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ISSUE 407
NOVEMBER 2021
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INTRO TO AIRBRUSHING
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INSIDE



WARGAMES WORKBENCH: FROM PAINTING FACES TO 6MM SAMURAI AND MUCH MORE!

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FROM THE EDITOR

I would like to immediately point you in the direction of page 28 where you will find an article we are particularly proud of; 'Introduction to Airbrushing' provides the advice you'll need to start effectively airbrushing your wargames figures.

My wargaming mentor, Duncan Macfarlane, used to say that painting figures ready for the tabletop is the biggest bottleneck in our hobby. Of course, if putting paint to plastic or metal is the favourite part of your hobby, then it's not a bottleneck at all; however, if you want to get your toys on the table as soon as possible, then you will no doubt be on the lookout for ways to do that swiftly and easily.

Several advances have been made in easing that painting bottleneck over recent years, e.g. dipping, Contrast paints, and pre-painted models, but we feel the airbrush is still an underused tool when it comes to getting your miniatures battle ready in double-quick time, and we're not just talking about model vehicles either; infantry and cavalry figure painting time can be cut down dramatically by the application of an airbrush.

'Introduction to Airbrushing' is just one of our Wargames Workbench theme articles for this month, along with several painting and modelling guides covering a wide range of subjects, including Samurai, faces, Persians, and Rorke's Drift.

Happy reading and gaming.

Dan Faulconbridge
Owner and Editor



CREDITS

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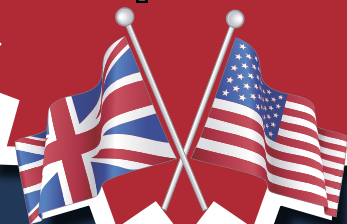
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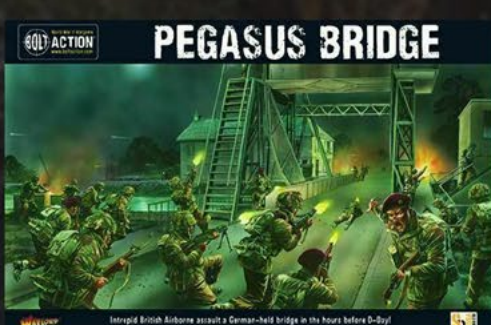
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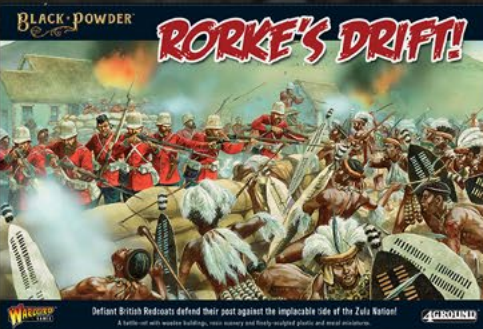
This remarkable laser-cut replica of PegAsus Bridge, along with scenery representing other key features of the battle site such as the Café Gondrée, gun emplacement, machine gun posts and bunker are all included in this superb battle-set, allowing you to recreate the battle on the tabletop.



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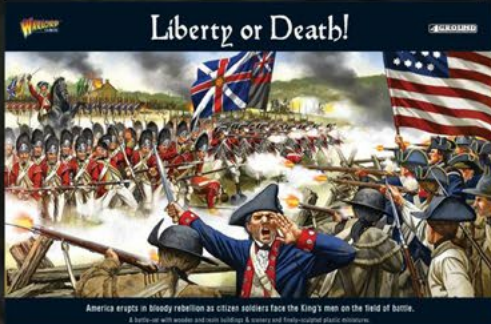
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QUICK FIRE!

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

THE CREW OF THE THERAPIA

By Rob Glimour

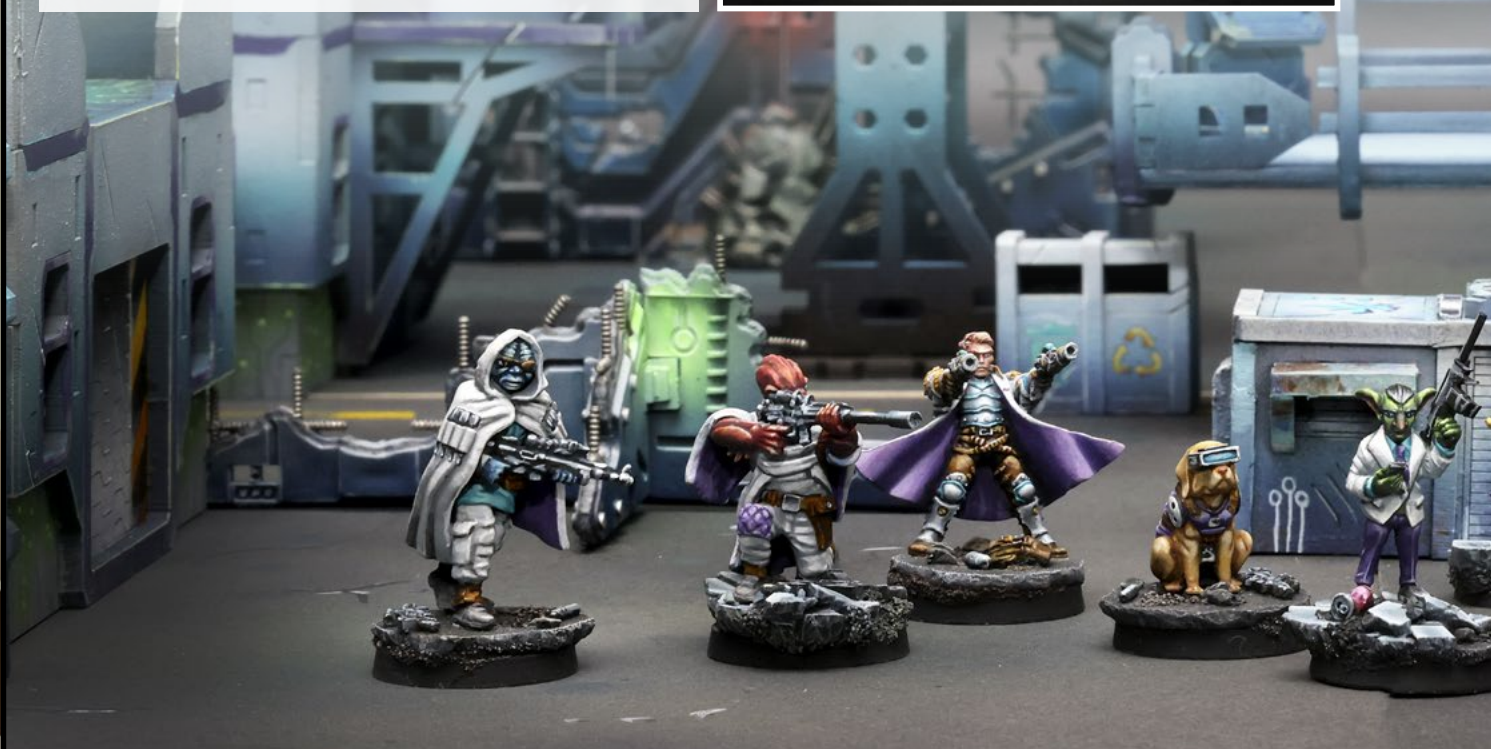
When *Stargrave* was released by Osprey Games, I was psyched to get a crew together; it gave me a chance to put paint on some of the random sci-fi minis I have knocking around, getting them out of dusty drawers and onto the game board. From the outset, I knew I didn't want to do the whole grimdark/post-apocalyptic thing, instead choosing to go with more of a cyberpunk and slightly comic book look, aiming to bring a bit of light heartedness and fun to the table.

The *Therapia* is a medical frigate run by my crew who mutinied against the last captain after he performed one too many unlicensed genetic modifications on them. This unlikely band of allies now roams the ravaged galaxy looking to make a quick buck.

The minis used are from six different manufacturers, so vary in scale and look. The scale issues can be covered by fluff; they're different heights because of all the genetic modifications. In terms of bringing the look together, I did two things: created a consistent colour scheme and rebased them all.

I knew I wanted white as my main colour - it makes sense with the crew's hijacking of a medical ship - accented with purple and teal. To create a cohesive feel, I then used desaturated purples and teals throughout the project for shading on all of the scenery.

As I hadn't spent much money on minis, I treated myself to some beautiful Urban Fight Bases from Micro Art Studio, which conveyed the look I was going for and are generic enough to fit on most sci-fi gaming tables.





Rob has used Covid-19 home testing kits in a simple yet incredibly effective way to make fantastic looking sci-fi barricades. There's little more than the plastic kits and some plasticard here, along with some excellent painting.



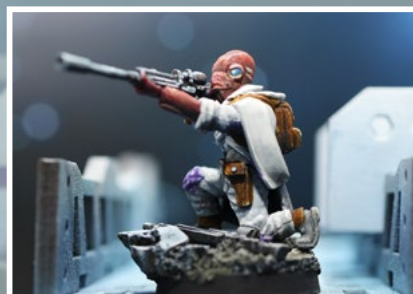
Miniatures: Privateer Press (*Warmachine*), Games Workshop (*Warhammer 40K*), Mantic (*Deadzone*), Fantasy Flight Games (*Star Wars Legion*), Papsikels Miniatures (3D prints), Hasslefree Miniatures.

Bases: Micro Art Studio.

Scenery: Mantic (*Deadzone*), Art Of War Studios, Blotz, Mystic Pigeon Gaming, and a few scratch built pieces from takeaway tubs and some lateral flow testing kits.

See more of my stuff on Instagram: @RobHobbies.

Special thanks to Arron Hoare for help with the photography.



SMALL SCALE GETS RISKY

By Matt Karpus

I have been gaming in 28mm for a while but have been intrigued by smaller scales to play more epic games without needing a larger table. There are a few obstacles to changing the scale though. Covid-19 has reduced the gaming opportunities available to me of late and I have limited space available. This means that 15mm down to 6mm is the ideal, but I need to be thrifty; I don't want to spend a lot of money on a large project.

I don't have any Blackpowder/Napoleonic armies or rulebooks, so I decided to look for inspiration at the local thrift store. I found a copy of *Risk* on the shelf for \$4 and it still had all the figures present. With a cheaply accumulated army in hand, I decided to work on crafting some rules of my own.

The *Risk* miniatures turned out great for scale. They were also easy to clean up and stick them onto stir sticks for painting. I decided that the figures would not hold up to being painted for pure accuracy, so I went with red vs blue. I settled on French and British but could also use them as British and Colonial Americans. The figures were mounted on large craft sticks, cut into one-inch lengths. This was a great length for two-by-two infantry stands that could help when infantry formed squares.

It is nice to pick up something new and different that takes you out of your comfort zone, and it is inspiring to see what other people have done with thrift finds. Taking on a project like this has given me a confidence boost for what could be next. I plan to continue to document this project on my Dice of the Round Table page on Facebook.



BILLHOOKS BASH

By Steve Wood

The first Billhooks BASH - an event all about playing the Wars of the Roses themed *Never Mind the Billhooks* - was held at Boards and Swords Hobbies in Derby on Saturday 4 September. This event was organised by Peter Harris and 14 gamers signed up for a day of battling, me included. *Billhooks* writer Andy Callan was in attendance and *Wargames Illustrated* Editor Dan Faulconbridge cast his eye over proceedings too.

The plan was to play three games, after players declared their allegiance to either York or Lancaster, in order to determine an overall 'winner' based on the accumulated results. In addition, a prize would be awarded to the best painted army as voted by the participating gamers. Not exactly a highly competitive day then! Billhooks BASH was an event designed to put the emphasis on enjoying the game and helping the less experienced players get to grips with the rules.

The gaming proceeded to plan with all the tabletop clashes fought in great spirit. The background noise of laughter, cheers, and kind-hearted banter added to the friendly atmosphere. At the end of the event, York were declared the winners with a total of 10.5 victory points to Lancaster's 9.5. The 0.5 points came from a drawn game where both army commanders were killed simultaneously in the same melee - a first for *Billhooks* as far as I know!

Mike Peters (right) deservedly won the Painting competition with a near unanimous vote for his beautifully painted and based army. His force featured hand-painted banners and some superb brushwork on the command figures.



I'm not sure that my photographs (right) do his figures justice!

Some players journeyed from afar to attend. John had travelled from Bournemouth by coach (his home is in Hungary!), Mike had made the trek from Bristol, and Robbie had travelled from Durham. My trip from Bingham was much easier!

It was quite a bargain too - tickets were just £15 and participants were provided with unlimited tea and coffee, a Domino's pizza, and a *Wargames Illustrated* and *Arcane Scenery* (my humble operation) goody bag. This included the current issue of *Wargames Illustrated*, a free Perry Miniatures medieval frame, dice, two DeeZee Miniatures dogs, and River Horse Games' *Terminator* rules and miniatures.

With a fun day of gaming over, I made my short trip home, feeling tired but elated after a fantastic day gaming and meeting great wargamers with a clear love of the hobby! I hope to see them at future events. I'm not sure whether the rules bring out the best in players or whether the players brought out the best in the rules. I suspect it was a bit of both and the result was a most enjoyable day. A big thank you to Peter Harris for organising it, Boards and Swords for hosting, and all who attended, including, of course, Andy Callan, who was constantly on call to sort out any rules queries and save us the time of looking them up!



Follow the further adventures of my army at the Billhooks BASH. Visit my blog - arcanesceneryandmodels.co.uk/arcane-scenery-blog/

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OBSERVATION POST

NEW AND FORTHCOMING 'WARGAMES STUFF'
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THE UNIVERSITY OF EDINBURGH - LION RAMPANT: A VIKING IN THE SUN

This supplement for Osprey's popular medieval small battle game *Lion Rampant* is the second collaboration between original author Dan Mersey and the History and Games Lab at Edinburgh University. Like its predecessor, *Crusader States*, the book takes the gaming action back in time a few hundred years from *LR*'s original 13th/14th Century period to the High Middle Ages.

The book's focus is the Viking Prince Harald Hardrada, whom you will recall came to a sticky end at Stamford Bridge, England, 1066, but prior to that spent his time 'a Viking' as commander of the Varangian Guard around the Eastern Mediterranean.

This new book follows the same format as *Crusader States*, with some heavyweight history at the start, placing Hardrada into his 11th Century environment. This is followed by New Upgrades and Optional Rules, Army Lists, and Campaigns.

Whilst the history is doubtless important, it is a little dry with its 'this happened, then this happened, then this happened' approach, but the book really starts to get interesting when we get into the gaming. The New Upgrade and Optional Rules will add a lot of exciting options to a game that has always had fun as its key element. Feigned Retreat, Religious Fervour, Greek Fire, and Talismanic Objects will all bring interesting and appealing elements to your *LR* games.

In the Army Lists we find five new factions for your 11th Century Eastern Mediterranean gaming pleasure: Varangians, Byzantines, Southern Italian Principalities, Normans, and Muslim Powers. Again, *A Viking in the Sun* follows the *Crusader States* format with a table showing the changes between existing *LR* Troop Types and the new ones. For example, Foot Men-at-Arms become Elite Infantry. We have History, an Area of Deployment, Special Abilities, Limitations (certain things certain factions can't do or have), and a 24 point suggested Warband.

The elite nature of the Varangian Guard, means you won't need many minis (around 40) to get gaming with these 'stars of the show'.

All five of the new factions are balanced and interesting with well-conceived Special Abilities and Limitations, making each appealing in its own way, particularly as they are all supported by some great miniatures in the market (Gripping Beast, Fireforge, and Crusader, to name but a few).

It seems you can't have a supplement these days without a Campaign section (and why would you want to!?) and *A Viking in the Sun* obliges with 48 pages and nine scenarios, divided into three different Campaigns. These take their lead from history and provide background, campaign rules, terrain notes, table set up information, special rules, and victory



conditions for campaign gaming. The offerings are Harald in the Holy Land, the Byzantine invasion of Sicily, and fighting the Normans in Italy. All contain some very appealing scenarios, formed from history but presented in an interesting gaming fashion. The Tunnel Assault is a good example of a fun scenario, in which the attacking Varangians infiltrate a walled city via a tunnel constructed for the purpose.

Lion Rampant: A Viking in the Sun is functional in layout, relying on well-constructed and interesting game design for its appeal, and it certainly delivers. The new factions are familiar and enticing, the Upgrades and Optional Rules are subtle and intriguing, and the Campaigns will have any *Lion Rampant* player who wants to shift his or her gameplay back a couple of centuries salivating at the prospect.

University of Edinburgh History and Games Lab promises more supplements in support of *Lion Rampant* and other games. Based on what they have produced so far these will be very welcome.

SEE MORE ON YouTube

You will notice sub-headings with some of the products we cover; these relate to our YouTube content, where we expand the coverage. There are 360-degree spins of figures, painting guides, flipthroughs of books, and more. Head to our channel, subscribe, and ring the bell to be notified when videos go online!



'B' TROOP GAMES - PONY WARS

Pony Wars, or '*B' Troop Aint Coming Back*, is a 'new' publication from 'B' Troop Games. This 53-page, full-colour, hardback book is actually a re-print of the *Pony Wars* rules that were first published by Ian Beck as an A5 paperback way back in 1980. Baccus 6mm have been heavily involved in bringing it back to life and you can find out more about the project on their website - baccus6mm.com.

Designed to re-fight clashes on the plains between the US Cavalry and various Native American tribes, the rules are printed on glossy 'old look' paper and lavishly illustrated with colour photos of the author's collection of 15mm *Pony Wars* miniatures along with 28mm miniatures from various manufacturers. Historical full-page black and white photos and line drawings are included and give the reader a feel for the period.

Pony Wars is a cooperative game in which the players are commanders on the side of the US Cavalry whilst an Umpire controls their 'Indian' opponents. Cavalry are organised into sections of five miniatures, with four sections making up a troop. Scouts, artillery, infantry, and even civilians are provided for in the rules.

SCALE, MOVEMENT, AND FIRING

Base sizes, move distances, and ranges are all designed for 15mm miniatures, but you could easily adapt the rules for 28mm, 10mm, or less. Be warned, the writers expect there to be lots of 'Indians' in an average game - usually over 100 - so these rules are definitely for big battle skirmishes.

Rates are provided in inches for normal, charge, and pursuit moves as well as for slow moving units such as wagons.

When firing, you cross-reference the weapon being fired against a range table to determine your percentage chance of hitting. You then roll a percentage dice for each miniature that can fire, and every hit causes a casualty on the enemy unit. Officers and some named characters make saving throws and may soldier on in true heroic style.

There are some clever rules here to control the amount of ammunition available to the US Cavalry players, so they can't just blaze away with impunity; running out of ammo could spell curtains for isolated units.

MELEE AND MORALE

Melee is handled much like firing, with each miniature having a percentage chance of defeating an enemy, found on the appropriate table. The US Cavalry do not test for Morale, being the sons of John Ford's 'Hollywood style' western movies, but the reaction of the opposition is controlled by an 'Indian Reaction Table'. When 'Indians' come under fire or take casualties, the Umpire rolls for their reaction, which may be to flee, hold their ground, or even charge! The rules finish with guidance on how the US Cavalry player brings Civilian units 'under command' so they can be moved to safety or join the fight.

CARD-BASED GAMING

A fine-looking set of cards come with the book and are intrinsic to the gameplay. The Umpire sets out the basic scenario, several of which are provided in the rulebook and at the beginning of each turn, cards are drawn that could end up bringing



reinforcements for the US Cavalry player, for the 'Indians', or spark a random event, such as the arrival of wagons, some gun runners, or even a Clam Bake!

The basic scenarios may be the same, but every game will play out differently thanks to these modifiers. The authors have used these rules extensively for display games at wargames shows and found the constant arrival of reinforcements allowed new players to join the game, whilst the appearance of more and more 'Indians' ensured that some troops died with their boots on.

ROOM FOR IMPROVEMENT?

The co-operative play style and the 'Indian Reaction Table' to control enemy forces were ahead of their time when the book was first published, whilst the rules for setting wagons on fire, running out of ammo, and last stands are great touches.

However, there has been a missed opportunity to amend some of the less appealing aspects of the rules, not least the outdated language used (see our constant parenthesis around 'Indians', for example), but also to standardise the base frontages. There seems to be no good reason why some figures have a 12mm base frontage while others have 15mm. Also, recording pistol and rifle ammo for every miniature is a real chore and rolling a percentage dice for every figure will be very time consuming when you

have 40 or more US Cavalry and twice as many Indians.

Overall, this is a nicely produced set of rules, written by someone clearly smitten by Hollywood westerns. Their love of that genre shines through but this trip down memory lane could have been improved with some modern developments learned in the four decades since the first publication.



CLOCKWORK GOBLIN MINIATURES - 15MM KONFLIKT '47 PAINTING GUIDE, SPINS

Konflikt '47 has been around for many years now, offering players a sci-fi or weird war variation on the historical rules for Warlord Games' WW2 powerhouse *Bolt Action*. The *Konflikt '47* game and figures, designed by Clockwork Goblin Miniatures, add extra options: stompy mecha, unusual tanks, sci-fi weapons, occult options, werewolves, zombies, and other odd beasts.

These *Konflikt '47* sculpts are digital, which makes them ideal for tinkering with, and tinkering is what Clockwork Goblin have done. They've taken various figures from their 28mm range and clicked the shrink button (there's probably more to it than this but we're going to keep it simple!) in order to create their first full wave of 15mm reworks of those original *K47* figures.

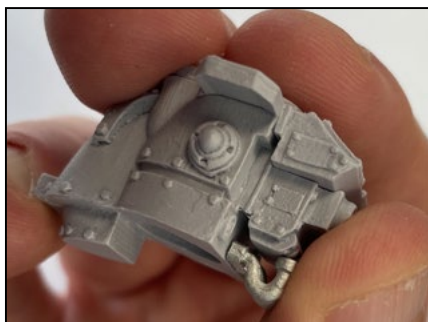
Clockwork Goblin's Ben MacIntyre told us: "We wanted to share this setting with gamers who favour other scales and who want to enact larger scale engagements featuring multiple platoons of exciting vehicles and infantry. Currently the 15mm range is not linked to any specific ruleset (although that may change in the future) so whatever your chosen ruleset is you can still engage in the *Konflikt '47* setting."

We'll take that as our cue to focus primarily on the quality of these scaled down figures rather than their practical applications - we're pleased to report that if 15mm weird war options are what you've been craving these ones are, for the most part, outstanding.



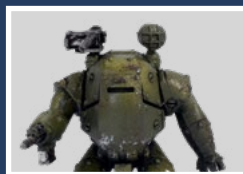
Above: It's a little odd that the legs on the Thor tank don't have spherical ends to sit neater into their recessed holes.

Below: The cables here just do not seem to be scaled correctly and didn't fit the kit. We ended up leaving them off the build.

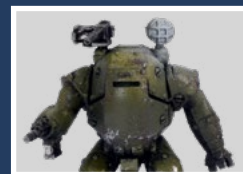


Above: Thor Panzermech.

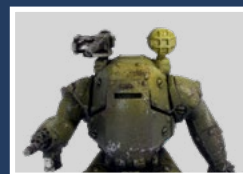
PAINTING A BASIC HEADLAMP ON THE COYOTE LIGHT WALKER



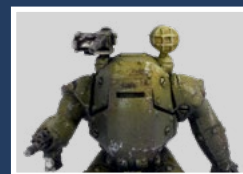
1. The main painting is finished but the light needs detailing.



2. A controlled burst of white is sprayed onto the headlamp with an airbrush and projected out onto areas around it where light would hit.



3. An overspray of yellow is directed primarily at the centre of the light but also onto the same light projection areas.



4. To finish the effect the metal bars in front of the light are painted back in.

The first thing to note about the eclectic mix of models, ranging from light walkers to huge super heavy multi-legged Panzermechs, is that the figures are almost entirely cast in very high-quality resin. These casts are so crisp that even the frames and feeds are impressively refined! The breakdown of parts is very logical and mostly follows the same build design as their 28mm big brothers. This makes the models easy to build and somewhat posable. Most of our builds fitted perfectly with minimal clean-up required. A scrape of a scalpel across some parts was all that was needed to remove minimal flash. There was very little warping of parts either, which can be a problem with resin cast figures. A few barrels were slightly bent but easily reshaped by submerging them in hot water, straightening them, then fixing the shape by dunking them into cold water.

There are some small metal parts included with the Spinne Light Panzermech, Grizzly Assault Walker, and the Thor Superheavy Panzermech. These, again, are of a good quality but they are a little less easy to work with. Elements such as gun barrels need to be cut carefully from the frames so as not to chop away bits of them.

We said most builds fitted perfectly, unfortunately two presented us with some issues. The biggest of the kits, the German Thor Heavy Panzermech, has eight legs that are rounded fittings while the chassis has spherical sockets. This makes the build awkward and is, strangely, different to the fittings on the larger scale

model. The other problem is with the Allied Grizzly Walker where the metal rear cables seems to be at an incorrect scale and don't fit the kit correctly. Very strange!

Once you've put the parts together, and even with these build quibbles taken into account, you're rewarded with vehicles that look absolutely great. This scale feels right for the models, so right that it's almost as if they were designed for it. Some of the mecha, such as the Allied Coyote Light Walker, are sized so that you could consider using them in sci-fi or steampunk 28mm games too. *Stargrave* robots could be quite easily created from them, for example.

To purchase the 15mm *Konflikt '47* releases you'll need to visit the Clockwork Goblin Miniatures website rather than Warlord Games, who sell the 28mm versions. The 15mm releases are an independent project under full Clockwork Goblin control.

The kits are a little bit costly compared to some of the metal miniatures we review in Observation Post but that extra expense is recouped in the quality. There are buying options for the smaller figures, which are available individually or at a

slight discount as groups. A German Light Mechpanzer Spinne Platoon of four models costs £28 (\$39 US), so that's £7 per multi-part resin and metal figure, while an individual German Heavy Mechpanzer 'Thor' tank costs £16 (\$22 US). For your £16 you get an extremely chunky resin figure with fine detail and some options.

On the subject of options there are gun variants for many of the kits and any with hatches include a driver option and usually have pintle mounted guns too.

The range also includes *K47* themed turrets that you can add onto historical tank chassis. Five US Sherman Tesla Turrets, for example, will set you back £10 (\$14 US) and are scaled to fit onto the majority of 15mm tanks on the market. This is a good option for anyone who already has a 15mm force. We're already looking to our *Flames of War* collections and pondering where some *K47* strangeness might fit!

Clockwork Goblin have promised us that there's more to come - the next wave of releases will contain armoured infantry, zombies, and more!



Left: German Locust Panzermech.



Left: Soviet Cossack Light Walker.

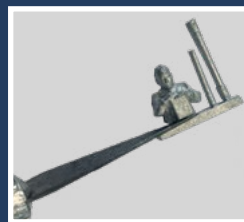
BUILDING THE LIGHT MECHPANZER SPINNE TANK



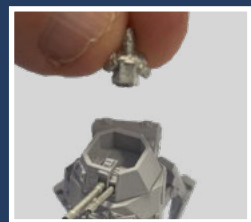
1. The frames are very clean and well laid out. Some, such as the Spinne tank, include metal parts.



2. The resin is clean and requires very little removal of flash and mould lines.



3. Cutting the metal parts from the frame should be done carefully, they do not have feeds.



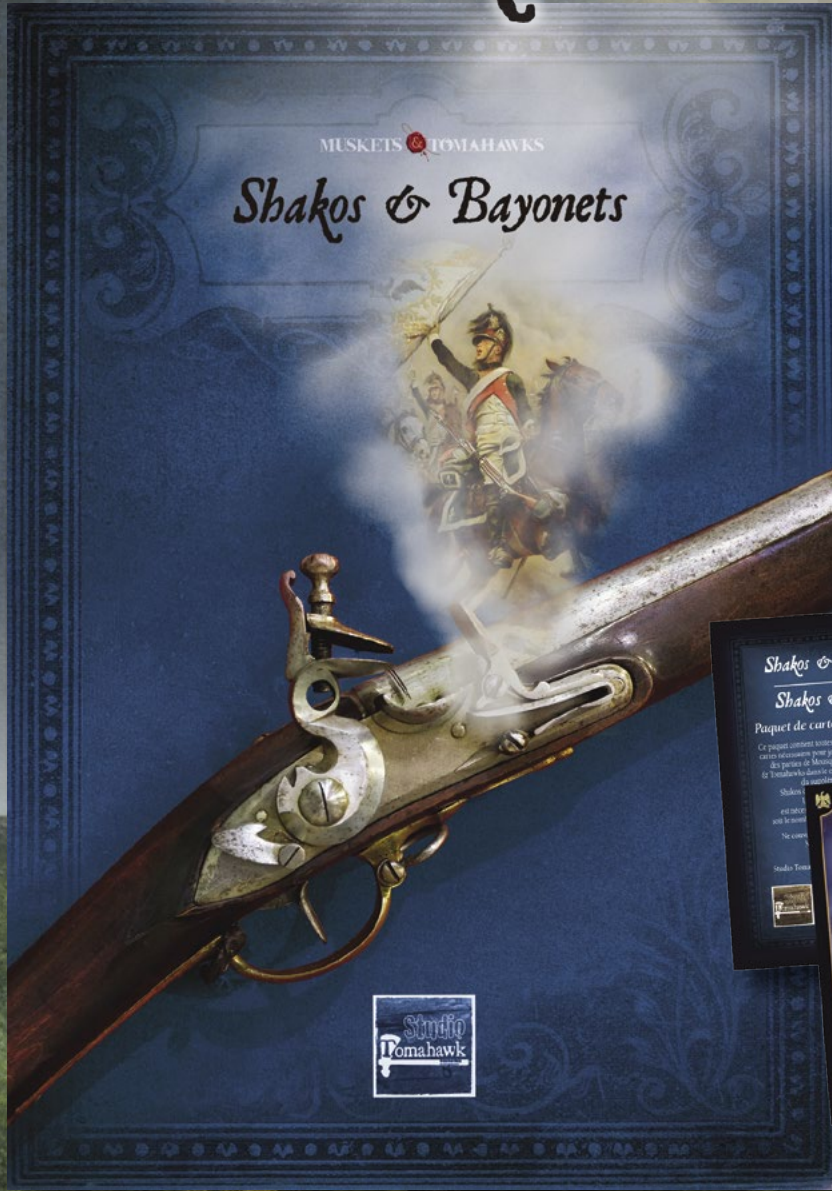
4. We recommend leaving the exposed pilot loose to paint individually and glue in place when finished.

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RELEASE RADAR



Dom Sore's back to tell us about the exciting hobby releases that have made a big blip on his Release Radar!

BOGZILLERIES, BUGBEARS, AND BEASTLY HOUSEMATES

Something fantastical to start things off - a new set of tiny Bogzilleries from GoblinMaster (goblinmaster.online). These twelve figures include a standard bearer and a tuba player; why they chose the tuba is anyone's business, but it looks rather cute. Not to be left out, Crooked Dice (crooked-dice.co.uk) have upped the ante and added fur to their fantasy humanoids, making a set of odd-looking Bugbears. I can only commend both companies on their excellent naming of their fantasy creatures and admire the somewhat old fashioned (in all the right ways) design of them.

The set of four Horrid Housemates is also from Crooked Dice (seen below), and these figures are also humanoids ... just about! They're certainly not as cute as the Bugbears, and probably more violent in some cases. Anyone of a certain vintage will recognise them from an iconic anarchic comedy show - the hippy might need converting to have a bin bag nailed to his head!



Above: Bogzilleries.

*Far left: Bugbears.
Left: Horrid Housemates.*

BIG BUILDINGS, LITTLE BUILDINGS, AND A WASH OR TWO

The proliferation of MDF buildings and terrain shows no sign of slowing, and Warbases (warbases.co.uk) are increasing their own range with kits for their fictional town of Lochbhaile. This is a collection of fantasy buildings designed to sit beside a loch or lake, supported on modular, rickety-looking wooden platforms. The options are wide-ranging with a Village Square, Walkways, and Piers to make the groundwork, then exciting options like a Bridge, Crane, Fish Market, Burness House, Boatshed, and more to add character and height. They're all 28mm scale and the pricing is fair; the impressive Burness House (right) costs just £18 (\$25 US) and is the most expensive kit in the collection so far.

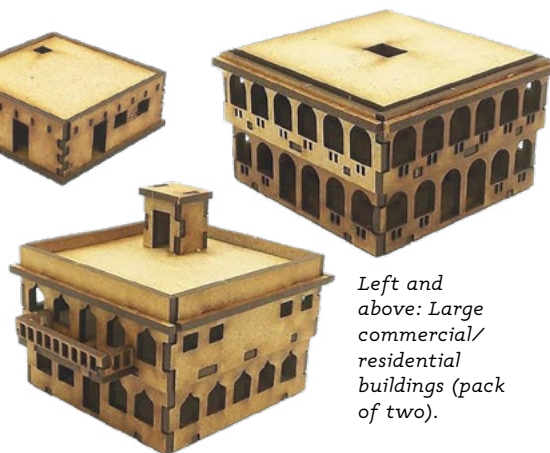


At the other end of the scale are 10mm Afghan/African buildings from Pendraken (pendraken.co.uk): four different domestic buildings, two larger commercial/residential buildings, and a number of market stalls will make for a great tabletop terrain section. A little texture and paint and they will fit in everywhere. from the Sahel to Saudi.



Left: Pendraken's pack of four different 10mm domestic buildings.

Speaking of paint, Ammo by Mig Jimenez have released a new range of acrylic washes (migjimenez.com). There are 15 colours in the initial range, including an interior wash and an Afrika Korps wash. This should allow those of us who find oils and enamels a chore to get some of the same effects while using nothing but humble water as a medium.



Left and above: Large commercial/residential buildings (pack of two).

WORLD WAR TWO AGAIN

You can never have enough World War Two releases. It is one of the most popular periods to play and contains many of the iconic pieces of equipment that people recognise as tools of war, which seems to make it a popular period for miniature manufacturers too. Early War Miniatures' (earlywarminiatures.com) recent release of a range of Churchill vehicles includes some of those iconic pieces: Mk IV x 4 types, Mk V, Mk VII gun tank and 'Crocodile', and a Mk VIII close support. That is a lot of very useful kit for Northwest Europe and a decent start at a range of Hobart's Funnies. The Mark VII 'Crocodile' will perhaps be a particularly welcome addition to your collection and it looks like a really detailed and well-produced kit.

More 3D printed miniatures are entering the market available to purchase as actual prints rather than the digital files. This is good news for those of us who haven't yet taken the plunge and bought a 3D printer. A new company to me are Forja 3D (forja3d.es) who not only win this month's 'best company logo' award but also have figures for sale in 1/56 scale. Their new releases include a Quad Maxim gunner that would happily grace many a tabletop, especially in games like *Bolt Action*. There are also some very nice Border troops with dogs that could easily be converted to dog mines. I might also have to raid their Italian collection for some reinforcements!



Right: Quad Maxim gunners



Left: Border troops with dogs.

Sticking with 28mm, some Early War Germans from Great Escape Games have caught my eye, (greatescapegames.co.uk) and with two full squads plus a four-man command group you end up with an excellent start to any Early War German army. They have summer uniforms and come in interesting poses.



Above: Great Escape Games 28mm Early War Germans.



CUIRASSIER OR MOSS TROOPER?

My perennial favourites Avanpost ([facebook.com/groups/avanpost.miniatures](https://www.facebook.com/groups/avanpost.miniatures)) are back with another new 28mm release. Maybe if I keep on tooting their horn they'll be able to afford a website eventually rather than just use Facebook! There's much to toot about (perhaps on a Bogzilleries tuba?) in this set of three heavily armoured cuirassiers (right). They are gloriously detailed, and though they may be a little obsolete by the start of the Thirty Years' War, there were still some around and they will look very swanky on the tabletop. There are also Thirty Years' War infantry heads for you to add some variety to other figures you may have.



The new 28mm releases from Bloody Miniatures (bloodyminiatures.co.uk) are certainly going to fit your Thirty Years' War and English Civil War needs. There are 16 new figures in four sets of four: Moss Troopers, Squire's Men (left), Storming Party, and Night Watch. They are not as uniform as we may be used to, but for more skirmish scaled gaming that will be ideal and their individuality will lend them perfectly to smaller games like *Donnybrook* and *Pikeman's Lament* as you don't want these lost in the crowd.



IRON DUKE'S RETREAT FROM KABUL, 1842

Iron Duke Miniatures have been adding more packs to their 'Retreat from Kabul' (the 1842 version) range. They have a new set of six riders and mounts (GAPS16) to represent Brigadier John Shelton plus three officers and two troopers of the Bengal Horse Artillery. Shelton may not

be well remembered in history, but that hasn't prevented Paul Hicks from sculpting a lovely figure. The addition of Officers and extra Troopers are welcome in an under-represented period.

Also in this range is an excellent camel train. All available to buy from Empress Miniatures (empressminiatures.com).



GETTING ZEN WITH IT

Zenit Miniatures (web.zenitminiatures.es) have a new set of five metal O-Ban Japanese Cavalry with a very imposing presence to them. Alongside these are five Kaen Bakudan pirates swinging explosives, two sets of small cannons, and more. There is some exceptional sculpt work here and it's given me a deep need to collect a small Wako force ... notice I didn't say I'd paint it any time soon! Not so much of the smaller scale stuff this month but a

pleasantly eclectic selection of gaming goodies, if I do say so myself. Until next time, fare thee well, and happy gaming!

Above: O-Ban Japanese Cavalry.
Right: Kaen Bakudan pirates swinging explosives.





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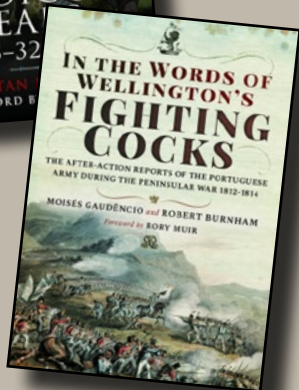
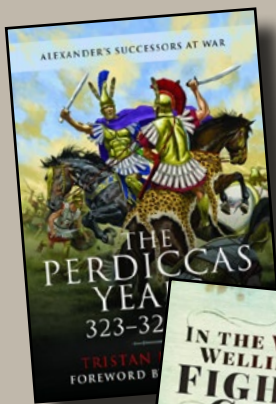
BY NEIL SMITH

November is quite a deceptive month for us flighty, book-loving wargamers. It's almost that gift-receiving time of the year when we ponder new projects, which in turn are often driven by new books, but it's actually November when you have to plan these things out, not December. At least, I do. It is with that anticipation that I bring you this month's publishing gems.

ANCIENT

It is a truism that when great leaders fall, the vacuum they leave behind explodes into chaos: those who were the leader's friends suddenly become each other's enemies. Empires fall and civil wars erupt, until one man stands again at the pinnacle of power. The classic example of this in the West came with the death of Alexander the Great in 323 BCE. The man wasn't even cold when the swords were drawn, then the soldiers marched. That was bad news for the Hellenistic world, but good news for us ancient wargamers with so many armies to choose from. Tristan Hughes' *The Perdicas Years, 323-320 BC* (Pen & Sword) is here to help us sort out all the shenanigans of the early Successor era. If you haven't wargamed Ancients, here is fine place to start with similar but different armies for some big battle gaming. Have at it!

If the Greeks aren't your thing for wargaming, and you prefer the brutal but efficient Romans, then Osprey has you covered in the shape of Eric Farrington's *Wars of the Republic: Ancient Roman Wargaming 343-50 BC* (Osprey). This is a set of rules with army lists for almost the entire Republican period when the Romans took on all-comers and beat them, most of the time anyway. What's stopping you?



MEDIEVAL

We gallop through almost the whole medieval period to get to our next book; Richard Mackinder's, *Bosworth: The Archaeology of the Battlefield* (Pen & Sword). It's been a while now since the hoopla over finding Richard III's body and the redrawing of the Bosworth battlefield, but it was the most important battle on English soil before the Civil War, so sit up straight! Mackinder describes how archaeologists reconstructed Bosworth with surprising results; as wargamers, this is worth noting so that we can get this onto our tables. That said, don't do what our club did and get Richard killed on the second turn; that made for a very strange battle.

18TH CENTURY

The American Revolution always strikes me as the little war that could when it comes to wargaming; played by enthusiasts, but not quite one of the big boys on the block. That's a pity really because there is a lot to this conflict and the history bookshelves are filling up with interesting new works. Take Paul Knight's *A Very Fine Regiment: The 47th Foot during the American War of Independence, 1773-1783* (Helion), for example, and follow a regiment through the entire war with all that entails. Obviously, that opens up a whole line of wargaming opportunities from single battles to campaigning with the 47th front and centre.

NAPOLEONIC WARS

Our Napoleonic book this month goes a long way to filling a gap in our knowledge of operations in the Iberian Peninsula. We know the Portuguese took part in the fighting, but what did they do? Robert Burnham and Moisés Gaudêncio's *In the Words of Wellington's Fighting Cocks: The After-action Reports of the Portuguese Army during the Peninsular War 1812-1814* (Pen & Sword) translates reports from battalion through brigade level to illuminate Portuguese actions over that crucial two years. They also add a history of the Portuguese army in the war before 1812 with organizational and command changes. Fielding a Portuguese army for the wargames table has sometimes teased me when looking for a new project, and this book might tip me over the edge.



ACW

We get a bit academic now while considering another under-represented group, though in a different war. Fay Yarbrough's *Choctaw Confederates: The American Civil War in Indian Country* (The University of North Carolina Press) examines a tribe of hard-core Confederate supporting Native Americans. Yarbrough examines every aspect of the Choctaw and Chickasaw (closely aligned with the Choctaw) involvement in this war, but what we're most interested in is the infantry and cavalry forces that the tribes put into the field. They fought in numerous engagements and could add different flavour to our ACW battles. My ACW forces are in 15mm, so adding some Indians (sic) won't break the bank and should look good on the table.

19TH CENTURY

Like the American Revolution, the Franco-Prussian War has its devotees but has not quite reached the top of the wargaming table yet. This is not quite as odd as it sounds, given the scale of the war, because while narrative histories are not hard to find, books on the armies are not so abundant. And Wargaming, like no other hobby I can think of, requires the full package. That is why Ralph Weaver's *The Franco-German War 1870-1871 Volume 1: Uniforms, Organisation and Weapons of the Armies of the Imperial Phase of the War* (Helion) is a welcome arrival on our bookshelves. As the title illustrates, Weaver promises everything you need to get your force on the table from uniforms (lots of them) and weapons right down to the medals awarded. The question remains if this was the first modern European war, but that is now something you can argue about over your beautifully displayed armies.

WORLD WAR I

We move into the 20th Century and a war where there is no doubt about its modernity covered by Spencer Jones in *The Darkest Year: The British Army on the Western Front 1917* (Helion). This is a collection of essays by leading historians that cover the major battles of Arras, Third Battle of Ypres (Passchendaele), and Cambrai, along with analyses of

morale, tactics, training, and intelligence. Passchendaele has fascinated me for the longest time because I frankly do not understand how combat was sustained in those conditions, and I certainly don't know how to wargame it on the table. 6mm seems to be the scale to go for, and the sea of mud terrain should be easy enough to recreate, but I can't quite imagine how that would play out. To pull it off accurately would be something though, so I will get this book to provide further insight and put it on the new project list for 2022.

WORLD WAR II

I know from my Facebook page how popular books on WWII are, so this month's eclectic collection is only to be expected. We start in 1944 with the Americans supporting Montgomery's fatally flawed Operation Market Garden. Jon Cooksey covers one part of that in *Crossing the Waal: The U.S. 82nd Airborne Division at Nijmegen* (Leo Cooper). This was a river crossing made under intense German fire and ranks as one of the most courageous assaults in the entire war. It caught my attention because in these Covid-19 times, solo wargaming has often been the only viable option, and the Americans trying to cross under programmed fire would work well. So would trying to prevent the crossing, playing as the German defenders.

A different form of battle also has solo possibilities. That observation stems from Hrvoje Spajic's book *Schnellbootwaffe: Adolf Hitler's Guerrilla War at Sea: S-Boote 1939-45* (Pen & Sword). These were the E-Boats that Spajic argues could spring a nasty surprise to unsuspecting Allied shipping along the coasts of Europe even after D-Day. As this is an Images of War book, there are plenty of photos to inspire wargamers playing at any scale, and with new models on the market, this seems like a feasible project to get into without too much work involved.



Rearguard actions are the subject of our next book; Tony Le Tissier's *With Our Backs to Berlin: The German Army in Retreat 1945* (The History Press). You sometimes get the impression that the German army crumbled in 1945, hammered from pillar to post from all sides by the Allies, but while true in the overall context, at the lower levels millions of dramas played out as German soldiers fought to resist the deluge. Le Tissier has collected some of their stories to provide a fascinating insight into those final days of desperate defence. For wargamers, that means an almost infinite number of potential scenarios for our tables. There are also many of us who enjoy playing out 'losing' situations, putting together ad-hoc forces to see if we can rewrite the history books, and this might be the perfect book for that.

My 'must buy' book for November is John McManus' *Island Infernos: The US Army's Pacific War Odyssey, 1944* (Dutton/Signet) - if you have read his brilliant *Fire and Fortitude*, you will understand why. McManus has the writer's gift of placing his readers at the heart of the action, whether that be with the generals making decisions or on the ground with the soldiers doing the fighting. In this second part of his trilogy on the Pacific War, he takes us into the major battles as the Americans turned the tide of the war against Japan. If you want to understand what these men went through, this is a great place to start. I want to break out my 20mm Pacific War armies just thinking about reading this!

KOREAN WAR

We stay in the Far East for A.J. Barker's *Fortune Favours the Brave: The Battles of the Hook Korea, 1952-1953* (Pen & Sword). Most of the books emerging from the Korean War concern the American side of things, some of them conveniently overlooking the other nations that fought there. Barker examines two British regiments that performed extraordinary deeds along a ridge that became known as the 'Bloody Hook': the Black Watch in November 1952, and the Duke of Wellington's Regiment in May 1953. Both regiments stood their ground against relentless Chinese human-wave attacks, sustaining heavy casualties in the process. If you can't wargame that, you're not trying: this is classic attack vs defence and is again ideal for solo or cooperative games.

VIETNAM

Has there ever been a war richer in memoirs than the Vietnam War? I have read a bunch of them and never been bored yet, so I am looking forward to Bob Worthington's *Fighting Viet Cong in the Rung Sat: Memoir of a Combat Adviser in Vietnam, 1968-1969* (McFarland).

This checks all the boxes: a disgruntled officer, post-Tet Offensive, who resigns his command only to become a combat advisor to South Vietnamese commandos in the swampland south of Saigon; he was wounded and also received four combat awards. The lure for me, other than the obvious as an avid Vietnam reader, is the Commando angle for skirmish games: I need to find these in 28mm.



FALKLANDS

My final book this month is from closer to home but still very far away. There is a common perception that the Falklands War in 1982 was a pushover for the professional British army against hapless Argentinian conscripts, but as the controversial author Michael Ashcroft argues in *Falklands War Heroes: Extraordinary true stories of bravery in the South Atlantic* (Biteback), a lazy victory couldn't be further from the truth. His book contains nearly 40 stories of medal-winning courage from all the fighting branches of the British armed forces and should be well worth your reading time. The thing with medals is that they offer doorways into potential wargaming scenarios. Indeed, without expending too much creative energy, they can become the focus of an exciting skirmish game. Moreover, the game doesn't have to take place in the Falklands; medals and awards were issued for actions in almost all the books covered this month, whether that be a Victoria Cross, knighthood, or a simple laurel wreath.

Reading military history fires the wargaming imagination and generates new project ideas. If you've enjoyed these previews, visit Full Paper Jacket on Facebook (endorsed by *Wargames Illustrated*) for reviews of the latest military releases. Happy Reading!

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2021 Awards

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It's that time of the year again. We're asking for your votes for the 2021 *Wargames Illustrated* Awards. Which companies, rules, accessories, games, and models in our illustrious hobby are worthy of your tick in the box?

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Get your thinking caps on and choose your favorite in the following categories:

1. Best Wargames Rules/Game
2. Best Miniature Manufacturer
3. Best Range of Miniatures
4. Best Wargames Terrain, Accessory, or Building Manufacturer
5. Best Customer Service (from any business within the hobby)
6. Best New Rules/Game (2021)
7. Best Issue of *Wargames Illustrated* (2021) - *No award for this one - just interested!*
8. Best *Wargames Illustrated* Article (2021) - *Award goes to the contributor concerned.*



You can vote in any one of four ways

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Here's a reminder of 2020's winners

1. Best Wargames Rules/Game - *CLASH of Spears*
2. Best Miniature Manufacturer - *Perry Miniatures*
3. Best Range of Miniatures - *Frostgrave*
4. Best Wargames Accessories - *Sarissa Precision*
5. Best Customer Service - *Warlord Games*
6. Best New Rules/Game (2020) - *Infamy, Infamy!*
7. Best Issue of *Wargames Illustrated* (2020) - *Wi393, June*
8. Best *Wargames Illustrated* Article (2020) - *By Paul Davies*



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INTRODUCTION TO AIRBRUSHING

Wi's in-house painter uses an airbrush in most of his work; he reckons you should have a go too. Here Marc tells you how to get started.



If you are reading this article, you are probably here because you're contemplating having a go at airbrushing, but have not yet convinced yourself to take the plunge into what can be a slightly intimidating area of painting. Hopefully this article will convince you to dive in with the help of the various buoyancy aids I'll provide!

WHAT'S AHEAD?

I put this guide together because I believe most miniature painters will benefit from having an airbrush (and the skills required to use it) in their hobby kit. I have tried to provide the guide that I wish existed when I first began airbrushing.

It is not about advanced skills, those can come later, this guide aims to provide a solid foundation that:

- Debunks some of the myths surrounding airbrushing.
- Examines the kit required.
- Introduces techniques and practice exercises.
- Addresses troubleshooting and cleaning.

By the end of this series of articles, you will be endowed with the knowledge required to start blitzing through your miniatures with a new painting tool.

WHY AIRBRUSH AND IS IT WORTH IT?

I must admit that it took me a while to get behind the idea of airbrushing my miniatures. Much like many of my friends and

other hobbyists, I previously thought that airbrushing would be a challenging new technique that might not be worth the effort to learn. It could be costly, only suited to specialist tasks ... and perhaps it wasn't even 'real painting' at all.

I've been using an airbrush for over five years now; I'm going to get straight to the point: these misconceptions could not be further from the truth! Since taking up airbrushing I have:

- Painted more miniatures than I ever could with just rattle cans and brushes, thus shrinking my pile of grey shame.
- Spent far less money on airbrushing kit than I have on new miniatures and paints.
- Seen a marked improvement in my finished display and army level pieces [getting the job as our in-house painter over 300 other applicants, no less! - Ed]
- Reduced the amount of time that I spend painting single miniatures and armies, thus having more time to paint extra figures and play games.

If that last point doesn't convince you then I don't know what will!

Ultimately, airbrushing can be a cost and time effective way to get through the projects clogging your workbench. The airbrush itself is a tool as valid as a standard paint brush, and the process of using it is no more challenging than learning brush painting techniques.

TAKING THE LEAP: WHAT YOU NEED

Probably the biggest hurdle to cross when getting started is working out what new kit is required. Buying an airbrushing setup is obviously more costly than getting a paint brush, but most of the kit is very durable and will last you for years. I still use my original airbrush compressor at home; with care, your starting airbrush can also last you for years, by which time you might be ready to invest in something a little fancier anyway!

KIT CONSIDERATIONS

Are you going to paint tanks, infantry, terrain, or a mix of everything? Do you have a 'money is no object' budget or would you like a cheap starter setup to dip your toe? These are questions that each hobbyist will answer differently and will somewhat determine what initial set up to get.

Is high-quality kit the best start?

A high-quality airbrush and associated equipment will produce better results, and if you know you are going to be doing a lot of airbrushing going forward and you have the cash, then don't hesitate to splash it, but you can certainly begin your airbrushing journey without a big financial outlay.



BUNDLE IT UP!

As you progress, you may choose to buy airbrushes that fulfil specific niche roles, and perhaps upgrade the brush or compressor that you own, but this is certainly not an initial requirement. For the sake of this guide, we'll make a simple suggestion; get a starter bundle that costs around £110 (\$150 US). These 'all in one' sets are available from various sources online and tend to be aimed at cake decorators, makeup artists, and so on. While they aren't specialist sets for miniature painting, they are perfectly capable of doing the job if you ensure the bundle includes some specific elements/features:

The airbrush (1)

Miniature painters generally use dual-action gravity fed airbrushes as these give effective control over the quantity of paint released (I discuss the importance of these in the next section). Many bundles will have other kinds of airbrushes included, and while these are usable for specific tasks, you should ensure that you are getting at least one dual-action gravity fed airbrush and treat anything else as a bonus.

The compressor (2)

There are many kinds of compressors - the key rule is to get one with a tank (3). This tank stores air and without it the compressor will need to run the whole time you are painting (4 is what a tankless compressor looks like and should be avoided). This makes a lot of noise, may result in overheating during long painting sessions, and can result in varying pressure, which makes for less paint control.



DEBUNKING AIRBRUSHING MYTHS - IT'S EXPENSIVE

There is a higher financial point of entry with airbrushing than brush painting, but let's be honest, miniature collecting is not a cheap hobby! Consider an airbrush an investment towards the future wellbeing of every army you own. Getting an airbrushing starter set might mean you delay the purchase of your next army by a few months, but it will make it more likely you paint that army fully when you do buy it.

Airbrushing will save you money in the long run. You will not need to invest in painting basics like rattlecans for priming, and you will save plenty of time. Your time is the most valuable commodity of all!

Moisture Trap (5)

Most compressors come with their own moisture trap into which the hose is attached. Make sure your bundle has one. Moisture is in the air, and there is very little that we can do about that. When it builds up in the compressor and airbrush, it can cause the airbrush to spit and behave in a way which produces poor results. A moisture trap removes the problem if you remember to release the trapped moisture in it from time to time. This is done by pressing the metal plunger at the bottom of the trap.

Extras

Any bundle worth its salt will include a hose to connect the airbrush and compressor. There will usually also be some cleaning kit included. This is stuff you'll need, but it is easy to purchase or upgrade, so don't get too hung up on these additional elements. I'll talk about the rest of the kit you'll want in future sections.

THE BASICS, PRACTICE EXERCISES, AND TROUBLESHOOTING

You have your kit, you've carefully read through the instruction manuals [of course you have - Ed], and you're eager to get some paint into your airbrush ... but woah there, let's get into the basics first.

HOW TO HOLD AN AIRBRUSH

Precise angles and placement of digits may vary, but as you can see from the picture, the airbrush rests on your middle finger, just ahead of the trigger mechanism. The trigger is controlled by the index finger, and your thumb is used to stabilise the airbrush.



CONTROLLING THE COMPRESSOR'S AIRFLOW

Air pressure is the basis of the airbrushing process. Pressurised air enters the airbrush from the compressor via a hose and is controlled by a pressure gauge; it is used to push paint through the front of the airbrush, out from the tip, and at your miniature (air flow is shown as a blue line in the image above, paint flow as a green line).

Controlling this air pressure is one of the three essential elements of airbrushing along with paint density and trigger control. Use too much pressure and the paint will pool, split, and make a right old mess on your figure. Too little pressure will not carry the paint pigment properly, resulting in the airbrush spitting and, once again, making a right old mess!

This begs the question: what is the optimum air pressure? The rather unhelpful answer is that there isn't a precise figure; it is dependent on a whole host of factors, especially the type of paint you are using and its pigment density.

Having said that, it's never good to use high pressure as it reduces your overall control. I recommend starting at approximately 20 PSI, then you can assess whether you need to raise or lower the pressure. You should never need to go above 30 PSI, but if you find that you do in order to get a good spray, you're probably using paint that's too dense!

PRACTICE EXERCISES

The following exercises are all done on paper, but they will help you to develop the necessary airbrush skills that you will need once you start to spray your miniatures. It's tempting to skip these basics and 'get on with actually painting a mini', but when you begin learning the quality of practice is genuinely more important than time spent airbrushing figures. Put in some effort on paper and it'll shine through in your miniature paint jobs.

Treat this like a gym session and put in the reps. With each repeat you should attempt to reduce the size of your resulting paint sprays on the paper! I still return to these practices today to keep my trigger finger ready!

TOP TIP - If you're of an organisational mindset, you can keep the sprayed results from these practice exercises for each of your paints in a binder, with the name sprayed at the top of each sheet - a permanent reference to check!

Practice exercise one - lines, dots, noughts and crosses, and more

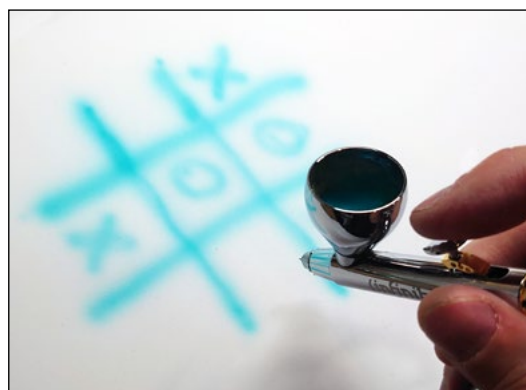
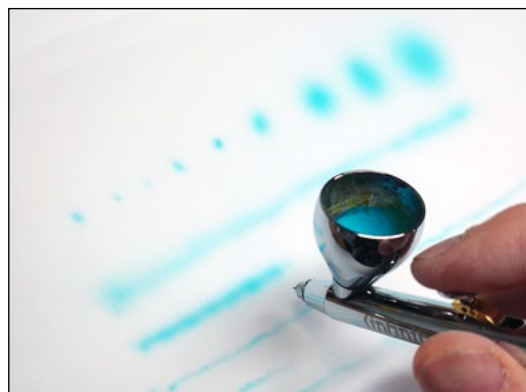
Exercise - Paint progressively smaller dots and lines, beginning with the airbrush at about 15cm from the paper.

Find a trigger position that feels comfortable, then spray a dot and line. Progressively move the airbrush closer to the paper and repeat the exercise. As you get closer, you'll notice that the line and dot will start to look overly heavy or thick with paint if you maintain the same trigger position. Trails of paint may even spread outwards making a splatter if you don't reduce your trigger pressure and back pull. The closer you get to the paper, the more refined and light your pull and pressure will need to be. Find the 'sweet spot' with your trigger as you make thinner and more refined lines and dots. Once you have this locked in, it's time to play yourself at noughts and crosses, combining the skills. Airbrush the grid then play out the game!

Result - The more you repeat this practice, the more you will develop trigger control and aim.

Taking it further - As you develop more control, try writing your name, then sentences, and finally even doodle sketches.

Doing the same exercise with different paints from your collection will teach you about their individual properties. The same distances and trigger actions can produce different results on a paint-by-paint basis because of their varying consistency and pigment density. By practicing on paper, you'll notice variation across brands, paint types, certain colours, and more. Practice exercise two is on page 34.



HANDLING THE PRESSURE

- When do I need more pressure?

If the paint is spitting or struggling to come through at 20 PSI, you may need more pressure, but it is more likely your paint needs to be thinner, or the pigment within is too large for your airbrush (the latter is more likely in high quality airbrushes with particularly slim needles made for fine-detail work).

- When do I need less pressure?

If the paint is coming out so quickly that it is splitting and pooling on your target faster than you are able to move it around safely and with control, consider lowering the pressure, but it is more likely you have over-thinned your paint.

My top tip is to always practice on a piece of paper before bringing the airbrush to the miniature.



Above: Project Manager James used Darkstar Molten Metal paints on these Hoplite shields as they have fine pigments and flow through the airbrush smoothly.



Check out W405 to see the simple process Marc used to paint this Jagdtiger. Airbrushing is the foundation, and details come through weathering application.

DEBUNKING AIRBRUSHING MYTHS - IT NEEDS A WHOLE NEW SELECTION OF PAINTS

Just because there are specialist 'Air' ranges doesn't mean you can use only them. Most of your current paints will work well through an airbrush if correctly thinned. However, some paints (metallics in particular) have quite large flakes/pigments, which can quickly clog up your airbrush, and you may want to invest in some specialist offerings as time goes on.

When you begin airbrushing, I recommend buying at least one specialist airbrush paint and a white artist's ink. These offer a visceral example of how things should be; they'll show you how thin paint and ink consistency can be for airbrushing, and will allow you to practice using the airbrush without having to worry about paint thinning at the start of your journey. When you want to use another colour, use a non-air paint from your collection and thin it using the air paint as a guide.

Right: Another model by James; here stone has been painted with basic airbrushing then shaded with close control application of thin washes. It takes practice to make these sort of transitions with an airbrush but it is well worth it.



THE TRIPLE TRIANGLES OF TIGHT TECHNIQUE

I could fill a whole book with airbrush techniques and still not fit everything into it. This is a starter guide though, so I am going to share what I think you really need to understand to get off to a great start in airbrushing, and that begins with cones. Allow me to explain.

How paint sprays from the airbrush

To understand why cones are such a core foundation of airbrushing it is first important to know that airbrushes release paint as particles that project from the airbrush tip in a broadening cone. The way that an airbrush releases these particles (and the resulting cones) depends on two factors:

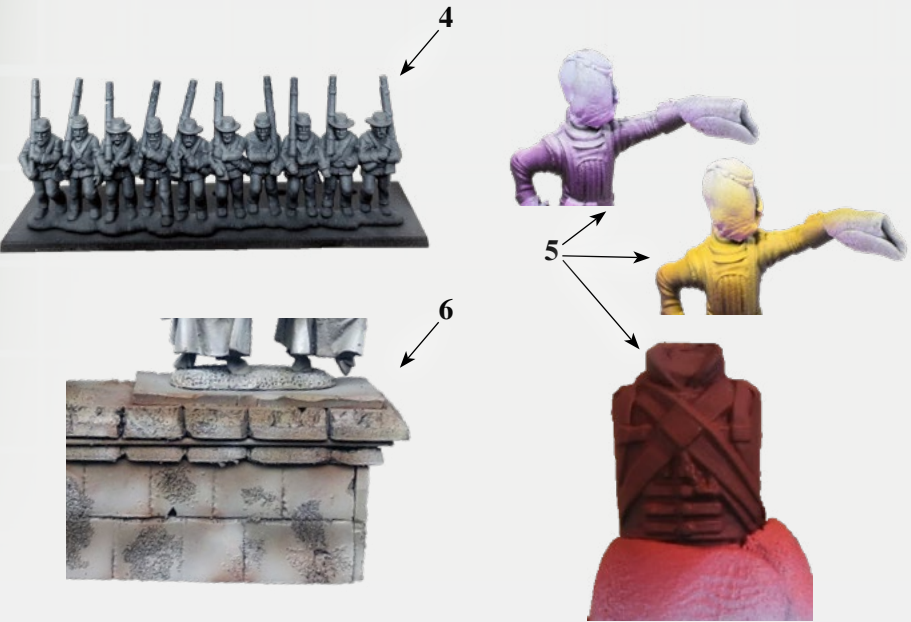
- The amount of air pressure you release through the airbrush by pressing the trigger.
- The quantity of paint being fired.

Pressure released and paint quantity are controlled via a dual action airbrush, and it is the action of controlling both at once from which dual action airbrushes take their name. A dual action airbrush allows the user to control the amount of paint and the pressure with just one trigger (see over-page for examples). How does it work?

- Pressure - a downwards action on the trigger releases pressure; the more it is depressed, the more pressure is released.
- Paint flow - a backwards action pulls back the needle within the airbrush, opening the nozzle and enabling paint to pass. The further the needle is pulled back, the larger the cone of paint that is projected.

The key to using a gravity fed dual action airbrush is trigger control. How much you pull the trigger back and press it down determines the shape of the cone of paint pigment released. The shape of cone you create will have different applications. Modulating the size and intensity of the cone of paint you spray is the key to using your airbrush for many figure painting applications.

THE HOLY TRINITY OF CONES



TROUBLESHOOTING

If your airbrush spits paint, this can indicate that paint is pooling on the tip of the airbrush needle. Give the end of the airbrush needle a clean. This needle build up can happen during extended airbrush sessions or in hot weather too. Regularly give the needle tip a wipe and consider using a paint retarder medium to slow down drying time if it is a consistent problem.



A large cone

This is the easy one as it takes a heavy depression (for more air pressure) and a far back pull (for more pigment release) of the trigger. This is ideal for priming (1), applying zenithal highlights (see page 95) from above (2), base coating over those highlights with colours (3), and painting specific areas on larger miniatures and terrain.

When using this cone, it's often best to hold the figure further away from the airbrush so that it is hit by more of the cone's breadth. The closer you move the figure to the cone, the more focused the spray will be on a smaller area.



A medium cone

Created by a lighter pull back and less pressure on the trigger, this less broad and less intense cone gives you more control of how much paint goes on the figure. You can add a zenithal highlight to 13.5mm Epic ACW figures (4), or smooth colour transitions over 28mm figures (5). You can even start to sketch in further details and build volume on flat surfaces (6).

Because you are only 'going part way' on the two actions, you'll need to train your trigger finger to find a sweet spot here. Some more expensive airbrushes come with limiters for your trigger pull, which can help with that.

The closer to the tip of the airbrush you hold the figure, the more control and paint focus you'll have by reducing the amount of spray width hitting the model. Some of the areas of models (5) here are masked with Blu-Tack to ensure they don't get hit.



A fine cone

This is the cone used for painting small elements, such as a specific area of 13.5mm figures (7) or dots of light and other tiny details (8), and to highlight points as dots of light on 28mm figures (9). It is the most challenging of the three cones to produce consistency as your back pull and pressure must both be very light. Many experienced airbrushers use a technique called feathering to make this cone easier to achieve. They 'feather' the needle with a repeated 'on/off' press and pull to make a very light and easy to control modulating cone. But that's a technique for another time!

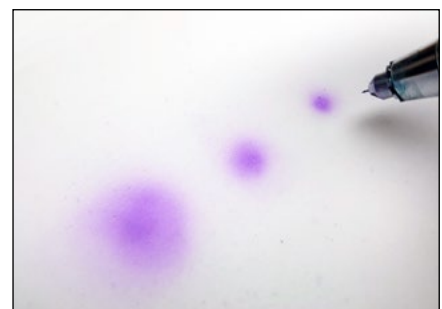
WHAT IS A ZENITHAL HIGHLIGHT?

Zenithal highlighting is frequently mentioned in airbrushing guides, including many of the ones we run in *Wi*. Don't be put off by the strange name, it's a simple technique that has striking results.

It is a way to apply a highlight (the illusion of light accentuating parts of a figure) from a fixed point - a zenith. In our case that zenith is the airbrush itself.

The simplest way to apply a zenithal highlight is to take a black primed figure and then spray it with grey or white. Instead of targeting it from all over, your goal is to only spray it from one angle - usually above but this can be varied for different light effects.

As you apply a soft, controlled spray of light paint to the figure from one angle it will only 'dust' the top details, leaving dark primer visible in the recesses. The more you layer this spray the more you'll define the high points.



Above: The different spreads of the cones shown side by side.



Left: These Konflikt '47 figures were painted with little more than the basic techniques used in these practice exercises.

Marc applied a zenithal highlight, also known as preshading, to them with white over black. He then airbrushed purple from below, followed by khaki from above. This defined the volumes of the figures.

All that remained was to pick out some edges and weapons with a bristle brush, apply some weathering techniques, and base them.

Practice exercise two - around the world

Exercise - Draw three circles on a piece of paper. Your mission is to use blending and shading effects with the airbrush to create layers of paint that make the circles look more like spheres.

Circle one - apply a mid to dark toned paint in thin layers around the lower curve of the circle, gradually layering the paint to add more depth and pigment the closer to the edge you get. Don't worry too much about staying within the lines here.

Circle two - fill in the circle with the same base colour, trying to stay within the lines (also do this on circle three at the same time). Change to a lighter paint at a consistency as thin as you think you can comfortably control. Apply this paint in layers to a 'highlight point' on the top half of the circle while gradually reducing the size (using the 'dots' skills practiced in exercise one) to make a sphere effect.

Circle three - combine the two previous practices by edging the top curve of the circle with graduating lighter tone, then add a circular spot highlight. Change to a pure white and add a final refined spot and edge highlights.

Result - This practice reinforces the ability to create soft and smooth blends and gives some understanding of how to enhance volume on surfaces.

Taking it further - Consider repeating the exercise with a lower compressor pressure to see how low the PSI can go while demonstrating good spray and control.

These 'spheres' you have created could become planets if you add details with the brush control you develop in exercise one. Once you learn about masking, you'll be able to do even more with such 'planets' and could progress to painting space backgrounds for miniature photos or even gaming boards for space combat games like *A Billion Suns*.



Above: Starting to develop the tone around the underside of circle one.



Above: Layering more controlled spray to deepen the tone and further the transitions on circle one.

Once you have full control of the trigger, you can make beautiful transitions, such as these on the wing of a Games Workshop Greater Demon.



TROUBLESHOOTING

Listen to the sound of the paint being released from the airbrush. It should sound smooth, not scratchy. If it is scratchy, your pressure may be too low and/or your paint too thick.

DEBUNKING AIRBRUSHING MYTHS - IT'S CHEATING

This is one that I used to be guilty of. I would spend hours (if not days) blending miniatures to produce a smooth finish with a paintbrush, because I thought people using an airbrush to produce smooth blends in seconds were cheating.

This could not be further from the truth. Like all skills, becoming proficient with an airbrush takes time and plenty of practice. It is another tool in the miniature artist's arsenal, and one which I am now very pleased to possess.

YOU'VE GOT TO KEEP IT CLEAN!

Cleaning is perhaps the main stumbling block people encounter when airbrushing. The fun of painting with an airbrush quickly overcomes any misgivings or nervousness; the chore of cleaning it is no fun, but it is vital. If you don't keep your airbrush clean it will quickly become less effective and problems will rapidly escalate.

Have no fear, here's our complete cleaning guide for the different stages in your airbrushing and a basic shopping list for cleaning products!

WHILE PAINTING

Keeping your needle tip clean will ensure smooth paint flow. Use a water-damp cloth when you see paint build up and pull it away from the needle. For more stubborn clogs on your needle, you can replace the water with airbrush cleaner or use a toothbrush to apply it with a little more abrasion (don't use anything that is truly abrasive though!). If you use airbrush cleaner, be sure to not spray onto the figure immediately after; let the cleaner spray off the tip before you direct paint back onto your figure.

If paint starts to dry in your paint cup, it's worth pulling any loose rings and flakes up and out of the cup with a damp cloth or Q-tip. If these work their way into your airbrush, they will create clogs.

IN-BETWEEN PAINTS (1)

You don't need to thoroughly clean your airbrush in between every paint application; simply submerge the front of your airbrush in a large pot of water and then activate it. This pulls water through the system, cleaning out any excess paint. This approach is quick and saves using chemicals.

1



TOP TIP - Take care when cleaning your airbrush nozzle, the metal is thin and if you apply too much pressure to it you can distort or tear it, which will make accurate airbrushing impossible.

AN UNEXPECTED INTERRUPTION (2)

If you are in a rush after finishing painting, you can simply leave your airbrush submerged in water to stop paint from drying. This is not recommended for long periods of time but can be a good way to deal with being called from your painting unexpectedly. It's a better option than leaving paint in the airbrush to dry!

2



TOP TIP - Some cleaning fluids will degrade the seals in your airbrush, so be cautious when using them. Isopropyl alcohol will not damage the rubber seals, so it is ideal for giving your airbrush a fully dunked bath!

SHOPPING LIST - CLEANING ESSENTIALS

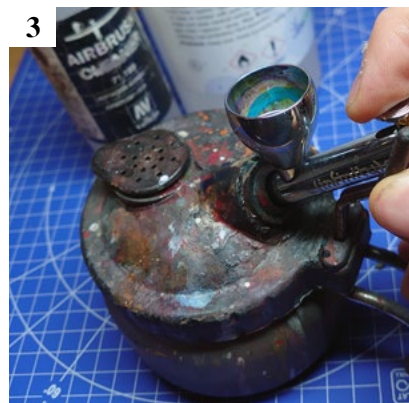
- Biodegradable cotton buds - as with cocktail sticks, they are incredibly useful for removing stubborn bits of dried paint.
- Cleaning pot - these enable you to run cleaning fluid through your airbrush and trap the spray in an easy to clean sealed glass jar without letting unpleasant fumes into the air.
- Airbrush cleaner - as with thinner, several manufacturers sell liquids designed specifically to clean airbrushes. There are liquid and foaming types; both can be used for a thorough clean.
- Large jar/mug - essential for cleaning your airbrush. I will talk more about this later.
- Toothbrush - another tool for cleaning.
- 99.9% Isopropyl alcohol - this is my go-to cleaning product. Additionally, it is a fantastic acrylic paint solvent, and when mixed with water (approximately 40% isopropyl alcohol, 60% water) it is an excellent acrylic paint thinner. Be careful when handling and storing this as it is flammable and toxic.

A MORE SERIOUS CLEAN (3)

Sometimes you may need to give your airbrush a more serious clean, usually at the end of a session or if you are transitioning from a very dark colour to a very light one. This is where airbrush cleaners (and/or 99.9% isopropyl alcohol) come in handy.

- 1) Run water through the airbrush to clean out the paint.
- 2) Rest the airbrush in the cleaning pot, add a few drops of cleaning fluid in the paint cup, then pull and depress the trigger. This will draw cleaning fluid through the system.
- 3) Remove the airbrush from the cleaning pot and add a little more cleaning fluid. Before you pull and depress the trigger, cover the tip with a cloth. This will cause the airbrush to 'reverse' as the air cannot escape through the tip. The air will instead escape through the cup, bubbling up. This is called backwashing and it will loosen up any gunk higher in your airbrush.
- 4) Use a Q-tip to wipe out any debris in the cup.
- 5) Finish off by running water through the airbrush again to clean out any remaining cleaning fluid.

3



TOP TIP - To quickly flush the airbrush, you can increase the pressure in your compressor. This may also 'force through' more stubborn paint blockages.

A PROPER JOB! (4)

It's worth doing a thorough clean every so often. Take apart your airbrush and leave it to soak in 99% isopropyl alcohol. I often leave my airbrush overnight. Once it has soaked, I use my brush cleaners, cocktail sticks, and cotton buds to remove every speck of paint that may remain.



TROUBLESHOOTING

Bubbling in the airbrush's paint cup generally indicates that there is a blockage in the system and that the airbrush needs a thorough clean. Before doing this, however, ensure all the seals at the front of the airbrush are tight. Any slight loss in pressure here will also result in bubbling.

SHOPPING LIST - PAINTING ESSENTIALS

- Mixing palette - I recommend a metal palette as this will be inert and robust. All paints should be mixed and thinned before they go into your airbrush. This way you know the consistency and your airbrush will not get clogged.
- Airbrush thinner - You can buy bespoke airbrush thinners, which are often needed to thin acrylic paints sufficiently so that they do not clog your airbrush. It is also possible to thin with water, but this is typically not as effective.
- Water dispenser - this will make it easier to add drops of water to thin your paint. I use a large, old paint bottle.
- Masking materials - Blu-tac, masking tape, cling-film. Products like these work wonders.

SHOPPING LIST - DEEP CLEANING

- Cleaning Brushes - pipe cleaners designed to clean the inside of the airbrush. They come in a variety of sizes.
- Nozzle cleaner/needle - used to clear out any paint built up in the nozzle of your airbrush.
- Cocktail sticks - fantastic for poking around and picking off stubborn bits of paint whilst being soft enough to not damage the surface of your airbrush.
- Airbrush lubricant - used to lubricate the trigger and needle. This should be applied after a deep clean to keep everything working smoothly.



Lighter tones on the top of this 15mm Konflikt '47 figure make it look very realistic. To see how Marc airbrushed and weathered it, head to our YouTube page: youtube.com/c/WargamesIllustrated



See how Marc took his airbrushing further on page 78 of this issue where he paints Victrix's mounted Persians!

TROUBLESHOOTING

If your airbrush does have an issue and you can't resolve it, the internet is your friend. There are many YouTube videos showing how to troubleshoot problems; if all else fails, there are websites that offer airbrush servicing and sell spare parts so that you do not need to replace the whole airbrush.



These Perry Miniatures British Napoleonic were speed painted with an airbrush, a systematic painting approach, and final brushwork. We'll show you more next issue!

SHOPPING LIST - HEALTH AND SAFETY

It is essential that you protect yourself while airbrushing. Most miniature paint is non-toxic, but that doesn't mean you want to be inhaling atomised paint while you enjoy your hobby.

- Dust mask - this really is a must buy. I recommend a FFP2 or better. It will protect your lungs, without which you'll struggle to paint miniatures!
- Gloves - protect your hand from overspray and, more importantly, from the more toxic cleaning products you'll be using that can aggravate skin.
- Extractor fan and booth - certainly not essential, but very helpful. Not only will this protect your lungs, it will also protect the room in which you airbrush from becoming dusty with paint particles.

WARBURGE

Universal Miniature Wargame

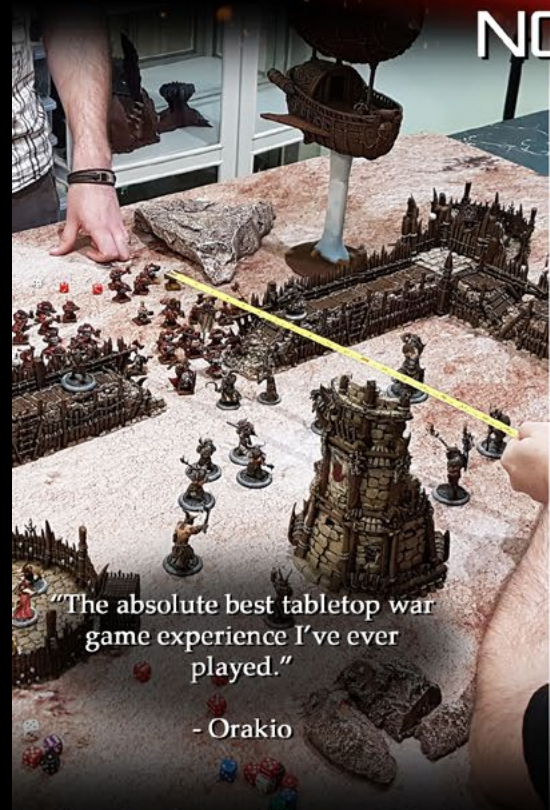
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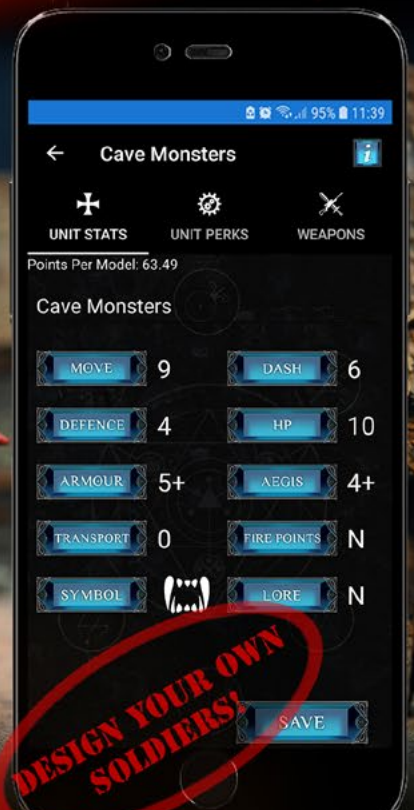


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- Orakio



*Models: Gork's Sculptors



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RETURN TO PENDAWAR

David Bickley returns to imagi-nations action in the Indian Subcontinent.

I first introduced readers to my Pendawar project back in the August issue of the magazine, *Wi403*. By way of a quick recap, I was looking for a new project in which I could expand on existing parts or whole collections of figures I already owned. I settled on utilising parts from my Indian Mutiny collection for an imagi-nations setting in 1800-1806 India.

To provide the spine of a rebellious native principality, I first looked at figures from Wargames Foundry as they had provided the bulk of my existing collection. Readers may recall seeing several shots of these new units in the earlier piece. I have since added two units of Native cavalry, one Regular the other Irregular, from Foundry's Sikh Wars and Indian Mutiny ranges. Looking around for other suitable figures, I lighted on Perry Miniatures' Victoria's Little Wars range for some Horsemen from the Hill Tribes. These complement nicely the Hill



Above: The Volontaires de Bykli, a European mercenary regiment in the service of Tipoo. Figures are from the Eureka Miniatures' Wars of the French Revolution range.

Tribesmen already in place: Foot and Mounted and the Great Gun of Bhyklabad. All of these, besides featuring in Pendawar, can also do service in the 1850s Indian Mutiny and Rhanzlistan (another of my imagi-nations settings) in the 1920s, so a very versatile and economic acquisition!

By this point, the main thrust of the project has been completed and a number of trial games have taken place to establish the necessary adjustments to the



Below: Hill Tribesmen allied with Typoo Bhyka and the Volontaires de Bykl are assailed by the Sepoys of the Army of the Pendawar Presidency. Hill Tribesmen Figures by Foundry, great gun by Redoubt, and Sepoys by Perry Miniatures.



attributes of various units in *Black Powder*. Though the project still has a few additions waiting in the 'Lead Pimple', I have reached the stage where I am comfortable with what can be fielded in a game.

TYPOO'S ARMY

The main consideration in forming the native army was to represent a core of Regular troops supported by hordes of Irregulars, many of them in the form of Horsemen. With that in mind, I settled on cavalry units of either two or three 80x50mm bases, each holding three figures. Either size is considered to be a 'normal' unit in *Black Powder*.

The infantry units are mostly five bases of 40x50mm, each accommodating three or four figures. In addition to Native elements in the army, I wanted to make use of a unit of Eureka Miniatures gifted to me by Aly Morrison to form a unit of Europeans in Typoo's service. Not only did it make good use of the figures, but it allowed me to let my imagination go free in deciding on a suitable tropical look for their uniform. They appear in the accompanying photographs as the Volontaires de Bykli, a nod to their French origins. The artillery elements of the army are formed from guns by AW Miniatures, crewed by Native gunners from Foundry, together with the Great Gun of Bhyklabad.



Above: Command base for the cavalry arm of the Army of the Pendawar Presidency. The figures are from Trent Miniatures' British Light Dragoons. The officer sports a tropical issue helmet, lined with linen. The trumpeter has an Empress Miniatures head and a plastic trumpet arm and trumpet from Perry Miniatures.



Below: A clash of light cavalry. Typoo Bhyka's Indian cavalry clash with the Pendawar Light Dragoons, known as the Pendawar Peacocks. Figures are from Wargames Foundry's Indian and British Napoleonic ranges respectively.



THE EAST INDIA COMPANY'S ARMY OF THE PENDAWAR PRESIDENCY

Perry Miniatures' Napoleon in Egypt range features all the figures I would need for Regular and European Regiments in East India Company (EIC) service, including their Native Sepoy colleagues. Wanting the EIC's Army of the Pendawar Presidency to be outnumbered in games (imagination taking a lead from history here), I settled on two Brigades of three Infantry regiments, each comprising one European and two Native Battalions. You can see them in action in the pictures accompanying the article.

To support these two Brigades I needed some cavalry. The obvious choice would have been Perry Miniatures' plastic British Light Dragoons, but having an antipathy to plastic figures, I rejected this option. Instead, having fortuitously lighted on a fellow blogger's posts showing his Light Dragoons in a Caribbean setting from Trent Miniatures, I settled on a unit of two bases of three figures representing the 20th Light Dragoons. I have supported these staunch fellows with a Volunteer unit drawn from the upper levels of Pendawar society in the form of the Pendawar Volunteer Light Dragoons, represented by two bases of three Foundry British Light Dragoons. For the Sepoy cavalry, choices were rather more limited, so I settled on figures from AW Miniatures representing as they do the correct larger turban worn on a frame. I'll return to figure availability later in this piece for anyone thinking of dipping their foot into the period.

The infantry and cavalry are each supported by a battery of 6-pounder guns; the Infantry by the Royal Artillery from Perry Miniatures, and the cavalry by the fictional Pendawar Horse Artillery, using the Foundry Bengal Artillery figures from their Sikh Wars range.

I hope that my two pieces on the Tales from Pendawar project have inspired others to dip their toes into the subcontinent at the start of the 19th Century, whether it be in a similar imagination setting or in the more historical exploits of the future Duke of Wellington and his fellow Sepoy generals.

FINDING THE FIGURES

For my EIC Army of Pendawar, I used figures from Perry Miniatures, Foundry, Trent Miniatures, and AW Miniatures. There is also a relevant range from Redoubt Enterprises, though (like me!) they are rather on the stout side.

For the army of Typoo Bhyka, I used figures from Foundry, AW Miniatures, Perry Miniatures (not forgetting their plastic Afghans - if you are happy with that medium), Empress Miniatures, Redoubt Enterprises, and Old Glory; Warfare Miniatures Ottomans might also be recruited.

I found plenty of choices as long as I was flexible about mixing different manufacturers' figures in my army - over the years, I've found that while differences in units may jar, when kept in separate units, they largely disappear once the game is afoot.



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OVERCOMING SCALE AVERSION



WITH A 6MM SENGOKU JIDAI ARMY

Gareth Beamish changes up the scale he's comfortable with, shrinking down to 6mm Baccus figures. He's here to share some of the skills he developed.

My first attempt at putting together a Sengoku Jidai army was in 15mm. I had planned to use Peter Pig's *Battles in the Age of War* rules, but I decided to use bigger bases with five figures per base instead of three. Needless to say, the project rapidly became far too daunting to ever finish. That, coupled with the fact that I had become sceptical most wargames rules could model the large battles of the period correctly, led me to try the project again but with 6mm.

BEGINNING WITH BACCUS

Deciding on the figures was a rather easy choice. Baccus 6mm have a range for the Sengoku Jidai that covers the main troop types I was after, along with some commanders and a *honjin* general's camp. The additional benefit of Baccus is that their packs have some variable contents, allowing me to get as many *nobori* banners as I desired. *Nobori* would be a big part of the project and bring real visual impact, so that was extremely useful.



GETTING STARTED PAINTING 6MM

Until a few years ago, I hated painting 6mm. I could never paint all the details on the figures without taking forever or having them look terrible. While I loved the idea of 6mm, and the opportunities it affords regarding large battles, I just couldn't handle painting the things.

That all changed when I acquired some painted 6mm Napoleonic figures and needed to paint some extras to fill out the army. Before I started, I did my research, but research into painting the scale rather than into the details of the regiments. I read articles and watched a few videos showing how others paint 6mm figures. This gave me a great general impression of how others go about it; but rather than copy them, I adapted some of their general principles to fit my own painting style. I suggest you do the same!

THE BREAKTHROUGH

I realised that the mistake I'd been making was to treat 6mm figures as if they were just a smaller 15mm; much of my irritation came from not being able to paint the details on the smaller 6mm figures that I normally would on larger ones. The basic precepts I took from the various guides were:

1. 6mm is about painting a unit, not painting individuals. This is something of a mantra with 6mm. Chances are you'll be using them *en masse* and it's the impact of the unit that counts rather than how good a single figure looks up close.
2. It's okay to miss out detail that is too small. I initially painted the cockades on my Napoleonic French white, as I certainly wasn't going to paint the full tricolours. But they didn't look right like that. In the end, I just didn't paint them at all. At this scale, this is a perfectly acceptable approach, and it's better to leave a tiny detail off completely than apply it badly.
3. You don't have to be too exact with your brushwork, there's no need to keep going back to correct every minor error.

You'll find points one and three combine. It's a little like looking at a great painting



Above: A strip of figures painted. You can see that they don't look great individually but will come together *en masse* with their *sashimono* and banners.



Above: *Ashigaru*.

up close - you begin to see the brush strokes, slips, errors, and so on. If you don't take a step back and observe it as it's meant to be seen, in its glorious entirety, you might even wonder how it came to be so well regarded in the first place!

How did I apply these lessons? I started with some *ashigaru* with long spears.

PAINTING ASHIAGRU

The *ashigaru* would be wearing mostly black armour with variously coloured clothing. At larger scales, painting armour is a bit of a pain with all the lacing, but with 6mm this can be ignored completely; the armour can just be painted the lacquer colour of black, red, or russet. This is fine for *Sengoku* period armour.

Clothing should be broken down into simple and logical sections, generally: shirt, belt, trousers, leggings, and socks. To get the distinction to read well from a distance, it's best to try and use different colours for each of these elements if it's appropriate to the period.

I figured the socks were unnecessary, and there wasn't much point in having a separate legging colour as this really wouldn't stand out. So the clothing went down to three colour choices: shirt (sleeves), belt, and trousers. I wanted to have a non-uniformed appearance, so I decided I'd do groups of six strips (24 figures) and then, after I'd finished a few groups, take some figures from each group to make up the units.

GENERAL PAINTING PROCESS

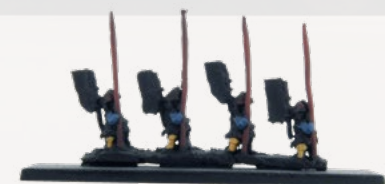
1) Over a black basecoat, the first colour is painted on sleeves for two of the strips, belts for two of the strips, and trousers for two of the strips.



2) Second and third colours are repeated as above. This means that the three colours are distributed across the three clothing areas and each strip is slightly different.



3) The *yari* shaft is painted. Because I was going to take figures from different painted groups to make up bases, I decided against getting too outlandish with lacquered spears, otherwise the brightly coloured ones would stand out too much. *Ashigaru* would have been brown *yari*, samurai could sometimes get a red-brown to red colour.



4) The *sashimono* wooden frame gets painted. Again, I thought I'd stick with the same colour throughout. When I painted the *sashimono*, there was occasionally touching up needed on the frames. By keeping to one colour, it made things very simple to fix.



5) The flesh, then the cloth neckguard, gets coloured.



6) The black armour gets touched up where necessary. I put a black stripe in for the shin guards and initially put in black dots and squares for the arm armour. I felt this was putting too much black on the figure, so I subsequently left the sleeves as one colour. This is one of those areas where painting 6mm differs from other scales. It's a much more 'impressionistic' approach and individual considerations take a back seat to the overall effect.

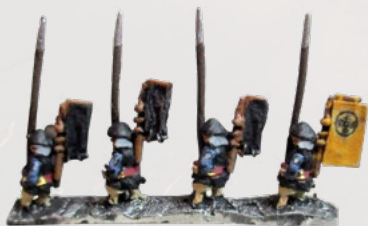


7) The spearheads get a lick of paint to finish things off. Once they're dry, I usually give the flesh areas a bit of a brown wash to bring out the detail, but this is entirely optional.



SASHIMONO AND NOBORI

The *sashimono* back banners are a distinguishing feature of troops of the period, so it was important to get this aspect right. The sensible thing when doing this period in any scale, is to leave the *sashimono* off and have a pool of generic figures to which you can add command bases with distinctive



Above: Early attempts at developing my *sashimono* technique..

ORGANISATIONAL ISSUES

Rules are a bit of a problem for large *Sengoku* battles, in my opinion. Wargames typically group units by weapon type, but this only happens at a very low level in *Sengoku Jidai* warfare. A unit commanded by Ota Gengoro of the Hojo clan in 1577, for example, numbered around 1,600 men. There were 500 mounted troops, 600 long spears, 250 foot samurai, and 90 missile troops, the rest being flagbearers, etc. These were divided into 17 sub-units of various sizes. It would be possible to simulate these units with four or five individual wargame units, but some problems would still remain.

An in-game example - Kuroda Yoshitaka commands 2,000 men at the Battle of Yamazaki with a contingent composed of smaller sub-units of mounted, foot samurai, long spears, and missile troops. This is rather like the *Hojo* unit below; we'd need four or five wargaming units to represent these troops. So far so good. But Yoshitaka's contingent is part of a 36,000-man army, which would leave us needing more than 70 units in total. Clearly that's not feasible either in terms of units or of figures. It would be better if we could have a single wargames unit to represent the Kuroda force.

Unfortunately, as far as I know there are no wargames rules that take this approach, so I had to look further afield.



sashimono and banners. But then you'd be losing the mass effect of all those *sashimono* everyone remembers from Kurosawa films. Sometimes practicality needs to take a back seat, demoted by the appeal of eye-catching aesthetics. All my figures would have *sashimono*.

There are a few different approaches that you could take here:

- 1) Paint the *sashimono* plain colours and have enough *nobori* with *mon* decals to distinguish the unit.
- 2) Paint an impression of the design on the *sashimono* (e.g. the Oda coin *mon* would be a hollow circle, the cinquefoil *mon* would be a filled circle) and use decals on the *nobori*.
- 3) Use decals on *sashimono* and *nobori*. I had made decals for my 15mm samurai, so I knew this would be a long process.

None of these are wrong approaches, but to get as much detail on the *sashimono* as possible, to be able to distinguish clans up close on the tabletop, the third more time consuming option seemed like my destiny.

I printed a few test decal images on normal paper with the intent of working out the correct sizing, shrinking my designs from 15mm to 6mm. I hit on

the idea of just using printed paper *sashimono* through doing this, cutting out the designs and folding them over the metal element on the figure. This made the process much quicker and also had the added bonus of overcoming any size variation or miscasts on the figures.

These paper *sashimono* will be small - mine were 6mm x 5mm before they were folded in half - so get ready for a slightly fiddly time attaching them with PVA glue. Keep yourself motivated with the knowledge that by doing this you are avoiding having to apply tiny individual decals!

When they were dry, the fastening tabs on the figure were painted in to match up with the rest of the colours.

FROM BOARD TO TABLETOP GAMING

The unusual (by Western warfare conventions) organisation of *Sengoku* units meant that I had to search out some rules that better fit the way I wanted to play with my army. I found the solution in a board game called *Tenkatoitsu* by Hexasim. The counters in *Tenkatoitsu* represent mixed contingents and have ratings for missile, 'elan', and mass. These can be translated more or less to missile troops, samurai, and *ashigaru* respectively.

The conversion from board game to tabletop was relatively straightforward. I decided to use a grid rather than the hexes of the original game, but you could just as easily use measurement.

REPRESENTING THE UNITS

Each unit would represent a mix of troops, which provided me the opportunity to arrange a lot of 6mm figures on a base in an aesthetically pleasing manner. I decided on 95mm x 70mm bases to fit the 10cm grid I would be using. Each base can fit 50-60 figures with the different troop types represented. An MDF made triple dice cell on the rear of each base, into which counters can be added to show the unit stats, is the finishing touch.

6MM SCENERY

6mm scale lends itself to more imaginative terrain bases. There is more space to fit in trees, washing lines, carp ponds etc. These are Mura Miniatures buildings. The villagers are civilians from GHQ's Vietnam range.



Above and below: Figures arranged in groups on a 95mm x 70mm base. At the rear is a dice cell, which can contain counters for the unit stats and clan identification. I don't normally like having numbers on bases, so I've tried to make them as unobtrusive as possible.





TAKING THINGS FURTHER

Even in 6mm, this project has been a big undertaking. It will use over a thousand figures a side, so it's not an approach that everyone will want to take. But alongside this 'big battle' project, I've got a 'small battle' project on the go that takes a more conventional approach. Here figures are based on 25mm squares, grouped by weapon type, representing units of a couple of hundred men. This is essentially the sub-units of the larger ones as discussed earlier. A command would represent one of these large units. This allows armies of up to a few thousand men, which means that some smaller battles could even be fought at a 1:1 participant count in 6mm!

I'm intending to revisit *Battles in the Age of War* for this, but there are other samurai battle rules on the market. Samurai specific rules are a bit of a double-edged sword, as it were. On the one hand, you usually have some rules that give a good feel of the period; on the other hand, a lot of this feel is rather debatable historicity. What ruleset you prefer really depends on how much *bushido*, single combats, ninja, etc., that you want in your game. If you're of a more minimalist persuasion, then you could re-purpose your favourite Renaissance rules. You'd need to make sure that each command has all the various troop types, so no massing all the cavalry, etc., and have some mechanism allowing better interaction between the various units, allowing interpenetration between units of the same command, for example.

Above and below: Figures based more 'conventionally' on 25mm squares. These bases might even see some use in something like SAGA with a base being used instead of an individual figure.



It would be much more sensible to combine both projects, using the more conventional basing approach for the smaller scale battles, and using movement trays or sabot bases to make the units for larger battles. Personally, I don't like movement trays very much and was committed enough to do both kinds of bases, but it's certainly a more flexible option.

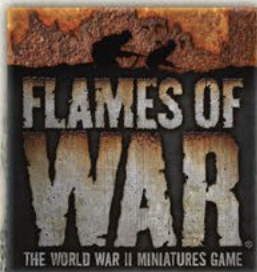
PROJECTS AND PASSIONS

I think that my *Sengoku Jidai* army adventures highlight the advantages of 6mm. There is more to the scale than just being a smaller counterpart of 15mm and 28mm, though it can do that too. The capacity is there to use large bases the same size as unit footprints in larger

scales but with a lot more creativity than simply lining the figures up shoulder to shoulder, toe to heel.

The kind of space you have relative to the figures, enables the creation of mini-dioramas or closer representations of unit formations. I already have 6mm WW2 bases with tanks driving through hedges, or infantry marching down roads, and Napoleonic bases with battalions in various formations with skirmishers out front.

6mm is often criticised for its lack of visual impact, but that impact can certainly be there, just in a different form. If you're the kind of wargamer who thinks that they can't possibly paint 6mm, keep in mind that was me a few years ago!



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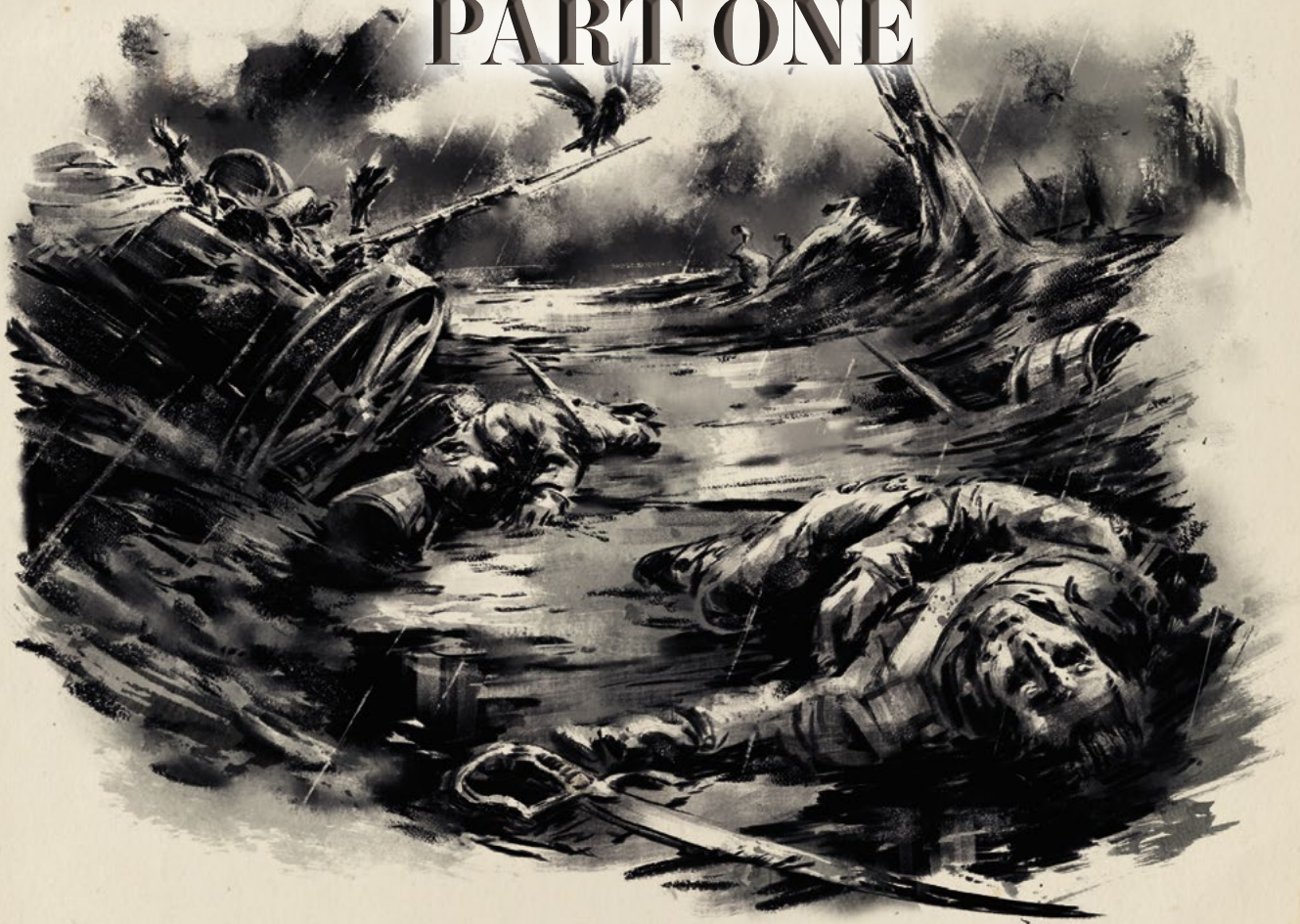


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THE SILVER BAYONET SOCIETY

PART ONE



PREPPING OUR IN-HOUSE CAMPAIGN AND EXAMINING THE RULES

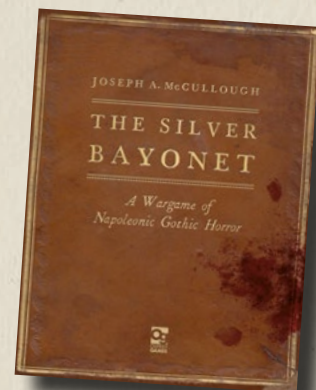
Covid-19 restrictions are easing in many parts of the world, so it's time for a gaming renaissance! The *Wi* team are getting back to the tabletop with a campaign set in the world of *The Silver Bayonet*. Follow our adventures or play it out yourself over the coming months!

With the dream of standing next to other people a reality, the *Wargames Illustrated* team have been celebrating by playing some games. Taking 18th Century *Sleepy Hollow* inspired figures on a beast hunt (see that game on page 84) was a tasty horror-themed *amuse-bouche* for the first post-Covid-19 *Wargames Illustrated* campaign. We're basing this campaign around the new Napoleonic gothic horror skirmish game *The Silver Bayonet*, and we will document it here in a new monthly feature.

MEET (SOME OF) THE PLAYERS

Wargames Illustrated's hobby magpies - Editor Dan, painter Marc, and Project Manager James - have all been

lured in by this shiny new offering, written by Joseph A. McCullough and published by Osprey Games. James will relinquish the leadership of his French unit to a wildcard player so that he can be gamesmaster (GM) for the campaign, while Marc (Britain) and Dan (Spain) will be joined by others from Nottingham's Lead Belt. Musket and sabre will meet tooth and claw in an alternate history adventure; our players will develop their *Silver Bayonet* units over multiple games, find clues, encounter dangerous horror-themed enemies, and reveal a story of intrigue, danger, and occult oddness in war-torn Europe.



In this month's episode, we take our initial steps into the twisted Napoleonic world of *The Silver Bayonet* with an examination of the rules and other elements featured in the book. GM James adds relevant pre-campaign thoughts throughout.

Below (left to right): British Officer, Doctor, and Supernatural Investigator.



Above (left to right): French Veteran Hunter, Grenadier, and Vivandière.

A fine-looking range of figures from North Star will accompany the game's release; we've been lucky enough to snag some early casts of their new miniatures. Pictures of British, French, and Spanish metal figures (all one-piece casts) are scattered throughout the article.

Welcome to *The Silver Bayonet Society*!

WHAT IS THE SILVER BAYONET?

It's the newest Osprey Games ruleset to arrive in the office, and as with most new Osprey releases, it has become the 'hot new newness' at *Wi Tower*! *The Silver Bayonet* is set during the Napoleonic Wars, but it builds its skirmish battles around a gothic horror theme. The rules share elements from many of Joseph McCullough's previous rulesets while mixing in new systems and options, creating a game that feels reassuringly familiar but satisfyingly different. That difference is enhanced by this being Joe Mac's first foray into a historical period, albeit with the addition of occult elements to upset the Grogards!

A WORLD OF OCCULT HORRORS

The background in this hardback, 160-page book is rather succinct, giving a taste of the setting while leaving players free to carve out their own stories within it. The general premise is that as nations do battle across Europe in the larger conflict, the carnage, pain, fear, and rage created is a lure to spirits and demons known as Harvestmen. The suffering caused by the Napoleonic Wars are a battlefield buffet of nourishing delights to these otherworldly beings, enabling them to bring forth many strange mythical horrors into the world.

Left unchecked, these vampires, ghouls, werewolves, hobgoblins, and more would wreak havoc more devastating than any that the warring powers of humanity could unleash. The various

nations involved - that's Britain, France, Russia, Spain, Austria, and Prussia - have formed specialist Silver Bayonet units to hunt down the new evils in far smaller 'behind the scenes' encounters while the wider war rages on. The adventures of these occult combat units can be based anywhere and at any time during the Napoleonic Wars. Nations could assist each other in a fragile alliance or get stuck in and duke it out. All the while there will be beasties, horror baddies, and occult nastiness playing a part on the tabletop.

GM note - *The Silver Bayonet* felt like the ideal game to build a campaign around because of its overall accessibility and intrigue. It is set within a period that all historical gamers know at least a little about and probably have some figures that they can repurpose for it.* The Napoleonic Wars will even be familiar to non-historical gamers, but the fantasy twist makes deep knowledge of the period superfluous and hopefully removes the anxiety of dipping a toe into a new historical gaming period. There's no room for button counters in the Silver Bayonet Society!



* We want players to develop their own specialised Silver Bayonet units, but if they fill some gaps with figures they already own that's just fine to start the campaign. We're not going to be fussy about details such as basing either; we trust players in this friendly group will not attempt any gamesmanship through variation between squares and circles of different sizes!

GM note continued - The skirmish scale makes for games that can be played quickly and in a relatively small space, so it's my intent that players will get through a few different battles and campaign beats in each gameplay phase.** There are rules for non-player characters, objective type clues, battle experience and injury, co-op play, and loads more. That makes *The Silver Bayonet* a GM's toolkit with which to tinker and manipulate the games being played.

I have all kinds of devious plans and am very excited to see how the players respond to the campaign's arc and the challenges I'll pit them against as they fight in the context of the Peninsular War beginning in 1811.

BRINGING IN THE NEW BLOOD?

Something we often discuss in the office is where the next lot of historical gamers might come from. There have been various games over the years that have attracted a 'new breed' of historical players and acted as a drip feed to wider historical gaming: World War II's *Bolt Action* brought in many players with its ease of access in gameplay and period, appealing to gamers who were more used to Games Workshop's offerings, for example.

We think *The Silver Bayonet* could be another great gateway into historical gaming. Because of its small figure requirement (each player's group of specialist combatants consists of just eight figures at most) and historical-lite elements, it could become a steppingstone to learning more about the period and going on to build bigger Napoleonic armies. We implore you, invite people at your games club who frequent the fantasy tables to come and have a game of *The Silver Bayonet*. All it takes is one hit and we could hook them for life!



Above: French Heavy Cavalryman figure and art.



Above: British Rifleman figure and art.



Left: British Highlander figure and art.



WI HQ'S GAMING GROTTO

It's a humble offering compared to some of the gaming rooms we've had the privilege of visiting in our travels across the Lead Belt and beyond, but our new games room will serve the needs of the WI team well. It takes up a floor of WI Tower and consists of two different rooms that are close to being completed [though no gaming room is ever truly complete, of course! - Ed].

The smaller of the two spaces is our hobby area and it is bedecked with paints, terrain making tools, an airbrush station, a light box, and work in progress projects. This is the domain of our painter Marc (seen right being filmed by Joe for an airbrushing video), where he completes the armies and terrain you see in the magazine, and where we're all getting busy painting our Silver Bayonet units ahead of the campaign's kick off.

Next door is a larger multi-purpose space: it is the *Wargames Illustrated* YouTube studio; holds boxes full of wargaming armies; allows us to store our collections of terrain; and now with Lockdown lifted, it's finally serving its ultimate purpose as a gaming space!



** Each phase will represent a week of in-world time and probably the same in real time (schedules, holiday allowances, inevitable winter month illnesses, and more permitting). The overall length of the campaign is something I'll refine once I see how much fun everyone is having and how long it takes for initial plot beats to be discovered and worked through.

THE SILVER BAYONET RULES FOCUS

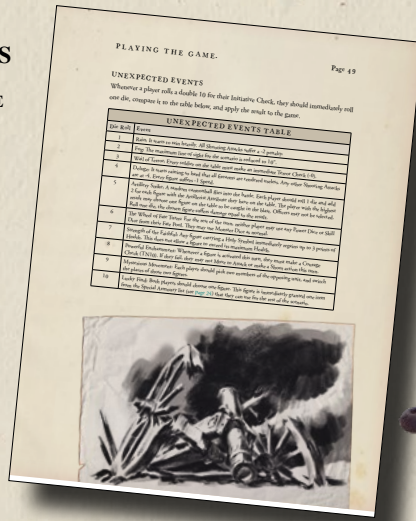
BASIC REQUIREMENTS AND THE TURN SEQUENCE

This is a small, dice-driven, 28mm scale, individual figure focused skirmish game. It is played on a tabletop no more than 3' x 3' in size and by units that consist of up to eight figures per-side. D10s determine the results of various checks, some tokens and markers indicate status, and a deck of playing cards determines what clue markers represent when they are uncovered (more on these later). Select a nation, create your officer, choose up to seven soldiers to build out your unit, and you're good to go! We'll look at unit building in much more detail next month, but you can fill that gap in the meantime by checking out our YouTube video where Dan and James do a deep dive into *The Silver Bayonet*.

Anyone who has played other games by Joe, like *Frostgrave* or *Stargrave*, will recognise plenty from the turn sequence, but there are key changes to it. It starts with an Initiative Check on two D10s with the highest roller becoming the primary player and acting first. If a 2 or 20 is rolled, this is classed as a special result and will generate an unexpected event - changing weather, a random artillery strike, a lucky find, and so on - or an unexpected encounter - the appearance of a Demon, Goblin, Dark Wolf, Living Scarecrow, and more.

The primary player then activates half of their unit, performing movement, investigating clues, and conducting melee and shooting attacks.

After this comes the Monster Phase in which any non-player figures activate. This is done through a simple AI routine flow-chart that will be quite familiar to anyone who has played other Joe rulesets. The interesting thing here is that monsters activate earlier in the turn, making them feel far more aggressive and dangerous.



Above (left to right): Spanish Infantryman and Guerrillera.

With the monster actions done, the secondary player activates their entire unit. Should it be a game with more than two players, the other players will also activate in descending Initiative Check order. The turn ends with the primary player finally activating their remaining unit figures.

GM note - The Unexpected Events and Encounters tables are one area of the rules where I will make specific changes as the GM. For each different gameplay phase, I'll make custom tables, modified to better represent the potential events of that campaign phase. Some of these will be further modified by the area in which the different units are doing battle. Sometimes this will be a simple matter of adding more bad weather possibilities if the timing is right, but it could be that I enhance the artillery strike risk or bring in walking wounded if they are close to a battle that was raging at the time.

Monster encounters will be far more fine-tuned. I have plans for very specific non-player antagonists; some of them will have modified names but

use existing profiles, others I will craft myself following the rulebook's handy advice on creating your own monster.

At key points in the campaign, I plan on making a mischief of myself by taking over full control of the monsters in battle. This is the beauty of playing our campaign from a fixed location where the players can all gather; I'll be present to keep things ticking over and can be a menace around the tables (hovering dangerously like Mario's Lakitu) and ready to make changes on the fly. It may be that a game is playing out in a way that will, with my input, better progress the wider narrative arc of the campaign; perhaps a monster is placed in a way that it's not as dangerous as it could be, but with my help it can become more of a threat. Later in the campaign, a unit that has become a bit too big for its boots thanks to lucky 'advances', may find its strength reduced a little through the monsters I target it with. The addition of monsters on the tabletop gives more agency and gameplay control to me as the GM than many rulesets offer and make me feel a little less sad that I can't field my own unit in the games!



GETTING GRANULAR WITH DICE

There are red Skill Dice and blue Power Dice associated with the various weapons in the game as well as black Monster Dice for non-player attacks. A melee attack's success is determined by rolling Skill and Power Dice and adding the results together, then seeing if you have equalled or surpassed the target's Defence.

If you do, the damage is determined by the type of weapon used, and this is where the dice type plays its part. A figure performing a Melee Attack with a rapier will check their Skill Die for the damage total rolled, but one using a claymore will use the Power Die roll and add +1 as per the weapon profile. This means every part of an attack, from determining hits all the way to doing damage, is calculated with just the single roll of those two dice, making for speedy gameplay.

Once a target has been attacked, they can choose to Strike Back or Back Off, bringing more tactical options than in games where combatants fight simultaneously. This becomes even more interesting if a figure is attacked multiple times as they can get tired out and weakened. Every Melee Attack ends with the figures involved receiving a fatigue token, giving them -1 to their Defence and Melee stats up to -2. This is a great way to take down the game's more impressive and deadly combatants, by winning through attrition.

Shooting works in much the same way as melee but has the added rub of a targets being more difficult to hit if they are in cover or if the shooter is moving or mounted. As with a Melee Attack, there are reactions; this time, there's the opportunity to Return Fire or Dive for Cover. This makes *The Silver Bayonet* a game that is constantly evolving. Players will still need to make decisions out of their own activation, and the 'in control' player will still face potential dangers when they are activating their figures in the form of reactions.

GM note - The game features some optional rules, such as Critical Hits and Critical Failures, that bring a bit more chance and uncertainty to proceedings. As these make luck a more significant factor over skill, some people may choose to rule them out. In our campaign, an extra sprinkling of luck-based outcomes are welcome. It's often the moments of luck in a game or campaign that create talking points and live on in the memory of the participants. Our games will have all optional rules in play; I may even add some extras as the campaign evolves and I get increasingly familiar with the rules.



GETTING MORE GRANULAR WITH THE DETAILS

Weapons in the game need reloading, and though multiple firearms can sometimes be carried, you'll eventually need to skip moving in an activation to pause and reload. You can, happily, still shoot in an activation where you've reloaded, so there's nothing stopping you from laying down impressive fire if you're satisfied with your positioning on the tabletop.

Some figures have the Combat Rider Attribute, allowing them to mount up and trot across the battlefield faster than on foot. Being mounted brings melee bonuses and shooting negatives, but you can always dismount to continue the fight on foot.

Then there's the mental state of your combatants - an important element of gothic horror and one that is happily present here in Terror Checks. If failed, a Terror Check can lead to figures suffering -1 to other stat checks or even collapsing in a useless heap, considered out of action, and rolling on a Madness Table after the game.

GM note - Terror Checks (see the table below) are another area where I will make modifications. I plan on implementing a mounting tension mechanic in the later parts of the campaign that will lead to a heightened risk of models losing their cool. I don't want games to end abruptly due to lots of models collapsing and going out of action though, so I will also modify the Terror Check table to make it more likely figures fight on but at a potentially higher cost to their overall sanity. I'll modify the Madness Table (bottom) at this point as well to have a different post-game impact. If it feels right and individual figures develop their own personalities throughout the campaign, I might even dictate certain results specifically instead of having them roll on the table.

TERROR CHECK TABLE	
Terror Check Total	Result
2 or less	Collapse: The figure is removed from the table and must roll on the Madness Table after the game (see page 79).
3-4	Paralysed: If the figure is active, its activation ends immediately. It may not Move or take an action the next time it activates. Every activation after that, it must make a Courage Check (TN14). If it fails, it continues to do nothing. If it succeeds, it is no longer Paralysed and is instead Shaken.
5-6	Shaken: The figure suffers -1 to all Checks of any type for the remainder of the game.
7-8	Stunned: If the figure is active, its activation ends immediately. It suffers -1 to all Checks until the end of its next activation.
9-10	Distracted: The figure suffers -1 to all Checks until the end of its next activation.
11+	No Effect: The figure is unfazed and takes no penalties.

MADNESS TABLE	
Die Roll	Result
1	Permanently Insane: This figure should be removed from the unit sheet, along with any special equipment it carried, and sent to an asylum.
2	Episodes of Madness: If the controlling player rolls the same number on the Power Die and the Skill Die on an Initiative Check while this figure is on the table, it counts as a monster for the turn. It will activate in the Monster Phase and follow the normal rules for monsters, including attacking members of its own unit. This can only happen once per game. Further doubles on the Initiative Check cause no special result.
3	Spy for the Harvestmen: The Harvestmen have invaded this figure's mind and taken partial control, forcing it to sometimes aid their efforts. If this figure is part of your unit, one random opponent starts the game with one extra Monster Die in their Fate Pool. No player may receive more than one extra Monster Die this way.
4	Cursed: This figure now critically fails a Melee Check or Shooting Check if both the Power Die and Skill Die come up as a 1 or a 2, even if you aren't using the Critical Failure rules.
5	Imbalanced: This figure receives -3 to all Checks to avoid falling.
6-7	Confused: Any time this figure chooses to Dive for Cover, it moves in a random direction.
8-10	Nagging Doubt: The figure suffers a -1 reduction to its Health stat.

THE FICKLE FINGER OF FATE

We couldn't leave the rules examination without mentioning the Fate Pool. This is a few extra dice that can be used during the game to turn the tide of battle in your favour. It includes two Power Dice, two Skill Dice, and one Monster Die. These dice can be used as rerolls for any in-game check to negate some or all the damage a figure takes, reload a weapon without sacrificing an action, or change the behaviour of one of the beasts on the tabletop. This brings some great depth to the gameplay options you have.

GM note - I plan on making my own modifications to the Fate Pool, varying it to work differently for each nation and to reflect their experience through the campaign. More on this next month!

CAMPAIGNS

This being a Joe McCullough game, it has a hefty number of pages devoted to narrative and evolving play. Some figures in your unit will become heroes, others gibbering wrecks of their former selves, determined through tables for Injury and Death, Madness, Permanent Injuries, and Experience. We're expecting further expansions on these systems in follow up releases as has been the case with other Joe games.

GM note - I will be doing my own tinkering here, influencing the evolution of units in little ways to either help players who are struggling or make it more challenging for those who get off to a great start!

SCENARIOS AND SOLO PLAY

There are ten scenarios to play, but thanks to clue markers these have a lot of variety. Upon uncovering each clue marker (there are usually at least a couple on the table), a playing card gets drawn and cross-referenced with a table (Scenario 1's shown below). This will then cause other special events to occur that are connected to the specifics of the scenario. It means that games escalate and develop in different ways as they build to their climax.

It doesn't end there though; there's a guide on designing your own scenarios, rules for solo and cooperative play, even a solo campaign!

THE INVESTIGATION CLUE MARKER TABLE	
Card	Glue
Ace of Diamonds	Hobgoblin: The player that uncovered this clue should place a Hobgoblin (see page 142) anywhere on the table within 6" of the centre point.
King of Diamonds	Strange Footprints: The player that uncovered this clue should add 1 Monster Die to their Fate Pool.
Queen of Diamonds	Strange Claw Marks: The player that uncovered this clue should add 1 Monster Die to their Fate Pool.
Jack of Diamonds	Mutilated Corpse: The figure that Investigated this clue must make a Courage Check (TN10) or suffer -1 Melee and -1 Shoot for the rest of the scenario.
Ten of Diamonds	Severed, Partially Gnawed Limb: The figure that Investigated this clue must make a Courage Check (TN10) or suffer -1 Melee and -1 Shoot for the rest of the scenario.

GM note - I will, of course, use these scenarios as the building blocks of the campaign. The ability to put my own stamp on the narrative, adding specificity to each scenario's general theme, is a GM's godsend! The clue system gives me the chance to create branching paths and lead players along different narratives and to different locations. As well as the clue markers impacting the gameplay of that scenario, I'll have predetermined post-game outcomes for each one that was uncovered. This is something I suspect I will incorporate into future gaming and scenario development for games and periods outside of the world of *The Silver Bayonet* too as I love the way it works. It is an elegant but potential packed mechanic.

I want players to be able to form uneasy alliances and will let them play cooperatively at times in the campaign. More than that, though it may sound odd to suggest in a campaign involving multiple players who will regularly meet up, I intend to use the solo play rules at times too. This is partly to showcase them in a future Silver Bayonet Society article, but I have some fun plans for simultaneous solo play across multiple tables too!



BEASTS AND OTHER BITS!

The book's last two chapters take in a bestiary packed with monsters from the book's scenarios and the Unexpected Encounter Table as well as the attributes that are available to your unit figures and the monsters. These range from the mundane to the mystical.

GM note - I've already discussed elements of monster creation, and I want the various locales of our campaign to have a specific monstrous menagerie within each. More urban areas should have the kind of creatures who would thrive there, marshes and swamps would bring a different sort of menace, and while mountains might have sparser adversaries, they will probably be harder and more dangerous!

WHAT'S NEXT?

In part two of the Silver Bayonet Society, Marc will detail how he picked his British unit and show off a painting guide. We'll look at other players' units too, including Editor Dan's first ever fully painted figures [Believe it or not it's true, I usually just get others to do it for me! - Ed]. GM James will show off more of his campaign setting and the different house rules and systems we'll play with. You'll be able to use these in your own gaming to play out a Silver Bayonet Society campaign of your own!





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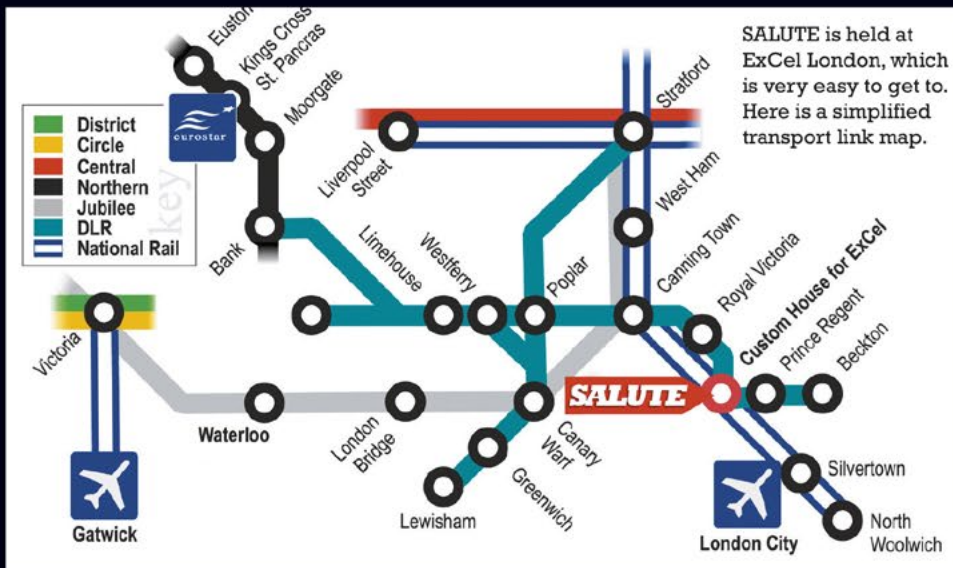
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PERFECTLY PAINTED FACES

Callum France shares some expert advice for painting faces that stand up to the closest scrutiny.

In miniature painting, hobbyists of all stripes unanimously agree that faces are one of the trickiest parts of a model to get looking perfect, but one of the most vital. They should be one of the major focal points on a figure, the place the viewer's eye travels to; therefore, we want them to look as good as possible.

Humans are built to recognise faces; anything that looks slightly wonky or 'off' will be even more startling because of that. While a truly 'wrong' face that gets everything out of whack may look odd, it is, intriguingly, a face that's almost there but not quite that will often cause the most visual discomfort to the viewer as they try and put their finger on the problem (see the uncanny valley description to the opposite page).

But fear not, I'm going to break down my process and show you how I paint highly detailed faces that hold up to scrutiny. I will share some tips and techniques on how to approach different sculpts, styles, and skin warmth.

HOW I PAINTED CROOKED DICE'S PROFESSOR JEMIMA WITTWOOD

DECIDING THE DEPTH AND APPLYING THE BASECOAT

The first step is to basecoat the skin. A basic basecoat mix, for me, is a 50/50 ratio of Bugman's Glow and Cadian Fleshtone. Don't reach for your paint yet though! Examine the sculpt and study the depth of the face; you might want to adjust your ratio accordingly. The shallower the face's recesses, the less tonal shift we can realistically transition between, so the less dark our basecoat mix should be.

Professor Wittwood's face is quite realistically proportioned and therefore shallow compared to other figures, so I add a little more of the lighter Cadian Fleshtone, making it a 40/60 mix instead. This is then applied to the face in thinned layers until good coverage is achieved.

EYE TO EYE

Once our basecoat is applied, the eyes come next. I usually go for a more exaggerated, cartoon-like style for the eyes with a thin black-line around the eyeball. This suits the feel of Crooked Dice figures, which I paint a lot of, and makes the eyes particularly striking.

Paint the socket and surrounding edge with Abaddon Black. Then paint the eyeball with Corax White. Using pure white for eyes is not advised; always choose an off-white paint as pure bright white eyes can look goggle-eyed or fall into the uncanny valley.



KEEP IT SIMPLE!

I typically paint Caucasian faces with a basic set of four colours; that is what this guide focuses on. These are:

- An off-white - I use Citadel Base Corax White
- A black - I use Citadel Base Abaddon Black
- A darker, warmer flesh colour - I use Citadel Base Bugman's Glow
- A lighter flesh colour - I use Citadel Layer Cadian Fleshtone

I choose GW paints because I have them, but you can use any brand you prefer. I like these colours because Bugman's Glow has a ruddy warmth, which contrasts with the cool off-white of Corax White. I also use a wet palette to ensure glazes stay thin and hydrated and make blending between colours easier.





THE UNCANNY VALLEY

The uncanny valley is not, unfortunately, a magical holiday destination in a fantasy land! It is a theory that the more a humanoid object closely but not fully resembles an actual human being, the more it will provoke a sense of eeriness and even revulsion in observers.

In general, the more something looks like a human, the more affinity we will have for it, but the 'valley' is where the viewer's affinity for the replica very suddenly drops off. It's why you might feel just fine about a basic humanoid robot (left) but the sight of Sophia (right), Hanson Robotics' much discussed 'social humanoid robot', will elicit a "burn it with fire!" response.

In figure painting, we are working in a micro scale and must paint in our own light and shadow. That puts us at risk, as we strive to paint more realistic miniatures, of falling into the uncanny valley. The most common risk area is the eyes, but the uncanny can rear up in all aspects of painting, especially on faces.



Next, return to the Abaddon Black and paint a small circle in the centre of the eye. If you're having trouble, try and paint it first as a vertical line, like a snake's eye, then widen it out. I tried to paint the irises of this model as if they were slightly squinting, so made them more of a semicircle, with the flat edge toward the bottom of the eye. This level of detail requires a steady hand, of course, but more than anything a brush with a very fine point.

Once the eyes are complete, clean up the blackline around them with your previous basecoat mix.

GLAZE UP THE SKINTONE

With the figure's 'soul' established through their carefully considered and painted eyes, it's time to add realism to the skin. I mix up a glaze, adding more of the lighter Cadian Fleshtone to the basecoat mix, then thin it until it is at a viscosity that flows well and can be applied in thin coats.

Layer this onto the skin, paying attention to where light would naturally hit the skin on a real person. This is much like painting with a zenithal highlight - a light source coming from a particular angle, usually above. If you want guidance, you can either photograph the miniature under a strong light, to examine the parts that catch the light, or apply a zenithal primer coat with an airbrush before painting begins (see the Introduction to Airbrushing article on page 28).

With that layering done, it is time to progress to a glaze of pure Cadian Fleshtone, glazing slightly less of the skin than before, then gradually adding Corax White to this, glazing up to the highest points of the face.

CAREFUL CONSIDERATION MAKES FOR FAITHFUL FINISHED FACES

This method of painting faces relies on the execution being plausible; the light levels must accurately reflect real life. Shown here is the first attempt I made at lighting the face of Professor Wittwood. I made the mistake of focusing on the technique - wanting to draw attention to the features, such as below the eyes and the chin. The result was technically good (for army painting it would be more than enough), but it did not 'read' like a face should. The contrast present was at odds with the shallow depth of the face's recesses.

For a display figure such as this, it's important the final finish looks as perfect as possible; so I returned to the glazes and brought the brightest skin tones further down the cheek, paying attention to how they would follow the laugh lines.

If you're struggling, and the figure doesn't provide great reference for light and shadow due to its tiny scale, shine a torch on your own face from above. You'll see how a strong overhead light reacts to the surface and contours of your skin.

While it took extra time, and it can be nerve wracking changing a 'finished' bit of painting, I feel that the result was much more effective at conveying this character's face.



HOW I PAINTED CROOKED DICE'S HALFLING



It's instantly apparent that this rugged looking Halfling has a lot of sculpt depth in his face. I chose to darken the initial basecoat mix considerably, using a 70:30 mix of Bugman's Glow and Cadian Fleshtone. This was to not only reflect that depth, but to also give the face a ruddier appearance, leaning into the warmer tone in Bugman's Glow.

After this basecoat the same zenithal-lighting approach was applied, lightening the mix and glazing up on the cheekbones, the forehead, and shape of the nose, paying attention to where light would catch.

You will notice that I didn't push the contrast too far on this face. Given the size of the surface area and the darker basecoat, I only mixed a little Corax White in the final glazes. Knowing the limits of how much contrast you can believably transition between is also essential in producing high-quality faces. Ultimately, this knowledge is only gained through trial and error, so paint often and assess the areas for improvement with each model you paint.

HOW I PAINTED GAMES WORKSHOP'S JAKKOB BUGMANSSON

When painting faces on Games Workshop figures such as Jakkob Bugmansson here, we can really notice the difference in sculpt depth. Games Workshop sculptors work to a more 'heroic' style, which means features can be far more prominent. We can afford to make the basecoat a darker mix because of this, using a 60/40 ratio of Bugman's Glow to Cadian Fleshtone. We can also bring in a select few other colours to give the face a little more life.

The process is largely the same, blending up through our glazes, but the lighting is a little different. We aren't looking at purely focusing the light from the top down as we did with Professor Wittwood and the Halfling - instead we have sharp crisp lines and caricature-like exaggerations. To some extent, this is to ape the 'Eavy Metal style, with our lightest colours 'drawn' to follow the sculpt's shapes to accentuate it whilst still acknowledging how light would impact the face. What results is a half-way house between the two disciplines.



You will see in the picture that some areas, such as the bags beneath the eyes, the tip of the nose, and the sharp cheek bones, would not necessarily catch as much light as we paint on or in quite the manner as we display, but the sculpt allows this slight diversion from principle. As you'll note, it still reads as a face. Here the focus is more on creating the illusion of realism within a more unreal style rather than the pursuit of realism.



For his scarred eye and lips, I mixed some Citadel Base Screamer Pink (a muted dark pink) and Bugman's Glow into a glaze consistency then ran the mix into the areas. For the texture on the lip, I simply mixed in more Cadian Fleshtone and painted lots of thin lines. Jakkob's upper lip is hidden by his facial hair, but if it was visible it would have been left in the initial skintone. The moment you add any kind of off-tone to both lips it will look like lipstick. This is not what you'd want for a hardy dwarf but is just fine for a figure such as Professor Wittwood who has accentuated lips. Even on her, the top lip is left relatively untouched but the red tone is deeper.

And there you have it! Three different faces painted with three slightly different approaches but all following the same basic principles. Understanding these concepts and replicating them will have you producing high-quality, believable faces in no time!

MODIFYING THE MELANIN

Painting other races and the hugely varied skintones present across the many nations and peoples of the world, will of course require variation in the tones you apply. My recent commission work has tended to Caucasian skin, so that is where this guide focuses.

Painting other skintones is not just a simple case of changing the base mix. Highlights will reflect differently and there will be a noticeable increase or reduction in how stark spot highlights are on skintones that have different levels of melanin present. Melanin, by the way, is a group of natural pigments found in skin and determine how skin colour looks to the human eye - people with less melanin will deviate from having dark skin.

I hope I might be able to talk about other approaches to some of the world's more populous skin colours in another article in a future issue of *Wargames Illustrated*.



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STALIN'S POLISH ARMY

Karim Van Overmeire surveys the 200,000 Polish soldiers fighting on the Eastern front, often unwillingly serving Stalin's agenda.

On 17 September 1939, a mere two weeks after the start of the German invasion, the Soviet Union invaded Poland from the east with no formal declaration of war. The Polish government fled the country and a Polish government-in-exile was formed by general Wladyslaw Sikorski.

Germany and the Soviet Union annexed the occupied territories, leaving the Poles on both sides of the new border subject to terror, repression, and even physical elimination. At least 300,000 Polish citizens were deported to remote parts of the Soviet Union; with France on its knees and Britain fighting for survival, the Polish future looked very bleak.

ENTER BARBAROSSA

Operation Barbarossa, the German invasion of the Soviet Union that started on 22 June 1941, was the big game changer. Churchill went out of his way to force the Polish government-in-exile to an agreement with Stalin, leading to the creation of a new Polish army that would fight alongside the Red Army while remaining under the authority of the Polish government in London.

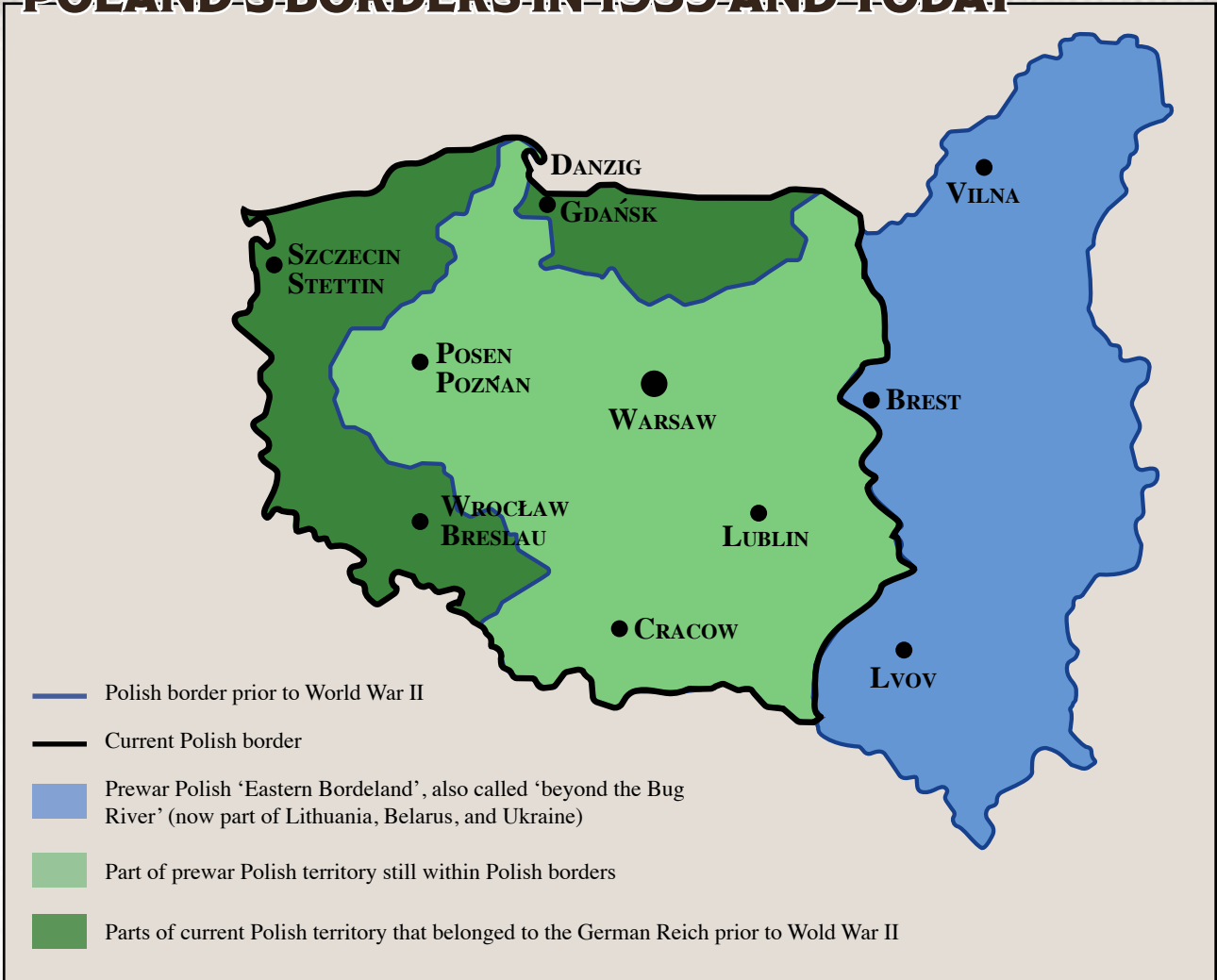
General Wladyslaw Anders was released from a Soviet prison camp to take command. Given the choice between starvation in the POW camps and participating in the liberation of their country, some 75,000 Polish men joined the colours.

The relations between the Poles and the Soviets stayed tense to say the least. The staunchly anti-communist Poles could not forget Stalin's stab in the

back. For their part, the Soviets did not miss an opportunity to point out that the Polish population had been left to their fate by their government and that Poland had participated as an accomplice of Nazi Germany in the partition of Czechoslovakia in 1938. The relationship between the newfound allies soured further when the Soviets proved unable or unwilling to provide adequate weapons, uniforms, or even food for the growing Polish army.

Anders refused to send his troops to the front before they were fully equipped and trained as he was not willing to sacrifice his men to prop up a regime that seemed to be on the verge of collapse. Moreover, there remained the question of the whereabouts of thousands of missing Polish officers that had been captured in 1939. The official declaration that the Soviets had 'lost them out of sight somewhere in Manchuria' was

POLAND'S BORDERS IN 1939 AND TODAY



Above: Polish soldiers in the Sielce training facilities near Moscow, summer 1943.

Left: Together to Victory.

not very convincing. In March 1942, it was decided to move the whole 'Anders Army' out of the Soviet Union and through Persia to join the British troops in the Middle East.

A GRUESOME DISCOVERY AND THE POLISH PLAN

In April 1943, the Germans announced the discovery of mass graves at Katyn: some 22,000 Polish officers and

intelligentsia, not 'lost in Machuria' but executed by Stalin's NKVD. Diplomatic relations between the Soviet Union and the Polish government-in-exile were suspended. In the meantime, Stalin had made up his mind about Poland: the country would reappear on the map of Europe as a communist-controlled 'people's republic' and would be shifted some 200km to the west, allowing Stalin to keep the annexed Polish territories.

Stalin set up his own Polish government-in-exile. The Polish People's Army (Ludowe Wojsko Polskie, LWP) was organized. This army would also become known as the Berling Army, or Berlingowcy ('Berling men'), after its first commander the renegade colonel Zygmunt Berling who had been recruited by the NKVD as early as 1940.

UNIFORMS AND EQUIPMENT

At first, the Polish People's Army was completely equipped and clothed from Red Army stores. Later, more distinctive clothing was issued, including the traditional Polish four-pointed *rogatywka* cap. Helmets were of the Soviet type, in dark green with often a white - and in my view dangerously striking - Polish eagle painted on the front.

Uniforms came in a bewildering variety of shades, from pale beige over yellowish brown to grey-green and khaki brown. As late as 1945, part of the

army was still dressed in civilian clothing. All this was mixed with Soviet issue items of clothing, high Russian-style boots, Russian ushanka fleece-lined caps, and leather or canvas ammo pouches. A small number of Soviet camouflage uniforms in the two-colour 'amoeba' pattern were issued.

Most of the equipment was also Soviet. The Poles were armed with Mosin rifles, PPSH-41 sub-machineguns, and DP 'record player' light machine guns.

Tanks were T70, T34-76, later T34-85, and by 1945 even a handful of heavy Josef Stalin IIs. The Poles also used BA-64 armoured cars; American lend-lease T48 halftracks with anti-tank guns; SU-85, SU-122, and SU-152 self-propelled guns; 45mm and 76mm antitank guns; 122mm howitzers; and 50mm, 82mm, and 120mm mortars. The Air Force was equipped with Yak-1 and Yak-9 fighters, Polikarpov Po-2 bombers, and Ilyushin Il-2 ground attack planes.

All this is excellent news for those wargamers who wish to field a new army but find themselves on a tight budget. It suffices to add some *rogatywka*-wearing infantry and T-34 tanks with white Polish eagles to your existing Soviet troops to field the Polish People's Army!

Illustration from *The Polish Army 1939-45*, by Richard Hook. (c) Osprey Publishing Ltd. www.ospreypublishing.com

1. Infantryman, 1st 'Tadeusz Kosciuszko' Division, LWP; 1945. Uniform colour varied; a grey-green shade was common, but some wore a more conventional khaki. This soldier carries a DP 'record player' machine gun and wears a Soviet helmet with the Piast-style eagle painted on the front; this lacked the traditional crown and Amazon shield, for ideological reasons, and was scornfully christened 'the plucked chicken' when the LWP reached Poland.

2. Tank crewman, 1st Polish Armoured Brigade 'Heroes of Westerplatte', LWP; 1944-45. This tanker wears a khaki LWP tunic over khaki overalls tucked into low boots, and the standard Soviet Army black cloth summer-type tank helmet. The weapon is the TT Model 1935 automatic.

3. Infantryman, 1st 'Tadeusz Kosciuszko' Division, LWP; 1945. The colour variation between uniform parts - cap, tunic, breeches, greatcoat - is typical. The high Soviet-style boots are worn here, as is Soviet equipment, including two canvas triple magazine pouches for the PPSH-41 sub-machine gun fitted with box magazines.



LWP RECRUITMENT AND COMMAND

Starting with the 1st Infantry Division *Tadeusz Kosciuszko* in the summer of 1943, the LWP grew steadily. By 1945, the LWP numbered 330,000 men, of which 200,000 were front-line troops. By now, most of the rank and file were no longer former POWs and deportees but conscripts from the liberated Polish territories.

Throughout the war, the LWP faced a serious shortage of officers as almost all career officers had been executed at Katyn or had left with Anders. The gaps were plugged by Soviet officers who made up almost half of the officer corps. Of the higher ranks, three quarters were Soviets. The political commissars in the army were almost exclusively Soviet. This was no superfluous measure as much of the Polish rank-and-file were not communists but patriots who preferred fighting the Germans to rotting away in a camp. A curiosity was the presence of chaplains. As far as I know, the LWP was the only army with both chaplains and political commissars in its ranks.



Right: An army with both chaplains and political commissars.

IMPORTANT OPERATIONAL HISTORY MOMENTS

October 1943: Lenino - an intimidating first outing

The LWP saw first action at the Battle of Lenino in Byelorussia on 12 and 13 October 1943. On the eve of the Tehran conference, Stalin wanted to prove that 'his Poles' were already actively fighting the Germans while the 'Anders Army' was still training in the Middle East. The under-equipped and inadequately trained 1st Infantry Division was launched in an attack against battle hardened Germans in strong positions across the swampy Mereya River.

The Poles were left without proper artillery support or air cover, accidentally shelled by Soviet katyushas, and their promised tank support got stuck in the soft ground. After two days of heavy combat, the division had lost a third of its effectives and was withdrawn from the front. Especially disturbing had been the fact that some 600 Polish soldiers had deserted to the German side. Some of them were ethnic Germans, others were Poles who had 'enjoyed' the hospitality of Soviet prison camps and had no wish to serve as cannon fodder for Stalin's ambitions.

Soviet propaganda presented the battle as a great success!

THE PLUCKED CHICKEN

The traditional military Polish white eagle sported a crown and a shield. The communists wanted to use the powerful national symbol of the eagle, but for ideological reasons the 'reactionary' royal crown was omitted. Thus, an eagle without a crown was painted on helmets and tanks. It soon got the soubriquet 'the plucked chicken'.



Above: Traditional Polish military eagle with crown and shield.

Left: Plucked Chicken at the Kolobrzeg Museum.



GAMING INSPIRATION

Lenino, 9 October 1943 - reconnaissance in force

Set up a board to represent a recon assault across the five-metre wide Meraya-river, attacking the German lines, which are on higher ground. The Polish infantry must invade the German lines and push them back while under fire from a heavy German artillery barrage. Represent this with on-table artillery if you're using a larger battle ruleset. In smaller figure count systems, such as *Bolt Action*, you can use rules such as Preliminary Bombardment to deplete the attackers.

A further challenge for the Polish commander is that there is a chance Polish soldiers will cross the German lines to surrender, not wanting to be used as cannon fodder for Stalin's plans. Roll a D6 each time a new Polish unit/figure comes within short range of the German guns; on a 1 the unit deserts to the German side. Remove them from play.

Lenino, 12 October 1943 - in the village of Trigubovo

Your tabletop should represent the ruins of Trigubovo, a village that was taken earlier in the day. The Polish infantry must defend while a seemingly relentless assault is made on their position.

The Germans should have air superiority represented, and their troops will make counterattacks from several sides supported by tanks and Ferdinand self-propelled guns. Determine at random which table edges each German unit enters from over the course of the game, bringing them in as reinforcements.

In the chaos, the commanding Polish officer went missing, so each turn roll a D6 for the Poles, on the first roll of a 1, reduce their ability to give orders for the rest of the game.

Tank support for the Polish player is 'imminent', but this support will only materialise on a D6 + turn number roll of 10 or more. At this point, the Polish tank support should roll in and the rest of the battle be played with no further reinforcements for either side.



September 1944: Warsaw - from Berling men to Poplawski men

By September 1944, the LWP had reached the Vistula river and occupied the Praga suburb of the Polish capital Warsaw. On the other side of the river, the Polish Home Army (AK) had risen against the Germans. The LWP attempted to cross the Vistula and link up with the AK, but Soviet artillery and air support was minimal. The Polish landing troops sustained heavy losses. After the failure of repeated attempts and the destruction of most of the landing boats, the already established bridgeheads were evacuated and the AK was left to its fate.

The headstrong actions of the Polish commander General Berling led to his replacement by General Stanislaw Poplawski. It was not until January 1945 that the embittered Poles were able to capture the ruins of their capital.

Below: Ten Days of Street Fighting in Kolberg. Kolobrzeg Museum. Painting by Stefan Garwatowski.

March 1945: Pomerania - a victory and a wedding

The First Army was now transferred northward and was engaged in the battles for Bromberg (Bydgoszcz), Posen (Poznan), and the fortified lines of the Pomeranian Wall (*Pommernstellung*). This was the scene of the last confirmed successful cavalry charge in world history. On 1 March 1945, near the village of Schoenfeld (Borujskiem), two Polish cavalry squadrons charged through the smoke of burning vehicles and overran a German antitank gun position.

Ahead lay the capture of the port of Kolberg (Kolobrzeg). The city was packed with refugees from the eastern provinces. The 10,000 strong German defenders - a combination of Volkssturm, panzer units, and French and Latvian SS - were supported by an armoured train and pocket battleships. Soviet forces had failed to take the city and now the LWP took over the attempt.

The battle for Kolberg had both strategic and propagandistic dimensions. The Nazis had just released the movie Kolberg telling the story of the stout and successful defence of Kolberg against Napoleon in 1807. For the Poles, Kolberg was the place where landlocked Poland could break out to the sea.

On 7 March, 28,000 Poles supported by flamethrowers, tanks, and artillery started an offensive against the stubborn defenders. It would take the attackers ten days of brutal street combat to reach the port. By then, the Germans had evacuated 70,000 civilians and most of their troops. Over 80% of the city had been destroyed. To celebrate the breakout of landlocked Poland to the sea, the Polish troops repeated the 'Poland's Wedding to the Sea' ceremony as had been done in 1920 in pre-war Poland.

In the meantime, the 1st Polish Armoured Brigade participated in the capture of the ports of Danzig (Gdansk) and Gdynia. For a brigade with the honorific title 'Heroes of Westerplatte', the return to Gdansk was extremely symbolic.



Above: Wedding to the Sea ceremony, 1945.

GAMING INSPIRATION

Berlin, 1945 - the war of the flags

Stalin had forbidden the raising of any non-Soviet flags; however, some Poles made national flags out of red and white signal flags. On 2 May 1945, the Polish flag was planted on the Victory Column in the Tiergarten, and the Polish soldiers who hoisted it were arrested by the Soviets and the flags removed.

The Polish presence was completely concealed in Soviet propaganda, and some Polish sources even claim that a LWP platoon arrived in the Reichstag before the Soviets and hoisted the Polish flag. This story has not been confirmed and there is no graphic evidence to back it up, but it is proof of the tense relationship between the Soviets and the Poles.

Play your own war of the flags in the ruins of Berlin between attacking Poles and Soviets against defending Germans. Give each attacking unit involved in the battle a national flag; their objective is to plant a flag first in one or more strategic German positions. The Germans could be played by an umpire, using solo AI play rules, or be under the command of a third player.



Above: Polish flag over Berlin, 1945.

April 1945: Bautzen - a seemingly suicidal push

The newly raised Polish Second Army consisted of 90,000 men and 500 tanks, but many of the men were inexperienced new recruits; the lack of a qualified cadre remained a major problem. The communist hardliner and hard drinking general Karol Swierczewski was given command of this army and the scene was set for the heaviest Polish defeat since 1939, as the Poles pushed towards Bautzen, with large gaps appearing between their formations.

On 21 April 1945, the Poles faced an attack in their southern flank and rear by Ferdinand Schörner's Army Group Centre. Swierczewski ordered his men to continue the advance on Dresden, leading to growing chaos. Many communication lines were cut. Bautzen was recaptured by the Germans and the Polish Second Army was split into four groups.

For a while, even Swierczewski himself was out of communication and eight Soviet divisions were needed to stabilize the situation. The Poles were eventually saved by the fact that the Germans ran out of fuel. Swierczewski's was briefly relieved of his command for incompetence, but his political connections saved him. All controversies were hushed up and after the war he was hailed as a great hero who had won a difficult victory.

The Polish participation on the Eastern Front ended with a drive on Prague. Since the baptism of fire at Lenino in 1943, the LWP had suffered the loss of 24,707 men with another 44,223 wounded.

AVAILABLE FIGURES

In 1/72 or 20mm, we are well served with two sets of plastic figures: Strelets M095 Polish People's Army and Ultima Ratio UR003 WWII Soviet & Polish Infantry.



A number of diecast tanks with Polish markings are available, such as the Amercom ACCS04 T-34/76, the Hobby Master 7003 Jozef Stalin IS-2 Heavy Tank, the Hobby Master 7022 ISU-152 Tank Destroyer, the Altaya AV41 SU-85, and the Atlas 4660122 Jozef Stalin IS-2 Heavy Tank. All these can be placed right from their box on your wargame table (if you have the correct screwdriver to handle those terrible triangular screws).



Italeri (set 7078) and Dragon (7262), among others, have T-34 modelling kits with Polish markings. Separate sheets with Polish People's Army decals are readily available (e.g. ToRo Models 72D05 and 72D31).

For skirmish-size actions in 28mm, you would probably be best served by Warlord Games' Soviet Infantry in helmets with some rogatywka-caps that you can repurpose from their 1939 Polish infantry set. You could mix these lads with the 1939 Polish infantry in greatcoats with Soviet helmets replacing the original early war Polish helmets.

FURTHER READING WATCHING

Unfortunately, there are few books or articles available in English. However, searching with keywords such as 'Lenino', 'Berling', 'LWP', 'Kolberg 1945' on YouTube will bring interesting documentaries and war movies from the communist era:

- Readers who combine their interest in wargaming with a love for heavy metal could start with 'Prima Victoria' from the Swedish band Sabaton. It shows combat scenes from the movie *Lenino 1943*.

[youtube.com/watch?v=YxYwpxLDar8](https://www.youtube.com/watch?v=YxYwpxLDar8)

- *Four Tank-Men and a Dog* (*Czterej pancerni i pies*) is a Polish black and white TV series based on the book by Janusz Przymanowski, a veteran of the 1st Tank Brigade. The four tankers, their German Shepherd, and the T-34-tank 'Rudy' achieved cult status in Poland.

[youtube.com/watch?v=CTB6ORZNBKA](https://www.youtube.com/watch?v=CTB6ORZNBKA)

- The movie *Red Rowan* (*Jarzebina Czerwona*) (1969) tells the story of the combat in Pomerania in 1945.

[youtube.com/watch?v=ZU3H50tFico](https://www.youtube.com/watch?v=ZU3H50tFico)

- *Krieg Kolberg 1945* shows a brief reenactment of the combat for Kolberg.

[youtube.com/watch?v=sZnrzpsbaZI](https://www.youtube.com/watch?v=sZnrzpsbaZI)



Above: *Four Tank-Men and a Dog*.

BUILDING BREEZEHOME

- PART TWO

Callum France continues his Breezehome build from last issue, then finishes with a fine paint job. If you missed Part One of this article, in last month's magazine, head to the *Wargames illustrated* website to download a free PDF copy.

FINISHING THE BUILD

THE BEAMS



1. I cut three pieces out of the 1.3cm balsa block (see *Wi406* for full material list) to around 1.5cm in length to act as supports for the roof beams. These are glued the tall way up onto the trim on the second-floor panels so that they hang off with a moderate overhang.

2. Now it is time to create the long beams, starting with the one at the back, connecting together the identical panels. The beam should overhang 1cm from the blocks you've just made on each side and be roughly 21cm long (your build size may vary somewhat). Make sure you score each side before cutting and use a sharp blade so that it cuts the balsa rather than tears it. Once cut, smooth the edges slightly with sandpaper and round the corners. Drag the wire brush along each face (including the ends), then glue to the balsa blocks. Apply a gentle weight on top of the contact points just in case it bows slightly.

3. On to the second beam. Ignore the panels in this picture for the moment, we'll be making those shortly. Measure and cut another beam - this one should be around 19.5cm, but again check for your build. You still want the 1cm hangover at the front. The key to this holding together is a good join between the balsa strips, so ensure the angle at the end fits snugly and that you apply enough wood glue. You'll also need to support this beam underneath as it dries, otherwise it will slip and fall - that's what all those random beams are in the previous pictures, they're helping to hold it up.



4. Finally, we'll make the side beams. The first is difficult to make, but once you have it exactly as you'd like, you can use it to trace out the other five. There are guides online you can follow to cut your own. The angle of each edge is 30 degrees, and the length should be roughly 16.5cm on the longest edge, though adjust this if you want the beams to hang lower.



5. Cut out your first piece, then sand it to the right angle and shape, continually test fitting it against the edge of the panel and the top beam. Once you are happy, trace this shape five times into your 1.5cm balsa strip and cut out the others. Remember to sand the edges and ends as well as distressing the wood with your wire brush to sell the effect.

Once you have all six pieces, test fit to see if they all line up. If the angle is slightly off, you can use your 240 grit sandpaper to fix this. The important part is to have the balsa beams flush to one another, including that slight overhang from the first cubes I glued down. Once happy, you can glue them all to their respective panels.

THE ROOF

1. Now let's tackle the roof itself. We're returning to the foamboard for the structure - check the online guides for our measurements for each panel, though these may require slight alteration depending on where your second-floor panels are located.

Remember to overestimate and initially cut a piece larger than you need. You can always trim off more - you can't add it back on (which I made the mistake of in the next step. Do as I say, not as I do!) Once you have the pieces cut, test fit them in alphabetical order. You want them to rest snugly on the side of the second-floor panels.



2. If a piece doesn't quite fit, gradually sand the edge with your 240 grit sandpaper until it does. Your building should look something like mine. As you'll notice, there is a slight gap where the beam and foamboard meet on my build. Don't worry, any minor gaps like this are fixed in the next steps. You may also notice that I haven't cut out the small, angled slot on panels C and D - I learned the hard way that this should be done before gluing the panels in place! Once happy, remove the panels and glue several 5mm strips of balsa sheet to the bottom edges and the slots on panels C and D, just like I did for the top piece of foamboard.

3. Once all the balsa edges are dry, you can glue the panels down. Make sure you glue them in alphabetical order, just as you did when dry fitting, otherwise you may block yourself from fitting panels in. Where panels B, C, and D join, there might be a slight gap of no more than a few millimetres. This is rather helpful when it comes to attaching our tiles, so don't fret. Speaking of tiles, let's get cracking on them.



ADDING TILES



1. Making the tiles is a rather dull but worthwhile process. Sketch a grid onto the untreated side of your cardstock with each tile measuring 1cm across and 1.5cm up. You will want roughly 20 tiles in each row of the grid, and 18 rows to cover the largest panels.

Once you've measured out your rows, the fun begins. Use your pencil to round the corners of the bottom of each tile. Once you've sketched a row's shapes, you can then use your Xacto knife to cut the corners out of each of these tiles and cut the entire row from the grid. You now have one row of tiles. Onto the other 60ish

2. I recommend you work on one panel at a time just to ensure you don't go mad from boredom. Once you have roughly enough tile rows, you can begin gluing them down. I started on the smaller panels, and I recommend you do too; it helps you become familiar with the process without ruining a larger panel. Take your first row and start from the bottom. Press the row into the space to see how many tiles you'll need then add one and trim. This is because you may have to cut that final tile at an angle in order to fit the piece. The tips of the tiles on the bottom row should hang just below the bottom of the foamboard. Once content with dry-fitting the piece, you can glue it down. I used the wood glue again because it bonds quicker than PVA and means the row won't slide as I add further layers.

Alternate the tile placement so they create the pattern seen in the image, making sure you glue each row as close to the beams as you can to hide any gaps from slightly-off joins.

Work your way around the roof a panel at a time, using the same process for each. This is where the entire build really comes together.



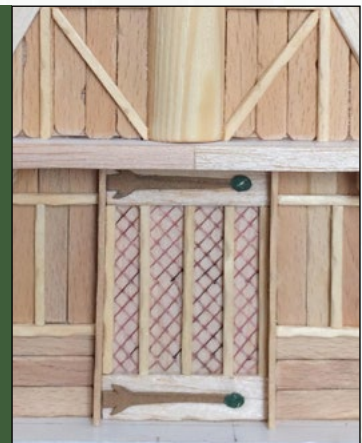
FINAL DETAILING

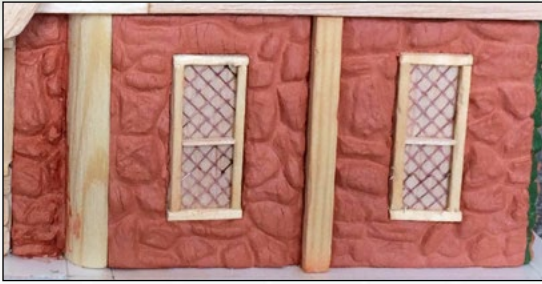


1. For the sections where both panels join, I cut a barbecue skewer down to around 16cm in length, used my knife to create a more subdued point, then textured it with a wire brush. It is glued between the roof points to hide any gaps.

2. For the details on the front door, it's time to use wire mesh. The mesh I bought was self-adhesive, so I simply pressed the mesh onto the door with a toothpick after cutting it out. You can use a thin coat of PVA on the door before applying the mesh to hold it in place. The trick to making this effect work is having the lines match up across multiple panels, so be mindful of this when cutting.

The bars at the top and bottom of the door are made from card and the little round bits at the end are small pieces of greenstuff. All of this was attached with glue.





3. Use the same mesh technique to create the windows. Once the mesh is stuck down, cut a 2mm strip from your 1mm balsa sheet and glue into the middle of the frame using wood glue.

4. The final step is to coat the wood and card sections in watered-down PVA glue to harden and seal them. I recommend a 3:1 ratio of water to glue. Make sure the glue doesn't pool or touch the clay; this will reactivate it and cause smudging/running. Once the PVA is dry, spray the clay sections with a few thin coats of varnish. Your Breezehome is ready for painting!



PAINING BREEZEHOME

Now that you've built Breezehome, you'll want to paint it to get your Dovahkiin's starter home looking just as it does in *The Elder Scrolls V: Skyrim*. First, I have to prepare the house for a lick of paint.

PREPARING BREEZEHOME

The cobblestone sections of Breezehome want to be primed with a grey spray primer. This is because any liquid in our paints will reactivate the clay and smudge the detail that I worked so hard to etch in; therefore, I need to seal it before painting. Ensure your spray primer fully coats the clay pieces. The balsa, wood planks, and roof tiles all need to be coated with thinned PVA to seal the wood and help paint adhere.

I used craft paints for most of the painting; this is because a lot of paint is needed to cover the surface and the paint's texture isn't much of an issue, so craft paints make things cheaper overall.

PAINTS AND MATERIALS

- Grey spray primer (I used Citadel's Mechanicus Standard Grey)
- PVA Glue
- A set of old brushes
- A large drybrush
- A size 2 brush
- Crafter's Choice Burnt Umber, Taupe, Fawn, Black, Grey, and Yellow Ochre
- Citadel Screaming Skull, Pallid Wych Flesh, Rhinox Hide, Dryad Bark, and Calgar Blue
- Geek Gaming Scenics Matt Scenic Sealant, Light Green Foam Scatter, and Brown Foam Scatter

WOOD PLANKS

These start with a few thinned coats of Crafter's Choice Burnt Umber, which has a warm, chocolatey tone to it. It's a little darker than the wood seen in Skyrim but our subsequent drybrushes will lighten it up.

Next, I make a wash for the surface. Using normal miniature paint washes would be expensive, so I mixed Geek Gaming Scenics Matt Scenic Sealant with Citadel Rhinox Hide and a touch of Black, and brushed the entire surface with a liberal coat, avoiding pooling on flat surfaces.

Once this was fully dry, I progressed through Crafter's Choice Burnt Umber, then Taupe, then mixed in Fawn (an off-white, close to Citadel's Ushabti Bone or Vallejo's Buff) and with a large, soft-bristled drybrush worked in circles to pick up all the wood texture. Progressively adding more Fawn into the mix and drybrushing lighter and more selectively makes for great looking wood.

The final step is to paint the peeling paintwork on top. I used Citadel Calgar Blue applied with a smaller brush and ever-so-slightly thinned paint. This is applied in a rough, patchy coat. Remember, it wants to look like it's coming off and show some of the wood too, don't fully cover the surfaces.



BALSA BEAMS

The thick wooden beams and trunks begin with a few thinned coats of Crafter's Choice Fawn. This is very bright, but the subsequent wash will bring it down and desaturate it for us. Next, mix up another wash using the Matt Scenic Sealant, but this time using Citadel Dryad Bark in the mix. When applying this wash, try not to overwork it as it can reactivate the previous coat and start to smear. I want this coat to be heavier than the wash on the planks to really bring out the detail I carved into it.

Leave it to fully dry, then drybrush the Fawn back over it, then add in a brighter off-white, such as Citadel Screaming Skull, then use Citadel Pallid Wych Flesh. Don't push this drybrush too far, as you want the darker wash to still be visible.



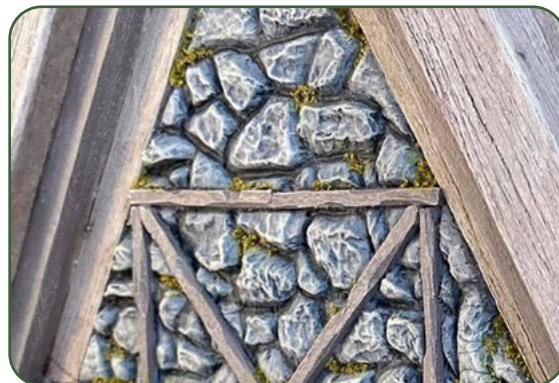
ROOF TILES

These are covered initially with a half-and-half mix of Crafter's Choice Yellow Ochre and Taupe, with a little off-white added to desaturate the colour. I mixed up another wash, using Dryad Bark once more, along with a little grey to increase the desaturation.

Remember on the balsa beams, when I said that overworking the wash application reactivates the previous layer? I want to do that now to create an uneven colour distribution across the tiles for a little more visual interest.

With that done, I drybrushed using the bone colours, first with Fawn, then mixing in Screaming Skull. This drybrush is very heavy, but with little paint on the brush, so that it not only catches the edges, but the very subtle texture of the cardboard.

The final touch is to mix in some green flock with PVA glue and apply it to the crevices and recesses of the tiles to create the effect of Moss. Use this mix to hide any sloppy cuts or rough transitions between the beams and the tiles. I used Geek Gaming's Light Green Foam Scatter. This product works particularly well as the green colour leeches slightly into the PVA, meaning you can tint some of the tiles with just the PVA mix.



THE STONES

Crafter's Choice paints do the heavy lifting here again. I mixed their Grey and Black in a 7:3 ratio for the basecoat and washed with a custom wash as before, using black paint and a hint of Rhinox Hide.

I then drybrushed heavily with pure Crafter's Choice Grey, then steadily mixed in Fawn and white to give a little warmth to the rock. This process was very much a case of seeing how the drybrush looked, and if it felt too intense, I would reapply the wash to darken it and drybrush again, but lighter.

Once I was happy with the finished rocks, I wanted to increase the contrast and define the shape of the stones a little more. I thinned down Citadel Abaddon Black and painted it directly into the recesses.

The last step was to selectively apply moss where it grows in Skyrim, using the same technique as on the roof tiles.



THE GROUND

I painted the entire base of the board using Burnt Umber before coating it in PVA and sprinkling on Geek Gaming's Brown Foam Scatter. I then sealed the foam down by misting Geek Gaming's Matt Scenic Sealant over the surface.





Above: The finished Breezehome model in all its glory. Left and below: Breezehome as seen in the Elder Scrolls V: Skyrim video game.



Left: A Stormcloak Skirmisher from the Elder Scrolls: Call to Arms Miniatures Game by Modiphius. Painted by Callum French. Callum will share how he painted this figure in an upcoming issue of Wi.





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RAVEN'S REVENGE

Following on from our interview with the design team in last month's *Wi*, here we present an exclusive *7TV: Fantasy* scenario by Karl Perrotton and Nathan Dawber.

Beyond the edge of reality is a world of sword and sorcery! Brother fights brother for the fate of a kingdom with dubious special effects and a disco soundtrack! *7TV: Fantasy* presents ... Raven's Revenge.

Come explore *7TV*, where your models are the actors, your gaming table is transformed into a movie set, and your favourite fantasy movies are lovingly pastiched and made playable on the tabletop!

FEATURE PRESENTATION

In this game of *7TV: Fantasy*, we capture the low-budget wonder of the best VHS sword and sorcery classics of yesteryear. Here, in a thinly-veiled hawkish homage, we follow the exploits of Raven and his band of freedom fighters in the struggle against the devil's agent, Vultar!

THE STORY SO FAR ...

The conquering warlord Vultar has besieged the convent of the Sisters of the Way to strip it of its relic - the powerful Rune Sword. They now hold the Abbess and her flock hostage and plan to sacrifice them to the Dark One - Vultar's diabolical master.

The exiled Raven has gathered his allies and now mounts a raid on the Abbey to try and end his brother Vultar's wicked plans!

Will Raven prevail? Or will the villainous forces crush his efforts and bring about a reign of terror to last a thousand years?

CASTING CALL

The Heroes - 36 ratings

Raven (Tragic Hero Star - 10 ratings) has returned from exile swearing revenge for the death of his wife and father at the hand of his brother Vultar! He leads the fight with steely resolve and much sword hurling!



Left: *The Sorceress.*

The Sorceress (Wise Mentor Co-Star - 7 ratings) is one of the few who could hope to stand a chance against Vultar's infernal master. She appears to be blind and has magic powered by ... disco energy? The best special effects that 1980s low budget fantasy can buy anyway!

Joining Raven in the supporting cast: the swinging hammer of the towering giant **Thaun** (Steadfast Goliath Co-Star - 6 ratings); the one-handed **Reynard** (Mercenary Extra - 3 ratings) and his devastating crossbow; the melancholy elf **Corvus** (Elf Scout Extra - 2 ratings); and **Baldur** the Dwarf - a wise-cracking thief (Cutpurse Extra - 2 ratings).

They have also gained holy allies from the surviving convent members. These are **Sister Majorie** (High Priest Extra - 3 ratings) and **three Nuns** (Acolyte Extras - 3 ratings).

7TV **TRAGIC HERO** HEROIC STAR

FIGHT	5	4	MIND
SHOOT	3	3	BODY
DEFENCE	10	5	SPIRIT

STAR QUALITY Melancholy Moment

SPECIAL EFFECTS Atonement, Dark Pact, Rune of Anguish, Soul Stealer

ATTACK	RANGE	STRIKE	EFFECT
Sentient Blade	0"	+10	-1 Health, Soul Stealer
Bitter Confrontation	0"	+10	Blast 3", 0 Health, Weakened

10 **HEALTH**



Left: *Raven.*



Above: *Thaun.*



Left: *Corvus.*

The Villains - 36 ratings

General Vultar (Wolfish Warlord - 10 ratings) is a twisted agent of evil, hell-bent on ensuring total dominance over the land for his infernal master.

As reliable as he is cruel, **Draga** (Ruthless Lieutenant - 6 ratings) executes orders with unwavering obedience. He serves Vultar as second-in-command of his forces and has inspired a fearsome reputation amongst his soldiers.

With a raging bloodlust and brutish strength, **the Beast** (Guardian Beast - 4 ratings) will tear apart anyone that dares threaten Vultar.

Vultar has brought a small retinue to the abbey, expecting little resistance. These include four of his faithful **Raiders** (Chaos Raiders - 10 ratings) and three of the sinister armoured **Honour Guard** (Sorcerous Sentinels - 4 ratings).

SHOOTING SCRIPT

Scene

This climatic battle between the blood brothers Raven and Vultar takes place in the besieged island convent, during a daring attempt by the heroes to rescue the Abbess!

The aim for the heroes is to protect the Abbess and drive back the forces of evil.

The aim of Vultar's villainous forces is to prevent the heroes' escape and to recover the relic.

WOLFISH WARLORD VILLAINOUS STAR

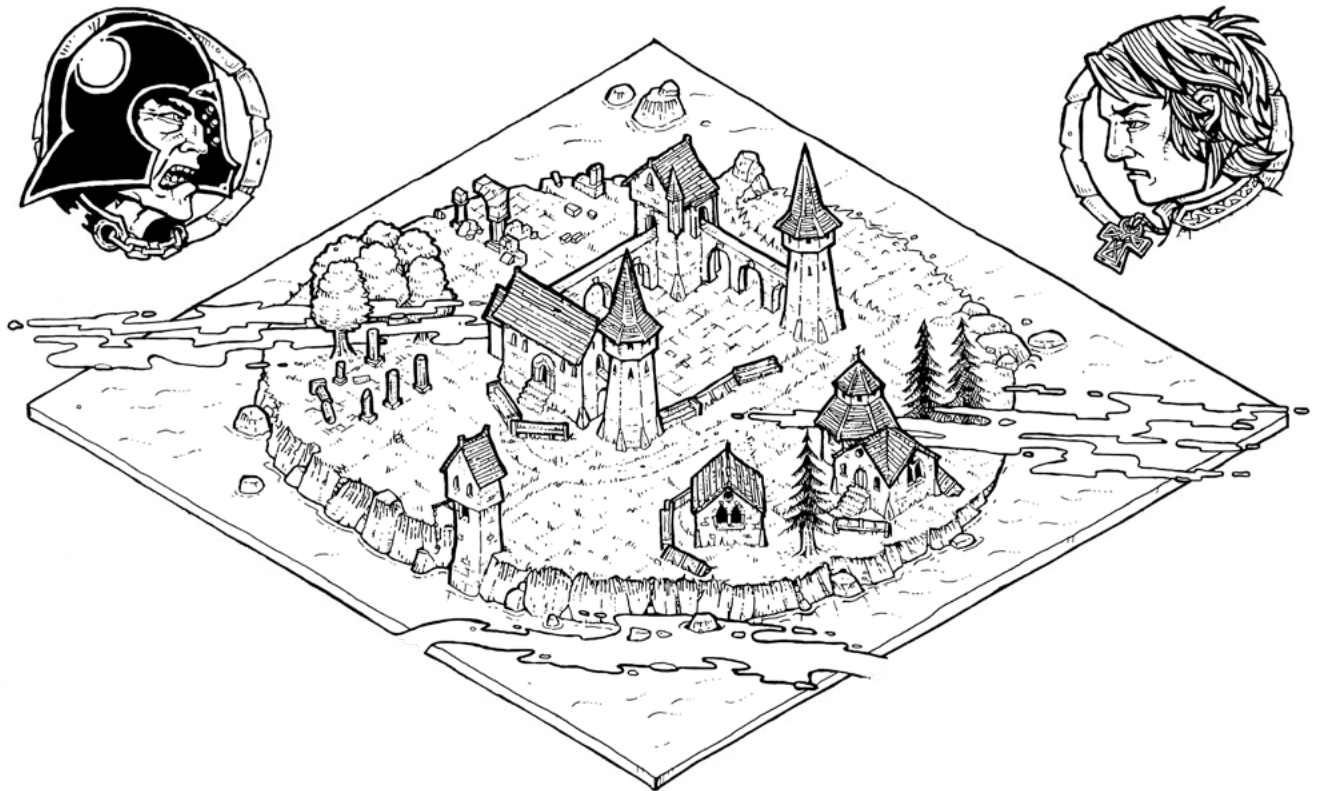
FIGHT 5 MIND 4
SHOOT 4 BODY 5
DEFENCE 10 SPIRIT 5

STAR QUALITY Pillage and Burn
SPECIAL EFFECTS Advance!, Blood Red Banner, Brutish, Cunning Skirmisher, Live for the Kill

ATTACK	RANGE	STRIKE	EFFECT
Crushing Grip	0"	+10	0 Health, Captured
Battle Axe	1"	+11	-1 Health
Horn Bow	18"	+8	-1 Health
Reckless Hate	9"	+9	0 Health, Weakened

10 HEALTH

JUST ADD
FANTASY



Location

Action takes place on a mist-shrouded island. At the centre of the island lies the large Abbey surrounded by small buildings and cloisters, many of which are ruinous and abandoned through lack of funds. Copses of winter-bare trees also provide ample cover.

In an attempt at a vain defence against Vultar's invaders, the Sisters have hastily erected barricades made from pews and other furniture. These obstacles provide plenty of additional scatter.

Set-Up

All heroic models begin play on the island shore on the northern edge of the 4' by 4' playing area. The villains are sacking the Abbey, so must be placed within 3" of the Abbey building.

All six objective tokens are used. Turn the numbered objective tokens face down, then mix them up. Players alternate placing the tokens (starting with the heroic cast) until all are placed. No token can be placed closer than 8" to any model.

And ... Action!

The heroic cast has the element of surprise, so gains the initiative and is on-screen first.

SPECIAL RULES

Abbess in Chains

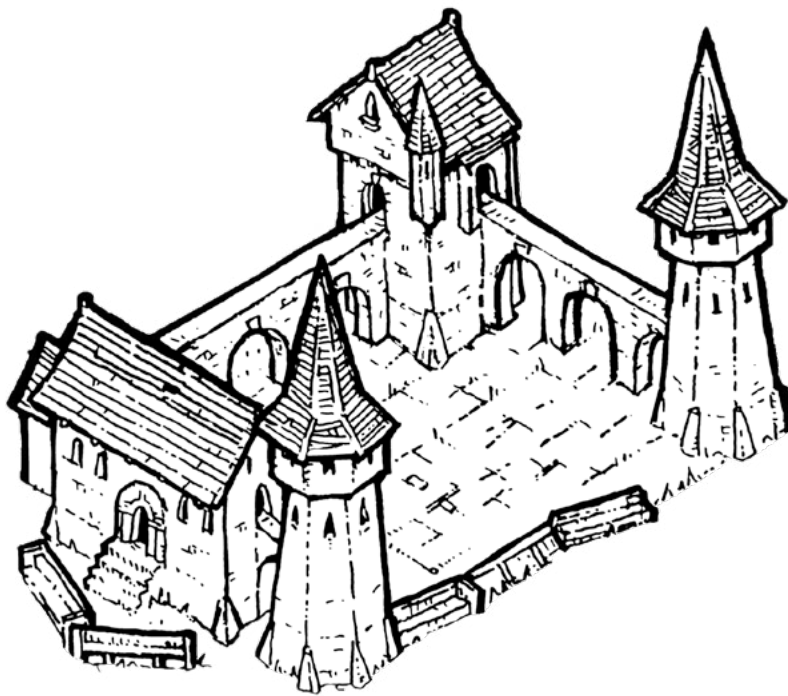
Raven's raid is targeted on locating and keeping the Abbess alive, while the opposing legions of darkness want to kill her. Each side must first find her because she has escaped Vultar's clutches in the heat of battle.

In this game, objective tokens represent: the captured nuns (taken from the cream of British character actors), the perils of low budget special effects, and the ultimate treasure - the Rune Sword!

When a model comes into contact with a token, turn it over to reveal the number, consult the table below, then remove the objective token from the playing area before performing the token's effect.



Token Number	Effect
1	Nun shall pass! An obstinate sister blocks your way. Any models within 6" of this token gain the Immobilised status.
2	Drugged, by God! One traitorous nun tricks you into drinking a drugged draft! This model gains the Poisoned status.
3	Too much dry ice! Low budget effects impede you! This model gains the Distracted status.
4	Disco Soundtrack! An anachronistic beat stirs you on! All presence attacks have twice the range until the next act begins.
5	The Abbess! Hiding in a priest hole, you discover the Abbess. One free Prisoner Extra is added to your cast.
6	The Rune Sword! An unearthly song draws you to an open tomb of a once great warrior. You gain the Rune Sword Macguffin.



VICTORY POINTS

Victory Condition	Notes	VPs Gained
Abbess remains in play	Heroes only	+2
Abbess removed from play	Villains only	+2
Each heroic Star or Co-Star removed from play	Villains only, per Health that model had at the start of the chapter	+1
Enemy has no models in play	Do not also gain VP for axing	+2
Enemy cast is axed		+1
Each enemy Star or Co-Star with one or more statuses		+1
You found the Rune Sword		+1D3

PRODUCTION NOTES

The '80s saw an explosion of sci-fi and fantasy movies. Studios were clamouring to produce the next big blockbuster and cash in on the craze, but for every *Star Wars* there was a *Starcrash*, and for every *Conan the Barbarian* there was a *The Warrior and the Sorceress!*

7TV welcomes them all, celebrating the big budget hit and the lesser known 'straight-to-video' releases; these include low budget cult movies like *Hawk the Slayer* (1980).

This British sword and sorcery cult hit is a wonderful and peculiar beast in which a mix of our favourite English character actors take on a scenery chewing villain played by Jack Palance. Highlights include tragic heroes staring into the middle distance; lots of dry ice and ringing sword effects; automatic firing bows; and some arguably anachronistic disco-styled music and special effects (check out the glowing ping-pong balls)! Just the sort of thing we love at Crooked Towers ... but bearing no relation to this scenario at all ... ahem!

Below: The glory of the original Hawk the Slayer poster art.

Left: The characters.



LEVELS OF VICTORY

Draw

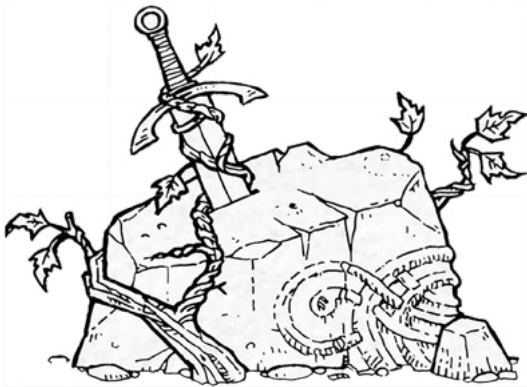
Despite heavy fighting, the day has yet to be decided. Weary and battered, both forces withdraw.

Heroic Victory

Vp Difference	Level of Victory	
0-3	Minor Victory	After a hard-fought battle, Raven's forces gain the edge and manage to push back Vultar's agents long enough to launch an escape. However, losses were heavy and many were left behind in the ordeal.
4-6	Decisive Victory	The nuns tentatively unbolt their cell doors and peek out cautiously, wondering if the fighting is over. The Abbey has been reclaimed and the legions of darkness are in retreat. They will be back, but for today, the Abbey is free once more.
7+	Crushing Victory	Vultar is defeated, the realm is safe, and the holy relics are secure once more. The few raider survivors flee into the mountains as Raven's band cheers in triumph behind them.

Villainous Victory

Vp Difference	Level of Victory	
0-3	Minor Victory	The traitor Raven and his rebels have been slain where they stood. However, the fight consumed much of Vultar's army, and he must wait for its ranks to be replenished before marching forward.
4-6	Decisive Victory	The resistance has fallen one by one. Vultar's forces can raid with abandon. Now begins the long fight to subjugate the rest of the realm.
7+	Crushing Victory	Today marks the beginning of the Dark One's iron rule. The Holy Relic has been recaptured and any resistance obliterated. The world will remember this as the day where evil triumphed over all.



PAINTING VICTRIX'S ACHAEMENID PERSIANS



Using several of the techniques covered in his Introduction to Airbrushing (and more besides) Marc paints the new Victrix Persian Achaemenid cavalry.

As I have come to expect from Victrix, these new plastic miniatures are of exceptional quality. The detail is crisp and refined and the frames offer a wide range of poses and weapon options. It is possible to equip the riders for the early or late Achaemenid period (550-330 BCE) and with a little conversion work - as shown on the Victrix website - you could even transform your troops into mounted archers.

Two different rider frames are available - armoured or unarmoured - but the mounts are the same frame regardless of what type you get. These frames contain dynamic horses, divided into right and left halves; make sure you fill that gap with putty before painting!



HAPPINESS IN HORSE BRUSHING

The first part of this tutorial focuses on the painting of the mount. I genuinely love painting horses and often find myself studying source images for longer than may seem logical, but this research proves incredibly insightful and helpful once I have my painting gear in hand.

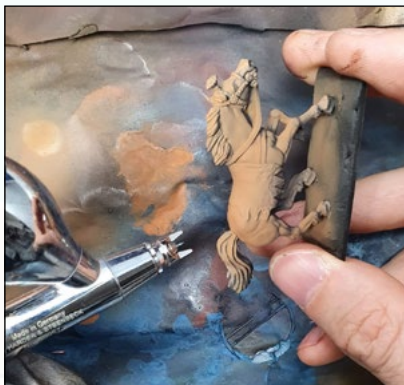
INITIAL AIRBRUSH WORK

1. I started by giving the horse a zenithal base, beginning by airbrushing the whole miniature black first. Once this was dry, I airbrushed on a layer of white paint, only targeting the horse from above. This left the recesses appearing darker than the highpoints, creating the impression of shadows. This will prove very useful in the next steps.

More on zenithal highlighting on page 95.



2. Angling the airbrush at the model from beneath, I applied Vallejo Game Air Charred Brown and Vallejo Game Air Hexed Lichen, mixed at a ratio of 1:1 and thinned to a glaze. This created my shadow colour, reinforced by the darker areas of the zenithal gradient.



3. From above, the horse was airbrushed with Vallejo Model Color Orange Brown, again thinned to a glaze. Just because a paint isn't listed as an 'Air' paint doesn't mean it can't go through an airbrush, you just might need to thin it a little more.

There was no primer left visible following the application of this colour, replaced by a warm natural highlight layer.



4. These two coats were then tied together with the application of an all over coat of Vallejo Game Ink Sepia. A second coat was applied once the first had dried, building up the saturation gradually. Ensure you keep your airbrush at a low psi when using such thin ink through it, to avoid leaving 'tails' where the pressure of the air streaks the ink.



DETAILING THE HORSE

1. The rest of the foundation colours were then applied by brush. The key was to produce a smooth and fully opaque finish, applying additional layers, if required.

- Saddle: Vallejo Extra Opaque Heavy Blue
- Mane: Vallejo Game Color Charred Brown
- Hooves: Vallejo Model Color Matt Black
- Leather reins: Scalecolor Red Leather



2. To emphasise the details, I applied a black pin wash (a directed wash that flows around the recesses of the parts) with a thinned 1:1 mix of Vallejo Game Wash Black and water. The leathers and mane were given a liberal wash all over, using the same black wash.



3. To emphasise the muscles of the horse and add texture to the fur, I mixed Vallejo Model Color Orange Brown, Vallejo Model Color Off-White, and water at a 1:1:1 ratio. I carefully applied this mix to the upper aspects of the horse's defined musculature. To add extra pop, I added an extra drop of Off-White to the mix and applied it to the highest of these points.



4. The next area to highlight was the mane. This was done with a 2:1 mix of Vallejo Game Color Charred Brown and Vallejo Model Color Ivory, thinned with water to flow smoothly. Each cluster of hair was given a highlight layer, leaving the previous colours visible in the recesses.



5. The mane was given a second highlight, adding an additional drop of Ivory to the previous mix. This time the focus was on those strands of mane that would be most exposed to a top-down light source, covering less of the fur than in the previous step.



6. To tie the highlights together, the mane was given a wash of thinned Warcolours Antithesis Brown 4. This is a translucent paint that makes excellent glazes and washes, working much like a Citadel Contrast paint.



TEXTURING THE LEATHER

One of my favourite parts on any project is painting leather, and here I chose a warm red leather tone. I textured and highlighted with a thinned 2:1 mix of Scalecolor Red Leather and Vallejo Model Color Off-White. The aim is to make the leather look scratched and used, so I painted lines criss-crossing the surface of the reins.

This texture was given extra pop by adding an additional drop of Off-White to the mix and emphasising the most exposed aspects.



HOOVES

I painted the hooves rather simply, applying thin vertical stripes to give the impression of grooves on their surface with thinned Vallejo Model Color Neutral Grey.



METALLICS

1. The first step when painting the metallics was to give them a coat of thinned Scalecolor Thrash Metal.
2. Thinned Sepia Ink applied over the whole surface of the silver makes the metallics appear bronze.



THE SADDLE

1. The focus finally turned to the saddle, which required highlighting. As most of the saddle is hidden beneath the rider, it is not necessary to spend as long on this area as might usually be the case. However, I applied a mix of the original Vallejo Model Color Royal Blue and Vallejo Model Color Ivory through stippling and layering.
2. To tie the highlights together, I created a blue glaze using Vallejo Game Ink Blue thinned with plenty of water and applied over the whole surface of the saddle.



APPLYING A SADDLE PATTERN

If you want to make a showpiece unit, you can add further detail to the saddle; I couldn't resist! Reference books will prove helpful when deciding on a design. I picked a simple dual square pattern.

A. I established the shape using a 1:1 mix of Vallejo Model Color Blue Grey Pale and white, thinned with water. I often use a little fluid retarder in the mix when painting freehand patterns as this can help keep the paint wet on your brush.



Painting straight edges can prove tricky when painting over folds. I always try to let the shape of the miniature guide my brush and to not force things too heavily.

C. I used white to emphasise the high points of the pattern.



B. Shade the pattern in the recesses of folds. I used a glaze made with a mix of Vallejo Game Ink Black, Blue Ink, and water at a 1:1:6 ratio. This might seem like a lot of water, but a glaze should be transparent. Additional layers were applied to emphasise the shadow in the deepest recesses, building up the tone.



D. Finally, to tidy up the edges and add additional pop, I mixed Vallejo Model Color Royal Blue and white at a 1:1 ratio, thinned it, then applied it in very fine lines around the edge of the grey/white squares.



DETAILING THE RIDERS

With the horses looking suitably (and literally) dashing, I needed to paint their riders. I had to undertake quite a bit of research prior to painting these, this being a period of history that I am not overly familiar with. What struck me the most was the preponderance of royal purple (pigment sourced from the Murex shell) and yellow cloth (from saffron), which must have made their cloth costly to produce but gave me an opportunity to bring in some great colours. I absolutely love painting both purple and yellow, and I have a cheat's way to paint purple very quickly that I will share.

1. As with the horse, I started with a zenithal base, applying white over a black primer. This is key for the process I am going to use in painting the purple.



2. I applied a glaze of Warcolours Violet 4 over the whole miniature. I did this using an airbrush, but I could have used a brush and achieved the same effect. The key is to keep your coat thin and smooth. A second coat will give the colour additional intensity.

The zenithal primer beneath creates a shadow effect with zero effort required beyond putting the Violet over the top, which I consider a real win in army painting!



3. The remaining elements were given their basecoat colours:

- Skin: A 1:1 mix of Vallejo Game Extra Opaque Heavy Skintone mixed with 1 drop Scalecolor Arabic Shadow.
- Wood: Vallejo Game Air Charred Brown.
- Metallics: Scalecolor Thrash Metal.
- Yellow: AK Interactive Medium Sand.
- Blue Leather: Vallejo Extra Opaque Heavy Blue.

4. To complete the rider, a black pin wash was first applied around the details to add emphasis and make the elements look distinct.

The leather, silver metallics, and wood were given a full black wash to give them a darker tone.

After those steps were dry, I painted each element with controlled applications of shades, or shades and highlights. Rather than spend an age listing them in individual steps here, I'll just list the paints and mixes used on the various areas. Use my images as a guide for your application of them:

SKIN:

- Shade: Arabic Shadow mixed Antithesis Brown and water in a 1:1:4 ratio.
- First highlight: Slightly thinned Heavy Skintone.
- Final highlight: Heavy Skintone, Off-White, and water in a 1:1:1 ratio.

WOOD:

- First highlight: Slightly thinned Charred Brown.
- Final highlight: Charred Brown, Off-White, and water in a 1:1:1 ratio.

SILVER METALLICS:

- Highlight: Slightly thinned Thrash Metal.

YELLOW:

- Shade: Sepia Ink and water in a 1:3 ratio.
- First highlight: Slightly thinned AK Interactive Sand Yellow.
- Final highlight: Slightly thinned AK Interactive Pastel Yellow.

BLUE LEATHER:

- Shade: black wash.
- First highlight: Slightly thinned Royal Blue.
- Final Highlight: Royal Blue, Off-White, and water in a 1:1:1 ratio.





A FOCUS ON THE ARMOUR

A. Cover whole area with thinned Thrash Metal.



C. Once dry give the whole surface a glaze of unthinned Sepia Ink to give an intense finish.



B. Thin a Black Wash with water and apply it in the recesses, darkening just the areas that would be in shadow from a top down light source.



D. Highlight the edges of the most exposed scales using slightly thinned Thrash Metal.





Clockwork and lace

Exploring the concept of 18th Century fantasy gaming

Inspired by last month's **Just Add Fantasy** theme, Pete Brown takes a look at 18th Century fantasy and provides a horror scenario that can be played with the *Broken Legions* rules or your preferred skirmish level wargame.

At our club in Worcester, we like our fantasy games to be real. By this I mean that we prefer to give real historical settings a fantasy twist rather than going all out on Space Pixies and Middle Earth. The inclusion of a Weird War tank or walker in a WWII game, or some werewolves in amongst our Viking Berserkers, is much more acceptable than entire Undead armies or Genestealer invasions.

The main advantage to our approach is that a huge amount of variation and different gaming options can be brought to your tabletop while using the collections you already own rather than having to buy and paint an entirely new load of figures.

Adding one or two small fantasy units, or painting just a couple of extra miniatures, can allow you to dip your toe into fantasy gaming without too much additional outlay. Just add a unit of Rocketmen from Pulp Figures to your raid on Hitler's Wolf's Lair, for example, or a unit of satyrs or centaurs to your Ancient Greek army, and you're up and running.



Above: Tim Burton's *Sleepy Hollow*.

My favourite period (as long-term readers of this magazine will no doubt know) is the 18th Century; so how can we put a fantasy spin on this period to fire the imagination and find a reason to dust-off those old tricorne wearing miniatures again?

INSPIRATION IN THE MOVIES

18th Century fantasy is not massively well served by movies or fiction, but inspiration can be found if you know where to look. Leaving out the various 'pirate' movies, let's instead start with some of the more 'horror' based offerings, such as Tim Burton's *Sleepy Hollow*, a gothic twist on the Headless Horseman legend, which is positively dripping with atmosphere and has some marvellous visuals to inspire your figure collection and terrain. Or how about the 2009 movie *Soloman Kane* (or the 1920s pulp magazine character that provided inspiration for him), in which English

Privateer Kane takes on magic and the forces of evil in an attempt to get his soul back?

The TV series of *Johnathan Strange and Mr Norrell* (based on a heavyweight novel of the same name) shows a world in which men can research spells and magic in much the same way that they can study to be scientists or physicians: through learning and dedication to their art. It also includes evil faerie creatures influencing the human world, and there are some great parts where reality and fantasy collide. My favourite as a wargamer, includes the building of a magical road in Spain so that the Duke of Wellington's army can march more quickly to surprise the French. Excellent stuff!

Brotherhood of the Wolf can be a bit of a slog to watch, but if you don't have the time or inclination watch the fight scenes on YouTube. I challenge you not to be inspired by them - I certainly was and you can see the result in the scenario at the end of this article.

Paul Anderson's 2011 version of *The Three Musketeers* has more than a little clockwork-punk included, with airships being the main innovation; and whilst *Pride and Prejudice and Zombies* may be a little out of period, it does show that Zombies can work in pretty much any era. Anyone up for a game of *Rebels and Patriots* and *Zombies*?

INSPIRATION IN FICTION

I can heartily recommend Tim Powers' book, *On Stranger Tides*, which is essentially a pirate tale but one in which some people have mastered low level magic, curses, and charms. These can be used to protect or to harm those around you. It has some clever ideas and romps along at a lively pace. You could also consider Greg Keyes' *Age of Unreason* series of books. In it, the invention of Philosopher's Mercury by Sir Isaac Newton unleashes a form of science more akin to magic on an unsuspecting world. C.C. Finlay's *Traitor to the Crown* series is a fantasy tale set during the American Revolution, whilst D.B. Jackson's *Thieftaker Chronicles* are set in pre-revolutionary America and describe the adventures of a bounty hunter who can also use magic.



Above: Scene from the *Johnathan Strange & Mr Norrell* TV series.

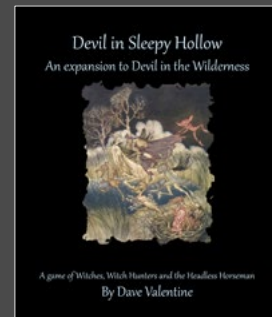


JUST ADD FANTASY

In graphic novels, *2000AD* ran a series called *Defoe* where zombies have attacked late 17th Century England. The artwork is very inspiring and as a background to a skirmish campaign it is full of ideas.

WHAT ABOUT A SETTING?

When discussing 18th Century fantasy, the first setting that springs to mind is the high seas. Our pirate miniatures can explore dinosaur infested islands in the pacific, cannibal haunted ruins in darkest Africa, or seek gold in the abandoned temples of South America without too many eyebrows being raised. After all, they can go to the far corners of the earth, so why not? Pirate miniatures are easy to come by from a variety of different manufacturers, whilst rules for fantastical pirate skirmishes abound. For this reason, I am going to steer away from pirates in this article and look at the less obvious game settings you might want to consider.



Above: If you are looking for a ready made 18th Century Gothic Horror game, check out *Devil in the Wilderness* and its recently released expansion *Devil in Sleepy Hollow*. Visit applicationofforce.com for more information.



Above: "The Egyptian campaign provides a nice selection of troop types to pitch our cursed pharaoh's forces against"



Above: "Our pirate miniatures can explore dinosaur infested islands in the pacific"

To begin with, what about Napoleon's invasion of Egypt? During their time there, the French sent scholars to explore the Egyptian ruins and collect artefacts. What if one of them opened a tomb he was not supposed to? With units such as dromedary cavalry, dismounted dragoons, and Mamelukes, the Egyptian campaign provides a nice selection of troop types to pitch our cursed pharaoh's forces against. Mummies and their fanatical cultist followers also make colourful adversaries and show that 18th Century fantasy need not be all dark moors and gothic castles.

The next setting is dark moors and gothic castles! From the Headless Horseman of *Sleepy Hollow* to Sherlock Holmes' *Hound of the Baskervilles*, things roaming around on mist shrouded roads and moors have been the stuff of horror stories for centuries. An inn or coaching house, far from civilisation, could be surrounded by werewolves or zombies with the occupants having to fight for their lives! Many of the commercially available zombie skirmish rules could be adapted to suit flintlock weapons and swords and provide an even more intense skirmish game than more modern settings.

Vampires, being immortal, have been around for a long time, and there is no reason why our 18th Century heroes can't storm a castle or two. Gypsy henchmen, or perhaps well-turned-out regular troops, could be used by the Count to protect his lair during the day; at night he is free to stalk the siege lines, killing at will. You could use an adapted form of the *Chaos in Carpathia* rules if you fancy playing a small group of vampire hunters exploring a castle or protecting a village. Larger battles between the dark lord's hired mercenaries and the government

Below: Figures by Foundry. Terrain by Adrian's Walls (amongst others).





Above: Figures from North Star's *Dracula's America* range and *Rackham Miniatures*.

forces could be fought using rules such as *Chosen Men*. If you were to use these rules, your Vampire commander could have two or even three extra traits (Nerves of Steel, Duelist, and Bloodthirsty spring to mind) to make him truly fearsome on the battlefield. Meanwhile, our hero has a vampire killing sword and some holy water up his sleeve.

Dashing Dice Games' *Witchfinder General* rules could easily be drawn forward a few decades to allow the use of 18th Century miniatures rather than the late 17th Century ones that the game is designed for. The idea of witches on the moors or attacking isolated villages with their summoned undead could make for a great game, and the rules also allow the use of all sorts of other evil creatures for your heroes to hunt.

If a war between the fairy realm and that of men takes your fancy, then you can create a passable fairy warband using the range of Revenant Elves from Warmonger Miniatures. They have the classic look of decadent debauchery that suits the fallen realm of faerie and make great additions to any wargames table. If you like this idea, try creating a faerie faction for rules such as *In Her Majesty's Name* that have just about the right amount of magic to suit this level of skirmish game.

OF COURSE! CTHULHU!

It is not long before any discussion of historical fantasy turns to the subject of Lovecraft's *Cthulhu Mythos*. He set many of his stories in a dark version of 18th Century America. As he put it:

"The ancient, lonely farmhouses of backwoods New England; for there

the dark elements of strength, solitude, grotesqueness, and ignorance combine to form the perfection of the hideous."

This might be why Lovecraft didn't get a job with the New England tourist board!

From a skirmish wargame perspective, his stories are full of isolated communities who worship dark elder Gods before being inevitably confronted by the torch-wielding mob of civilised folk who have come to show them the error of their ways. Small actions could be fought, pitching regular troops or local militia against fanatical cultists, deformed and or deranged peasants, and perhaps a slimy beast or two. For small scale skirmish games try the *Strange Aeons* rules; for larger actions Osprey's *Rebels and Patriots* could be a good starting point, although quite how you would grade your Deep One units is up for debate.

Below: *Cthulhu Mythos* on the tabletop. An 18cm tall plastic *Cthulhu* figure (from Amazon) is confronted by some North Star *Musket* and *Tomahawks* and *Dracula's America* minis. Buildings by Grand Manner.



BUILDING YOUR COLLECTION

I must begin here by mentioning *Carnevale* by TT Combat, a game that is set in Venice around 1798 in an alternate past where a great cataclysm has unleashed magic into the world. If you want to pick up a purpose made skirmish game from this period then *Carnevale* is hard to beat as it is supported with a dedicated miniatures range as well as terrain to help you build a small section of Venice. Even if the game itself is a bit too 'fantastical' for your tastes, the miniatures may still fit the kind of game you want to create.

However, if you just want a few 'fantasy-esque' miniatures to add to your existing collection, my advice is to shop around. It's worth starting with the pirate ranges as these often include customs men, heroes, and villains that can be adapted to suit your game. Wargames Foundry do an excellent selection, but I have used them mostly to stock up on civilians, which are full of character.

I wanted to keep the game I'm presenting here quite dark and gothic with the air of *Sleepy Hollow* meets *Poldark*, so was initially looking for pistol armed, well dressed chaps to start my collection. I found some great sculpts amongst the Laughing Monk range as well as



Above: *Carnevale* figures. The Duke (left) and Rashaar band member (right), inspired by Cthulhu.

some cool looking pirate models from Black Scorpion that could be used as Highwaymen or 'hero' figures. I have also added a few miniatures from the *Confrontation* range that was produced by Rackham Miniatures. This company sadly went bust in 2010 but many of their miniatures can still be picked up from eBay and similar auction sites. Some of their models were armed with long muskets topped by complex sights as well as swords and pistols (check the Lions of Alahan faction). These figures fitted in very well with the 'lace punk' look I was going for.



Above (L-R): Jack Rackham and Highwayman. Both by Black Scorpion.





Above: Suitably Gothic Horror miniatures by Black Scorpion and Rackham.

If you're drawn to the idea of 'clockwork punk' more than 'lace' then a quick trip around Google (other search engines are available apparently) will reveal quite a horde of 28mm scale 'clockwork' monsters and animals. From golems to horses, spiders to panthers, and even rats, there are numerous miniatures available if you shop around. Although clockwork creatures seem to have power that long outlasts the energy used to wind them, this is fantasy after all, and a faction that uses clockwork creatures in its arsenal allows you to have some great fun painting some unusual monsters.

CONCLUSION

Whilst I have yet to find a dedicated set of rules or line of miniatures that suits the feel of the 18th Century game I want to play exactly, it does not take much wit to adapt what is already on the market for historical fantasy crossover purposes.

By stealing miniatures here and there, you can slowly build a collection that looks unique and very impressive on the wargames table. Lace cuffs and duelling swords against the zombie hordes? You know it makes sense!

But for now, darkness has fallen, a heavy mist is creeping in, and a sudden, shocking, bestial howl cuts through the night ...

PAINTING THE HUNTSMEN

Wargames Illustrated's in-house painter was tasked with creating the moody looking huntsmen who would take part in this battle. Wanting to give the game a moonlit and moody feel, he gave their faces a pallid, almost ghostly, tone contrasted with blacks that have various colour nuances and other cool tones in their weaponry and details.

To find out a lot more about how Marc painted them, along with many of the other figures you see in *W1*, head to [youtube.com/WargamesIllustrated](https://www.youtube.com/WargamesIllustrated), subscribe to the channel, and look for the Marc's Miniature Monday videos we put up every week.



The Beast Must Die!

A scenario for Broken Legions

Between 1764 and 1767, an unidentified beast terrorised the French province of Gevaudan. The first sighting occurred during the summer of 1764 when a young woman named Marie Jeanne Valet was attacked whilst she was tending cattle in a field near the town of Langogne. She stated that it was “like a wolf, yet not a wolf”, and was only saved when the bulls in the field chased the creature off. Not long after, 14-year-old Jeanne Boulet was found dead near the village of Les Hubacs with his throat torn out!

Wolf attacks were common in Europe during this period, but sightings of the creature made it clear that this was far from a normal wolf, with some describing it as having formidable teeth, a straight tail with a tuft on the end, and being reddish in colour. Others described it as a striped Hyena, a Wolf-Dog hybrid, with some scholars even speculating that it was a lion.

Whatever it was, it roamed an area spanning 90 kilometers, and during its four-year reign it was responsible for over 610 attacks, resulting in 500 deaths and 49 injuries. Most of those killed had their throats ripped out and 98 of the victims were partially eaten. Very soon, terror gripped the populace, causing King Louis XV to dispatch a troop of the Prince Clermont Dragoons under Captain Duhamel to kill the beast. Duhamel reported seeing the beast on several occasions and coming close to shooting it, but in every instance it escaped from him and his men.

Frustrated with the lack of progress, Louis dispatched two professional wolf hunters to the scene in February, 1765. Jean Charles d’Enneval and his son Jean-François brought with them a pack of eight bloodhounds and for the next four months they hunted wolves in the Gevaudan area but did not capture the beast. Finally, Louis sent his own ‘Arquebus Bearer and Lieutenant of the Hunt’ Francois Antoine to lead the chase. With the help of local nobles he organised large scale hunts that cost much in manpower and gold. However, in September he was rewarded when he caught a huge grey wolf that measured 31 inches (80cm) at the shoulder and was 5 feet and 7 inches long. This was declared to be the ‘beast’ and Antoine sent the animal’s stuffed cadaver back to Versailles, for which he was greatly rewarded.

However, on 2 December, two boys were attacked; with many more attacks coming soon after that, which suggested that the beast was far from dead. In the end, a huge animal was killed during an organised hunt by a local man named Jean Chastel. When the animal was cut open it was found to have human remains in its stomach! Only when this beast was killed did the attacks finally come to a stop.

Despite sounding like the perfect background to a fantasy novel, film, series, or indeed wargame, the story above is actually true, and in a nod to last month’s theme of Just Add Fantasy, this is where we can get some figures onto the tabletop to recreate the events but with some added





fantasy embellishment! We only need to tweak the nature of the beast to turn this from history into fantasy. Where history suggests a huge wolf, we can make our awful foe a mighty werewolf that can only be harmed by bullets or blades made of silver. How about a fantastic, demonic creature, brought into our world by vile sorcery? Maybe a witch has summoned it to punish the locals.

The Osprey rules *Broken Legions*, written by Mark Latham, are ideal for small scale fantasy encounters such as this. Although they are designed for Ancient and Dark Age encounters, it is a small matter to turn bows into muskets and to slightly change the stats to suit.

THE SETUP

Have the players take on the role of separate groups of huntsmen, coming on from opposite corners of a 4 x 4 board. One unit could be local hunters, another Captain Duhamel and his Clermont Dragoons, or Jean Charles d'Enneval with his son and their hounds. You can treat these men 'as is' or give them some extra weapon options, skills, and magical abilities.

Use loads of terrain to give the beast plenty of scope to hide - a wide open plain is not going to be challenging for either side. You might also include the odd civilian figure, tending livestock or (rather foolishly) walking from A to B unprotected. Use the rules for encountering Wandering Monsters (found on page 53 of the *Broken Legions* rulebook). Each turn, the players get to move the beast, driving it toward their opposition and, hopefully, away from the civilians.

Hero	ML	AC	PQ	AG	PR	HP	FT	Special	Gear	Number
Captain Duhamel	4	4	4(+1)	3	5	3	3	Leader	Musket, Pistol / sword	1
Henchman	ML	AC	PQ	AG	PR	HP	FT	Special	Gear	Number
Dragoon	4	3	3	3	4	2	-	None	Carbine, sword	6
Beast	ML	AC	PQ	AG	PR	HP	FT	Special	Gear	Number
Beast	4	0	4(+1)	3	3	4	-	Multiple Attacks 2 Fearsome Deadly Natural Weapons	None	1

Treat Muskets as Longbows but with the 'Slow to Reload' special rule.

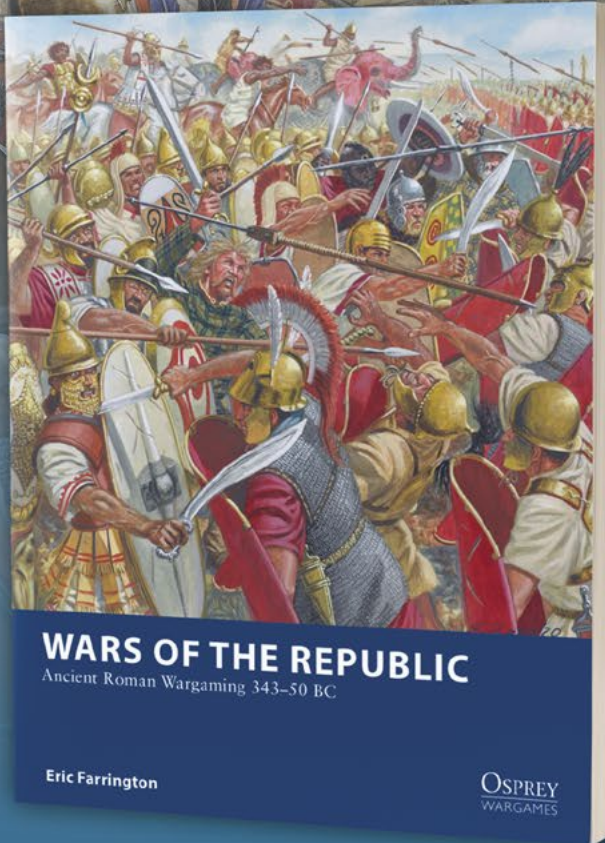
Pistols have a shorter range of twelve but are treated as Muskets.

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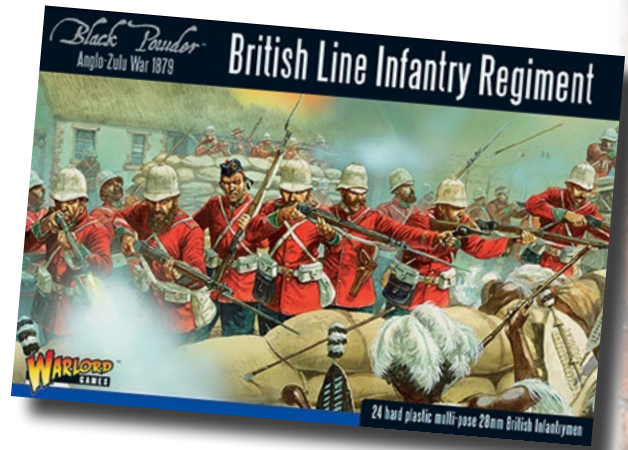
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DEFENDING RORKE'S DRIFT

Barry Evans uses the free Anglo-Zulu War frame that came with *Wi405* to make a scene inspired by a movie classic.

I've been hooked on the British involvement in Africa since my Dad took me to see *Zulu* on the big screen when I was a young boy, so the chance to paint up some Warlord Games figures, free with *Wi405*, was hard to resist!

After doing a little research, my attention moved to the box art illustration that encapsulates the close quarter fighting between the British and Zulus at Rorke's Drift. It inspired me to create a small 28mm vignette of mealie bags with British infantry figures defending the position. The immediate question was, What was the average size of a period mealie bag compared to standard size War Dept sandbag? Victoria Cross winner, Private Hook's actual account of the action stated: "The mealie-bags were good big heavy things, weighing about 200 pounds each." Another reference I used was a picture taken from Ian Knight's book *Brave Men's Blood* that shows some of the British infantry standing on top of the mealie bags.



STARTING THE PROJECT

I selected three figures for the display: one firing, one sergeant about to load his rifle, and one crouching and sporting a Glengarry bonnet/cap. After cutting these figures from the frame, I cleaned the parts with a soft grade file before dry-fitting the arms and legs into the pose required with a small piece of Blu Tack.



I cut a small plastic base to size, placed the figures, and marked out the proximity of the mealie bags to the figures so that I could decide their heights based on the figure height positions.

CREATING THE MEALIE BAGS

These were made using Greenstuff sculpted to the required shape and style. See my Big Gun article in *Wi405* for a guide on creating sandbags; it's the same process on a larger scale.

I started to place the Greenstuff mealie-bags on top of each other, paying attention to the weight shift of the bags. I decided to have some flatter ones at the bottom, building from there while occasionally checking the progress against a figure.

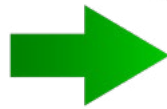


BUILDING THE SCENE

Mealie bags were stacked until the desired look and feel was achieved, then the figures were placed back on the base to check the overall look of the display. At this point, I cheated and added a Zulu shield from Warlord Games' Zulu box set to add to the story of the display - naughty but nice! A fallen mealie bag was also placed at the front of the barricade to add a bit more drama.

The plastic base was scraped with a scalpel to help ballast scatter from Serious Play adhere to it.

The figures were then part-glued together; when they and the base texture had dried, they were all given a primer coat ready for painting.



THE ADVANTAGES OF ZENITHAL HIGHLIGHTING

Zenithal highlighting is a technique that quickly reproduces the light and shadows that might be produced by a light source directly over the subject. It is done by spraying a lighter paint from above over a darker tone. This can be used as a guide for further painting detail or as a snapshot/guide for where light falls on your model.



For this project I have used the technique as a guide to aid me in applying paint layers, paying attention to where the light falls on the miniature and trying to replicate this by highlighting the figures and mealie bags accordingly.

PAINTING THE BASE AND MEALIE BAGS

BASECOATS

- The groundwork - Warlord Games' Brown Leather mixed with Vallejo Game Color Dark Fleshtone.
- The Zulu shield - Vallejo Model Color Black.
- Mealie bags - Two thin base layers of Citadel XV-88 Base to allow the zenithal highlighting to guide the tone.

WASHES

- Groundwork and mealie bags - Citadel Agrax Earthshade.

DRYBRUSHING

- Groundwork stage one - Citadel Mournfang Brown.
- Groundwork stage two - Citadel XV-88 Base.
- Mealie bags stage one - Mig Ammo Earth.
- Mealie bags stage two - Mig Ammo Med German Yellow mixed with Mig Ammo White.

FINAL HIGHLIGHT

- Groundwork - Citadel Ushabti Bone.
- Mealie bags - Mig Ammo White.

PAINTING THE FIGURES

Use the zenithal highlighting as a guide when painting the layers on the figure.

THE TUNIC

- Basecoat - Vallejo Game Color Scarlet Red.
- Wash - Army Painter Red Tone.
- Re-paint - Vallejo Game Color Scarlet Red.
- First highlight - Vallejo Model Color Flat Red.
- Second highlight - Vallejo Model Color Flat Red mixed with Vallejo Model Color Clear Orange.
- Final highlight - Vallejo Model Color Clear Orange.

THE TROUSERS

Painted using the Wargames Foundry French Blue paint set. Its combination of Shade, Mid, and Light colours makes for an incredibly easy painting process.

FLESH AREAS

- Basecoat - Vallejo Game Color Tan.
- Wash - Citadel Reikland Fleshshade.
- Re-paint - Vallejo Game Color Tan.
- First highlight - Vallejo Game Color Dwarf Skin.
- Final highlight - Vallejo Game Color Dwarf Skin mixed with Vallejo Game Color Cadmium Skin.

STRAPS, AMMO BOXES, AND ANYTHING WHITE

- Basecoat - Citadel Ushabti Bone.
- First highlight - Citadel Ushabti Bone and Vallejo Game Color Off White.
- Second highlight - Vallejo Game Color Off White.
- Final highlight - Vallejo Model Color White.

BOOTS, GAITERS, AND BAYONET HOLDER

Painted using the Wargames Foundry Charcoal Black paint set.

HELMETS

Painted using the Wargames Foundry Buff Leather paint set.

GREEN UNIFORM CUFFS

Painted using Wargames Foundry French Dragoon Green paint set.

METAL AREAS

These were painted in Vallejo Model Color Black followed by Ammo MiG Gun Metal to create a dull weathered look.



FINAL TOUCHES

A key line was painted around the different elements to emphasise the separation between the sections of the miniature, add shadows, and make the figures stand out on the table top. Finally, the figures were given a protective coat of Matt varnish.



PROJECT COMPLETION

Grass tufts were added to the base and the Zulu shield was completed. The figures were then added to the display, completing the project.





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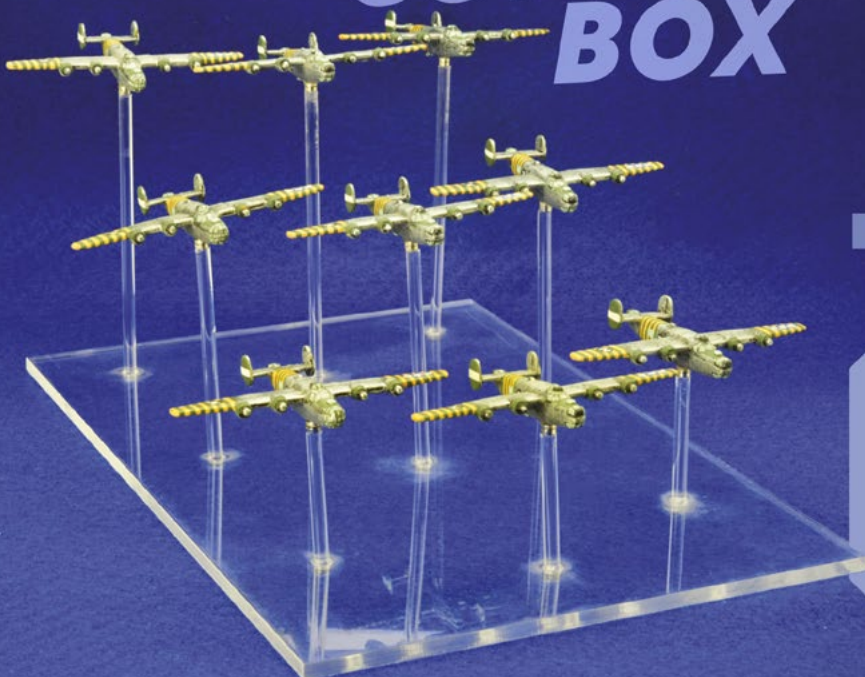
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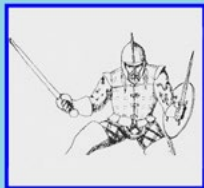
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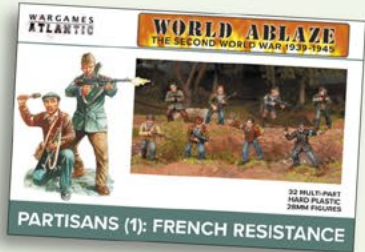
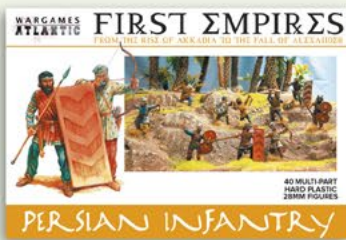
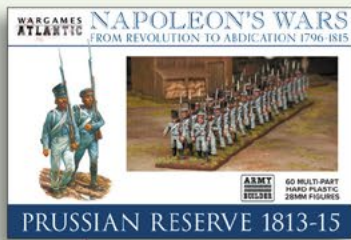
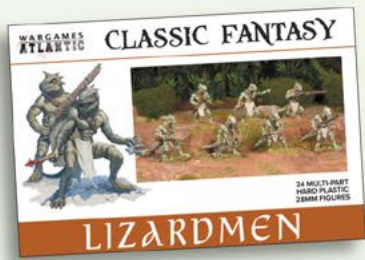
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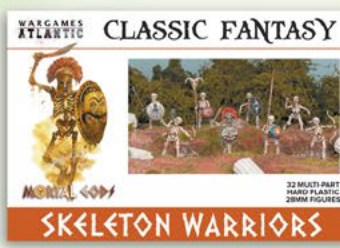
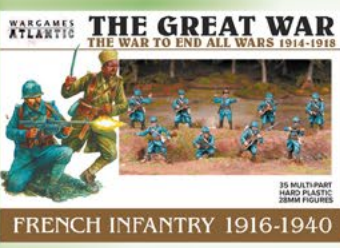
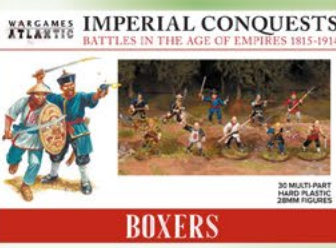
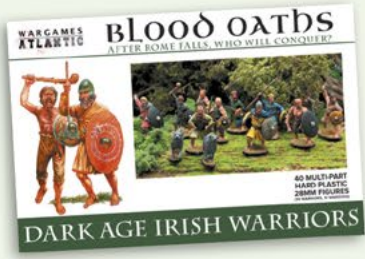
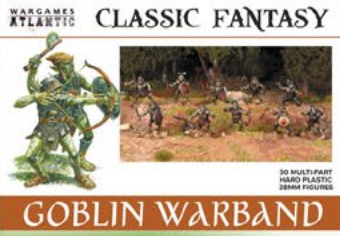
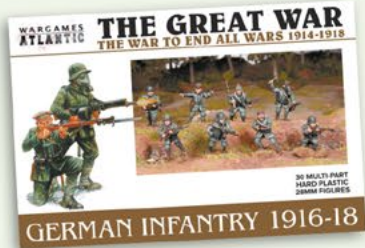
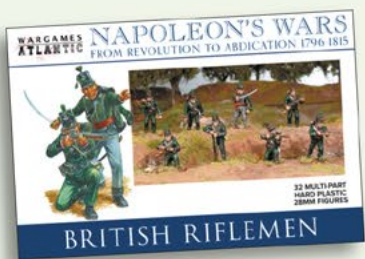
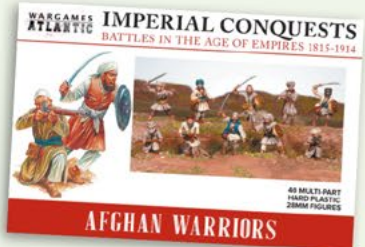


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