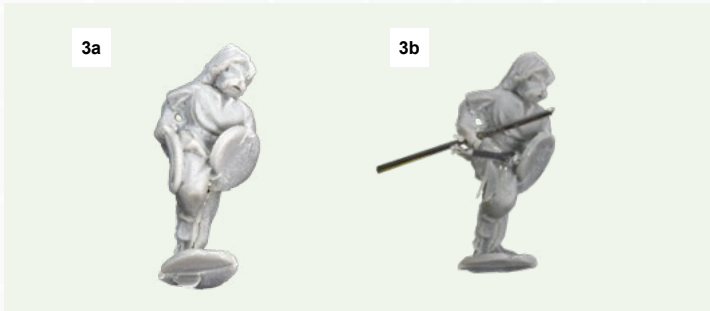
2



2. I experimented with bending the arm of the same pose of figure, cutting a 'V' in the arm and gluing it into the new position. Unfortunately, I was a bit heavy handed and cut the arm off! New experiment, "let's have a go at replacing the arm!". I matched the two ends together and drilled holes in both, and then glued and pinned them together. This worked pretty well and isn't something I would have tried with a metal figure.

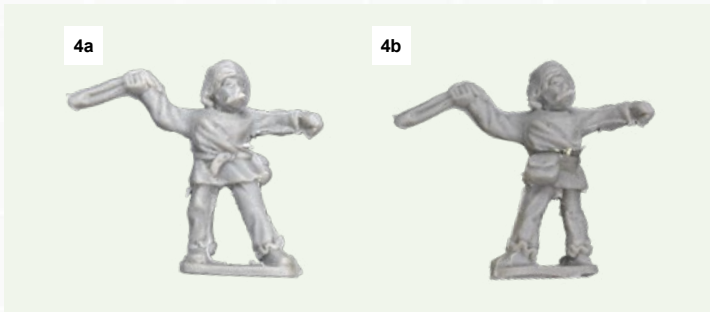
In the photo you will see I have left the pin in place so the technique is visible. Use a shorter pin or trim the ends off with clippers if you have a go.

3. The running figure had the sling removed and a javelin added to that hand. I also gave the figure a spare javelin, tucked behind the shield. I think the result actually looks a bit too 'busy' - one or the other would have been better.

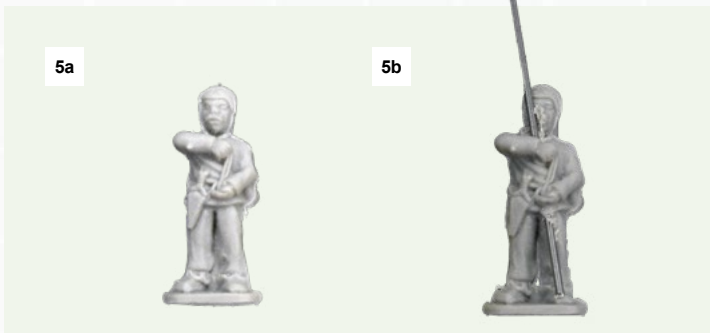


4. By now I was starting to enjoy the different techniques required when converting Ultracast figures, so I thought I would try and change the facing of the standing slinger.

I cut the figure in half at the waist and drilled hole in both halves. Then I glued them together with a piano wire 'pin', simultaneously changing the way the man was facing.



5. The pouch contains a figure that is standing very straight which can easily be converted into a standard bearer by drilling a vertical hole and adding a flagpole. Donnington Miniatures make a couple of suitable 'Draco' standards which could be added.



6. Moving on to the cavalry, I provided the rider throwing a javelin with an extra one behind his shield.



7. The rider holding his shield to the side had a javelin added to his right-hand, thrusting it under the shield.

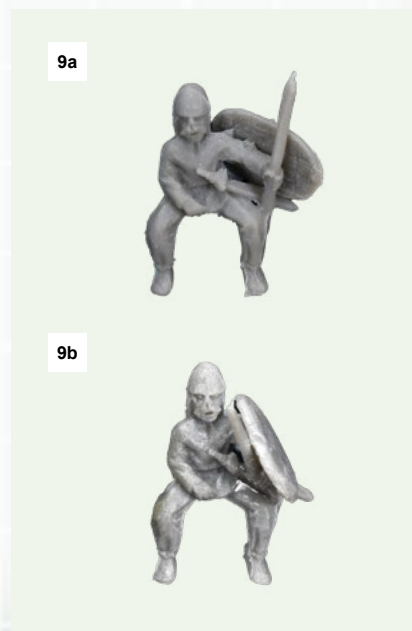


8. A second change to the same figure armed the rider with a sword. this was made from a brass pin, flattened with flat nosed pliers.

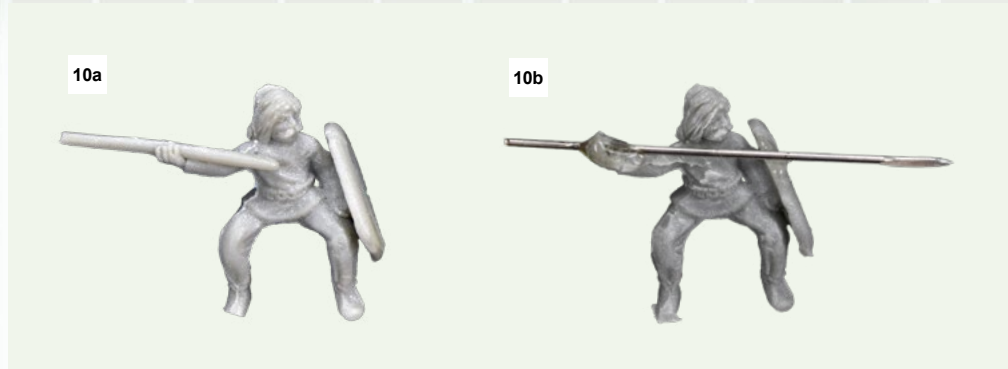


9. It wasn't easy to find a swap for the rider in the helmet, so I simply chose to rotate the shield arm closer to the body and glue it in place.

Blu Tack was not strong enough to hold this change when I pushed it over - the memory of the TPR pulled it back - so I used Sellotape to hold it. This was not something I had attempted before and it worked rather well. If you use this technique, make sure the Sellotape is kept away from the glue - the two don't get along.



10. In order to create a more impressive thrusting javelin, I removed the original from this model and replaced it with a steel one, thrusting over the top of the shield.



MODIFYING MOUNTS

1. Turning my attention to the horses, a simple alteration seemed to be making a change to the angle of the animal's head. I cut a 'V' shape groove in one side of the neck, then bent the neck to fill the groove and glued it in place. Again, I used Sellotape to hold the change in place.



VARYING THE ROMAN ARCHERS

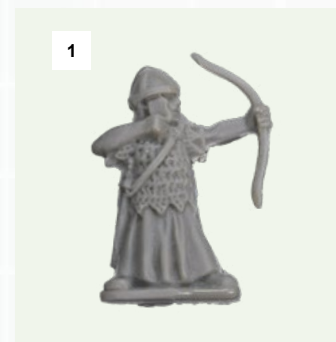
With the pouch of Roman Archers spread out on the workbench I saw that there were two distinct types; Eastern and Western, with the latter denoted by having a 'skirt' and a ridged helmet.

I wondered if the two types could be used in the same army. I decided to "page the Oracle"; in my case Simon Elliott, who has written a number of excellent books on Rome, including *Romans at War: The Roman Military in the Republic and Empire*. He responded to say "Principate auxiliary archers are the two types gamers tend to be offered by figure manufacturers. The 'Eastern' one has the skirt, the 'Western' without. Both are based on images found on Trajan's Column. So you can use them in same army, but in separate units! Have a look at *Romans at War* - there are some pictures in there!" Excellent news!

With the knowledge that I could use all of the figures I examined them with my mind on conversions. There were a few different poses: shooting, standing, kneeling, and reloading. Within these poses were some subtle differences in the positioning of the swords and quivers.

Archers are not easy to convert, but I wanted to create something I had seen when watching a reenactor loose an arrow. He began at rest, with the bow pointing down, and as he drew the bow he brought it up until it was around 30 degrees above the horizontal, by which point his back had naturally bent in counterbalance. I thought, "let's see if I can emulate this in a figure".

1. To do this I needed to add a wedge into the middle of the figure's body. The sword and its scabbard were where I wanted to make the cut, so I carefully cut behind the sword, up to the belt, then cut the figure at the belt line from its front, leaving a small hinge still connected. A bit of waste sprue made a round wedge, the same diameter as the figure. You can experiment with different angles until you are happy with the result.



2. I tried cutting another figure in half and fitted a wedge into the gap - a different technique to achieve a similar result. I drilled holes in both parts and the wedge, then used a piano wire 'pin' to connect everything together. Those of you who saw my article on converting in the September 2020 issue of *Wargames Illustrated* will know I use this technique for switching heads.



PINNING AND PINGING!
When trimming piano wire, the end you are cutting has a nasty habit of 'pinging' across the room never to be seen again. To stop this happening, trap the end of the wire in Blu Tack!

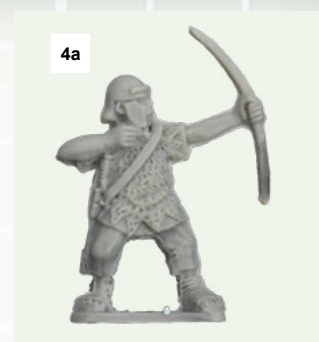
3. I also tried cutting the archer in two at the waist, turning the figure, and reattaching. However, this was not a success, the angle looked false.

4. I always like to create a few casualty figures when I'm converting. To do this with a Roman archer I cut the bow from the hand, pinched the hand that held the bow vertically, and drilled a hole in it. Next, I cut a 'V' at the elbow of the same arm and bent it back so it was over the chest, drilling through the existing hole in the hand and into the chest.

TPR's flexibility meant the arm wanted to bend back, so I put a couple of drops of Super Glue on the elbow joint and held it in place with a mini clothes peg. Note: These mini pegs are a gentler alternative to their stronger black and orange cousins, which tend to mangle small figures. Both are available from pound (and hopefully dollar!) shops.

I formed a javelin from piano wire, added a dab of glue to the end, and pushed this through the hole in the hand, into the chest - a graphic re-enactment of the poor man's demise! Gluing the javelin to the hand kept it in place.

I have also turned the head of the figure to face forward (staring into the eyes of death!) I did this by removing the head, drilling a hole in the neck and head, and gluing a pin to both parts.



5. In order to make a Standard Bearer, I repeated the above procedure but flattened the hand horizontally and made a hole, gluing the arm in place. Once dry I put a pole through the hand for a standard. Again, appropriate standards are available from Donnington Miniatures.

MAKING A CENTREPIECE - A GALLIC CHARIOT

I was looking forward to these, I have a soft spot for chariots, and I had two horses and two crew to work with.

I took my inspiration from a well-known Angus Macbride illustration (seen on next page) where the driver is standing on the chariot shaft and the rider is enjoying the acclaim of the crowd. With the chariot bits in front of me I thought I must make one of those!



1. Building the chariot was easy. After allowing the glue to dry I tested the bond and it was very strong. The natural flexibility of the plastic allowed the chariot shaft to bend, another plus for Ultracast!

I went on to make a couple of weapon changes to the crew figures.



2



3

2. I altered the rider to have a spear across his body. The right hand was flattened to hold one end of the spear and a slot was cut across the shield to hold the spear.

3. With this figure I did the same as before, but cut a channel in the figure's chest, to hold the spear.

You could also swap some of the skirmishers to be riders, to give some variety.



Above: Artwork by Angus McBride from *MAA 158 Rome's Enemies 2* © Osprey Publishing www.ospreypublishing.com

CONVERTING CONCLUSION

During the course of this project, I have changed my mind about the value of Ultracast/TPR figures. To begin with I was unsure if they would provide the same end results as metal when converting, and I fully expected my hard work to be a dreary chain of failed or botched operations. However, after playing around with them for a while, I have concluded that they are just as flexible (literally) when it comes to conversion work.

Pinning is certainly easier. When joining two parts with a wire 'pin' - the TPR grips the pin much more securely. With metal figures the pin needs to be cut to the exact length required; if you cut it short it does not hold the two parts together. If you cut it too long, then the parts do not fit together and leave a gap. With Ultracast, if the pin is a little long when fitting, you can push the pin a little further into the resin, which makes the bond even stronger. The more observant of you will see the 'pin' showing between the figures' legs in some of the photos - this excess will be trimmed off before the figures take to the tabletop.

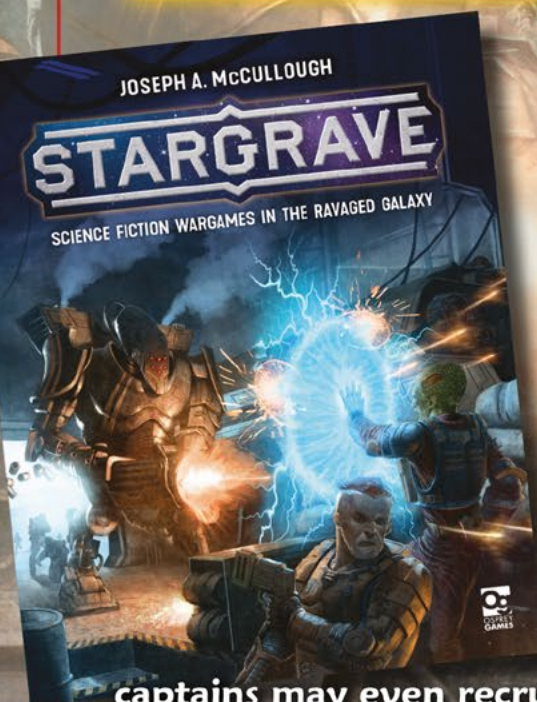
I also found that the figures are quite easy to bond with two-part epoxy or superglue. I also tried a hot glue gun, but I found that some of the bonds came apart.

Ultimately my conclusion is a simple one - get some Ultracast figures and have a go - it's all good fun!

North Star Military Figures Ltd,
Unit W41, Lenton Business Centre, Lenton
Boulevard, Nottingham,
NG7 2BY, UK
Mail Order: 0115 9704107
Trade Sales: 0115 9786656
Email: mailorder@northstarfigures.com
Web: www.northstarfigures.com

Nick Eyre's
NORTH STAR
Military Figures
Presents

STARGRAVE



In Stargrave, players take on the role of one of these independent operators, choosing from a range of backgrounds each with their own strengths, weaknesses, and associated powers. Players must hire a crew for their ship, recruiting a lieutenant with a unique skill-set and a handful of soldiers, mechanics, hackers, and other specialists. Some captains may even recruit strange alien lifeforms with abilities no humanoid could ever possess.

MULTI-PART 28MM PLASTIC CREW, MERCENARIES AND TROOPERS FOR STARGRAVE.



www.northstarfigures.com

JOIN NORTH STAR
Nick Eyre's Newsletter



Stargrave figures are copyright © North Star Military Figures & Osprey Publishing. All rights reserved.

STEAMPUNK RELOAD



***In Her Majesty's Name* returns and half of *The Ministry of Gentlemanly Warfare* (designer Craig Cartmell) is here to tell us all about it.**

In Her Majesty's Name (IHMN) *Second Edition* is the latest publication from The Ministry of Gentlemanly Warfare. We usually plan our releases to coincide with Salute but, hey, things happen [or don't happen, depending on how you look at it - Ed]!

IHMN is a Victorian science fiction / steampunk narrative skirmish wargame for two to four players, usually five to fifteen figures per player, on a tight battlespace that encourages fast and furious games.

The setting and background remain much the same as the original - it is 1899 and the world is in chaos! The Great Powers of the time, along with other shadowy groups, do battle in the midst of a steam-fuelled technological revolution. What the *Second Edition* of *IHMN* does is build on the nine years of experience we have acquired since the first release of the game. It will feel familiar to existing players around the world, but it has been significantly improved and expanded.

If you want a Victorian science fiction game, here it is. If you want steampunk, here it is. If you want to wind it forward a little in time to play early dieselpunk, it's certainly possible. Even if you want to play a historical Victorian era skirmish game, everything you need is here, just ignore the SF/fantasy elements.



VICTORIANA WITH A SIDE HELPING OF TWISTED SCI-FI AND FANTASY

My co-author Charles and I are of a vintage where the standard reading for any child (at least those whom we would now define as 'nerds') were the works of Arthur Conan Doyle, Mary Shelley, Jules Verne, H.G. Wells, H. Rider Haggard, Rudyard Kipling, etc. As such, we were already steeped in a genre that would eventually become known as Victorian science fiction and steampunk.

In Her Majesty's Name is set in an alternate timeline where Charles Babbage perfected and sold his amazing Difference and Analytical Engines. These devices allowed a new generation of engineers, the inheritors of the Industrial Revolution, to make huge sets of complex calculations, which in turn drove a new age of scientific marvels.

The concept of *In Her Majesty's Name* is that as bright as this new society seems, not far below the surface the rivalry between the Great Powers is still pushing the world towards war.

It is in this context that the companies created by the players carry out their missions, often at the behest of shadowy patrons, to seize new intelligence and technologies, rescue or capture VIPs, and get involved in all manner of subterfuge and skulduggery.

The general details of the setting have been made deliberately vague so as not to constrain players. We positively encourage player creativity and the dedicated *IHMN* forum (Lead Adventures) and Facebook page are full to the gunwales with their take on the genre. New companies, equipment, talents, mystical powers, and scenarios abound; over a thousand posts on Lead Adventures alone, and nearly two thousand members on the Facebook page.

THE BASICS OF THE GAME

The core mechanics are simple and, although we have made lots of tweaks for the Second Edition, they will still be familiar to existing players. Every figure is an individual and we encourage players to name them when they are selected from their company listing. This defines their core attributes - Pluck, Shooting Value, Fighting Value, and Speed - used to dictate movement or modify the various D10 rolls made in the game.

The listings also show each figure's standard equipment and their talents (trained or natural abilities that improve the figure).

Company listings include options to customise your figures, bringing further variety, and some figures may have access to lesser or greater mystical powers. Most of these are based on powers from the period that people believed to be real. A few companies, such as The Hellfire Club, specialise in mystical powers whereas others, such as Scotland Yard's Q-Division, have none.

Actions are all resolved using a single D10, with modifiers from attributes, weapons, equipment, talents, and powers added to the roll. Damage is simple and quick to assess too - if a character takes a hit from a shooting or fighting attack, they attempt a Pluck roll to survive, modified by how deadly the weapon that hit them is. If they score exactly what was required to save, then they are 'knocked down' until the next turn, when they can attempt to get up. If they score less than required, they are 'taken out of the game'. In a campaign you roll Pluck again, at the end of the game, for each figure taken out of the game to see if it survived to fight another day.

SECOND EDITION - *IHMN* GETS ITS OIL CHANGED

When Osprey kindly transferred their publication rights to the original game to us in 2019, Charles and I set to work on the Second Edition. We felt that we could raise the game to the next level with all that we had learned playing the game ourselves, the heaps of feedback we had received from players and the experience of developing *Daishō*, *Blood Eagle*, and especially *Thud & Blunder*.

The core rules were upgraded to match those in the other books, which ironed out some of the more clunky rules from the original *IHMN*. For example, the original rules for shooting into a combat were difficult both to understand and to apply during the game - a clear KISS failure which has now been corrected. A further goal was to expand some sections that had previously been quite small, and to fill a few gaps.



STEAMING, SOARING, STOMPING, AND SAILING

There are huge improvements in the vehicles (air, land, and sea) and mechanised walker sections. In the original three books we slowly added more and more forms of transport. Some were small and fitted into a skirmish battlefield while others were much larger and could be used as the battlefield itself. These have been brought together, improved, and new forms added. Additionally, the rules now take into account how you can arm, armour, and attack these vehicles. If you want armoured wagons, gunboats and steamers, airships, and ornithopters, they are all here.

Who doesn't like mechanised walkers? In our world of 1899, they have become an important component in any army, especially for street-fighting, where they can bring heavy weapons to bear in support of the long-suffering infantry. These big, clanking, steam driven monstrosities only had a small mention in the original game and the rules for them were ... shall we say 'problematic'.

We have expanded the rules so you can design your own walkers from the chassis up. We have also added twenty-one fully detailed examples to get you started. Many companies now have mechanised walkers in their options lists. You can run walker versus walker battles if you wish, or just add one or two to supplement your company's strength.

BETTER BATTLEGROUNDS

The section dealing with terrain, especially structures, has been overhauled after a lot of feedback from players. What does it take to blow in a fortress door? How do we set a house on fire? How much cover does a cottage wall give? There is now an entire section on structures that answers these questions and many more. It introduces the concept of 'wrecking' attacks and in the Armoury section some weapons are now defined as 'wrecking' weapons. The structures themselves now have their own version of Pluck, called 'Resilience' - as do vehicles and walkers.

THAT CHAP'S GOT TALENT!

The talents section has undergone considerable improvement. Some talents have been changed or added to take into account changes elsewhere in the rules, such as the new 'precision weapons' definition; the Marksman, Snapshooter, and Speedshooter talents only apply to precision weapons. Pilot applies to air vehicles and Steersman to mechanised walkers.



INSIDER
INSIGHT



VICTORIAN GOTHIC

We decided that *Gothic*, our Victorian horror supplement, should not be made obsolete by the Second Edition.

We have produced a free Ministry Information Pamphlet to accompany the launch of the Second Edition which brings *Gothic* up-to-date, especially in terms of costings of equipment, talents, powers, etc. It shows in detail which mystical powers have been superseded and/or re-costed.

The most important section, though, has been an overhaul of each of *Gothic*'s companies. Not only have they been re-costed, but their equipment has been brought into line with Second Edition and, in many cases, their options broadened.

Also, those that can deploy in airships have had those updated, and the Tesla brothers can deploy electrical automata, an upgraded form of the mechanical soldier which appears in the core *IHMN2* rules.

This Pamphlet, along with a plethora of other free material, can be downloaded from our blog at themistryofgentlemanlywarfare.wordpress.com/in-her-majestys-name/.



Then there is the Hero talent, something we found worked well in both *Blood Eagle* and *Thud & Blunder*. Figures with this talent have a number of Hero points that they can spend on rerolls. If they take an enemy out of the game, then they earn a fresh Hero point.

A few of the original talents, such as Meticulous Planning, which seemed so thematic when we wrote it, have proved truly awful to use in play and have thus been taken out and shot in the courtyard.

The entire Mystical Powers sections had a serious overhaul. In the original books, powers were individually defined and costed. This led to some balance issues in play. All powers are now graded as either Lesser or Greater with a standard cost for each grade.

Many of the original powers from *IHMN* and its supplements have been incorporated (such as the ever-popular Water Bullets), though some of them have been significantly rewritten. New powers (some inspired by the Ministry's other rulebooks) have been added such as Gremlins (which can make wrecking attacks against structures, vehicles, and walkers).

A CORNUCOPIA OF OTHER GOODIES

Other improvements include taking leaves out of our other rulebooks. The Faraday and Vulcan armour types have become 'Armour Properties'; you add them as improvements to existing armours. We have also provided a better definition of the power sources required for specific types of weapons,

armour, vehicles, walkers, and items of 'weird science'. Thus, you can now have both a man-portable and a heavier vehicle-mounted Arc generator; the Society of Thule is very pleased with this development.

Some equipment had been found, through our own games and player feedback, to be game breaking or just unusable. For example, the Edison Beam Translator was found to cause player brain trauma and has been consigned to history.

An important thing to note is that if you happen to love the old Beam Translator, and other things we have gently nudged over the edge, you can still use them on your own table - provided all your fellow players agree, of course.

In many of the original companies there were company-specific special options or rules that seemed like a good idea at the time. Many of these have been integrated into the main rules and a few broken ones are locked away in the secret archives.

YEARS OF EXPERIENCE AND REFINEMENT

We wrote the original rules, and the first two supplements, quite quickly in order to meet publication targets. One of the problems with this was that our ability to coordinate and playtest everything was restricted. We just did not see how, for example, combining Meticulous Planning and Mesmerism could be such a game breaker.

We have now had nine years of play experience, endless discussions on games, and direct feedback from hundreds of players. Also, we have used the same core rule mechanics in each of our subsequent rulebooks, resulting in considerable evolutionary improvement from which *IHMN2* has hugely benefited.



TWO'S COMPANY ... BUT WE'VE GOT A CROWD

The decision that caused the most heartache was which companies to include in *IHMN2*. We calculated that if we included every company from the first three books, and the others that had become canon, the book would near three hundred pages. Thus, we included a representative sample of twenty-four companies, covering a range of tactical capabilities and options. We intend that some of the original companies that didn't make the cut will re-appear, suitably spruced-up, in a series of digital-only supplements over the coming years.

Some of the companies that appear in *IHMN2* are much the same as the originals while others have had a major revamp. A good example of the latter is Scotland Yard. Originally written as a vehicle to crowbar in Sherlock Holmes and Dr Watson (two of our favourite characters from the period) we soon found that, although it was popular, it was woefully underpowered and very restricted in its tactical options. This seemed odd as it was the first line of defence for the people of the world's greatest metropolis. We gave it a complete makeover and created Q Division.

This department is tasked with taking on all the worst and weirdest threats to London and can call on equipment and people not available to the ordinary copper on the beat. You can now have heavily armed coppers, mounted in



armoured vehicles, or riding fast horses, and supported by mechanised walkers. We also upgraded their truncheons to the better specification of the Edison version: "Listen, son, are you coming quietly, or flopping like a fish?". Of course, Sherlock and his faithful companion are still there too.

Possibly the most important change for the companies is the open points system. Previously this did not cover vehicles, walkers, weird science, animals etc. in a structured way and couldn't readily be modified to do so - hence we reworked it from the ground up.

An entire section that guides players through the process of creating their own companies has been added, including a step-by-step example for them to follow.

While we limited the number of companies, we were less restrictive with the weapons, armour, weird science, general equipment, beasts, vehicles, walkers, talents, and mystical powers. Many more than those used by the book's twenty-four companies are featured. We regard this Second Edition as a comprehensive reference resource for players, so they can use this extra material for their own creations.



DESIGN PHILOSOPHY

Our core design philosophy has always been to keep it short and simple (KISS). Whenever one of us gets carried away with some crazy idea (usually me), the other applies KISS and tethers us back to reality. We recognised early on that many players like skirmish games because the entry cost is relatively low and the games take no more than a couple of hours to play, so they're perfect for a club evening.

Our other philosophies for designing such games include:

1. Quick to learn with relatively simple mechanics.
2. Sufficient depth, to allow games to be played again and again. The scenario system in *IHMN2* has over nine thousand possible battle variations; there is also a simple campaign system.
3. A cinematic, rather than purely academic approach to history. We love the history and myth of the periods we have covered, but we make games, not re-enactments. Fun is essential.
4. Giving players the tools to create their own stories. *IHMN2* has a comprehensive and fully open points system, supported by a spreadsheet on the blog, and in-depth guidance on how to create your own companies from scratch.
5. Being figure and base agnostic so that any miniatures players have or wish to acquire can be used.
6. Little, if any, in-game book-keeping. In our opinion hit points are for roleplaying games.
7. Rules should encourage a friendly and narrative style of play - this is enshrined in *IHMN2*'s 'Golden Rules'.
8. A comprehensive set of contents and cross-references (over 400) to aid navigation. These are hyperlinked in the digital edition of *IHMN2*.



WHERE TO NEXT?

Over the next few years, we will continue to service all our games. There are supplements to be written, support materials to be produced, magazine articles to write, player-led creations to marvel at and, most importantly, games to be played!

The first supplement will be *Mars Attacks!*, a reworking and expansion of the *Wargames Illustrated* article we wrote covering the Martian occupation of Earth, based loosely on H.G. Wells’

seminal work. We are looking forward to players having to face the fearsome Martian heat rays and other weird science from the Red Planet.

We hope to appear at two shows this year - Salute and The Other Partizan - where we will be running our ever-popular participation games. With luck, and a good vaccine, we can attend a lot more shows next year and we look forward to meeting many of you.



WHAT IS THE MINISTRY OF GENTLEMANLY WARFARE?

As a duo of designers, we have been writing professionally since 2012 and have released seven rulebooks so far. The first three were written for Osprey

Wargames: *In Her Majesty's Name* and its two supplements: *Heroes, Villains & Fiends* and *Sleeping Dragon, Rising Sun*.

We decided to go it alone after that and formed The Ministry of Gentlemanly Warfare. This is not some large company with staff and real estate. It is a writing partnership that gets the books printed to be distributed by our good friends at North Star Military Figures (physical books) and SnM Stuff (the digital versions).

One of our little conceits in the Ministry is that I am The Minister (based loosely on Jim Hacker), the chap who comes up with lots of unworkable ideas, and Charles is the long-suffering Permanent Private Secretary (scarily like Sir Humphrey Appleby), the chap who must rein me in and make my mad ideas work.

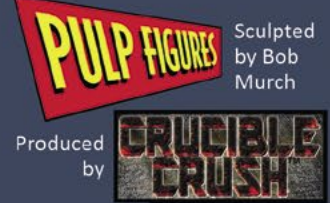
Actually, Charles is a retired Civil Servant, and I am a semi-retired factory Quality Manager. Both of us have been wargaming and roleplaying since the seventies and have been good friends since the early eighties. Despite living a couple of hundred miles apart we still play games together every week through the wonders of modern telegraphy.

As 'The Ministry' we have released *Daishō* (Samurai Skirmish), *Blood Eagle* (Dark Ages Skirmish), *Gothic* (a gothic horror supplement for *IHMN*) and *Thud & Blunder* (high fantasy skirmish). The last was our first hardback book.





April 2021



Sculpted by Bob Murch

Produced by



A new range designed to feature maximum figure variety with consideration paid to formation basing

1066 Range

Saxons

- King Harold Godwinson-Mtd & disMtd w/foot Cleric
- Saxon Foot Command (5 unique figs)
- Saxons w/Dane Axes (5 unique figs)
- Saxon Unarmoured Warriors (5 Unique figs)
- Mtd Armoured Saxon Warriors (2 unique figs)
- Saxon Archers (5 poses, 15 unique head variants)
- Saxon Slingers (5 poses, 15 unique head variants)
- Saxon Peasant Levy (5 poses, 15 unique head variants)
- Armoured Saxon Spears Unit Builder (1 tight formation pose, 14 head variants)
- Unarmoured Saxon Spears (1 tight formation pose, 14 head variants)

Normans

- Duke William of Normandy-Mtd & disMtd w/foot banner man
- Bishop Odo of Bayeux-Mtd & disMtd w/foot cleric
- Norman Commanders on Foot (5 unique figs)
- Norman Armoured Crossbows (5 unique figs)
- Mtd Normans #1 (2 unique figs)
- Mtd Normans #2 (2 unique figs)
- Mtd Normans #3 (2 unique figs)
- Norman Archers (5 poses, 15 unique head variants)
- Armoured Norman Spears Unit Builder (1 tight formation pose, 14 head variants)
- Unarmoured Norman Spears Unit Builder (1 tight formation pose, 14 head variants)



The Welsh , previously announced, will now be held back until a more complete range can be prepared.



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

A WW2 ANDERSON SHELTER AND GARDEN



Andrew Pearsall's made an Anderson Shelter in an attempt to use up his leftover corrugated cardboard. He shows us how to replicate this great build!

Last year I needed a piece of corrugated cardboard for a build and, not inclined to wait for a suitable piece in the recycling, purchased a whole roll. I couldn't argue with the price, quantity, or service, however, needing only a very small section, the five metre long roll I received, now seems like an over purchase.

THE CORRUGATED CARDBOARD CONUNDRUM

The remainder of the roll has moved from one room to another, then back again, often a trip hazard, always an annoyance - the roll had to go ... unless I could find a use for it.

I primarily use corrugated card to simulate corrugated metal sheeting on

roofs and walls as well as a material to build ploughed fields. There are probably myriad other uses. Not needing more fields, I decided to continue a WW2 themed project I am working on and construct a 28mm WW2 Anderson Shelter that would sit in a front garden.

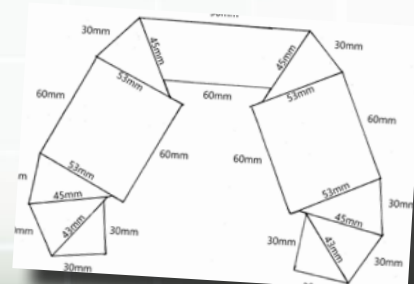
I've split the build into three sections - the Anderson Shelter itself, the base and earthen revetment, and the ground cover details.

BOMBPROOF PLANT POTS

As WW2 progressed enemy naval actions took their toll on British shipping, leading to increased rationing. Every bit of open ground was put under cultivation to aid the war effort - it was common to see

vegetables and flowers growing around and on top of the soil submerged shelters.

I planned to create some eye-catching vegetables and flowers to adorn the top and sides of my model, including cabbages, pumpkins, courgettes, fruit bushes, and onions, as well as a range of flowers and grasses.



MAKING THE ANDERSON SHELTER

Take paper plans (available to Prime members on the *Wargames Illustrated* website) and transfer the designs to the flat rear of the corrugated cardboard, as well as 1mm greyboard. This will reinforce the otherwise flimsy corrugated material. The arched roof also needs to be cut from corrugated cardboard but it is reinforced by a sturdy toilet roll tube.

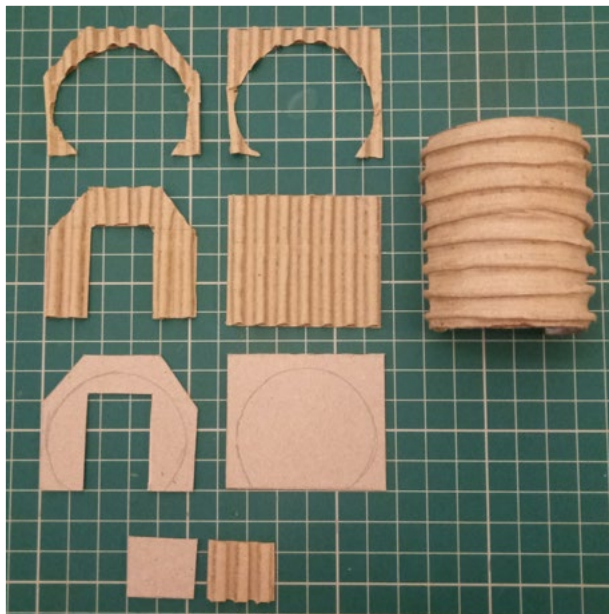
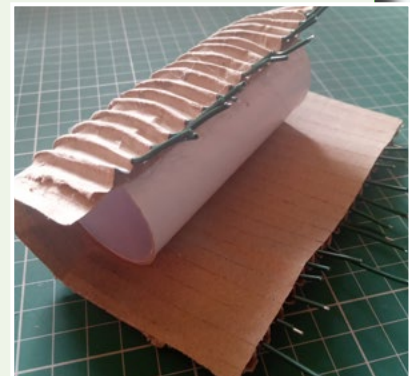
MAKING THE ROOF

The corrugated card roof is 150mm x 60mm, wrapped around a toilet roll tube. To ensure strength, and stop the card splitting, lengths of wire run under the ridges of the corrugated roof. This section is longer than needed and will need trimming later in the build.

Before gluing the corrugated card to the tube a damp cloth will moisten the cardboard and make it more pliable. A hot glue gun fixes everything together - don't worry if there are some misshapen or cracked areas, the majority of the roof section will be hidden later in the build.

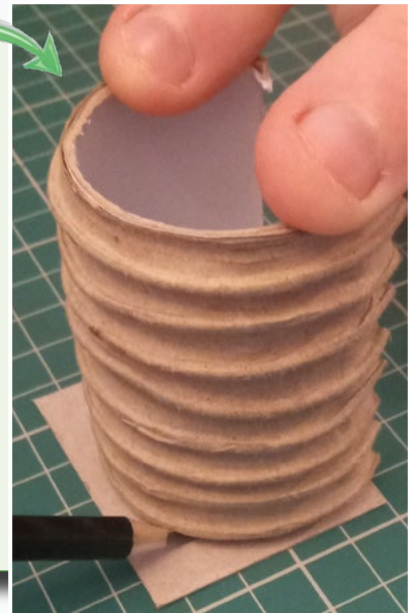
THE WALLS

Each wall needs two pieces of corrugated card - front and rear - and one piece of central 1mm greyboard for reinforcement. The back is 50mm x 50mm square, the front has angled tops to give its distinctive shape and a cutout door.



Measure around the curve of the roof for the rear of the walls and remove the shape before gluing in place with PVA glue, taking care not to compress the ridges.

Use the offcuts from this to create a small door.



THE IMPORTANCE OF ANDERSON SHELTERS

Over 3.6 million Anderson Shelters were produced and erected in gardens, the length and breadth of the country. Distributed to the British public between 1939 and 1945, they were free for most, however, higher earners had to pay for theirs. It is thought that wartime casualties attributed to aerial bombing were around 90% lower, due to the use of Anderson Shelters, than they would have been without.

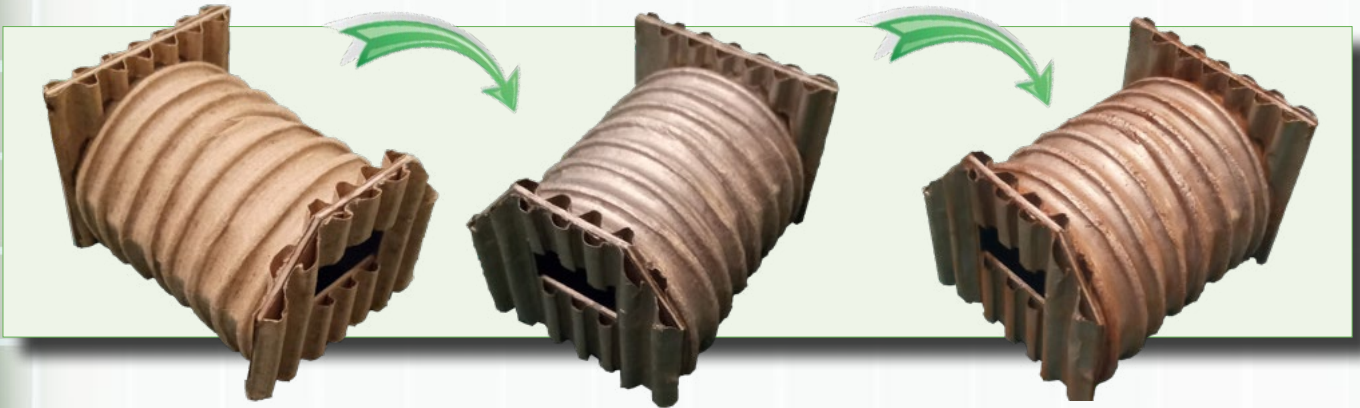
TRIMMING THE ROOF

Before assembly, trim the roof - line it up with the end sections and mark where the lower extent of the roof sits before trimming. I used a rotary tool to cut through everything at once.

PUT THINGS TOGETHER

Gluing time! Fix the parts together with a hot glue gun - at this point the shelter will have a bulbous look that the original shelters did not, but that'll be fixed later.

To ease construction in later phases paint and weather the shelter now. Historically the metal sheeting was delivered almost straight out of the factory and would have most likely been silver in colour. Spray the outside silver and weather it with your rust weathering powder of choice. It's worth spraying the inside black too.

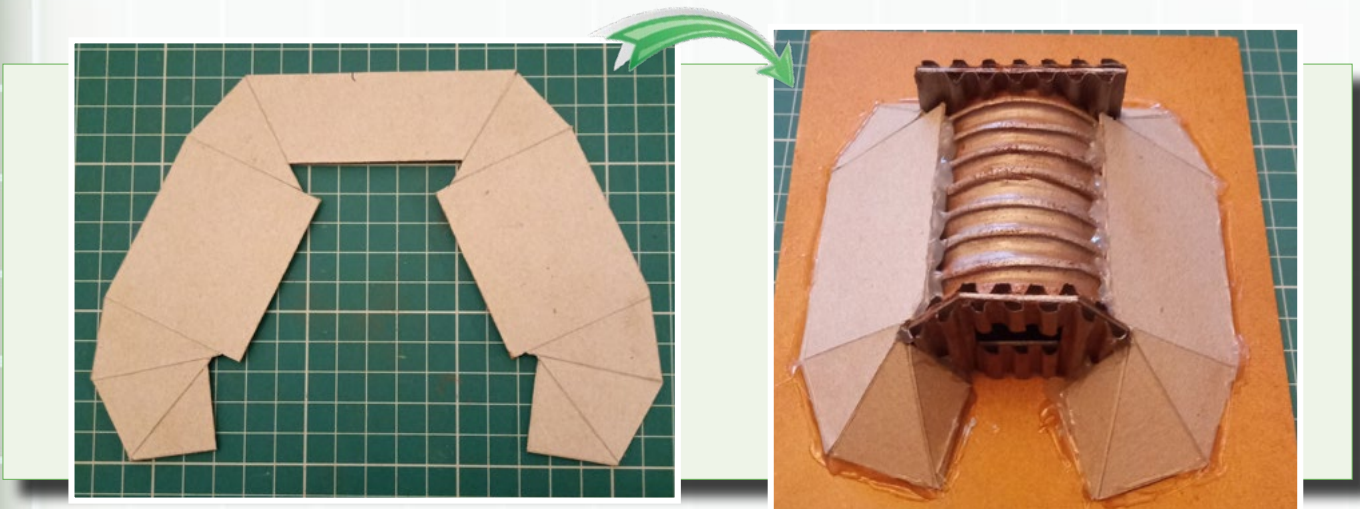


THE GROUNDWORKS

The shelter needs mounting on a suitable board before having a soil revetment built to the apex of its roof. Use any offcut piece of MDF you have, as long as it is larger than the shelter and its surrounding area.

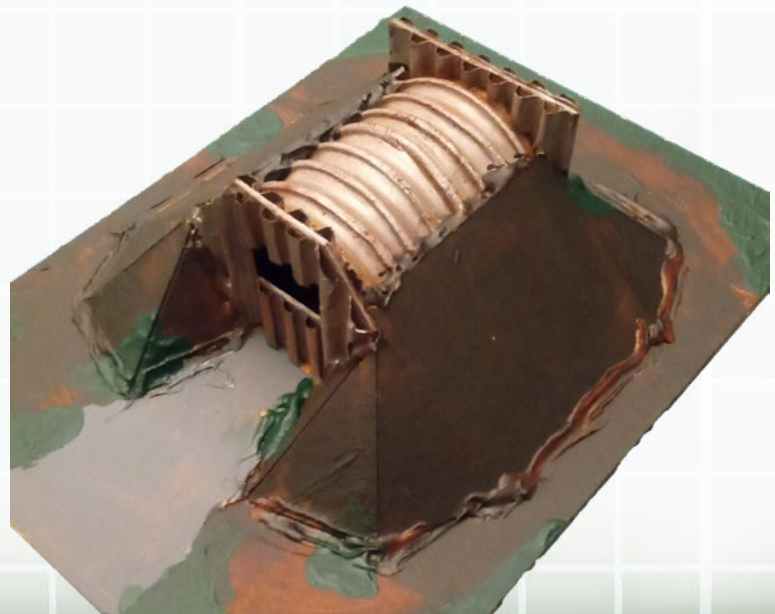
MAKING THE REVETMENT

Use 1mm greyboard to build angled sides around the shelter - make a template in paper, transfer it onto the greyboard, then cut it out with a craft knife, scoring along any fold lines. This shelter is submerged in soil but during WW2 people used anything that was available - customisation options are endless.



ADDING THE CORE GROUND DETAILS

This shelter is designed to fit into a residential garden - there are grass patches as well as soil areas for cultivated plants. Mark out your basic design with acrylic paint to begin.



With a mix of fine sand, small gravel, and a soil basing material, use PVA glue to make your soil layer. You can refill any gaps and can also apply fine grey gravel, making the path to the shelter.

Take a static grass applicator and fix a mix of 2mm and 4mm static grass to selected areas for the appearance of low grass.

THE DETAILS

This final stage is a chance to add depth and realism to the terrain piece and have some fun. Time to become a mini-scale gardener! You can, of course, decorate your Anderson Shelter whatever way you desire; I went with vegetables and plants, but the World (War 2) is your oyster.

PUMPKINS

Roll vines from your modelling putty of choice and position them on the model. Let them harden before fixing them in place, so you can remove and paint them green, before gluing them back onto their final position.

The ripe pumpkins are a small ball of epoxy modelling putty, with lines carved by a cocktail stick and orange acrylic paint and Army Painter Strong Tone doing the rest of the work. The unripe ones are made from a smaller ball with no indentations, painted in lighter orange or pale greens.

As well as the pumpkins themselves extra realism is added through pumpkin flowers. Place a small amount of epoxy modelling putty on the flat end of a cocktail skewer and draw it up into a small cone to make the centre of the flower. Make small teardrop shapes and attach them around the top of the cone to simulate the petals. Several coats of dark yellow paint, then a lighter yellow on the tips will finish the job.

You can make leaves by flattening putty shapes onto greaseproof paper, waiting for them to dry, then cutting notches from the edges. Paint them similarly to the vines.

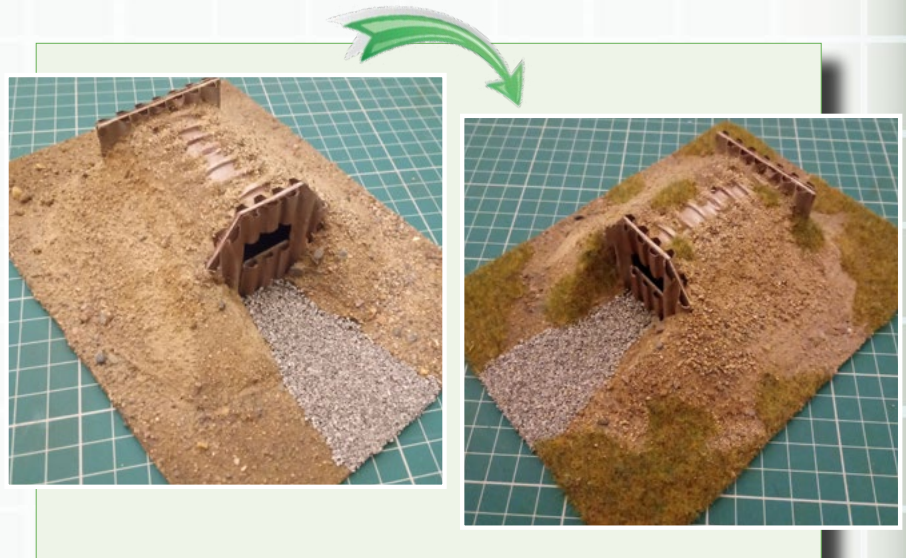
COURGETTES (ZUCCHINI)

The courgettes use the same flowers as above but the putty for the veg's shape is differently rolled. Model simple tubes, then cut a shallow ridge around the centre so that one end becomes the dying flower. Paint the courgette side light green and the flower side dark orange.

THE DIG FOR VICTORY CAMPAIGN

During the early years of the war, when German U-Boats were decimating British and Allied shipping, Britain's food supply became an increasingly important and precarious element of the conflict.

Armies needed to be fed at home and abroad, and the civilian population needed to be sustained to support the war effort. The Dig for Victory campaign encouraged the British public to turn over every available outdoor space, devoting it to the production of edible produce. This campaign helped render the German naval blockade futile, kept morale high, and, most importantly, kept starvation at bay.



FOOD FIGHT!

Andrew's made his own veg - here are some other wartime food facts.

Honest onions: In 1939 almost all onions sold in Britain were grown abroad. Once supply was cut off the humble onion became a Black Market commodity and raised large sums when raffled.

Corn cover: Central (literally) to the battle of Antietam, there's no doubt the field of corn provided cover, concealed troops, and (at least until it was quickly reduced to stumps) added to the bedlam.

A deadly courgette: In 2017 officers rushed to a garden in Bretten, Germany, to deal with an unexploded WW2 bomb. Danger turned to hilarity when it was revealed to be a dark skinned, 5kg courgette.

War plants: In the First World War the Jerusalem artichoke was identified as a 'war plant' due to its hardiness. In WW2 it could even be acquired outside of rationing in some countries. Despite this bad rep it's actually rather delicious!

The Potato War: The early 19th century fighting that took place between New Zealand's Māori is commonly known as the Musket War, but the Potato War may be more appropriate. Imported by Europeans potatoes could be tilled by slaves and women, freeing the men to go to war. They did, for 30 years, leading to somewhere between 20,000 and 40,000 deaths.

Sauerkraut: The American Office of Strategic Services ran secret operations called the Sauerkraut Missions. No pickled cabbage was used - German POW's were enlisted, outfitted in Wehrmacht uniforms, given printed propaganda, and inserted deep behind enemy lines.

The Pumpkin King!: King Jack and his pumpkin troops hold down central Ozz, in the recent historical/fantasy game Wars of Ozz from Sally 4th.

Men Against Fruit: In *W/100* noted military theorist and historian Paddy Griffith described an unusual game where models took cover behind pieces of fruit and attempted to shoot each other.

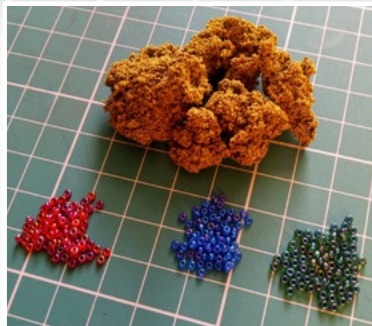
Napoleon's sweet tooth: After tasting sugar beet the Big N demanded the planting of 32,000 hectares of the crop and encouraged new research into its production and refinement. By 1850 sugar was affordable by all in Europe, rather than the rare luxury import it had been.

The Turnip Winter: The British Naval blockade of WW1 brought Germany to the brink of famine. In 1916, when terrible weather caused a poor potato crop, the German people had to subsist on 'turnips' more commonly used to feed animals, leading to malnourishment, illness, and thousands of deaths.

The courgette leaves are small pieces of plastic fish tank plant, but you can also use the pumpkin leaves described earlier.

CABBAGES

Epoxy modelling putty again - a cone of it to start, similar to the courgette flowers but bigger. For the leaves, flatten small balls of putty on greaseproof paper, peel them, then build them up around the central cone. Give the cabbages several coats of green acrylic and a coat of Strong Tone before attaching to the base.



ONIONS

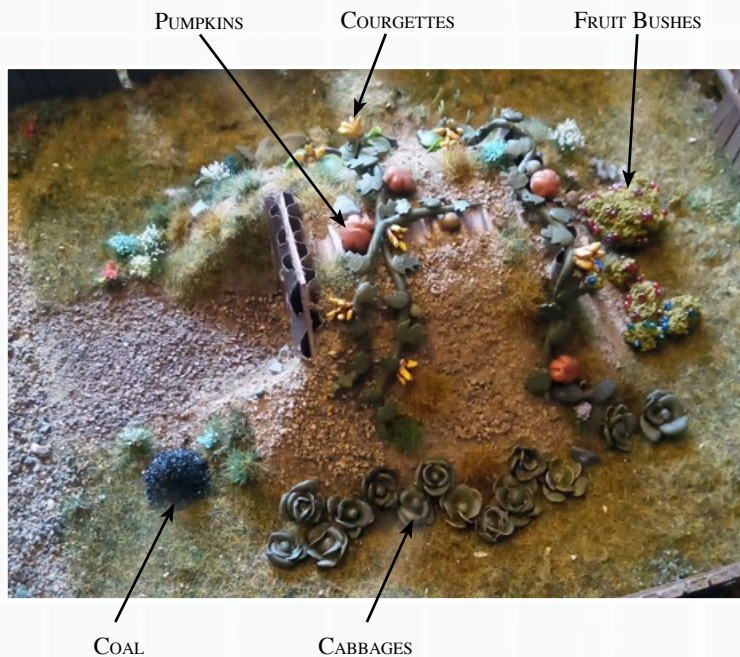
These are made from brown- and copper-coloured beads and thin plastic aquarium leaves (although paper, card, or any other soft plastic could be cut and used instead). Thread two or three leaves through a bead, fix with glue, cut off the bottom, and trim the top to a suitable length. No painting required to finish these!

FRUIT BUSHES

A cheat here - shop-bought green hedge foliage with small red, blue and green beads glued to represent the fruit.

COAL

Not so tasty - think of it as the fruit of the deep! A pile of putty, painted black, covered with scenic coal and placed at the shelter's entrance.



FINAL THOUGHTS

I wanted to create a piece of terrain that could fit into both urban and rural settings and be used throughout the whole of WW2 and beyond. Anderson Shelters were seen across Britain, from the visually idyllic home front to the dark days of the Blitz; people added their own touches in an attempt to make them reasonably comfortable and somewhat productive.

This terrain piece shows the colour and vibrancy that co-existed alongside the fear and chaos the war created, so mission accomplished.

The other goal was to use that pesky roll of corrugated cardboard, forever shifted around the house yet never used. Well, it has proved its usefulness and lives on, to fight another day. Only another four and a half meters to go!





HOME OF GAME MATS



VARIOUS
SIZES



DIFFERENT
MATERIALS



LOTS OF
DESIGNS



FRIENDLY
SHIPPING



DICE TRAYS



PREPAINTED TERRAIN

PRINT-0-MAT - YOUR IMAGE ON MOUSEPAD MAT

WWW.DEEPCUTSTUDIO.COM

INFO@DEEPCUTSTUDIO.COM

BUILDING A TERRAIN EMPIRE (ONE LAYER AT A TIME)



Roving reporter James talks 3D printing with Winterdyne Commission Modelling's Maz Wiernikowski.

From an unremarkable building, in an equally unremarkable industrial park on the outskirts of Nottingham, terrain and miniature accessories slowly grow, layer-by-layer, like something from past decades speculative sci-fi stories. Nestled between IT companies, blinds manufacturers, and car repair shops, this isn't the cyberpunk location you might expect when you say the words '3D print farm'. It's actually more the sort of building that comes to mind when you say the words 'struggling accountant'! Nonetheless, this is where owner Maz Wiernikowski spends his days, turning the zeroes and ones of digital files into impressive terrain pieces via his army of ever-running 3D printers.

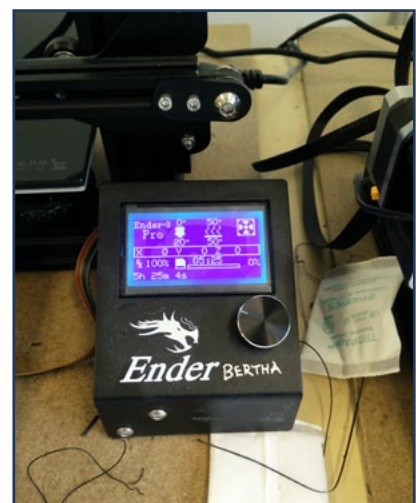
We found time, between Covid-19 imposed restrictions, to pay him a visit and investigate this relatively new branch of hobby possibilities. Maz marches between his lines of printers while we chat, an attentive drill sergeant preparing some for the day ahead while others are still busy with their missions. I don't

quite understand the intricacies of the tinkering, but the printers' scaffold-like frames respond, tracing out evolving scenery floorplans and circles that will become basing kits.

It is rather hypnotic to watch and this intriguing new technology creates impressive results (as the pictures on these pages show) but Maz's machines look reassuringly bootleg, rickety, and low-fi. The printers he uses are more like garage kits than mass produced and sleek technology; at a cost of just a couple of hundred pounds each, they are already an affordable wargaming extra for the ambitious home hobbyist.

I've noticed that each machine has been given a name, written in silver pen next to its basic display screen, and I wonder if Maz has a favourite. "They're all good apart from Pearl. Pearl is a bitch!" he says, laughing, but with the thousand-yard stare of a man who has been through some stuff with her! "She's rather recalcitrant and likes to go off-level."

It's time for me to find out how Pearl, along with the rows of Maz's other, more favoured children, joined the Winterdyne operation and actually work.



Above: The Ender 3 Pro's display, showing the printer's status, and its name scrawled next to it. This one's not the pesky Pearl!

LIKE, COMMENT, SHARE, AND WIN!

"It was maybe four years ago," Maz tells me as he casts his mind back, "and I shared one of those like and leave a comment promotional posts on Facebook. It turns out they are for real - at least this one was - because I won the 3D printer they were offering. I had been eyeing one up anyway, to help out in my conversion work on banners and stuff like that, so it was great timing. Some flame relief pieces, to go on a conversion I was making for a client, were the first things I printed. Before that I'd have used brass etch or spent seven or eight hours cutting details from thin, tiny bits of plasticard ... so it was very convenient and exciting."

Getting instant results from this project, as well as some Space Marine shoulder pads that he designed and printed, meant Maz was quickly using the printer on a regular basis. Crates and barrels for *Dead Man's Hand* came next - "probably my favourite miniatures game, it's so quick and easy to set up and when you add in fancy terrain it looks gorgeous" - and these accessories, digitally designed by Maz, became the first 3D printed items in the Winterdyne Commission Modelling online store.

This was the moment Maz's work in wargaming changed in direction - previously he'd been using a far more traditional tool: the humble paint brush.

FROM THIN COATS TO PRINTED LAYERS

"Commission painting was my first full-time job in the miniature industry, and it was my escape from working in IT. I started as a hired brush in 2009; the money wasn't brilliant, but it stopped me wanting to drive my car into the wall on my way to the office every day." He laughs heartily and beams me a mischievous grin. "That's always a bonus! It was largely painting for collectors, but some commercial stuff too. I've kept up the latter - it keeps me busy without the need to complete huge armies, I can just do a squad here and there."

As he talks, he moves a piece of paper above the bed of one machine while the print nozzles on his other Creality Ender 3s zigzag around us. He jiggles the sheet back, forth, and around in a similar motion to those nozzles and I wonder if he is some kind of mystic, attuned to the printers, mysterious hand motions allowing his mechanical adepts to conjure up 3D models. Well, no, of course not! He later explains that it's to ensure prints get started without issues and to warm up the bed, but right now it looks like a carefully choreographed ritual. Or it does until a nearby machine lets out an unhealthy sounding grind of protest. I note that it's not Pearl, the troublemaker he mentioned earlier. Maybe she's reserving her mischief for later in the day. A chunky plastic clip has obstructed the motions of one of the print nozzles but after it is quickly removed, and the job restarted, Maz continues:

"I've done the lion's share of Maelstrom's Edge's studio work and promotional materials, but also some work for Mantic, along with others. More and more of my time's taken up with the printing now though."



Left: A conversion commission where Maz printed the sword, shoulder pad, and bas-relief flames soon after winning his first 3D printer.

Right: A diorama commissioned for a Maelstrom's Edge Kickstarter - Epirian contractors and scratch-built terrain.



PAINTING TAROK

"With the black plastic you only need to do a pre-highlight from above with light grey primer - you don't really need to prime the material fully. It's rather porous so it takes acrylic paint really well." Maz tells me, putting on his commission painting hat. "Do the initial work with an airbrush and then go over the top with Contrast paints and you'll get great results. Your final drybrush should just go along stuff like the tile lines."



Maz turfs through the piles of useful things on his work area before finding the specific product he's after "It's worth having some putty, the Vallejo plastic putty. You'll find gaps in a few places so fill them in then primer them black before you do your painting. Other than that, you want a decent superglue and you're all set."

Left: A painted Tarok building, showing off the great results you can get with Maz's simple painting approach.



INSIDER
INSIGHT

APOCALYPSE READY

Every so often Maz will search for something to show me - things he's produced or spare bits for his machines. Invariably this search will involve him asking his wife, Billy (who runs her own business from the same unit space), for assistance. As with many successful small hobby operations, this is one that benefits from a supportive partner, and although her own business - selling healthy snacks online - is not exactly wargaming adjacent they seem to work well together in the tight shared space.

Casting my eyes over rows of plastic drawers, marked with labels identifying protein biscuits, soya crisps, food kits, and more (which it will later turn out have been commandeered by Maz and actually contain detailed medieval terrain) I can't help but note that if this pandemic is indeed a herald of the apocalypse, Winterdyne Commission Modelling is the place to be. We can print whatever physical gadgets (and weapons) we might need while staying healthy by eating the snacks Billy's Diet sell. We'll be fine unless the power goes out!

ENDERS GAME

With all of the machines running and the tour done, we sip tea and chat in Maz's office area: "The printer I won was different to the ones I use now and so much harder to maintain. I actually got up to having five of those before I got my first Ender. That was a pretty good machine, which led me to get another couple of Enders, then one of the bigger machines - Cr10s, which I've got a few of now - and more and more and more Enders ... now I'm buying a bulk lot at a time whenever I place an order, but I need them to keep printing more things."

As in miniature collecting, the hoarding instinct seems to apply to 3D printer collecting too: "The Ender 3 and the Ender 3 Pro are pretty similar beasts," Maz tells me when I enquire about the differences between the models he has. "The Pro assembles a little better and I prefer the power supply. It's the de facto entry-level machine for filament printing so I'd recommend it to anyone. In terms of bang for buck you can get machines that are easier to deal with, you can get machines that are better quality, but at the price range of a couple of hundred pounds nothing's close to the Enders."

A glint enters Maz's eyes as he gets into his flow, talking about the machines that he's clearly grown to love. "If you're willing to build them well and spend some time setting them up, you'll do OK. Take time learning how the machine works and your results can be fantastic." He makes it all sound simple, and I have to ask if it really is, or if I'd struggle to make head or tail of them without the IT background he has.

Right: Some of Maz's many Ender 3 Pros getting the day's work underway. On the bottom left you can see the upgraded spool feed he has added to his machines.

"YouTube videos really help!" he tells me quite candidly. "I do have a background in electrical and mechanical engineering too, from before the programming, so I have a natural bent towards it, but it's not rocket science. If you pay attention to a build video and the guides, and read around it, you'll be fine. Ninety-five percent of the problems you see people having are because they built it wrong."

This building is not something I'd considered; it is reflective of the garage industry beginnings that still drive much of the making and selling of 3D printers. There's an ever-growing number of machines out there, many available at surprisingly affordable prices, but that low financial barrier to entry is offset by the fact that the cheaper printers are delivered in parts and must be built once you've excitedly unboxed your new toy.

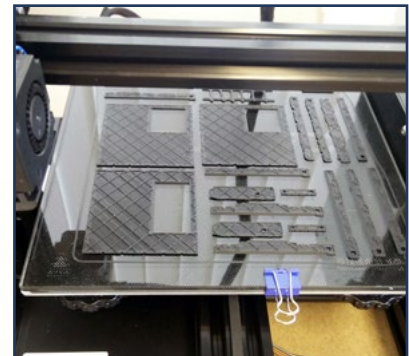
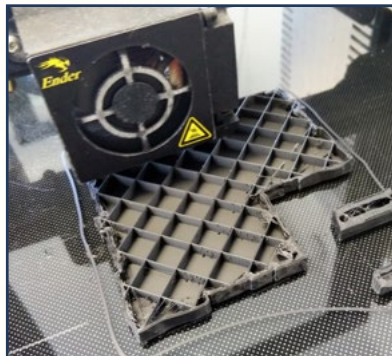
It's rather like a hybrid between Ikea flatpack furniture and Meccano - a description that will either make your heart soar with excitement or sink like the *Bismarck*; if it's the former, then maybe 3D printing is something to work into your own hobby time. If it's the latter, perhaps purchase some terrain from Winterdyne!

KITBASHING

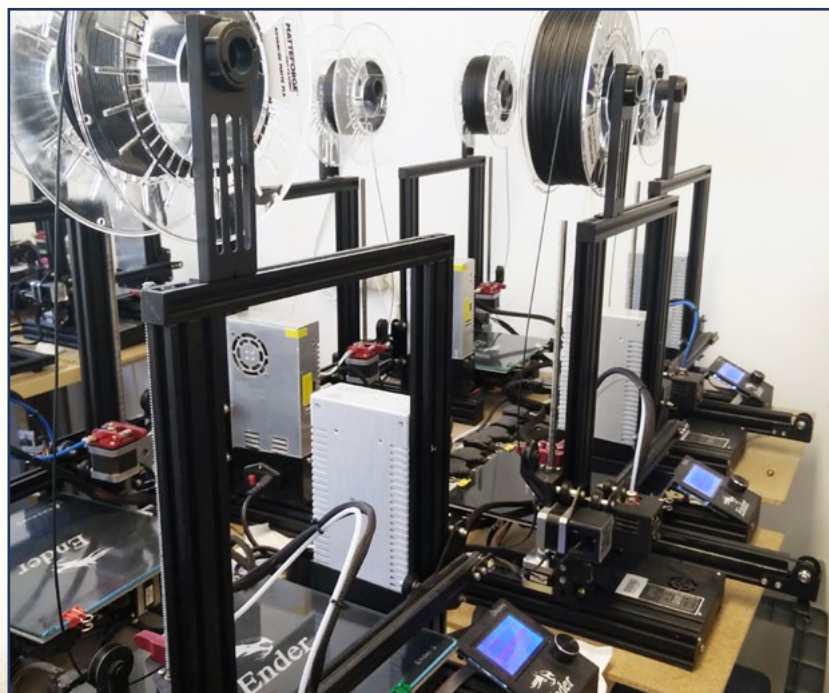
I couldn't help but notice that Maz's printers didn't look factory standard. Various models have extra bits added to them.

"Yeah, people will print all sorts of different parts, cooling ducts in particular (and that's probably the next thing I'll really get into for my own production changes) but there are some very common alterations people do. The main thing is a filament guide and changing the stock extruder from a plastic one to a metal one."

We get up and return to the machines, which have now created a deeper design on their printer beds, by adding further layers of the filament they dispense. On one machine the rounded shapes of movement trays for *Warhammer Age of Sigmar* are taking shape, on another there's what looks like a miniaturised archaeological dig - just the base of brick walls formed so far - the outline of a medieval farmhouse perhaps.



Above: From basic foundations impressive terrain pieces will grow!

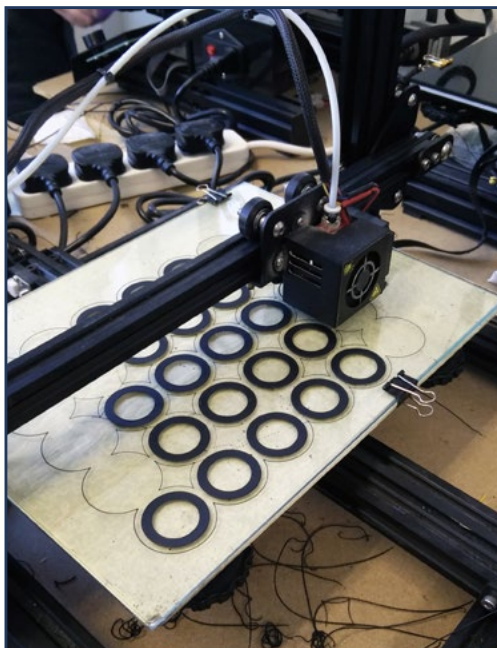


Maz shows me where he's customised his own machines, to increase reliability of the feed that dispenses the print material. This is supplied by a spool at the top and it is, I'm surprised to discover, a vegetable-based biodegradable thermoplastic polymer called PLA. "It's different for me, of course. My requirements aren't the same as for hobby use. Running a single machine at home, you can tweak your software output to the machine. I run a print farm, so working with tens of printers at a time, that's less practical. It's more about making sure they all behave as similarly as they can, to not have that variation. It's a never-ending challenge and I'm still finding fun things to keep track of. This is why I use and recommend the Creality machines - the Enders and the Cr10s - because all of the parts are common, the build is common, the mechanics are pretty much the same. Once you've got it down there's less hassle."

Noticing that a print's just finishing up (a quick job because print time is determined by the final height and area of the pieces - this one is only about 5mm high in total) Maz peels the pieces off the glass bed and swiftly clips them together.

BETTER BASING

"After playing with my own scenery designs for a bit I needed some movement trays for an *Age of Sigmar* tournament. I didn't really like the MDF ones, so I designed my own option." He shows me the movement tray he's just made, which flexes at joints between the parts, allowing models within to position in various ways and wrap around terrain or opposing units. "I then realised that my *Plaguebearers* were on the wrong type of bases for the new *AoS* version



Above: Base rings being made on one of the print beds to the larger CR10s.

of *Warhammer*, so I made some base adaptors. Those rapidly became my bestsellers, they're my bread and butter."

From small movement trays to huge terrain pieces is quite the leap. I wonder how things evolved to the magnificent terrain that fills a glass cabinet beside us.

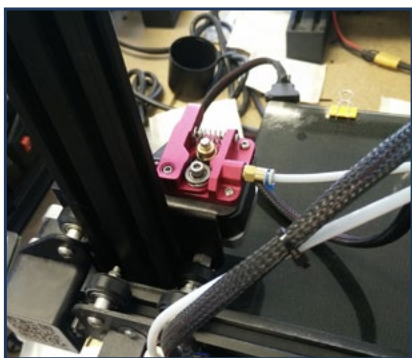
"I saw the *City of Tarok* range on Kickstarter, liked it, and got it because it was stuff I wanted for myself, but they have a good commercial licence too. It made sense to sell it. They're not cheap to produce - they're far bigger than a movement frame - but the more machines I can get online the more I can drop prices a bit."



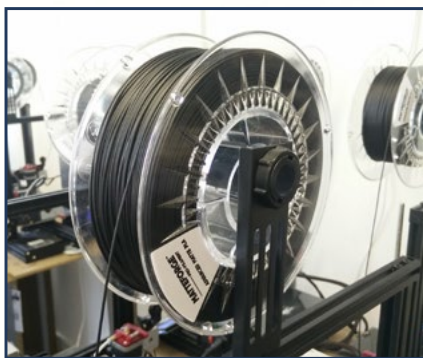
A simple, printed ring to adapt a 25mm base to 32mm size. Maz has sold in excess of 30,000 of these!

"I'll take stuff offline from the store at times to tinker with designs and then I'll need to rephotograph them and get them back online." He continues and I wonder if Maz is a bit of a perfectionist. Looking at the beautifully crisp painting he's done on some of the terrain and models around us it certainly seems that way.

"Through the entirety of my working life I've always made sure that the things I do are to a level I'm happy with. If I didn't, I don't see why a customer would be happy. That's been the case from the painting all the way through to now. It's difficult to dial back from that mindset. There's always an iteration to make things better. The *Tarok Blacksmith* now has a clear piece where it used to be solid, so you can add a light inside the forge. It's printed with the same material but there's none of the black dye in it, so it will shine away."



The print material (right) and nozzles (above) on Maz's Enders.



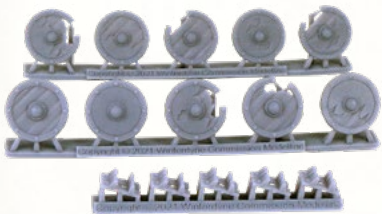
Above: A flexible movement tray, loaded with GW skellies, showing off its bend. Right: Movement tray wrapped around an opposing unit.



We sit amidst other projects, some of them discarded - "Those plinths are a failed experiment that came out too grainy and would need to go on a belt sander." - and some gradually improving - "There's prototype, upon prototype, upon prototype of this Adeptus Titanicus stuff. This one has a lift section that you can put at different heights." There are even commission painting jobs on the go and the level of care taken with gap filling and clean up on these confirms the perfectionist streak is very real.

DIGITAL DESIGNING

Next to his painting desk are some work-in-progress rock formations that catch my eye. "I've got buckets of Styrofoam but if you've used it ... it's a bit messy!" he says, "So these are just files I downloaded from Thingiverse [one of the major online sites to get free and paid for files] for my own use. They'll work in *Adeptus Titanicus* but also in my games of *Dead Man's Hand*, where I have a wasteland table. I set these going for a day on one printer and they look great, with the bonus of no Styrofoam mess to deal with! This is the sort of thing a hobbyist can do at home with a basic printer. You don't need a print farm to find things online and spend a day printing them on your one machine. If you do download things from the folks who put them out there for free, and you use them in your games," he adds, "do make sure you pay it forward and tip them some cash!"



Above: These Ancient Shields were one of Winterdyne's earliest products but have now been upgraded to resin prints.



BRASS TACKS

Just how long does it take to print these detailed models? Maz reveals all:

"The more machines I have available the less time I need to spend taking movement rings off glass! The big scenery takes a lot of time to print but way less man-hours after that. The flexible trays need clean up and I assemble them, so they are ready to use out of the bag - that takes time. The biggest seller in the Tarok range is the tiny cottage - the base layer there is about 15 hours; the other parts push the total up to about 36 hours. The big Medieval Home takes a long time to print - 340 machine hours - so the price reflects that, but it's gorgeous and weighs a kilo or two with hollow construction!"

He grabs another building: "I wanted to have my own big Medieval Home, so I scaled it down and printed it in 15mm. This one takes less than 10% of the machine hours, about 30 hours, so it is considerably cheaper to print."

"Some people question the prices involved because the material itself is quite cheap but it's about the time it takes to print, the space it takes up in here, the electricity cost, set-up time - if you start thinking about a box of Perry Miniatures in terms of the plastic, you'd only be spending a few pence. It's the other stuff you're paying for - the expertise and time - it's no different here."

Left: The massive Tarok Medieval Home with a Perry Miniatures billman for scale.

MAZ'S EXPERT BRUSHMANSHIP

Shown here are some of the historical miniatures Maz paints when he's not busy building his 3D printing Winterdyne empire. Clearly he's a man of many talents!



Above: A unit of archers from Maz's personal WotR army, based for WAB. These are Buckingham's Retinue.



Above: Dead Man's Hand desperadoes with scatter terrain in the background.

Left: Bushi Bantai set from North Star with some detailed freehand banner work and patterning on the trousers.



3D PRINTING FOR DUMMIES

Maz is so comfortable with his 3D printers that he makes them sound very basic. Thankfully, when I ask him to describe them in laymen's terms, he's got an easy-to-understand description.

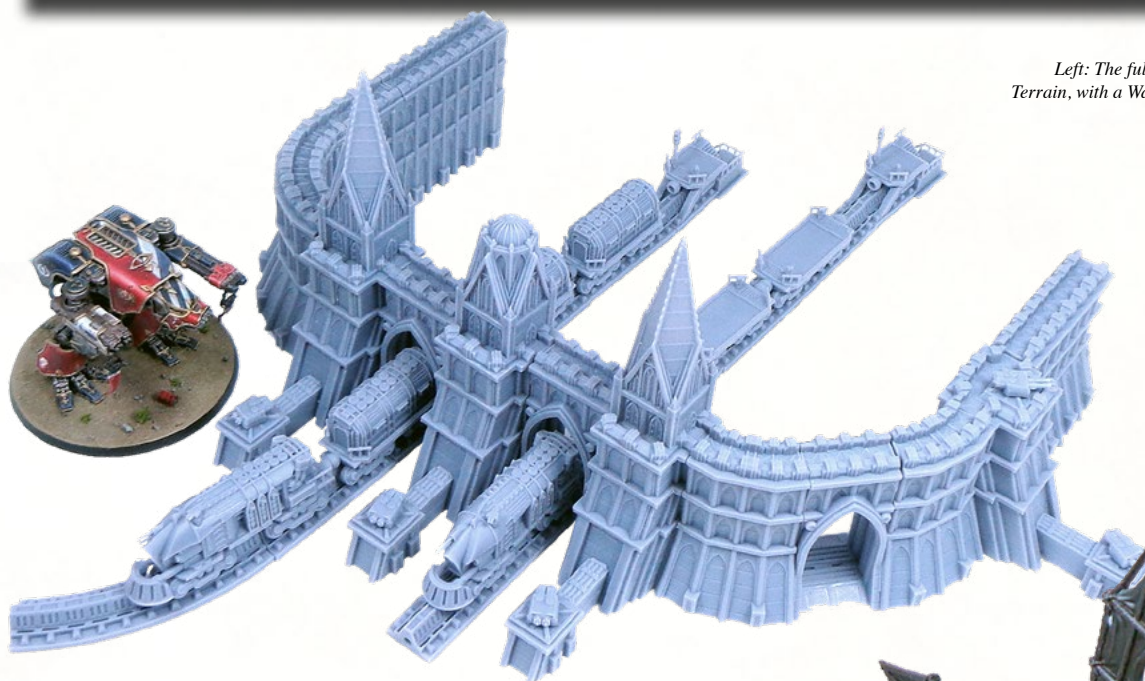
"Think of a 3D printer as a computer controlled hot glue gun! All it does is move a nozzle around, squirting out plastic, then it moves up a level and once again, it moves the nozzle around squirting out plastic. That's how a fused deposition modelling (or FDM) printer works, and that's what I mostly use."

Does Maz have an equally simple description for the 'bigger brothers', the generally more complex, costly, and higher resolution resin printers? Yes, he does:

"Ah yeah, they're basically a screen that dries UV nail varnish. It's a tank full of resin that cures in UV light and an LCD screen, the sort of thing you'd have had on your old Gameboy, masks that light out. Anything that isn't masked will go solid."

He also describes how prints are supported as they 'grow': "Generally the resin printers will handle overhangs a lot better because they're curing a layer at a time; the layer supports itself to some extent. An FDM printer is drawing an outline from a single strand of filament before filling those lines in. If it's drawing a line over thin air, it will just fall. It has to be connected to something and that means adding supports. A resin printer, as long as a part is connected to another layer, will support itself."

"Commercially available files, at least decent ones, are generally designed to print without support ... but it doesn't always work that way. Sometimes it's worth changing files to add supports, particularly under arches, but that's a skill worth learning and there's software that helps with that."



Left: The full lot of GrimDark Terrain, with a Warhound for scale.

Maz designs some of his own items, including the best-selling base adaptors, movement frames, his Wild West accessories for *Dead Man's Hand*, et al. "I use an old bit of software from my games programming days to make my stuff. A lot of people use free software called Blender but I didn't want to learn new software. There are two main methods of designing stuff for 3D printers: a sculpting method, which might be more natural to most people who do traditional sculpting, and a polygon method - all points and lines, stuff like that. I used to be a programmer in the computer games industry, so I knew the polygonal approach from way, way, way back. I'm happy with the software I use, and when you find something that works for you I think it's worth sticking with even if it's ancient!"

"I didn't intend for things to go this way but as my digital models were designed for my commission projects and gaming table it was a bit of a no-brainer to start selling it. I'm getting into higher quality resin printing now - that lets me do even more refined models. Ultimately, if I wouldn't use it, I won't sell it, so it's about finding the balance."

Seeing his rows of printers (and others waiting to be built and put to work) I feel like Maz might have a slightly different definition of balance to my own! The appeal of 3D printing is obvious though - the ability to create anything you can conceive of if you put your mind to it, with fairly minimal spending. Were it not for the stack of printed terrain in my arms (we'll have a modelling and painting guide next issue) I might have found myself online and investigating how to purchase my own set-up after the interview. Maybe I can convince the boss that the office needs a new team member - an Ender 3 Pro!



We'll show you how we build and paint this impressive windmill in our next couple of issues.

To see more of Winterdyne Commission Modelling's goodies head to winterdyne.com



WORLD WAR III

TEAM YANKEE

GREAT VALUE
ARMY DEAL
PRE-ORDER NOW!
£80 · €90 · \$110

ARMY DEAL INCLUDES
 MODELS, CARDS, AND
FREE COMPLETE
 A5 RULEBOOK



Visit our Website to see the full range
 of World War III: Team Yankee

ALSO COMING SOON • BOOK & CARD PACK WWW.TEAM-YANKEE.COM

Contemporary, Professional,
Reliable, painting service!



STUDIO MINIATURES

28MM MINIATURES FOR THE GAMER AND COLLECTOR

ZOMBIES



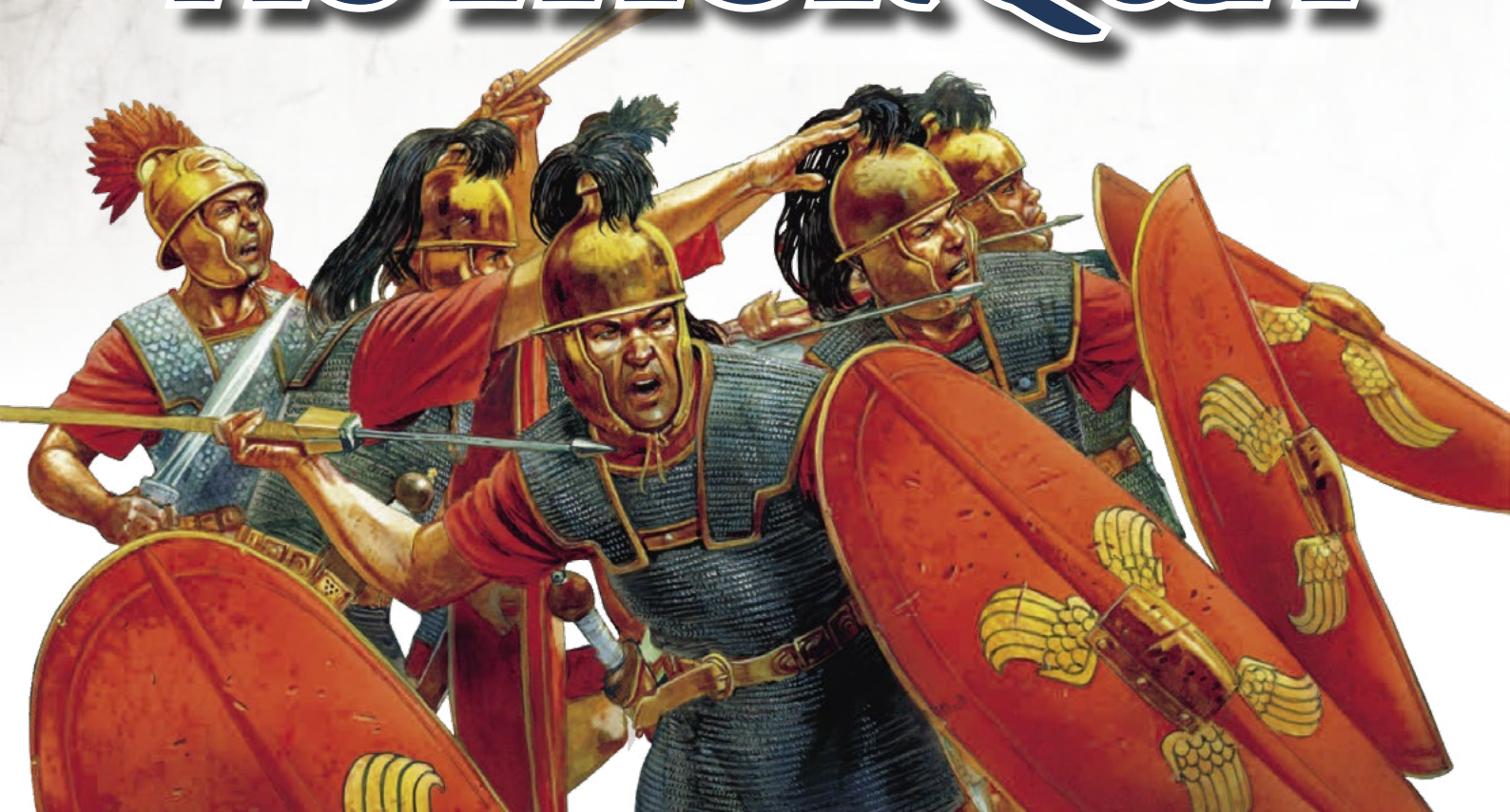
OVER 180 MINIATURES IN THE RANGE AND GROWING



MINIATURES SUPPLIED UNPAINTED WITH 30MM PLAIN ROUND PLASTIC BASES
ASSEMBLY REQUIRED ON SOME MINIATURES

WWW-STUDIOMINIATURES-COM

SPQR REVISED EDITION AUTHOR Q&A



We grabbed *SPQR* author Matthew Sprange by the pilum, quizzed him about his skirmish game's new *Revised Edition*, and enquired about the best ways to use this month's free frame of Romans in the game.

Wargames Illustrated: Congratulations on the revised *SPQR*, Matthew - the book looks great. How is a revised edition a different design challenge to a new ruleset or a second edition?

Matthew Sprange: The main challenge is not to go too far. There is always the temptation to make wholesale changes all over the place at a very fundamental level, and that's new edition territory. You need to manage your expectations and efforts when approaching a revision.

Wi: What are some of the alterations in the rules that you're most proud of?

MS: I don't think there is anything massively major - it really was just a general clear up and tidy, with a lot of it based on comments from players, as well as our own development behind the scenes. In that, I think I am prouder of the entire 'holistic' result rather than anything in particular.

Wi: You've got a lot of games under your belt, with *SPQR* and last year's *Victory at Sea* (the starter rules for which were free with *Wi392* and

FREE PLASTIC'S TACTICS

We got some details and gaming tips from the author on how best to use the freebie frame of Caesarean Romans.

"They are really all about the elite, at least when compared to who they are likely to be fighting - nice tight blocks of legionaries, bossed around by some (variable in quality) leaders, and supported by *scorpii* and cavalry. What is not to like?"

"Rely on your legionaries. They are tough enough to weather whatever storm your enemy throws at you, delaying their largest units while your cavalry and *scorpii* take them apart. All the while, your legionaries are steadily grinding away with their superior fighting skill and armour."

The intent of the pila wielded by the plastic Romans is to 'un-man' charging hordes that have an over-reliance on shields, rather than good thick armour! This is one of the ways that Roman forces can 'hunker down' and more or less let horde forces just flow over them. Once bogged down, a few good gladius thrusts will soon see them off and bring another victory to Rome!"

are still available from the *Wargames Illustrated* webstore) as just some of the many game systems with your name tied to them. What are your major design philosophies?

MS: For miniatures games, there are two.

First, keep the core rules simple. This means that, once learned, they effectively become 'invisible' during a game. Players can concentrate on what is happening in the battle rather than whether they have gotten every last modifier right. It also means you can 'layer' more advanced rules on top of the core rules without worrying too much about final complexity. Advanced rules do not get used all the time and are only pulled out when certain units or certain battles are in play.

Second, keep the table clean! You will find my games tend not to have special dice, counters, or templates. This is primarily because I have looked at photos of real-world battles, and I have never seen giant dice or counters lying on the ground next to units!

Basically, miniatures games are a spectacle and if you have taken time to paint up entire armies and nice terrain, you really don't want to spoil that with anything 'artificial'.

Wi: When designing skirmish rules for armies that were best known for things such as their overpowering hordes or perfectly drilled formations (which are obviously impossible with such a low model count) where do you put your focus and what's your inspiration?

MS: Well, it is important to define differences between units, and when you have two such opposites as hordes and elites, that becomes somewhat easy. The trick is to make different hordes feel different in play.

SEVERING THE CAESAREANS' SECTIONS

We can't imagine you wanting to actually fight against the Romans - how dare you besmirch our freebie frame?! But, just in case you do, Matthew gives this simple tactical suggestion:

"It's about disruption. Get around their flanks, take advantage of the fact that there will be less of them, and head straight for the *scorpii* and cavalry - legionaries are tough, but these other units are not!"

The 'barbarian' forces are a good example of this as, superficially, their warriors are very close in form and function. So, we look for the differences. The Celtic warbands, for example, are aided by Druids, while the warriors of Germania are constantly harangued by their wives who have followed them into battle, cheering them on when things are going well and loudly doubting their manhood when the tide turns!



All figures seen in this article are by Warlord Games.

GETTING YOUR ROMANS TABLETOP READY

We asked Matthew if he had any painting tips for the Romans and his response inspired us to put together a list of articles (which you can find in the *Wi Vault*, if you're a Prime member) from painting pros in past issues of *Wi*:

"I do get around to painting a fair bit, but for about 90% of it, I am following painting guides on the back of boxes or on YouTube. I really have no innate talent when it comes to painting! So, my advice ... find someone who knows more than you do and copy them!"

- **Painting a Roman Legionary fast - Wi182** (pages 12 to 14)

Kevin Dallimore's guide uses the Foundry Paint System to great effect.

- **Painting your free plastic Roman Legionary - Wi247** (pages 60 & 61)

A handy guide from Seb, from 2008, when we last had a free Warlord Roman frame with *Wi*.

- **Caesar in Gaul - Wi262** (page 9)

A guide to painting the main man from hobby hero Dave Taylor.

- **Converting a Late Roman cavalryman - Wi279** (pages 98 to 106)

Layering legend Kevin Dallimore again, with a conversion masterclass.

- **Matt Parkes Paints: faces and skin - Wi297** (pages 52 to 57)

Multi-award-winning painter Matt tackles faces in this deep dive.

- **Painting forged in battle Romans - Wi345** (pages 54 to 56)

15mm painting techniques from Ruben Terragosa that would look equally outstanding on 28mm.





Wi: You've made some changes to the level of balance between horde and elite units too.

MS: This was basically down to listening to players' experiences and trimming a few points here and there which, across a warband, all add up.

Wi: Parry seems like it might be one of the best changes in improving the overall play experience.

MS: That particular change all came down to dice rolling - we had reached a situation where a lot of re-rolls were taking place, which was exactly what we wanted in terms of final effect (especially where it led to well armoured infantry with large shields needing to grind away at one another for a few turns to get a decent result, unless supported by a hero or flanking unit), but in play it lacked a certain something. Now, you have the same effect, but everything moves a lot quicker.

Wi: You have sample scenarios tied to each army throughout the book - are they based on historical examples?

MS: Some are, certainly (such as the forest-based battles for Germania), while others take their inspiration from film and TV (most of the Spartan battles, I think!). Still others are intended to portray general tactics for the force in question, or certain themes of its nation (the battles for Thebes and Athens spring to mind there).

Wi: What's next for the game and will there be more added to the Romans?

MS: Inevitably there will be more added to the Romans, and we are indeed looking at a possible supplement - we have been playing around with a new style of campaign, but you will likely see that in a different (related) game first.

Wi: Thanks for chatting to us Matthew, to finish off we'd love to know what else you're working on at the moment?

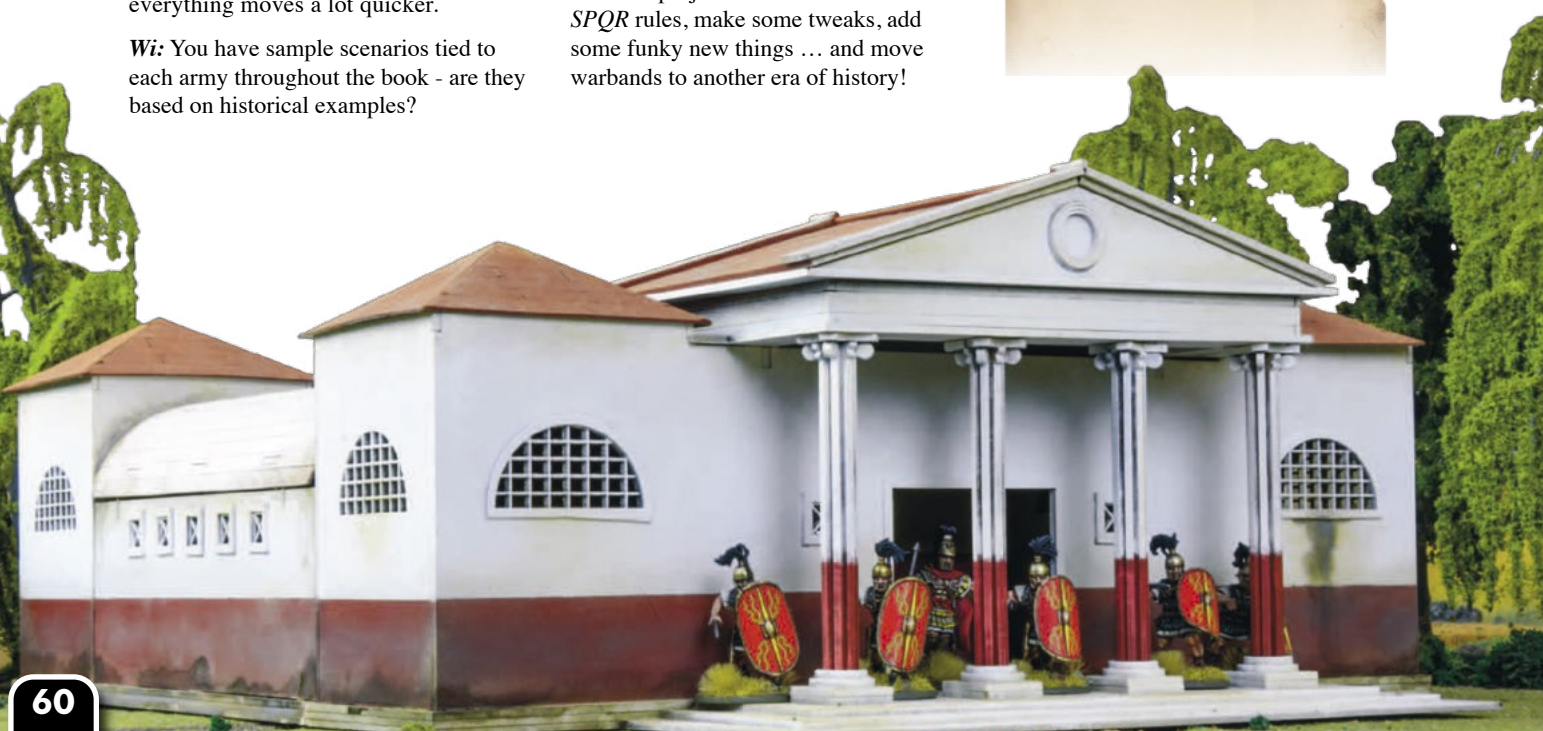
MS: Well, I am currently working on a related project that will take the core *SPQR* rules, make some tweaks, add some funky new things ... and move warbands to another era of history!

MATTHEW'S LIFE IN GAMES

"My first brush with tabletop gaming came in primary school when the old *Fighting Fantasy* and *Lone Wolf* books started doing the rounds. A teaching assistant saw us reading them and said 'I think I have a game you might all like ...'

"So, we had our first game of *Tunnels & Trolls*. This quickly led to red box *Basic D&D*, *AD&D*, *Traveller* ... and then *Warhammer*. We did not look back and a decades-long passion for both miniature gaming and RPGs was well and truly started!

"My gaming tastes are quite broad, though I tend to prefer games with simpler core rules that can become 'invisible' during play, but my current miniatures collection ranges from Ancients to science fiction, and allows me to play games on land, sea, and in the air!"





Sally 4th... to a world of adventure!

Classic Movie Miniatures—inspired by our favourite movies

The Villagers—believable 28mm civilians

ACPI64: The Albedo Miniatures Game

Terra-Former Modular Terrain System

Really Useful Box Trays & Inserts

European Distributor for Pulp Alley

And Wars of Ozz



www.sally4th.co.uk

1/2400th SCALE NAVAL RANGES

ASB (MSP1) Japanese
Russo Japanese War 1904-1905

ASB (MSP2) Russian
Russo Japanese War 1904-1905

Tsushima Naval Rules and Starter Packs
for only £44 plus P&P

New

Ancient & Medieval Far East
Korean, Japanese & Chinese 800-1600AD



For details of individual packs of all naval ranges and other historical models visit:
www.tumblingdiceuk.com

• **Tumbling Dice** •



WINTER WAR - MAKING A FINNISH PLATOON



When Manuel Barros Silva decided to play *Bolt Action*, he wanted to make a competitive, visually appealing army. As this 'making of' shows, he did just that with his Winter War Finns.

Several years ago, when I got into *Bolt Action*, I asked a friend the question I imagine most of us do when starting to play a new game: "what's the best army?". He told me the game was well balanced, but the Finnish nation had some really cool special rules, and just like that I was on the path to creating the models you see here.

I started with research and found the web had a lot to offer. For visual reference the Finnish Wartime Photograph Archive (sa-kuva.fi) was invaluable, jaegerplatoon.net provided information about equipment, while tanks-encyclopedia.com had fantastic detail on weapons, armoured cars, and tanks. The more I searched, the more I got interested in one specific war theatre - the David and Goliath conflict that was the Winter War.

THE DAYS ARE GETTING SHORTER

The Soviet Union had eyes on Finland - their former territory and a land rich in oil, coal, and natural gas. At the beginning of the Soviet aggression, Finland looked for international support among several nations, but what they got was piecemeal - a small quantity of war gear from the United Kingdom, some troops from Sweden, nothing that could compare to the military powerhouse they would be up against.

At the end of 1939, the Soviet Union launched their invasion - Finns were pushed to fight for their sovereignty and defend their territory, despite having a smaller number of defenders with limited weapons, ammo, aircraft, and armoured vehicles. To their benefit, many of their men were veterans of the recent civil war. They lead defensive groups that employed



Finnish troops disembark from a captured Komsomolets artillery tractor.

Above: Some kit bashed Finnish troops, armed with Mosin-Nagant rifles, Swedish Mauser rifles, and equipped with M12 military uniform.



Above: Advancing beside a frozen lake.

Left: Finnish troops advance through some ruins. You can see a Livpal coat (top center), and Mantteli great coat (left).

tactics that made the most of their terrain knowledge, launching ambushes and employing guerrilla tactics. Their goal was what they saw as the most efficient way to stop the huge Soviet war machine - cutting off the supply chain and leaving Soviet battalions to starve in the cold, unforgiving land of the north.

GETTING HOLD OF SOME SUITABLE MODELS

While researching the history of the Finnish forces I was also researching which 28mm miniatures would be suitable. Unfortunately, this research brought forth less widespread success than the masses of interesting history I dug up. Warlord Games' models were from a different theatre - I was firmly fixed on portraying the skirmish fighting that happened in the thick snow that was so characteristic of the Winter War.

There were some Finnish soldiers wearing skis, but from what I learned, the soldiers dismounted from these when the shooting began. Since *Bolt Action* tends to represent very localized gunfights, skiing Finns were not going to suit me.

Eventually I found a whole range of Winter War 28mm figures from a smaller company, Gaddis Gaming. It was a game changer! In one online order I had much of what I needed to make the historic platoon I was dreaming of. The models

KIT-BASHABLE FRAMES

The three plastic frames I found particularly useful when converting models to diversify my battalion were all from Warlord Games sets:

- German Infantry (Winter)
- German Pioneers
- Soviet Infantry

are wonderful sculpts in accurate gear and uniforms, and they carry a range of accurate weapons. There are the Maxim medium machine guns, captured Soviet mortars, "Ruby" pistols, Finnish Mosin-Nagant rifles, captured Degtjarev light machine guns, and "Suomi" sub-machineguns. An easy win!

PAINTING AND MODIFYING THE TROOPS

The painting began, everything was coming along just fine, but I started to worry that the platoon needed more diversity. The poses were plentiful but some variety in the uniforms should exist - pictures in the archive I previously mentioned had Finnish soldiers in a range of gear. Some did not wear winter suits, fighting with their uniforms showing. Some even had a Swedish type of cloak called a *lipval* - that name was confirmed for me by a Northern European Facebook user on a *Bolt Action* group. The research never stops!

Wanting to bring this variety to my models took me back to the internet. Warlord Games had some plastic figures that, with a bit of work, could be converted to soldiers with gear and uniforms very similar to Finnish ones. It took some hours of cutting plastic and sculpting Green Stuff putty for the concept to appear but the result, a few days later, when the whole unit was made was worth it. I searched for more figures that could be adapted and kit-bashed more Warlord kits, bringing more variety with M/36 greatcoats, and more M/36 uniforms.

PERSONALISING THE PLATOON

I used various modelling and painting approaches to add character and individuality to these winter warriors. Here are four mini-guides, with techniques you can use to achieve similar results.



Warlord Games model (left) and Gaddis Gaming model (right).



This flamethrower is Warlord Games' Italian Paratrooper with a Soviet infantry head.

THE SAUSAGE WAR

A moment that truly embodies the nature of the conflict between the Soviets and the Finns is the assault of Tolvajärvi. A Soviet army stormed Finnish positions and, catching their enemy unexpectedly, forced the Finns into a hasty retreat.

This account of battle would normally end with the Soviets pushing on or consolidating their defences in the abandoned Finnish positions ... but not this time.

The effectiveness of the Soviet attack was, in part, because it occurred just as the Finns were tucking into their dinner. The famine-struck Soviets, unable to resist the sight of steaming hot bowls of sausage soup, halted to eat, allowing the Finnish troops time to regain momentum and successfully counter-attack the lost positions.

The Finns snatched a great victory from the jaws of defeat thanks, largely, to the war's most delicious unsung hero - the sausage!

SCULPTING

The base kit I used to make this Finnish soldier came from the German Pioneers frame along with a Soviet weapons sprue. Don't be scared by the opportunity to do some sculpting - it's not as hard as you might expect on details such as these, and you can refine any 'quirks' when painting.



1. Do a dry fit with your chosen parts to make sure that the pose looks good - Blu Tack is ideal to hold the parts together. Mount your model on something too - a cork is ideal - to make holding it easier while you work.



2. Remove any unnecessary details that project from the model - the pouch on the chest, pockets on the vest, etc.



3. A roll of modelling putty (Green Stuff is ideal) goes on the collar and bottom part of the vest. With Army Painter sculpting tools (or your preferred alternative) flatten the top one to make a basic collar shape and the bottom one to extend the coat. You can push the putty edges around for a fair while before it cures, refining shapes such as the *Lipval* collar. You can then 'hook' and pull little bits of putty to make it appear fur-like.



4. Add small amounts of putty around the waist and, using a silicone shaping tool, smooth them down until the coat forms.



5. Shift focus to the arms, again adding small rolls of putty and shaping them. It's best to do this in stages, letting the putty cure before progressing. If you don't you may mess up all of your smoothing with a rogue fingerprint! The shaper is very important in this process, letting the cured and wet putty blend seamlessly. Finish off with button straps, wrinkles, and gloves.

PAINTING SNOW SUITS

When models were fully prepared and primed in grey I was ready to get started painting their essential winter-wear, the snow suits.



1. Apply zenithal lighting - a layer of Vallejo Model Colour German Grey underneath the model, a layer of Vallejo Model Colour Cold Grey more perpendicular, and a layer of Vallejo Model Colour White from the top. This is far easier when spraying the paint from an airbrush but the principle is the same with a brush - the application just takes longer!



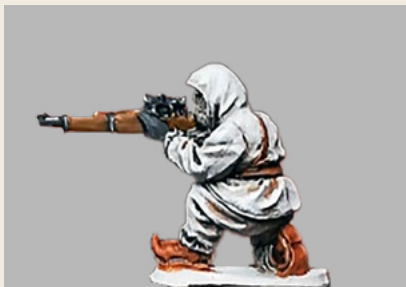
2. Bring in some brown tones, ideally with an airbrush and the same technique again. Vallejo Model Colour Chocolate Brown from underneath, Vallejo Model Colour German Cam. Pale Brown perpendicular, and Vallejo Model Colour Pale Sand followed by Vallejo Model Colour White from the top. This may seem like a lot of effort on a single miniature, but you should be applying the paints to multiple models at a time!



3. Shade with Citadel Shade Nuln Oil in the deeper crevices, and Citadel Shade Agrax Earthshade in the shallower crevices.



4. Let the Shades dry well, then tidy up the snow suit with the previously used white and grey tones. Cover leathers with a thin layer of Vallejo Model Colour Saddle Brown, wood with Vallejo Model Colour Flat Earth, and metals with Vallejo Model Colour German Grey.



5. Back to the same Citadel Shades to create depth, this time in the leathers, wood, and metals, before using a small brush to highlight edges - Vallejo Model Colour Red Leather on the leather, and Vallejo Model Colour Cold Grey followed by Vallejo Model Colour White on some metal edges for a non-metallic metal technique.



6. You can simulate dirt on the snow suits, focusing on knees and elbows, by applying Citadel Shade Agrax Earthshade with a brush and a small amount of Vallejo Model Colour Chocolate Brown on a sponge tip.

GADDIS GAMING

If you're tempted to add Finns to your collection, then Gaddis Gaming is a great place to go. They have more than twenty WW2 28mm, white metal, Finnish products ready for different theatres of war. There are those in winter uniforms you can see here, but others come in summer vests and the range covers all from the iconic sharpshooter to captured Soviet artillery. There are loads more wargaming miniatures there, along with so much more, including their own tabletop game starter set *Empires Fall*, which uses their own *G.U.A.R.D.S.* WW1 to near future universal rules.



Above: Gaddis Gaming Sniper team.



Above: Gaddis Gaming Mortar team.

PAINING LIPVAL COATS

A basic wet palette will keep paints fluid and wet for a lot longer than a standard palette and is highly recommended for this layering approach. It is also important to use a good amount of water or other medium to keep your paints thin. Each of the following steps can be repeated several times, until the new colour that you are painting distinguishes itself from the previous one, and by using thin coats your layers will seem to blend smoothly together.



1. Basecoat - Cover all of the coat with Vallejo Model Colour Chocolate Brown.



2. First layer - Cover almost all of the coat with Vallejo Model Colour Flat Earth, except the deepest crevices.



3. Second layer - Apply Vallejo Model Colour German Cam. Pale Brown to the edges and areas between bigger, flat areas.



4. Highlight - Pick out edges with Vallejo Model Colour Pale Sand.



5. Fine highlight - Paint thin strips with Vallejo Model Colour White. Be very precise here!



6. Shading - To create final depth apply Citadel Shade Agrax Earthshade in the deepest crevices.



1,250 points Bolt Action Finnish platoon with 1 command team, 1 mortar team, 1 sniper team, 1 MMG team, 2 armoured carriers, and several infantry units.

FROM HISTORY TO THE TABLETOP – FINNISH TACTICS

Through building and playing I've found that a Finnish battalion in *Bolt Action* has the tools to overcome every strategy the other nations can throw at them. This huge advantage only appears as the player builds a good understanding of the game and the way that you, the general, use the sneaky nation traits that the army and some Finnish infantry units have.

I wonder if the nation's special rules are, in some way, designed to directly reflect the whupping that they unleashed on the Soviets.

A Finnish reinforced battalion can have several veteran units with very special capabilities. The sissi infantry unit, for example, can use Master of the Hunt to make an advance, then instead of shooting, turn its activation dice to ambush. This gives that unit the chance to react later. This can be used defensively - going down to avoid some particularly dangerous shooting that might be incoming - or offensively - choosing to shoot without being penalised for moving. If played right, almost every unit can move around the battlefield effectively with the ability to stay safe and, if there is a good opportunity, to shoot with a far higher likelihood of hitting their targets.



Finnish captured Komsomolets artillery tractors.



1. Add irregularity to each base with Liquitex's Matte Super Heavy Gel modelling paste. Not only good for making undulations, this paste can also be handy in disguising the joins between metal figures' slot tabs and plastic bases.



2. Paint the top of the base with Vallejo Model Colour Cold Grey, to represent a rocky area covered with snow. Other bases can use a different initial colour - Vallejo Model Colour Flat Earth will become muddy snow, Vallejo Model Colour White will show deep snow.



3. Break up the flat surface area with small pieces of broken cork, painted with Vallejo Model Colour Black, then drybrush everything with Vallejo Model Colour White.

BASING

You can't have a Winter War without a good helping of snow. I used various techniques to get interesting finishes that would combine to make the look of a heavy snow environment.

To create the gradient in the ice here I used my airbrush to blend Vallejo Model Colour Falcon Turquoise through to White at one end and Black at the other. Citadel Ardoatw adds some shine, small painted branches add realism, and Woodland Scenics Soft Flake Snow on the white part of the ice finishes things off.



4. Apply PVA glue to the base and scatter with Woodland Scenics Soft Flake Snow.



HOLISTIC NAPOLEONIC



More than a decade since *Lasalle* first shook things up in the wargaming world, author Sam A. Mustafa talks to us about its new second edition.

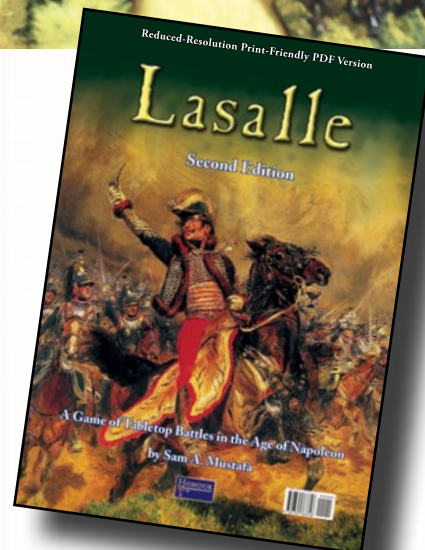
As a general principle, I try never to say something that's already been said, or to write something that's already been written. If I am going to commit the considerable time, effort, and money to creating and publishing a game, I want it to offer something genuinely new and unique. That means that I'm not a very efficient business operation, unfortunately, and new releases from HONOUR are sometimes years apart. 2021 is a release year and I'm happy to present the first-ever revision of an HONOUR game: *Lasalle Second Edition*.

THE GAME THAT LAUNCHED THE HONOUR SERIES

The original *Lasalle* was released in 2009. It won the HMGS players' choice award for Best Miniatures Rules at HISTORICON that year and was nominated for Best Historical Miniatures Rules at Origins 2010. At the time it was considered so new and "different" that it caused a bit of controversy. It didn't look or play much like the Napoleonic games that had gone before it.

I refer to *Lasalle* as a 'tactical' game, to differentiate it from a 'grand-tactical' game like *Blücher*. It had an army-building system that used no points. Grognards puzzled over the abstracted basing system that focused on unit formations rather than historical companies or platoons. It did not specify a precise figure-to-man scale, nor how many minutes were represented by a turn. It had an unusual turn sequence in which movement happened last, so that there was no need for traditional things like opportunity charges, defensive fire, or emergency tests to change formations. It had no written orders, nor in fact much of a command system at all. The designer's notes were scattered throughout the book to explain the 'why' of each section.

Nowadays, none of those things raise many eyebrows; *Lasalle* was a trendsetter and I'm proud of that. Over the years, as thousands of people played and discussed the game, I have had the opportunity to give a lot of thought to the ways it could be improved and refined.



WHAT HAS STAYED THE SAME?

Lasalle Second Edition keeps the scale and perspective of its predecessor. The player is a division or corps commander leading about 10 to 20 units: battalions of infantry, batteries of artillery, and regiments of cavalry. As with the original, you can expect to complete a game within three hours on a modest table. As before, you can choose between historical scenarios and pick-up games using fictional armies. And the game is still suitable for beginners as well as veterans.

Almost everything else is new!



“NAPOLEON NEVER ROLLED A D-SIX” AND MY DESIGN PHILOSOPHY

Many years ago, I saw a critique of one of my games by somebody who was disgusted that I had used six-sided dice. “Six-sided dice, for God’s sake!” he wrote. I flipped through all the tomes in my library, searching for the source that could confirm exactly what type of dice Napoleon had used - percentile dice, apparently. Silly me! You can do more modifiers that way.

Tradition is a powerful thing. People get used to playing games in a certain way, and game designers once cautioned readers in strident tones that they weren’t ‘playing a game’ at all, but rather ‘playing history’ and it needed to be done right!

We all became accustomed to certain things like movement always happening before combat. Even the notion of turns and phases or movement allowances became so standard that nobody questioned what it supposedly represented or why it was right.

I sometimes say that *Lasalle* slays a lot of sacred cows of wargaming. I am often asked why I don’t use morale tests; people are shocked that I don’t represent officers literally, in the traditional way of measuring a command radius or some such. Aside from the fact that command radii didn’t actually exist, I think they also cause problems. If a general is represented literally, then you have to place him somewhere on the table. Once he’s taking up physical space, then you need rules for him. When can you move him? How far can you move him? Is his move affected by terrain or the presence of enemy units? Can he be shot at? Pages are required for something whose purpose is really very simple. Remove the figure (and all those rules) and you can achieve exactly the same result by incentivising units of the same brigade when they are close to one another. You can still place attractive officer figures for ornamental purposes; I’ve been doing that for years.

As with its predecessor, *Lasalle Second Edition* doesn’t have opportunity charges, emergency squares, or other sorts of reaction-moves that interrupt the game and require more pages and examples to explain. Shouldn’t your infantry form square when enemy cavalry approach? Yes, of course they should - why didn’t you form them into squares when you saw that cavalry approaching?



PUTTING THE POWER IN THE PLAYER’S ACTIONS

I don’t think a game should create redundant systems to compensate you for your decision not to do something that you should have done when you had the chance. After all, compared to a real Napoleonic general, you have near-omniscience. The historical general might have missed that enemy cavalry completely due to smoke, terrain, or noise - you are standing high above the table and you’ve been watching them approach since turn one.

These are just a few examples; we could do many more. I operate on a principle that any given ‘thing’ that happened in reality needs to be represented in a game only once, with one mechanism, and it doesn’t necessarily need to be represented literally. Its effect needs to be represented.

When you play chess and move your bishop several squares, do you pick him up and put him down, one square at a time, over and over, until he reaches his destination? Or do you just slide him there in one motion? You do the latter because it’s faster, because the former is pointless, even a bit annoying, and because what matters is the effect of your move: where he ends up.

WHAT’S NEW IN THE SECOND EDITION?

PLAY SEQUENCE

A new sequence of play, driven by a system of momentum and interrupts, allows players to do virtually anything in any order, differently every turn. I sometimes refer to this as an atomised sequence of play because we’ve broken up all the basic game actions and allowed the players to insert them anywhere. You might start your turn with a charge and resolve those combats, then shoot, rally a brigade of infantry units, charge again, and so on. Actions in one part of the field are not necessarily on the same clock as those in another part. But any time you do something it triggers your opponent’s ability to interrupt you and - if they want - become the active player. They will then do the same to you, until your right to interrupt and become active again is triggered.

This atomised sequence means that you can never be certain what your enemy does in response to your decisions, nor how many opportunities they will have to thwart your plans.

MOMENTUM

The game uses a basic ‘currency’ of time and energy called momentum (MO), which is generated at the start of the turn. The amount of momentum you have for the turn is partially random, but also dependent upon how you commit your commanding general. You can use him to create more MO but doing so results in him being fully occupied behind the lines for that turn. You might opt instead to use him to intervene directly on the table, doing something dramatic that directly affects units and/or combats, but that renders him unable to create more MO. You are presented with the choice between micro-managing a

portion of your force or supervising the whole force from a distance. Of course, the more dangerous options might get him killed, but at least he'll figure in a glorious Romantic-era painting.

THE ORDERS PHASE

Most game activities occur in the orders phase. The active player issues an order, acting in some way with some or all of his units. The more complex the order, the more MO it costs. Things like difficult terrain, interpenetration, changing formation near the enemy, and so on, make orders more difficult. Most Napoleonic games place limits upon movement for these things, resulting in a slower, more cluttered game, not to mention making you wonder how a commander ever brought up fresh reserves or a second line of battalions when near the enemy. In *Lasalle* these complications are reflected in momentum, so that they keep the pace fast and don't require additional rules.

SKIRMISHING

I've never been happy with the way that most Napoleonic games address skirmishing. They often treat skirmishers as discrete single-base small units, thus requiring a lot of rules and exceptions because they don't behave like other units. Napoleonic skirmishers weren't really in 'units' and they certainly weren't being moved around all the time by a corps commander, adjusting here or there. Napoleonic skirmishers operated in screens that didn't obey the same physics as formed units.

Lasalle has completely re-thought this subsystem. The two sides contribute skirmishers to their opposing screens, and each turn they determine which side has the advantage. That, in turn, affects the momentum and sequence, not to mention possibly preventing worn units from rallying, obscuring targets from shooters, or even sniping at infantry units as they try to change formations. Each general must decide whether and how to reinforce his skirmish screen in mid-battle if he fears that he is losing the initiative.

COMBAT RESOLUTION

In the years after I published the original *Lasalle*, I came to dislike its combat resolution process and decided to rethink it. I wanted a more decisive either/or experience. Attacking units should either press an attack home or become discouraged and fall back with few casualties to either side. Two annoying glitches in the first edition have been corrected: it is no longer possible to overwhelm a defender purely by massing numbers against him, and the fate of an infantry square is now entirely dependent upon the infantry's steadiness and level of disruption.



RALLYING

By the same token I've never been totally happy with rally rules in most games. Trying to reform a close-order unit in the presence of the enemy was a risky affair that sometimes failed spectacularly. The new system introduces some risk, in which failed attempts actually accelerate a unit toward dissolution.

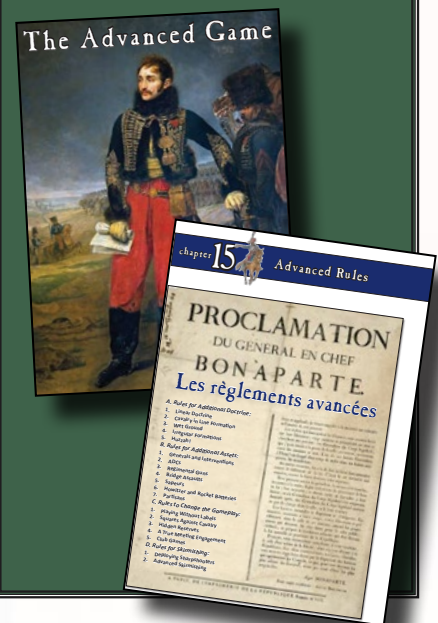
FICTIONAL FORCES

As with the original *Lasalle*, the new game walks you through the creation of an historical scenario but also provides everything you need to create fictional forces for pick-up games or tournaments at your club. The new 60+ page *Lasalle Army Maker* is a free downloadable PDF, available from the Honour website. It uses the 'open architecture' system featured in my games *Blücher* and *Rommel*, by which you may adjust the values of any units to your liking if you disagree with the official stats.

ADDING YOUR OWN BALANCE OF FLAVOUR

Twenty-six pages of Advanced Rules offer a huge variety of flavour that you can add as desired. These include new assets such as rockets and howitzer batteries, sappers, aides-de-camp, or partisans operating off-table to delay your enemy's reinforcements. The advanced rules include new doctrinal options such as early-war 'linear' tactics, irregular formations, regimental and battalion guns, and more literal placement of skirmisher formations.

Rules for large multi-player games, the effects of different ground conditions, and additional personality traits for your general are also present.





ARE YOU SURE YOU NEED EIGHTEEN LEVELS OF UNIT MORALE?

I occasionally see the assertion that *Lasalle* is too samey, by which the critic means that there isn't enough granularity between the various types of units in the game. Some players might be accustomed to those games of yesteryear that had dozens of pages of unit quality listings. This was typically presented in a linear fashion. A veteran unit, for example, shot, moved, fought, and rallied like a veteran. It was rare to see some allowance given to the notion that characteristics might be independent of each other.

Where such information came from was anybody's guess. I can assure you that there are no sources telling us that the French 22nd Légère regiment fired with precisely 6% greater efficiency than a Prussian grenadier battalion in 1813. (The difference was a whopping 8% in 1812, back before poor Captain Mauvaisblague died in Russia, God rest his soul.) But that's the way Napoleonics used to be, and, as I said, tradition is a powerful thing.

Lasalle has six basic levels of infantry units and five of cavalry. Within those levels, unit attributes are modified by up to ten traits that affect everything from firepower to rallying.

Units become Shaken by enemy fire differently at different levels, which in turn affects how they can do certain things like changing formation near the enemy. Units have various Skirmish values, and their ability to withstand enemy fire also varies. I haven't sat down and figured out exactly how many possible variations there are, but it is surely well over 100. If you believe that you need more granularity than that for "historical" reasons, then I'd love to know what histories you're reading.

LASALLE IN THREE SENTENCES!

I'd say that *Second Edition Lasalle* is a much more holistic game in which you are playing not just individual units but rather an entire military effort, where everything affects everything else. You control the sequence and pace of events while your opponent tries to wrest that control from you. What your soldiers can accomplish is not just the result of moving them and rolling dice, but part of the overall situation into which you've led your army.



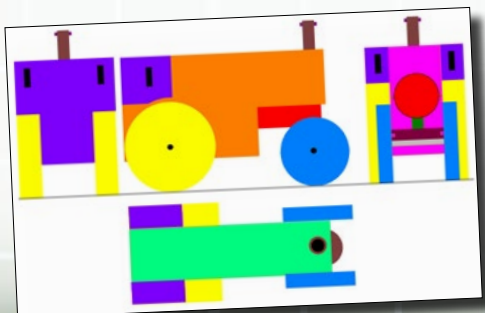
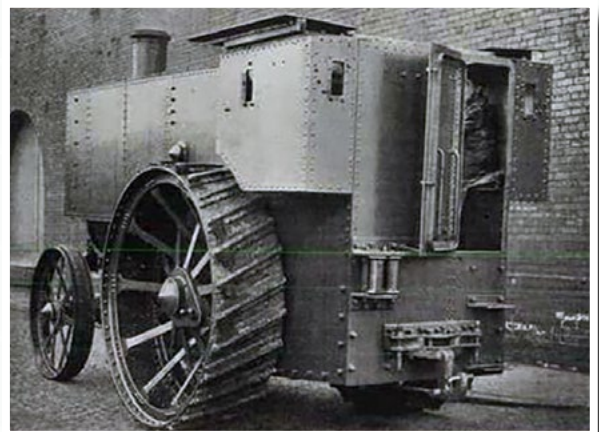
HOW TO... BUILD AN ARMoured TRACTION ENGINE



Paul Davies presents a versatile model building project for a vehicle that might have been seen trundling across the African Veldt, or the cobbled streets of an alternate Victorian London.

This month's 'How to...' was inspired by the Fowler B5 Armoured Traction Engines ordered in spring 1900 to haul heavy artillery and supply wagons during the Boer War. The original vehicles were protected by $\frac{5}{16}$ " (6.35mm) armour plating held in place by bolts and rivets. From a model-making aspect construction is relatively straightforward; the only challenge being the wheels, but fortunately I found an alternative to scratch-building them, namely Lego wheels. Although something of a compromise, for the princely sum of £1 each, I bought some 28mm diameter (ref: 2470), and 34mm diameter (ref: 4489) wheels. And I bought quite a few 'spares' as I have learned over the years that if you find something useful, it's good to buy a stock for future projects ... just in case.

Aside from the engine's use in colonial warfare, it can easily be adapted for Victorian steam punk too, which is quite timely given the recent publication of *In Her Majesty's Name - Second Edition!*



THE SCHEMATIC

The schematic is a guide to the exterior appearance and proportions of the model. When creating working plans from it, you need to allow for the material thickness, and how the components fit relative to each other which will be clear as you study the assembly photographs.

CONSTRUCTION

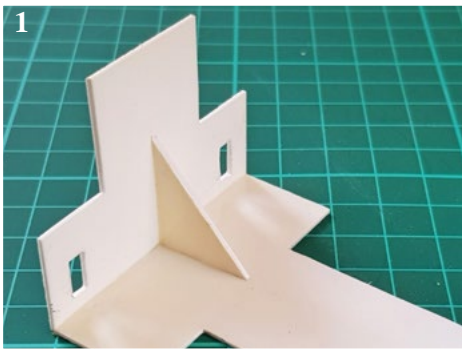
CUTTING OUT THE COMPONENTS

After scaling the schematic and creating working plans, I transferred the dimensions to 1mm (40 thou) thick plasticard. The recommended cutting technique is to lightly score the plasticard a couple of times, fold it back along the line, snap it and smooth the edge as necessary. I also ruled lines indicating the joins between panels.

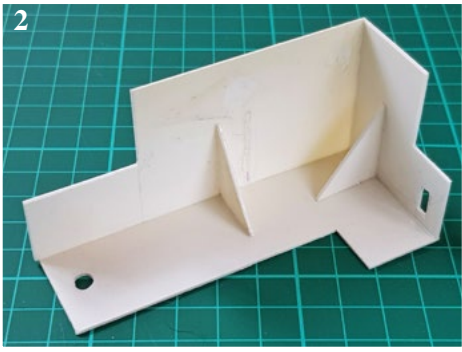
Before gluing components together, I always carry out a dry run to check fit.

ASSEMBLING THE BASIC BODY

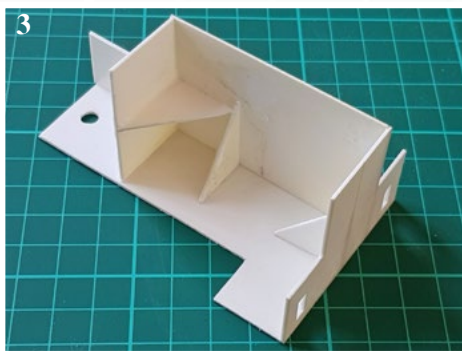
1. First, I glued the rear panel to the top piece adding a triangular support from scrap plasticard.



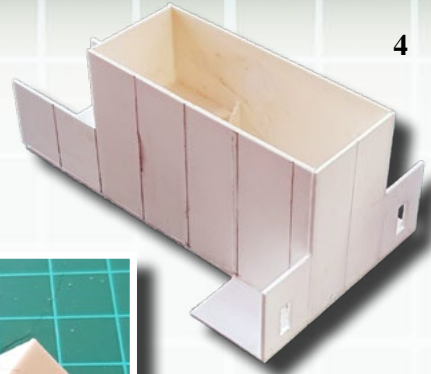
2. Next, I glued one side panel in place. When positioning components, ensure that the supports don't obstruct one another. A hole was drilled, through which the chimney would fit.



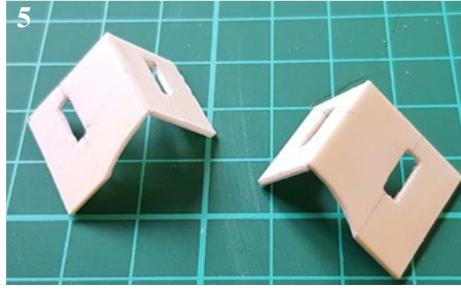
3. The bulkhead was glued to the assembly.



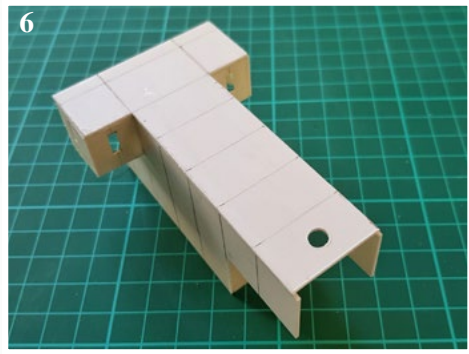
4. And the remaining side panel was added.



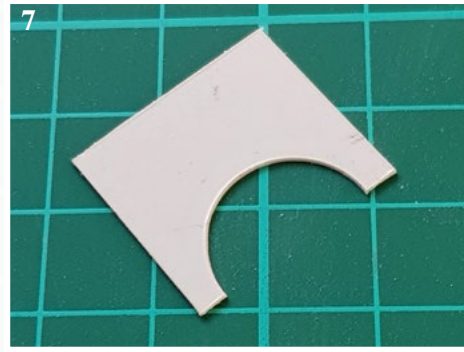
5. The two side extensions were constructed.



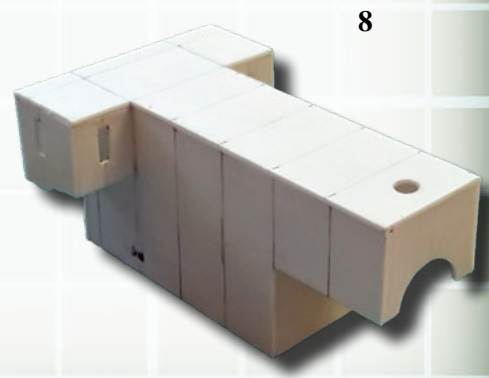
6. And glued in position.



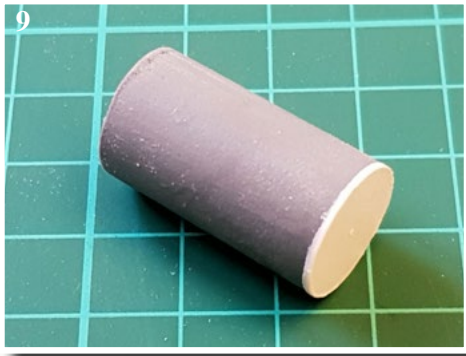
7. I cut out the front armour panel using a DAFA Compass Circle cutter for the curve. When working with plasticard, the blade gets blunt very quickly, so ensure you have plenty of spare blades.



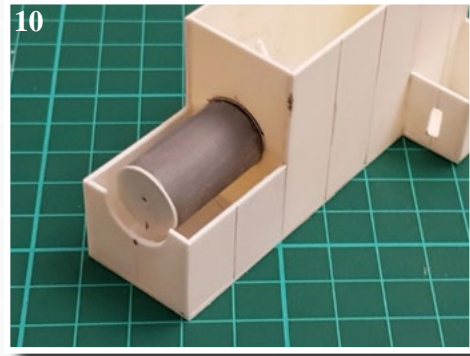
8. The panel was glued in position; trimming the excess material off the sides for a flush fit. I also drilled two holes, through which the rear axle would eventually be inserted.



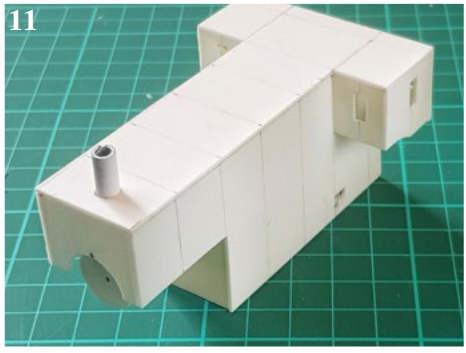
9. The boiler section was made from a short length of plastic piping with an end made from a circle of plasticard.



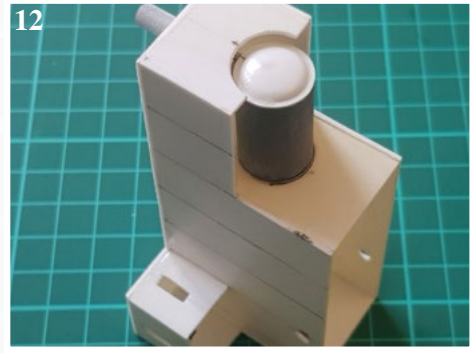
10. The boiler section was glued to the bulkhead. The boiler does not fit flush with the front armour panel, to allow space for the domed boiler front.



11. A chimney was cut from plastic tube; passed through the hole in the top panel and glued to the boiler.



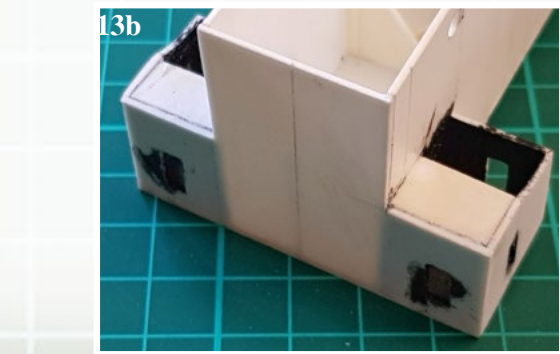
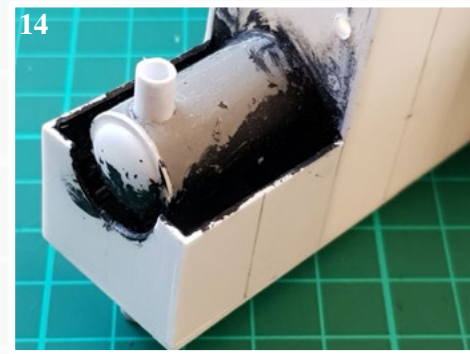
12. For the domed front of the boiler I used a Pozi-screw cap.



13. Next I painted the areas matt black that would be difficult to access later including the inside of the side extensions. Then I cut pieces of plasticard for the bottom of the extensions; curved them as necessary and glued them in place.



14. A length of tube for the steering pivot upper section was glued into a hole drilled in the underside of the boiler, and two holes were drilled in the bulkhead to take the steering chain which will be glued in place once painting is completed.



The main body was lightly sanded, particularly the joins.

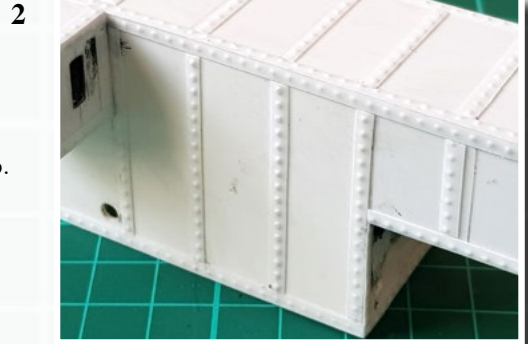
MAKING THE BOLTS

1. I considered several ways of representing these as I certainly wasn't going to stick on individual bolt heads! Whilst rummaging in my toolbox I found a dressmaker's pattern tracing tool and an idea formed in my mind.



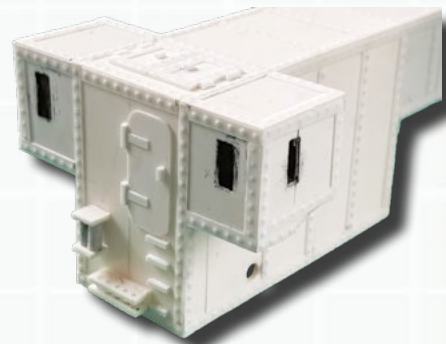
2. On 0.25mm (10 thou) plasticard I ruled a number of narrow strips, each with a centreline. With a steel ruler on the centreline I pulled the pattern tracing tool along the line pressing down hard. Turning the sheet over I had some fairly passable strips of bolt heads which I cut out and glued in place. Simple and cheap. Excellent.

If you want larger bolt heads, you can use individual 2mm (or smaller), 'gemstones', or nail jewellery. That said I don't have the patience for either, or personal experience of the latter.



DOORS, HATCH, AND OTHER FITTINGS

With the bolt head strips in place the next step was to add the rear door, the top hatch, steps, and other fittings from various thicknesses of plasticard. I also fabricated an assembly intended to facilitate towing, which consisted of two strips of plasticard drilled through to take a fixing made from bent wire, which would be added after painting was completed.

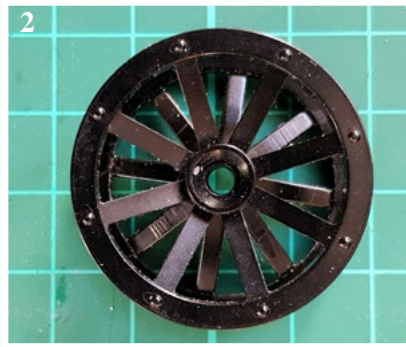


MAKING THE WHEELS

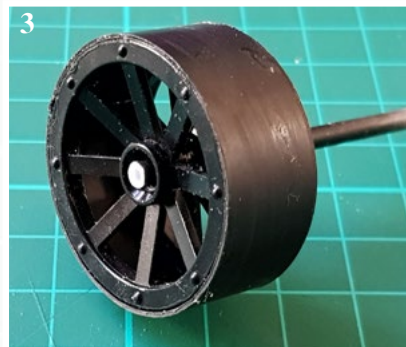
1. The front (smaller) wheels were used singly on an axle made from styrene tube. A tread was added using a thin strip of plasticard glued around the rim. Just in case the join wasn't as precise as I would like, I ensured that any joint would be where the wheel touches the ground. As a general rule, I never make my wheels rotate ... for the same reason that I don't have the guns on AFVs elevate. Experience has repeatedly demonstrated that for certain people, knowing that something can rotate or move is a guarantee that they will try to see just how far.



2. The larger rear wheels were used in pairs with them positioned so that the spokes are staggered.



3. A length of thin black plasticard to create a rim was 'curved'* and wrapped around the circumference of both the wheels and glued in position. Both front and rear wheel pairs were joined by a plastic axle that fits through the hole in the hub. I find it preferable to only glue one wheel to an axle to make it easier to remove them if necessary later.

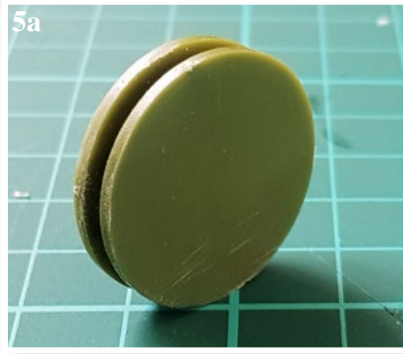


4. The treads were made from strips of plasticard. I don't know their purpose but the original featured a 'cam' shaped piece, which I made from thin plasticard glued to the wheel hubs, and finished off with a 4mm hemispherical gemstone.



*Curving. When fixing anything to a curved surface, such as the wheel rims, it helps if you can give the material a curve to lessen the likelihood of it springing back straight. My technique is to cut the material to the required width, but longer than required. The strip is then laid along a flat surface, in my case a bookcase, at right angles to the edge, with just an inch or so protruding out from the edge of the bookcase. A metal ruler is placed on top of the strip along the edge of the bookcase, and the end of the strip is gripped and pulled downwards whilst holding the ruler down firmly. The result is a curved strip of material. If it's not curved enough, simply repeat the process.

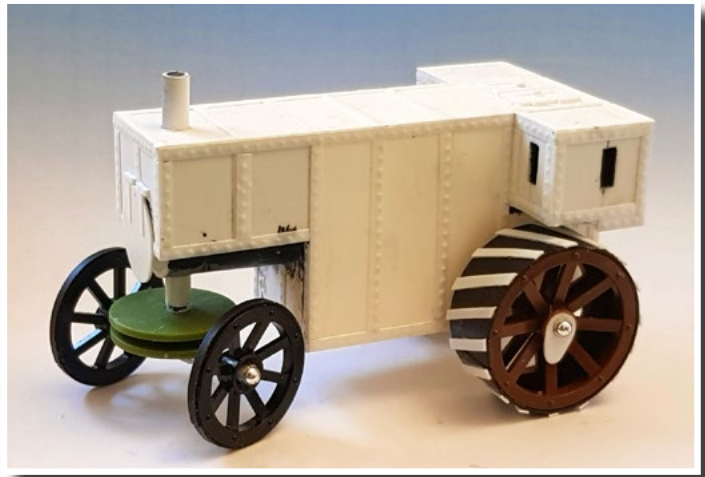
5. The front axle steering assembly was made by sandwiching a 15mm diameter MDF base between two 25mm diameter plastic bases. To hold the front axle a piece of plastic tube, slightly larger than the axle, was glued in place.



6. A hole was drilled through the top of the hub into the centre to hold the steering pivot, made from a short length of styrene tube which had to fit inside the steering pivot upper section in the underside of the boiler.

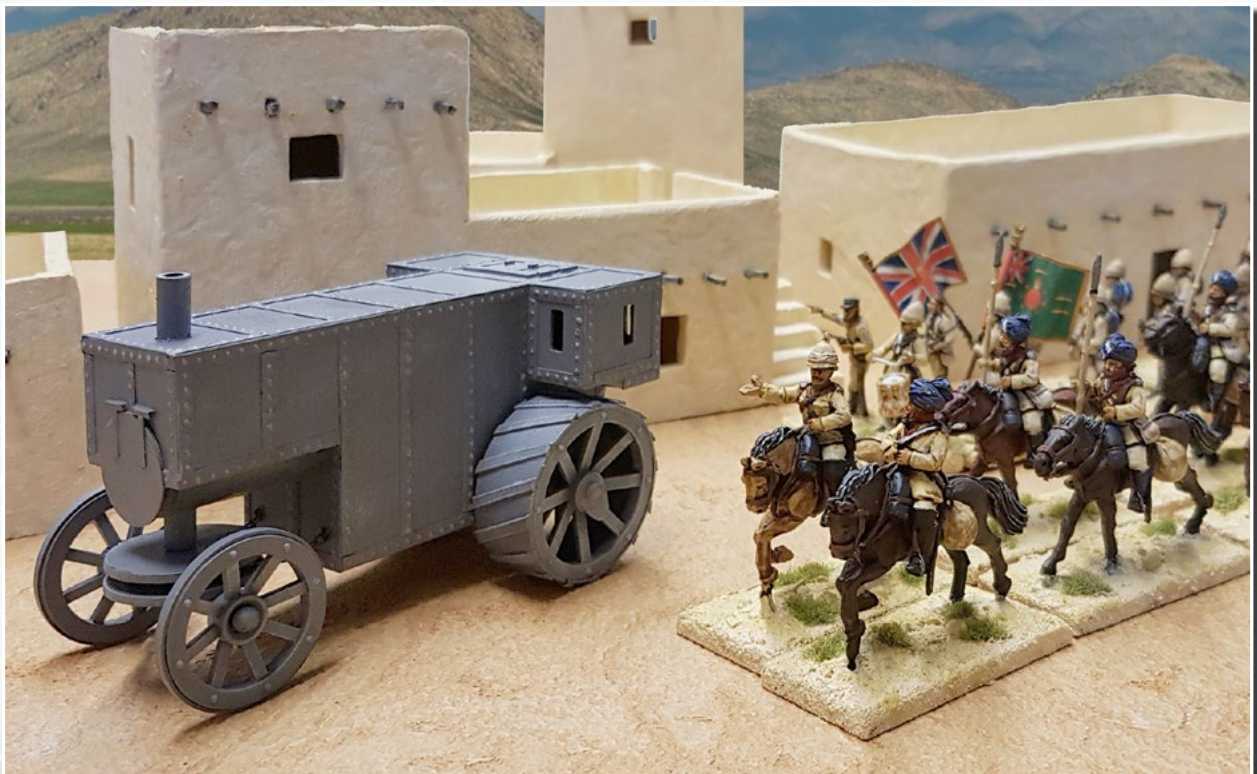


The model was dry assembled prior to painting to see how it looked.



PAINTING

The body, wheels, and front axle assembly were separated, spray painted with Army Painter Uniform Grey, followed by a light grey drybrush to emphasise raised details. The model was reassembled when dry, and a length of chain was threaded around the steering assembly and through the holes in the bulkhead.



SO WHAT NEXT?

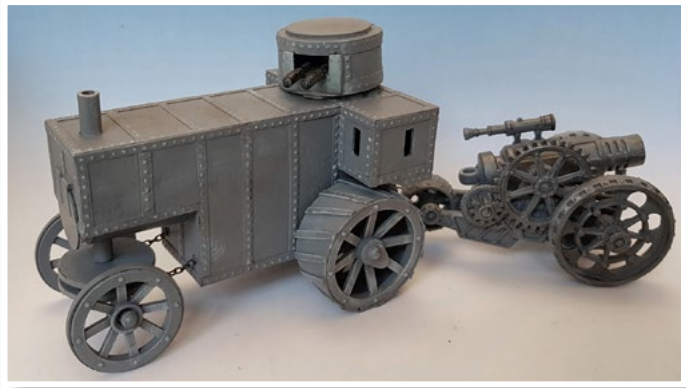
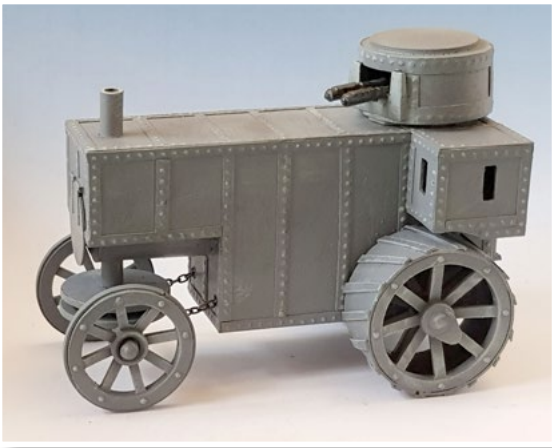
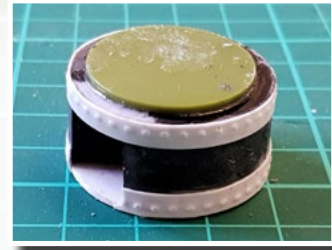
Well, at the beginning of this 'How to...', I suggested that this Armoured Traction Engine could be useful in a Victorian steampunk world.

For steampunk some additional armament was essential; on the original vehicle there was the option for rifles, or even a machine gun to be poked through the slots in the side extensions, but visibility for the driver was already poor, so I suspect that such weaponry would not have been employed 'on the move'. I decided that the best option was to add a turret, and a rummage through my spares box revealed some interesting possibilities.

The basis for my turret came from an Airfix D-Day coastal defence fort that I bought partially painted and assembled at a 'bring 'n' buy' several years ago for £1, and could never bring myself to throw away. I added a circle of plasticard to make a base, glued a circular plastic base to the top, and added two 'strips of bolt heads' around the circumference.

As for the weaponry, I decided to use the guns from the same set. Once glued in position I think they looked right as I personally don't like the over-exaggerated look that is often associated with steampunk models. The turret was sprayed grey to match the main vehicle and details on the guns were picked out.

In the world of steampunk, the possibilities are endless. Last year I bought three weapons described as 'Techno-demonic cannon' kits (from souldark.ru/product/techno-demonic-cannon/) for just \$3 each, and I felt that one of them would make an excellent steampunk artillery piece as, despite its name, it was comparatively under-stated. I added a towing frame, made from a piece of bent wire and everything connected together nicely.



FORTY (PLUS) YEARS OF MINI MAKING



We talk to Dixon Miniatures about the challenges and pleasures of keeping a miniature company going through the decades.

While we were putting issue 400 of *Wargames Illustrated* together, we realised that Dixon Miniatures had been advertising with us from the very start. Who better to talk to, for our Insider issue, about running a mini company over the years? We got online and chatted with Trevor (dealing admirably with his first ever Zoom call) and wife Christine (providing technical support, as well as helping with answers) about more than forty years of selling miniatures.

Wargames Illustrated: Thanks for braving the perils of the internet and chatting to us. We hope you're doing alright through this continued Covid-19 situation.

Trevor Dixon: Yeah, I don't usually touch these things, I'm a total technophobe.

Christine Dixon: Trevor's never been on Zoom before, have you? But the pandemic's not made any difference to us, really. Much the same apart from having to use gel all the time and wash our hands.

TD: Yeah, it's just us two and we live together anyway! [Laughs] We're surviving, touch wood! We should have our jabs soon and we can stay out of the way for the most part, just try to not bump into people in the corridors around our unit. That's about a mile from where we live, so we are quite isolated, mostly.

We've been here nearly ten years. It's a bit cramped, what with all of the stock and moulds, but it's a step up from starting out in Dad's cellar in an old vicarage! I cast there and had a room where I did my packing and designing. My mum did the accounts and all that sort of thing. When I met Christine, she took over with the accounts.

Wi: When did Dixon Miniatures get started exactly? It must be interesting working together.

CD: '84 was when I started, I think - that was before we were married. I worked in an optician but then I started to split my time and work more with Trevor. He'd been going a while before that.



Left: Dixon Miniatures advert from Wi01.

TD: '76 was the start. We do alright. We have our ups and downs but ... yeah, it's good [they both start laughing and we reassure them that we have no intention of laying their relationship bare!] Christine does most of the mail orders while I do the casting and design work.

CD: Occasionally design work when you get the chance!

TD: Yeah, rarely, it's hard to find the time for that these days.

Wi: Is that a question of it being hard to find the balance between the two of you?

TD: Well, I do sometimes get a freelance designer in but ... balance ... I don't know.

CD: You never think about these things, do you?

TD: No! [Chuckles] I wanted to do my hobby for a living and get out of working, really.

CD: And you didn't start with wargaming miniatures, did you?

TD: No, the first stuff was 54mm models. I'm not actually a wargamer and I've never played a wargame. I don't know anything about wargaming ... at least I don't know much. I started off doing 54mm figures and it was a harder market to get into. There weren't many doing it then.

There were only a few companies for wargaming miniatures too - Hinchliffe, Minfigs, and I think Lamming was going. At Hinchliffe he did everything - 75mm Napoleonic figures by Ray Lamb and some 54mms too. Frank didn't do wargames figures until Peter Gilder came and joined him. Before that it was 54mm gun models. I spent quite a bit of my spare time painting figures and selling them back to Frank. I especially remember doing the beautiful 120mm Samurai figure designed by Ray Lamb.

Wi: Through your time at Hinchliffe, you started to realise that maybe you could start making wargaming figures on your own?

TD: Oh yeah, certainly, but I was still learning too. I wasn't that good of a designer, but the idea originally was to maybe design for somebody else, it's just there were so few companies. It felt like I had to start designing and producing my own stuff. Thankfully, I'd learned quite a lot about the production side through Hinchliffe.

I was working for seven or eight years from home, on my own figures, until I started to make anything like an amount you'd call a living from it.

When I started, I was less comfortable making human figures and happier with things like horses. I think it's more commonly the other way around. One of the guys I sometimes use for freelance is really good at the stuff I'm not so good at, so that works out well.

CD: Like women!

TD: Yeah, sculpting women isn't my thing. But horses and animals - I've always been happy with them and he's not so good at them.

Wi: You really did get going in wargaming's 'formative years' - *Wargames Illustrated* wasn't even a twinkle in Duncan Macfarlane's eye, so how did you go about marketing your new company?

A LEGENDARY BEGINNING

"Hinchliffe Models was where I started off, when I left school and I was there for a couple of years. Peter Gilder would bring a load of patterns and I'd clean up the production patterns that would be used to make the production mould.

"He never made the swords thick enough, for some reason. I always had to replace them with thick flattened copper wire and solder them onto all the damned production patterns. When I stated making my own figures that experience taught me to make thicker weapons at master pattern stage, ready for easier casting. The fillers that you get now weren't really around at that time - Milliput was the first one - and I think Peter used some sort of car filler for some of his bits, but they were mostly made from solder. This was around '73 or '74. It was so different then."



Above: An early model by Trev made from solder.



Left and below: Trevor and Christine Dixon.



TD: At first there was *Military Modelling*, and another aimed more at wargamers, was it *Battle*? [Yes.]

CD: You used to go to see Duncan and take figures to his house, didn't you?

TD: Yeah, I think we all did. He had backdrops and scenery to do his beauty shots. It's changed a lot since then I suppose.

Wi: Not so much, we still go around companies and steal ... um, borrow miniatures to use in photos! If it's not the games that drive you to sculpt particular figures is it the history?

TD: I think so, yeah, I'm a stickler for accuracy. I've never seen appeal in fantasy and maybe I'd have made a lot more money if I did, but I have to do what interests me.

Wi: Something that defines your models is that they have a grittiness about them. A definite on-campaign look. Would you say that's your kind of realism?

TD: Oh yeah, I think so, my ACW has the Rebs in torn trousers and bare feet. I love that sort of thing and I imagine that's what they'd actually be like in combat. I spend a lot of time doing armatures, and I make those in solder and cast them off. I know many designers use wire, but this approach lets me pose them quite interestingly to build upon which is maybe more realistic too. More dramatic. I get in the pose myself quite often which can be entertaining.

I think a lot of figures you see, in horse riding stance or something like that, if you look at photos and see what they looked like in combat it's often quite different.

Wi: Does your preference for the American Civil War, over something like Napoleonics, come from the fact that there are more photos?

TD: Yeah, anything from the mid-19th Century has good photographic reference. I use a lot of Osprey books too and watch documentaries, particularly World War 2.

Wi: Do you actually have favourite models from your range?

CD: I like the Wild West range, they're really nice figures, I think.

TD: They're not bad, yeah. I don't know ... as a creative person you're always looking for the next best thing you can do. You get bored looking at the same things. My inspiration comes from looking forward. I'm constantly frustrated because I don't get enough time to design new stuff anymore, I have to keep on producing the ranges. I do think the WW2 stuff is good. That's a pretty big period now. *Bolt Action*'s massive and you've got to try and do stuff that they don't yet make models for.

There's some fantastic stuff on the market from other manufacturers. The digital stuff brings great results, but I like the physical part of designing. It's quite therapeutic. I think the technical side of 3D printing would drive me up the wall.

Wi: And do you get a chance to talk to other sculptors?

TD: Not so much. I used to, at shows, but that's not happening now. I met one of the Perrys when I went on a visit to see Nick Eyre at North Star and they are great sculptors. I know and get on with most people in the industry, but I have cut down on shows because loading and unloading vans and travelling things around the country got to be a real bug bear. I'm still quite physically fit but it's a lot of hassle!

With something like Facebook, you can get things out there straight away, or snap a picture and get it online on groups, so that helps.

CD: And you get an instant reaction too, find out what people think.

TD: Yeah, you can get feedback about ranges to focus on for the future and stuff like that. It is useful.

Wi: You said you're a bit of a technophobe, but you've obviously had to bring technology into your business and sales.

SAMURAI STARTERS



"It's hard to think of something new to do these days but at first it was easy because I'd get an inkling to do something, like Samurai, and they'd be a big hit for me because nobody else had them. We built our name on them. They still do well too." Trevor tells us, casting his mind back to Dixon Miniatures' early days.

"ACW too," Christine adds, who has been a frequent memory kick-starter since we began chatting, "that range went really well. It can help when someone else brings new rules out too."

"Yeah, something like *Test of Honour* was a bit of a boost," Trevor recalls, "even though they also do their own models. That's partly down to some people just clicking with my style. I think it's a bit like Marmite - you either like it or you don't. Since then, big sellers have been ... the American Civil War, for sure. Also, my Grand Alliance range. I'd never even heard of the period - it was Mark Coplestone who designed those."

Christine leaps in again with her comprehensive knowledge of the ranges "15mm stuff too, that does well."

"Yeah, that was Mark as well. He also came up with the idea for head variants with the Grand Alliance and that's something that I've done ever since. I'm not sure that many people do that."

"It's a monster for picking though," and Christine's voice carries the years of trauma that those alternate heads have caused her! "Having to choose all the right variants, you have to be so meticulous."

"It can be a pain." Trevor's voice is part apologetic. "For the American Civil War people always want kepis but in the mould it's half kepis and half hats so I end up with loads of spare hats. When I first started doing them, we were dealing with Wargames Inc. in America - Johnson Hood - and he suggested I shouldn't do American Civil War because only a small percent of people would be into them. I did them anyway and eventually he was ordering a lot of everything. He wanted half in hat and half kepis, so that worked out well at first. I think at the time they were maybe the best ACW range and people still seem to like them."

TD: Yes, it's all online orders now. I don't think we sell to any shops direct. 25 or 30 years ago it was mostly shops but unfortunately most have closed. Those that are still around are mostly living off doing mail order themselves I think, especially with the pandemic.

I'm pretty happy with where I am now. I used to employ a few people in the '80s and '90s but was never too comfortable with that. [Wi's first subscriber was Trevor's worker Nick Walker!] I think you end up where you want to be. Sometimes I wonder if it would have been interesting to



Above: Dixon ACW figures painted by Edward (Ned) Gladdis from *The Work of Shaitan Blog*.



employ a few designers full-time and expand but I just don't think it would have been for me.

Wi: Has a normal working day at Dixon Miniatures changed much today compared to how it was thirty or so years back?

TD: It's not too different.

CD: We didn't have computers back then of course, there was a typewriter and a phone. I don't miss carbon copies.

TD: Oh no, certainly not! I'd describe myself as an all-rounder so that helps keep things ticking over ... well, other than the lack of wargaming. I wouldn't say I'm the best designer or caster or anything like that, but I've got the ability to cover most of what's needed.

CD: You have your own style though, don't you? There's a distinct look to what you do, and it makes you stand out.

TD: Yeah, I suppose so. I see some of the plastic figures, amazingly realistic and proportioned and accurate but they can look a bit plain to me.

CD: A bit soulless in a way.

TD: I think a figure is about character, for sure. Maybe this isn't the best analogy, but I think it's the difference between going to a live concert versus listening to a technically perfect recording. I'd much rather go to the live concert.

CD: Going online was the big change for us. If we hadn't done that we'd have gone to the wall. Adding the online store was vital.

TD: I think that was about 2004, maybe. We started with a full list of our models online, but it didn't have a store function. It was later, a year or so later, that I got the store itself up.

Wi: Do you have plans for the future, or is Covid-19 making things tricky to work out in advance?

TD: I'll probably retire in a year or two. I'll be 66 next year so I've been doing this my whole working career. But there's other things I want to do. I'm passionate about the environment, animal conservation, hedgehogs, I'd like to do more in that direction.

Wi: Maybe you can mix your passions and create an ACW regiment mounted on hedgehogs?

TD: I'm sure somebody's already done it! [Laughs] I think the responsibility of just running a business these days, with all the compliance things that are a part of a modern business, just bring about too much paperwork. As a designer I want to be designing.



CD: The other stuff gets in the way.

TD: When I do retire, I'd like to see my range go to somebody who'd keep up the same standards, from design to production, all the way to shipping.

CD: We still mainly send everything out in tissue paper.

TD: Yeah, it's very carefully packed and I can't remember the last time we got something returned because of a lack of quality or damage. I'm very pedantic about that.

CD: It took a long time for you to let anybody else do anything at all - had to wrest it out of his hands! [Laughs]

TD: I think the hobby has moved on, there's so much plastic on the market and digital models, it's hard to know if anybody would want to take on a more traditional company but at the same time clearly lots of people are still using the older methods.

CD: We're still selling everything and anything at the moment too, aren't we? I think people are at home more, craving something to do. The pandemic has actually boosted our sales, but it's slowed deliveries down which has been a new complication to deal with.

TD: I think a more modern expectation, and perhaps this is because of things like Amazon, is that things will get to them next day. Not everyone realises

that with us, especially as our figures are sold individually and need to be picked, it takes a while to process orders and if you then have to cast some it adds on a couple of days. It's a service and people are becoming less used to getting a service, instead it's a more instant gratification they get. The days of things like *Exchange and Mart* are gone.

CD: Allow 28 days for delivery, they always used to say that!

Wi: And now it's 24 hours! You've mentioned retirement, maybe that's the day you can finally roll some dice and push units around?

TD: I'm fascinated with history, mainly military history, but history in general. The figures too, I've always been fascinated by them. I don't feel that same draw with gaming. I'm not so into 15mm, I made about half a dozen codes once, but I'm happier with 25mm or 28mm and those bigger scales maybe feel less gaming specific. 28mm is my favourite scale to make.

I don't think I'll ever give up model making completely, I'll keep designing, but I haven't even painted a figure since something like the mid '80s so I'd like to get back to painting.

Wi: Thanks very much for talking to us Trevor and Christine. Here's to the next 40 plus years! Or to retirement at least.

CAESAR'S LEGIONS



Paul Leach delves into historical records and the Roman scenarios in *SPQR's* Revised Edition, discovering battles your free Caesarian Roman minis can participate in.

“While two of his soldiers were searching in midstream for the best place to cross the river, one of Caesar’s men attacked and killed them both, whereupon Pompey drew back, as he considered this event inauspicious.”

Appian, *The Civil Wars*

With the publication of the revised edition of Warlord Games’ ancient skirmish game, *SPQR*, the time is right to revisit how to create imaginative tabletop battles for Caesar’s Legions - covered in the game’s warband list for the Late Roman Republic. The Republic of 1st century BCE suffered from recurring civil conflicts, often punctuated by foreign wars intended to advance the careers of its leading men as much as preserve and expand the Republic’s hegemony over the Mediterranean world.

Julius Caesar - and his legions - stand as the epitome of decades of bloodshed in Rome and abroad. While Caesar’s victories attest to his ambition, skill, and determination, his army paved the

way for its successes with small military engagements over ground, plunder, and survival.

In the following pages we explore how to dovetail *SPQR* Caesar’s Legions campaign scenarios with some of the most exciting history and conflicts of the period, and look at some (unofficial) army list and modelling options.

CAESAR’S LEGIONS BEFORE CAESAR

“In straightforward fighting, no commander of his time was more bold or daring, and in whatever was to be performed in war by stratagem, secrecy or surprise, if any strong place was to be secured, any pass to be gained speedily, for deceiving and overreaching the enemy, there was no man equal to him in subtlety and skill.”

Plutarch on Quintus Sertorius

Beginning with a contradiction; it is possible to use Caesar’s Legions in conflicts on the tabletop before the time of Caesar himself. Before Julius Caesar’s

rise to power there were numerous generals who make for outstanding leaders of our warbands, one of those was Gnaeus Pompeius, Pompey the Great - represented in *SPQR* as a ‘Hero of Legend’.

Rivals Lucius Cornelius Sulla and Gaius Marius, who emerged from their respective wars against Numidia and the Cimbri, would use their legions against each other in similar pursuits of power by the mid-80s. In this environment a young Sullan adherent, Gnaeus Pompeius, would acquire the name by which we know him: Pompey the Great.

He fought against Quintus Sertorius, the illustrious one-eyed commander who established a Roman state-in-exile in Spain in the 70s. In the next decade Pompey made a final reckoning with Mithridates VI Eupator of Pontus, whose kingdom had long thwarted Roman interests in Asia Minor.



For players who want to play Caesar's Legions set in the decades before Caesar first marched on Gaul, check out the following sections on the Mithradatic Wars and Sertorian War for tabletop inspiration.

THE MITHRADATIC WARS

A series of three wars fought between Rome and King Mithradates VI, king of Pontus

"Lucullus now passed over the mountains without difficulty and came down to Cabira but was beaten by Mithradates in a cavalry engagement and retreated again to the mountain ... As he was short of supplies, he sent to Cappadocia for corn, and in the meantime had frequent skirmishes with the enemy."

Appian

Rome's trouble with Pontus began in earnest in 89 BCE, just as it was fighting the Social War against its Italian allies and Sulla and Marius had reached their breaking point. Mithradates expanded into nearby Cappadocia and pushed farther afield into Greece, slaughtering Roman citizens by the thousands along the way. Sulla ended the king's Greek ambitions at Chaeronea in 86 BCE. An abortive second war followed a few years later, halted with a Roman repulse at Halys River in 82 BCE.

Rome entered its third major conflict with Pontus in 73 BCE, shortly after it inherited Bithynia (part of Asia Minor) in accordance with the will of its recently deceased king, Nicomedes. Lucius

Licinius Lucullus would lead Roman efforts to subdue Pontus for seven years, eventually replaced by Pompey, who finished the job as part of his mission to realign all of Asia Minor firmly under Rome's dominion. Lucullus achieved his greatest victory at Tigranocerta in 69 BCE, defeating Mithradates' Armenian ally (and son-in-law) Tigranes. That said, the Lucullus campaigns read more like an ongoing misery of sieges, skirmishes, and cat-and-mouse maneuvers. The legions were susceptible to fighting cavalry on the plains, as Marcus Crassus would learn the hard way in his unnecessary war against Parthia in 53 BCE.

Below: Sullan and Sertorian troops fight in Spain. Figures by Warlord Games and Gripping Beast.



On the tabletop

Rome benefitted from allied spear-armed cavalry (including Pontic deserters) in their campaigns against Mithridates and these horsemen make a great option for Caesar's Legions. For a Pontic variant Roman warband, allow players to choose the Thessalian Cavalryman mercenary unit instead of Numidian Cavalryman.

SPQR does not currently offer a Pontic army, but one can use the Macedonia warband list as a workable substitute. The key difference is to focus on Thureophoroi (and armored Thorakitai) instead of the pike armed Pezhetairoi for your infantry. Add the Parthian Horse Archer to the mercenaries list too.

You can readily represent Pontic 'imitation legionaries' in plastic by equipping Warlord Caesarian Romans with Victrix Carthaginian shields, which give the figures a very Hellenistic look.

THE SERTORIAN WAR

A civil war fought between Roman rebels (Sertorians) and the government in Rome (Sullans).

"For [Sertorius] hindered them from foraging and cut them off from water; if they advanced, he was nowhere to be found; if they stayed in any place and encamped, he continually molested and alarmed them; if they besieged any town, he presently appeared and besieged them again; and put them to extremities for want of necessities."

Plutarch

Quintus Sertorius spent nearly a decade proving he could confound the best generals Rome could send against his counter-Roman state in Hispania. This included Caecilius Metellus and Pompey the Great.

Sertorius enrolled native warriors into his rebel army, introducing Roman arms, formations, and signals. They joined his legions along with a "motley band" of Moorish troops who had remained with him after his campaign in North Africa. He only fought a handful of set-piece battles against the Sullans, including the Battle of Sucro River (75 BCE), where Pompey suffered injury and was almost captured. Sertorius traded a few more indecisive but bloody blows with Pompey and Metellus before returning to a guerilla warfare footing. When one of his jealous lieutenants orchestrated his assassination, the Spanish allies deserted to Sulla's champions and the rebel state dissolved.

On the tabletop

The easiest way to bring the flavor of the Sertorian War to your games is to allow a variant mercenary list for Caesar's



Above: "Sertorius enrolled native warriors into his rebel army, along with a 'motley band' of Moorish troops who had remained with him after his campaign in North Africa". Figures by Warlord Games and Gripping Beast. Trees by Debris of War. Gaming Mat by Geek Villain.

Legions fighting for the rebellious Roman state. Substitute Iberia for Britain, Gaul, and Germania. Limit special mercenary units to Balearic Slinger, Numidian Cavalryman, and Numidian Skirmisher.

From a conversion-minded modelling perspective, players could equip their Spanish-raised legionaries with Spanish shields, helmets and javelins. Alternatively, dress Iberian figures with Roman helmets, and shields. Consider Plutarch's words (left) if you want to create a legendary *SPQR* character inspired by Quintus Sertorius.

THE SULLANS

Lucius Cornelius Sulla was the first Roman general to seize ultimate power by force - becoming Dictator between 82 and 79BCE - following victory during Rome's first major civil war. His supporters are known as Sullans and came to represent the government or loyalist forces of the period. Julius Caesar mimicked Sulla's military power grab with a similar one of his own in 49BCE.

Below: The Entrance of Cornelius Sulla into Rome.



CAESAR'S WARS

"And on the arrival of our army, they [the Aduatuci] made frequent sallies from the town and contended with our men in trifling skirmishes; afterward, when hemmed in by a rampart of twelve feet and fifteen miles in circuit, they kept themselves within the town."

Julius Caesar, *The Gallic Wars*

Cometh the hour, cometh the man. It's time to bring the leading man into the fray, Gaius Julius Caesar. We bring him into the action on the eve of his greatest triumph.

In 58 BCE, while serving as governor of Illyricum and two Gallic provinces (southern France and northern Italy), he marched his army into Gaul proper to repulse the incursions of the Helvetii from modern Switzerland and the Germanic Suebi; all with the blessing of his Gallic allies. That changed the following year - Caesar enriched his fame and fortunes when he subjugated the Belgic tribes of northeastern Gaul and sold a great many of them into slavery. He next conquered the Venetii and other tribes of Gaul's western coasts in 56 BCE; denying the Gauls unhindered movement and consuming their supplies served as key campaign strategies.

Caesar embarked on jaunts across the Rhine and the Channel in 55 BCE, both amounted to large raids against the native Germans and Britons. He returned to Britain famously the next year, but he would soon have to devote his full attention to the Gallic tribes, who turned on their new masters. That winter, a revolt destroyed nearly two legions and worse was to come: the unification of the tribes under the charismatic Avernii chieftain Vercingetorix.

Caesar would lose a pitched battle against the Gauls before he went on to receive Vercingetorix's surrender at Alesia in 52 BCE.

When the victorious Caesar returned to Italy in 49 BCE, he had a choice: risk his life by giving up his army, as was Roman tradition, or risk his life by going for broke in an all-out war with Pompey. Securing Italy after Pompey departed for Greece (to raise an opposing army) Caesar undermined his rival's forces in Spain through a war of skirmish and maneuver. The next year saw Pompey's defeat at the epic battle of Pharsalus and his subsequent assassination in Egypt. Pompey's faction survived, but Caesar hunted it down in Numidia and Spain. Campaigns were highlighted by a pitched battle or two, but the campaign was woven from maneuvers, sieges, and skirmishes.

CAMPAIGN SCENARIOS FOR CAESAR'S LEGIONS

In addition to generic battle scenarios, *SPQR* includes several campaign-friendly scenarios in the revised rulebook. These are tailored to suit each warband. For Caesar's Legions there's Unleash Hell, Hold the Line, and Foraging. All three offer players opportunities to bring skirmish flavour to actions presented throughout ancient accounts of the crumbling Republic's last wars. Here are the details of those scenarios, in brief, and how they relate to history presented in this article:

UNLEASH HELL

With Unleash Hell, the Romans make a surprise attack against an unsuspecting enemy village or encampment.

The practice of storming and decimating enemy population centers is a common feature of Roman campaigning so this is an apt scenario inclusion. Illustrative of his desire to get to the heart of his enemy, Caesar goes to great lengths to ensure a swift, undetected advance against a Gallic tribal stronghold by NOT stopping to storm, loot, and burn villages on the way.

HOLD THE LINE

Caesar's Legions take a defensive stance in Hold the Line, in which they must prevent their barbarian (or otherwise) foes from infiltrating their line to wreak havoc against civilized areas.

This scenario not only makes a good fit for policing conquered areas and frontiers, but it also works for games in which legionaries, cavalry, and allied auxiliaries must prevent enemies from assembling formidable armies. It can also represent the attempts to blunt their enemies' attempts to sally forth from besieged towns.

FORAGING

The Foraging scenario calls on the Roman warband to pillage farms and villages, achieving victory if they can loot enough supplies before their enemies destroy them or drive them away.

The concept of foraging often equated to robbery and/or extortion of corn, fodder, and other provisions from unfortunate locals in Roman campaigning. This *SPQR* scenario reflects the casually harsh logistical reality of legions on the march.



Left: Roman and Germanic figures by Warlord Games.

Figures by Warlord Games.
Terrain by Grand Manner.



ROME AT WAR: MARIUS, SULLA, AND POMPEY THE GREAT

107-101: Lucius Cornelius Sulla campaigns in Numidia.
Gaius Marius campaigns against the Cimbria.

The Mithridatic Wars

- 91-88: Social War - Rome's Italian allies revolt.
- 88-87: Sulla and Marius at war.
- 86: Sulla victorious at Chaeronea, ending First Mithridatic War. Marius dies.
- 83-81: Second Mithridatic War; Romans defeated at Halys River.
- 83-82: Sulla defeats Marian faction in Italy.
- 82-81: Sertorius flees Spain; defeats, enlists Sullan army in Africa.
Pompey overcomes Marian faction in Sicily and North Africa.
- 81-79: Sulla rules as dictator; dies after he retires.

The Sertorian War

- 80: Sertorius returns to Spain; wins victory at Baetis River.
- 79: Sertorius defeats Sullan army at Anas River.
- 75: Battle of Sucro River; Sertorius retreats to Lusitania.
- 73-71: Spartacus Revolt in Italy.
- 72: Sertorius assassinated.

The Third Mithridatic War

- 73: Third Mithridatic War erupts over control of Bithynia.
Lucullus attacks Pontus; besieges Amisus and Themiscyra.
- 63: Mithridates commits suicide, perhaps assisted by guards.
- 60: The First Triumvirate is formed between Caesar, Pompey, and Crassus -
an informal alliance between the three most powerful men in Rome.
- 53: Crassus fatally invades Parthia and is killed at the battle of Carrhae.

ROME AT WAR: CAESAR'S GALLIC WARS

- 58: Caesar defeats Helvetii and Suebi tribes pressuring Gaul.
- 57: Belgae, including Aduatuci and Nervii, fall to Romans.
- 55: Caesar mounts raids against Germans and Britons.
- 54: Caesar invades Britain; Gallic revolt begins.
- 53: Avernian chieftain Vercingetorix leads guerilla campaign against Caesar.
- 52: Siege of Alesia; major Gallic resistance ends.

CORDOBA BESIEGED

Caesar's Legions vs Caesar's Legions,
as Pompey's sons defend Cordoba,
Andalusia.

"About nine at night, the besieged, according to custom, spent a considerable time in casting fire and darts upon our soldiers, and wounded a great number of men. At daybreak they sallied upon the sixth legion, while we were busy at the works, and began a sharp contest, in which, however, our men got the better, though the besieged had the advantage of the higher ground."

Julius Caesar, *The Spanish Wars*

Caesar besieged Cordoba in 45 BCE after its seizure by Pompey's sons, Gnaeus and Sextus, and faced determined opposition from the town's defenders. The setting presents ideal opportunities to play the Hold the Line (Caesar's faction) or Unleash Hell (Pompeian faction) scenarios (see boxed text on previous page), complete with field works and scorpion counter-battery action. Another good choice would be the generic Sacking the Village scenario, in which the Pompeian warband must burn or otherwise destroy barricades, siege towers or supply caches.

On the tabletop

Players can make some subtle changes to their Caesar's Legions army lists by adding or restricting choices based on actual historical narratives. For instance, Caesar did not have any cavalry when he made his first British expedition. In Spain, both the Caesarian and Pompeian factions relied on Iberian allies, while Thessalian horsemen certainly played a role in the war in Greece.

THE LEGION AND THE LATE ROMAN REPUBLIC

After a century of conquering much of the Mediterranean world, the Roman Republic found itself increasingly needing the services of full-time armies to secure and expand those conquests by 100 BC. Prominent military commander and legionary reformer Gaius Marius (157-86 BCE), called for enlisting the *capite censi* (counted by the head) - the poorest citizens - and equipping them with state-issued weapons and gear.

While this transformation removed the military burden from the relatively wealthier classes, it created a new class of professional soldiers who were primarily rewarded with plunder, meager pay, and sometimes end-of-service land grants.

The Roman military overhaul forged highly mobile and tactically flexible legions adept at sword-and-shield combat, siege engineering, and hard living; they readily followed charismatic and successful leaders who promised rich prizes and glory. They are, therefore, perfect fodder for your *SPQR* gaming.

The revamped legions made an excellent tool for Rome's great men, who exploited military ventures to improve their status in the Republic's violent political arena. The legions would play a central role in the dissolution of the Republic, empowering those who took advantage of exceptional powers granted to them by the Senate and/or defied the state (read: their rivals) when it tried to rein them in.



Left: Figures by Warlord Games.

GOING UNDERGROUND: THE SIEGE OF THEMISCYRA

"The [Romans] brought up towers, built mounds, and dug tunnels so large that great subterranean battles could be fought in them. The inhabitants cut openings into these tunnels from above and thrust bears and other wild animals and swarms of bees into them against the workers."

Appian

On the tabletop

The 73 BCE siege of Themiscyra offers an unusual setting for a Hold the Line scenario in which the Pontic defenders make a full-fledged attack against the expansive Roman sapper galleries. Decorate an irregular-shaped cavern-themed battle area (no more than 3' x 3') with natural and man-made pillars and the like to set the mood. The Pontic player can use Hero stats for their chosen bear, lion, or insect swarm. If no bee swarm models are available, you have your pick of rats, spiders, and other vermin from a variety of fantasy figure outlets.



Romans by Warlord Games, bears by DZ Miniatures.

THE ART OF 4TH EDITION



Hervé Caille guides us through his *L'Art de la Guerre* rules, which take in the modest spectrum of 4,500 years of warfare!

L'Art de la Guerre is a simple ruleset, focusing on ease and speed of play, that allows you to fight battles from early Antiquity (3000 BC) to the end of the Middle Ages (1500 AD). A game can be played in less than two hours and requires a smaller number of miniatures than are used in many other games.

The first edition was published in 2008, the second in 2010, and the third in 2014 (the first time it was translated into English and Spanish). Now in its fourth edition the game will be available in French, English, Spanish, and Italian. There is a strong international tournament circuit that we hope that will restart as the pandemic calms down and vaccines become more widespread.

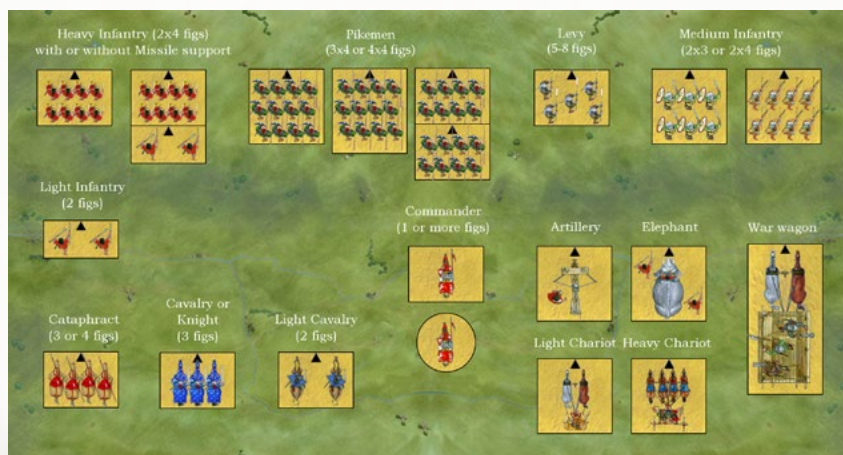
THE BASICS

Despite the wide range of history covered, the rules and army lists are all contained in this one, singular, full-colour rulebook, which also includes a two-sided quick reference sheet. The book

is therefore complete, with no need to purchase any other supplements, and you can play with any scales from 6mm to 28mm (not at once, of course!).

The basing conventions are designed to be compatible with with the majority of existing rulesets, so you hopefully won't need to rebase anything. Measurements are expressed in units of distance or UD, which varies depending on figure scale and corresponds to a base width. One UD equals 4cm for 15mm scale or 6cm for 28mm scale and so on.

Below: The game's basing conventions cover various types of units.



TROOP TYPES CONDENSED

An army will generally consist of twenty to thirty units, divided into three corps, each led by a commander. A unit is the basic element for manoeuvre and combat, and units are represented by a single base for mounted (two to four figures) and foot (two to twelve figures). Each base may be composed of one or more stands, which allows the game to be compatible with other basing systems. A heavy infantry unit can consist of two stands of four figures, for example, on 40mm by 15mm bases, placed one behind the other.

Each troop type is defined by its category (eg: Cavalry), its type (eg: Medium or Heavy), and its special abilities (eg: Bow, Impact, Two-handed weapons, Javelin, Armour, etc.). These elements will then determine the final overall classification, and this is based on the armament and tactics most commonly used on the battlefield. Thus, a cavalry unit equipped with heavy armour and bow is classified as heavy cavalry bow.

Each troop type has also a protection value (from 0 to +3) and a cohesion value (from one to four). The heavy cavalry bow will have a protection value of +1 and three cohesion points, determined by historical factors. A summary table displays all of these values, as well as combat variables that will occur against the other troop types. It doesn't take too many games for players to easily remember all these factors.

COMMAND AND CONTROL

The system of command in *L'Art de la Guerre* simulates the effectiveness of different armies when compared to their historical counterparts. Each army has a command value between +2 and +6 to represent the overall quality of the leadership and organisation. The armies that historically were well organised have a good command value: the Romans, the Byzantines, and the Mongols, for example. Each of these compulsory points of command value must be paid for, from the army budget. Consequently, an army with more effective commanders and higher command value will tend to have fewer units or a similar number of less effective units.

An army comprises of three commanders (one for each corps) and these commanders are classed, reflecting their effectiveness. Ordinary (+0), Competent (+1), Brilliant (+2), or Strategist (+3). Strategists are rare - historical personalities that truly proved their ability on the battlefield. If you play the army of Hannibal or Alexander the Great, your commander-in-chief can be a Strategist.

COHESION POINTS - ATTRITION ON THE BATTLEFIELD

One of the central concepts in *L'Art de la Guerre* is cohesion points. Each unit starts with a level of durability - one to four cohesion points - and it will progressively decrease during the battle. It takes into account the physical losses the unit suffers and its level of disorganisation. The gradual loss of cohesion points is essential in simulating the effects of shooting, as it reduces enemy resistance ahead of melee.

When a unit has lost some cohesion points it is considered to be in Disorder and it receives a penalty in combat. It is possible to rally a unit, with the help of the commander, or if the unit is far enough away from any enemy. Cohesion losses are recorded with markers (usually coloured tokens) or represented with appropriate figures on a small base.

Should a unit lose all its cohesion points it will become ineffective as a fighting force and it is simply eliminated: the soldiers have fled the battlefield.



The main role of a commander is to give orders to the troops. To do that, commanders have command points (or CP) that can be used each game-turn to give orders to the units under their command. When an army corps is activated, the player rolls 1D6 and adds the command value of the corps' commander. This total is divided by two and rounded up and the result is the number of CP the commander can use to order units under their command.

Each CP allows one move order to be given to a unit or a group of units and they can also be used to make difficult manoeuvres, stop impetuous units charging without orders, and attempt to rally units.

PLAYING A TURN

Time is divided into game-turns, each of which consists of two sequences: one per player. The player who is moving units is called the phasing player and that phasing player's sequence is composed of the following phases:

MOVEMENT

The player activates each army corps in succession (until they have all been activated) and rolls 1D6 to determine how many CP its commander has for this turn. Each unit or group of units can usually be moved once per phase but if it remains at least 4 UD away from all enemy units, it can be moved two or three times.

Movement options include wheel, slide, extension, contraction, quarter-turn, or half-turn. Charge movements are also conducted in this phase but it's worth noting that light troops and cavalry units without the Impact ability can evade an enemy charge.



A Mongol general (left) and medieval command (right) are just two of the multitudinous command possibilities you can represent on the tabletop.



INSIDER
INSIGHT

WHAT'S NEW (OR MODIFIED)?



In-depth work has been conducted to improve the game, based on the players' suggestions and numerous tests. This has led to several key areas of improvement and other places where elements have been clarified. Reaching a fourth edition means there's a varied playerbase and it was a wonderfully collaborative process, with players from various countries involved (France, England, USA, Spain and Italy).

Detailing every change would be impossible and not particularly exciting, so here are some of the more impactful or important evolutions.

CORE RULES

- During a melee, a unit in melee support (in contact with its front against the enemy's flank or rear edge) gives a bonus of +1 in addition to combat factor (so from +1 to +3). This makes flank attacks more deadly.
- Conformation rules have been entirely revised and are now more precise.
- It is now possible to move forward and extend in the same movement.
- It is no longer possible to block an evade move with a small part of a base, a Zone of Control (ZoC) is now required.
- Heavy infantry (including dismounted knights) may advance 3 UD in clear terrain if they start their movement four or more UD from the enemy.
- LH now has a ZoC against all units and LI against Elephants
- LI are no longer automatically destroyed if they are contacted during a pursuit: they must evade.

ARMY LISTS

- There are now 300 army lists.
- All army lists have been revised and updated with more options.
- Some lists have been split into two or three and others have changed datelines.
- All lists in the Feudal period now include only medium knights. Heavy knights are only present in the Medieval period while the Dark Ages period has no knights.

WEAPONRY AND TROOP UPGRADES

- Byzantine, Arab, and Chinese armies can be armed with grenades, flame throwers, and naphtha, which gives them the Incendiary ability providing a +1 bonus against elephants and war wagons.

- To better reflect the period English, French, and Burgundian archers become medium swordsmen with longbows after 1415.
- War wagons are more manoeuvrable and at the cost of one extra CP they can become Battle-ready, representing the placement of stakes, mantelets, chains, etc. to gain an additional +1 bonus in combat.
- Light artillery can now move and/or rotate and shoot in the same turn.
- Some light chariots can have the Armour ability, as they were well protected (Egyptian, Assyrian, etc.)
- Cataphracts are improved with Impact against foot and mounted (except Elephants).
- Some elephants can be heavier, gaining the Armour ability (Seleucid, Ghaznevid, Timurid and Sultanate of Delhi).
- Medium and light camels with bows are now Mediocre.

SPECIAL ABILITIES

- Some medium or heavy swordsmen equipped with halberds have been reclassified from Two Handed Weapon to Polearm. This grants +1 bonus against mounted units in the first round of a melee and if they win combat against mounted, they add +1 to the die roll before determining the effect on the enemy.
- Some light chariots (Hittites, Celts, Gauls, Picts, Caledonians, etc.) and medium cavalry (Numidians, Moors, Berbers, etc.) may have Javelin ability, but only for shooting.



SHOOTING

During the shooting phase both players' units can shoot, assuming they are bowmen, crossbowmen, light troops, javelinmen, or cavalry with javelin, bow, or crossbow. The phasing player's units shoot first, followed by opposing units, but all results are applied simultaneously.

Each player rolls 1D6 and the target adds its protection value (0 to +3) to the result. The shooter also adds some variable modifiers (+1 for each supporting unit, +1 if shooting at mounted, -1 if the shooter is Disordered). If the shooter's result is higher than that of the target, the target loses one cohesion point.

MELEE

All units engaged in melee perform their combats, with each player rolling 1D6 and adding all relevant modifiers to the result (basic factor, support modifier,

disorder modifier, situation modifier, terrain modifier). The two results are then compared and, depending on the difference, the winner inflicts between one and four cohesion point losses on the opponent. Rules are included to add character to certain armies, such as furious charges for barbarians, or impetuous, mounted, flank attacks, and other situational occurrences.

ROUT AND PURSUIT

Routs and pursuits are carried out after the resolution of all combats for all army corps. Units that have lost all their cohesion points are routed and removed from play but, representing the escalating collapse that can occur across the battlefield, this rout can inflict cohesion loss on friendly units within one UD behind them. At the end of each player phase a check is made to see if one of the armies (or both) is demoralised. If so, this

is the end of the game, otherwise a new player sequence is started.

It's all relatively simple but there are enough elements to ensure the best tacticians will, generally, overcome the fluctuations of chance and emerge victorious.

ARMY LISTS

The book contains 300 army lists, grouped by their historical periods and geographical areas. Each army list details all the available troop types, together with the minimum and maximum number of units allowed and their cost. Some lists display more options and details of permitted allies also appear.

A standard game is designed for 200 army points (usually equating to 20 to 30 units) but it is possible to play with 100 or 300 army points.



NEW ARMIES TO EXPLORE

As well as boosting the overall total to 300, some army lists have been split down into two or three separate ones to better play the period and work within the rules. New armies are:

Yayoi Japanese	Taifa Kingdoms
Post Roman British	African Kingdoms
Later Scots-Irish	Feudal Scandinavian
Later Pictish	Medieval Anglo-Irish
Astur-Leónese and Navarrese	Medieval Teutonic
Rebel Vietnamese	Medieval Cyprus
Heian Japanese	Vijayanagar Kingdom
Feudal Welsh	Olmec
Konstantinan Byzantine	Polynesian and Melanesian



Credit for some of the earlier images:

Little Green Studio - www.littlegreenstudio.me

Fireforge Games - www.fireforge-games.com

ONE FOOT IN THE WAVE(S)

THE BATTLE OF VÅGEN 1665

Barry Hilton's known for the large battles he recreates on the tabletop but here he shows us size isn't everything, presenting a game on a single one foot square board.

I had to work hard to avoid all the possible *Carry On* puns in this piece. Try and resist the temptation to read in the voice of Sid James, or start cackling as you go, when I mention twelve inches of fun.

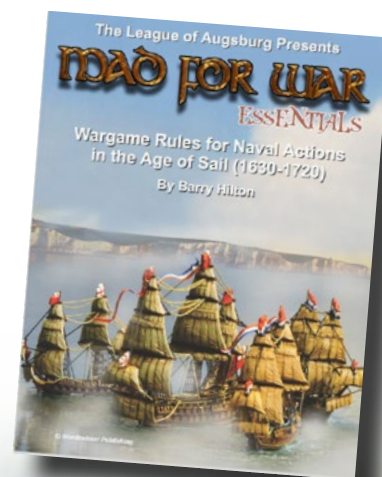
Lockdown provided the stimulus [Barry, calm it down, children might be reading! - Ed] for me to be creative with my hobby time. Three variables collided in a single project during February 2021: the continuing solo gaming imperatives of our confinement, the idea that small and manageable is beautiful, and my continued digging into the more inaccessible corners of the late 17th century garden. This Venn diagram

produced a naval wargame involving nineteen ships and over 1,000 guns, taking place on a gaming area of just twelve inches square.

The Battle of Vågen took place in the harbour of Bergen, Norway in 1665. It was a component element of the Second Anglo Dutch War but was really a battle between a navy and a commercial entity.

I wanted to produce another 4Play scenario pack to support the release of *Mad for War* and this battle has loads of appeal. The idea of building a bijou, custom gaming space for it came quite quickly. The nature of the battle meant the ships would be static, so no need for acres of sea boards, and I already had all the models painted in my collection. Google Earth view allowed a detailed look at the topography of Bergen and a scale measurement of the distances. A twelve-inch square table was going to fit the bill perfectly.

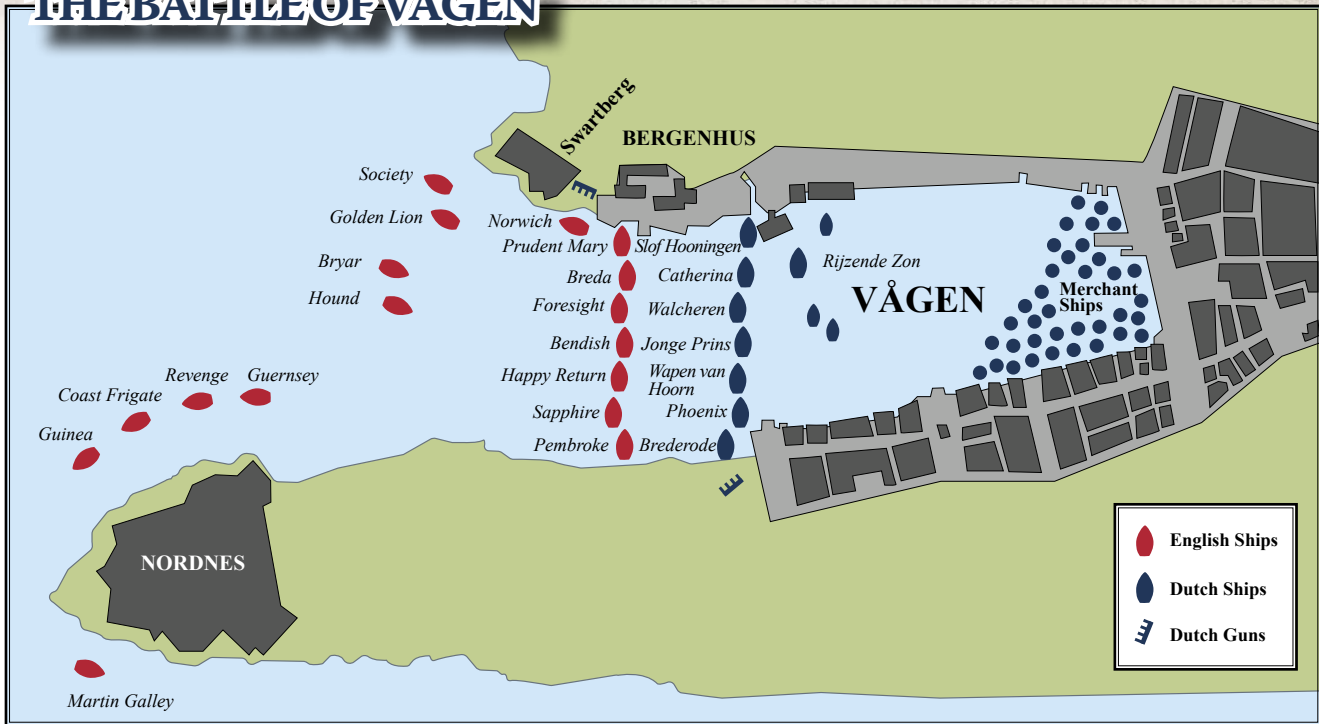
The whole thing progressed from lightbulb moment to table in about ten days including research, terrain building, playing through all of the scenarios, and running the game online for some friends. There wasn't any rush, but I got swept away on the tides of fascination and drama that this almost unknown battle and its hugely high stakes presented.



The inbound VOC fleet reaches stormy North Atlantic waters in July 1665.



THE BATTLE OF VÅGEN



PIKE & SHOT
1600 - 1699

THE VOC AND WHY VÅGEN HAPPENED

An easy way to explain the Vereenigde Oostindische Compagnie (VOC), or Dutch East India Company, is to draw a parallel with modern mega corps such as Google or Amazon. It was enormously successful, massively influential, extremely wealthy, and politically active. It had its own military resources, which were so powerful that in wartime, the five Dutch admiralties turned first to the VOC to provide the best equipped and largest ships for the state's battle fleets.

The VOC's trade monopoly with Asia brought incalculable wealth to the Dutch Republic and that is at the root of this extraordinary event. The return to Holland of the richest ever inbound fleet occurred with a departure from Batavia on Christmas Day 1664. This convoy carried goods to a value greater than the annual crown revenues of Denmark. Literally, a fortune aboard a convoy of sailing ships. It was guarded by several 'Transoms' - the largest vessels owned by the company, usually pierced for 50 to 70 guns each. Effectively, nine ships of the line would guard the fleet of sixty vessels as it returned to a state of war in Europe.

The Republic was fighting Restoration England. A passage up the English Channel was considered far too risky and so it detoured around the north of Scotland. Unfortunately, it was scattered by a storm on 29 June. Battered ships

began trickling into the neutral harbour of Bergen in Denmark-Norway. The English had knowledge of the convoy's reassembly in Bergen and a squadron of 4th and 5th rates was dispatched to blockade it until further decisions could be made. Michiel de Ruyter had been operating on the eastern seaboard of North America and was expected back in European waters imminently.

The Royal Navy had a dilemma. Which was the priority? In this age of self-serving monarchs, Charles II decided a good idea might be to acquire the loot for his own personal enrichment and not that of the country. He communicated secretly with King Frederick III of Denmark-Norway promising to split the ill-gotten gains down the middle if Frederick

ordered his troops to remain neutral in the event of any English attack on their Dutch visitors. Denmark-Norway was an allied power of the Dutch Republic but, money talks.

To protect his plan, Charles had sent a courtier with the squadron of Rear Admiral Sir Thomas Teddeman. The English squadron chief was briefed but told to conceal his true mission from the commander of the fleet, Lord Sandwich. The secret orders from King Frederick, informing his Bergen garrison to grant the English a free hand, were not received in time. When Teddeman's attack on the bottled-up fleet began at 6am on 2 August 1665, stray shots fell upon Bergen town and the harbour forts began firing upon the English ships.



Above: The 'fireship' game: Multiple explosions in the narrow corridor between the fleets!

THE BATTLE

The battle is most unusual. The VOC ships were sheltering in a deep but narrow U-shaped harbour around which, Bergen town clustered. They assembled a defensive wall across the entire harbour width composed of their strongest ships. Behind these, closest to the town, the fleet huddled. The English deployed the maximum number of ships they could cram into the space, stem to stern, which amounted to seven. These anchored between 200 and 300 yards from the Dutch wall (also composed of seven or eight ships). The English started the battle with a trumpet fanfare followed by prayers. The blustery, wet, southerly wind blew into the faces of the English gunners blinding them with rain and smoke. Their fire was far less accurate than the Dutch who were supported by shore batteries and had moved guns from their inactive starboard sides to brace the larboard batteries.

Thousands of Dutch sailors had swelled the fort garrisons, which suggests a high level of cooperation with the local Norwegians. After three hours of pounding, the English squadron broke and tried to cut its cables with several ships almost capsizing as they snagged on debris and residual anchor lines.

The withdrawal was shambolic. More than 400 English casualties were incurred in the fight. The Dutch suffered less than 100. The English regrouped in an anchorage about ten miles away. The late orders from Copenhagen arrived and conciliatory gestures from the Norwegians were rebuffed. By then the Dutch had assembled a boom across the harbour and Teddeman's ships assumed a watching brief, not daring to attack again.

The follow-on story is fascinating but is not part of this piece.

TABLETOP TRANSFER

Far from being a boring dice-fest, requiring no skill, and relying on luck, I immediately saw the possibilities to create an engaging and challenging wargame. Manoeuvre in the conventional naval sense was out of the question but the scenario presented several fascinating dimensions:

- Defining the limited game objectives.
- Which fire tactics to adopt - concentration or general engagement.
- Ammunition supply management.
- Ship repair and maintenance to prolong operational effectiveness.
- Replacement and manoeuvre of fresh ships into the line.
- The tricky extraction of worn units before sinking.
- The movement of shallops around the fleet to tow battered ships to safety and insert replacements.
- The risk of fire and how that might carry across such a tightly packed line.
- The intervention of the Norwegians.
- The shore batteries.
- The weather.

It was all there and worked wonderfully well when 'gamified', making the six runs of the game I have completed in total (solo and through online play) rush along at a pace, with each being quite different.



THE SHIPS

This was the easy bit. I already had all the necessary ships from my obsessive collecting of 1/2400 Tumbling Dice models. I recommend gamers, who want to try the game quickly and don't fancy painting seventeen ships, scale things up and use the cut out overhead views of ships in *Mad for War Essentials*. This means playing the scenario in 1/1200 scale. An area of 18 inches square might be just enough but everyone, I am sure, could manage 24 inches square if that proved necessary.



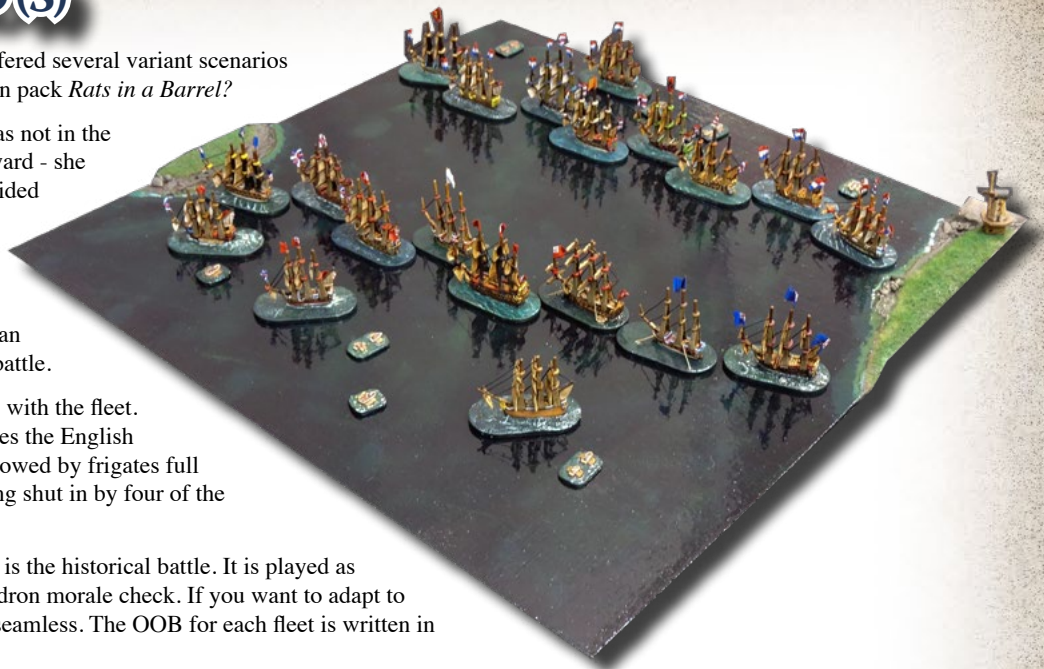
THE SCENARIO(S)

Reading about the whole affair offered several variant scenarios which I created in the 4Play Vågen pack *Rats in a Barrel?*

Teddeman's flagship, *Revenge*, was not in the battle line but standing off to leeward - she had previously run aground. I decided to create a 'what if ... ?' and replaced some of the smaller English ships in the line with *Revenge* and other units. This beefed up the English gunnery in an alternative history version of the battle.

Teddeman also had three fireships with the fleet. Another 'what if ... ?' scenario sees the English make an attack with fireships, followed by frigates full of boarding parties, the whole thing shut in by four of the squadron's heaviest units.

The game detailed next, however, is the historical battle. It is played as a fight until one side fails its squadron morale check. If you want to adapt to another rule system, it should be seamless. The OOB for each fleet is written in the format of *Mad for War*.

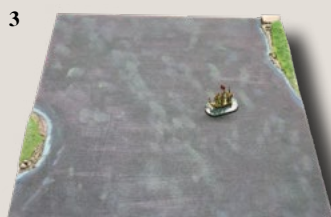


EASY TERRAIN

I enjoy making terrain, but the idea of a battle zone crammed with ship models in twelve inches square really got me inspired. As I wanted to get the whole thing finished quickly, I dismissed the idea of building Bergen. It would have been very pretty as a backdrop, but not worth the sweat.

Representing the width of the Vågen, or harbour, by placing spits of land at the right distance on either side was easy. I used hexagonal polystyrene tiles, cut down and shaped. These were covered in plaster, flock, and painted.

The base board is 6mm MDF, just an offcut from a previous project. Three coats of varnish brought some watery shine, taking twenty-four hours in total but only actually involving about two hours of work. It looks a lot better than it ought to, considering the speed and ease of making it, and storage is a very modest problem.



VOC Return Fleet under Pieter de Bitter

Ship	Crew	Category
<i>Slot van Honingen</i>	60 Drilled	7
<i>Catherina</i>	45 Drilled	6
<i>Walcheren</i>	70 Drilled Flag officer	8
<i>Jonge Prins</i>	60 Drilled	7
<i>Wapen van Hoorn</i>	60 Drilled	7
<i>Gulden Phenix</i>	60 Drilled	7
<i>Brederode</i>	60 Drilled	7
<i>Rijzende Zon</i>	50 Drilled	6
<i>Kogge</i>	50 Drilled	6

English squadron under Vice Admiral Thomas Teddeman (absent)

Ship	Crew	Category
<i>Prudent Mary</i>	60 Drilled	6
<i>Breda</i>	40 Veteran	6
<i>Foresight</i>	46 Veteran	6
<i>Bendish</i>	42 Drilled	6
<i>Happy Return</i>	50 Veteran	6
<i>Sapphire</i>	36 Drilled	6
<i>Pembroke</i>	22 Drilled	5
<i>Norfolk</i>	26 Drilled	5
<i>Golden Lion</i>	42 Drilled	6
<i>Society</i>	38 Drilled	5

IF I HAD A PENNY ...

... for every time I have heard someone say "You can't play the Anglo-Dutch Wars without having hundreds of ships per side" ... well, I would have enough to buy space on a billboard, clearly shouting "That statement is frankly arrant nonsense!" in big letters.

You can't re-fight Portland, Lowestoft, The Four Days, St James's Day, Texel, and the rest if you don't have seventy or eighty ships per side but that totally misses the point. How many wargamers set up Waterloo, Borodino, Gettysburg, or Kursk on a Saturday afternoon at home or down at the club?

By failing to get off page one of a Google search or gravitating past the common Wiki entries one will, of course, come to the same lazy conclusion. Entry into any period is difficult enough and the cognoscenti should really know better. Are they trying to keep things insular, like a cosy little magic circle?

The Anglo-Dutch Wars were only ever about one thing - money. The entire series of conflicts was based on which side could bring the most wealth back into their little corner of Europe. Coal, timber, spices, sugar, tobacco, fish, and slaves were what these wars were about. For every big battle named above, there were a hundred or more actions involving between two and ten ships.

This is a highly accessible, very exciting and under exploited era in world history. I commend it to you! Oh, and damn the fireships! (Apologies to Admiral Farragut!)

The three Anglo-Dutch Wars took place between 1652 and 1678. These were preceded by the War of Three Kingdoms/ECW and followed by the Nine Years War. As a few examples of smaller, exciting actions which occurred across the period consider Prince Rupert's small fugitive Royalist fleet, which clashed repeatedly with merchantmen, Dutch, Spanish, and the Commonwealth ships during its epic cruise. Many of its actions between 1648 and 1651, involved two or three ships per side.

During the first Anglo-Dutch War, small battles like Livorno saw seven English ships fight ten Dutch frigates off the Tuscan coast. During the Medway campaign of 1667 many of the most important clashes involved four or five Royal Navy ships against a similar number of Dutch such as Garrison Point, Gillingham, and Chatham Reach.

During the Nine Years War, Jean Bart's small but very active squadron of five ships crossed swords with the English and Dutch repeatedly, off Guernsey, in the North Sea, and elsewhere.

The Battle of Bear Bay, in 1693, saw two French privateers attack and conquer forty Dutch whalers at Spitsbergen. The possibilities are endless. I have ferreted out many of the sources over the past couple of years and the process of understanding is a fantastic pursuit in itself.

THE RULES

Mad for War is the League of Augsburg's naval rule system, due to be printed by the summer of 2021. To warm up for that we released an *Essentials* version in January as a PDF. It has all the core mechanisms included and allows players to get to grips with all dimensions of the rules in advance of the main release.

The rules are supported by a series of videos, dealing with each chapter, adding support and enhancing understanding. These delve into details such as ship type, turn sequence, movement, sailing, gunnery, boarding, and morale. These can be found on the League of Augsburg YouTube channel. Special scenario specific rules for all the variables mentioned above are contained in the scenario Vågen pack. There are a variety of others available in the constantly expanding range.

THE PLAYTESTS

I played the historical battle twice and the other two 'what if ... ?' scenarios once each. I did this solo, of course, due to the prevailing circumstances.

Anyone reading this, when pouring over the magazine years later, may recall our incarceration and solo gaming trials and tribulations. As a solo game it was very easy and (providing you remain tactically and mentally neutral) both sides have a chance. The odds are significantly stacked against the English, though, as history dictates.

On each occasion, in my tests, the English started well, but it all ended in a bloody, wet, wood-splintered mash up.

Below: The magazine of Wapen van Hoorn explodes on T1 of the refight.



THE ONLINE GAMES

Keen to get some interaction with friends, we discussed setting games up for a virtual session. I sent the orbats, briefing documents, and necessary data out in advance and the guys printed this off.

We did a quick pre-game briefing and positioned the laptop at an angle, where they could see the board via my webcam. The beauty of a one-foot square table was that I was able to lift and rotate it during play so the participants got to see everything from different angles. That worked very well.

They threw all the dice, made all the decisions on repair, replacement, target selection, and re-supply. We have run two of the scenarios now, the historical battle

and the hypothetical fireship attack game. I thought the first one was a carve up which ended in the best result the English had managed thus far. An honourable draw after eight turns.

The fireship game was like opening the blast furnace door. Multiple explosions, wrecked ships on both sides, and by the end of Turn 6, the English had a solitary ship operational with their admiral missing in action when his frigate (he had already lost his flagship in an explosion) was pummelled but a few yards from the Dutch line. The Dutch ships all remained afloat - but some only just. Both games lasted between 90 and 100 minutes.

These have been so enjoyable that Monday night has now become OGE - Online Game Evening.



Giants IN Miniature

PAINTING COMPETITION ENTRANTS' GALLERY!



The entries to our five-year anniversary GiM painting competition are in and we've got a gallery packed with flashy photos!

We put out the call, offered some prize-based encouragement, and you answered! The competition email inbox was swamped by hundreds of images arriving and it has been a treat to go through them to put this gallery of just some of those many much-appreciated entries together.

The following pages feature some of the submissions that really stood out. There could only be one winner in the three main categories and the quality of the top entries made it very difficult to decide. Even the sub-categories proved to be a judging mission, with a wide range of entries appealing in their own different ways.

Winners are all shown here, along with some extras. Everyone who won or placed as a runner up will have been emailed by the time this issue hits the shelves so be sure to check the email account you used to enter the competition.

Our thanks to everyone who participated. Perhaps we'll do this all over again for Giants in Miniature's six-year anniversary!

READER'S CHOICE - OVER TO YOU!

We're not quite done with deciding final prizes, there's the not insignificant **Reader's Choice** award to decide. That decision is out of our hands. We've put a gallery of all these entries online, along with a few others that we couldn't fit into this article, and we need you to vote.

**You can only pick your
favourite entry so choose wisely!**

Find the page at:

Wargamesillustrated.net/gimreaderschoice

LIFE BEGINS AT 50

Entrants in this category needed to come from the more recent figures in the range - GiM-50 plus.



AURELIAN LECLERC

A conversion of GiM-57 Saint Louis, into a *Lord of the Rings* Knight of Dom Amroth. Another beautiful entry from Aurelian; this one came as close as anyone to snatching the single miniature main category win from Matthew's Lakshmi Bai.



G. FRATER

GiM-55 Lord Callan looks marvellous in this paint job and we particularly like the character in the face.

PAINTING & MODELING

BEST SINGLE MINIATURE

MATTHEW LEAHY

A sharp, clean, technically and artistically excellent paint job on GiM-42 Lakshmi Bai is the winner in this tough category. The colour choices are both interesting and complimentary and details such as the non-metallic metal, ridiculously crisp eyes, glistening gems, and well-rendered fabric pattern combine to make for a special looking figure.



TONY PATTISON Full marks to Tony for including not only GiM-57 Saint Louis in his diorama, but also GiM-44 Prince Louis and GiM-29 Balian D'Ibelin!



KEEPING IT OLD SCHOOL

For this category entries needed to come from the first ten codes in the GiM range.

ANDREW MICHIE AND RASIYA INPAYOONG

Two great looking versions of GiM-08 Steampunk Victoria, who was the most submitted of all of our Giants in Miniature releases.



STEVE DEAN

GiM-06 John Churchill looks splendid here and Steve's paint job exemplifies a clean and crisp layering approach. His GiM-22 Washington is rather nice too; we'll take this chance to show it even though it doesn't fit any of the sub-categories!



RARITIES

These entrants featured any of the Giants in Miniature figures 'sold out' in the Wargames Illustrated webstore.

LEOPOLDO NUTI

The variety of approaches in the entries was a pleasure to see and this simple scenic diorama has a real sense of story and atmosphere as GiM-03's Dishevelled Detective and Dr. Hamish pursue a suspect.



ROBERT DUFFEY

GiM-10 Julius Caesar gets a really high-level single miniature paint job here and the base gives the impression of him looking out for future lands to conquer.



BEST UNIT/ SCENIC

AARON VAYRO

Aaron took GiM-14's Bastards and not only took a great looking squad shot (this article's first photo), but also placed the squad in an atmospheric scenic image. That effort, along with the punchy almost comic book style painting, edged these entries ahead for the win in a hotly contested category.



I DESERVE LOVE TOO

Entries in this category needed to include one of the five least popular (in terms of sales) GiM figures.

RASIYA INPAYOONG

GiM-21 Pulp Agent has gotten herself into another dangerous situation here! A lot of atmosphere in this scenic shot from Rasiya who we commend for the overall quality of their miniature set-ups - also seen in the bonus shot featuring one the Bastards.



FROM THE SILVER SCREEN

These entries include any Giants in Miniature figures that are a take on characters from the movies, or other forms of media.

ADAM SHARP

GiM-15 Lt. Col. Will Killmore takes in the scent of some morning napalm in this great scenic shot.



BEST DIORAMA

AURELIAN LECLERC

Aurelian has not only taken GiM-08 Steampunk Victoria to a high level of painting quality, but to a totally different dimension! There are details all over the place in this Avengers 1880 diorama and it's fun scanning the model to take them all in and to work out who the different figures represent from the Marvel Universe.

Don't forget

You need to help pick the Reader's Choice winner. Head to:

Wargamesillustrated.net/gimreaderschoice



L'Art de la Guerre allows you to play battles between all of the armies from **early antiquity** to the late **Middle Ages** quickly and easily. You can play with miniatures of any scale from **6mm to 28mm**. The basing system is compatible with the majority of existing rule sets.

This **fully revised new edition** contains all you need to quickly get started playing the game. Players can easily build armies drawn from any of the **300 army lists** included here. Everything is in this one book, there is no need to purchase additional supplements.

L'Art de la Guerre's flexible system allows players to play standard sized games in just a couple of hours using relatively few figures, as well as much larger games with a multitude of miniatures on a large table, taking a whole evening to play.

There is a dedicated website supporting **l'Art de la Guerre**. There you'll find playing aids, game advice, an international ranking and tournament system and an active global forum where players can share their passion.

North Star Military Figures Ltd,
Unit W41, Lenton Business Centre,
Lenton Boulevard, Nottingham,
NG7 2BY, UK
Mail Order: 0115 9704107
Trade Sales: 0115 9786656
Email: mailorder@northstarfigures.com
Web: www.northstarfigures.com

Nick Eyre's
NORTH STAR
Military Figures
Presents



www.northstarfigures.com

JOIN NORTH STAR
Nick Eyre's Newsletter



PDF MAGAZINE, **£5.25** OR
FREE TO WIPRIME MEMBERS!



WARGAMESILLUSTRATED.NET



20mm WWII VEHICLES & INFANTRY

New Release - US Marine Raiders



American & Soviet Vehicles



All available now at

www.battlezone-miniatures.co.uk



Colonel Bills

www.colonelbills.com

New From Depot Battalion:



DBC027: Late Victorian Civilian Drivers

28mm Depot Battalion Figures are exclusively available from Colonel Bills



'and don't forget to follow the the Colonel on Facebook & Twitter, you 'orrible wee man'



ATHENA Miniatures Limited



Now available through our website following our successful Kickstarter, 28mm Wars of the Roses Range



athenaminiatures.co.uk

Banners used with kind permission of Pete's Flags

GUNFIGHTER'S BALL

WILD WEST SHOOTOUTS

A COMPLETE GAME SYSTEM
FEATURING FIGURES, TERRAIN,
RULES, CARDS, DICE, MATS,
AND AN ACTIVE ONLINE
COMMUNITY.

Distributed exclusively in Europe by Caliver Books

WWW.KNUCKLEDUSTER.COM

ADVERTISE IN WARGAMES illustrated

FROM AS
LITTLE AS £25

Mini adverts (as shown left) are available at the very economical price of £25 +VAT (from US\$40) per insertion. Your mini advert can include photos, illustrations and logos. It will be 45mm high by 65mm wide.

An eighth page space like this could be promoting your business for £50 +VAT

Contact adverts@wargamesillustrated.net



WANTED

Qualiticast
Peninsular War
Range of
20mm figures

British or French

Please send details to
Brian via email

Bale60@goolemail.com

UK Mega Wargamer
Ron Ringrose

MINIATURES FOR SALE

Check out the



listings
of 'nellie88cars'

DKL

DKL METALS LTD



UK Manufacturer of Lead containing and Lead Free

High Grade Pewter, White Metal Casting Alloys

Responsible recycling of waste alloys and dross

Tel: 01506 847710

email: sales@dklmetals.co.uk web: www.dklmetals.co.uk

JIM'S FIGURE PAINTING SERVICE

www.jfpserv.com - Email: morrisjimbo@hotmail.com



Historical and Fantasy Figures painted to a high standard. Visit my website for prices painting style.

www.jfpserv.com

Turn your Lead to Gold!

Is the loft threatening to collapse? Are you ever going to paint those figures? Would you like the cash to start another period or scale?

I buy collections of painted or unpainted figures, any make or scale including Games Workshop and historical figures. Also Board Games, RPGs, model kits, books and terrain.

I will buy your entire collection (not just the good bits), pay in cash, and collect the items from your door. No distance is too far.

Contact me on 07914 609709, email: bigbadwolf@btconnect.com or write to Rob Palmier, 23 Clanfield Avenue, Wolverhampton, West Midlands, WV11 2QU.

Prepared For War



Figure Painting Service.

Hand painted, historically accurate military miniatures

All periods, all sizes,
all manufacturers covered.
Visit our website for examples
of recent work and prices

www.preparedforwar.co.uk

Email: info@preparedforwar.co.uk

CORITANI (Est. 1987)

=== MAGNETIC
DISPLAYS ===

Magnetic & Ferro Basing
Miniature Paints

Trevor Holland Range resin models.
Grendel Resin, Renedra, Brushes, Dice.

www.magneticdisplays.co.uk

ATTENTION RETAILERS

WOULD YOU LIKE TO STOCK
WARGAMES
illustrated MAGAZINE?

CONTACT

TRADE@WARLORDGAMES.COM

Giants IN Miniature

LATEST RELEASES



BEOWULF

GiM51



BLACK HAWK DOWN

GiM52



CHAMBERLAIN BROTHERS

GiM53



CAPTAIN K

GiM54



LORD CALLAN

GiM55



SIR SID

GiM56



SAINT LOUIS

GiM57



HANNIBAL

GiM58



**HUGUES DE PAYNES -
THE FIRST TEMPLAR**

GiM59



SHAKA ZULU

GiM60

AVAILABLE FROM: www.wargamesillustrated.net and www.northstarfigures.com

Prices from £4 / \$5.50



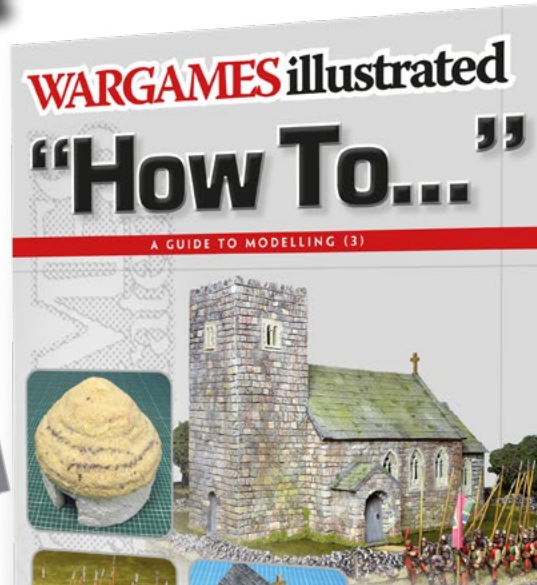
EACH LIMITED EDITION
FIGURE COMES WITH A
NUMBERED CARD

FIND THE WHOLE GiM
RANGE ON OUR WEBSITE
www.wargamesillustrated.net

WARGAMES illustrated®

NEXT ISSUE

Wargames Illustrated 402, June 2021.
Hitting stores late May.



FREE with the June issue of *Wargames Illustrated* - "How To"... A Guide To Modelling (3)

A collection of ten different model making projects previously featured in *Wi* now collected together in a free 32 page magazine.

This is the third in a series of 'How to...' publications.

Issue one was published and sold several years ago, now we're giving them away for free!

THE INTELLIGENT WARGAMES TABLE

VALKYRX



To battle with monsters you may have to become one...

Apocalyptic lieutenants of the Demon King Mangere the unholy trinity of Unsibb, Mistrîwan and Pocadyl render this a fight man cannot win alone.

Responsible for the genocide of the Hiefling and the desolation of the northern Kingdom these supernatural beings are a manifestation of hell on earth...



MISTRÎWAN Bringer of Despair

Mistrîwan assumed many physical forms. All designed to bring revulsion and horror to those who bore witness. To some he appeared as a giant insect, or spider. To others a three tailed crocodilian, or scorpion. The beast invariably had the head and torso of a despairing man, rotting and broken, wailing as if trapped in a perpetual living Hell.



POCÂDYL Bringer of Plague

To those unfortunates who witnessed his coming he seemed to move on a writhing mass of grey and black that rose and fell, bubbling with frenetic scurrying around his feet and extending far behind him. As he came closer the screeching, and stench, of a hundred thousand diseased rats assaulted the senses and it looked as if the earth itself was alive.

We are in the process of creating a range of 50 unique fantasy figures, designed by some of the world's most talented digital sculptors. **Figures will be on sale this Summer.**

VALKYRX.COM



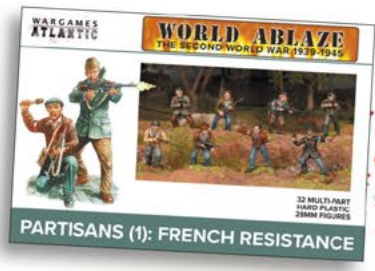
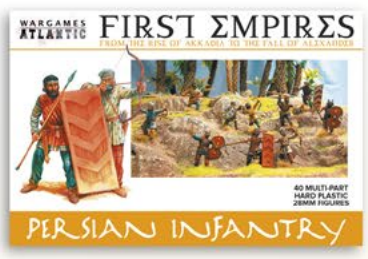
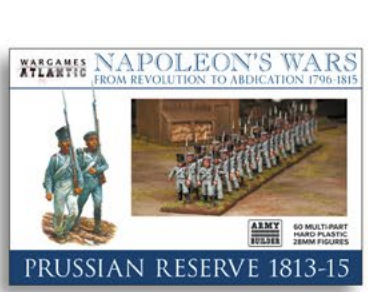
@Valkyrx_Gaming



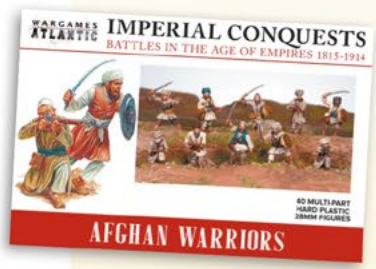
Valkyrx_Gaming



@valkyrx_gaming



WARGAMES ATLANTIC



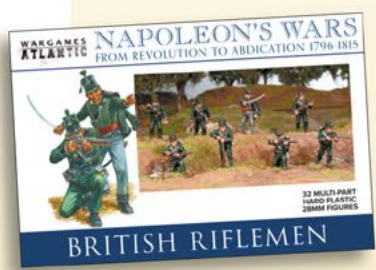
CHECKOUT IN YOUR LOCAL CURRENCY!

£ \$ € ¥ ¢ Rs ₩

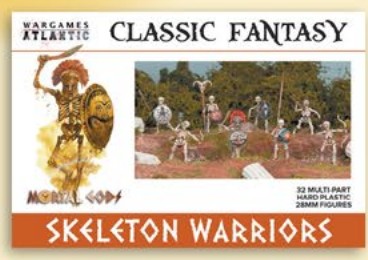
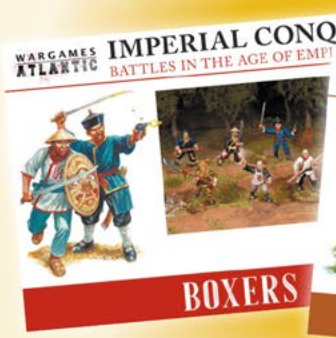
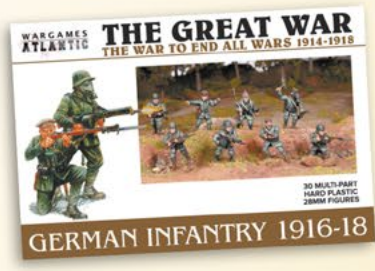
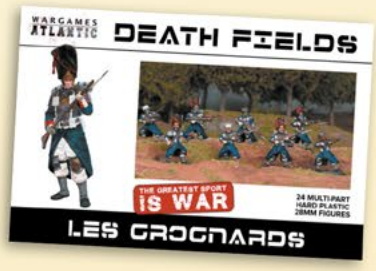
₹ ₪ ₮ ₪ ₪ ₪ ₪ ₪

\$NZ \$AU \$CA

AND DOZENS MORE!



COMING SOON!



facebook.com/wargamesatlantic DESIGNED ON BOTH



SIDES OF THE POND

VISIT US AT WWW.WARGAMESATLANTIC.COM

GRIPPING BEAST

& Studio Tomahawk

Meanwhile...



...back at the Village

We have added a new pack to our large range of Civilians & Livestock:
CIV14 Princess, 'advisor' and two frankly useless guards.



For the full range of villagers, monks, shepherds, stockmen, traders, children, peasants, cattle, sheeps, pigs, dogs, ponies, goats and camels, please visit our website.

28mm metal figures, CIV14 sculpted by Soapy, monk by Paul Hicks, all the others by Colin Patten.
New pack painted by Darren Linington, the rest by Colin Patten and GB



www.GRIPPINGBEAST.com

Unit 8, Briar Close Business Park, EVESHAM, WR114JT

+44(0)1386761511 thebeast@grippingbeast.com